

Roll. No.

Question Booklet Number

O.M.R. Serial No.

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M.A. (SEM.-IV) (NEP) (SUPPLE.) EXAMINATION, 2024-25
ENGLISH

**(Advanced Literary Studies in Films,
Theatre & Performing Arts)**

Paper Code

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**Question Booklet
Series**

A

Time : 1 : 30 Hours

Max. Marks : 75

Instructions to the Examinee :

1. Do not open the booklet unless you are asked to do so.
2. The booklet contains 100 questions. Examinee is required to answer 75 questions in the OMR Answer-Sheet provided and not in the question booklet. All questions carry equal marks.
3. Examine the Booklet and the OMR Answer-Sheet very carefully before you proceed. Faulty question booklet due to missing or duplicate pages/questions or having any other discrepancy should be got immediately replaced.
4. Four alternative answers are mentioned for each question as - A, B, C & D in the booklet. The candidate has to choose the correct / answer and mark the same in the OMR Answer-Sheet as per the direction :

(Remaining instructions on last page)

परीक्षार्थियों के लिए निर्देश :

1. प्रश्न-पुस्तिका को तब तक न खोलें जब तक आपसे कहा न जाए।
2. प्रश्न-पुस्तिका में 100 प्रश्न हैं। परीक्षार्थी को 75 प्रश्नों को केवल दी गई OMR आन्सर-शीट पर ही हल करना है, प्रश्न-पुस्तिका पर नहीं। सभी प्रश्नों के अंक समान हैं।
3. प्रश्नों के उत्तर अंकित करने से पूर्व प्रश्न-पुस्तिका तथा OMR आन्सर-शीट को सावधानीपूर्वक देख लें। दोषपूर्ण प्रश्न-पुस्तिका जिसमें कुछ भाग छपने से छूट गए हों या प्रश्न एक से अधिक बार छप गए हों या उसमें किसी अन्य प्रकार की कमी हो, उसे तुरन्त बदल लें।
4. प्रश्न-पुस्तिका में प्रत्येक प्रश्न के चार सम्भावित उत्तर- A, B, C एवं D हैं। परीक्षार्थी को उन चारों विकल्पों में से सही उत्तर छानना है। उत्तर को OMR उत्तर-पत्रक में सम्बन्धित प्रश्न संख्या में निम्न प्रकार भरना है :

(शेष निर्देश अन्तिम पृष्ठ पर)

1. Categories that group movies by common features like subject matter, narrative patterns, mood, and style, helping audiences understand what to expect are called :
 - (A) Montage
 - (B) Cinematography
 - (C) Genre
 - (D) None of the above
2. What are camera angles?
 - (A) The camera
 - (B) The name of a camera
 - (C) The process of cinematography
 - (D) The specific location at which the movie camera or video camera is placed to take a shot
3. ----- are a vital component of the filmmaking process, enhancing the overall cinematic experience and captivating the audience's senses.
 - (A) Sound Effects
 - (B) Genre
 - (C) Camera
 - (D) Echo
4. Proscenium arch theatre evolved from:
 - (A) Indian theatrical Architecture
 - (B) Greek Theatrical architecture
 - (C) American Theatrical Architecture
 - (D) None of the Above
5. Stanislavski approach to acting is:
 - (A) An Unsystematic approach
 - (B) An Ancient Approach
 - (C) a systematic approach to acting that emphasizes emotional authenticity and psychological realism to create believable characters
 - (D) An action that imitates reality
6. Which among the following is the correct combination?
 - (A) Film or television — Usually set in and around a single, central location
 - (B) Can feature many locations and on a large scale — Live Theatre
 - (C) Shot out of sequence and edited together; the final product is a fixed recording — Film or television
 - (D) Film or television Driven by dialogue and the interactions between characters
7. Films based on Psycho analytic theory gives the audience:
 - (A) Realistic Experience
 - (B) Radical Experience
 - (C) Horror Experience
 - (D) Dream-Like Experience

8. Who established the concept of the "male gaze" in her 1975 essay, "Visual Pleasure and Narrative Cinema"?
- (A) Jane Austen
 - (B) Virginia Woolf
 - (C) Laura Mulvey
 - (D) Mary Wollstonecraft
9. What is intertextuality?
- (A) This approach considers adaptation as an act of interpretation
 - (B) This approach views adaptations as part of a broader network of texts that influence and interact with each other
 - (C) This traditional approach evaluates an adaptation based on its faithfulness to the original text
 - (D) This concept posits that adaptation is not merely a transfer of content but a process of rewriting.
10. _____ is a film genre that seeks to elicit physical or psychological fear in its viewers.
- (A) Action
 - (B) Horror
 - (C) Thriller
 - (D) Comedy
11. _____ usually projects magic, supernatural events, mythology, folklore, or exotic fantasy worlds.
- (A) Fantasy
 - (B) Horror
 - (C) Thriller
 - (D) Action
12. Which Genre of Film may be divided into many other sub genres:
- (A) Science Fiction
 - (B) Thriller
 - (C) Crime Fiction
 - (D) Action
13. _____ to films analyses how a film reflects, reinforces, or challenges dominant societal beliefs, values, and power structures through its content, narrative, and form.
- (A) An ideological theoretical approach
 - (B) Auteuristic Approach
 - (C) Journalistic Approach
 - (D) Historical Approach
14. Bharata Muni's theory of acting is centred on the concept of :
- (A) Action
 - (B) Thrill
 - (C) Comedy
 - (D) Rasa

15. The core of Bharata's theory, Rasa signifies:
- (A) Action in the play
 - (B) How Dialogues are delivered by the Actors
 - (C) The aesthetic relish or pleasure the spectator derives from a performance.
 - (D) The thrill element of the play
16. Which dramatic theorist demonstrated breaking the fourth wall by addressing the audience directly, using narration to remind the audience they are watching a story, and incorporating songs and music to create a non-realistic atmosphere.
- (A) Bharat
 - (B) Shakespeare
 - (C) Shaw
 - (D) Brecht
17. What is a Steadicam?
- (A) It is improvised camera movement that can create a sense of immediacy, realism, or chaos by mimicking the operator's natural movements
 - (B) It is a stabilizing mount that allows for smooth, fluid movement, combining the freedom of handheld with controlled stability
 - (C) It is vertical rotation of the camera, usually to emphasize height or a subject's scale.
 - (D) It is lifting the camera on a mechanical arm, providing an elevated, dynamic perspective and revealing grand scope
18. What is Dolly/Trucking?
- (A) It is moving the entire camera horizontally, either on a track or by its own wheels, to follow a subject or explore a space.
 - (B) It is improvised camera movement that can create a sense of immediacy, realism, or chaos by mimicking the operator's natural movements
 - (C) It is lifting the camera on a mechanical arm, providing an elevated, dynamic perspective and revealing grand scope
 - (D) It is vertical rotation of the camera, usually to emphasize height or a subject's scale
19. ____ studies how meaning is created and communicated in cinema through signs, symbols, and codes.
- (A) Adaptation Theory
 - (B) Auteur Theory
 - (C) Film Semiotics
 - (D) Psychoanalytic Theory

20. In which critical film theory films are seen as a "fictional reality" that can be both a "fictional reflection of reality" and a powerful tool for shaping perceptions of the real world.
- (A) Journalistic
 - (B) Humanistic
 - (C) Auteuristic
 - (D) Social Science
21. According to Simon Shepherd, the emergence of performance studies was characterized by a shift in focus from:
- (A) The historical accuracy of theatrical performances.
 - (B) The meaning embedded within static texts or objects.
 - (C) The aesthetic quality of a performance
 - (D) The author's biography and intentions.
22. Simon Shepherd's analysis suggests that performance studies emphasize performance as:
- (A) A pre-determined and fixed event.
 - (B) A means of simply representing reality
 - (C) An active process that constructs and communicates meaning.
 - (D) An object to be analysed, similar to literature or art.
23. In tracing the origins of performance theory, Shepherd's work highlights the interdisciplinary nature of the field, which draws insights from:
- (A) Primarily only the field of literary criticism
 - (B) Primarily only the field of fine arts.
 - (C) Various academic disciplines and social contexts
 - (D) The historical study of classical theatre alone
24. Which aspect of the emergence of performance studies is emphasized in Simon Shepherd's work?
- (A) The unchanging and inherent nature of identity
 - (B) The role of performance in understanding social interactions and identity construction
 - (C) The unique nature of performance as distinct from other forms of expression.
 - (D) The singular and fixed interpretation of any given performance
25. Which of the following is NOT a category of performance in Schechner's "fan" model?
- (A) Ritual
 - (B) Play
 - (C) Everyday life
 - (D) Spectating

26. In Schechner's view, the relationship between ritual and entertainment is:
- (A) Ritual historically came first, with entertainment developing later
 - (B) They are distinctly separate categories
 - (C) They are braided together, with neither being the "original"
 - (D) Entertainment is a serious form, while ritual is frivolous
27. Schechner uses the term "restoration of behavior" to refer to:
- (A) Correcting bad habits through practice
 - (B) The re-construction and re-use of strips of human conduct
 - (C) Making behaviour more spontaneous and authentic
 - (D) How performers create a unique and non-repeatable show
28. Schechner's "fan" model describes the spectrum of performance by arranging categories from:
- (A) Western to non-Western
 - (B) Ancient to modern
 - (C) Most disorderly to most orderly
 - (D) Most orderly to most disorderly
29. A key element of performance that Schechner identifies is the manipulation of:
- (A) Lighting and sound
 - (B) Props and costumes
 - (C) Time and space
 - (D) Plot and character
30. For Schechner, the relationship between drama, script, and theatre is analogous to:
- (A) Three different acts in a play
 - (B) Concentric circles
 - (C) A linear progression from script to drama to theatre
 - (D) A complex web of interconnections
31. According to Phelan, what is the defining characteristic of performance's existence?
- (A) Its physical presence in space
 - (B) Its ability to be documented and archived
 - (C) Its intrinsic ephemerality and disappearance
 - (D) Its connection to the material objects it represents

32. What happens to a performance when it is recorded or documented, according to Phelan?
- (A) It gains a deeper, more enduring meaning
 - (B) It becomes something different from itself, losing its performative essence
 - (C) It allows for a more accurate representation of the original event
 - (D) It participates in the economy of capital, making it more accessible
33. How does the concept of "representation without reproduction" relate to the idea of presence in performance?
- (A) It means the presence of the performer can be infinitely reproduced
 - (B) It shows that performance's presence is best understood through its absence and loss
 - (C) It suggests that representation itself is a form of reproduction
 - (D) It indicates that documentation creates a more substantial representation
34. Why does Phelan argue that the ephemerality of performance poses a challenge to the field of performance studies?
- (A) Because it makes performances too difficult to study and analyze
 - (B) Because it encourages the commodification of performance
 - (C) Because it resists the traditional methods of analysis and preservation used for objects
 - (D) Because it prevents performance from being a valuable cultural archive
35. Phelan's concept of performance's ontology can be contrasted with art forms that are:
- (A) Based on the ability to be reproduced, like prints or photographs
 - (B) Always available for view, like statues
 - (C) Created through performative speech acts
 - (D) Easily documented through detailed descriptions

36. According to Rajewsky, intermediality is primarily distinguished from intertextuality by:
- (A) The use of quotation and allusion
 - (B) The relationship between texts of the same medium
 - (C) The transgression of "borders" between conventionally distinct media
 - (D) The study of literary adaptations
37. Which of the following is NOT one of the three subcategories of intermediality proposed by Rajewsky in her essay?
- (A) Medial transposition
 - (B) Intermedial references
 - (C) Media combination
 - (D) Hypermediacy
38. The concept of "medial transposition" refers to the phenomenon where:
- (A) Multiple media are combined within a single product.
 - (B) A work refers to another medium but remains within its own
 - (C) A product from one medium is transformed or adapted into another medium
 - (D) Intermediality becomes a fundamental, abstract condition
39. When a literary text describes a painting in detail, this is an example of which intermedial category, according to Rajewsky?
- (A) Media combination
 - (B) Intermedial reference
 - (C) Medial transposition
 - (D) Hypermediacy
40. Rajewsky differentiates her approach from Bolter and Grusin's concept of "remediation" by arguing that remediation is:
- (A) A broader, more general term for all media interactions
 - (B) A primarily diachronic, genealogical concept focusing on the refashioning of older media by newer ones
 - (C) A narrower, more literary-specific concept
 - (D) More concerned with the combination of media than their transposition

41. For Rajewsky, the term "intermediality" is best understood as:
- (A) A singular, unifying theory of media relations
 - (B) An "umbrella term" for various phenomena that take place between media
 - (C) A synonym for media combination.
 - (D) A static structural feature of a text
42. In Rajewsky's model, a film adaptation of a novel would be a clear example of:
- (A) Intermedial reference
 - (B) Media combination
 - (C) Medial transposition
 - (D) Intertextuality
42. _____ refers to having an equal distribution of light, colour, and objects and/or figures in a shot.
- (A) Shot
 - (B) Lighting
 - (C) Composition
 - (D) Voiceover
43. Which of the following is a crucial element for a solo performer to develop their piece?
- (A) A cast of supporting actors to interact with
 - (B) A strong narrative that can be sustained by a single actor
 - (C) A director to guide all aspects of the performance
 - (D) A complex technical lighting plot to shift focus
44. What is the primary challenge for a solo performer compared to an ensemble act?
- (A) Memorizing lines for a larger cast
 - (B) Engaging the audience without shared dialogue or group dynamics
 - (C) Coordinating complex stage movements with other actors
 - (D) Costume changes that are too frequent
45. A successful solo performance requires which quality in its narrative?
- (A) A limited emotional range for the main character
 - (B) A focus on realistic dialogue only
 - (C) Dynamic shifts in movement and emotional journey
 - (D) Reliance on multiple scene changes

46. When creating a solo performance, what is often the role of the performer regarding the script?
- (A) They always receive a pre-written, complete script from a professional writer
 - (B) They may not write a script from scratch but must tailor existing material or create a narrative
 - (C) Their writing is irrelevant, as the performance is purely physical
 - (D) They only focus on acting and are not involved in the creation of the story
47. To sustain audience interest in a solo show, the narrative needs to:
- (A) Be presented as a series of disconnected scenes
 - (B) Keep the story and emotional journey moving forward
 - (C) Utilize a slow, deliberate pace throughout
 - (D) Be a lengthy, complex piece with many plots twists
48. What is the primary characteristic of mime as a form of theatrical performance?
- (A) Using spoken dialogue to convey a story
 - (B) Telling a story using only physical body motions and gestures
 - (C) Combining singing and dancing to express emotions
 - (D) Incorporating props and elaborate scenery
49. The practice of mime can be traced back to which ancient civilization?
- (A) Ancient Egypt
 - (B) Ancient Greece and Rome
 - (C) Ancient China
 - (D) The Roman Empire, exclusively
50. Who is widely considered the "father of modern mime"?
- (A) Charlie Chaplin
 - (B) Jean-Gaspard Debureau
 - (C) Étienne Decroux
 - (D) Marcel Marceau
51. Which legendary French mime artist is famous for his stage persona "Bip the Clown"?
- (A) Jacques Copeau
 - (B) Jean-Louis Barrault
 - (C) Marcel Marceau
 - (D) Buster Keaton
52. What does "turnout" refer to in ballet?
- (A) The rotation of the leg outward from the hip socket
 - (B) The act of turning around quickly
 - (C) A type of costume
 - (D) A specific dance step

53. Which of the following is the correct definition of a "ballerina"?
- (A) A male dancer in a ballet company
 - (B) A female dancer in a ballet company
 - (C) A person who composes ballets
 - (D) A type of ballet shoe
54. "Saute" in ballet terminology means:
- (A) Jump
 - (B) Step
 - (C) Kick
 - (D) Slide
55. Which of these is the famous ballet that tells the story of a young woman transformed into a swan by an evil sorcerer?
- (A) Giselle
 - (B) Swan Lake
 - (C) The Nutcracker
 - (D) The Sleeping Beauty
56. What is Krishnattam known for?
- (A) A classical Indian dance form
 - (B) A traditional dance drama depicting the life of Krishna
 - (C) A devotional music genre
 - (D) An epic poem about Lord Krishna
57. In which Indian state did Krishnattam originate?
- (A) Tamil Nadu
 - (B) Andhra Pradesh
 - (C) Kerala
 - (D) Karnataka
58. Who composed the art form Krishnattam?
- (A) King Manavedan of Kozhikode
 - (B) The Zamorin of Calicut
 - (C) Sree Narayana Guru
 - (D) Adi Shankaracharya
59. What is the literal meaning of Krishnattam?
- (A) The Dance of the Gopis
 - (B) The Dance of the Gods
 - (C) The Dance of Krishna
 - (D) The Dance of the Mountains
60. Krishnattam is based on which literary work?
- (A) The Ramayana
 - (B) Ashtapadiyattam
 - (C) The Mahabharata
 - (D) The Gita Govinda

61. The traditional puppet show of Karnataka, which involves a play of leather dolls, is known as:
- (A) Yampuri
 - (B) Kundhei
 - (C) Gombeyaata (or Togalu Gombeyatta)
 - (D) Tholu Bomalata
62. Which Indian state is home to the traditional Rod puppet form called Yampuri?
- (A) Odisha
 - (B) Bihar
 - (C) Kerala
 - (D) Andhra Pradesh
63. What is the primary characteristic of Tholu Bomalata, a puppet show from Andhra Pradesh?
- (A) It uses string puppets made from wood
 - (B) It features flat, large figures cut out of leather, creating shadows
 - (C) It is a type of glove puppet play where fingers are inserted into the puppet
 - (D) It combines features of rod and string puppetry, with puppets as large as 4.5 feet
64. In what way does a string puppetry performance like Kundhei, from Odisha, create the illusion of dancing puppets?
- (A) The puppeteers are never seen, making the puppets appear to dance on their own
 - (B) The puppets are manipulated with six strings attached to their heads and arms
 - (C) The puppeteers wear anklets which produce sounds that suggest the puppets are dancing
 - (D) The puppets themselves are designed to move rhythmically.
65. What is the purpose of NSD?
- (A) To provide comprehensive and intensive training in all aspects of theatre, fostering the development of creative imagination and practical performance skills for aspiring actors, directors, and designers.
 - (B) To teach acting, music and folklores
 - (C) To teach and direct new ways of acting
 - (D) To develop creative imagination

66. Where is the head quarter of Sangeet Natak Akademi and what is the name of that building:
- (A) Kolkatta, Rabindra Sadan
 - (B) New Delhi, Rabindra Bhavan
 - (C) Lucknow, Bhatkande Sangeet Vidyapeeth
 - (D) Mumbai, National Film Institute
67. Shri Ran Centre for Performing Arts was previously known as:
- (A) Indian national Theatre
 - (B) Indian Film Centre
 - (C) Indian Institute of Performing Arts
 - (D) None of the above
68. Bhartendu Natya Akademi is named after:
- (A) Bharatendu Harishchandra
 - (B) Rabindranath Tagore
 - (C) Bharat Muni
 - (D) Kalidas
69. What is the full form of IPTA:
- (A) Indian People's Television Association
 - (B) Indian People's Theatre Association
 - (C) International People's Theatre Association
 - (D) Indian Public Telecommunication Association
70. Chhau dance is an Indian semi classical dance form that is found in three styles named after their states. Choose the correct combination of the names of states:
- (A) Andhra Pradesh, Bihar, West Bengal
 - (B) UttarPradesh, Bihar, West Bengal
 - (C) West Bengal, Jharkhand, Odisha
 - (D) West Bengal, Bihar, Jharkhand
71. Which Indian filmmaker directed Haider and is known for adapting Shakespearean plays?
- (A) Anurag Kashyap
 - (B) Vishal Bhardwaj
 - (C) Sanjay Leela Bhansali
 - (D) Imtiaz Ali
72. In Haider, the story is set against the backdrop of which conflict-ridden region?
- (A) Punjab
 - (B) Gujarat
 - (C) Kashmir Valley
 - (D) Northeast India
73. Who plays the titular character, Haider, in the film?
- (A) Irrfan Khan
 - (B) Ranbir Kapoor
 - (C) Shahid Kapoor
 - (D) Ayushmann Khurrana

74. What significant event prompts Haider's return home and sets the film's plot in motion?
- (A) His father's marriage to his mother's lover
- (B) His father's disappearance and detention
- (C) A political protest in his hometown
- (D) His mother's sudden illness
75. Who plays the character equivalent to Gertrude in Shakespeare's Hamlet in Haider?
- (A) Shraddha Kapoor
- (B) Tabu
- (C) Konkona Sen Sharma
- (D) Rekha
76. In what year was Evam Indrajit originally written?
- (A) 1956
- (B) 1963
- (C) 1970
- (D) 1982
77. What literary movement is Evam Indrajit associated with?
- (A) Realism
- (B) Romanticism
- (C) Absurdist Theatre
- (D) Modernism
78. Besides Indrajit in Evam Indrajit, who are the other three male characters who represent the monotonous, conforming middle-class life?
- (A) Amal, Tarun, and Kamal
- (B) Amal, Vimal, and Kamal
- (C) Vimal, Kamal, and Nirmal
- (D) Amal, Vimal, and Tarun
79. What is the symbolic meaning of the title Evam Indrajit?
- (A) Indrajit's defiance against his friends
- (B) Indrajit's ultimate success and happiness
- (C) Indrajit's individuality in contrast to the larger conforming society
- (D) Indrajit's tragic fate
80. What is the central theme of the play Evam Indrajit?
- (A) The joy of achieving a settled life
- (B) The quest for meaning in a life of repetitive and mundane existence
- (C) A celebration of materialistic success
- (D) The triumph of traditional values

81. In which language was the film Pather Panchali originally written?
- (A) Marathi
(B) Hindi
(C) Tamil
(D) Bengali
82. Who and in which year was the story of Pather Panchali written?
- (A) Munshi Prem Chand, 1955
(B) Tata Shankar Bandhopadhyaya , 1929
(C) Bibhutibhushan Bandhopadhyaya, 1929
(D) Jay Shankar Prasad, 1932
83. Who is the protagonist of the story Pather Panchali?
- (A) Harihar Roy
(B) Sarbajaya
(C) Durga
(D) Indir
84. When and where was the film Pather Panchali premiered?
- (A) 5 may 1957, Bombay Talkies, Bombay
(B) 3 May 1955, Museum of Modern Art, New York
(C) 3 July 1969, Star Cinema, Calcutta
(D) 3 may 1955. Broadway, New York
85. Who was the director of the film Pather Panchali?
- (A) Sunil Gangopadhyaya
(B) Ritwik Ghatok
(C) Satyajit Ray
(D) Aparna Sen
86. Who is Alia in Midnight's Children?
- (A) The eldest daughter of Aadam and Naseem Aziz
(B) The mother of Saleem
(C) Sister of Dr. Aadam Aziz
(D) None of the above
87. The film adaptation of the novel Midnight's Children was released in the year:
- (A) 2002
(B) 2011
(C) 2012
(D) 2023
88. Who played the role of Saleem Sinai in the film Midnight's Children?
- (A) Satya Bhabha
(B) Shahrukh Khan
(C) Amitabh Bachhan
(D) Ranjit Singh

89. The film *Midnight's Children* begins with narrator Saleem Sinai describing his birth:
- (A) At the exact moment of Indo-Pak war of 1947
 - (B) At the exact moment of the beginning of WW II
 - (C) At the exact moment of Indian independence
 - (D) At the exact moment of the declaration of Indo-Pak partition
90. Who is the biological mother of Saleem Sinai in the novel *Midnight's Children*?
- (A) Mumtaz
 - (B) Alia
 - (C) Parvati
 - (D) Vanita
91. What is the name of the serial killer who inspired the novel *Psycho*?
- (A) John Wayne Gacy
 - (B) Ted Bundy
 - (C) Ed Gein
 - (D) Jeffrey Dahmer
92. Why did Hitchcock film *Psycho* in black and white?
- (A) To make the blood look more realistic
 - (B) To save money on the production
 - (C) To create a more artistic aesthetic
 - (D) To bypass censorship concerns
93. What was Marion Crane's alias when she checked into the Bates Motel in *Psycho*?
- (A) Mary Smith
 - (B) Mary Samuels
 - (C) Marion Bates
 - (D) Mary Crane
94. What does the psychiatrist reveal about Norman Bates's identity at the end of the film *Psycho*??
- (A) He suffers from a split personality, with "Mother" being a distinct persona
 - (B) He is the son of the real Mrs. Bates, who was murdered years ago
 - (C) He has a history of multiple personality disorder
 - (D) He is actually a different person entirely
95. Which composer created the iconic and screeching score for *Psycho*?
- (A) John Williams
 - (B) Jerry Goldsmith
 - (C) Ennio Morricone
 - (D) Bernard Herrmann

96. What dramatic technique does Brecht primarily use to prevent the audience from becoming emotionally immersed in the play?
- (A) Aristotelian catharsis
- (B) The fourth wall
- (C) The Alienation Effect
- (D) The use of a climactic plot structure
97. In the "play-within-a-play," which two characters are presented as a contrast in their approach to justice in *The Caucasian Chalk Circle*?
- (A) The Governor and the Fat Prince
- (B) Grusha and Simon
- (C) Natella Abashwili and Grusha
- (D) Grusha and Azdak
98. What is the central conflict in the "chalk circle" test in *The Caucasian Chalk Circle*?
- (A) A dispute over who owns a piece of land
- (B) The love triangle between Grusha, Simon, and Jussup
- (C) A custody battle for a child between his biological mother and his adoptive mother
- (D) A fight over the Governor's lost treasure
99. What does the judge Azdak declare to be the "true" motherhood in the final ruling in *The Caucasian Chalk Circle*?
- (A) Biological lineage
- (B) Financial ability to provide for the child
- (C) Loving, nurturing care for the child
- (D) Legal documentation of parenthood
100. What is the fate of the Governor's estate at the end of the play *The Caucasian Chalk Circle*?
- (A) It is returned to his widow, Natella.
- (B) It is inherited by his son, Michael.
- (C) It is taken by the Fat Prince.
- (D) It is confiscated and turned into a children's garden

Rough Work

Example :

Question :

Q.1 (A) ● (C) (D)

Q.2 (A) (B) ● (D)

Q.3 (A) ● (C) (D)

5. Each question carries equal marks. Marks will be awarded according to the number of correct answers you have.
6. All answers are to be given on OMR Answer Sheet only. Answers given anywhere other than the place specified in the answer sheet will not be considered valid.
7. Before writing anything on the OMR Answer Sheet, all the instructions given in it should be read carefully.
8. After the completion of the examination, candidates should leave the examination hall only after providing their OMR Answer Sheet to the invigilator. Candidate can carry their Question Booklet.
9. There will be no negative marking.
10. Rough work, if any, should be done on the blank pages provided for the purpose in the booklet.
11. To bring and use of log-book, calculator, pager & cellular phone in examination hall is prohibited.
12. In case of any difference found in English and Hindi version of the question, the English version of the question will be held authentic.

Impt. On opening the question booklet, first check that all the pages of the question booklet are printed properly. If there is any discrepancy in the question Booklet, then after showing it to the invigilator, get another question Booklet of the same series.

उदाहरण :

प्रश्न :

प्रश्न 1 (A) ● (C) (D)

प्रश्न 2 (A) (B) ● (D)

प्रश्न 3 (A) ● (C) (D)

5. प्रत्येक प्रश्न के अंक समान हैं। आपके जितने उत्तर सही होंगे, उन्हीं के अनुसार अंक प्रदान किये जायेंगे।
6. सभी उत्तर केवल ओ०एम०आर० उत्तर-पत्रक (OMR Answer Sheet) पर ही दिये जाने हैं। उत्तर-पत्रक में निर्धारित स्थान के अलावा अन्यत्र कहीं पर दिया गया उत्तर मान्य नहीं होगा।
7. ओ०एम०आर० उत्तर-पत्रक (OMR Answer Sheet) पर कुछ भी लिखने से पूर्व उसमें दिये गये सभी अनुदेशों को सावधानीपूर्वक पढ़ लिया जाये।
8. परीक्षा समाप्ति के उपरान्त परीक्षार्थी कक्ष निरीक्षक को अपनी OMR Answer Sheet उपलब्ध कराने के बाद ही परीक्षा कक्ष से प्रस्थान करें। परीक्षार्थी अपने साथ प्रश्न-पुस्तिका ले जा सकते हैं।
9. निगेटिव मार्किंग नहीं है।
10. कोई भी रफ कार्य, प्रश्न-पुस्तिका में, रफ-कार्य के लिए दिए खाली पेज पर ही किया जाना चाहिए।
11. परीक्षा-कक्ष में लॉग-बुक, कैल्कुलेटर, पेजर तथा सेल्युलर फोन ले जाना तथा उसका उपयोग करना वर्जित है।
12. प्रश्न के हिन्दी एवं अंग्रेजी रूपान्तरण में भिन्नता होने की दशा में प्रश्न का अंग्रेजी रूपान्तरण ही मान्य होगा।

महत्वपूर्ण: प्रश्नपुस्तिका खोलने पर प्रथमतः जाँच कर देख लें कि प्रश्नपुस्तिका के सभी पृष्ठ भलीभाँति छपे हुए हैं। यदि प्रश्नपुस्तिका में कोई कमी हो, तो कक्षनिरीक्षक को दिखाकर उसी सिरिज की दूसरी प्रश्नपुस्तिका प्राप्त कर लें।