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**Theatre and Performance Studies 901**

**Group Number :** 1  
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**PART A**

**Section Id :** 128206198  
**Section Number :** 1  
**Section type :** online  
**Mandatory or Optional:** Mandatory  
**Number of Questions:** 18  
**Number of Questions to be attempted:** 18  
**Section Marks:** 100  
**Display Number Panel:** Yes  
**Group All Questions:** No

**Sub-Section Number:** 1  
**Sub-Section Id:** 128206309  
**Question Shuffling Allowed :** Yes

**Question Id :** 1282067092 **Question Type :** COMPREHENSION **Sub Question Shuffling Allowed :** Yes **Group Comprehension Questions :** No

**Question Numbers :** (1 to 5)

**Question Label :** Comprehension

middle-class academics could blithely assume that all the world is a text because reading and writing are central to their everyday lives and occupational security. For many people throughout the world, however, particularly subaltern groups, texts are often inaccessible, or threatening, charged with the regulatory power of the state. More often than not, subordinate people experience texts and the bureaucracy of literacy as instruments of control and displacement, e.g. green cards, passports, arrest warrants, deportation orders."

Sub questions

Question Number : 1 Question Id : 1282067093 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

Which one is true in light of the above passage?

- a. For middle-class academics, texts are often inaccessible and threatening.
- b. Texts are central to the daily activities of the Subaltern people
- c. Subordinated people will be liberated through texts
- d. Texts produce a hierarchy of knowledge in which subaltern group may feel marginalized.

Options :

- 12820628099. A
- 12820628100. B
- 12820628101. C
- 12820628102. D

Question Number : 2 Question Id : 1282067094 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

The author discusses:

- a. About the superiority of orality in relation to the text
- b. How state regulates power through the text
- c. How subordinate people like the experiences of texts and the bureaucracy of literacy.
- d. How Illiteracy is not a problem for the subordinate people.

Options :

- 12820628103. A
- 12820628104. B

Question Number : 3 Question Id : 1282067095 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

According to the author

- a. Bureaucracy of literacy is fascinating
- b. Literacy is liberating
- c. Middle class academics assume power through texts.
- d. Orality is instruments of control and displacement

Options :

- 12820628107. A
- 12820628108. B
- 12820628109. C
- 12820628110. D

Question Number : 4 Question Id : 1282067096 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The passage asserts that,

- a. Text must be abandoned from performance studies
- b. Performance studies scholars should write songs instead of text
- c. Scholars need to understand the life world of subaltern embodied in performance culture
- d. World is not a stage; it is a text

Options :

- 12820628111. A
- 12820628112. B
- 12820628113. C
- 12820628114. D

Question Number : 5 Question Id : 1282067097 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

- a. The dichotomy that exists between texts and performance and how texts assume certain powers.
- b. Power of performance
- c. Subaltern world and their beliefs in ritual and cultural practices
- d. Hegemony and dominance of performance in our daily life.

Options :

12820628115. A

12820628116. B

12820628117. C

12820628118. D

Sub-Section Number: 2  
Sub-Section Id: 128206310  
Question Shuffling Allowed : Yes

Question Id : 1282067098 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (6 to 10)

Question Label : Comprehension

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performance' also constitutes the methodological lens that enables scholars to analyze events as performance. Civic obedience, resistance, citizenship, gender, ethnic, and sexual identity, for example, are rehearsed and performed daily in the public sphere. To understand these as performance suggests that performance also functions as an epistemology. Embodied practice, along with and bound up with other cultural discourses, offers a way of knowing. The bracketing for these performances comes from outside, from the analytical lens that constitutes them as objects. Performance and aesthetics of everyday life vary from community to community, reflecting cultural and historical specificity as much in the enactment as in the viewing/reception. They may even vary from instance to instance, a variation at the heart of debates about the 'mediatized' and the 'live.'... Performances travel, challenging and influencing other performances. They are, in a sense, always in situ: intelligible in the framework of the immediate environment and issues surrounding them. The is/as underlines the understanding of performance as simultaneously 'real' and 'constructed,' as practices that bring together what have historically been kept separate as discrete, supposedly free-standing, ontological and epistemological discourses.

Sub questions

Question Number : 6 Question Id : 1282067099 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

According to the author, which of the following statements is correct:

- a. Performances travel and therefore are free from immediate contexts of the performance
- b. Cultural and historical specificity is only significant in the case of enactment and not in the case of reception
- c. Performance is also a methodological lens
- d. none of the above

Options :

12820628119. A

12820628120. B

12820628121. C

Question Number : 7 Question Id : 1282067100 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

According to the author, performance is

- a. only ontological
- b. only epistemological
- c. both ontological and epistemological
- d. none of the above

Options :

- 12820628123. A
- 12820628124. B
- 12820628125. C
- 12820628126. D

Question Number : 8 Question Id : 1282067101 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

The author argues that performance offers a way of knowing because it is not linked to any other cultural discourse. Is the statement:

- a. True
- b. False

Options :

- 12820628127. A
- 12820628128. B
- 12820628129. C
- 12820628130. D

Question Number : 9 Question Id : 1282067102 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

According to the author, the gender and sexual identity are rehearsed and performed in private spaces. The statement is:

- a. True
- b. False

12820628132. B  
12820628133. C  
12820628134. D

Question Number : 10 Question Id : 1282067103 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

According to the author, which of the statements are valid:

- a. Performances vary from community to community
- b. When scholars analyse events as performance, the bracketing of them as performance comes from outside
- c. both statements 'a' and 'b' above are valid
- d. only statement 'a' is valid

Options :

12820628135. A  
12820628136. B  
12820628137. C  
12820628138. D

Sub-Section Number:

Sub-Section Id:

128206311

Question Shuffling Allowed :

Yes

Question Id : 1282067104 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension  
Questions : No

Question Numbers : (11 to 15)

Question Label : Comprehension



An enduring and frightening regime of economic liberalism has produced ever widening economic and social inequalities. Setting out to contextualize and trace feminism and feminist theatre's contemporary objections to the neoliberal hegemony, I argue a return to socialist feminism and a renewal on the part of feminist theatre to 'enter stage left'. [...] In sum it requires the difficult but not impossible balancing act between recognition and redistribution; between identity politics and the class based struggle to transform economic maldistribution. But socialist –feminist claims to an alternative, emancipatory future must also take up the critique of Capital in all its socially and ecologically damaging 'totality'. In the A-effect staging of that critique, theatre such as this invites us to feel our way through to seeing a feminism committed to 'enter stage left'.

#### Sub questions

Question Number : 11 Question Id : 1282067105 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

The playwright who is a reference point for Elaine Aston to represent socialist feminist theatre in the past and present is ;

- a. Wendy Wasserstein
- b. Split Britches
- c. Caryl Churchill
- d. Debbie Tucker Green

Options :

- 12820628139. A
- 12820628140. B
- 12820628141. C
- 12820628142. D

Question Number : 12 Question Id : 1282067106 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical



Socialist Feminist theatre, as specified by Arden, has the power to

create resistance against:

- a. Individualism of second wave feminism
- b. Neo-liberal hegemony
- c. Patriarchy
- d. Sexual violence

Options :

- 12820628143. A
- 12820628144. B
- 12820628145. C
- 12820628146. D

Question Number : 13 Question Id : 1282067107 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

What is the reference to A-effect?

- a. Post Brechtian- Feminist Alienation effect
- b. Automatic effect
- c. Brechtian Alienation
- d. Alternate feminist dramatic effect.

Options :

- 12820628147. A
- 12820628148. B
- 12820628149. C
- 12820628150. D

Question Number : 14 Question Id : 1282067108 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

Where would you historically locate the socialist feminist movement?

- a. First wave feminism
- b. Second wave feminism
- c. Third wave feminism
- d. Feminist futures

12820628152. B  
12820628153. C  
12820628154. D

Question Number : 15 Question Id : 1282067109 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

Who amongst the following names has worked on Brechtian feminist  
gestus?

- a. Judith Butler
- b. Carrie Noland
- c. Marcel Mauss
- d. Elin Diamond

Options :

12820628155. A  
12820628156. B  
12820628157. C  
12820628158. D

Sub-Section Number:

Sub-Section Id:

128206312

Question Shuffling Allowed :

Yes

Question Id : 1282067110 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension  
Questions : No

Question Numbers : (16 to 20)

Question Label : Comprehension

...can add today's complete professionalization of performance. This has widened the distance between the "artist" ...and, in a lesser, lower, far more secondary space, the listener who buys records, frequents concert halls, and is routinely made to feel the impossibility of attaining the packaged virtuosity of a professional performer. Whether we focus on the repeatable mechanically reproduced performance available on disc, tape or video-record, or on the alien social ritual of the concert itself, with the scarcity of tickets and the staggeringly brilliant technique of the performer achieving roughly the same distancing effect, the listener is in a relatively weak and not entirely admirable position.'

Sub questions

Question Number : 16 Question Id : 1282067111 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

Identify the author who has written the essay, 'The Work of Art in the Age of Mechanical Reproduction'

- a. Hannah Arendt
- b. Martin Heidegger
- c. Walter Benjamin
- d. Susan Sontag

Options :

- 12820628159. A
- 12820628160. B
- 12820628161. C
- 12820628162. D

Question Number : 17 Question Id : 1282067112 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

Theodor Adorno has written about the 'regression of listening'. By this he means

- a. Listeners are no longer trained in music
- b. Listeners only listen to popular music
- c. Ambient sound has overtaken music
- d. There is no difference between music and sound

Options :

- 12820628163. A
- 12820628164. B

Question Number : 18 Question Id : 1282067113 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The separation of the listener from the performer in the modern era has led to

- a. Passivity in the listener
- b. Music becoming unpopular
- c. Popularity of instrumental music
- d. The hegemony of social media

Options :

12820628167. A

12820628168. B

12820628169. C

12820628170. D

Question Number : 19 Question Id : 1282067114 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

Identify the author who has coined the term the 'phonographic effect' – the difference between live and recorded music

- a. Greg Milner
- b. Michael Kinnear
- c. Vibodh Parthasarathy
- d. Mark Katz

Options :

12820628171. A

12820628172. B

12820628173. C

12820628174. D

Question Number : 20 Question Id : 1282067115 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0



- a. The listener is not trained in music
- b. The listener has to buy tickets
- c. The listener is unable to meet the packaged standards of performance
- d. The listener has to travel long distance to the venue

Options :

12820628175. A

12820628176. B

12820628177. C

12820628178. D

Sub-Section Number:

5

Sub-Section Id:

128206313

Question Shuffling Allowed :

Yes

Question Id : 1282067116 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (21 to 25)

Question Label : Comprehension

“Kapila Vatsyayan theorizes the corporeal subject through the category of technique. She mobilizes the notion of technique for analytical classification of both the pedagogical and performative aspects of a particular dance form. This typology is a general one: it functions as a framework that incorporates a set of criteria for extracting the characteristic features of a system of stylized, bodily action. In Vatsyayan's paradigm, technique operates as a methodology for organizing movement.”

Sub questions

Question Number : 21 Question Id : 1282067117 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0



- a) The Moving Space: Women in Dance
- b) Classical Indian Dance in Literature and the Arts.
- c) Indian Classical Dance
- d) Bharata: The Natyasastra

Options :

12820628179. A

12820628180. B

12820628181. C

12820628182. D

Question Number : 22 Question Id : 1282067118 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

Vatsyayan's classic literature, complemented by performance theory from a Western perspective, has enriched the work of Asian scholars, particularly those in Southeast Asia.

a. True

b. False

Options :

12820628183. A

12820628184. B

Question Number : 23 Question Id : 1282067119 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

western texts), are used as the theoretical base for dance performance studies in India.

a) True

b) False

Options :

12820628185. A

12820628186. B

Question Number : 24 Question Id : 1282067120 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

Her analysis of the human body in dance through sculpture, has been a powerful impetus for Southeast Asian dance scholars.

a) True

b) False

Options :

12820628187. A

12820628188. B

Question Number : 25 Question Id : 1282067121 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The possibility of conducting holistic studies of dance became promising for Southeast Asian scholars with the publication of Vatsyayan's seminal work "Indian Dance: Theory and Practice" and her publication "Traditions of Dance in India".

a. True

b. False

Options :

12820628189. A

12820628190. B

Sub-Section Number: 6  
Sub-Section Id: 128206314  
Question Shuffling Allowed : Yes

Question Number : 26 Question Id : 1282067122 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 2 Wrong Marks : 0

Brecht's alienation effect (Verfremdungs effect) is produced by the combination of which three strategies?

- a) Gestus, Epic structure and historicization.
- b) Gestus, laughter and songs
- c) Epic structure and slides
- d) Stage apparatus in full view of the audience.

Options :  
12820628191. A  
12820628192. B  
12820628193. C  
12820628194. D

Question Number : 27 Question Id : 1282067123 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 2 Wrong Marks : 0

Sue Ellen Case in explaining the Butch-femme aesthetics refers to which performers and performances?

- a) Trafford Tanzi
- b) Spider Women
- c) Red Ladder
- d) Split Britches

Options :  
12820628195. A  
12820628196. B  
12820628197. C  
12820628198. D

Question Number : 28 Question Id : 1282067124 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 2 Wrong Marks : 0



contemporary political theatre. She extends the term from larger field of politics into theatre, taking from studies by

- a) Jurgen Habermas
- b) Etienne Balibar
- c) Wendy Brown
- d) Judith Butler

Options :

12820628199. A

12820628200. B

12820628201. C

12820628202. D

Question Number : 29 Question Id : 1282067125 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 autobiography of the actress Binodini Dasi was published serially for which theatre journal?

- a) Rangalaya
- b) Natyamandir
- c) Nachghar
- d) Bohurupee

Options :

12820628203. A

12820628204. B

12820628205. C

12820628206. D

Question Number : 30 Question Id : 1282067126 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

- a. Nationalism and emancipation of women
- b. Reform and prohibition.
- c. Revival and rehabilitation.
- d. Emancipation and survival.

Options :

- 12820628207. A
- 12820628208. B
- 12820628209. C
- 12820628210. D

Question Number : 31 Question Id : 1282067127 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Chandralekha's final work *Sharira* (2001)

- a) Is an intense, sensual solo by Tishani Doshi choreographed by Padmini Chettur.
- b) Was a choreography created as a duet between a woman and a man, as a challenge to heteronormative codes of male dominance – originally performed by Chandralekha.
- c) Is a solo choreography by Chandralekha, performed originally by Padmini Chettur.
- d) Is a duet choreography by Chandralekha, performed by Shaji John and Tishani Doshi.

Options :

- 12820628211. A
- 12820628212. B
- 12820628213. C
- 12820628214. D

Question Number : 32 Question Id : 1282067128 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

- a) Dance history helps us understand the social functions of dance and constructs connections between dance and aesthetic principles.
- b) Dancing is a way of embodying beliefs. Dance history gives us the technique to use body images and creative imaginations in dance making processes required in choreography.
- c) Dance historians study past dance practices, and analyse complex historical interconnections between bodies, movement, and other social practices that are a result of specific cultural beliefs and socio-political frameworks.
- d) Dance history is a method to trace a dance form from its mythic origins.

Options :

- 12820628215. A
- 12820628216. B
- 12820628217. C
- 12820628218. D

Question Number : 33 Question Id : 1282067129 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 'Dance of Shiva' has been written by

- a) Ananda Coomaraswamy
- b) Abanindranath Tagore
- c) Hazari Prasad Dwivedi
- d) Irawati Karve

Options :

- 12820628219. A
- 12820628220. B
- 12820628221. C

Question Number : 34 Question Id : 1282067130 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 memoir 'Sangeetkaron ke Sansmaran' has been written by

- a) Ramakrishnabua Vaze
- b) Vilayat Husain Khan
- c) Bhaskarbua Bakhle
- d) Mushtaq Husain Khan

Options :

12820628223. A

12820628224. B

12820628225. C

12820628226. D

Question Number : 35 Question Id : 1282067131 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Composers Sadarang and Adarang are associated with the court of

- a) Mahadji Scindia
- b) Muhammad Shah Rangila
- c) Murshid Quli Khan
- d) Saadat Khan

Options :

12820628227. A

12820628228. B

12820628229. C

12820628230. D

Question Number : 36 Question Id : 1282067132 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Pick the odd one out

- a) Vilayat Khan
- b) Shahid Parvez
- c) Buddhaditya Mukherjee
- d) Anoushka Shankar

Options :

12820628231. A



Question Number : 37 Question Id : 1282067133 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 2 Wrong Marks : 0

**Kesarbai Kerkar is associated with**

- a) Gwalior Gharana
- b) Jaipur Gharana
- c) Patiala Gharana
- d) Agra Gharana

Options :

- 12820628235. A
- 12820628236. B
- 12820628237. C
- 12820628238. D

Sub-Section Number: 7  
Sub-Section Id: 128206315  
Question Shuffling Allowed : Yes

Question Number : 38 Question Id : 1282067134 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 1 Wrong Marks : 0

**Which is a festival dance form from Jharkhand?**

- a. Naachar
- b. Lambadi
- c. Jatta-jatin
- d. Sarhul

Options :

- 12820628239. A
- 12820628240. B
- 12820628241. C
- 12820628242. D