

CUET PG 2024 Dance Question Paper with Solutions

Time Allowed :1 Hour 45 Mins	Maximum Marks :300	Total Questions :75
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General Instructions

Read the following instructions very carefully and strictly follow them:

1. The examination duration is 105 minutes. Manage your time effectively to attempt all questions within this period.
2. The total marks for this examination are 300. Aim to maximize your score by strategically answering each question.
3. There are 75 mandatory questions to be attempted in the Dance paper. Ensure that all questions are answered.
4. Questions may appear in a shuffled order. Do not assume a fixed sequence and focus on each question as you proceed.
5. The marking of answers will be displayed as you answer. Use this feature to monitor your performance and adjust your strategy as needed.
6. You may mark questions for review and edit your answers later. Make sure to allocate time for reviewing marked questions before final submission.
7. Be aware of the detailed section and sub-section guidelines provided in the exam. Understanding these will aid in effectively navigating the exam.

1. In Advaita Vedānta, in case of a tree, *svagata bheda* refers to:

- (A) The difference between its branch and fruits
- (B) The difference between the tree and the other trees
- (C) The difference between the whole tree and its parts like fruit, flower, etc.
- (D) The difference between the tree and the land on which it stands

Correct Answer: (B) The difference between the tree and the other trees

Solution:

In Advaita Vedānta, *svagata bheda* refers to the internal difference within a single entity, like the parts of a tree (branches, flowers, fruits) being different from the whole tree. This concept is used to explain distinctions within the same substance.

💡 Quick Tip

Svagata bheda represents internal differences within one entity, a key idea in the philosophy of Advaita Vedānta.

2. Human eardrum can hear the sound which is:

- (A) 20Hz - 2000Hz
- (B) 200Hz - 2000Hz
- (C) 20Hz - 20000Hz
- (D) 02Hz - 2000Hz

Correct Answer: (A) 20Hz - 2000Hz

Solution:

The human eardrum can detect sounds in the frequency range of 20Hz to 20,00Hz, which is the audible range of sound for humans. Sounds outside this range, like infrasound or ultrasound, are not detectable by the human ear.

 Quick Tip

Humans can hear sounds in the frequency range of 20Hz to 2000Hz, which defines our auditory perception.

3. The roof of the mouth is:

- (A) Artificial articulator
- (B) Active articulator
- (C) Contrastive articulator
- (D) Passive articulator

Correct Answer: (C) Contrastive articulator

Solution:

The roof of the mouth, specifically the hard palate, is considered a contrastive articulator. It does not move during speech, but plays a role in the articulation of certain sounds when the active articulators, such as the tongue, come into contact with it.

 Quick Tip

Contrastive articulators are the fixed parts of the vocal tract that interact with active articulators to produce speech sounds.

4. Human sound is:

- (A) Air
- (B) Audible air
- (C) Whisper
- (D) Breath

Correct Answer: (B) Audible air

Solution:

Human sound is produced when air passes through the vocal cords and is shaped by the articulatory organs into audible sound waves, which can be perceived by the human ear.

💡 Quick Tip

Sound is created by the vibration of air molecules, which the human ear detects as audible sound.

5. The science of dictionary making is called:

- (A) Graphics
- (B) Morphology
- (C) Graphology
- (D) Lexicography

Correct Answer: (B) Morphology

Solution:

Morphology is the branch of linguistics concerned with the structure and form of words in a language, including how they are created and how they relate to one another. It examines the smallest units of meaning in a language, called morphemes, and their roles in word formation.

💡 Quick Tip

This involves the systematic study and compilation of words, a critical tool for language documentation and education.

6. Which Raas is performed in the precincts of Govindji Temple on Kartik Purnima?

- (A) Maha Raas
- (B) Kunj Raas
- (C) Nritya Raas
- (D) Vasant Raas

Correct Answer: (A) Maha Raas

Solution:

Maha Raas is traditionally performed in the precincts of Govindji Temple during Kartik Purnima. It is a significant event in the Vaishnavism tradition, often depicting the divine dance of Lord Krishna with the gopis.

💡 Quick Tip

Maha Raas is a divine dance form, symbolizing divine love and devotion to Lord Krishna, performed during Kartik Purnima.

7. Which among the following is a traditional theatre form of Odisha?

- (A) Yakshagana
- (B) Dashavatara
- (C) Prahlad Nataka
- (D) Ankiya Nat

Correct Answer: (C) Prahlad Nataka

Solution: Prahlad (or Prahlāda) is a prominent figure in Hindu mythology, particularly celebrated in the stories of the Bhagavata Purana and other Puranic texts. He is known as a devoted follower of Lord Vishnu and is often cited as an exemplar of unwavering devotion and righteousness.

💡 Quick Tip

Prahlad Nat is a devotional and dramatic tradition of Odisha, combining acting, music, and dance for storytelling.

8. Which folk dance form has connection with Shakti Puja?

- (A) Bihu
- (B) Lavani
- (C) Garba
- (D) Giddha

Correct Answer: (C) Garba

Solution:

Garba is a traditional folk dance from Gujarat, primarily performed during the Navratri festival, which is associated with the worship of Goddess Durga, symbolizing Shakti Puja.

💡 Quick Tip

Garba is an energetic and rhythmic dance form performed during Navratri, celebrating the divine feminine energy, Shakti.

9. According to whom, Nritya depends on rhythm and tempo only and is devoid of Rasa and Bhava?

- (A) Bharata Muni

- (B) Nandikeshwar
- (C) Sarangadeva
- (D) Dhananjay

Correct Answer: (D) Dhananjay

Solution:

"Dhananjay" refers to one of the Ashta Nayikas (eight heroines) described in Natya Shastra by Bharatamuni. The Ashta Nayikas represent eight different emotional states of a heroine in relation to her lover and are commonly depicted in classical Indian dance forms like Bharatanatyam, Odissi, and Kathak.

💡 Quick Tip

This focuses purely on rhythmic movements, without any emotional expressions.

10. Who is the presiding deity of 'Ranga' - the stage?

- (A) Vishnu
- (B) Brahma
- (C) Maheswara
- (D) Skanda

Correct Answer: (B) Brahma

Solution:

In classical Indian theatre, Brahma is regarded as the presiding deity of the stage or 'Ranga', as he is the creator of all artistic forms, including dance and drama.

💡 Quick Tip

Brahma is associated with creation, and hence is revered as the presiding deity of the stage in Indian classical arts.

11. What was the earlier name for present day Bharatanatyam?

- (A) Dasiattam
- (B) Koodiyattam
- (C) Mohiniattam
- (D) Krishnattam

Correct Answer: (A) Dasiattam

Solution:

Bharatanatyam was earlier known as Dasiattam, a classical Indian dance form that was performed by Devadasis in temples as a devotional offering.

💡 Quick Tip

Dasiattam is the traditional name for Bharatanatyam, a dance form with deep roots in temple rituals and Devadasi culture.

12. Which of the following is a Sthayi Bhava?

- (A) Shringara
- (B) Jugupsa
- (C) Glani
- (D) Stambha

Correct Answer: (B) Jugupsa

Solution:

Jugupsa are the primary emotions in Indian classical dance. Shringara, the emotion of love, is one of the main Sthayi Bhavas.

💡 Quick Tip

It represents love and is one of the Sthayi Bhavas used to convey emotions in classical Indian dance and drama.

13. What is the basic position in Odissi called?

- (A) Ardhamandali
- (B) Bhangi Pareng
- (C) Chauka
- (D) Kalasham

Correct Answer: (C) Chauka

Solution:

In Odissi, the basic position is called Chauka, which is a square-shaped posture that symbolizes Lord Jagannath's idol and involves intricate footwork and balance.

💡 Quick Tip

The Chauka position in Odissi is a key stance that signifies strength and is one of the fundamental postures in the dance.

14. Which type of Abhinaya deals with verbal representation?

- (A) Angika
- (B) Vachika
- (C) Aharya
- (D) Sattvika

Correct Answer: (B) Vachika

Solution:

Vachika Abhinaya refers to verbal expression, including the use of speech, song, and vocalization to communicate the emotions and themes in a performance.

 Quick Tip

Vachika Abhinaya is the verbal expression used to convey the narrative in classical dance and drama.

15. What is the Nayika called, when she drives her Nayaka away after a jealous quarrel and feels remorse due to his not returning?

- (A) Khandita
- (B) Kalahantarita
- (C) Vipralabdha
- (D) Virahotkanthita

Correct Answer: (B) Kalahantarita

Solution:

Kalahantarita is the Nayika who drives her lover (Nayaka) away after a quarrel, feeling remorseful later when he doesn't return. This is a specific emotion in classical Indian drama and dance.

 Quick Tip

Kalahantarita represents the emotion of a jealous lover who feels regret when the conflict leads to separation.

16. What is the Nayaka called who is devoted and faithful to his beloved?

- (A) Anukula
- (B) Dakshina
- (C) Dhrista
- (D) Satha

Correct Answer: (A) Anukula

Solution:

Anukula is the Nayaka who is devoted, faithful, and loyal to his beloved. This term is used in classical Indian literature and drama to describe a devoted lover.

💡 Quick Tip

Anukula refers to a lover who is faithful and devoted, commonly used in classical Indian art and literature.

17. Which of the following comes under the category of Nritya?

- (A) Padam
- (B) Batu
- (C) Vandana
- (D) Ashtapadi

Correct Answer: (B) Batu

Solution:

Nritya refers to the pure dance movements that are abstract and not associated with any specific meaning or emotion. Batu, being a rhythmic and pure dance, falls under Nritya.

💡 Quick Tip

Nritya is the abstract, rhythmic movement in classical dance, and Batu is an example of such a dance form.

18. What is the first composition of the Odissi Dance repertoire?

- (A) Alarippu
- (B) Bhangi Pareng
- (C) Mangalacharana
- (D) Pallavi

Correct Answer: (C) Mangalacharana

Solution:

The first composition in the Odissi dance repertoire is Mangalacharana, which is a traditional invocation to the deities, seeking blessings for a successful performance.

💡 Quick Tip

Mangalacharana is an invocation piece, performed at the beginning of an Odissi dance recital.

19. What do you understand by Sankirtana?

- (A) Dance drama
- (B) Expressional dance
- (C) Pure dance
- (D) Community prayer performed by a Pala or a group

Correct Answer: (D) Community prayer performed by a Pala or a group

Solution:

Sankirtana is a form of community prayer where a group, often led by a Pala, sings hymns, praises deities, and may involve dance, commonly seen in Odissi and other classical Indian dance forms.

💡 Quick Tip

Sankirtana is a devotional group prayer or hymn that may include both singing and dancing.

20. The ornament 'Bengapatia' is associated with which dance form?

- (A) Bharatanatyam
- (B) Kathak
- (C) Odissi
- (D) Manipuri

Correct Answer: (C) Odissi

Solution:

The 'Bengapatia' ornament is specifically associated with the Odissi dance form, representing a traditional aesthetic style in the dance.

💡 Quick Tip

Bengapatia is a traditional ornament used in Odissi dance, reflecting its cultural aesthetics.

21. What is it called when the hand is not clapped to indicate a beat but is silent according to Hindustani Tala system?

- (A) Tali
- (B) Khali
- (C) Matra
- (D) Laya

Correct Answer: (B) Khali

Solution:

In the Hindustani Tala system, 'Khali' refers to the silent beat where the hand is not clapped, indicating a pause in the cycle of the rhythm.

💡 Quick Tip

Khali refers to a silent beat or a gap in the rhythm cycle where no clap occurs.

22. Who is the founder of Kalakshetra?

- (A) Birju Maharaj
- (B) Vallathol Menon
- (C) Rukmini Devi Arundale
- (D) Shanta Rao

Correct Answer: (C) Rukmini Devi Arundale

Solution:

Rukmini Devi Arundale is the founder of Kalakshetra, a renowned institution for the study and performance of classical dance, particularly Bharatanatyam.

💡 Quick Tip

Kalakshetra, founded by Rukmini Devi Arundale, is one of the leading institutions for classical dance in India.

23. By which name are the actors of Kuchipudi dance drama known?

- (A) Bhagavatulu
- (B) Purusavesam
- (C) Nattuvannar
- (D) Duhar

Correct Answer: (A) Bhagavatulu

Solution:

In Kuchipudi dance drama, the actors are known as Bhagavatulu. They play a key role in performing the traditional dance-dramas.

💡 Quick Tip

In Kuchipudi, Bhagavatulu are the performers who enact the traditional dance-drama with narration.

24. Madhavi Mudgal belongs to which dance form?

- (A) Manipuri
- (B) Kuchipudi
- (C) Kathakali
- (D) Odissi

Correct Answer: (D) Odissi

Solution:

Madhavi Mudgal is a prominent exponent of Odissi, one of the classical dance forms of India, known for its graceful movements and devotional themes.

💡 Quick Tip

Madhavi Mudgal is renowned for her contributions to Odissi dance and is one of its leading exponents.

25. Which among the following is a traditional dance drama form of Karnataka?

- (A) Jatra
- (B) Bhuta Kola
- (C) Yakshagana
- (D) Bhagavata Mela Nataka

Correct Answer: (C) Yakshagana

Solution:

Yakshagana is a traditional dance-drama form of Karnataka that combines dance, music, and dialogue to depict stories from Hindu mythology.

💡 Quick Tip

Yakshagana is a unique dance-drama tradition from Karnataka, known for its vibrant costumes and energetic performances.

26. Pick the odd one out in context of Vyabhichari Bhavas

- (A) Nirveda
- (B) Pralaya
- (C) Alasya
- (D) Jadata

Correct Answer: (B) Pralaya

Solution:

Vyabhichari Bhavas refer to the transient emotions that are seen in the characters while performing a dramatic expression. While Nirveda, Alasya, and Jadata are all examples of such transient states, Pralaya refers to a complete destruction, which is different in essence.

 Quick Tip

Vyabhichari Bhavas are temporary emotions; Pralaya is more extreme, indicating destruction.

27. What is the aesthetic pleasure called?

- (A) Sthayi Bhava
- (B) Anubhava
- (C) Rasanishpatti
- (D) Vibhava

Correct Answer: (C) Rasanishpatti

Solution:

Rasanishpatti refers to the ultimate aesthetic pleasure derived from the interaction of emotions and artistic performance in the context of Rasa theory.

 Quick Tip

Rasanishpatti is the culmination of emotional and artistic harmony in performance, leading to aesthetic pleasure.

28. According to Abhinaya Darpana, which style of dance has been created by Goddess Parvati?

- (A) Natya
- (B) Nritya
- (C) Tandava
- (D) Lasya

Correct Answer: (D) Lasya

Solution:

According to the Abhinaya Darpana, Lasya is the style of dance created by Goddess Parvati, characterized by graceful and delicate movements, contrasting with the more vigorous Tandava style created by Lord Shiva.

 Quick Tip

Lasya, created by Goddess Parvati, is the graceful counterpart to Shiva's energetic Tandava.

29. Uday Shankar Dance Festival is held every year in which city?

- (A) Delhi
- (B) Mumbai
- (C) Kolkata
- (D) Chennai

Correct Answer: (C) Kolkata

Solution:

The Uday Shankar Dance Festival, named after the legendary dancer and choreographer Uday Shankar, is celebrated annually in Kolkata, paying tribute to his contributions to the Indian classical dance forms.

💡 Quick Tip

The Uday Shankar Dance Festival is an annual event held in Kolkata to honor Uday Shankar's legacy.

30. What is Uddhata Nritya?

- (A) Pure dance
- (B) Soft dance
- (C) Vigorous dance
- (D) Vigorous dance mixed with soft one

Correct Answer: (C) Vigorous dance

Solution:

Uddhata Nritya refers to a vigorous and energetic style of dance characterized by dynamic movements and intense physical exertion.

💡 Quick Tip

Uddhata Nritya is known for its vigorous, energetic movements and intense expressions in dance.

31. The musical instrument "Pung" belongs to which dance form?

- (A) Mohiniattam
- (B) Manipuri
- (C) Kathak
- (D) Odissi

Correct Answer: (B) Manipuri

Solution:

The "Pung" is a traditional drum used in Manipuri dance, a classical dance form from the state of Manipur, India. It is an essential part of the dance's musical accompaniment.

💡 Quick Tip

The Pung is intrinsic to Manipuri dance, known for its rhythmic beats that accompany the movements.

32. What are the stanzas following the first stanza of a song called?

- (A) Antara
- (B) Arasa
- (C) Sthayi
- (D) Mukhda

Correct Answer: (A) Antara

Solution:

In music, the stanzas following the first one, usually presenting a contrasting or additional melody, are referred to as "Antara". "Sthayi" is the refrain, and "Mukhda" refers to the first stanza.

💡 Quick Tip

Antara is the part of the song that follows the first stanza and adds variety to the melody.

33. What is psycho-physical representation called?

- (A) Angika Abhinaya
- (B) Vachika Abhinaya
- (C) Aharya Abhinaya
- (D) Sattvika Abhinaya

Correct Answer: (D) Sattvika Abhinaya

Solution:

Sattvika Abhinaya refers to all the gestures, movements, and posture. It is the psycho-physical representation of emotions, whereas the other types deal with verbal, costume, and emotional expressions.

💡 Quick Tip

It represents all the physical expressions of emotions through body movements in dance.

34. Which among the following comes under 'Nritya'?

- (A) Tillana
- (B) Batu
- (C) Ashtapadi
- (D) Tarana

Correct Answer:(C) Ashtapadi

Solution: Ashtapadi refers to a set of compositions with eight stanzas each. It is most famously associated with the Gita Govinda, a 12th-century Sanskrit lyrical work composed by Jayadeva, which celebrates the divine love between Lord Krishna and Radha. The Ashtapadis hold a significant place in Indian classical music, dance, and devotional traditions.

 Quick Tip

Ashtapadi is expressive dance that tells a story through both gestures and movement.

35. In Mohiniattam, what is the nose ring called?

- (A) Mukutti
- (B) Chandra
- (C) Kankana
- (D) Rauka

Correct Answer: (A) Mukutti

Solution:

In Mohiniattam, the traditional dance form of Kerala, the nose ring is called 'Mukutti'. It is an important part of the costume and adds to the classical aesthetic of the dancer.

 Quick Tip

Mukutti is the distinctive nose ring worn in Mohiniattam to complement the traditional attire of the dancer.

36. Sattriya dance is primarily based on which Purana?

- (A) Skandha Purana
- (B) Shiva Purana
- (C) Garuda Purana
- (D) Bhagavata Purana

Correct Answer: (D) Bhagavata Purana

Solution:

Sattriya, a classical dance form of Assam, is primarily based on the teachings and narratives found in the Bhagavata Purana, particularly those related to the devotional service of Lord Krishna.

💡 Quick Tip

Sattriya dance originates from the devotional stories of Lord Krishna found in the Bhagavata Purana.

37. What is the cause for arousal of an emotion called?

- (A) Sthayi Bhava
- (B) Vibhava
- (C) Anubhava
- (D) Vyabhichari Bhava

Correct Answer: (B) Vibhava

Solution:

In the context of Bharatanatyam and other classical Indian dances, Vibhava is the cause or stimulus for the arousal of a particular emotion, whereas Sthayi Bhava refers to the enduring emotional state.

💡 Quick Tip

Vibhava is the cause or stimulus that triggers the arousal of emotion in Indian classical dance.

38. What is the rhythmic pattern of syllables played on Tabla or any other percussion instrument called?

- (A) Antara
- (B) Lahara
- (C) Bol
- (D) Tala

Correct Answer: (C) Bol

Solution:

Bol refers to ragas cycle in Indian classical music, particularly in relation to percussion instruments like Tabla. It consists of a series of beats that are repeated cyclically.

 Quick Tip

Bol is the fundamental rhythmic cycle in Indian classical music, defining the tone of music for performance.

39. What is the ornament worn on the top of the head at the centre in Kuchipudi called?

- (A) Koluchu
- (B) Ragidi
- (C) Nattu
- (D) Nagamu

Correct Answer: (B) Ragidi

Solution:

Ragidi is not a commonly recognized term in Indian classical arts, mythology, or philosophy as per traditional or mainstream references. However, it might be a term with regional, linguistic, or specific contextual usage.

 Quick Tip

Ragidi is the head ornament worn in Kuchipudi dance, placed at the center of the dancer's forehead.

40. What is the full form of S.N.A.?

- (A) Sangeet Natak Association
- (B) Sangeet Natak Akademi
- (C) Sangeeta Nritya Association
- (D) Suddha Nritya Academy

Correct Answer: (B) Sangeet Natak Akademi

Solution:

The full form of S.N.A. is Sangeet Natak Akademi, which is an official body dedicated to the promotion and preservation of the performing arts in India.

 Quick Tip

Sangeet Natak Akademi is the national academy of music, dance, and drama in India, promoting performing arts.

41. 'Shiva's dance of bliss' is known as?

- (A) Kalika Tandava

- (B) Rudra Tandava
- (C) Ananda Tandava
- (D) Samhara Tandava

Correct Answer: (C) Ananda Tandava

Solution:

'Ananda Tandava' refers to the dance of bliss performed by Lord Shiva. It symbolizes the cosmic cycle of creation, preservation, and destruction, and is the most celebrated dance of Shiva in Hindu mythology.

💡 Quick Tip

Ananda Tandava represents Shiva's cosmic dance of bliss, signifying creation and cosmic order.

42. Khajuraho festival is being organised by which state?

- (A) Uttar Pradesh
- (B) Madhya Pradesh
- (C) Himachal Pradesh
- (D) Maharashtra

Correct Answer: (B) Madhya Pradesh

Solution:

The Khajuraho festival, an important cultural festival showcasing classical dance and music, is organized by the Madhya Pradesh Government. It takes place annually at the UNESCO World Heritage site, Khajuraho.

💡 Quick Tip

The Khajuraho Festival is organized by the Madhya Pradesh Government to celebrate Indian classical dance and music.

43. In Indian context, what does the word Aesthetics mean?

- (A) Dharmashastra
- (B) Arthashastra
- (C) Kamashastra
- (D) Soundaryashastra

Correct Answer: (D) Soundaryashastra

Solution:

In the Indian context, Aesthetics is known as 'Soundaryashastra', which is the science or philosophy of beauty, art, and taste, encompassing various art forms including dance, music, and visual arts.

 Quick Tip

Soundaryashastra refers to the philosophy and study of beauty and artistic expressions in Indian tradition.

44. What is the Rasa theory of Bhatta Nayaka?

- (A) Sadharanikarana
- (B) Anukarana
- (C) Upachitivada
- (D) Chitraturaga Nyaya

Correct Answer: (A) Sadharanikarana

Solution:

Bhatta Nayaka's Rasa theory is based on 'Sadharanikarana', which means the process of making the emotions of a performer universally accessible to the audience, allowing them to experience the rasa, or essence, of the emotions conveyed in a performance.

 Quick Tip

Sadharanikarana is the process in which emotions are made relatable to the audience, allowing them to experience the rasa.

45. What is the total number of Angaharas enumerated in Natyashastra?

- (A) 24
- (B) 32
- (C) 16
- (D) 36

Correct Answer: (B) 32

Solution:

According to the Natyashastra, 32 Angaharas are enumerated, which refer to specific combinations of hand gestures and body movements used in classical dance forms.

 Quick Tip

Angaharas are important combinations of gestures and body movements, and Natyashastra enumerates 32 of them.

46. Give the correct order of the repertoire of Odissi.

- (A) Pallavi
- (B) Mangalacharana
- (C) Batu
- (D) Abhinaya

Choose the correct answer from the options given below:

1. (B), (C), (A), (D)
2. (B), (C), (A), (D)
3. (C), (B), (D), (A)
4. (A), (C), (B), (D)

Correct Answer: 3.- (C), (B), (D), (A)

Solution:

In Odissi dance, the repertoire typically follows this order:

- First, the Batu, a pure dance sequence.
- Then comes Mangalacharana is performed, a prayer to the divine.
- Abhinaya involves expressive dance, typically portraying a story or emotion.
- Finally,- Pallavi is a graceful piece expressing rhythm and movement.

💡 Quick Tip

The correct sequence of Odissi repertoire starts with Batu, followed by Manglacharana, Abhinaya, and concludes with Pallavi.

47. Arrange the following Utplavanas in the correct sequence.

- (A) Alagotplavana
- (B) Motitotplavana
- (C) Utplavanakartari
- (D) Ashwotplavana

Choose the correct answer from the options given below:

1. (A), (C), (D), (B)
2. (B), (A), (D), (C)
3. (C), (B), (D), (A)
4. (D), (A), (C), (B)

Correct Answer: 1. (A), (C), (D), (B)

Solution:

The correct sequence of Utplavanas is:

- First, Alagotplavana, followed by the use of the Utplavanakartari movement.
- Then comes Ashwotplavana, and finally, the Motitotplavana completes the sequence.

💡 Quick Tip

The correct sequence of Utplavanas follows Alagotplavana, Utplavanakartari, Ashwotplavana, and Motitotplavana.

48. Arrange the following texts in their correct chronological order.

- (A) Abhinavabharati
- (B) Natyadarpana
- (C) Natyashastra
- (D) Abhinayadarpana

Choose the correct answer from the options given below:

1. (A), (B), (C), (D)
2. (C), (A), (B), (D)
3. (B), (A), (D), (C)
4. (C), (B), (D), (A)

Correct Answer: 2. (C), (A), (B), (D)

Solution:

The correct chronological order is:

1. Natyashastra (C) – The foundational text on performing arts.
2. Abhinavabharati (A) – A commentary on Natyashastra.
3. Natyadarpana (B) – A later work that builds on Natyashastra.
4. Abhinayadarpana (D) – A text on abhinaya (expression) in dance and drama.

💡 Quick Tip

The Natyashastra is the oldest of the texts and is followed by the commentaries and later works like Abhinavabharati and Abhinayadarpana.

49. Arrange the following artists according to their chronological order.

- (A) Saswati Sen
- (B) Yamini Krishnamurthy
- (C) Uday Shankar
- (D) Sharmila Biswas

Choose the correct answer from the options given below:

1. (A), (B), (C), (D)
2. (A), (D), (C), (B)
3. (C), (B), (A), (D)
4. (C), (B), (D), (A)

Correct Answer: 3. (C), (B), (A), (D)

Solution:

The correct chronological order of the artists is:

1. Uday Shankar (C) – A pioneering dancer and choreographer in Indian classical dance.
2. Yamini Krishnamurthy (B) – A renowned Bharatanatyam and Kuchipudi dancer.
3. Saswati Sen (A) – A leading exponent of Kathak.
4. Sharmila Biswas (D) – A prominent Odissi dancer.

💡 Quick Tip

The order is based on the historical contribution of these dancers to the classical dance forms in India.

50. Arrange the following Samyuta Hastas in the correct order.

- (A) Samputa
- (B) Samkha
- (C) Pasha
- (D) Chakra

Choose the correct answer from the options given below:

1. (A), (B), (C), (D)
2. (A), (B), (D), (C)
3. (B), (D), (A), (C)
4. (B), (D), (C), (A)

Correct Answer: 3. (B), (D), (A), (C)

Solution:

The correct order of Samyuta Hastas is:

1. Samkha (A) – Represents a conch, used to denote sound.
2. Chakra (B) – Represents a wheel, symbolizing movement or time.
3. Samputa (C) – Represents a gesture used for enclosing or containing.
4. Pasha (D) – Represents the rope, symbolizing control or binding.

 Quick Tip

Samyuta Hastas are used in classical dance to convey specific meanings and ideas, arranged logically in the sequence.

51. Arrange the following Shiro Bhedas in the correct order:

- (A) Udvahitam
- (B) Adhomukham
- (C) Samam
- (D) Alolitam

Choose the correct answer from the options given below:

- 1. (C), (A), (B), (D)
- 2. (A), (B), (C), (D)
- 3. (B), (A), (D), (C)
- 4. (C), (B), (D), (A)

Correct Answer: 1. (C), (A), (B), (D)

Solution:

1. Explanation of Shiro Bhedas (Head Movements):

The correct sequence of Shiro Bhedas (head movements) as per the Natya Shastra is:

- Samam (C): Neutral head position.
- Udvahitam (A): Head raised upward.
- Adhomukham (B): Head bent downward.
- Alolitam (D): Circular head movement.

2. This corresponds to the sequence:

(C), (A), (B), (D).

 Quick Tip

Shiro Bhedas (head movements) are an essential part of classical dance and follow a specific sequence outlined in the Natya Shastra.

52. Arrange the following Jatis in the ascending order of the Matras:

- (A) Mishra
- (B) Tishra
- (C) Khanda
- (D) Chaturasra

Choose the correct answer from the options given below:

- 1. (A), (B), (C), (D)
- 2. (A), (C), (B), (D)
- 3. (B), (D), (C), (A)

4. (C), (B), (D), (A)

Correct Answer: 3. (B), (D), (C), (A)

Solution:

1. Explanation of Jatis and Matras:

- Tishra (B): 3 beats per cycle (smallest).
- Chaturasra (D): 4 beats per cycle.
- Khanda (C): 5 beats per cycle.
- Mishra (A): 7 beats per cycle (largest).

2. Arranging these in ascending order of the Matras:

(B), (D), (C), (A).

 Quick Tip

Jatis are rhythmic patterns, and their order depends on the number of beats (Matras) in each cycle.

53. Arrange the following Talas in descending order of the Matras:

- (A) Kaharwa
- (B) Ektaal
- (C) Jhaptaal
- (D) Teentaal

Choose the correct answer from the options given below:

- 1. (A), (B), (C), (D)
- 2. (D), (B), (C), (A)
- 3. (B), (A), (D), (C)
- 4. (C), (B), (D), (A)

Correct Answer: (2) (D), (B), (C), (A).

Solution:

1. Explanation of Talas and Matras:

- Teentaal (D): 16 beats.
- Ektaal (B): 12 beats.
- Jhaptaal (C): 10 beats.
- Kaharwa (A): 8 beats.

2. Arranging these in descending order of the Matras:

(D), (B), (C), (A).

 Quick Tip

The number of Matras determines the rhythmic cycle length in Talas. Arrange Talas by their Matras to solve questions like this.

54. Arrange the following Universities in the correct sequence from east to west:

- (A) Gwalior University
- (B) Visva Bharati University
- (C) The M.S. University of Baroda
- (D) Banaras Hindu University

Choose the correct answer from the options given below:

- 1. (B), (D), (A), (C)
- 2. (A), (B), (C), (D)
- 3. (B), (A), (D), (C)
- 4. (C), (B), (D), (A)

Correct Answer: (1) (B), (D), (A), (C).

Solution:

- 1. Geographical locations of the universities:
 - Visva Bharati University (B): Located in Santiniketan, West Bengal (Easternmost).
 - Banaras Hindu University (D): Located in Varanasi, Uttar Pradesh.
 - Gwalior University (A): Located in Gwalior, Madhya Pradesh.
 - The M.S. University of Baroda (C): Located in Vadodara, Gujarat (Westernmost).
- 2. Arranging these from east to west:

(B), (D), (A), (C).

 Quick Tip

To solve east-to-west order questions, use the geographical locations of the given places or institutions.

55. Give the correct sequence from ancient to later:

- (A) Ramayana
- (B) Puranas
- (C) Vedas
- (D) Mahabharata

Choose the correct answer from the options given below:

- 1. (A), (B), (C), (D)
- 2. (B), (A), (C), (D)
- 3. (B), (A), (D), (C)

4. (C), (B), (A), (D)

Correct Answer: (4) (C), (B), (A), (D).

Solution:

1. Chronological sequence of texts:

- Vedas (C): Composed between 1500-500 BCE, the oldest sacred texts of Hinduism.
- Puranas (B): Composed between 500 BCE-1500 CE, consisting of mythological stories and teachings.
- Ramayana (A): Composed around 500 BCE, an epic narrative of Lord Rama's life.
- Mahabharata (D): Composed later, around 400 BCE-400 CE, an epic about the Kuru dynasty and the Bhagavad Gita.

2. Arranging these from ancient to later:

(C), (B), (A), (D).

 Quick Tip

When arranging texts chronologically, rely on their historical and cultural contexts to determine their timelines.

56. Identify the Nayakas on the basis of their nature, according to Natyashastra:

- (A) Dhirodatta
- (B) Dhrista
- (C) Dhiralalita
- (D) Dhiraddhata

Choose the correct answer from the options given below:

- 1. (A), (C) and (D) only.
- 2. (A), (B) and (C) only.
- 3. (A), (B), (C) and (D).
- 4. (B), (C) and (D) only.

Correct Answer: (1) (A), (C), (D) only.

Solution:

1. Explanation of Nayakas according to the Natyashastra:

- Dhirodatta (A): A hero characterized by noble, patient, and composed nature.
- Dhiralalita (C): A charming and gentle hero with a playful nature.
- Dhiraddhata (D): A hero known for resoluteness and strength.

2. According to the Natyashastra, all the given Nayakas are identified on the basis of their nature except Dhrista.

 Quick Tip

The classification of Nayakas in the Natyashastra depends on their psychological traits and behavior, which are vital for portraying drama and art.

57. Identify the Nayikas on the basis of their situation in love:

- (A) Abhisarika
- (B) Mugdha
- (C) Khandita
- (D) Vasakasajjika

Choose the correct answer from the options given below:

1. (A), (B) and (D) only.
2. (A), (B) and (C) only.
3. (A), (B), (C) and (D).
4. (A), (C) and (D) only.

Correct Answer: (4) (A), (C) and (D) only.

Solution:

1. Explanation of Nayikas based on their situation in love:
 - Abhisarika (A): A heroine who boldly goes out to meet her lover.
 - Khandita (C): A heroine who is hurt and angry due to her lover's infidelity.
 - Vasakasajjika (D): A heroine dressed up and ready, eagerly waiting for her lover.
 - Mugdha (B): A heroine who is innocent and inexperienced in love, not specifically defined by her situation.
2. Based on the situations in love, (A), (C), and (D) are the correct Nayikas.

 Quick Tip

Nayikas are classified in the Natyashastra not only by personality but also by their emotional state and situation in love stories.

58. Identify the episodes related to Mahabharata:

- (A) Ramasetu
- (B) Agyatavasa
- (C) Cheeraharan
- (D) Bakasura Vadha

Choose the correct answer from the options given below:

1. (A), (B) and (D) only
2. (A), (B) and (C) only
3. (A), (B), (C) and (D)

4. (B), (C) and (D) only

Correct Answer: (4) (B), (C) and (D) only.

Solution:

1. Explanation of episodes:

- Ramasetu (A): Related to the Ramayana, where Lord Rama and his army build a bridge to Lanka.
- Agyatavasa (B): Related to the Mahabharata, referring to the Pandavas' year of exile in disguise.
- Cheeraharan (C): Related to the Mahabharata, where Draupadi's saree is attempted to be disrobed in the Kaurava court.
- Bakasura Vadha (D): Related to the Mahabharata, where Bhima defeats the demon Bakasura.

2. Episodes (B), (C), and (D) are directly related to the Mahabharata, while (A) is from the Ramayana.

💡 Quick Tip

To identify episodes from the Mahabharata, focus on the characters and events central to the Pandavas and the Kauravas.

59. Identify the Sattvika Bhavas from the following:

- (A) Svarabhanga
- (B) Vibodha
- (C) Ashru
- (D) Vepathu

Choose the correct answer from the options given below:

- 1. (A), (C) and (D) only.
- 2. (A), (B) and (C) only.
- 3. (A), (B), (C) and (D).
- 4. (B), (C) and (D) only.

Correct Answer: (1) (A), (C) and (D) only.

Solution:

1. Explanation of Sattvika Bhavas:

Sattvika Bhavas are involuntary emotional expressions described in the Natyashastra:

- Svarabhanga (A): Not a Sattvika Bhava, it refers to changes in voice tone.
- Ashru (C): Tears, a physical manifestation of emotion, is a Sattvika Bhava.
- Vepathu (D): Trembling due to intense emotion, a Sattvika Bhava.

2. Sattvika Bhavas include (A), (C), and (D).

 Quick Tip

Sattvika Bhavas are spontaneous emotional expressions like trembling, tears, and changes in physical state, as defined in the Natyashastra.

60. Identify the dance forms of Kerala:

- (A) Bharatanatyam
- (B) Mohiniattam
- (C) Kathakali
- (D) Nangiar Koothu

Choose the correct answer from the options given below:

1. (A), (B) and (D) only.
2. (A), (B) and (C) only.
3. (A), (B), (C) and (D).
4. (B), (C) and (D) only.

Correct Answer: (4) (B), (C) and (D) only.

Solution:

1. Explanation of dance forms:
 - Bharatanatyam (A): A classical dance form from Tamil Nadu, not Kerala.
 - Mohiniattam (B): A classical dance form from Kerala, focusing on graceful movements.
 - Kathakali (C): A traditional dance-drama art form from Kerala, known for elaborate costumes.
 - Nangiar Koothu (D): A solo dance form from Kerala, typically performed by women.
2. Dance forms (B), (C), and (D) are from Kerala, while (A) is not.

 Quick Tip

To identify dance forms from a region, focus on the cultural and historical context of the art forms.

61. Identify the jewelries used in Bharatanatyam:

- (A) Mangai Malai
- (B) Kireetam
- (C) Kanganam
- (D) Ottiyanam

Choose the correct answer from the options given below:

1. (A), (B) and (D) only.
2. (A), (C) and (D) only.
3. (A), (B), (C) and (D).

4. (B), (C) and (D) only.

Correct Answer: (2) (A), (C), (D) only.

Solution:

1. Explanation of jewelries used in Bharatanatyam:

- Mangai Malai (A): Traditional necklace worn by Bharatanatyam dancers.
- Kanganam (C): Bangles or bracelets worn on the hands.
- Ottiyanam (D): Waist belt used to enhance the elegance of movements.

2. All the given jewelry pieces are integral to Bharatanatyam attire. (A), (C) and (D).

 Quick Tip

Bharatanatyam jewelry is an integral part of the costume, emphasizing grace and tradition in every performance.

62. Identify the dance compositions that classify under Nritya art form:

- (A) Varnam
- (B) Tukada
- (C) Padam
- (D) Abhinaya

Choose the correct answer from the options given below:

- 1. (A), (B) and (D) only.
- 2. (A), (C) and (D) only.
- 3. (A), (B), (C) and (D).
- 4. (B), (C) and (D) only.

Correct Answer: (2) (A), (C) and (D) only.

Solution:

1. Explanation of Nritya compositions:

Nritya focuses on the interpretative aspect of dance, combining expressive movements and storytelling:

- Varnam (A): A central piece in Bharatanatyam that combines pure dance (Nritya) and expressive dance (Nritya).
- Padam (C): A slow, emotional piece focusing on Abhinaya (expression).
- Abhinaya (D): The art of expression itself, central to Nritya.

2. All the given compositions fall under Nritya art form. (A), (C) and (D).

 Quick Tip

Nritya compositions focus on storytelling, expressions, and the interpretative aspect of dance to convey emotions and narratives.

63. Identify the eminent classical dancers of Kathak:

- (A) Rohini Bhate
- (B) Prerna Srimali
- (C) Jagannath Mohanta
- (D) Uma Sharma

Choose the correct answer from the options given below:

1. (A), (B) and (D) only.
2. (A), (B) and (C) only.
3. (A), (B), (C) and (D).
4. (B), (C) and (D) only.

Correct Answer: (1) (A), (B) and (D) only.

Solution:

1. Explanation of eminent Kathak dancers:
 - Rohini Bhate (A): A well-known Kathak dancer and choreographer.
 - Prerna Srimali (B): A prominent Kathak exponent.
 - Jagannath Mohanta (C): Renowned for Odissi, not Kathak.
 - Uma Sharma (D): An acclaimed Kathak dancer, known for her innovations in Kathak choreography.
2. Dancers (A), (B), and (D) are Kathak exponents, while (C) is associated with Odissi.

 Quick Tip

To identify classical dancers, focus on their specific styles and regional associations.

64. Identify the dance festivals held in Maharashtra:

- (A) Nishagandhi Festival
- (B) Kala Ghoda Festival
- (C) Raindrops Festival
- (D) Elephanta Festival

Choose the correct answer from the options given below:

1. (A), (B) and (D) only.
2. (A), (B) and (C) only.
3. (A), (B), (C) and (D).
4. (B), (C) and (D) only.

Correct Answer: (4) (B), (C) and (D) only.

Solution:

1. Explanation of festivals:

- Nishagandhi Festival (A): Held in Kerala, not Maharashtra.
- Kala Ghoda Festival (B): A cultural and dance festival held in Mumbai, Maharashtra.
- Raindrops Festival (C): A popular monsoon dance festival in Maharashtra.
- Elephanta Festival (D): Celebrated at the Elephanta Caves near Mumbai, Maharashtra.

2. Festivals (B), (C), and (D) are held in Maharashtra, while (A) is not.

💡 Quick Tip

To identify dance festivals, consider their geographical significance and cultural associations.

65. Identify the viniyogas of Pataka hasta from the following:

- (A) Naddyam
- (B) Amaramandale
- (C) Turage
- (D) Vrukshabhaveshu

Choose the correct answer from the options given below:

- 1. (A), (B) and (D) only.
- 2. (A), (B) and (C) only.
- 3. (A), (B), (C) and (D).
- 4. (B), (C) and (D) only.

Correct Answer: (2) (A), (B), (C) only.

Solution:

1. Explanation of viniyogas of Pataka hasta:

The Pataka hasta is a symbolic hand gesture used in classical dance with multiple applications:

- Naddyam (A): Depicts water or rivers.
- Amaramandale (B): Represents the heavens.
- Turage (C): Depicts a horse.

2. All the given options are valid viniyogas of the Pataka hasta. (A), (B), (C).

💡 Quick Tip

In classical dance, each hasta mudra has specific viniyogas or symbolic meanings that enhance storytelling and expression.

66. Match List I with List II:

List I (Dance Festivals)		List II (Places)	
(A)	Natyanjali Festival	(I)	Gwalior
(B)	Chakradhar Festival	(II)	Chidambaram
(C)	Ellora Festival	(III)	Bhubaneswar
(D)	Mukteswar Festival	(IV)	Mumbai

Choose the correct answer from the options given below:

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

Correct Answer: (3) (A) - (II), (B) - (I), (C) - (IV), (D) - (III).

Solution:

- Natyanjali Festival (A): Celebrated in Chidambaram, Tamil Nadu.
- Chakradhar Festival (B): Held in Gwalior, Madhya Pradesh.
- Ellora Festival (C): Takes place in Mumbai, Maharashtra.
- Mukteswar Festival (D): Hosted in Bhubaneswar, Odisha.

 Quick Tip

To match festivals with locations, recall their cultural significance and regional associations.

67. Match List I with List II:

List I (Sthayi Bhavas)		List II (Rasas)	
(A)	Vismaya	(I)	Veera
(B)	Krodha	(II)	Shringara
(C)	Utsaha	(III)	Adbhuta
(D)	Rati	(IV)	Roudra

Choose the correct answer from the options given below:

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

Correct Answer: (4) (A) - (III), (B) - (IV), (C) - (II), (D) - (I).

Solution:

- Vismaya (A): Corresponds to **Adbhuta (III)**, expressing wonder.
- Krodha (B): Corresponds to **Roudra (IV)**, expressing anger.
- Utsaha (C): Corresponds to **Shringara (II)**, expressing love or romance.

- Rati (D): Corresponds to **Veera (I)**, expressing courage.

 Quick Tip

Sthayi Bhavas are the permanent emotions that correspond directly to specific Rasas, as defined in the Natyashastra.

68. Match List I with List II:

List I (Books)		List II (Authors)	
(A)	Abhinavabharati	(I)	Dhananjaya
(B)	Dasarupaka	(II)	Abhinavagupta
(C)	Abhinayadarpana	(III)	Subhankara
(D)	Hastamuktavali	(IV)	Nandikesvara

Choose the correct answer from the options given below:

1. (A) - (II), (B) - (I), (C) - (IV), (D) - (III)
2. (A) - (I), (B) - (III), (C) - (II), (D) - (IV)
3. (A) - (II), (B) - (III), (C) - (IV), (D) - (I)
4. (A) - (III), (B) - (IV), (C) - (I), (D) - (II)

Correct Answer: (1) (A) - (II), (B) - (I), (C) - (IV), (D) - (III).

Solution:

1. Explanation:

- Abhinavabharati (A): Authored by **Abhinavagupta (II)**.
- Dasarupaka (B): Authored by **Dhananjaya (I)**.
- Abhinayadarpana (C): Authored by **Nandikesvara (IV)**.
- Hastamuktavali (D): Authored by **Subhankara (III)**.

Matching: (A) - (II), (B) - (I), (C) - (IV), (D) - (III).

 Quick Tip

Books on Indian performing arts are often tied to specific authors known for their expertise in Natya and dance. Memorize key texts and their authors for matching questions.

69. Match List I with List II:

List I (Dance Forms)		List II (Dance Exponents)	
(A)	Manipuri	(I)	Vaijayanti Kashi
(B)	Kathak	(II)	Gopika Verma
(C)	Mohiniattam	(III)	Preeti Patel
(D)	Kuchipudi	(IV)	Rajendra Gangani

Choose the correct answer from the options given below:

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

Correct Answer: (2) (A) - (III), (B) - (IV), (C) - (II), (D) - (I).

Solution:

1. Explanation:

- Manipuri (A): Associated with **Preeti Patel (III)**.
- Kathak (B): Associated with **Rajendra Gangani (IV)**.
- Mohiniattam (C): Associated with **Gopika Verma (II)**.
- Kuchipudi (D): Associated with **Vaijayanti Kashi (I)**.

Matching: (A) - (III), (B) - (IV), (C) - (II), (D) - (I).

💡 Quick Tip

To match dance forms with exponents, remember the prominent practitioners and their contributions to their respective art forms.

70. Match List I with List II:

List I (Dance Institutes)		List II (Dance Forms)	
(A)	Kalakshetra	(I)	Kathakali
(B)	Kerala Kalamandalam	(II)	Odissi
(C)	Padatik	(III)	Bharatanatyam
(D)	Srijan	(IV)	Kathak

Choose the correct answer from the options given below:

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

Correct Answer: (3) (A) - (III), (B) - (I), (C) - (IV), (D) - (II).

Solution:

1. Explanation:

- Kalakshetra (A): Associated with **Bharatanatyam (III)**.
- Kerala Kalamandalam (B): Associated with **Kathakali (I)**.
- Padatik (C): Associated with **Kathak (IV)**.
- Srijan (D): Associated with **Odissi (II)**.

Matching: (A) - (III), (B) - (I), (C) - (IV), (D) - (II).

 Quick Tip

To match dance institutes with dance forms, focus on the geographical and historical significance of the institutions and their contributions to specific classical dances.

71.Match List I with List II:

List I (Name of the Hastas)		List II (Hasta-bheda)	
(A)	Mayura	(I)	Samyuta
(B)	Pushpaputa	(II)	Asamyuta
(C)	Lakshmi	(III)	Bandhava
(D)	Putra	(IV)	Devata

Choose the correct answer from the options given below:

1. (A) - (I), (B) - (II), (C) - (III), (D) - (IV)
2. (A) - (II), (B) - (I), (C) - (IV), (D) - (III)
3. (A) - (I), (B) - (III), (C) - (IV), (D) - (II)
4. (A) - (III), (B) - (IV), (C) - (I), (D) - (II)

Correct Answer: (2) (A) - (II), (B) - (I), (C) - (IV), (D) - (III).

Solution:

1. Explanation:

- Mayura (A): Categorized under **Asamyuta (II)** Hasta.
- Pushpaputa (B): Categorized under **Samyuta (I)** Hasta.
- Lakshmi (C): Categorized under **Devata (IV)** Hasta.
- Putra (D): Categorized under **Bandhava (III)** Hasta.

Matching: (A) - (II), (B) - (I), (C) - (IV), (D) - (III).

 Quick Tip

Hasta-bhedas are categorized into Samyuta (two-handed) and Asamyuta (one-handed) gestures. Understanding their classification helps in identifying their usage in dance and expression.

72. Match List I with List II:

List I (Name of the Hastas)		List II (Their Usages)	
(A)	Pataka	(I)	Creeper
(B)	Kartarimukha	(II)	Forest
(C)	Karkata	(III)	Affection
(D)	Kilaka	(IV)	Arrival of a group

Choose the correct answer from the options given below:

1. (A) - (I), (B) - (II), (C) - (III), (D) - (IV)
2. (A) - (I), (B) - (III), (C) - (II), (D) - (IV)
3. (A) - (II), (B) - (I), (C) - (IV), (D) - (III)
4. (A) - (III), (B) - (IV), (C) - (I), (D) - (II)

Correct Answer: (3) (A) - (II), (B) - (I), (C) - (IV), (D) - (III).

Solution:

- Pataka (A): Represents **Forest (II)**.
- Kartari Mukha (B): Represents **Creeper (I)** in its usage.
- Karkata (C): Represents **Arrival of a group (IV)**.
- Kilaka (D): Represents **Affection (III)**.

 Quick Tip

Hastas (hand gestures) in classical dance are associated with specific meanings, enhancing storytelling and expression in performances.

73. Match List I with List II:

List I (Dance Forms)		List II (Ornaments)	
(A)	Mohiniattam	(I)	Taayita
(B)	Odissi	(II)	Chhapka
(C)	Kuchipudi	(III)	Nettichutti
(D)	Kathak	(IV)	Gaajulu

Choose the correct answer from the options given below:

1. (A) - (I), (B) - (II), (C) - (III), (D) - (IV)
2. (A) - (I), (B) - (III), (C) - (II), (D) - (IV)
3. (A) - (III), (B) - (IV), (C) - (I), (D) - (II)
4. (A) - (III), (B) - (IV), (C) - (II), (D) - (I)

Correct Answer: 3. (A) - (III), (B) - (IV), (C) - (I), (D) - (II) .

Solution:

- Mohiniattam (A): Associated with **Nettichutti (III)**.
- Odissi (B): Associated with **Gaajulu (IV)**.
- Kuchipudi (C): Associated with **Taayita (I)** .

- Kathak (D): Associated with **Chhapka (II)**.

 Quick Tip

Ornaments play an integral role in enhancing the visual appeal of classical dance forms and are unique to each style.

74. Match List I with List II:

List I (Angika Abhinaya)		List II (Various Bhedas)	
(A)	Katakamukha	(I)	Shirobheda
(B)	Alolita	(II)	Asamyuta Hasta
(C)	Pralokita	(III)	Grivabheda
(D)	Prakampita	(IV)	Dristhibheda

Choose the correct answer from the options given below:

1. (A) - (I), (B) - (II), (C) - (III), (D) - (IV)
2. (A) - (I), (B) - (III), (C) - (II), (D) - (IV)
3. (A) - (II), (B) - (I), (C) - (IV), (D) - (III)
4. (A) - (III), (B) - (IV), (C) - (I), (D) - (II)

Correct Answer: (3) (A) - (II), (B) - (I), (C) - (IV), (D) - (III).

Solution:

1. Explanation:

- Katakamukha (A): Belongs to **Asamyuta Hasta (II)**.
- Alolita (B): Belongs to **Shirobheda (I)**.
- Pralokita (C): Belongs to **Dristhibheda (IV)**.
- Prakampita (D): Belongs to **Grivabheda (III)**.

Matching: (A) - (II), (B) - (I), (C) - (IV), (D) - (III).

 Quick Tip

Each aspect of Angika Abhinaya focuses on specific movements of the head, hands, eyes, and neck to convey expressions.

75. Match List I with List II:

List I (Folk Drama Forms)		List II (States)	
(A)	Nautanki	(I)	Gujarat
(B)	Bhavai	(II)	Madhya Pradesh
(C)	Tamasha	(III)	Uttar Pradesh
(D)	Maanch	(IV)	Maharashtra

Choose the correct answer from the options given below:

1. (A) - (III), (B) - (II), (C) - (IV), (D) - (I)
2. (A) - (I), (B) - (III), (C) - (II), (D) - (IV)
3. (A) - (III), (B) - (I), (C) - (IV), (D) - (II)
4. (A) - (III), (B) - (IV), (C) - (I), (D) - (II)

Correct Answer: (1) (A) - (III), (B) - (II), (C) - (IV), (D) - (I).

Solution:

1. Explanation:

- Nautanki (A): Associated with **Uttar Pradesh (III)**.
- Bhavai (B): Associated with **Gujarat (I)**.
- Tamasha (C): Associated with **Maharashtra (IV)**.
- Maanch (D): Associated with **Madhya Pradesh (II)**.

Matching: (A) - (III), (B) - (II), (C) - (IV), (D) - (I).

 Quick Tip

Folk drama forms are tied to specific states and reflect their regional cultural traditions and narratives.