

**Question Paper Name:** Arts and Aesthetics 29th May 2019 Shift 1 Set1  
**Subject Name:** Arts & Aesthetics  
**Creation Date:** 2019-05-29 14:10:43  
**Duration:** 180  
**Total Marks:** 100  
**Display Marks:** Yes  
**Share Answer Key With Delivery Engine:** Yes  
**Actual Answer Key:** Yes

**Arts & Aesthetics**

**Group Number :** 1  
**Group Id :** 128206161  
**Group Maximum Duration :** 0  
**Group Minimum Duration :** 120  
**Revisit allowed for view? :** No  
**Revisit allowed for edit? :** No  
**Break time:** 0  
**Group Marks:** 100

**Part I**

**Section Id :** 128206257  
**Section Number :** 1  
**Section type :** online  
**Mandatory or Optional:** Mandatory  
**Number of Questions:** 25  
**Number of Questions to be attempted:** 25  
**Section Marks:** 25  
**Display Number Panel:** Yes  
**Group All Questions:** No

**Sub-Section Number:** 1  
**Sub-Section Id:** 128206409  
**Question Shuffling Allowed :** Yes

**Question Number : 1 Question Id : 1282069158 Question Type : MCQ Option Shuffling : No Display Question Number : Yes**  
**Single Line Question Option : No Option Orientation : Vertical**  
**Correct Marks : 1 Wrong Marks : 0**

Andre Bazin wrote for which of the following?

- a) Cahiers Du Cinema
- b) French New Wave films
- c) Italian Neo Realist films
- d) All of the above

12820636232. B  
12820636233. C  
12820636234. D

Question Number : 2 Question Id : 1282069159 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 1 Wrong Marks : 0

The film *Russian Ark* by Alexander Sokurov is an example of a film composed entirely of:

- a) Jump cuts
- b) A single long take
- c) Close ups
- d) None of the above

Options :

12820636235. A  
12820636236. B  
12820636237. C  
12820636238. D

Question Number : 3 Question Id : 1282069160 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 1 Wrong Marks : 0

Scopophilia is simply put as:

- a) The desire to survey
- b) The love of ideas
- c) The pleasure of knowledge
- d) The pleasure of looking

Options :

12820636239. A  
12820636240. B  
12820636241. C  
12820636242. D

Question Number : 4 Question Id : 1282069161 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 1 Wrong Marks : 0

The Golden Bear is:

- a) The award given to the best film at the Berlin Film Festival
- b) The award given to the best film at the Venice Film Festival
- c) The award given to the best film at the Moscow Film Festival
- d) The award given to the best film at the Manila Film Festival

Options :

12820636243. A  
12820636244. B

Question Number : 5 Question Id : 1282069162 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

What is common to *Thiruda Thiruda*, *Thalapathi*, *Agnii Nachathiram* and *Kaatru Veliyadai*?

- a) They are all films that have won the National Award for Best film
- b) They are significant films starring NTR
- c) They are significant films starring MGR
- d) They are films directed by Mani Ratnam

Options :

12820636247. A

12820636248. B

12820636249. C

12820636250. D

Question Number : 6 Question Id : 1282069163 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

The term 'rambling village' is best identified with which of the following films?

- a) *Godaan*
- b) *Do Bigha Zamin*
- c) *Pather Panchali*
- d) *Gaon Hamara Shaher Tumhara*

Options :

12820636251. A

12820636252. B

12820636253. C

12820636254. D

Question Number : 7 Question Id : 1282069164 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

*Aan*, India's first Technicolor film, was directed by:

- a) Raj Kapoor
- b) Mehboob Khan
- c) Kamal Amrohi
- d) K Asif

Options :

12820636255. A

12820636256. B

12820636257. C

12820636258. D



The Hollywood film *The Big Sleep* (1946) is a good example of:

- a) A Western
- b) A musical
- c) A Noir film
- d) A comedy

Options :

- 12820636259. A
- 12820636260. B
- 12820636261. C
- 12820636262. D

Question Number : 9 Question Id : 1282069166 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

The location of Danny Boyle's *Slumdog Millionaire* was the focus of an internationally acclaimed film made in 1988. This film was:

- a) Muzaffar Ali's *Gaman*
- b) Mira Nair's *India Cabaret*
- c) Robin Dharmaraj's *Chakra*
- d) Mira Nair's *Salaam Bombay!*

Options :

- 12820636263. A
- 12820636264. B
- 12820636265. C
- 12820636266. D

Question Number : 10 Question Id : 1282069167 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

Sanal Kumar Sasidharan's most acclaimed film to date is:

- a) *Subrahmanyapuram*
- b) *S Durga*
- c) *Annayum Rasoolam*
- d) *Paruthiveeran*

Options :

- 12820636267. A
- 12820636268. B
- 12820636269. C
- 12820636270. D

Question Number : 11 Question Id : 1282069168 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

- a) Hollywood, Bollywood, and Nollywood
- b) Hollywood, Bollywood, and Asian Cinema
- c) Hollywood, Japanese Cinema, African Cinema
- d) None of the above

Options :

- 12820636271. A
- 12820636272. B
- 12820636273. C
- 12820636274. D

Question Number : 12 Question Id : 1282069169 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

Lav Diaz is a filmmaker from:

- a) The Philippines
- b) Mexico
- c) Argentina
- d) Peru

Options :

- 12820636275. A
- 12820636276. B
- 12820636277. C
- 12820636278. D

Question Number : 13 Question Id : 1282069170 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

Who is Shiva's mount or *vahana*?

- a) Vṛṣabha
- b) Vāmana
- c) Vajra
- d) Vaikunṭha

Options :

- 12820636279. A
- 12820636280. B
- 12820636281. C
- 12820636282. D

Question Number : 14 Question Id : 1282069171 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 of these is the mythical abode of gandharvas:

- a) Kailāśa
- b) Alkāpuri
- c) Kāśī
- d) Ujjain

Options :

- 12820636283. A
- 12820636284. B
- 12820636285. C
- 12820636286. D

Question Number : 15 Question Id : 1282069172 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 of these idols is not associated with trees:

- a) Śālabhañjikā
- b) Dakṣiṇāmūrti
- c) Buddha bhumisparśa
- d) Anantaśayana

Options :

- 12820636287. A
- 12820636288. B
- 12820636289. C
- 12820636290. D

Question Number : 16 Question Id : 1282069173 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

Who breaks the sequence:

- a) Matsya
- b) Kurma
- c) Varāha
- d) Kalkī

Options :

- 12820636291. A
- 12820636292. B
- 12820636293. C
- 12820636294. D

Question Number : 17 Question Id : 1282069174 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

- a) Pandya
- b) Pala
- c) Pallava
- d) Pratihara

Options :

- 12820636295. A
- 12820636296. B
- 12820636297. C
- 12820636298. D

Question Number : 18 Question Id : 1282069175 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

The art treatise The *Citrasutra* of the *Viṣṇudharmottara Purāṇa* was composed:

- a) Between 200 BCE and 200 CE
- b) Between 500 CE and 900 CE
- c) Between 1000 CE and 1500 CE
- d) There is no firm ground for dating it

Options :

- 12820636299. A
- 12820636300. B
- 12820636301. C
- 12820636302. D

Question Number : 19 Question Id : 1282069176 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

Who of the following introduced Art History into a University Curriculum in India:

- a) Stella Kramrisch
- b) Ananda Coomaraswamy
- c) Benjamin Rowland
- d) W. G. Archer

Options :

- 12820636303. A
- 12820636304. B
- 12820636305. C
- 12820636306. D

Question Number : 20 Question Id : 1282069177 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

- a) Mario Praz's *Horror Vacui*
- b) Clive Bell's *Significant Form*
- c) Aristotle's *Catharsis*
- d) DaVinci's *Sfumato*

Options :

- 12820636307. A
- 12820636308. B
- 12820636309. C
- 12820636310. D

Question Number : 21 Question Id : 1282069178 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

It is often claimed that the trend in the history of modern Indian art oscillated between:

- a) Internationalism and Indigenism
- b) Landscapes and portraits
- c) Folk and Tribal Art
- d) Narrative and Decorative art

Options :

- 12820636311. A
- 12820636312. B
- 12820636313. C
- 12820636314. D

Question Number : 22 Question Id : 1282069179 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 of these fits the technical definition of an art connoisseur by Giovanni Morelli?

- a) who understands the true value of art and its inner worth
- b) who knows the cultural context of art through biography of the artist
- c) who arrives at the true meaning of art through its subject matter
- d) who is trained in correctly attributing art to its maker

Options :

- 12820636315. A
- 12820636316. B
- 12820636317. C
- 12820636318. D

Question Number : 23 Question Id : 1282069180 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0



- a) John Tagg
- b) Michael Fried
- c) David MacDougall
- d) Christopher Pinney

Options :

- 12820636319. A
- 12820636320. B
- 12820636321. C
- 12820636322. D

Question Number : 24 Question Id : 1282069181 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

Michel Foucault elaborated his conception of the 'panopticon' in the work:

- a) The Birth of the Clinic
- b) The Order of Things
- c) Discipline and Punish
- d) The History of Sexuality

Options :

- 12820636323. A
- 12820636324. B
- 12820636325. C
- 12820636326. D

Question Number : 25 Question Id : 1282069182 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

Arrange the following photographic processes in chronological order of their discovery:

- A. Daguerrotype
- B. Talbotype
- C. Camera Obscura
- D. Collodion Process

- a) C, A, B, D
- b) C, B, A, D
- c) A, B, C, D
- d) D, C, B, A

Options :

- 12820636327. A
- 12820636328. B
- 12820636329. C
- 12820636330. D

## Part II

Section Id :	128206258
Section Number :	2
Section type :	Online
Mandatory or Optional:	Mandatory
Number of Questions:	6
Number of Questions to be attempted:	6
Section Marks:	46
Display Number Panel:	Yes
Group All Questions:	No

Sub-Section Number:	1
Sub-Section Id:	128206410
Question Shuffling Allowed :	Yes

Question Id : 1282069183 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (26 to 29)

Question Label : Comprehension

In the scene from Stanley Kubrick's *The Shining* (1980) where Wendy Torrance (Shelley Duvall) discovers her husband's manuscript is nothing but stacks of pages repeating the infamous line 'All work and no play makes Jack a dull boy', the snowed-in hotel's haunting impact on its inhabitants, most notably Jack (Jack Nicholson), is forcefully realized. The sense of panic and fear depicted by Wendy's wide-eyed horror-stricken face at the sight of the manuscript allows the viewer to visually understand the scope of the hotel's supernatural power over Jack and his mental instability. However, it is through the film's sound design that Jack's deteriorating psychological capacity is fully understood. The film's ingenious combination of music, dialogue and sound effects alongside stylish hypnotic imagery creates a powerfully dramatic relationship structured to heighten the affect of the hotel's influence on its central character, Jack. This particular scene becomes a pivotal part of the story as it portrays a transformation in Jack's character, including his increased schizophrenic-like tendencies and psychopathic behavior towards his family. Here, Stanley Kubrick accompanies the scene with intense extra-diegetic music, but places greater emphasis on contrasting the performance between Wendy and Jack, particularly their voice characteristics and delivery of dialogue. By emotionally dramatising this scene through the contrasts of performance and elements of sound design, Kubrick skilfully gives personification to the physical environment that the characters are placed in and also effectively portrays the Overlook Hotel's negative influence on Jack's psychological state.

Sub questions

Question Number : 26 Question Id : 1282069184 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) It is a great sound design
- b) Cinema has sound and thus any review of a film should analyze film sound
- c) The film has very powerful imagery and performances and thus its sound design usually gets neglected in reviews of the film
- d) The film is a psychological thriller and psychological thrillers are filled with all kinds of sound effects

Options :

- 12820636331. A
- 12820636332. B
- 12820636333. C
- 12820636334. D

Question Number : 27 Question Id : 1282069185 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 claims that the sound design of the film conveys:

- a) Realism of everyday sounds
- b) A great score by the music composer of the film
- c) Great dramatic performances
- d) The underlying psychological dimensions of the film

Options :

- 12820636335. A
- 12820636336. B
- 12820636337. C
- 12820636338. D

Question Number : 28 Question Id : 1282069186 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Sound design in the above passage consists of:

- a) Music, voice characteristics and sound effects
- b) Music and dialogue
- c) Dialogue and sound effects
- d) Everyday sounds and music

Options :

- 12820636339. A
- 12820636340. B
- 12820636341. C
- 12820636342. D

Question Number : 29 Question Id : 1282069187 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) There is no difference
- b) They oppose one another
- c) Soundtrack is just the raw sound in a film while sound design is a manipulation of sound to produce particular sonic effects
- d) Sometimes we hear soundtrack and other times sound design

Options :

12820636343. A

12820636344. B

12820636345. C

12820636346. D

Sub-Section Number: 2  
Sub-Section Id: 128206411  
Question Shuffling Allowed : Yes

Question Id : 1282069188 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (30 to 33)

Question Label : Comprehension

Mark Betz has helpfully drawn attention to the pervasive presence of what he calls "the wandering women" in European Cinema of the late 1950s and early 1960s, especially in the films of Antonioni. The wandering woman walks alone through a landscape, whether city or country, without clear-cut purpose, both looking and being looked at, or if she has a purpose, we don't know what it is. The term "wandering woman" captures the connection in works of European art cinema between female presence in the public sphere and the presumption of sexual availability. For example, in Antonioni's cinema she is usually in the process of leaving a relationship, as in *L'Eclisse* (*The Eclipse*, 1962), or has temporarily left her man, as in *La Notte* (*The Night*, 1961) in a manner that exposes her to the often unwanted gaze of male strangers and to the threat of sexual assault. The sexuality of the wandering woman is, in this way, dramatized through Antonioni's plots, but it is equally rendered through performance, by the self-conscious manner in which her sexuality is acted for and captured by the camera that tracks her with intimacy in public space encounters and reacts to experiences. Antonioni's films also evoke a particular kind of art-house sexuality wherein the female characters, while they may perform for a third party in the fiction, seem always to be on display for the gaze of the camera, as if their very existence or life as a character depended on that gaze. In Antonioni, as in *Vertigo*, the wandering of the wandering woman is linked to the expressivity of pure cinema, or cinema without verbal language, in which narration takes place through sound and image, freeing the representation of space and time in film from the dramaturgical constraints of the "talkie" and creating a space for connotation, ambiguity, and the representation of subjectivity. Antonioni realizes these Hitchcockian concerns far beyond Hitchcock's own achievements and provided him a new vocabulary for articulating them.

Question Number : 30 Question Id : 1282069189 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 the above passage, the author is comparing two similar yet different entities...what/who are they?

- a. Mark Betz and Hitchcock
- b. Antonioni and Hitchcock
- c. European Art cinema and Antonioni
- d. *La Notte* and *Vertigo*

Options :

12820636347. A

12820636348. B

12820636349. C

12820636350. D

Question Number : 31 Question Id : 1282069190 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 “wandering woman” in the above passage is defined in relationship to:

- a. Landscape
- b. Sexuality
- c. Art cinema
- d. All of the above

Options :

12820636351. A

12820636352. B

12820636353. C

12820636354. D

Question Number : 32 Question Id : 1282069191 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

“Art-house sexuality” is a term that the author uses to describe:

- a. Sexuality AND its artistic representation
- b. Art cinema AND mainstream cinema
- c. Sexuality performed for the camera AND for a character in the film
- d. Sexuality performed for the camera AND for a live audience

Options :

12820636355. A

12820636356. B

12820636357. C

12820636358. D

Question Number : 33 Question Id : 1282069192 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical



The author relates the sexuality of the woman primarily to

- a. Her performativity
- b. Her moral character
- c. Her geographical displacement
- d. All of the above

Options :

- 12820636359. A
- 12820636360. B
- 12820636361. C
- 12820636362. D

Sub-Section Number: 3  
Sub-Section Id: 128206412  
Question Shuffling Allowed : Yes

Question Id : 1282069193 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (34 to 36)

Question Label : Comprehension

“The central act of Hindu worship, from the point of view of the lay person, is to stand in the presence of the deity and to behold the image with one's own eyes, to see and be seen by the deity. *Darśan* is sometimes translated as the "auspicious sight" of the divine, and its importance in the Hindu ritual complex reminds us that for Hindus "worship" is not only a matter of prayers and offerings and the devotional disposition of the heart. Since, in the Hindu understanding, the deity is present in the image, the visual apprehension of the image is charged with religious meaning. Beholding the image is an act of worship, and through the eyes one gains the blessings of the divine.”

Sub questions

Question Number : 34 Question Id : 1282069194 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 of this passage is:

- a. Judith Gutman
- b. Christopher Pinney
- c. Wendy Doniger
- d. Diana Eck

Options :

- 12820636363. A
- 12820636364. B
- 12820636365. C
- 12820636366. D



The author defines *darśan* as:

- a. When the worshipper gazes at the deity in deep devotion as a way of worshipping the god.
- b. As a two-way process of seeing the deity and being seen
- c. Standing in close proximity with the deity and awaiting blessings
- d. Worship accompanied by prayers and offerings and through the devotional disposition of the heart

Options :

12820636367. A

12820636368. B

12820636369. C

12820636370. D

Question Number : 36 Question Id : 1282069196 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 the disciplinary background of the author?

- a. Comparative religion and Indian studies
- b. Visual anthropology and photography
- c. Comparative aesthetics and philosophy
- d. Area Studies and Anthropology

Options :

12820636371. A

12820636372. B

12820636373. C

12820636374. D

Sub-Section Number:

4

Sub-Section Id:

128206413

Question Shuffling Allowed :

Yes

Question Id : 1282069197 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (37 to 40)

Question Label : Comprehension

rising the evidence of Marshall's excavation at Sirkap (Taxila), Van Lohuizen de Leeuw writes "Marshall found a Buddha image, a fragment of one during his excavations at Sirkap, which, according to coins and other things discovered there, appears to have been abandoned only after Kujula Kadphises. Our conclusion therefore must be that the first Buddha images could have been made at the earliest only during Wima Kadphises' reign." This conclusion has to be modified in the light of the present evidence, if the excavations, so far carried out at Shaikhan Dheri, can be generalised. As the House of Naradakha was in existence at the time of Wima Kadphises, we were very particular to note any sculptural find in this level but to our surprise we got none. The earliest sculptures in our dig belong to the time of Kanishka.

Taking this evidence as the firm basis, we have now to start afresh our approach to the study of the Gandhara sculptures."

Sub questions

Question Number : 37 Question Id : 1282069198 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's assumption is that stratigraphy is:

- A method for dating the layers of an excavation
- His approach to critical analysis of the writings of Marshall and de Leeuw
- A study of ancient coins
- A fresh approach for radio carbon dating

Options :

12820636375. A  
12820636376. B  
12820636377. C  
12820636378. D

Question Number : 38 Question Id : 1282069199 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 2 Wrong Marks : 0

From this passage we can deduce that the correct sequence of Kushan Kings was:

- Wima Kadphises was followed by Kanishka, who was followed by Kujula Kadphises
- Kanishka was followed by Wima Kadphises who was followed by Kujula Kadphises
- Kanishka succeeded Wima Kadphises who succeeded Kujula Kadphises
- Wima Kadphises succeeded Kanishka who was succeeded by Kujula Kadphises

Options :

12820636379. A  
12820636380. B  
12820636381. C  
12820636382. D



Correct Marks : 2 Wrong Marks : 0

The creation of Gandhara sculptures of the Buddha can be dated on the basis of this author's analysis to the reign of:

- a. Shaikhan Dheri
- b. Wima Kadphises
- c. Kujula Kadphises
- d. Kanishka

Options :

12820636383. A

12820636384. B

12820636385. C

12820636386. D

Question Number : 40 Question Id : 1282069201 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 this passage, Lohuizen de Leeuw's conclusion had to be modified because:

- a) later excavators found sculptures dating to the time of Kanishka
- b) later excavators found sculptures dating to the time of Wima Kadphises
- c) later excavators found sculptures dating to the time of Kujula Kadphises
- d) later excavators found sculptures dating to the time of Naradakha

Options :

12820636387. A

12820636388. B

12820636389. C

12820636390. D

Sub-Section Number:

5

Sub-Section Id:

128206414

Question Shuffling Allowed :

Yes

Question Id : 1282069202 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (41 to 44)

Question Label : Comprehension

concepts, two words – svara and gamaka – are not independent of each other. The svara is a musical form only because of the gamaka. Therefore, within Karnatik music, gamaka is an expression of the svara and svara's musical identity binds it to the gamaka. In other words, the svara does not exist without gamaka. The term that can be used to describe a pitch position would be 'svarasthana'.

The svara's main function in Karnatik music is to give us a microcosm of the larger melody. But it cannot do this entirely on its own. It does so through a process of interaction. The svara, acts with other svaras to create smaller melodic units, which in turn define the larger melody. How does a svara, the 'micro', express the macro? It does so by representing an aspect of the larger melody, not by its fixity or rootedness, its immobility on a scale, but through its movable nature. Therefore, every svara can move, bounce, slide, glide, shiver or skip. How and to what extent a svara can be expressive depends on the nature of the larger musical identity it is part of and the nature of the other svaras within that macro identity. Svaras in some ways are like cells in a body. The cells (svaras) are determined by the content and function of the tissues (smaller melodic units), yet the larger human being (melody as a whole) is embedded in every cell, within the DNA.

Sub questions

Question Number : 41 Question Id : 1282069203 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 argues that svara is a:

- a. macro entity
- b. fixed entity
- c. micro entity.
- d. none of the above

Options :

- 12820636391. A
- 12820636392. B
- 12820636393. C
- 12820636394. D

Question Number : 42 Question Id : 1282069204 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 argues that the svara is the macrocosm of the larger melody. State whether the statement is:

- a. True
- b. False

Options :

- 12820636395. A
- 12820636396. B

Question Number : 43 Question Id : 1282069205 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. The gamaka system of Karnatik music should be adopted for all other musical systems.
- b. Svara represents the larger melody through its rootedness
- c. Svara is embedded in the melody as a whole
- d. None of the above

Options :

12820636397. A
12820636398. B
12820636399. C
12820636400. D

Question Number : 44 Question Id : 1282069206 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 argues that svara is a musical form only because of gamaka. Hence:

- a. Svara and gamaka should be expressed separately
- b. The singer should give importance only to gamaka
- c. Svara's musical identity binds it to the gamaka
- d. None of the above

Options :

12820636401. A
12820636402. B
12820636403. C
12820636404. D

Sub-Section Number: 6  
Sub-Section Id: 128206415  
Question Shuffling Allowed : Yes

Question Id : 1282069207 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No  
Question Numbers : (45 to 48)  
Question Label : Comprehension

Chinese theatre the alienation effect is achieved in the following way. The Chinese performer does not act as if there were also a fourth wall. He makes it clear that he knows he is being looked at. Thus, one of the illusions of the European stage is set aside. The audience forfeits the illusion of being spectators at an event which is really taking place. The European stage has worked out an elaborate technique by which the fact that scenes are so arranged as to be easily seen by the audience is concealed. The Chinese approach renders this technique superfluous. As openly as acrobats the actors can choose those positions which show them off to best advantage.

Another expedient is this: *the actor looks at himself*. Presenting, let us say, a cloud, its unsuspected appearance, its gentle yet strong development, its speedy yet gradual transformation; from time to time he looks at the spectator as if to say: Isn't it just like that? But he also looks at his own arms and legs, guiding them, examining them, in the end, perhaps praising them. If he glances at the floor or measures the space available for his act, he sees nothing in this procedure that could disturb the illusion. In this way the performer separates mimicry (presenting the act of observation) from gesture (presenting the cloud) but the latter loses nothing thereby, for the attitude of the body reacts back upon the face, gives to the face, as it were, its own expression.

#### Sub questions

Question Number : 45 Question Id : 1282069208 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 technique of the European stage does the Chinese approach render superfluous?

- The audience is aware that they are watching the scenes as arranged
- Concealing the fact that the scenes are arranged in a manner that it is easily seen by the audience.
- No technique of the Chinese approach renders the European approach superfluous.
- None of the above

Options :

12820636405. A
12820636406. B
12820636407. C
12820636408. D

Question Number : 46 Question Id : 1282069209 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. 3
- b. 4
- c. 2
- d. 1

Options :

- 12820636409. A
- 12820636410. B
- 12820636411. C
- 12820636412. D

Question Number : 47 Question Id : 1282069210 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 Chinese performer, while performing, recognises the fourth wall around him apart from the other three walls. The statement is:

- a. True
- b. False

Options :

- 12820636413. A
- 12820636414. B

Question Number : 48 Question Id : 1282069211 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 the example of the Chinese performance mentioned above, the performer:

- a. Speaks to the audience
- b. Looks at the spectator from time to time
- c. Does not acknowledge the existence of the spectator
- d. Invites the spectator onstage.

Options :

- 12820636415. A
- 12820636416. B
- 12820636417. C
- 12820636418. D

### Part III

Section Id :	128206259
Section Number :	3
Section type :	Online
Mandatory or Optional:	Mandatory
Number of Questions:	10
Number of Questions to be attempted:	10
Section Marks:	
Display Number Panel:	Yes



Sub-Section Number: 1  
Sub-Section Id: 128206416  
Question Shuffling Allowed : Yes

Question Number : 49 Question Id : 1282069212 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0



Identify the film from which the still is taken:

- a) *Citizen Kane*
- b) *The Searchers*
- c) *Rear Window*
- d) *Bringing Up Baby*

Options :

- 12820636419. A
- 12820636420. B
- 12820636421. C
- 12820636422. D

Question Number : 50 Question Id : 1282069213 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0



Name the director of the film:

- a) Howard Hawks
- b) John Huston
- c) John Ford
- d) Alfred Hitchcock

Options :

- 12820636423. A

Question Number : 51 Question Id : 1282069214 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 1 Wrong Marks : 0



Name the actor featured in the still:

- a) James Stewart
- b) Cary Grant
- c) Gregory Peck
- d) Orson Welles

Options :

- 12820636427. A
- 12820636428. B
- 12820636429. C
- 12820636430. D

Question Number : 52 Question Id : 1282069215 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 1 Wrong Marks : 0



The camera held by the character in the film is equipped with:

- a) A filter
- b) A wide-angle lens
- c) An Image Enhancer
- d) A telephoto lens

Options :

- 12820636431. A



Question Number : 53 Question Id : 1282069216 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0



The film is famous in film studies for:

- a) Insights into film music
- b) Insights into the condition of film spectatorship
- c) Insights into film editing
- d) Insights into acting

Options :

12820636435. A

12820636436. B

12820636437. C

12820636438. D

Question Number : 54 Question Id : 1282069217 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0

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The style of this drawing most closely matches the courtly painting style of:

- a) Bundi
- b) Mewar
- c) Kishangarh
- d) Bikaner

Options :

12820636439. A

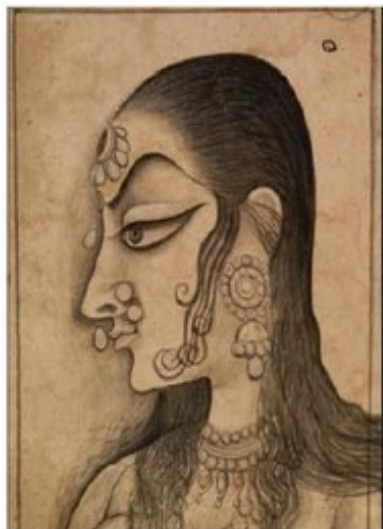
12820636440. B

12820636441. C

12820636442. D

Question Number : 55 Question Id : 1282069218 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0



Of the following the most unlikely to be the artist who made this drawing is:

- a) Pandit Seu
- b) Nihal Chand
- c) Dal Chand
- d) Savant Singh

Options :

12820636443. A

12820636444. B

12820636445. C

Question Number : 56 Question Id : 1282069219 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0



The artist responsible for this artwork is:

- a) Leonardo da Vinci
- b) Salvador Dali
- c) Andrea del Sarto
- d) Marcel Duchamp

Options :

12820636447. A

12820636448. B

12820636449. C

12820636450. D

Question Number : 57 Question Id : 1282069220 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 1 Wrong Marks : 0



This artwork is associated with:

- a) Renaissance
- b) Baroque
- c) Surrealism
- d) Dada

Options :

- 12820636451. A
- 12820636452. B
- 12820636453. C
- 12820636454. D

Question Number : 58 Question Id : 1282069221 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 1 Wrong Marks : 0



The two seated deities shown here are:

- a) Shiva – Parvati
- b) Radha – Krishna
- c) Vishnu – Lakshmi
- d) Shiva – Mohini

Options :



12820636455. A  
12820636456. B  
12820636457. C  
12820636458. D

Part IV

Section Id :	128206260
Section Number :	4
Section type :	Online
Mandatory or Optional:	Mandatory
Number of Questions:	9
Number of Questions to be attempted:	9
Section Marks:	18
Display Number Panel:	Yes
Group All Questions:	No

Sub-Section Number:	1
Sub-Section Id:	128206417
Question Shuffling Allowed :	Yes

Question Number : 59 Question Id : 1282069222 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Margi Sathi was an exponent of:

- a) Bharatanatyam
- b) Kuchipudi
- c) Nangiar Koothu
- d) Lavani

Options :

12820636459. A  
12820636460. B  
12820636461. C  
12820636462. D

Question Number : 60 Question Id : 1282069223 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 theatre, the act of character speaking to him-herself, rather than to other characters or the audience, in the process resulting in character revelation is called:

- a. Forestage
- b. Soliloquy
- c. Aside
- d. Direct address

Options :

12820636463. A



Question Number : 61 Question Id : 1282069224 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 term 'Fourth Wall' in theatre refers to:

- a. The imaginary wall in front of the stage separating the audience from the performers
- b. The pillars on the side of the proscenium
- c. Actors talking directly to the audience
- d. None of the above

Options :

- 12820636467. A
- 12820636468. B
- 12820636469. C
- 12820636470. D

Question Number : 62 Question Id : 1282069225 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Ibsen's *Dolls House* was a landmark production in 1958, directed by:

- a. Ajitesh Bandyopahdyay
- b. Sombhu Mitra
- c. Utpal Dutt
- d. Habib Tanvir

Options :

- 12820636471. A
- 12820636472. B
- 12820636473. C
- 12820636474. D

Question Number : 63 Question Id : 1282069226 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 term 'group theatre' was a parlance borrowed from;

- a) Harold Clurman's experiments in the USA.
- b) Stanislavski's experiments in the USSR
- c) Bertolt Brecht's experiments in the GDR
- d) An original coinage

Options :

- 12820636475. A
- 12820636476. B
- 12820636477. C
- 12820636478. D

Correct Marks : 2 Wrong Marks : 0

The anti-colonial nationalist theatre recovered a particular genre to symbolize tensions of the present day through clashes between Muslims and Hindu rulers of the pre-colonial times. The genre was called:

- a) Mythological
- b) Social
- c) Historical
- d) Farces

Options :

- 12820636479. A
- 12820636480. B
- 12820636481. C
- 12820636482. D

Question Number : 65 Question Id : 1282069228 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Kālidāsa is the author of:

- a. *Vikramorvaśīyam*
- b. *Mrichchakatikam*
- c. *Gadayuddha*
- d. *Mālati Mādhava*

Options :

- 12820636483. A
- 12820636484. B
- 12820636485. C
- 12820636486. D

Question Number : 66 Question Id : 1282069229 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Out of the names given identify the women who cannot be included under the category of devadasi.

- a) Nachni
- b) Jogati
- c) Mahari
- d) Matamma

Options :

- 12820636487. A
- 12820636488. B
- 12820636489. C
- 12820636490. D

How many rasas are mentioned in the *Nāṭyaśāstra*?

- a. Seven
- b. Eight
- c. Nine
- d. One hundred and eight

Options :

- 12820636491. A
- 12820636492. B
- 12820636493. C
- 12820636494. D

Part V

Section Id :	128206261
Section Number :	5
Section type :	Online
Mandatory or Optional:	Mandatory
Number of Questions:	1
Number of Questions to be attempted:	1
Section Marks:	1
Display Number Panel:	Yes
Group All Questions:	No

Sub-Section Number:

Sub-Section Id: 128206418

Question Shuffling Allowed : Yes

Question Number : 68 Question Id : 1282069231 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 1 Wrong Marks : 0

Who among the following personalities has been associated with Kabir Kala Manch?

- a. Sheetal Sathe
- b. Mahesh Elkunchwar
- c. Prahlad Tipanya
- d. Gaddar

Options :

- 12820636495. A
- 12820636496. B
- 12820636497. C
- 12820636498. D