

Roll No:

Application No:

Name:

Exam Date: **05-Oct-2020**

Exam Time: **09:00-12:00**

Examination: **1. Course Code - Ph.D.**

2. Field of Study - Theatre and Performance Studies (TPSH)

SECTION 1 - SECTION 1

Question No.1 (Question Id - 103)

Given below are **two** statements :

Statement I:

In the West, contemporary dance grew out of the classical dance traditions and became an exclusive term in itself, embracing many ancient traditions of the West and the East.

Statement II:

Contemporary dance philosophy, in its commitment to create a dance vocabulary that can communicate the 'present' as conceived by the dancer, is what needs to be acknowledged, not the form.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☐ Both **Statement I** and **Statement II** are correct
- (B) ☐ Both **Statement I** and **Statement II** are incorrect
- (C) ☐ **Statement I** is correct but **Statement II** is incorrect
- (D) ☐ **Statement I is incorrect but Statement II is correct (Correct Answer)**

Question No.2 (Question Id - 61)

Which of the following are the two fundamental characteristics of "Commedia dell arte" ?

- A. Improvisation
- B. Stock characters
- C. Improvisation, text
- D. Action, Dialogue

Choose the **most appropriate** answer from the options given below :

- (A) ☐ (A) and (C) only
- (B) ☐ (B) and (C) only
- (C) ☐ **(A) and (B) only (Correct Answer)**
- (D) ☐ (A) and (D) only

Question No.3 (Question Id - 101)

Given below are two statements :

Statement I:

Bharata's treatment of poetry is always a factor/auxiliary to drama.

Statement II:

Poetry becomes the vacikabhinaya in drama.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☐ Both **Statement I** and **Statement II** are correct.
- (B) ☒ **Both Statement I and Statement II are incorrect. (Correct Answer)**
- (C) ☐ **Statement I** is correct but **Statement II** is incorrect.
- (D) ☐ **Statement I** is incorrect but **Statement II** is correct

Question No.4 (Question Id - 41)

Who said "Tragedy is the representation of the phantasy myth of the oedipus complex, which Freud identified as constitutive complex of the subject' ?

- (A) ☐ Artaud
- (B) ☐ Jacques Lacan
- (C) ☒ **Andre Green (Correct Answer)**
- (D) ☐ Victor Turner

Question No.5 (Question Id - 67)

Match **List - I** with **List - II**.

List I	List II
A. Multicultural	I. Consisting of people from many different races or culture
B. Intercultural	II. The productive coexistence of autonomous unique cultural entities
C. Multiethnic	III. The integration of diverse cultural entities into a whole
D. Monoculture	IV. A society consisting of people who are all the same race, all share the same belief and so on

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - IV, D - III
- (B) ☒ **A - II, B - III, C - I, D - IV (Correct Answer)**
- (C) ☐ A - III, B - I, C - II, D - IV
- (D) ☐ A - IV, B - I, C - III, D - II

Question No.6 (Question Id - 97)

Given below are **two** statements

Statement I:

The concept of vadi, samvadi, vivadi and anuvadi seems to have been of primary importance in this musical system. These terms are comparable to western sonant, consonant, dissonant and assonant, respectively.

Statement II:

A single sruti is most readily seen as the highest common factor of the three different sized tones. There has been no attempt to determine the exact size of the srutis in any of the traditional Indian musical scale.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☒ **Both Statement I and Statement II are correct. (Correct Answer)**
- (B) ☐ Both **Statement I** and **Statement II** are incorrect.

- (C) ☐ **Statement I** is correct but **Statement II** is incorrect.
(D) ☐ **Statement I** is incorrect but **Statement II** is correct

Question No.7 (Question Id - 56)

Among the following, which pair are **not correctly** matched ?

- A. Veedhinatakam - Street play
B. Pavai Kathakali - Glove-puppet play
C. Tamasha - Folk Theatre
D. Kirtana - Traditional Dance
E. Khayal - Folk Dance

Choose the **most appropriate** answer from the options given below :

- (A) ☐ A and B only
(B) ☐ C and D only
(C) ☐ **D and E only (Correct Answer)**
(D) ☐ B and E only

Question No.8 (Question Id - 55)

Which of the following pairs are **wrongly** matched ?

- A. Performance Act - Live act
B. Performative - John Austin
C. Grotowski - Thick description
D. Augasta Boal - Bread and Puppet Theatre
E. Jon Mckenzie - Perform or Else

Choose the **most appropriate** answer from the options given below :

- (A) ☐ A, B, and E only
(B) ☐ B, C only
(C) ☐ **C, D only (Correct Answer)**
(D) ☐ A, B, C and D only

Case Study - 9 to 13 (Question Id - 7)

Consciousness, one could argue, cannot come from dance alone, or from any art form or discipline, though it is through the specific nuances and tonalities of a form or discipline that consciousness can resonate. One can be sure that having returned to dance, Chandra did not enclose herself in an ivory tower. Rather, along with her micropolitical explorations of the body, she continued to ignite debates in social forums, as, for instance, on the contradictory dynamics of recontextualizing a secular feminist imagery from Hindu religious icons and symbols, prone to fundamentalist readings. Chandra challenged the didactic.

Imperatives of Indian feminism, and its penchant for black-and-white, 'fist' imagery, which she regarded as an anti-aesthetic and deculturalized politics. Countering the secular fears of fundamentalist appropriation and the demand to represent the cultural symbols of religious minorities on an equitable basis, Chandra refused to surrender her love for those symbols, images, icons and colours that were marked 'Hindu'. Rather, her strategy was to claim the multitudinous diversities and ambivalences of so-called 'Hindu' resources to indicate their own subversive contents and contradictory meanings.

Question No.9 (Question Id - 8)

What does the author mean by 'Consciousness' according to the passage ?

- (A) ☐ Disciplined life
- (B) ☐ **Awareness of socio-political issues (Correct Answer)**
- (C) ☐ Awareness of Dance forms
- (D) ☐ Debates in social forums

Question No.10 (Question Id - 9)

What did Chandra attempt to communicate by igniting 'debates in social forums' ?

- (A) ☐ Upheld feminist theory in social forums.
- (B) ☐ Enacted Hindu symbols and icons as a fundamentalist.
- (C) ☐ Supported Fundamentalism in debates.
- (D) ☐ **Interpreted Hindu icons and symbols in the context of secular feminist imagery. (Correct Answer)**

Question No.11 (Question Id - 10)

Which statements below do not give the idea of feminism of Chandra ?

- A. A strong dislike of black and white
- B. Strict rules of Indian feminism
- C. Deculturalized politics
- D. Flexibility towards Hinduism

Choose the **most appropriate** answer from the options given below :

- (A) ☐ A and B only
- (B) ☐ **B and C only (Correct Answer)**
- (C) ☐ A and C only
- (D) ☐ C and D only

Question No.12 (Question Id - 11)

Which elements of 'Hindu' was Chandra attracted to ?

- A. Symbols
- B. Idols
- C. Images
- D. Icons
- E. Colours

Choose the **most appropriate** answer from the options given below :

- (A) ☐ A, B, C, D only
- (B) ☐ B, C, D, E only
- (C) ☐ **A, C, D, E only (Correct Answer)**
- (D) ☐ A, B, D, E only

Question No.13 (Question Id - 12)

What was Chandra's strategy towards 'Hindu' resources ?

- (A) ☐ To discard Hindu resources

- (B) ☐ To depict uniformity of the Hindu resources
- (C) ☐ **To explore 'Hindu' resources as numerous diverse contradictory ideas (Correct Answer)**
- (D) ☐ Represent religious minorities in the 'Hindu' resources

Question No.14 (Question Id - 66)

Match **List - I** with **List - II**.

List I	List II
A. Ann Cooper Albright	I. Critical Gestures : Writings on Dance and culture
B. Ann Daly	II. Choreographing Empathy : Kinesthesia in performance
C. Sally Banes	III. Choreographing Difference : The body and identity in contemporary dance
D. Susan Leigh Foster	IV. Writing dance in the age of past modernism

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
- (B) ☐ **A - III, B - I, C - IV, D - II (Correct Answer)**
- (C) ☐ A - II, B - III, C - I, D - IV
- (D) ☐ A - I, B - IV, C - II, D - III

Question No.15 (Question Id - 39)

Who coined the word "Sociopetal Space" ?

- (A) ☐ Scott Burton
- (B) ☐ **Humphry Osmand (Correct Answer)**
- (C) ☐ Kenneth Cameron
- (D) ☐ Theodore Hoffman

Question No.16 (Question Id - 73)

Match **List I** with **List II** :

List I	List II
A. Samgana	I. Hindusthani Song
B. Khyal	II. Vedic Song
C. Bhajan	III. Karnatak Song
D. Kriti	IV. Devotional Song

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
- (B) ☐ **A - II, B - I, C - IV, D - III (Correct Answer)**
- (C) ☐ A - III, B - IV, C - II, D - I
- (D) ☐ A - IV, B - III, C - I, D - II

Question No.17 (Question Id - 31)

What is the cylindrical drum played in Kathakali called ?

- (A) ☐ mridangam
- (B) ☐ edakya
- (C) ☐ tabla
- (D) ☐ **chenda (Correct Answer)**

Question No.18 (Question Id - 51)

Which two from the following contributed to the Bhakti movement in Andhra Pradesh ?

- A. Shankaradeva
- B. Tirthanarayana Swami
- C. Siddhendra yogi
- D. Tulsidasa

Choose the **correct** answer from the options given below :

- (A) ☐ **B and C only (Correct Answer)**
- (B) ☐ A and B only
- (C) ☐ A and C only
- (D) ☐ B and D only

Question No.19 (Question Id - 86)

Find the **correct** sequence according to the geographical origin of the following theatre companies from South to North :

- A. Sopanam
- B. Awishkar
- C. Rangayana
- D. Rangavidushak

Choose the **correct** answer from the options given below :

- (A) ☐ B, D, A, C
- (B) ☐ C, A, D, B
- (C) ☐ **A, C, B, D (Correct Answer)**
- (D) ☐ D, B, C, A

Question No.20 (Question Id - 57)

Which of the following statements are **true** ?

- A. Boal's Theatre is often considered to be leftist or socialistic in character.
- B. In Boal's system, inequality requires that the oppressed cooperate with their oppressors.
- C. Boal's theatre never to promote individual thought, action, and voice.
- D. Boal creates a theatre in which "spect-actors" actively participates in the performance.

Choose the **correct** answer from the options given below :

- (A) ☐ A and B only
- (B) ☐ A, B and C only
- (C) ☐ **A, B and D only (Correct Answer)**
- (D) ☐ B, C and D only

Question No.21 (Question Id - 104)

Given below are two statements, one is labelled as **Assertion A** and the other is labelled as **Reason R**

Assertion A:

When all literary, sculptural and painting evidence is correlated with the mass of data which is available in oral traditions of several parts of India, it is clear that the arts of India can be clearly distinguished as classical and folk.

Reason R:

India has a tradition which is multi-layered, multi-faceted, multi-formed and multi-regional.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☐ Both **A** and **R** are correct and **R** is the correct explanation of **A**
(B) ☐ Both **A** and **R** are correct but **R** is not the correct explanation of **A**
(C) ☐ **A is correct but R is not correct (Correct Answer)**
(D) ☐ **A** is not correct but **R** is correct

Question No.22 (Question Id - 44)

What is the green colour base make-up in Kathakali called ?

- (A) ☐ Tadi
(B) ☐ Katti
(C) ☐ Kari
(D) ☐ **Paccha (Correct Answer)**

Question No.23 (Question Id - 45)

Which two among the following are female folk dances ?

- A. Lahoor
B. Paik
C. Gidda
D. Dandiya Rasa

Choose the **most appropriate** answer from the options given below :

- (A) ☐ A and B only
(B) ☐ B and C only
(C) ☐ **A and C only (Correct Answer)**
(D) ☐ A and D only

Question No.24 (Question Id - 95)

Given below are **two** statements

Statement I:

Both Sattriya and Manipuri have men dancing with the percussion hanging from the neck.

Statement II:

Assam and Manipur experienced the influence of Gaudiya Vaishnavism, where dancing with the 'khol' is essential.

In light of the above statements, choose the **most appropriate** answer from the options given below

- (A) ☐ Both **Statement I** and **Statement II** are correct
(B) ☐ Both **Statement I** and **Statement II** are incorrect
(C) ☐ **Statement I is correct but Statement II is incorrect (Correct Answer)**
(D) ☐ **Statement I** is incorrect but **Statement II** is correct

Question No.25 (Question Id - 40)

Who said people also say that, in life, we never really do anything for the first time, always repeating past experiences, habits, rituals, conventions, life is theatre ?

- (A) ☐ **Augusto Boal (Correct Answer)**
(B) ☐ Richard Schechner
(C) ☐ Peggy Dchlan
(D) ☐ Diana Taylor

Question No.26 (Question Id - 43)

What finally emerged out of the Chinna yatra ?

- (A) ☐ Pattachitra Kathe
(B) ☐ Kathakali
(C) ☐ **Ankia Nat (Correct Answer)**
(D) ☐ Kucchipudi

Question No.27 (Question Id - 58)

Which of the following statements are **true** ?

- A. Both Soyinka and Osofisan address hybridity as a secondary factor in their theatre.
B. For Badal Sircar hybridity is core theatrical concept; it is the most effective to reach his political aims.
C. Sircar says city theatre no “fine advanced ideas but does not require the audience to act on them.
D. Sircar talks repeatedly about communication and the fact that this communication must reach the villages and rural spaces.

Choose the **most appropriate** answer from the options given below :

- (A) ☐ A, B and C only
(B) ☐ A, C and D only
(C) ☐ **A, B and D only (Correct Answer)**
(D) ☐ B, C and D only

Question No.28 (Question Id - 37)

Who said “Epic theatre is gestural, ‘Strictly Speaking; the gesture is the material and epic theatre its practical

utilization” ?

- (A) ☐ Eric Bentley
(B) ☐ Erwin Piscator
(C) ☐ **Walter Benjamin (Correct Answer)**
(D) ☐ Antonin Artaud

Question No.29 (Question Id - 63)

What do Prakruta dhvani and Vaikruta dhvani in the sphota theory of dhvani indicate ?

- A. The natural, indivisible, identical cause of manifestation
- B. The manifestation which is erratic
- C. The high tone pitch and speed in manifestation
- D. Manifestation in only primary meaning

Choose the **correct** answer from the options given below :

- (A) ☐ (A) and (B) only
- (B) ☐ (B) and (C) only
- (C) ☒ **(A) and (C) only (Correct Answer)**
- (D) ☐ (A) and (D) only

Question No.30 (Question Id - 92)

Indicate the sequence of the chapters of Natyashastra.

- A. Bhavavyanjaka
- B. Hastabhinaya
- C. Natyotpatti
- D. Prekshagruhalakshanam
- E. Rasavikalpa

Choose the **correct** answer from the options given below :

- (A) ☐ B, D, A, C, E
- (B) ☐ A, C, E, B, D
- (C) ☒ **C, D, E, B, A (Correct Answer)**
- (D) ☐ B, A, D, E, C

Question No.31 (Question Id - 54)

Which of the following **two** statements describes the Bhagavata Mela Natakam ?

- A. It is a dance which was called sadir nautch
- B. It is a dance drama tradition and contributed towards Bharata Natyam
- C. It is also called Kuruvanji Natakam
- D. It took root in Mellatur and was performed as a votive offering in temples
- E. It has characters like Kuruvan and Kuratti

Choose the **Correct** answer from the options given below :

- (A) ☐ A and D only
- (B) ☒ **B and D only (Correct Answer)**
- (C) ☐ A and C only
- (D) ☐ A and B only

Question No.32 (Question Id - 29)

Who wrote 'India and her people' ?

- (A) ☐ A.B. Keith
- (B) ☐ W.G. Archer

- (C) ☐ Aiyar, M.S. Ramaswami
(D) ☐ **Abhedananda Swami (Correct Answer)**

Question No.33 (Question Id - 80)

Match **List-I** with **List-II** :

List I	List II
A. Ali Sardar Jafri	I. Dalil
B. K.A. Abbas	II. Deewar
C. Prithviraj Kapoor	III. Zubeida
D. Ritwik Ghatak	IV. Yeh Kis Ka Khoon hai

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
(B) ☐ A - II, B - III, C - IV, D - I
(C) ☐ **A - IV, B - III, C - II, D - I (Correct Answer)**
(D) ☐ A - III, B - II, C - I, D - IV

Question No.34 (Question Id - 34)

Who choreographed a dance drama "Reflections" ?

- (A) ☐ Mallika Sarabhai
(B) ☐ **Narendra Sharma (Correct Answer)**
(C) ☐ Chandralekha
(D) ☐ Astad Deboo

Question No.35 (Question Id - 85)

Find out the **correct** sequence from Non-Acting to Acting as proposed by Michael Kirby :

- A. Received acting
B. Nonmatrixed performing
C. Simple acting
D. Symbolized matrix
E. Complex acting

Choose the **correct** answer from the options given below :

- (A) ☐ A, D, B, C, E
(B) ☐ C, A, D, B, E
(C) ☐ A, D, E, C, B
(D) ☐ **B, D, A, C, E (Correct Answer)**

Question No.36 (Question Id - 83)

Match **List-I** with **List-II** :

List I	List II
A. Lorraine Hansberry	I. Rent
B. Tennessee Williams	II. Born Yesterday
C. Garson Kanin	III. The Glass Menagerie
D. Jonathan Larson	IV. A Raisin in the sun

Choose the **correct** answer from the options given below :

- (A) ☐ **A - IV, B - III, C - II, D - I (Correct Answer)**
(B) ☐ A - III, B - IV, C - II, D - I
(C) ☐ A - II, B - III, C - IV, D - I
(D) ☐ A - I, B - II, C - III, D - IV

Question No.37 (Question Id - 91)

Indicate the **correct** sequence of the chapters of Natyashastra.

- A. Samanyabhinaya
B. Aharyabhinaya
C. Dasharupakavidhanam
D. Tandavalakshanam
E. Hastabhinaya

Choose the **correct** answer from the options given below :

- (A) ☐ E, A, C, D, B
(B) ☐ B, A, D, E, C
(C) ☐ A, C, D, B, E
(D) ☐ **D, E, C, B, A (Correct Answer)**

Question No.38 (Question Id - 94)

Indicate the sequence of the 'Jatis' of Prabandha-gaan as mentioned by Sarangdeva.

- A. Medini
B. Bhavani
C. Tarabali
D. Nandini
E. Dipani

Choose the **correct** answer from the options given below :

- (A) ☐ A, B, C, D, E
(B) ☐ B, C, D, E, A
(C) ☐ C, D, E, A, B
(D) ☐ **A, D, E, B, C (Correct Answer)**

Question No.39 (Question Id - 36)

What are the **two** categories into which Italian Playwright Carlo Goldoni Classify Comedy ?

- (A) ☐ **Pure Comedy and Comedy of Intrigue (Correct Answer)**
(B) ☐ Gay Comedy and serious Comedy
(C) ☐ White Comedy and Dark Comedy
(D) ☐ Comedy of Humours and Comedy of Manners

Question No.40 (Question Id - 71)

Match **List I** with **List II** :

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List I	List II
A. Dhvanyaloka	I. Nandikeshvara
B. Bhavaprakasha	II. Dhananjaya and Dhanika
C. Dasharupaka	III. Anandavardhana
D. Abhinayadarpanam	IV. Sharadatanaya

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - III, C - IV, D - II
 (B) ☐ A - II, B - I, C - IV, D - III
 (C) ☒ **A - III, B - IV, C - II, D - I (Correct Answer)**
 (D) ☐ A - III, B - IV, C - I, D - II

Question No.41 (Question Id - 30)

How many Alankaras did Bharata mention in the Natyasastra ?

- (A) ☒ **33 (Correct Answer)**
 (B) ☐ 43
 (C) ☐ 53
 (D) ☐ 63

Question No.42 (Question Id - 100)

Given below are **two** statements :

Statement I:

The problem for us is that in the centuries after Aristotle commentators on his work lost sight of how provisional it was.

Statement II:

They turned his descriptions into prescriptions, implying that a play could only be a proper play if it had the features Aristotle suggested.

In the light of the above statements, choose the **correct** answer from the options given below:

- (A) ☒ **Both Statement I and Statement II are true. (Correct Answer)**
 (B) ☐ Both **Statement I** and **Statement II** are false.
 (C) ☐ **Statement I** is correct but **Statement II** is false.
 (D) ☐ **Statement I** is incorrect but **Statement II** is true.

Question No.43 (Question Id - 75)

Match **List-I** with **List-II** :

List I	List II
A. Kennet Burke	I. Analysing Performance
B. Jerzy Grotowski	II. Holy Actor
C. Friedrich Nietzsche	III. Birth of Tragedy
D. Patrrick Campbell	IV. Dramastistic Pentad

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
 (B) ☐ A - II, B - III, C - IV, D - I
 (C) ☐ A - III, B - IV, C - II, D - I

(D) ☐ A - IV, B - II, C - III, D - I (Correct Answer)

Question No.44 (Question Id - 53)

Which are the organizations that directly come under Sangeet Natak Akademi ?

- A. Kalamandalam, Kerala
- B. Kalakshetra, Chennai
- C. Jawaharlal Nehru Manipur Dance Academy, Manipur
- D. Kathak Kendra, Delhi
- E. Kadamb, Amdavad

Choose the **most appropriate** answer from the options given below :

- (A) ☐ A and E only
- (B) ☐ B and D only
- (C) ☐ C and D only (Correct Answer)
- (D) ☐ A and C only

Question No.45 (Question Id - 89)

Indicate the **correct** sequence of the double handgestures according to Abhinayadarpanam.

- A. Pasha
- B. Pushpaputa
- C. Nagabandha
- D. Karkata
- E. Kartarisvastika

Choose the **correct** answer from the options given below :

- (A) ☐ D, B, E, A, C (Correct Answer)
- (B) ☐ A, C, B, E, D
- (C) ☐ B, A, C, E, D
- (D) ☐ A, D, E, C, B

Question No.46 (Question Id - 25)

Which among the following is found in the repertaire of Krishnattam ?

- (A) ☐ Natanam Adinar
- (B) ☐ Vividha vadhham (Correct Answer)
- (C) ☐ Bhama Kalapam
- (D) ☐ Jatayuvadhham

Question No.47 (Question Id - 81)

Match **List-I** with **List-II** :

List I	List II
A. Avimaraka	I. Visakha Datta
B. Malavikagnimitram	II. Bhasa
C. Malti Madhav	III. Bhavabhuti
D. Mudrarakhsha	IV. Kalidasa

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
(B) ☒ **A - II, B - IV, C - III, D - I (Correct Answer)**
(C) ☐ A - III, B - IV, C - I, D - II
(D) ☐ A - IV, B - III, C - II, D - I

Question No.48 (Question Id - 79)

Match **List-I** with **List-II** :

List I	List II
A. Aeschylus	I. The Acharnians
B. Sophocles	II. Electra
C. Euripides	III. The Bacchae
D. Aristophanes	IV. The Persians

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
(B) ☐ A - II, B - III, C - IV, D - I
(C) ☐ A - III, B - IV, C - II, D - I
(D) ☒ **A - IV, B - II, C - III, D - I (Correct Answer)**

Question No.49 (Question Id - 46)

Which two among the following belong to Krishnattam ?

- A. Avataram
B. Kaliya mardanam
C. Jatiswaram
D. Parijat haranam

Choose the **most appropriate** answer from the options given below :

- (A) ☒ **A and B only (Correct Answer)**
(B) ☐ A and C only
(C) ☐ A and D only
(D) ☐ B and C only

Question No.50 (Question Id - 68)

Match **List I** with **List II** :

List I	List II
A. Zohra Saigal	I. The first partner of Uday Shankar
B. Anna Pavlova	II. The French partner of Uday Shankar
C. Aline Boner	III. Trained in Modern Dance under Mary Wigman and joined Uday Shankar
D. Simone Barbier	IV. Manager of Uday Shankar's troupe

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
(B) ☒ **A - III, B - I, C - IV, D - II (Correct Answer)**

- (C) ☐ A - II, B - III, C - I, D - IV
 (D) ☐ A - IV, B - I, C - II, D - III

Question No.51 (Question Id - 65)

Match **List - I** with **List - II**.

List I	List II
A. Tertiary	I. Source of research
B. Research Questions	II. Establishing the boundaries of the study
C. Research Proposal	III. Seeking answers by research
D. Delimitation	IV. A general statement of approach and intended procedure

Choose the **correct** answer from the options given below :

- (A) ☐ A - IV, B - III, C - II , D - I
 (B) ☐ A - III, B - II, C - IV, D - I
 (C) ☐ A - II, B - I, C - III, D - IV
 (D) ☐ **A - I, B - III, C - IV, D - II (Correct Answer)**

Question No.52 (Question Id - 59)

Which two of the following are **true** ?

- A. Maancha - Madhya Pradesh
 B. Ravanchhaya - Assam
 C. Gambhira - West Bengal
 D. Gopalila - Manipur

Choose the **most appropriate** answer from the options given below :

- (A) ☐ A and B only
 (B) ☐ **A and C only (Correct Answer)**
 (C) ☐ B and D only
 (D) ☐ (C) and (D) only

Question No.53 (Question Id - 28)

Which among the following instruments is known as chordophones ?

- (A) ☐ **Gottuvadyam (Correct Answer)**
 (B) ☐ Nageswaram
 (C) ☐ Mridangam
 (D) ☐ Khanjira

Question No.54 (Question Id - 35)

Who said "A chair on the stage is a theatre chair" ?

- (A) ☐ **Peter Hadke (Correct Answer)**
 (B) ☐ Lionel Abel
 (C) ☐ Jean Alter
 (D) ☐ Thomos Aron

Question No.55 (Question Id - 64)

Which among the following are shadow puppets ?

- A. Tolubommalata
- B. Sannata
- C. Ravanachaya
- D. Bommallattam

Choose the **most appropriate** answer from the options given below :

- (A) ☐ (A) and (B) only
- (B) ☒ **(A) and (C) only (Correct Answer)**
- (C) ☐ (A) and (D) only
- (D) ☐ (B) and (D) only

Question No.56 (Question Id - 99)

Given below are **two** statements :

Statement I:

Performance studies is an academic discipline designed to answer the need to deal with changing circumstances of the “ glocal” - the powerful combination of local and global.

Statement II:

Performance studies is not interactive, hyper Textual, virtual, and fluid than most Scholarly disciplines.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☐ Both **Statement I** and **Statement II** are correct.
- (B) ☐ Both **Statement I** and **Statement II** are incorrect.
- (C) ☒ **Statement I is correct but Statement II is incorrect. (Correct Answer)**
- (D) ☐ **Statement I** is incorrect but **Statement II** is correct.

Question No.57 (Question Id - 88)

Find the **correct** sequence of dramatist of Europe from North to South according to their place of work :

- A. Federico Garcia Lorca
- B. Jean Paul Sarte
- C. John Dryden
- D. Henrik Ibsen

Choose the **correct** answer from the options given below :

- (A) ☐ B, D, A, C
- (B) ☐ A, B, C, D
- (C) ☒ **D, C, B, A (Correct Answer)**
- (D) ☐ C, A, D, B

Question No.58 (Question Id - 26)

Which amongst the following is mentioned by Patanjali in his work ?

- (A) ☒ **Mancha and Nata (Correct Answer)**
- (B) ☐ Mancha and Dance

- (C) ☐ Mancha and Aharya
 (D) ☐ Mancha and Angika

Question No.59 (Question Id - 72)

Match **List I** with **List II** :

List I	List II
A. Bhairav	I. Evening
B. Iman	II. Noon
C. Brindavani sarang	III. Morning
D. Malkauns	IV. Night

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - IV, C - III, D - II
 (B) ☐ A - II, B - III, C - IV, D - I
 (C) ☐ **A - III, B - I, C - II, D - IV (Correct Answer)**
 (D) ☐ A - IV, B - II, C - I, D - III

Question No.60 (Question Id - 77)

Match **List-I** with **List-II** :

List I	List II
A. Edward Said	I. Absurdism
B. Mikhail Bakhtin	II. Theatre of cruelty
C. Samuel Beckett	III. Orientalism
D. Antonin Artand	IV. Dialogism

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
 (B) ☐ A - II, B - I, C - IV, D - III
 (C) ☐ **A - III, B - IV, C - I, D - II (Correct Answer)**
 (D) ☐ A - IV, B - III, C - II, D - I

Question No.61 (Question Id - 78)

Match **List-I** with **List-II** :

List I	List II
A. Rig	I. Geeta
B. Sama	II. Rasa
C. Yajur	III. Pathya
D. Atharva	IV. Abhinaya

Choose the **correct** answer from the options given below :

- (A) ☐ **A - III, B - I, C - IV, D - II (Correct Answer)**
 (B) ☐ A - II, B - III, C - I, D - IV
 (C) ☐ A - III, B - IV, C - I, D - II
 (D) ☐ A - IV, B - III, C - II, D - I

Case Study - 62 to 66 (Question Id - 1)

Jatra

Jatra, or religious procession of West Bengal began in the 14th century as a religious procession of performance with music and dance inspired by Vaishnava movement. It deals with the Krishna and Radha theme and Chaitanya Dev has become highly commercialised spoken theatre like the Parasi

theatre. Beginning from the early 1960s, Jatra has kept growing and changing to suit the taste of its audience. From the mythological and historical themes it moved to deal with social themes. After coming into power of the left party in early seventies, Jatra fully changed its character. Companies had such plays in their repertoire as Marx, Lenin, Hitler, Vietnam, etc. There are also plays on political heroes like Khudi Ram Bose, Bhagat Singh, Netaji Subhash Chandra Bose, Raja Ram Mohan Roy and Vidya Sagar.

Today it is the most popular entertainment of the middle class and neo-rich in the cities and the prospering rural masses. There are at least a hundred professional troupes in Calcutta alone. They perform all the year round before an audience of almost 10,000 in each performance across the length and breadth of the state.

Their popularity has even attracted talent from the urban theatre. By Paying high fees they bring in actors and directors from urban theatre and films. Veteran actor and director the late Utpal Dutt wrote plays for Jatra companies and also worked as actor and director. Tarun Roy the late actor, director and playwright also worked for Jatra companies. So did the late actor-director, Ajit Bannerjee. Famous lighting expert, Tapas Sen, also worked for Jatra companies.

Performed on a high platform-stage, it has two ramps for musicians and a large number of instrumentalists, including some Western instruments. There is a gang-way running from the stage erected upon Bamboo poles and ropes. Gang-way is used for actors' highly theatrical entries and exits. It is also used by the stock character, called *Vivek* or conscience, who makes comments involving moral values. Gang-way is also some-times used by actors for speaking their lines and entering into dialogue with the actor on the stage. The speech delivery is highly melodramatic and declamatory. Bodily movements are strong and stylized; but there is no specified method to it.

Jatra is also a popular theatrical form in the neighbouring states of Assam and Orissa. There also Jatra companies which keep travelling and perform mostly in the rural areas where they have a ready and enthusiastic audience. They perform mythological and historical plays, and also episodes from the two epics.

Indian performers always follow a fixed performing beat and go to their patrons known as *Jajman*, a term borrowed from the social relationship of a priest with the families whose religious rituals he performs. In Karnataka during the off-season, Yakshagan actors visit their patron's house, and sing and recite portions from the *prasangas* (play) and are given gifts in cash or kind by their patrons.

A rich tradition of ballad singing exists in Rajasthan. Traditionally these ballads have inspired the heroic warriors of the state, especially the Rajputs. Ballads like *Prithviraj Chauhan* and *Beesaldev Rathor* are known, both for their literary excellence and dramatic narration.

Question No.62 (Question Id - 2)

According to passage which one of the following is **not** associated with Jatra ?

- (A) ☐ Tarun Roy
- (B) ☐ Utpal Dutt
- (C) ☐ Ajit Bannerjee
- (D) ☒ Badal Sircar (Correct Answer)

Question No.63 (Question Id - 3)

The patrons of Indian performers usually known as :

- (A) ☐ Jamindar
- (B) ☐ Jagirdar
- (C) ☒ Jajman (Correct Answer)
- (D) ☐ Jamure

Question No.64 (Question Id - 4)

Given below are two statements :

Statement I :

Jatra or religious procession of West Bengal began in 14th century as a religious performance with music and without dance inspired by Vaishnava and Shivate movement.

Statement II :

It deals with the Krishna and Radha Theme and Chaitanya Dev has become highly commercialized spoken theatre like the parsi theatre.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☐ Both **Statement I** and **Statement II** are correct
 (B) ☐ Both **Statement I** and **Statement II** are incorrect
 (C) ☐ **Statement I** is correct but **Statement II** is incorrect
 (D) ☐ **Statement I is incorrect but Statement II is correct (Correct Answer)**

Question No.65 (Question Id - 5)

Who was Ajitesh Bannerjee ?

- (A) ☐ Actor - Singer
 (B) ☐ Actor - Producer
 (C) ☐ **Actor -Director (Correct Answer)**
 (D) ☐ Actor - Dancer

Question No.66 (Question Id - 6)

According to passage in which states the Jatra form is a popular theatrical form ?

- (A) ☐ Assam, Manipur
 (B) ☐ West Bengal, Assam
 (C) ☐ **West Bengal, Assam, Orissa (Correct Answer)**
 (D) ☐ West Bengal, Orissa

Question No.67 (Question Id - 32)

What is the meaning of 'Parikhanda' in Chhau systems ?

- (A) ☐ Trishula and mace
 (B) ☐ Mace and shield
 (C) ☐ **Shield and sword (Correct Answer)**
 (D) ☐ Sword and mace

Question No.68 (Question Id - 69)

Match **List I** with **List II** :

List I	List II
(Modern Dancers)	(Choreography)
A. Ruth St. Denis	I. Drama of Motion
B. Doris Humphrey	II. Egypta
C. Martha Graham	III. Revelation
D. Alvin Ailey	IV. Lamentation

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
 (B) ☐ A - III, B - IV, C - I, D - II
 (C) ☐ **A - II, B - I, C - IV, D - III (Correct Answer)**
 (D) ☐ A - IV, B - III, C - II, D - I

Question No.69 (Question Id - 87)

Find the **correct** sequence of the following theatre personalities according to their geographical origin of workplace from West to North East of India :

- A. Kanhailal

B. M.C. Mehta

C. Jabbar Patel

D. Badal Sarkar

Choose the **correct** answer from the options given below :

(A) ☐ A, D, C, B

(B) ☒ B, C, D, A (Correct Answer)

(C) ☐ C, B, A, D

(D) ☐ D, A, B, C

Case Study - 70 to 74 (Question Id - 19)

What follows represents an attempt to describe a technique of acting which was applied in certain theatres (I) with a view to taking the incidents portrayed and alienating them from the spectator. The aim of this technique, known as the alienation effect, was to make the spectator adopt an attitude of inquiry and criticism in his approach to the incident. The means were artistic.

The first condition for the A-effect's application to this end is that stage and auditorium must be purged of everything 'magical' and that no 'hypnotic tensions' should be set up. This ruled out any attempt to make the stage convey the flavour of a particular place (a room at evening, a road in the autumn), or to create atmosphere by relaxing the tempo of the conversation. The audience was not worked up by a display of temperament or swept away by acting with tautened muscles; in short, no attempt was made to put it in a trance and give it the illusion of watching an ordinary unrehearsed event. As will be seen presently, the audience's tendency to plunge into such illusions has to be checked by specific artistic means.

The first condition for the achievement of the A-effect is that the actor must invest what he has to show with a definite gest of showing. It is of course necessary to drop the assumption that there is a fourth wall cutting the audience off from the stage and the consequent illusion that the stage action is taking place in reality and without an audience. That being so, it is possible for the actor in principle to address the audience direct.

Question No.70 (Question Id - 20)

Which technique seek to take the incidents portrayed and alienate them from the audience ?

(A) ☐ Separation effect

(B) ☐ Applied theatre effect

(C) ☒ Alienation effect (Correct Answer)

(D) ☐ Third-person effect

Question No.71 (Question Id - 21)

What is the aim of the technique in the aforesaid paragraph/ passage ?

(A) ☐ To entertain the spectator

(B) ☐ To involve the audience emotionally

(C) ☒ To help spectator inquire and criticise the incidents (Correct Answer)

(D) ☐ To transport the audience to a fantastical world

Question No.72 (Question Id - 22)

Given below are **two** statements : one is labelled as **Assertion A** and the other is labelled as **Reason R**.

Assertion A :

The stage conveys the flavour of a particular place and creates an atmosphere through techniques such as relaxing the tempo of the conversation in order to alienate the audience.

Reason R :

The stage and auditorium need to be purged of 'magical' things and no 'hypnotic

tensions' should be set up so that the alienation effect works.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☐ Both **A** and **R** are correct and **R** is the correct explanation of **A**
- (B) ☐ Both **A** and **R** are correct but **R** is not the correct explanation of **A**
- (C) ☐ **A** is correct but **R** is not correct
- (D) ☐ **A is not correct but R is correct (Correct Answer)**

Question No.73 (Question Id - 23)

Given below are **two** statements : one is labelled as **Assertion A** and the other is labelled as **Reason R**.

Assertion A :

To follow alienation theory, no attempt is made to put the audience in a trance and give them the illusion of watching an ordinary unrehearsed event.

Reason R :

When the audience does not get entranced by the play and get emotionally involved, they can stay alienated and adopt an attitude of inquiry and criticism.

In the light of the above statements, choose the **most appropriate** answer from the options given below.

- (A) ☐ Both **A** and **R** are correct and **R** is the correct explanation of **A**
- (B) ☐ **Both A and R are correct but R is not the correct explanation of A (Correct Answer)**
- (C) ☐ **A** is correct but **R** is not correct
- (D) ☐ **A** is not correct but **R** is correct

Question No.74 (Question Id - 24)

What does the Alienation theory assume ?

- A. A fourth wall exists between the audience and the actors
- B. The actors can never address the audience directly
- C. There is no fourth wall between the audience and the actors
- D. The actor has to invest what he has to show with a definite zest of showing

Choose the **correct** answer from the options given below :

- (A) ☐ A, B, only
- (B) ☐ B, C, only
- (C) ☐ **C, D, only (Correct Answer)**
- (D) ☐ A, D, only

Question No.75 (Question Id - 27)

Which following south Indian mela is equivalent to Hindusthani raga Bhairava ?

- (A) ☐ **Mayamalabagoulai (Correct Answer)**
- (B) ☐ Kharaharapriya
- (C) ☐ Gamanashrama
- (D) ☐ Dhirashankaravarnam

Question No.76 (Question Id - 52)

Which among the following are the **two** choreographies by Astad Deboo ?

- A. Chhaya Purush

- B. Prakriti
- C. Passage of life
- D. Flying cranes
- E. Aahvahan

Choose the **most appropriate** answer from the options given below :

- (A) ☐ A and C only
- (B) ☐ B and D only
- (C) ☐ **C and E only (Correct Answer)**
- (D) ☐ A and D only

Question No.77 (Question Id - 98)

Given below are **two** statements :

Statement I:

According to Dhvanaloka some rasas are mutually antagonistic to one another, while some others are non-conflicting.

Statement II:

Thus among the nine rasas sringara and bibhatsa make such opposing pair.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☐ **Both Statement I and Statement II are correct. (Correct Answer)**
- (B) ☐ Both **Statement I** and **Statement II** are incorrect.
- (C) ☐ **Statement I** is correct but **Statement II** is incorrect.
- (D) ☐ Statement I is incorrect but **Statement II** is correct.

Question No.78 (Question Id - 50)

Which statements amongst the following are **correct** ?

- A. Dance is associated with rituals connected with death in the Rigveda
- B. Rituals play an important role in the SamaVeda
- C. Concepts of Magi and Desi are found in the YajurVeda
- D. The concept of Rasa is found in the AtharvaVeda

Choose the **most appropriate** answer from the options given below :

- (A) ☐ A and B only
- (B) ☐ A and C only
- (C) ☐ **A and D only (Correct Answer)**
- (D) ☐ B and C only

Question No.79 (Question Id - 90)

Indicate the **correct** sequence of nayikas according to the Natyashastra.

- A. Khandita
- B. Vipralabdha

- C. Kalahantarita
- D. Svadhinabhartruka
- E. Virahotkanthita

Choose the **correct** answer from the options given below :

- (A) ☐ D, A, E, B, C
- (B) ☐ C, A, D, B, E
- (C) ☐ D, B, E, A, C
- (D) ☐ **E, D, C, A, B (Correct Answer)**

Question No.80 (Question Id - 60)

Which of the following describes a man engaged in communication in the context of "Act as expression" ?

- A. Homo - symbolieus
- B. Homo - faber
- C. Homo - sexual
- D. Homo - cordial

Choose the **most appropriate** answer from the options given below :

- (A) ☐ (A) and (B) only
- (B) ☐ (B) and (C) only
- (C) ☐ (C) and (D) only
- (D) ☐ **(A), (B) and (D) only (Correct Answer)**

Question No.81 (Question Id - 62)

Which form of theatre does the following quote apply to and who wrote it ?

"Today both theatres exist, each with its own strength and weakness, and it would be meaningless to select one and condemn the other. What we need to do is to analyse both the theatre forms to find the exact points of strength and weakness and their causes, and that may give us the clue for an attempt to create a Theatre of Synthesis..."

- A. Badal Sarkar
- B. Engenio Barba
- C. Third Theatre
- D. Theatre of Roots
- E. Suresh Awasthi

Choose the **most appropriate** answer from the options given below :

- (A) ☐ **(A) and (C) only (Correct Answer)**
- (B) ☐ (B) and (C) only
- (C) ☐ (B) and (D) only
- (D) ☐ (E) and (D) only

Question No.82 (Question Id - 38)

Which playwright actor, director in the Bengali stage is associated with a brief, concise and intense form of theatre which had election sloganeering as the prime motive ?

- (A) ☐ Ritwik Ghatak

- (B) ☐ **Utpal Dutta (Correct Answer)**
 (C) ☐ Sombhu Mitra
 (D) ☐ Binoy Roy

Question No.83 (Question Id - 70)

Match **List I** with **List II** :

List I	List II
A. Dhamar	I. 12
B. Ektal	II. 14
C. Jhaptal	III. 16
D. Tilvara	IV. 10

Choose the **correct** answer from the options given below :

- (A) ☐ A - II, B - I, C - III, D - IV
 (B) ☐ A - I, B - II, C - III, D - IV
 (C) ☐ A - III, B - IV, C - II, D - I
 (D) ☐ **A - II, B - I, C - IV, D - III (Correct Answer)**

Question No.84 (Question Id - 102)

Given below are two statements, one is labelled as **Assertion A** and the other is labelled as **Reason R**

Assertion A:

While some scholars might see sexuality as a tangential, add-on category for analysis, a consideration of dance histories in the US reveals that the “spectre” of homosexuality has profoundly shaped the development of both popular and theatrical dance forms and their critical and audience reception.

Reason R:

The foundational effect of the binary male/female biological divide remains intact and gives meaning to these other categories. As dance scholars we can begin to unpack this linkage and analyze the staging of implicit and explicit desires.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☐ **Both A and R are correct and R is the correct explanation of A. (Correct Answer)**
 (B) ☐ Both **A** and **R** are correct but **R** is not the correct explanation of **A**
 (C) ☐ **A** is correct but **R** is not correct
 (D) ☐ **A** is not correct but **R** is correct

Question No.85 (Question Id - 82)

Match **List-I** with **List-II** :

List I	List II
A. Hegemonic	I. Imitation
B. Mimesis	II. Artwork repeatedly written or drawn
C. Palimpsest	III. Exporting dominance
D. Difference	IV. To differ and to defer

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
 (B) ☐ A - II, B - III, C - IV, D - I
 (C) ☐ A - IV, B - III, C - II, D - I
 (D) ☐ **A - III, B - I, C - II, D - IV (Correct Answer)**

Question No.86 (Question Id - 76)

Match **List-I** with **List-II** :

List I	List II
A. Much Ado About Nothing	I. Comedy of humours
B. The Cherry Orchard	II. Comedy of intrigue
C. The Alchemist	III. Comedy of manners
D. The Doctor in Spite of Himself	IV. Tragic Comedy

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
 (B) ☐ A - II, B - III, C - IV, D - I
 (C) ☐ **A - III, B - IV, C - I, D - II (Correct Answer)**
 (D) ☐ A - IV, B - I, C - II, D - III

Question No.87 (Question Id - 93)

Indicate the sequence of the rasas according to the Natyashastra.

- A. Raudra
 B. Hasya
 C. Vira
 D. Shringara
 E. Karuna

Choose the **correct** answer from the options given below :

- (A) ☐ B, A, E, D, C
 (B) ☐ **D, B, E, A, C (Correct Answer)**
 (C) ☐ A, C, B, E, D
 (D) ☐ C, D, B, E, A

Question No.88 (Question Id - 42)

Who inspired modern dancer Madame Menaka ?

- (A) ☐ Uday Shankar
 (B) ☐ Ruth Denis
 (C) ☐ Sachin Shankar
 (D) ☐ **Anna Pavlova (Correct Answer)**

Question No.89 (Question Id - 96)

Given below are **two** statements

Statement I:

Women have been systematically denied the power to be funny.

Statement II:

Comedy was thought to be biosferous and aggressive and therefore considered temperamentally unsuited to women.

In light of the above statements, choose the **correct** answer from the options given below :

- (A) ☐ Both **Statement I** and **Statement II** are true (Correct Answer)
(B) ☐ Both **Statement I** and **Statement II** are false
(C) ☐ **Statement I** is true but **Statement II** is false
(D) ☐ **Statement I** is false but **Statement II** is true

Question No.90 (Question Id - 49)

Which of the following statements are **true** ?

- A. Performance studies resists fixed definition
B. Performance studies does not value “purity”
C. It is at its worst when operating amidst a dense web of connections
D. In many key areas of human activity “Performance” is crucial to success

Choose the **correct** answer from the options given below :

- (A) ☐ A, B only
(B) ☐ A, B, C only
(C) ☐ A, B, C and D
(D) ☐ **A, B and D only (Correct Answer)**

Question No.91 (Question Id - 74)

Match **List-I** with **List-II** :

List I	List II
A. Panditaraja Jagannatha	I. Kavyalankara Sutra
B. Udhata	II. Kavyadarsa
C. Dandin	III. Kavyalankara Samgraha
D. Vamana	IV. Rasagangadhara

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
(B) ☐ **A - IV, B - III, C - II, D - I (Correct Answer)**
(C) ☐ A - III, B - II, C - IV, D - I
(D) ☐ A - II, B - III, C - IV, D - I

Question No.92 (Question Id - 48)

By which Act and in which year did the British tried to ‘curb its provocative seditions and patriotic tendencies’ of Bengali and consequently other regional plays in India ?

- A. Dramatic performance Act
B. Drama and theatre Act
C. 1876
D. 1877
E. 1888

Choose the **most appropriate** answer from the options given below :

- (A) ☐ A, B only
(B) ☐ A, D only
(C) ☒ **A and C only (Correct Answer)**
(D) ☐ A and E only

Case Study - 93 to 97 (Question Id - 13)

They are a new type of reality as distinguished from worldly objects and both of them have warned aestheticians against the error of thinking that the aesthetic image is a copy or imitation of empirical objects. Cassirer, after calling the image of art an illusion, adds, "but this illusion has its own truth because it has its own law . . . the image no longer reacts upon the spirit as an independent material thing but becomes for the spirit a pure expression of its own creative power".

Statement like illusion that is true, illusion that is charged with a sense of reality have a paradoxical air.

Likewise the term "dramatic illusion" used by George Mehlis to indicate the aesthetic form released by a drama is misleading. He correctly describes the form that emerges continually from dramatic suspense, i.e. the feeling of "incompleteness of a known completion", "the form that is being fulfilled" while the drama moves. But he calls it illusion. "Illusion, as I conceive it, is form in suspense".

"Appearance", "Semblance", "virtual image", "dramatic illusion", "poetic illusion" are misleading terms, though the explanations given by Langer and Mehlis are not so. Art forms are, as explained by Langer, presentational symbols of feeling. They are as Abhinava Gupta has said objectified forms of feeling. The images of art are bright and blooming images that the presentational symbol of art reveals.

Cecil Day Lewis has called it 'the poetic image'. This term is not to be misleading as the terms 'poetic illusion', 'dramatic illusion', 'artistic illusion' used by Langer and Mehlis. It would be better if a new technical term is coined.

In India also there were aestheticians who described the art form as an illusion. In order to clear this misconception Indian Aestheticians like Bhatta Nāyaka and Abhinava Gupta were obliged to coin a technical term to indicate the aesthetic image presented by the symbol of art. That term is *avabhāsa*. *Avabhāsa* means a shining and blooming image which stands apart from worldly objects and has no causal relation to them. *Avabhāsa* is hit upon to distinguish it from *abhāsa* which means, 'illusion', 'semblance', 'phantom', 'mere appearance', 'sophism', or 'fallacy'. *Avabhāsa* is neither poetic illusion, nor dramatic illusion or illusion of any sort. It is the reality of poetry, the reality of drama, painting and music. It is nothing less and nothing more. Much of the criticism levelled against art by a scientific philosopher like Reichenbach derives its force from the use of words like illusion, virtual image, by aestheticians in describing the image of art.

Question No.93 (Question Id - 14)

What is the 'error of thinking' according to the passage ?

- (A) ☐ The aesthetic image is a virtual image.
(B) ☐ The aesthetic image is a virtual image as well as poetic illusion.
(C) ☒ **The aesthetic image is a copy or imitation of empirical reality. (Correct Answer)**
(D) ☐ The aesthetic image is dramatic illusion.

Question No.94 (Question Id - 15)

Match **List I** with **List II**

List II	List I
A. Ernst Cassirer	I. Dramatic illusion arises from the feeling of incompleteness of a known completion
B. George Mehlis	II. Art forms are objectified forms of feeling
C. Abhinava Gupta	III. Presentational symbols of feeling create art forms

Choose the **correct** answer from the options given below:

- (A) ☐ A - I, B - II, C - III, D - IV
 (B) ☐ A - II, B - III, C - IV, D - I
 (C) ☐ A - III, B - IV, C - I, D - II
 (D) ☐ **A - IV, B - I, C - II, D - III (Correct Answer)**

Question No.95 (Question Id - 16)

Given below are two statements :

Statement I :

The image of illusion reacts upon the spirit as an independent material thing.

Statement II :

The illusion becomes for the spirit, a pure expression of its own creative power.

In the light of the above statements, choose the **correct** answer from the options given below :

- (A) ☐ Both **Statement I** and **Statement II** are true
 (B) ☐ Both **Statement I** and **Statement II** are false
 (C) ☐ **Statement I** is correct but **Statement II** is false
 (D) ☐ **Statement I is incorrect but Statement II is true (Correct Answer)**

Question No.96 (Question Id - 17)

Given below are two statements :

Statement I :

According to Cassirer, the illusion holds a unique truth within itself.

Statement II :

According to Cassirer, the illusion is governed by its own law.

In the light of the above statements, choose the **correct** answer from the options given below :

- (A) ☐ **Both Statement I and Statement II are true (Correct Answer)**
 (B) ☐ Both **Statement I** and **Statement II** are false
 (C) ☐ **Statement I** is correct but **Statement II** is false
 (D) ☐ **Statement I** is incorrect but **Statement II** is true

Question No.97 (Question Id - 18)

Given below are two Statements : one is labelled as **Assertion A** and the other is labelled as **Reason R**.

Assertion A :

While Avabhasa is simply an illusion which is 'mere appearance', Abhasa describes images as different from worldly objects and is neither poetic illusion nor dramatic illusion.

Reason R :

According to Indian aestheticians, Avabhasa and Abhasa are two different technical terms that describe the aesthetic image in their own way.

In the light of the above statements, choose the **most appropriate** answer from the options given below.

- (A) ☐ Both **A** and **R** are correct and **R** is the correct explanation of **A**
 (B) ☐ Both **A** and **R** are correct but **R** is not the correct explanation of **A**
 (C) ☐ **A** is correct but **R** is not correct
 (D) ☐ **A is not correct but R is correct (Correct Answer)**

Question No.98 (Question Id - 33)

What is the starting point in the technique of Mayurbhanj Chhau called ?

- (A) ☐ Araimandi
(B) ☐ Saushtava
(C) ☒ **Chauka (Correct Answer)**
(D) ☐ Bhangima

Question No.99 (Question Id - 84)

Match **List-I** with **List-II** :

List I	List II
A. Modern Tragedy	I. Peter Pan
B. Melodrama	II. Death of Salesman
C. Musical	III. A Raisin in the sun
D. Fantasy	IV. Show Boat

Choose the **correct** answer from the options given below :

- (A) ☐ A - I, B - II, C - III, D - IV
(B) ☒ **A - II, B - III, C - IV, D - I (Correct Answer)**
(C) ☐ A - III, B - IV, C - I, D - II
(D) ☐ A - IV, B - III, C - II, D - I

Question No.100 (Question Id - 47)

Which of the following western musical terms are known as 'quick' and 'slow' tempo' ?

- A. Allegro
B. Adagio
C. Agitato
D. Affettuoso

Choose the **most appropriate** answer from the options given below :

- (A) ☒ **A and B only (Correct Answer)**
(B) ☐ A and C only
(C) ☐ B and C only
(D) ☐ C and D only