

Q.1) Consider the following statements with regard to Indian classical music:

1. Raga is the basis of melody and Tala is the basis of rhythm.
2. The Ragas are classified according to the period of time of day and night.

Which of the statements given above is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) None

Q.1) Solution (c)

In the Indian Classical Music, Raga is the basis of melody and Tala is the basis of rhythm. Each melodic structure of Raga has something akin to a distinct personality subject and to a prevailing mood. Tala is the rhythmical groupings of beats.

A Raga is a series of five or more notes. They are classified according to the time of day or night for which they are the most appropriate. For instance:

- Bhairava: Performed at dawn
- Megha: Performed in morning
- Dipaka and sriraga: Performed in the afternoon
- Kuashika and Hindola: at night

Do you know?

- A characteristic contribution of India to musical rhythm is the tala. **Tala is a cyclic arrangement of time units.** The basic units of time division are laghu, guru, and pluta. These are actually derived from poetic prosody.

THINK!

- Khayals

Q.2) It is a form of semi classical vocal music inspired by the folk songs of camel riders in the Punjab area. It is characterized by jumpy and flashy tonal movements with rhythmic and rapid notes. The above description best describes which of the following music form?

- a) Powada
- b) Qawwali
- c) Tappa
- d) Hori

Q.2) Solution (c)**Tappa, Punjab**

Tappa is a form of semi classical vocal music inspired by the folk songs of camel riders in the Punjab area. Tappa, in Punjabi and Pashto language, is set in ragas generally used for the semi classical forms. It is characterized by jumpy and flashy tonal movements with rhythmic and rapid notes.

Do you know?

- Powada is the traditional folk art from Maharashtra. The word Powada itself means “the narration of a story in glorious terms”. The narratives are always odes in praise of an individual hero or an incident or place. The chief narrator is known as the Shahir who plays the duff to keep the rhythm. The tempo is fast and controlled by the main singer who is supported by others in chorus.

THINK!

- Hindustani music

Q.3) Consider the following pairs.

Classical dance	Symbolizes to
1. Bharatanatyam	Fire
2. Kathakali	Air
3. Mohiniattam	Sky

Which of the above pairs is/are correctly matched?

- 1 only
- 2 only
- 3 only
- All the above

Q.3) Solution (a)

Most popular in South India, Bharatanatyam is the most ancient of all the classical Indian dance forms. Originating in the temples of Tamil Nadu, today it is the most popular and widely performed of all the classical Indian dance styles. **Considered to be a fire-dance, the movements of the Bharatanatyam dance resembles a dancing flame.**

This dance form consists of a group of dancers who portray various roles with content based on Hindu mythology. This dance form originated in southwest India in Kerala. Characterized by its dramatic makeup and elaborate costumes, audiences are taken on a visual journey in this dance form. Colors are used to describe character's moods and status. **Angry and evil characters wear red makeup, women are adorned with yellow faces, and the dancers wear large headdresses to add to the dramatic effect.**

Kathakali, as a dance form popular today, is considered to be of comparatively recent origin. However, it is an art which has evolved from many social and religious theatrical forms which existed in the southern region in ancient times.

The hands, facial expressions, and body movements embody and tell the stories in the Kathakali dance form. Traditionally, these dances would start in the evening and last through the night, but now Kathakali can be performed in three-hour presentations. **Kathakali symbolizes sky or ether.**

Mohiniattam literally interpreted as the dance of 'Mohini', the celestial enchantress of the Hindu mythology, is the classical solo dance form of Kerala. According to a Puranic story, Lord Vishnu took on the guise of a 'Mohini' to seduce the Asuras, both in connection with churning of the ocean and episode of the slaying of Bhasmasura. **The element of air is symbolized through Mohiniattam.**

Do you know?

- The odissi dance form symbolizes the element of water.

THINK!

- Kathak

Q.4) It is one of the most sensuous dance forms of Rajasthan, performed by a tribe of the same name. They are famous for their dance which is an integral part of their culture. The costumes and dance movements are similar to that of serpents. The above description best describes which of the following dance form?

- a) Dandiya
- b) Ghoomar
- c) Charba
- d) Kalbelia

Q.4) Solution (d)

Kalbelia or Kabeliya is one of the most sensuous dance forms of Rajasthan, performed by a tribe of the same name. They are famous for their dance which is an integral part of their culture. Both men and women in the tribe participate in this activity to celebrate joyful occasions. **The costumes and dance movements are similar to that of serpents.**

Kalbelia songs are based on stories taken from folklore and mythology and special dances are performed during Holi. The Kalbelia have a reputation for composing lyrics spontaneously and improvising songs during performances. These songs and dances are part of an oral tradition that is handed down generations and for which there are neither texts nor training manuals.

Do you know?

- In 2010, the Kalbelia folk songs and dances of Rajasthan were declared a part of its Intangible Heritage List by the UNESCO.

THINK!

- Chhau

Q.5) Consider the following statements about Bayalata.

1. It is an open-air theatre tradition of Karnataka.
2. The theme of the drama is usually based on epic poetry, Puranas or mythological stories from the Ramayana and the Mahabharata.

Which of the statements given above is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) None

Q.5) Solution (c)

Bayalata is a popular folk theatre of Karnataka. Bayalata is an open-air theatre and is demotes to almost all the forms of long-established Kannada theatre. **The term Bayalata, as its etymology indicates 'bayalu' means open-air field and 'ata' means theatre.** In southern Karnataka, both the eastern and western varieties of Yakshagana are termed Bayalata, whereas in the north several other distinct genres are also included under the name. The Bayalata has taken its form from religious ritual of which the most important aspect is the imitation of the divine. All folk performances are part of a ritual festival conducted in the name of the local deity as well.

The theme of the drama is usually based on epic poetry, **Puranas or mythological stories from the Ramayana and the Mahabharata.**

Do you know?

- Burra Katha, also spelled Burrakatha, is an oral storytelling technique in the Katha tradition, performed in villages of Andhra Pradesh and Telangana. The troupe consists of one main performer and two co-performers. It is a narrative entertainment that consists of prayers, solo drama, dance, songs, poems and jokes. The topic will be either a Hindu mythological story or a contemporary social issue.

THINK!

- Theyyam
- Kuruvanji

Q.6) Consider the following pairs.

Puppetry type	Example
1. String puppets	Bommalatam
2. Shadow puppets	Togalu Gombeyata
3. Glove puppets	Tholu Bommalata

Which of the above pairs is/are correctly matched?

- 1, 2 and 3
- 1 and 2 only
- 1 only
- 2 only

Q.6) Solution (b)

String Puppets

Bommalattam, Tamil Nadu

Puppets from Tamil Nadu, known as Bommalattam combine the techniques of both rod and string puppets. They are made of wood and the strings for manipulation are tied to an iron ring which the puppeteer wears like a crown on his head.

A few puppets have jointed arms and hands, which are manipulated by rods. The Bommalattam puppets are the largest, heaviest and the most articulate of all traditional Indian marionettes. A puppet may be as big as 4.5 feet in height weighing about ten kilograms. Bommalattam theatre has elaborate preliminaries which are divided into four parts - Vinayak Puja, Komali, Amanattam and Pusenkanattam.

Shadow Puppets

Togalu Gombeyatta, Karnataka

The shadow theatre of Karnataka is known as **Togalu Gombeyatta**. These puppets are mostly small in size. The puppets however differ in size according to their social status, for instance, large size for kings and religious characters and smaller size for common people or servants.

Tholu Bommalata, Andhra Pradesh

Tholu Bommalata, Andhra Pradesh's shadow theatre has the richest and strongest tradition. The puppets are large in size and have jointed waist, shoulders, elbows and knees. They are coloured on both sides. Hence, these puppets throw coloured shadows on the screen. The music is dominantly influenced by the classical music of the region and the theme of the puppet plays are drawn from the Ramayana, Mahabharata and Puranas.

Glove Puppets

Pavakoothu, Kerala

In Kerala, the traditional glove puppet play is called **Pavakoothu**. It came into existence during the 18th century due to the influence of Kathakali, the famous classical dance-drama of Kerala, on puppet performances. In Pavakoothu, the height of a puppet varies from one foot to two feet. The head and the arms are carved of wood and joined together with thick cloth, cut and stitched into a small bag.

The face of the puppets are decorated with paints, small and thin pieces of gilded tin, the feathers of the peacock, etc. The manipulator puts his hand into the bag and moves the hands and head of the puppet. The musical instruments used during the performance are Chenda, Chengiloa, Ilathalam and Shankhathe conch. The theme for Glove puppet plays in Kerala is based on the episodes from either the Ramayana or the Mahabharata.

Do you know?

- As an art of synthesis, puppetry becomes an ideal way to create – or renew – contact with traumatized children or adults living on the margins of society. The puppet is often used for training, caring, or to help social or functional inclusion, especially in the United States, Germany, Hungary, Belgium, Great Britain, and Switzerland. Other countries, such as South Africa, favour prevention, especially when fighting against AIDS.

THINK!

- Role of puppetry in socio-educational issues.

Q.7) Consider the following statements about Sangam literature.

1. Sangam literature deals with secular and religious aspects of society.
2. Both men and women saint poets contributed to Sangam literature.

Which of the above statements is/are correct?

- a) 1 only
- b) 2 only
- c) Both 1 and 2
- d) None

Q.7) Solution (b)

Sangam literature is **primarily secular**, dealing with everyday themes in a **Tamilakam context**.

Sangam literature deals with emotional and material topics such as **love, war, governance, trade and bereavement**. Some of the **greatest Tamil scholars, like Thiruvalluvar**, who wrote **on ethics**, and on the various issues of life like virtue, wealth and love, or the Tamil poet Mamulanar, who explored historical incidents that happened in India, lived during the Sangam period.

The poems belonging to Sangam literature were composed by Tamil poets, both men and women, from various professions and classes of society. **The famous female saint who contributed to Sangam literature is Avvaiyar.**

Do you know?

- Tamilakam refers to the geographical region inhabited by the ancient Tamil people. Tamilakam covered today's Tamil Nadu, Kerala, Puducherry, Lakshadweep and southern parts of Andhra Pradesh and Karnataka.

THINK!

- Amukta Malyada

Q.8) Which of the following statements regarding 'Pandvani' are correct?

- a) It is a folk singing and theatre style narrating the tales from Mahabharata.
- b) It is a nine course meal of central India, believed to have been eaten by Pandavas during their vanvaas (Forest dwelling Period).

- c) It is a martial art performed by tribals of Odisha, Jharkhand and Chattisgarh.
- d) It is a saucer shaped boat made of bamboo and cane widely used by tribals in Manipur.

Q.8) Solution (a)**Pandavani**

Pandavani is a folk singing style involving narration of tales from the ancient Indian epic Mahabharata. The singing also involves musical accompaniment. Bhima, the second of the Pandava is the hero of the story in this style.

This form of folk theatre is popular in the central Indian state of Chhattisgarh and in the neighbouring areas of Madhya Pradesh, Orissa and Andhra Pradesh.

Jhaduram Dewangan and Teejan Bai are the most renowned singers of this style.

Q.9) Kalbelia Dance is an intangible cultural heritage under UNESCO. Which of the following statements regarding Kalbelia dance is/are correct?

1. It is performed by the Rajasthani tribe of the same name.
2. The dance movements and costumes resemble the movement of snakes.
3. Women dancers dance while male counterparts take care of music and singing.

Select the code from following:

- a) 1 and 2
- b) 2 and 3
- c) 1 and 3
- d) All of the above

Q.9) Solution (d)**Kalbelia**

Kalbelia or Kбелиya is one of the most sensuous dance forms of Rajasthan, performed by a tribe of the same name.

The Kalbelias were known for their frequent movement from one place to another in ancient times. Their traditional occupation is catching snakes and trading snake venom.

Hence, the dance movements and the costumes of their community bear a resemblance to that of the serpents. They are also known as Sapera, Jogira or Jogi.

The dancers are women in flowing black skirts who dance and swirl, replicating the movements of a serpent. The upper body cloth is called Angrakhi and a piece of cloth worn on head known as Odhani similarly the lower body cloth is called Lengha. All these cloths are mixed in red and black hues and embroidered in such a way that when these dancers perform these clothes represent a combination of colours soothing to eyes as well as to the atmosphere.

The male participants take care of the musical part of the dance. They use the different instruments such as the pungji, a woodwind instrument traditionally played to capture snakes, the dufli, been, the khanjari - a percussion instrument, morchang, khuralio and the dholak to create the rhythm on which the dancers perform. The dancers are tattooed in traditional designs and wear jewelry and garments richly embroidered with small mirrors and silver thread. As the performance progresses, the rhythm becomes faster and faster and so does the dance.

Kalbelia songs are based on stories taken from folklore and mythology and special dances are performed during Holi. The Kalbelia have a reputation for composing lyrics spontaneously and improvising songs during performances. These songs and dances are part of an oral tradition that is handed down generations and for which there are neither texts nor training manuals. In 2010, the Kalbelia folk songs and dances of Rajasthan were declared a part of its Intangible Heritage List by the UNESCO.

Think

- Ghumar

Kindly watch the following video to experience the dance:

<https://www.youtube.com/watch?v=eZ3-oaF0xas>

Q.10) Which of the following Indian Martial Arts are correctly matched with the states in which they are performed?

1. Gatka – Punjab
2. Mardanikhel – Uttar Pradesh
3. Sqay – Manipur
4. Silambam – Kerala

Select the code from following:

- a) 4 only
- b) 1 only
- c) 1,2 and 4
- d) 2,3 and 4

Q.10) Solution (b)**Martial Arts of India****1. Kalaripayattu**

Often known as the 'Mother Of All Martial Arts', this 3000-year old art form originating from Kerala, draws inspiration from the raw power, swift movements and sinuous strength of majestic animals – the lion, tiger, elephant, wild boar, snake and crocodile. The term 'kalar' refers to the place where this combat style is taught while 'payattu' means to practise.

2. Thang Ta (Huyen Langlon)



Thang-Ta, which literally means 'sword and spear', is one aspect of Huyen Langlon (art of war or method of safe guarding), a traditional martial art from Manipur. Its other aspect is Sarit Sarak that involves unarmed combat. This martial art form integrates various external weapons – the sword, spear and dagger- with the internal practice of physical control through soft movements coordinated with breathing rhythms. However, the heart of Thang-Ta is the sword. There are hundreds of different sword drills that teach the basic strokes and stepping patterns of this fighting style.

3. Silambam



Silambam is an ancient stick-martial art of Tamil Nadu. According to Sangam-era literature, there were a number of exercise centres called *silambak-koodams* all over the Dravida Nadu region, and the age-old art—patronized by the Chera, Chola and Pandya rulers—is recorded as one of the 64 art forms of ancient India. The word '*Silam*' (in Tamil) stands for hills and

'Mambam' (the Marhat word for bamboo) stands for bamboo from the hills; these sticks are usually found on the hills in that particular region. This martial art's salient features are its well-structured techniques, fluid footwork, and smart fighting strategies.

4. Gatka (Shastar Vidya)



Originating from the state of Punjab, Gatka is believed to be a battle technique created by Sikh warriors during the martial period of great Sikh Gurus. A style of stick fighting between two or more practitioners, Gatka is a toned-down version of the deadlier Shastar Vidya, the fighting style of the fearsome Akali Nihangs, the blue-turbaned sect of Sikh fighters banned by the British after the Anglo-Sikh wars. The sharp swords of Shastar Vidya have been replaced by wooden sticks (*soti*) and shields (*farri*) in Gatka.

5. Sqay





Sqay is an ancient martial art traditionally practiced by the people of Kashmir. Armed sqay makes use of a curved single-edge sword paired with a shield, while unarmed techniques incorporate kicks, punches, locks and chops. Under the International Council Of Sqay's rules, the sword (*tora* or *tura*) is made of synthetic fibre covered in leather. The sword is paired with a shield (*bargula*) measuring 9-19 inches in diameter, also covered in leather. The official uniform is blue, sometimes with red or yellow piping, consisting of trousers and a cross-front jacket with a belt around the waist. Competitors are judged on stance, timing and perfection of form.

6. Mardaani Khel



Originally from Maharashtra, Mardani Khel is a weapon-based martial art form. It owes its development to the geographic conditions of the state (hills, caves and valleys). A very

ancient form of art, it saw its emergence during the Maratha dynasty. Kolhapur used to be the centre of the Maratha kingdom and the villages around it had *talims* (training centres) where skilled elders prepared youngsters for war. After the revolt of 1857, the British banned the use of weapons and the *talims* were forced to turn *mardani khel* into a folk game to ensure its survival. The use of weapons such as swords, *katyar* (dagger), *lathi-kathi* (bamboo sticks), *veeta* (darts), *bhala* (javelin), *dand* and *patta* (long-bladed swords) continued but the moves were made more stylised and less lethal.

7. Kushti (Malla Yuddha)



A form of traditional wrestling, Kushti developed during the Mughal Empire by combining the native sport of *malla-yuddha* (combat wrestling) with influences from Persian *varzesh-e bastani* (warrior athletics). Interestingly, the words *pehlwani* and *kushti* derive from the Persian terms *pahlavani* and *koshti* respectively. Once a sport that used to hold great importance in Indian society, at present, Kushti is only practiced in a handful places around India. Kolhapur is one city where the time-tested sport is as popular as ever with rural families frequently sending boys to learn the art at Kolhapur's *thalims* or *akharas* – traditional wrestling schools.

8. Lathi



When moved back and forth like a sword and aimed at someone, it cuts through the air, lands with a thwacking sound, peels off a thin layer of skin and sends waves of numbing pain through the body, even as it splinters bone. One hard blow is numbing. This innocuous-looking weapon of destruction is the lathi, the Indian police's most used crowd control device! Traditionally practised in many parts of India, the lathi (usually a bamboo stick) can be wielded in many ways to give quick lethal blows to the opponent as well as in self-defence by using it as a shield.

Q.11) Which of the following statements regarding 'Sarda' script are correct?

1. Sarda script evolved from Kharoshti.
2. Scripts of Gurumukhi, Dogri and Sindhi language have been evolved from Sarda Script.
3. Currently Sarda script is only used by Kashmiri pandit community in India.

Select the code from below:

- a) 1 and 2
- b) 2 and 3
- c) 1 and 3
- d) All of the above

Q.11) Solution (b)

Sharada Script

The Sharada script evolved from Gupta Brahmi in the 9th century AD. In its earlier forms it was widespread over the northwest parts of the Indian subcontinent and was the progenitor of the Gurmukhi, Dogri and Sindhi script, but later it became restricted to Kashmir, where it was the principal means of writing until the 20th century.

Originally more widespread, its use became later restricted to Kashmir, and it is now rarely used except by the Kashmiri Pandit community for ceremonial purposes.

Think

- Kharoshti

Q.12) Ikebana is a decorative art form by arrangement of flowers. It is associated with which of the following places?

- China
- North Korea
- Japan
- Indonesia

Q.12) Solution (c)

Ikebana



Ikebana is the Japanese art of flower arrangement. It is also known as Kado. The tradition dates back to the 7th century when floral offerings were made at altars. Later, they were

placed in the tokonoma (alcove) of a home. Ikebana reached its first zenith in the 16th century under the influence of Buddhist teamasters and has grown over the centuries, with over 1,000 different schools in Japan and abroad.

Kado is counted as one of the three classical Japanese arts of refinement, along with kōdō for incense appreciation and chado for tea and the tea ceremony.

Q.13) Which of the following are the types of String puppets of India?

1. Kathputli
2. Khundei
3. Gombayetta
4. Bommalattam

Select the code from following:

- a) 1,2 and 3
- b) 2,3 and 4
- c) 1,3 and 4
- d) All of the above

Q.13) Solution (d)

String Puppets

India has a rich and ancient tradition of string puppets or marionettes. Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets. Rajasthan, Orissa, Karnataka and Tamil Nadu are some of the regions where this form of puppetry has flourished.



• Kathputli, Rajasthan



The traditional marionettes of Rajasthan are known as Kathputli. Carved from a single piece of wood, these puppets are like large dolls that are colourfully dressed. Their costumes and headgears are designed in the medieval Rajasthani style of dress, which is prevalent even today. The **Kathputli** is accompanied by a highly dramatised version of the regional music. Oval faces, large eyes, arched

eyebrows and large lips are some of the distinct facial features of these string puppets. These puppets wear long trailing skirts and do not have legs. Puppeteers manipulate them with two to five strings which are normally tied to their fingers and not to a prop or a support.

- **Kundhei, Orissa**

The string puppets of Orissa are known as Kundhei. Made of light wood, the Orissa puppets have no legs but wear long flowing skirts. They have more joints and are, therefore, more versatile, articulate and easy to manipulate. The puppeteers often hold a wooden prop, triangular in shape, to which strings are attached for manipulation. The costumes of Kundhei resemble those worn by actors of the Jatra traditional theatre. The music is drawn from the popular tunes of the region and is sometimes influenced by the music of Odissi dance.



- **Gombeyatta, Karnataka**



The string puppets of Karnataka are called Gombeyatta. They are styled and designed like the characters of Yakshagana, the traditional theatre form of the region. The Gombeyatta puppet figures are highly stylized and have joints at the legs, shoulders, elbows, hips and knees. These puppets are manipulated by five to seven strings tied to a prop. Some of the more complicated movements of the puppet are manipulated by two to three puppeteers at a time. Episodes enacted in Gombeyatta are usually based on Prasangas of the Yakshagana plays. The music that accompanies is dramatic and beautifully blends folk and classical elements.



- **Bommalattam, Tamil Nadu**



Puppets from Tamil Nadu, known as Bommalattam combine the techniques of both rod and string puppets. They are made of wood and the strings for manipulation are tied to an iron ring which the puppeteer wears like a crown on his head.

A few puppets have jointed arms and hands, which are manipulated by rods. The Bommalattam puppets are the largest, heaviest and the most articulate of all traditional Indian marionettes. A puppet may be as big as 4.5 feet in height weighing about ten kilograms. Bommalattam theatre has elaborate preliminaries which are divided into four parts - ***Vinayak Puja, Komali, Amanattam and Pusenkanattam***

Think

- Shadow Puppets
- Glove puppets
- Rod Puppets

Q.14) Which of the following dances have been recognized as Indian classical dances by Sangeet Natak Academy?

1. Kathak
2. Chhau
3. Kuchipudi
4. Sattriya

Select the code from below:

- a) 1,2 and 3
- b) 1 and 3
- c) 1,3 and 4
- d) All of the above

Q.14) Solution (c)

The Sangeet Natak Akademi recognizes eight – Bharatanatyam, Kathak, Kuchipudi, Odissi, Kathakali, Sattriya, Manipuri and Mohiniyattam.

NOTE: The Culture Ministry of the Government of India includes Chhau in its classical list.

These dances are traditionally regional, all of them include music and recitation in local language or Sanskrit, and they represent a unity of core ideas in a diversity of styles,

costumes and expression. Indian classical dance is made from India and classical dance is played by various actors.

All major classical Indian dance forms include in repertoire, three categories of performance in the Natya Shastra. These are Nritta, Nritya and Natya:

- The Nritta performance is abstract, fast and rhythmic aspect of the dance. The viewer is presented with pure movement, wherein the emphasis is the beauty in motion, form, speed, range and pattern. This part of the repertoire has no interpretative aspect, no telling of story. It is a technical performance, and aims to engage the senses (prakriti) of the audience.
- The Nritya is slower and expressive aspect of the dance that attempts to communicate feelings, storyline particularly with spiritual themes in Hindu dance traditions. In a nritya, the dance-acting expands to include silent expression of words through gestures and body motion set to musical notes. The actor articulates a legend or a spiritual message. This part of the repertoire is more than sensory enjoyment, it aims to engage the emotions and mind of the viewer.
- The Natyam is a play, typically a team performance, but can be acted out by a solo performer where the dancer uses certain standardized body movements to indicate a new character in the underlying story. A Natya incorporates the elements of a Nritya.

Q.15) Consider the following pairs:

(Dance-drama or folk theatre) :: (Associated region)

1. Bhavai :: Gujarat
2. Tamasha :: Maharashtra
3. Theyyam :: Tamil Nadu

Identify from above which pairs is/are correct?

- a) 2 only
- b) 2 and 3 only
- c) 1 and 2 only
- d) 1, 2 and 3

Q.15) Solution (c)

The folk music and dances of agricultural communities celebrate the rhythms of daily life, the turn of the seasons, the highlights of the agricultural calendar, religious festivals and

important events that punctuate the flow of life, such as births and marriages. While folk music and dance share common themes and concerns, there is a wide variety of forms.

- Along the **entire Himalayan region**, from **Kashmir to Darjeeling**, folk dancers link arms and sway gracefully in undulating movements, celebrate the sowing of the wheat crop; few can resist the infectious beat of the **dholak**, the two-sided drum, and pairs of dancers take turns to execute complex acrobatic movements in the centre of a circle of abandoned dancers. Women perform the **Giddha**, also characterised by its spontaneous energy.
- **Rajasthani** women, their faces covered with flowing veils, are swirls of colour as they pirouette in the **Ghoomar** dance, while their counterparts in **Gujarat** perform the famous **Garba**, dancing in a circle with batons. Their men perform the **Dandiya Ras**, a more vigorous version of the same dance, leaping and crouching in twirling patterns.
- In the fishing communities of **Maharashtra**, men and women link arms and dance together and the women climb on to the men's shoulders to form pyramids. The women's **Lavani dance** from this area is notable for its unabashed sensuality.

There are also several forms of dance-drama or folk theatre, such as the

- **Nautanki** of Rajasthan, Uttar Pradesh and Bihar,
- the **Bhavai** of Gujarat,
- the irreverent **Tamasha** of Maharashtra ,
- the Bengali **Jatra**,
- the spectacular **Yakshagana** of Karnataka and
- **Theyyam** of Kerala.

All of which narrate legends of local heroes, kings and deities.

Q.16) Chakiarkoothu, Koodiyattam, Krishnattam and Ramanattam are few of the ritual performing arts that has or had a direct influence on which among the below dance form and technique?

- a) Bharatnatyam
- b) Kathakali
- c) Mohiniyattam
- d) Kuchipudi

Q.16) Solution (b)

Kathakali Dance

Kerala is the home of several traditional dance and dance - drama forms, the most notable being Kathakali.

Kathakali, as a dance form popular today, is considered to be of comparatively recent origin. However, it is an art which has evolved from many social and religious theatrical forms which existed in the southern region in ancient times.

Chakiarkoothu, Koodiyattam, Krishnattam and Ramanattam are few of the ritual performing arts of Kerala which have had a **direct influence on Kathakali** in its form and technique.

Do you know?

Kathakali is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics. It is a stylised art form, the four aspects of abhinaya - angika, aharya, vachika, satvika and the nritta, nritya and natya aspects are combined perfectly. The dancer expresses himself through codified hastamudras and facial expressions, closely following the verses (padams) that are sung. Kathakali derives its textual sanction from Balarama Bharatam and Hastalakshana Deepika.

The attakathas or stories are selected from the epics and myths and are written in a highly Sanskritised verse form in Malayalam. Many Malayalam writers have also contributed to the vast repertoire of Kathakali literature.

Q.17) What is performed today as Carnatic music is derived most immediately from three outstanding composers of the eighteenth century, known collectively as the Trinity. Identify from below which composer was not part of this Trinity:

- Thyagaraja
- Swami Shastri
- Dikshitar
- Annamacharya

Q.17) Solution (d)

Three outstanding composers of the eighteenth century Carnatic music, known collectively as the Trinity include –

- Thyagaraja (1759-1847);
- Swami Shastri (1763-1827) and

- Dikshitar (1775-1835).



The Trinity, although not themselves patronized by the courts, spent most of their lives within a few miles radius of Tanjore, which became the focal point of musical patronage in the south after the fall of Vijayanagar (1585).

Do you know?

Thyagaraja is revered both as the supreme artist and a saint, and epitomizes the ideal of musicianship in the south. Most of his immediate disciples were not professional musicians but devotees and it is only after the succeeding generation that professional musicians received Thyagaraja's compositions.

THINK!

- Difference between Hindustani Music and Carnatic Music

Q.18) Which among the following schools is/are true with regard to Hindustani Music?

1. Hindustani music is usually traced back by its practitioners to the Delhi Sultanate period with Amir Khusrau as one of the earliest historical personalities.
2. The Zenith of Hindustani music is associated with the great Tansen, one of the jewels of the court of the Mughal emperor, Akbar.
3. Dhrupad, Khayal and Thumri – are some of the styles under Hindustani vocal music.

Choose correct answer:

- a) 3 only
- b) 1 and 2 only
- c) 2 and 3 only
- d) 1, 2 and 3

Q.18) Solution (d)

Hindustani Music

- Hindustani music is usually traced back by its practitioners to the Delhi Sultanate period with **Amir Khusrau (1253-1325 A.D.)** as one of the earliest historical personalities. Although traditionally considered the inventor of the sitar and tabla, and as well as several ragas and other musical genres, the actual evidence for these assumptions is not clear.
- The Zenith of Hindustani music is associated with the great **Tansen**, one of the jewels of the court of the **Mughal emperor, Akbar**, (1556-1605). A vocalist and an instrumentalist, most Hindustani today trace their musical descent from Tansen.
- Hindustani musical performance is based on a composition which is set to a **meter (tal)** and from which extemporised variations are generated.
- The composition is usually a relatively short tune which is said to embody the essence of the rag (mode or melody type) in which it is composed.

Do you know?

Hindustani vocal music is performed in three major and several minor styles.

- The oldest and most austere is a four part composition known as **dhruvad**.
- The main classical vocal form today is the two part composition known as **khayal** (pers, imagination), usually followed at the end of a concert by a light classical form known as **thumri**.

Q.19) Indian dances differ significantly from Western Dance forms. Consider the below statements with regard to those differences and identify the incorrect statement –

- Western dancers are concerned more with space, and their dance movements involve moving around in space.
- Indian dancers do not concern themselves with spaces but with time.
- Indian dance forms do not feature any major leaps or other sudden changes in space.
- The central aim of Indian dance is to make movement appear free from gravity.

Q.19) Solution (d)

Difference between Indian form of dance and Western form of dance**Western form of dance**

- Western dancers are concerned more with space, and their dance movements involve moving around in space. Hence they are characteristic by great leaps into the air, or the

rapid movement from one place to another.

- Western dancers create movement by reaching into space and carving out intricate movements in the air, and the central aim is to make movement appear free from gravity.

Indian form of dance

- Indian dancers on the other hand have a very different concept; they do not concern themselves with spaces but with time.
- The central aim of Indian dance is to make a pose so perfect that it appears timeless. Hence the movements take place in time and must be perfectly synchronized with the rhythm, in order to create a series of perfect poses.
- A perfect pose would be able to capture time for a moment, and in a limited space.
- As a result most Indian dances, except for certain movements in Kathakali, do not feature any major leaps or other sudden changes in space.

Q.20) 'Ras' and 'Sankirtana' are popular forms of which of the following classical dances?

- a) Sattriya
- b) Manipuri
- c) Kuchipudi
- d) Kathakali

Q.20) Solution (b)

Manipuri, one of the main styles of Indian Art or Classical Dances originated in the picturesque and secluded state of Manipur in the north-eastern corner of India. Because of its geographical location, the people of Manipur have been protected from outside influences, and this region has been able to retain its unique traditional culture.

The origin of Manipuri dance can be traced back to ancient times that go beyond recorded history. The dance in Manipur is associated with rituals and traditional festivals, there are legendary references to the dances of Shiva and Parvati and other gods and goddesses who created the universe.

Manipur dance has a large repertoire, however, the most popular forms are the **Ras**, the **Sankirtana** and the **Thang-Ta**. There are five principal Ras dances of which four are linked with specific seasons, while the fifth can be presented at any time of the year. In Manipuri Ras, the main characters are Radha, Krishna and the gopis.

The Kirtan form of congregational singing accompanies the dance which is known as Sankirtana in Manipur. The male dancers play the Pung and Kartal while dancing. The masculine aspect of dance - the Choloms are a part of the Sankirtana tradition. The Pung and Kartal choloms are performed at all social and religious festivals.

Do you know?

Raas

- Exhibits the transcendental love of Krishna and Radha and the Gopis' devotion to the Lord
- Theme - Pangs of separation of the gopis and Radha— from Krishna

Sankirtana

- Accompanied with congregational singing
- During all festivals and social functions

Q.21) Consider the following statements in regard to Thangka art:

1. Thangka is one of the Manipur's most ancient martial arts.
2. Thangka involves using a sword or sphere against one or more opponents.

Which of the above statement(s) is/are correct?

- a) 1 only
- b) 2 only
- c) Both
- d) None

Q.21) Solution (d)

- Thangkas are typical paintings of Sikkim (as well as Tibet), originally a medium of reverence through which the highest ideals of Buddhism were evoked.
- Thangkas are created on cotton canvas and often framed with silk. They depict the images of different deities and philosophies related to Buddhism.
- Thangkas were traditionally made by Buddhist priests and monks and specific ethnic groups, the skills being passed from generation to generation. (Now Thangkas are an endangered art form which is on decline)
- The colours used in making a thangka are all vegetable or mineral dyes extracted from nature.

- Thang-ta is one of the Manipur's most ancient martial arts. Thang-ta involves using a sword or sphere against one or more opponents.

Q.22) Consider the following statement about 'Photo Pollution'

1. It is the excessive and misdirected use of artificial outdoor lighting.
2. It affects the mating and migration cycles of wildlife.
3. It disrupts the circadian rhythms.

Select the correct statements

- a) 1 Only
- b) 1 and 2
- c) 1 and 3
- d) 1, 2 and 3

Q.22) Solution (d)

Light Pollution

- Light pollution, also known as photo pollution or luminous pollution, is the excessive, misdirected or invasive use of artificial outdoor lighting.
- Mismanaged lighting alters the colour and contrast of the night-time sky, eclipses natural starlight, and disrupts circadian rhythms (the 24-hour processes of most organisms), which affects the environment, energy resources, wildlife, humans and astronomy research.
- The threat of light pollution continues to grow as the demand for artificial light increases each year.
- Luminous pollution is caused by using outdoor lights when and where they are not necessary.
- Poorly designed residential, commercial, and industrial outdoor lights also contribute significantly to light pollution.
- Unshielded light fixtures emit more than 50% of their light skyward or sideways. In many instances, only 40% of the light emitted actually illuminates the ground.
- Luminous pollution has dire effects on our environment and resources of energy as well as wildlife ecology and astronomical research. Light pollution also affects the quality of life and safety of humans.
- Luminous pollution affects the feeding, sleeping, mating, and migration cycles of all wildlife.

- Wildlife can also experience disorientation of time when there is too much artificial light at night.

Think

- Bortle Scale

Q.23) Consider the following statements about Rights of Persons with Disabilities Act, 2016

1. It increased the quota for disability reservation in higher educational institutions and in government jobs from 3% to 7%
2. It fulfils the obligations to the United National Convention on the Rights of Persons with Disabilities (UNCRPD), to which India is a signatory

Select the correct statements

- a) 1 Only
- b) 2 Only
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.23) Solution (b)**Rights of Persons with Disabilities Act, 2016**

- The Act replaces the Persons with Disabilities (Equal Opportunities, Protection of Rights and Full Participation) Act, 1995.
- It fulfils the obligations to the United National Convention on the Rights of Persons with Disabilities (UNCRPD), to which India is a signatory.
- The Act recognises 21 kinds of disabilities compared to the previous seven, including dwarfism, speech and language disability, and three blood disorders.
- The Act also increased the quota for disability reservation in higher educational institutions from 3% to 5% and in government jobs from 3% to 4%, for a more inclusive society.
- The Act provides for grant of guardianship by District Court under which there will be joint decision – making between the guardian and the persons with disabilities.

Q.24) India has ratified which of the following conventions?

1. Ballast Water Management Convention
2. International Convention on Civil Liability for Bunker Oil Pollution Damage

Select the correct code:

- a) 1 Only
- b) 2 Only
- c) Both 1 and 2
- d) Neither 1 nor 2

Q.24) Solution (d)

India is yet to ratify Ballast Water Management Convention and International Convention on Civil Liability for Bunker Oil Pollution Damage (BUNKER)

BUNKER Convention

- The International Convention on Civil Liability for Bunker Oil Pollution Damage (BUNKER) is an International treaty listed and administered by the International Maritime Organization, signed in London on 23 March 2001 and in force generally on 21 November 2008.
- The purpose is to adopt uniform international rules and procedures for determining questions of liability and providing adequate compensation.
- In the convention, Bunker Oil is fuel used to power the ship.
- The convention covers leakage of that oil, and requires signatories to the convention to have their ships appropriately insured against such leakages.

Ballast Water Management Convention

- The International Convention for the Control and Management of Ships' Ballast Water and Sediments (Ballast Water Management Convention) 2004, is an international maritime treaty which requires Signatory flag states to ensure that ships flagged by them comply with standards and procedures for the management and control of ships' ballast water and sediments.
- The Convention aims to prevent the spread of harmful aquatic organisms from one region to another and halt damage to the marine environment from ballast water discharge, by minimising the uptake and subsequent discharge of sediments and organisms.
- From 2024 all ships are required to have approved Ballast Water Management Treatment System, according to the D2 standard.
- Existing ships are required to install an approved system, which may cost up to 5 million USD per ship to install.

- To assist with implementation the IMO has released 14 Guidance documents in regards to the Convention including the G2 Guidelines for Ballast Water Sampling, G4 Guidelines for Ballast Water management and G6 Guidelines for Ballast Water Exchange.

Q.25) The term, 'Data Secure Status' is often seen in news, in the context of

- a) European Union
- b) BRICS
- c) IBSA
- d) G7

Q.25) Solution (a)

India has been keen to obtain 'data secure' nation status from the EU, a classification that is crucial for the development of its IT and ITES sectors in Europe.

Q.26) Which of the following is listed as an Intangible Cultural Heritage under UNESCO?

1. Kalbelia
2. Ramman
3. Chhau dance

Select the correct code:

- a) 1 Only
- b) 1 and 3
- c) 3 Only
- d) 1, 2 and 3

Q.26) Solution (d)

All are listed as Intangible Cultural Heritage under UNESCO.

Read More - <https://ich.unesco.org/en/state/india-IN?info=elements-on-the-lists>