

නව නිර්දේශය/புதிய பாடத்திட்டம்/New Syllabus

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

NEW

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2020
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2020
 General Certificate of Education (Adv. Level) Examination, 2020

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

59 E I

පැය තුනයි
 மூன்று மணித்தியாலம்
 Three hours

අමතර කියවීමේ 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. There cannot be a dramatic performance without a/an

(1) stage.	(2) script.	(3) actor/acress.	
(4) stage manager.	(5) director.		(.....)
2. "No conflict, no drama" was the view of

(1) Plato.	(2) Aristotle.	(3) Bharata.	
(4) Bertolt Brecht.	(5) Bernard Shaw.		(.....)
3. Fate in Greek tragedy is

(1) indifferent.	(2) hostile.	(3) neutral.	
(4) messy.	(5) cynical.		(.....)
4. The genres in Greek drama were

(1) two.	(2) three.	(3) four.	
(4) five.	(5) six.		(.....)
5. Satyr plays were

(1) comic.	(2) tragic.	(3) tragi-comic.	
(4) romantic.	(5) comic-burlesque.		(.....)
6. One of the iconic conventions of classical Greek theatre was the use of

(1) trap doors.	(2) pictures.	(3) props.	
(4) masks.	(5) lyres.		(.....)
7. In Aristotlean terminology "mimesis" meant

(1) recognition.	(2) reversal.	(3) purgation.	
(4) representation.	(5) miscalculation.		(.....)

8. In Sophocles' celebrated tragedy, **Antigone**, the heroine defies the ruler's edict to bury her slain
- (1) sister. (2) sister-in-law. (3) brother.
 (4) brother-in-law. (5) step-brother. (.....)
9. The main task of a lead actor/actress is to
- (1) speak clearly.
 (2) cooperate with fellow players.
 (3) build a rapport with the audience.
 (4) move with grace.
 (5) project a character. (.....)
10. Drama reflects the world
- (1) as it was.
 (2) as it is.
 (3) as it should be.
 (4) as the dramatist sees it.
 (5) as the dramatist want the audience to see it. (.....)
11. **The Trojan Women** is against
- (1) sexism. (2) patriarchy. (3) dictatorship.
 (4) homosexuality. (5) war. (.....)
12. **The Trojan Women** was written by
- (1) Sophocles. (2) Euripedes. (3) Aeschylus.
 (4) Terence. (5) Menander. (.....)
13. The forte of Aristophanes was
- (1) tragedy. (2) comedy. (3) farce. (4) burlesque. (5) history. (.....)
14. In Sanskrit drama, Sanskrit is spoken by
- (1) female characters. (2) male characters.
 (3) educated female characters. (4) educated male characters.
 (5) all educated characters. (.....)
15. The father of Indian theatrical forms is
- (1) Dhananjaya. (2) Kalidasa. (3) Bharata.
 (4) Dandin. (5) Viswanatha. (.....)
16. The famous Sanskrit play **Svapna Vasavadattam** (Vasavadatta's Dream) was written by
- (1) Bhasa. (2) Kaidasa. (3) Shudraka.
 (4) Dandin. (5) Sri Harsha. (.....)
17. Charudatta is the hero of the play
- (1) **Mricchakatika**. (2) **Pratimanataka**. (3) **Balacharita**.
 (4) **Dutavakya**. (5) **Ratnavali**. (.....)
18. The grammar of acting known as the System was developed by
- (1) Constantin Stanislavski. (2) Vserold Meyerhold. (3) Michael Chekhov.
 (4) Sanford Meisner. (5) Lee Strasberg. (.....)
19. The most popular of the traditional styles of Japanese drama is
- (1) Noh. (2) Kyogen. (3) Genroku. (4) Kabuki. (5) Bunraku. (.....)
20. **Lady Han** is in the classical theatre of Japan in the genre of
- (1) Bunraku. (2) Noh. (3) Genroku.
 (4) Kyogen. (5) Kabuki. (.....)

21. **Izutsu** is a classic Japanese play on the genre of
 (1) Bunraku. (2) Kyogen. (3) Kabuki. (.....)
 (4) Genroku. (5) Noh.
22. **Sottana** figures as a character in
 (1) Kolam. (2) Nadagam. (3) Thovil. (.....)
 (4) Sokari. (5) Puppetry.
23. The town best known as the centre for the construction of rituals masks is
 (1) Hikkaduwa. (2) Ambalangoda. (3) Galle. (.....)
 (4) Matara. (5) Hambatota.
24. **Kolam** is
 (1) devil dancing. (2) an exorcist ceremony. (3) a fertility rite. (.....)
 (4) masked mimic entertainment. (5) simple bawdy comedy.
25. All performances of folk plays and folk ceremonies take place
 (1) in the morning. (2) in the afternoon. (3) in the evening. (.....)
 (4) at dusk. (5) at night.

26.



The picture is a scene from a play featuring the actor (really more than an actor) Jayalath Manorathne who passed away in January 2020. Identify the play.

- (1) **Guru Tharuwa** (2) **Thala Mala Pipila**
 (3) **Suddek Oba Amathai** (4) **Sudu Kaluwara**
 (5) **Bherunda Paksiya** (.....)

27.



The picture is a scene from one of the ever-popular plays of Dayananda Gunawardena. Identify the play.

- (1) **Madhura Jawanika** (2) **Jasaya and Lenchina** (3) **Nari Bena.** (.....)
 (4) **Gajaman Puvatha.** (5) **Kamare Jaramare.**

28. The popular children's play **Thoppi Welenda (Hat seller)** was produced by
 (1) Trelicia Gunawardena.
 (2) Somalatha Subasinghe.
 (3) Malini Weeramuni.
 (4) Sunil Sri.
 (5) Sriyantha Mendis. (.....)

- 29. Rassa Saha Parassa** is play for
 (1) children. (2) youth. (3) adolescents.
 (4) adults. (5) the whole family. (.....)
- 30.** The veteran actress who entered Guinness World Records, by playing the same role Suppa Devi in **Sinhabahu**, continuously for 31 years, is
 (1) Hemamala Gunasinghe. (2) Malini Weeramuni.
 (3) Iranganie Serasinghe. (4) Malini Ransinghe.
 (5) Ranchalamala Ranasinghe. (.....)
- 31. Sihina Horu Aran (Dreams Robbed)** restaged in March 2020, is by
 (1) Rajitha Dissanayake. (2) Sarath Kotalawala.
 (3) Simon Nawagaththegama. (4) Rohana Dandeniya.
 (5) Ravindra Ariyaratne. (.....)
- 32.** The Sinhala stage drama **Kuveni** was a triumph for
 (1) Namal Weeramuni. (2) Udaya Wickramaratne. (3) Henry Jayasena.
 (4) Ediriwira Sarachchandra. (5) Jayantha Chandrasiri. (.....)
- 33.** The most famous actress of the Minerva Troupe was
 (1) Rukmani Devi. (2) Lakshmi Bhai.
 (3) Lady Susantha de Fonseka. (4) Iranganie Serasinghe.
 (5) Mabel Blythe. (.....)
- 34.** "Ralahamy" first appeared as a character in the
 (1) early 1920s. (2) late 1920s. (3) early 1930s
 (4) late 1930s. (5) early 1940s. (.....)
- 35.** "Ralahamy" was the creation of
 (1) H.C.N. de Lanerolle. (2) E.M.W. Joseph. (3) Dick Dias.
 (4) H. Sri Nissanka. (5) Lucien de Zoysa. (.....)
- 36.** The post-1956 revival of Sri Lankan Tamil drama owes most to
 (1) S. Maunaguru. (2) K. Sivathamby. (3) S. Vithiananthan.
 (4) K. Kailaspathy. (5) S. Pathmanathan. (.....)
- 37.** The **Tomiya** series of plays was the brainchild of
 (1) Feroze Kamardeen. (2) Vinodh Senadeera. (3) Jehan Bastians.
 (4) Tracy Holsinger. (5) Indu Dharmasena. (.....)
- 38. Middle of Silence**, which made a splash when at first appeared, is by
 (1) Nedra Vittachchi (2) Ruwanthie de Chickera (3) Ruana Rajepakse
 (4) Manuka Wijesinghe (5) Sandamali Wijeratne (.....)
- 39.** The landmark experimental play, **The Ritual**, is by
 (1) R.D.K. Jayawardena. (2) Haig Karunaratne. (3) Michael de Soyza.
 (4) Jehan Aloysius. (5) Namal Jayasinghe. (.....)
- 40. Hamlet at Elsie's Bar**, staged towards the end of 2019, is an authentic work of
 (1) Feroze Kamardeen. (2) Reggie Siriwardena. (3) E.M.W. Joseph.
 (4) Rajiv Joseph. (5) Gehan Blok. (.....)

* *

නව නිර්දේශය/புதிய பாடத்திட்டம்/New Syllabus

NEW

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

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2020
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2020
General Certificate of Education (Adv. Level) Examination, 2020

නාට්‍ය හා රංග කලාව I (ඉංග්‍රීසි)
 நாடகமும் ஆரங்கியலும் 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 taste of audiences for present day Sinhala or Tamil or English language plays. (05 marks)
- (ii) Explain the factors that have shaped this taste. (05 marks)
- (iii) Should playwrights/producers surrender to current audience taste? (05 marks)
2. (i) In **Sinhabahu**, Suppa Devi accompanies her children, who are ignorant of human society, out of a sense of duty. Is she to blame for the tragedy that follows? (05 marks)
- (ii) "Sinhabahu is strongly aware of his hereditary rights, as the heir to the kingdom." Is he ambitious? (05 marks)
- (iii) "The Lion is a dominant but loving father." Comment. (05 marks)
3. (i) What is the major flaw in the character of Oedipus? Substantiate. (05 marks)
- (ii) Who is the more dignified character, Oedipus or Teiresias? Justify your view. (05 marks)
- (iii) Both Oedipus and his unknown parents try to evade Fate. How do they fail? (05 marks)

Section B

4. (i) Elaborate the possible uses of stage lighting. (05 marks)
- (ii) Explain the possible uses of make-up. (05 marks)
- (iii) Describe the possible uses of sound effects and silence in a stage production. (05 marks)
5. (i) How important is a script in the production of a play? (05 marks)
- (ii) Can the director of a play be called "a benevolent despot"? (05 marks)
- (iii) "The success of a performance is the result of team work". Substantiate. (05 marks)
6. (i) Comment on the characterization of Sakuntalā in **Abhijnana-Sakuntala**. (05 marks)
- (ii) Sketch the character of Kanva. (05 marks)
- (iii) Do you find the play interesting in today's context? Justify your standpoint. (05 marks)

8. The character, Falstaff, was created by
 (1) Ben Jonson. (2) William Shakespeare. (3) Thomas Kyd.
 (4) Christopher Marlowe. (5) John Webster. (.....)
9. Among Shakespeare's last plays is
 (1) **The Taming of the Shrew.** (2) **Love's Labours Lost.** (3) **Hamlet.**
 (4) **King Lear.** (5) **The Tempest.** (.....)
10. **The Quintessence of Ibsenism** was written by
 (1) Bernard Shaw (2) J.M. Synge. (3) Sean O'Casey.
 (4) G.K. Chasterton. (5) Oscar Wilde. (.....)
11. In the Ibsen's **Hedda Gabler**, the heroine's husband is
 (1) Eilert Lovborg. (2) George Tesman. (3) Judge Brack.
 (4) Daniel Hegre. (5) Ulrik Brendel. (.....)
12. Hedda's life ends
 (1) comically. (2) farcically. (3) tragically.
 (4) romantically. (5) happily. (.....)
13. Ibsen's early verse play which earned him a state pension, was
 (1) **The Vikings at Helgeland.** (2) **Brand.** (3) **Peer Gynt.**
 (4) **John Garbriel Borkmann.** (5) **When We Dead Wake.** (.....)
14. The technique of flashback in modern European drama was developed by
 (1) Anton Chekov. (2) August Strindberg.
 (3) Luigi Pirandello. (4) Henrik Ibsen.
 (5) Frederico Garcia Lorca. (.....)
15. The "alienation effect" in European drama was an innovation of
 (1) Jean Genet. (2) Max Frisch. (3) Jean Anouilh.
 (4) Jean-Paul Sartre. (5) Bertolt Brecht. (.....)
16. The first Brecht play to be put on boards in Sri Lanka was
 (1) **The Good Women of Setzaan.** (2) **Mother Courage.**
 (3) **The Caucasian Chalk circle.** (4) **Galileo.**
 (5) **The Threepenny Opera.** (.....)
17. The first Brecht play to be put on boards in Sri Lanka, was directed by
 (1) Leigh Smith. (2) E.F.C. Ludowyk. (3) Lional Wendt.
 (4) Robert Nicholl Cadell. (5) Nenmann Jubal. (.....)
18. **Hunuwataye Kathawa** was originally adopted and produced by
 (1) Dayananda Gunawardena. (2) Premaranjith Tilakaratne. (3) Sunanda Mahendra.
 (4) Henry Jayasena. (5) Sugathapala de Silva. (.....)
19. In this adaptation, **Hunuwataye Kathawa**, the role of Azdak was played by
 (1) Wijeratne Warakagoda. (2) Namel Weeramuni. (3) Henry Jayasena.
 (4) Dharmapriya Dias. (5) Palitha Perera. (.....)
20. In this adaptation, **Hunuwaataye Kathawa**, the role of Grusha was played by
 (1) Manel Jayasena. (2) Iranganie Serasinghe. (3) Malini Weeramuni.
 (4) Malini Ranasinghe. (5) Trelicia Gunawardena. (.....)
21. **Dhawala Bheeshana**, restaged in August 2020, is an adaptation by
 (1) Ranjith Dharmakirithi. (2) Sunanda Mahendra. (3) Henry Jayasena.
 (4) Namel Weeramuni. (5) Dharmasiri Bandaranayake. (.....)

- 22. Dhawala Bheeshana** is an adaptation of a play by
 (1) Ugo Betti. (2) Jean-Paul Sartre. (3) Jean Anouilh.
 (4) August Strindberg. (5) Jean Giraudoux. (.....)
- 23. The original of Dhawala Bheeshana** is
 (1) **In Camera.** (2) **The Flies.** (3) **Electre.**
 (4) **Men without Shadows.** (5) **The Dance of Death.** (.....)
- 24. "All those who try to 'act', to 'pretend' when taking part in [his] plays are making a sad mistake."**
 This statement of Stanislavsky refers to
 (1) Henrik Ibsen. (2) Maxim Gorki. (3) Anton Chekov.
 (4) Nikolai Gogol. (5) Leo Tolstoy. (.....)
- 25. In May 1967, Hunuwataye Kathawa** and the original in English translation were staged on alternate days. The English version was produced by
 (1) Ernest Macintyre. (2) Richard de Zoyza.
 (3) E.F.C. Ludowyk. (4) Augustine Tambimuttu.
 (5) Dennis Bartholomeuz. (.....)
- 26. Vladimir** is an important character in the ground-breaking play
 (1) **The Caretaker.** (2) **Ring Round the Moon.**
 (3) **The Queen and the Rebels.** (4) **Waiting for Godot.**
 (5) **Hopplal.** (.....)
- 27. The play with Vladimir** is the starting-point of
 (1) The Theatre of Cruelty. (2) The Theatre of the Absurd.
 (3) The Theatre of the Oppressed. (4) Expressionist Theatre.
 (5) Epic Theatre. (.....)
- 28. The play with Vladimir** was written by
 (1) Engene Ionesco. (2) Arthar Adamov. (3) Max Frisch.
 (4) Jean Genet. (5) Samuel Beckett. (.....)
- 29. The play with Vladimir** was originally written in
 (1) German. (2) Italian. (3) Norwegian.
 (4) French. (5) Spanish. (.....)
- 30. The Taming of the Modern Shrew** is an adaptation of a play by
 (1) William Shakespeare. (2) Oscar Wilde. (3) Bernard Shaw.
 (4) G.K. Chesterton. (5) P.G Wodehouse. (.....)
- 31. The Taming of the Modern Shrew** was scripted and produced by
 (1) Indu Dharmasena. (2) Jith Pieris. (3) Feroze Kamardeen.
 (4) Dino Corera. (5) Tracy Holsinger. (.....)
- 32. The Colombo School for Scandal** echoes a play by
 (1) William Congreve. (2) John Dryden. (3) R.B. Sheridan.
 (4) Oliver Goldsmith. (5) William Wycherley. (.....)
- 33. The Colombo School for Scandal** was scripted by
 (1) Feroze Kamaldeen. (2) Tracy Holsinger. (3) Indu Dharmasena.
 (4) Jith Peiris (5) Kevin Cruze. (.....)
- 34. The Colombo School for Scandal** was produced by
 (1) Jith Peiris. (2) Indu Dharmasena. (3) Kevin Cruze.
 (4) Tracy Holsinger. (5) Feroze Kamardeen. (.....)

35. **The Taming of the Modern Shrew** was in the vein of
 (1) comedy. (2) romance. (3) farce. (.....)
 (4) burlesque. (5) satire.
36. **The Colombo School for Scandal** was in the vein of
 (1) satire. (2) farce. (3) romance. (.....)
 (4) burlesque. (5) comedy.
37. "One should always approach a role as directly as possible and see if it 'lives'." This was the lifelong dictum of
 (1) Sanford Meisner. (2) Vsevolod Meyerhold. (3) Ut a Hagen. (.....)
 (4) Konstantin Stanislavski. (5) Stella Adler.
38. The hardy perennial **He comes from Jaffna** is an adaptation of a play by
 (1) Sidney Grundy. (2) R.B. Sheridan. (3) Oliver Goldsmith. (.....)
 (4) John Dryden. (5) William Congreve.
39. The original of **He comes from Jaffna** was
 (1) **Pair of Spectacles.** (2) **The Rivals.**
 (3) **She Stoops to Conquer.** (4) **Wild Gallant.** (.....)
 (5) **The Way of the World.**
40. The author of the **He comes form Jaffna** was
 (1) Dick Dias. (2) Lucien de Zoysa. (3) E.F.C. Ludowyk. (.....)
 (4) V. Ariyaratnam. (5) H. Sri Nissanka.

* *

නව නිර්දේශය / புதிய பாடத்திட்டம் / New Syllabus

NEW

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

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2020
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2020
General Certificate of Education (Adv. Level) Examination, 2020

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) Comment on the quality of the present-day comedies on the Sinhala **or** Tamil stage. (05 marks)
 (ii) Comment on the quality of comedies on the present-day English-language stage. (05 marks)
 (iii) Discuss whether the comedies are impeding the development of serious theatre in the Sinhala **or** Tamil **or** English. (05 marks)
2. (i) Discuss the qualities needed by the actor playing a hero in a stylized play. (05 marks)
 (ii) What are the qualities needed by an actress playing the heroine in a realistic play? Explain. (05 marks)
 (iii) Describe the qualities needed by an actor playing the role of a villain in a tragedy in the realistic mode. (05 marks)
3. (i) "**Julius Caesar** is about forms of government." Do you agree? (05 marks)
 (ii) "Shakespeare, as a dramatist, belittles Julius Caesar." Comment. (05 marks)
 (iii) Do you think Brutus was the "noblest Roman of them all"? Justify your point of view. (05 marks)

Section B

4. (i) Explain your own response to tragic plays. (05 marks)
 (ii) Do you think audiences in Sri Lanka appreciate tragic plays? Elaborate. (05 marks)
 (iii) Do you rank tragedy as the highest form of dramatic art? Discuss. (05 marks)
5. (i) In your opinion, what are the qualities needed by a reviewer of plays in Sinhala/Tamil and in English languages? (05 marks)
 (ii) How can reviews help or obstruct quality of a drama production? Explain. (05 marks)
 (iii) Does Sri Lanka have a tradition of independent drama reviewing in Sinhala/Tamil and in English? Justify your point of view. (05 marks)
6. (i) Explain why the character of Nora in **A Doll's House** interests you. (05 marks)
 (ii) Discuss how middle-class values figure in **A Doll's House**. (05 marks)
 (iii) "The sub-plot of **A Doll's House** creaks." Do you agree? Clarify your view. (05 marks)



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