සියලු ම හිමිකම් ඇවිරිණි/முழுப் பதிப்புரிமையுடையது/All Rights Reserved]

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2024
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2024
General Certificate of Education (Adv. Level) Examination, 2024

නාට්‍ය හා රංග කලාව நாடகமும் அரங்கியலும் **Drama & Theatre**	**I** (ඉංග්‍රීසි) **I** (ஆங்கிலம்) **I (English)**	**59 E I**

පැය තුනයි மூன்று மணித்தியாலம் ***Three hours***	අමතර කියවීම් කාලය - මිනිත්තු 10 යි மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள் **Additional Reading Time - 10 minutes**

Use additional reading time to go through the question paper, select the questions you will answer and decide which of them you will prioritise.

Index No. : .....

Part I
Total Marks

Instructions:

* **Part I** - *Answer **all** questions on this paper itself and attach it to the answer scripts of* **Part II**.
* **Part II** - *Select **two** questions from each section and answer only **four** questions.*

Part I

- Select the correct or most appropriate answer and write its **number** in the space provided at the end of each question.

1. The early Chinese theatre is believed to have evolved in the
(1) Ming Dynasty. (2) Shang Dynasty. (3) Han Dynasty.
(4) Zhou Dynasty. (5) Qin Dynasty. (.....)

2. European interest in Indian drama grew with its appreciation shown by
(1) Goethe. (2) Friedrich Schleiermacher. (3) Clemens Brentano.
(4) Wilhelm and Jacob Grimm. (5) August Wilhelm Schlegel. (.....)

3. A western dramatist who was very much inspired by the theatre of the Orient was
(1) Tennessee Williams. (2) Horold Pinter. (3) Anton Chekhov.
(4) Bertolt Brecht. (5) William Shakespeare. (.....)

4. From each of the characteristics given below, the one that is **not** a feature of good drama is
(1) characters. (2) dialogue. (3) stage elements.
(4) emotions. (5) misleading information. (.....)

5. The **Sattvika Abhinaya** in Sanskrit drama is about
(1) dialogue. (2) make-up and costumes. (3) body movements.
(4) states of mind. (5) laughter. (.....)

6. The concept of **Rasa** in Sanskrit dramatic theory represents the
(1) emotional experience of the play.
(2) cultural background of the characters in the play.
(3) education of the dramatist.
(4) storyline of the play.
(5) dramatic action. (.....)

[See page two

7. The primary elements of a Sanskrit play are
(1) pity, fear, anger. (2) **Angika, Vachika, Sattvika, Aharya.**
(3) **Vastu, Neta, Rasa.** (4) **Lokadharmi, Natyadharmi.**
(5) dialogue, dance, costume. (.....)

8. **Natyadharmi Abhinaya** is
(1) poetic. (2) un-stylised. (3) realistic.
(4) non-conventional. (5) natural. (.....)

9. The **Lokadharmi** concept in Sanskrit drama
(1) does not use props.
(2) relies only on expression and body movement.
(3) permits the use of tangible objects.
(4) discourages scenes from appearing real.
(5) is also used in classical Indian dance. (.....)

10. The first playwright to define the themes and formulas that later shaped the Sanskrit theatre was
(1) Asvaghosa. (2) Bhasa. (3) Kalidasa. (4) Bhavabhuti. (5) Harsha. (.....)

11. Kalidasa was
(1) the first Sanskrit playwright.
(2) the first playwright to define the aesthetics for the Sanskrit theatre.
(3) the playwright whose works established the Sanskrit drama as a part of the Indian high culture.
(4) the person who described the ideologies of Sanskrit theatre.
(5) an emperor and playwright. (.....)

12. The metaphysical aesthetic awareness integral to the philosophical role of Sanskrit theatre is known as
(1) Abhinaya. (2) Karya. (3) Bindu. (4) Rasa. (5) Nataka. (.....)

13. The metaphor used to describe the **Rasa** in the Sanskrit theatre has been taken from
(1) dancing. (2) cooking. (3) music. (4) art. (5) riding. (.....)

14. The **wrong** statement about the Japanese **Kabuki** theatre is that
(1) it is a type dance drama.
(2) all its roles are played by male actors.
(3) it is highly stylised.
(4) its actors take the stage names of their teacher.
(5) it belongs to the modern genre of drama. (.....)

15. The Japanese **Noh** theatre
(1) rarely uses masks. (2) has actors dressing up as specific personalities.
(3) is very fast-moving. (4) has detailed dialogue.
(5) keeps changing rapidly. (.....)

16. An element that is **not** a part of a **Noh** performance is
(1) masks. (2) costumes. (3) song. (4) dance. (5) martial arts. (.....)

17. Dramas of the Japanese **Kabuki** tradition
(1) are not lyrical plays.
(2) end with a lively dance finale.
(3) leave very little room for the actors to demonstrate their skills.
(4) are devoid of didactic elements.
(5) have removed all conventional elements from them. (.....)

[*See page three*

18. The **Kabuki** drama was created by
(1) a Japanese male actor. (2) an emperor. (3) a Shinto priestess.
(4) a composer of lyrics. (5) a famous puppeteer. (.....)

19. **Abhijnana Shakuntalam** is a play based on a story from the
(1) Mahabharatha. (2) Ramayana. (3) Rigveda.
(4) Hindu Purana. (5) Panchatantra. (.....)

20. In the play **Abhijnana Shakuntalam**, Dushyantha is the king of
(1) Kosambhi. (2) Madagaskar. (3) Hasthinapur.
(4) Vaishali. (5) Rajgir. (.....)

21. Ancient Greek tragedy plays
(1) were performed in enclosed spaces.
(2) charged a fee from the audience.
(3) rarely used acoustics.
(4) showed violence on stage.
(5) were always inspired by Greek mythology. (.....)

22. The **wrong** statement about the origins of Greek theatre is that
(1) the earliest theatre festivals were dedicated to the god Dionysus.
(2) it was influenced by the formalised ritual that was prevalent in the society.
(3) it began in the third century BCE.
(4) the choral song had an important place in the early Greek plays.
(5) the earliest Greek theatres can be traced back to the Minoan civilization on the island of Crete. (.....)

23. In ancient Greek theatre, the music and dance of the Dionysiac ritual was most evident in the
(1) role of the chorus and the music.
(2) performance of the protagonist.
(3) stage architecture.
(4) fights between actors.
(5) costumes. (.....)

24. Which ancient Greek playwright innovated the 'actor speaking to the leader of the chorus' instead of one actor performing by himself?
(1) Aristophanes. (2) Agathon. (3) Sophocles. (4) Thespis. (5) Aeschylus. (.....)

25. **The Wasps** was a Greek play written by
(1) Euripedes. (2) Menander. (3) Aristophanes. (4) Phrynicus. (5) Sophocles. (.....)

26. The new art form which developed from the Greek plays in the first century BCE in the Roman world was the
(1) tragedy. (2) comedy. (3) tragi-comedy. (4) opera. (5) pantomime. (.....)

27. According to Aristotle's theory of drama, **hamartia** is
(1) the flaw of the protagonist that leads to his downfall.
(2) the purgation of emotions.
(3) another name for the protagonist.
(4) the leader of the chorus.
(5) the final scene of a tragedy. (.....)

28. A central part of the play **Oedipus** is
(1) abduction. (2) sorcery. (3) prophecy. (4) laughter. (5) war crime. (.....)

[See page four

29. All of the prophecies coming true in the play **Oedipus** shows
(1) the limits of free will.
(2) that the gods are powerless.
(3) the protagonist's willingness to ignore the truth.
(4) Oedipus' desire to flee his fate.
(5) the power of law. (.....)

30. The drama in Sri Lanka can be traced back to the
(1) Afro-Portuguese folk art. (2) masked dances in ritualistic practices.
(3) *angam-pora* tradition. (4) arrival of the colonizer.
(5) *Parsi* theatre musicals. (.....)

31. The **wrong** statement about the **Kolam** is that it
(1) is a type of traditional folk drama.
(2) has plays which have a humorous twist.
(3) uses mask and dance.
(4) is generally performed during special occassions.
(5) portrays much violence. (.....)

32. The origin of the **Nadagama** is
(1) Japanese. (2) Dravidian. (3) Sanskrit. (4) Chinese. (5) European. (.....)

33. The **Nurti** plays
(1) were Indian in their origin.
(2) used South Indian music.
(3) did not use dialogues.
(4) had very simple stage decorations.
(5) discouraged the use of colourful costumes. (.....)

34. The Sri Lankan Tamil playwright who inaugurated the school of drama and theatre in Jaffna was
(1) Sitpi Saravanapavan. (2) Sidharthan Maunaguru. (3) Manobala.
(4) Kulanthai Shanmugalingam. (5) S. Sruuthi. (.....)

35. The Sri Lankan Tamil play about the peasants caught in the civil war in the country was
(1) Man Sumantha Meniyar. (2) Heaven with Hell. (3) Enthayum Thayum.
(4) Ravanesan. (5) Pathala Bhairavi. (.....)

36. A modern dress version of **A Midsummer Night's Dream** was staged in Sri Lanka in 1986 by
(1) the Oxford Playhouse. (2) the London Shakespeare Group.
(3) the Watermill Theatre. (4) Stage and Set.
(5) Cheek-by-Jowl. (.....)

37. The play **Water for Kings** was directed by
(1) Ramya Jirasinghe. (2) Tracy Holsinger. (3) Jehan Aloysius.
(4) Jerome de Silva. (5) Steve de la Zylva. (.....)

38. The first Sri Lankan playwright whose play was staged in London's West End was
(1) Ruwanthie de Chickera. (2) Ernest MacIntyre. (3) Tracy Holsinger.
(4) Gamini Haththotuwegama. (5) Bandula Jayawardene. (.....)

39. The original play **Sinhabahu** was adapted from a/an
(1) drama of the **Kolam** tradition. (2) **Nurti** play. (3) Norwegian play.
(4) legend in the **Mahawamsa**. (5) African folk tale. (.....)

40. The English translation of the play **Sinhabahu** was produced for the English-language theatre by
(1) Dhamma Jagoda. (2) Dharmajith Punarjeewa.
(3) Dharmasiri Bandaranayake. (4) Gamini Haththotuwegama.
(5) Haig Karunaratne. (.....)

* *

[*See page five*

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved]

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka
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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2024
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2024
General Certificate of Education (Adv. Level) Examination, 2024

නාට්‍ය හා රංග කලාව	I	(ඉංග්‍රීසි)
நாடகமும் அரங்கியலும்	I	(ஆங்கிலம்)
Drama & Theatre	**I**	**(English)**

59 E I

Instructions:

* **Part II** - *Select **two** questions from each section and answer only **four** questions.*

Part II

Section A

1. (i) Describe the performance of any folk drama in Sinhala **or** Tamil. *(05 marks)*

(ii) Describe the social conditions in which one kind of folk drama in Sinhala **or** Tamil flourished. *(05 marks)*

(iii) Explain the circumstances that led to the extinction of one kind of folk drama in Sinhala **or** Tamil. *(05 marks)*

2. (i) Discuss the relationship between Sinhabahu and the Lion in **Sinhabahu**. *(05 marks)*

(ii) Comment on the characterization of Suppa Devi. *(05 marks)*

(iii) Elucidate the themes of **Sinhabahu**. *(05 marks)*

3. (i) "Oedipus is damned" Do you agree? Explain your point of view. *(05 marks)*

(ii) Comment on the format of the play **Oedipus**. *(05 marks)*

(iii) What is tragic about the destiny of Oedipus? Explain. *(05 marks)*

Section B

4. (i) Explain the potential sources of humour available to a writer of comedy. *(05 marks)*

(ii) Do you think good comedy has to be essentially serious? *(05 marks)*

(iii) How would you rank comedy among the genres of drama? Explain and illustrate. *(05 marks)*

5. (i) Explain the predominance of farce and social comedy in plays in the Sinhala **or** Tamil **or** English-language theatre. *(05 marks)*

(ii) Explain the factors that have shaped this taste. *(05 marks)*

(iii) How have dramatists/producers approached the question of audience taste? Illustrate. *(05 marks)*

6. (i) Examine the character of Dushyanta in **Abhijnana Sakuntalam**. *(05 marks)*

(ii) Discuss the character of Kanva. *(05 marks)*

(iii) Do you think present-day audiences would respond favourably to the play? Justify. *(05 marks)*

* * *

AL/2024/59/E-II

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved]

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka
Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2024
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2024
General Certificate of Education (Adv. Level) Examination, 2024

නාට්‍ය හා රංග කලාව நாடகமும் அரங்கியலும் **Drama & Theatre**	**II** (සිංහල) **II** (தமிழ்) **II** (English)	**59** **E** **II**

පැය තුනයි மூன்று மணித்தியாலம் ***Three hours***	අමතර කියවීම් කාලය - මිනිත්තු 10 යි மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள் **Additional Reading Time - 10 minutes**

Use additional reading time to go through the question paper, select the questions you will answer and decide which of them you will prioritise.

Index No. : .....

Part I
Total Marks

Instructions:
* **Part I** - *Answer* ***all*** *questions on this paper itself and attach it to the answer scripts of* **Part II**.
* **Part II** - *Select* ***two*** *questions from each section and answer only* ***four*** *questions.*

Part I

● Select the correct answer and write its **number** in the space provided at the end of each question.

1. One feature of Morality plays was that they
(1) were popular in the 18th and 19th centuries.
(2) did not have personification.
(3) had secular themes only.
(4) used allegorical stories.
(5) were also known as mystery plays. (.....)

2. The plays which featured personified concepts and practices were the
(1) mystery plays. (2) morality plays. (3) tragedies.
(4) comedies. (5) tragi-comedies. (.....)

3. The order of the storyline of the morality play was its protagonist's
(1) redemption and fall. (2) temptation and fall.
(3) fall, temptation and redemption. (4) fall, redemption and temptation.
(5) temptation, fall and redemption. (.....)

4. The earliest recorded morality play written in the English language was
(1) **Everyman**. (2) **Wisdom**. (3) **Mankind**.
(4) **The Pride of Life**. (5) **The Castle of Perseverance**. (.....)

5. The earliest recorded modern revival of the play **Everyman** was produced by
(1) William Poem. (2) Hildegard von Bingen. (3) Pamela King.
(4) Henry Medwall. (5) John Skelton. (.....)

6. Miracle plays were banned in the 16th century by
(1) the church. (2) King Henry VIII. (3) the court.
(4) the Mystery cycles. (5) playwrights of the time. (.....)

[See page two

7. The **Restoration Miracles** involved stories about
(1) calming the storms. (2) feeding people. (3) raising the dead.
(4) virtues and vices. (5) good and bad habits. (.....)

8. The **Second Shepherd's Play** was a
(1) miracle play. (2) morality play. (3) black comedy.
(4) mystery play. (5) modern play. (.....)

9. **The Jew of Malta** was a play by
(1) William Shakespeare. (2) Ben Jonson. (3) Christopher Marlow.
(4) Thomas Kyd. (5) John Webster. (.....)

10. The hatred of Jews is very markedly reflected in the play
(1) **The Merchant of Venice**. (2) **Tamburlaine the Great**. (3) **The Spanish Tragedy**.
(4) **The Shoemaker's Holiday**. (5) **The Duchess of Malfi**. (.....)

11. 'Asides' were used in the Elizabethan theatre
(1) directly to the audience.
(2) to be heard by the other characters onstage.
(3) as a form of name-calling.
(4) as a part of word-play.
(5) only in the soliloquies. (.....)

12. The Elizabethan stage
(1) had a colourful set. (2) was full with scenery. (3) was bare.
(4) was painted green. (5) was a threshing floor. (.....)

13. The **wrong** statement about the permanent theatre in England is that, it
(1) opened in the 16th century.
(2) was called The Theatre.
(3) took its design from the English inn courtyards.
(4) was built by James Burbage.
(5) was fully decorated. (.....)

14. The playwright who insisted that he "not only described human beings" but also "described human fates" in his plays, was
(1) Anton Chekhov. (2) Tennessee Williams. (3) Henrik Ibsen.
(4) Harold Pinter. (5) William Shakespeare. (.....)

15. "When Nora slammed the door shut on her marriage, walls shook in a thousand homes." The statement was about the play
(1) **The Vikings of Helgeland**. (2) **An Enemy of the People**. (3) **A Doll's House**.
(4) **Hedda Gabler**. (5) **Ghosts**. (.....)

16. The play that is considered the most popular of Ibsen's plays is
(1) **Peer Gynt**. (2) **Hedda Gabler**. (3) **The Master Builder**.
(4) **Ghosts**. (5) **Emperor of Galilean**. (.....)

17. The characters Mrs. Alving and Oswald appear in the play
(1) **The Wild Duck**. (2) **Pillars of Society**. (3) **The Lady from the Sea**.
(4) **The Pretenders**. (5) **Ghosts**. (.....)

18. The playwright who made the statement, "Look at yourselves. See how badly you live and how tiresome you are," was
(1) William Shakespeare. (2) Eugene Ionesco. (3) Samuel Beckett.
(4) Anton Chekhov. (5) Ben Jonson. (.....)

[*See page three*

19. The Ranevsky family appear in Anton Chekhov's play
(1) **The Cherry Orchard**. (2) **The Seagull**. (3) **The Three Sisters**.
(4) **Uncle Vanya**. (5) **The Bear**. (.....)

20. In Chekhov's play 'The Bear,' the character that says, "I shall be true till death, and show him how I can love," is
(1) Irina Arkadina. (2) Sonya Serabryakova. (3) Elena Papova.
(4) Masha. (5) Lyubof Ranevsky. (.....)

21. The main reason for the rise of anti-realism in theatre was a reaction against
(1) the intention to portray life in a direct manner.
(2) the restrictive nature of realism.
(3) the focus on scientifically accurate depiction of everyday occurrences.
(4) the limitations of realism.
(5) the notion of exploring life at a surface level. (.....)

22. The **wrong** observation of the non-realistic theatre is that, it
(1) depicted the disillusionment caused by the World Wars.
(2) expressed existential uncertainty.
(3) explored the subconscious aspect of the human mind.
(4) used abstract elements.
(5) always had natural dialogue reflecting everyday speech. (.....)

23. In the early 20th century, surrealist dramas were performed mainly in
(1) Paris. (2) Rome. (3) Athens. (4) New York. (5) London. (.....)

24. The most famous exponent of the Theatre of Cruelty was
(1) Samuel Beckett. (2) Antoin Artaud. (3) Bertolt Brecht.
(4) Georg Kaiser. (5) Vladmir Mayakovsky. (.....)

25. The Absurd play which had the characters Hamm, Clov, Nag and Nell is,
(1) **Happy Days**. (2) **Krapp's Last Tape**. (3) **Endgame**.
(4) **Waiting for Godot**. (5) **All that Fall**. (.....)

26. The writer whose work mostly influenced the Absurd dramatists was
(1) Anton Checkov. (2) Franz Kafka. (3) J.D. Salinger.
(4) J.R.R. Tolkien. (5) Ralph Ellison. (.....)

27. Samuel Beckett's play **Waiting for Godot**
(1) has an organized plot.
(2) describes an action that takes place within a clearly marked time.
(3) portrays self-assured characters.
(4) has a timeless, circular quality.
(5) is full of certainty. (.....)

28. The Absurd theatre was **least** influenced by the
(1) vaudeville theatre. (2) music hall. (3) commedia dell'arte.
(4) acrobatics. (5) theatre of realism. (.....)

29. The writer of the Absurd play with the character Irma, who is also called The Queen, is
(1) Harold Pinter. (2) Edward Albee. (3) Jean Genet.
(4) Arthur Adamov. (5) Thornton Wilder. (.....)

30. The bilingual drama created by Ruwanthie de Chickera was
(1) **Kalumali**.
(2) **Middle of Silence**.
(3) **Two Times Two**.
(4) **Dear Children Sincerely**.
(5) **PING! Virtually Everything is Fine**. (.....)

[*See page four*

31. Jehan Aloysius' comment, "In a sense, this work of devised theatre attempts to answer certain puzzles of **The Tempest**, " is about his play
(1) **Screaming Minds**. (2) **The Ritual**. (3) **Caliban's Rebellion**.
(4) **Mind Games**. (5) **Bengal Bungalow**. (.....)

32. The Sinhala play **Palingu Rena** which is an adaptation of Tennessee Willams' **The Glass Menagerie**, is a creation of
(1) Pujitha de Mel. (2) Sachithra Rahubadda. (3) Ashoka Handagama.
(4) Jayanath Bandara. (5) Dharmasiri Bandaranayake. (.....)

33. The Sinhala play that is an adaptation of a Greek drama with the story of the god Hermes stealing god Apollo's cows, is
(1) **Trojan Kanthawo**. (2) **Berahanda**. (3) **Antigone**.
(4) **Oedipus Raja**. (5) **Maghatha**. (.....)

34. The main theme of Peter Weiss' play **Marat-Sade** which was also adapted to the Sinhala stage, is
(1) the class struggle and human suffering.
(2) inheritance.
(3) violence.
(4) reality vs fantasy.
(5) ignorance and blindness. (.....)

35. The Sinhala play that depicts the perspectives of nine women on the social-political atmosphere around them, is
(1) **Trojan Kanthawo**. (2) **Antigone**. (3) **Aphrodite Mal Kollaya**.
(4) **Sihina Horu Aran**. (5) **Charandas**. (.....)

36. The central character in Rajitha Dissanayaka's play **Nethuwa Bari Minihek**, is
(1) Ramesh. (2) Asanga. (3) Jayantha.
(4) Sampath. (5) Somasiri. (.....)

37. Buddhika Damayantha's play that is set in an apartment occupied by the characters Andy and Norman, is
(1) **Thun Mollu**.
(2) **Davasa Thama Gevun Ne**.
(3) **Adhipathiyage Marana Manchakaya**.
(4) **Padadaya**.
(5) **The Department**. (.....)

38. The **wrong** statement about Shakespeare's play **Julius Caesar** is that
(1) it features complex characters.
(2) the final act shows Brutus' decision to join the conspiracy.
(3) it explores the theme of political power and honour.
(4) it is used as an allegory for the political mood of England in his time.
(5) it tells the story of how the Roman Republic ended. (.....)

39. A symbol that is not used in the play **Julius Caesar** is
(1) Rome. (2) blood. (3) omens.
(4) human body. (5) witches. (.....)

40. The Sri Lankan Tamil play **Kalimann Vandi** is a translation of the Sanskrit play
(1) **Mrchchakatika**. (2) **Abhijnana-Shakuntalam**. (3) **Malavikagnimitram**.
(4) **Ratnavali**. (5) **Vikramorvasiyam**. (.....)

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[*See page five*

සියලු ම හිමිකම් ඇවිරිණි/முழுப் பதிப்புரிமையுடையது/All Rights Reserved]

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இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka

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නාට්‍ය හා රංග කලාව II (ඉංග්‍රීසි)
நாடகமும் அரங்கியலும் II (ஆங்கிலம்)
Drama & Theatre II (English)

59 E II

Instructions:

* **Part II** - *Select **two** questions from each section and answer only **four** questions.*

Part II

Section A

1. (i) Assess the use of soliloquies in Elizabethan drama. *(05 marks)*

(ii) Assess the use of dancing in stylized drama. *(05 marks)*

(iii) Assess the use of music in stylized drama. *(05 marks)*

2. (i) Discuss the possibilities of costume and make-up in realistic drama. *(05 marks)*

(ii) What is the usefulness of staging Shakespeare in modern dress? Explain your point of view. *(05 marks)*

(iii) Explain the possibilities of staging Shakespeare as was done in his time. *(05 marks)*

3. (i) "**Julius Caesar** is partly concerned with the difficulties of moral choice." Discuss the play from this perspective. *(05 marks)*

(ii) Explain the consequences of Brutus' motives. *(05 marks)*

(iii) "**Julius Caesar** opens with a scene which could be taken as illustrative of the whole play in miniature." Explain. *(05 marks)*

Section B

4. (i) How would you cast an actor to play the role of a clown in a Shakespearean play? Explain. *(05 marks)*

(ii) How would you cast an actress to be the heroine of a romance? Explain. *(05 marks)*

(iii) How shall an actor/actress prepare himself/herself to play a role assigned by a director? Explain. *(05 marks)*

5. (i) Describe the innovations introduced into drama by early 20th century playwrights. *(05 marks)*

(ii) Assess the originality of Henrik Ibsen. *(05 marks)*

(iii) Assess the originality of Anton Chekhov. *(05 marks)*

6. (i) "Nora is too frivolous a character to be the heroine of **A Doll's House**". Do you agree? Substantiate. *(05 marks)*

(ii) Explain the popularity of **A Doll's House**. *(05 marks)*

(iii) Give your view in regard to the credibility of the conclusion of **A Doll's House**. *(05 marks)*

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