

National Testing Agency

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PART A

Section Id : 128206143
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Sub-Section Number: 1
Sub-Section Id: 128206222
Question Shuffling Allowed : Yes

Question Id : 1282064927 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (1 to 5)

The most transgressive of avant-garde performance artists, like Marina Abramovic, who almost flaunt their iconoclasm through their acts of self injury and assaults on the audience, are as framed within the secular mechanisms of performance as more conventional artistes 'playing safe' with bourgeois aesthetic norms. For all the extremity of her performance, or, more precisely because of her fearless and obsessive embrace of multiple extremities, some of which are incorporated in her lying naked on blocks of ice shaped like cross, juxtaposed with the political symbol of the five point Communist star cut on the naked flesh of her abdomen, Abramovic exemplifies what Talal Asad has designated as the 'self owning human.' Such a 'human' can afford to wound her body for public scrutiny precisely because she owns her body as a form of property whose performance is ultimately protected by copyright.

Sub questions

Question Number : 1 Question Id : 1282064928 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 2 Wrong Marks : 0

Abramovic's iconoclasm is performed within the frame of

- a. The secular but playing safe
- b. The religious
- c. The domain of the unsafe –secular
- d. The non-secular

Options :

- 12820619482. A
- 12820619483. B
- 12820619484. C
- 12820619485. D

Question Number : 2 Question Id : 1282064929 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 2 Wrong Marks : 0

How is Abramovic playing with religious symbols?

- a. By lying naked on ice-shaped cross
- b. By lying naked on ice shaped cross and the Communist star on her naked abdomen.
- c. By cutting the Communist star on her naked abdomen.
- d. All of these?

Options :

- 12820619486. A
- 12820619487. B

12820619488. C

12820619489. D

**Question Number : 3 Question Id : 1282064930 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical**

Correct Marks : 2 Wrong Marks : 0

Why is Abramovic regarded as the 'self owning human'?

- a. She is an artiste who can afford to wound her body for public scrutiny because of her bourgeois status?
- b. She is paid for the performance?
- c. Her body is her property whose performance is protected by copyright?
- d. Her fame allows her these liberties.

Options :

12820619490. A

12820619491. B

12820619492. C

12820619493. D

**Question Number : 4 Question Id : 1282064931 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical**

Correct Marks : 2 Wrong Marks : 0

Which communist state did she allude to by cutting the star on her stomach?

- a. People's Republic of China
- b. Yugoslavia
- c. Cuba
- d. None of these

Options :

12820619494. A

12820619495. B

12820619496. C

12820619497. D

**Question Number : 5 Question Id : 1282064932 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical**

Correct Marks : 2 Wrong Marks : 0

What caused a scandal in the art world and initiated debates around re-enactments, ephemerality of performance art and copyrights in 2010?

- a. Abramovic's defection from Yugoslavia
- b. Re-enacting the Lips of Thomas at MOMA, New York.
- c. Holding a retrospective of her own work at MOMA, New York.
- d. None of these.

Options :

12820619498. A

12820619499. B

12820619500. C

12820619501. D

Sub-Section Number:	2
Sub-Section Id:	128206223
Question Shuffling Allowed :	Yes

Question Id : 1282064933 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (6 to 10)

Dutt and Alkazi followed the same trajectory, beginning with Shakespeare in the English language theatre catering to a small elite audience in the big cities, moving to European classics and contemporary plays before plunging into language theatre. Temperamentally and ideologically quite different both of them explored the potential of stage space in a manner that remains unemulated. While Alkazi went on to use the Delhi's Purana Quila for theatre Dutt changed the look of proscenium space in infinite variations with rostra, levels, screens, revolving discs used unconventionally as well as forms and structures used on stage.

Sub questions

Question Number : 6 Question Id : 1282064934 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical Correct Marks : 2 Wrong Marks : 0

Where are the similarities in Dutt's and Alkazi's theatre?

- a. In their dramatic repertoire.
- b. In their ideological affinities.
- c. In the cities they worked in.
- d. In scenographic innovations.

Options :

12820619502. A

12820619503. B
12820619504. C
12820619505. D

Question Number : 7 Question Id : 1282064935 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Which was the play Alkazi premiered in PuranaQuila

- a. Shakespeare's *King Lear*
- b. Girish Karnad's *Tughlaq*
- c. Euripedes' *Trojan Women*
- d. Buchner's *Danton's Death*

Options :

12820619506. A
12820619507. B
12820619508. C
12820619509. D

Question Number : 8 Question Id : 1282064936 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

What was Utpal Dutt's play on the naval mutiny in 1965, which was censored and Dutt arrested under sedition:

- a. *Macbeth*
- b. *Duswapner Nagari* (The Nightmare City)
- c. *Kallol* (Sound of the Waves)
- d. *Angar* (The Coal)

Options :

12820619510. A
12820619511. B
12820619512. C
12820619513. D

Question Number : 9 Question Id : 1282064937 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

At the Drama seminar in 1956, E. Alkazi read a paper on theatre training methods which would subsequently become the blueprint of the curriculum at National School of Drama. The paper was titled;

- a. The Training of the Actor
- b. Building a Character
- c. Actor training in India
- d. Acting Methods

Options :

- 12820619514. A
- 12820619515. B
- 12820619516. C
- 12820619517. D

Question Number : 10 Question Id : 1282064938 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Utpal Dutt's semi-autobiographical work is called:

- a. *In Search of Theatre*
- b. *Towards a Revolutionary Theatre*
- c. *My work in the theatre*
- d. *Political Theatre*

Options :

- 12820619518. A
- 12820619519. B
- 12820619520. C
- 12820619521. D

Sub-Section Number:	3
Sub-Section Id:	128206224
Question Shuffling Allowed :	Yes

Question Id : 1282064939 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (11 to 15)

Music went from being an unmarked practice in the eighteenth century to being marked as classical music in the twentieth. From performing for small audiences in princely courts, musicians moved into the larger public sphere to give ticketed-entry performances in modern auditoriums. Music's content, which ranged from raucous and ribald to devotional, was rewritten into respectable fare. Music was viewed as one type of entertainment among many others in princely courts, but by the twentieth century, it had become a high art form that occupied pride of place in the national imagination. While its upper-level pedagogy remained dominated by hereditary musicians, it became possible even for respectable middle-class Hindu housewives to imagine themselves as performers.

Sub questions

Question Number : 11 Question Id : 1282064940 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Choose the correct answer

- a. The nature of classical music became closely associated with devotion and respectability.
- b. Classical music was marked by ribaldry.
- c. Classical music was irrelevant

Options :

12820619522. A

12820619523. B

12820619524. C

12820619525. D

Question Number : 12 Question Id : 1282064941 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Building the nation and regenerating music went hand in hand.

- a. True
- b. False

Options :

12820619526. A

12820619527. B

12820619528. C

12820619529. D

Question Number : 13 Question Id : 1282064942 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Why was it possible for middle-class Hindu housewives to imagine themselves as performers?

- a. Because they did not have to compete with men
- b. Nationalism made music education accessible

Options :

- 12820619530. A
- 12820619531. B
- 12820619532. C
- 12820619533. D

**Question Number : 14 Question Id : 1282064943 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 2 Wrong Marks : 0**

Would it be right to say that modern auditoriums made it possible for more people to listen to music?

- a. Because larger numbers could be seated in the auditorium.
- b. Auditoriums were new spaces where all people who could buy a ticket were allowed entry.

Options :

- 12820619534. A
- 12820619535. B
- 12820619536. C
- 12820619537. D

**Question Number : 15 Question Id : 1282064944 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 2 Wrong Marks : 0**

‘Public Sphere’ has been theorized by

- a. Theodor Adorno
- b. Jurgen Habermas
- c. Hannah Arendt
- d. Walter Benjamin

Options :

- 12820619538. A
- 12820619539. B
- 12820619540. C
- 12820619541. D

Sub-Section Number: 4
Sub-Section Id: 128206225
Question Shuffling Allowed : Yes

Question Id : 1282064945 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No Question Numbers : (16 to 20)

The first performance of the Balinese theatre, which draws mainly on dancing, singing, pantomime and music – and very little on psychological theatre as we understand in Europe – restores the theatre to its level of pure and autonomous creation under the sign of hallucination and of fear. It is quite remarkable that the first of the short plays that make up the programs, which presents the admonishments of a father to a daughter who is rebelling against tradition, begins with an entrance of ghosts. The male and female characters who are going to serve the development of a dramatic but familiar subject appear to us first as personages in their spectral state, in that hallucinatory guise which is attribute of every theatrical character.[...] The drama does not develop as a conflicts of feelings but of states of mind, which are themselves ossified and reduced to gestures – to structures. In short, Balinese are carrying out with the utmost rigor the idea of pure theatre, in which everything, conception and realization alike, has value or existence only in terms of its degree of objectification on the stage.

Sub questions

Question Number : 16 Question Id : 1282064946 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical Correct Marks : 2 Wrong Marks : 0

Author is discussing about

- a. European theatre
- b. American theatre
- c. Asian theatre
- d. Greek theatre

Options :

- 12820619542. A
- 12820619543. B
- 12820619544. C
- 12820619545. D

Question Number : 17 Question Id : 1282064947 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical Correct Marks : 2 Wrong Marks : 0

Balinese theatre largely draws on

- a. Physiological acting
- b. Psychological acting
- c. Realistic acting
- d. None of the above

Options :

12820619546. A

12820619547. B

12820619548. C

12820619549. D

**Question Number : 18 Question Id : 1282064948 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical**

Correct Marks : 2 Wrong Marks : 0

According to the author, theatre here is

- a. A work of hallucination and fear
- b. An extreme psychological work
- c. Pure and autonomous creation
- d. Actors are ghosts in theatre

Options :

12820619550. A

12820619551. B

12820619552. C

12820619553. D

**Question Number : 19 Question Id : 1282064949 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical**

Correct Marks : 2 Wrong Marks : 0

The author wants to suggest that, Balinese theatre comes to life

- a. When ghosts enter the stage
- b. When daughter rebels against father
- c. When theatres get de-familiarized
- d. When characters enter into a spectral state.

Options :

- 12820619554. A
- 12820619555. B
- 12820619556. C
- 12820619557. D

Question Number : 20 Question Id : 1282064950 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

What is model of theatre in light of this passage

- a. When conception and realization are separated
- b. When theatre gets objectified by the market force;
- c. When theatre creates conflicts of feelings
- d. When theatre acquires a pure state

Options :

- 12820619558. A
- 12820619559. B
- 12820619560. C
- 12820619561. D

Sub-Section Number:	5
Sub-Section Id:	128206226
Question Shuffling Allowed :	Yes

Question Id : 1282064951 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension
Questions : No

Question Numbers : (21 to 25)

We can only call a picture, or rather a color engraving, good if all the lines and colors are brought together into a unified whole. An artist would not make one single dot without a correlation with the general composition of the picture, just as a composer would never introduce a single note without the most elaborate artistic-mechanical calculations. This is the greatest achievement of Meyerhold in his *Inspector-General*, and on an unprecedented scale. The large stage remains unfilled in most instances (in some scenes it is used, but it does not pretend to be interesting); it is a large semicircle of polished wood with doors. The action is presented to the audience as if in a basket. A certain playing area, where objects and people act, is moved forward according to the director's will. This space is lit up accordingly (with great skill) and resembles a moving bunch of flowers or a most orderly kaleido-scope. The people and the objects follow one another continuously in the incessant dynamics, like color engravings. I contend that absolutely any moment of this large production photographed on a color still would be a finished work of art; I stress: finished to the very last detail."

Sub questions

Question Number : 21 Question Id : 1282064952 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

According to the author, Meyerhold does not create a unified whole. The statement is:

- a. True
- b. False

Options :

- 12820619562. A
- 12820619563. B
- 12820619564. C
- 12820619565. D

Question Number : 22 Question Id : 1282064953 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

According to the author, in *Inspector-General*:

- a. Meyerhold does not leave any part of the stage unfilled
- b. Large parts of stage are unfilled most of the time
- c. Meyerhold uses flowers in a basket as the main prop
- d. None of the above

Options :

- 12820619566. A
- 12820619567. B
- 12820619568. C
- 12820619569. D

Question Number : 23 Question Id : 1282064954 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

According to the author, in *Inspector-General*:

- a. The stage consists of a large semicircle of polished wood with doors
- b. Meyerhold uses dim lighting
- c. The success of the production was due to the use of engraving and pictures as background
- d. All of the above

Options :

- 12820619570. A
- 12820619571. B
- 12820619572. C
- 12820619573. D

Question Number : 24 Question Id : 1282064955 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

According to the author, the people and objects following one another continuously is the negative aspect of Meyerhold's theatre. The statement is :

- a. True
- b. False

Options :

- 12820619574. A
- 12820619575. B
- 12820619576. C
- 12820619577. D

Question Number : 25 Question Id : 1282064956 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

According to the author,

- a. any single instance of the *Inspector General*, if photographed, will still be finished to the last detail.
- b. The *Inspector General* was created through a process wherein the director looked at photographs and recreated them through actors.
- c. It is a large production and therefore cannot be photographed.
- d. none of the above

Options :

- 12820619578. A
- 12820619579. B
- 12820619580. C
- 12820619581. D

Sub-Section Number:	6
Sub-Section Id:	128206227
Question Shuffling Allowed :	Yes

Question Number : 26 Question Id : 1282064957 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

The number of dramatic forms according to Bharata are:

- a. 4
- b. 7
- c. 10
- d. 6

Options :

- 12820619582. A
- 12820619583. B
- 12820619584. C
- 12820619585. D

Question Number : 27 Question Id : 1282064958 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Who is the author of the play, *Uttara Rama Charitam*

- a. Bhasa
- b. Ashwaghosha
- c. Bhavabhuti
- d. Harsha

Options :

- 12820619586. A
- 12820619587. B
- 12820619588. C
- 12820619589. D

Question Number : 28 Question Id : 1282064959 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

'*Urubhangam*' by Bhasa is a

- a. Comedy
- b. Tragedy
- c. One act
- d. Epic

Options :

- 12820619590. A
- 12820619591. B

12820619592. C

12820619593. D

Question Number : 29 Question Id : 1282064960 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

'*Dhwanyaloka*' is a work on

a. Dramaturgy

b. Makeup

c. Acting

d. Poetics

Options :

12820619594. A

12820619595. B

12820619596. C

12820619597. D

Question Number : 30 Question Id : 1282064961 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Abhinavagupta is the author of,

a. *Natankusha*

b. *Lochana*

c. *Auchityanirnayam*

d. *Kavyamimansa*

Options :

12820619598. A

12820619599. B

12820619600. C

12820619601. D

Question Number : 31 Question Id : 1282064962 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

According to Hans Thies Lehman the appropriate theoretical category of Post Dramatic Theatre is :

- a. Typology
- b. Genre
- c. Paradigm
- d. Epic

Options :

- 12820619602. A
- 12820619603. B
- 12820619604. C
- 12820619605. D

Question Number : 32 Question Id : 1282064963 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Elaine Aston draws on the title of her book *A Good Night Out for the Girls* from the classic work on working class theatre in U.K. by

- a. Raymond Williams
- b. Erwin Piscator
- c. John MacGrath
- d. Banner Theatre Company

Options :

- 12820619606. A
- 12820619607. B
- 12820619608. C
- 12820619609. D

Question Number : 33 Question Id : 1282064964 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Unity was the journal of which organization/institution

- a. The Sangeet Natak Akademi
- b. Progressive Writers Association
- c. Indian People's Theatre Association
- d. Theatre Union

Options :

- 12820619610. A

12820619611. B

12820619612. C

12820619613. D

**Question Number : 34 Question Id : 1282064965 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical**

Correct Marks : 2 Wrong Marks : 0

Anuradha Kapur in defining the works of women directors in contemporary India characterize it as circular plots without events, different subjectivity and where plots and characters merge. Which director in the following list does not feature in her purview:

a. Neelam Mansingh Chowdhry

b. Amal Allana

c. Usha Ganguly

d. Anamika Haksar

Options :

12820619614. A

12820619615. B

12820619616. C

12820619617. D

**Question Number : 35 Question Id : 1282064966 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical**

Correct Marks : 2 Wrong Marks : 0

Walk, walk, walk... I want to...

Can I? Will I? Should I?

... I want to walk... not five, not six, not seven, not eight, not eleven...

But at 12 midnight

I want to walk the streets...

At two, at three, at four...

I want to walk the streets, ride a bus

Lie on a bench in the park I try not to

be afraid of the dark... ' This is the

text of which performance?

- a. Janam's *Yeh bhi Hinsa Hai*
- b. Janam's *Aurat*
- c. Maya Rao's *Deep Fried Jam*
- d. Maya Rao's *Walk*

Options :

12820619618. A

12820619619. B

12820619620. C

12820619621. D

Question Number : 36 Question Id : 1282064967 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

According to Erin B. Mee, '*Theatre of the Roots*':

- a. Is not a significant movement in post-independence Indian theatre.
- b. Involved a complex process of deliberate failure to decolonize fully.
- c. Is a movement that fully decolonized Indian theatre.
- d. none of the above.

Options :

12820619622. A

12820619623. B

12820619624. C

12820619625. D

Question Number : 37 Question Id : 1282064968 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Erika Fischer-Lichte argues that in the theories of ritual at the turn of the twentieth century:

- a. Ritual is studied through myth
- b. The search for origin could be seen as a utopian vision of future
- c. Ritual is disconnected to theatre
- d. All of the above

Options :

12820619626. A

12820619627. B

12820619628. C

12820619629. D

Question Number : 38 Question Id : 1282064969 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

‘Uttar Sangeet paida karti hai, dakkann daad deti hai’ (‘Music is generated in the North but it is in the Deccan that it finds appreciation’). This remark is attributed to:

- a. Nathan Pirbaksh
- b. Haider Khan
- c. Kale Khan
- d. Alladiya Khan

Options :

12820619630. A

12820619631. B

12820619632. C

12820619633. D

Question Number : 39 Question Id : 1282064970 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Gandharva Mahavidyalaya was established in 1901 in

- a. Delhi
- b. Amritsar
- c. Lahore
- d. Baroda

Options :

- 12820619634. A
- 12820619635. B
- 12820619636. C
- 12820619637. D

Question Number : 40 Question Id : 1282064971 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Sourendra Mohan Tagore was the author of

- a. Universal History of Music
- b. A Short History of the Music of Upper India
- c. Listening to Hindustani Music
- d. They Lit the Way

Options :

- 12820619638. A
- 12820619639. B
- 12820619640. C
- 12820619641. D

Question Number : 41 Question Id : 1282064972 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Vishnu Narain Bhatkhande systematized Hindustani music through his theory of:

- a. Thaats
- b. Melas
- c. Jatis
- d. Murchanas

Options :

- 12820619642. A
- 12820619643. B
- 12820619644. C

12820619645. D

Question Number : 42 Question Id : 1282064973 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

According to scholar Katherine Schofield the historical roots of Khayal are found in the bipartite musical genre:

- a. Dhruvad
- b. Prabandha
- c. Borgeet
- d. Chutkula

Options :

12820619646. A

12820619647. B

12820619648. C

12820619649. D

Question Number : 43 Question Id : 1282064974 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Which of the following names are pioneers of modern dance from the west?

- a. Bill T. Jones
- b. Akram Khan
- c. Ruth St. Denis
- d. Sharon Lowen

Options :

12820619650. A

12820619651. B

12820619652. C

12820619653. D

Question Number : 44 Question Id : 1282064975 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Ethnochoreology:

- a. is the study of Choreographic methods of different choreographers.
- b. Is the study of dance through the application of disciplines such as anthropology, musicology, ethnomusicology, ethnography.
- c. Is the study of dance through the methodologies of dance philosophy, dance historiography, psychology, psycho-somatics.
- d. Is the science of dance movements along with physiology and somatic analysis.

Options :

12820619654. A

12820619655. B

12820619656. C

12820619657. D

Question Number : 45 Question Id : 1282064976 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Chorus ; There are so many rogues about, who do not look like thieves

Impressive turbans on their heads, softly shod their feet.

But open up their safes and you will surely see

Stolen goods, ill-gotten wealth, riches for free

Which of the statements are true:

- a. Charandas Chor is a thief but a truthful man of his word
- b. Charandas Chor represents the dishonest tricksters.
- c. Charandas Chor represents the dishonest- rich people of the world.
- d. Charandas Chor represents unethical politicians of India.

Options :

12820619658. A

12820619659. B

12820619660. C

12820619661. D

Question Number : 46 Question Id : 1282064977 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

‘This is not a historical play. Ghasirams are creation of socio-political forces which knows no barriers of time and place. Although based on a historical legend, I have no intention of giving a commentary on the morals, or lack of them, of the Peshwa, Nana Phadnavis or Ghasiram.

The play Ghasiram Kotwal is an expose of :

- a. Brahman corruption and pretensions
- b. Caste anomalies
- c. Study of power games
- d. All of these.

Options :

12820619662. A

12820619663. B

12820619664. C

12820619665. D

Question Number : 47 Question Id : 1282064978 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Old Man: God what’s this country coming to!

Young Man: The Country is in perfectly safe hands – safer than you have ever seen before.

Old Man: I don’t know. I’ve been alive a long time, seen many Sultans, but I never thought I would live to see a thing like this.

Young Man: Your days are over old man. What’s the use of Sultans who didn’t allow a subject within a mile’s distance? The King now, he isn’t afraid to be human –

Third Man: But does he have to make such a fuss about being human? Announce his mistakes to the whole world-invite the entire capital?

The play Girish Karnad’s *Tughlaq* was seen as an allegory of:

- a. The Indian emergency of 1975.
- b. Post-independent India and Nehru era
- c. Post liberalization India
- d. None of these

Options :

12820619666. A

12820619667. B

12820619668. C

12820619669. D

Question Number : 48 Question Id : 1282064979 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Badal Sircar started his experiments with Third Theatre and alternate spaces with his production of:

- a. *Evam Indrajit*
- b. *Baki Itihas*
- c. *Spartacus*
- d. None of these.

Options :

12820619670. A

12820619671. B

12820619672. C

12820619673. D

Question Number : 49 Question Id : 1282064980 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Himmat Mai directed by Amal Allana in which she tried to destabilize and deconstruct gender norms is an adaptation of

- a. Gorky's *Mother* (adapted by Bertolt Brecht)
- b. *Electra* (Oedipus)
- c. *Othello* (Shakespeare)
- d. *Mother Courage and her Children* (Bertolt Brecht)

Options :

12820619674. A

12820619675. B

12820619676. C

12820619677. D

Question Number : 50 Question Id : 1282064981 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

In Bobby Baker's performance, *Box Story*:

- a. Baker shuts herself in a box for the whole duration of performance, while narrating events from history.
- b. Baker takes out everyday objects from a box and narrates stories from her life linked to the objects.
- c. The title is a pun on a landmark performance by performance artist, Marina Abramovic
- d. None of the Above

Options :

12820619678. A

12820619679. B

12820619680. C

12820619681. D