PROVISIONAL ANSWER KEY

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Question1:-What was the specific English terminology used to describe Keralanatanam during its initial international emergence in 1930s?

A:-Kerala ballet

B:-Modern Kathakali

C:-Oriental dance

D:-Indian ballet

Correct Answer:- Option-C

Question2:-Which specific component of Kathakali 'Aharya' was completely eliminated to facilitate natural facial expressions in keralanatanam?

A:-Mudras

B:-Chutti

C:-Uduthukettu

D:-Kireedam

Correct Answer:- Option-B

Question3:-Identify the GuruGopinath choreography that revolutionized the art form depicting a hunter's narrative through simplified Kathakali techniques.

A:-Kirmeeravadham

B:-Kiratham

C:-Nalacharitham

D:-Kalyanasaugandhikam

Correct Answer:- Option-B

Question4:-Which of the following organizations was bestowed the formal ''Guru'' status upon the legendary dances Gopinath?

A:-RBU

B:-IPTA

C:-SNA

D:-The Royal court of Travancore

Correct Answer:- Option-B

Question5:-Which artistic role best describes Guruji's contributions to Indian dance?

A:-Traditionalist

B:-Reformer

C:-Spectator

D:-Historian

Correct Answer:- Option-B

Question6:-Which aspect of 'Angika abhinaya' was significantly relaxed in Keralanatanam compared to the rigid ''Vattamveppu'' of Kathakali?

A:-Samasthana

B:-Udvahitha

C:-Bhramari

D:-Mandalasthana

Correct Answer:- Option-D

Question7:-What major change did Gurugopinath introduce regarding the language of the songs to enhance the 'creativity of Keralanatanam' for local audience?

A:-Sanskrit exclusivity

B:-Mudra language

C:-Malayalam Emphasis

D:-English translation

Correct Answer:- Option-C

Question8:-Which fluid posture is corporated by Guruji to make the physical stance more graceful and less rigid that the wide-legged squat of Kathakali?

A:-Bhanga

B:-Tribhanga

C:-Atibhanga

D:-Abhanga

Correct Answer:- Option-B

Question9:-What is the name of the influential book written by Raginidevi that helped to provide a theoretical frame work for the revival of Indian dance?

A:-Kathakali Manjari

B:-Dance dialects of India

C:-Abhinayankulam

D:-Nritanjali

Correct Answer:- Option-D

Question10:-''Gurugopinath created his unique style of dance by perfectly blending the three constants of Geetha, Vadya and Nrithya''. What is this traditional concept of trinity in performing arts called?

A:-Tri-guna

B:-Thauratryakam

C:-Margam

D:-Tridalam

Correct Answer:- Option-B

Question11:-"Hasthalakhanadeepika' was first translated to Malayalam by

A:-Vallathol Narayana Menon

B:-Karthika Thirunal Balaramavarma

C:-Midukkan Thampuran

D:-Swati Thirunal

Correct Answer:- Option-A

Question12:-How many Nritahastas are there in Natyasastra?

A:-30

B:-24

C:-13

D:-29

Correct Answer:- Option-D

Question13:-According to Hasthalakshanadeepika which hasta is used to indicate 'king'?

A:-Mudrakhyam

B:-Kartharimukham

C:-Katakamuhkam

D:-Pataka

Correct Answer:- Option-D

Question14:-Which hastha of Hasthalakshanadeepika has resemblance with the Tantric - Hridaya Mudra?

A:-Katakamukham when placed near the heart

B:-Mushti when placed near the heart

C:-Sikharam when placed near the heart

D:-Ardhachandram when placed near the heart

Correct Answer:- Option-A

Question15:-Among the following Hastas, which one is common in figure and name in all most all Lakshanagranthas

A:-Pataka

B:-Mushti

C:-Sikharam

D:-Kartharimukham

Correct Answer:- Option-B

Question16:-Which of the following statement is/ are correct?

(i) The definition for the hasta - 'Hamsapaksham' can be seen in both Hastalakshanadeepika & Abhinayadarpanam

(ii) The definitions for this hastas are same in both these texts

(iii) Even though the name is the same, the definition is different in both texts

A:-Only (i)

B:-Only (i) & (ii)

C:-Only (i) & (iii)

D:-None of these

Correct Answer:- Option-C

Question17:-Among the Panchabhoothas (five elements) which finger represents 'Agni' (fire)?

A:-Angushtam - thumb

B:-Tharjani - fore finger

C:-Madhyamam - middle finger

D:-Anamika - ring finger

Correct Answer:- Option-A

Question18:-What are the Mudras called that are applied in the same way but denote different meaning?

A:-Samyuta Mudra

B:-Asamyuta Mudra

C:-Samana Mudra

D:-Misra Mudra

Correct Answer:- Option-C

Question19:-The Mudras used in temples for the rituals and ceremonies as per rules are known as

A:-Mantra Mudra

B:-Tantric Mudra

C:-Yoga Mudra

D:-Jnana Mudra

Correct Answer:- Option-B

Question20:-Among the following which Devatha hastha is an example for Misra Mudra?

A:-Lakshmi

B:-Vishnu

C:-Sri Rama

D:-Sri Krishana

Correct Answer:- Option-C

Question21:-Performing a classical dance with its suitable costume, make-up and all with its technical aspects in certain rules according to Sastra is an example for :

A:-Lokadharmi

B:-Natyadharmi

C:-Both Lokadharmi & Natyadharmi

D:-None of these

Correct Answer:- Option-B

Question22:-Using of animals on stage as part of Aharyabhinaya is

A:-Pustam

B:-Alankaram

C:-Angarachana

D:-Sanjivam

Correct Answer:- Option-D

Question23:-‘Sirasu' (head) comes under the category of

A:-Angam

B:-Pratyangam

C:-Upangam

D:-None of these

Correct Answer:- Option-A

Question24:-Realistic way of practice is known as

A:-Vritti

B:-Pravritti

C:-Lokadharmi

D:-Natyadharmi

Correct Answer:- Option-C

Question25:-According to Natyasatra, Angikabhinaya through the entire body is called as

A:-Sareerajam

B:-Mukhajam

C:-Chestakritam

D:-Pralambam

Correct Answer:- Option-C

Question26:-In which chapter of Natyasastra, the details of Vachikabhinaya are discussed?

A:-Chapter 1: Natyothpathi

B:-Chapter 5: Poorvarangavidhanam

C:-Chapter 8 : Uthamangabhinayam

D:-Chapter 15 : Chchandovibhagam

Correct Answer:- Option-D

Question27:-How many Satvikabhavas are mentioned in Natyasastra?

A:-33

B:-9

C:-8

D:-6

Correct Answer:- Option-C

Question28:-‘Keralanatanam' is an example for

A:-Nrittam

B:-Nrityam

C:-Natyam

D:-None of these

Correct Answer:- Option-B

Question29:-Which of the following statement is/are correct?

(i) Keralanatanam had a tradition of giving costumes according to the characters.
(ii) The characters like king, monk, gods and women all adopted different costumes at that time.
(iii) Even today, Keralanatanam does not promote 'Ekaharyam'

A:-Only (i) & (ii)

B:-Only (ii) & (iii)

C:-Only (i) & (iii)

D:-(i), (ii) & (iii)

Correct Answer:- Option-A

Question30:-The music of Keralanatanam is

A:-Carnatic Music

B:-Hindusthani Music

C:-Sopana Music

D:-Folk Music

Correct Answer:- Option-C

Question31:-Which languages are combined in the Manipravalam style used in Aattakatha?

A:-*Sanskrit and Tamil*

B:-*Malayalam and Tamil*

C:-*Sanskrit and Malayalam*

D:-*Sanskrit and Prakrit*

Correct Answer:- Option-C

Question32:-Arrange the Kottayam Kathas in the correct order :

A:-*Bakavadham, Nivatakavacha Kalakeyavadham, Kalyanasougandhikam, Kirmmeeravadham*

B:-*Nivatakavacha Kalakeyavadham, Kalyanasougandhikam, Bakavadham, Kirmmeeravadham*

C:-*Bakavadham, Kirmmeeravadham, Kalyanasougandhikam, Nivatakavacha Kalakeyavadham*

D:-*Kirmmeeravadham, Bakavadham, Kalyanasougandhikam, Nivatakavacha Kalakeyavadham*

Correct Answer:- Option-C

Question33:-Who is the author of the lines ''Harihara Vidhi Nutha''?

A:-*Karthika Thirunal*

B:-*Kottayam Thampuran*

C:-*Kottarakkara Thampuran*

D:-*Aswathi Thirunal*

Correct Answer:- Option-B

Question34:-Who is the author of the Aattakatha ''Kharavadham''?

A:-*Kottayam Thampuran*

B:-*Kottarakkara Thampuran*

C:-*Karthika Thirunal*

D:-Aswathi Thirunal

Correct Answer:- Option-B

Question35:-Which instrument is not used for female characters in Kathakali?

A:-*Maddalam*

B:-*Ilathalam*

C:-*Chenda*

D:-*Idakka*

Correct Answer:- Option-C

Question36:-Which costume type is used for characters possessing noble and virtuous (Sattvic) qualities in Kathakali?

A:-*Minukku Vesham*

B:-*Pacha Vesham*

C:-*Kathi Vesham*

D:-*Kari Vesham*

Correct Answer:- Option-B

Question37:-Which raga is commonly used for romantic (Śṛṅgāra) songs of Kathi characters in Kathakali?

A:-*Ghantaram*

B:-*Padi*

C:-*Kanakkurinji*

D:-*Indalam*

Correct Answer:- Option-B

Question38:-Which Kathakali tala corresponds to the Aadi Tala of Carnatic music?

A:-*Muriyadanta*

B:-*Panchari*

C:-*Chempa*

D:-*Chempada*

Correct Answer:- Option-D

Question39:-''*Kshoneendra Pathniyude vaaneem nishamya punah*
-renee vilochana nadungi,
mizhiyinakalangi-vivashathayil mungi,
pala thadavum athinu punah avalodu paranjalavu,
parusha mozhi kettudana dangi.''
Who is the author of these lines, and from which Kathakali Aattakatha are they taken?

A:-*Irayimman Thampi - Keechakavadham*

B:-*Kilimanoor Rajaraja Varma - Ravanavijayam*

C:-*Vayaskara Aryan Narayanan Moossath - Duryodhanavadham*

D:-*Unnayi Warrier - Nalacharitham (First Day)*

Correct Answer:- Option-A

Question40:-The following is a tala (rhythmic cycle) used in Kathakali. Which one is it?

A:-*Mishra Jati Triputa*

B:-*Khanda Chapu*

C:-*Panchari*

D:-*Ada Tala (Ata Tala)*

Correct Answer:- Option-C

Question41:-According to tradition, from which veda did Brahma derive Paatyam?

A:-Samaveda

B:-Yajurveda

C:-Rigveda

D:-Atharvaveda

Correct Answer:- Option-C

Question42:-Which commentator is especially renowned for explaining the theory of Rasa in depth in Natyashastra?

A:-Panini

B:-Pathanjali

C:-Abhinavagupta

D:-Varahamihira

Correct Answer:- Option-C

Question43:-The chapter on Mandapavidhi mainly deals with:

A:-Temple worship

B:-Sculpture

C:-Grammar

D:-Construction and design of the theatre

Correct Answer:- Option-D

Question44:-What is rangashirsha in the context of the Natyashastra?

A:-The audience gallery

B:-The area behind the main stage

C:-The orchestra pit

D:-The entrance gate to the theatre

Correct Answer:- Option-B

Question45:-The number of poorvaranga rituals traditionally performed behind the curtain is :

A:-Nine

B:-Eight

C:-Seven

D:-Twelve

Correct Answer:- Option-A

Question46:-Which theatrical emblem is worshipped during Rangapooja as a symbol of divine protection?

A:-Nataraja

B:-Rangamandapa

C:-Rangapeeda

D:-Jarjara

Correct Answer:- Option-D

Question47:-Write the name of the 13^{th} chapter of the Natyashastra?

A:-Mandalavikalpanam

B:-Charividhanam

C:-Shareerabhinayam

D:-Gathipracharam

Correct Answer:- Option-D

Question48:-The center of the stage is occupied by which deity?

A:-Vishnu

B:-Shiva

C:-Brahma

D:-Ganesha

Correct Answer:- Option-C

Question49:-How many angulam make a Hasta?

A:-22

B:-24

C:-18

D:-32

Correct Answer:- Option-B

Question50:-Write the name of the 8^{th} chapter of the Natyashastra?

A:-Shareerabhinayam

B:-Uthamangabhinayam

C:-Hastabhinayam

D:-Charividhanam

Correct Answer:- Option-B

Question51:-Which of the following is one of the Thaladashaprana?

A:-Sruthi

B:-Anga

C:-Gamaga

D:-Swara

Correct Answer:- Option-B

Question52:-The total number of aksharas in misrajathi matya talam

A:-18

B:-16

C:-11

D:-14

Correct Answer:- Option-B

Question53:-‘Kala' in Thaladashaprana refers to _____

A:-Pitch

B:-Melody

C:-Time

D:-Symbols

Correct Answer:- Option-C

Question54:-Srotovaha yathi is characterized by

A:-Gradual expansion

B:-Gradual contraction

C:-Equal grouping

D:-Random grouping

Correct Answer:- Option-A

Question55:-Which chappu tala in the carnatic system is equivalent to the keraleeya tala Muriyadantha?

A:-Tisram

B:-Gandam

C:-Misram

D:-Sankeernam

Correct Answer:- Option-C

Question56:-Song begins before the samam of a tala is called _____

A:-Anagatham

B:-Agatham

C:-Adheetham

D:-Dheetham

Correct Answer:- Option-C

Question57:-The symbol of jumpa tala

A:-1 O U

B:-1 U O

C:-O 1 U

D:-1 U 1 O

Correct Answer:- Option-B

Question58:-Deshadi tala starts _____

A:-1/4 edam

B:-1/2 edam

C:-3/4 edam

D:-Samam

Correct Answer:- Option-C

Question59:-The total matra of misrajathi rupaka tala in ganda nadai

A:-35

B:-39

C:-55

D:-45

Correct Answer:- Option-D

Question60:-Which type of Kriya is performed without producing sound?

A:-Anyakriya

B:-Nishabdakriya

C:-Sannipadakriya

D:-Shambakriya

Correct Answer:- Option-B

Question61:-Identify the technical combination in dance or dance-drama used as a structural frame work for dynamic stage space and character movement through changing landscapes

A:-Isolated usage of shirobheda and Drishtibheda exclusively

B:-Charis, Gathis and Vritti

C:-Independent execution of Upanga kriyas only

D:-Mugharagam combined with chibu karma

Correct Answer:- Option-B

Question62:-In the context of Indian classical dance, how is the term pravritti defined in relation to theatrical representation

A:-The Psychophysical states of the character

B:-The cosmetic color coding of character

C:-The regional and cultural variations in costume, language and manners

D:-The styles of vocal and instrumental orchestration

Correct Answer:- Option-C

Question63:-In the classification of 'Natana', 'Nritya' is uniquely characterized by the structural presence of which combination

A:-Pure rhythm and geometric lines, completely devoid of meaning

B:-Rekha and Sousthava

C:-Spoken dialogue and text heavy vocal acting by the performer

D:-Rasa and Bhava expressed through hand gestures and facial expressions

Correct Answer:- Option-D

Question64:-According to the structural hierarchy of Angika Abhinaya, the body parts Kati, Griva and Bhru are systematically classified as :

A:-Upanga, Pratyanga, Anga

B:-Anga, Pratyanga, Upanga

C:-Pratyanga, Anga, Upanga

D:-Anga, Upanga, Pratyanga

Correct Answer:- Option-B

Question65:-Which Mandala is textually prescribed for a dancer to depict heroic actions holding a bow and lounching weapons?

A:-Āyata

B:-Ālidha

C:-Motita

D:-Sthanaka

Correct Answer:- Option-B

Question66:-Which neck movement explicitly mandates an upward-diagonal snake-like glide (sarpavat) to depict sword play (khadga-chalana)

A:-Tirashchina

B:-Parivartita

C:-Prakampita

D:-Sundari

Correct Answer:- Option-A

Question67:-Consider the following technical claims from Abhinaya Darpanam and select the correct option

(i) Adhomugham shirobheda is characterized by holding the head in a downward bent position.
(ii) Nimilita Drishti features half closed eyes, textually reserved to depict the offering of prayers.
(iii) Both Dhuta Shirobheda and Alokita Drishti explicitly share Vismaya as a common aesthetic application

A:-Only (i & ii)

B:-Only (ii & iii)

C:-Only (i)

D:-All of the above (i, ii & iii)

Correct Answer:- Option-D

Question68:-Which of the following statements is/are correct regarding Drishtivyapara in classical text?

(i) Bhramana involves turning the eyeballs circularly in a continuous loop.
(ii) Sampravesana is characterized by drawing the eyeballs inward away from the natural centre.
(iii) Nimesha defines the action of fully opening the eyelids to show

A:-Only (i & ii)

B:-Only (ii & iii)

C:-Only (i & iii)

D:-All of the above (i, ii & iii)

Correct Answer:- Option-A

Question69:-Assertion (A) : Verbal and physical acting fail to create an impact if Mukharāga is absent.
Reason (R) : Mukharāga is purely a physical movement of the facial skin tissue, independent of the inner psychological sattava.

A:-Both (A) and (R) are true, and (R) is the correct explanation of (A)

B:-Both (A) and (R) are true, but (R) is the not correct explanation of (A)

C:-(A) is true, but (R) is false

D:-(A) is false, but (R) is true.

Correct Answer:- Option-C

Question70:-Assertion (A) : The systematic execution of Vritti on stage is textually incomplete without the parallel implementation of Pravritti.
Reason (R) : While Vritti structures the psychological and linguistic mode of acting, Pravritti regulates the geographical and cultural diversity of the costumes, languages and manners.

A:-Both (A) and (R) are true, and (R) is the correct explanation of (A)

B:-Both (A) and (R) are true, but (R) is the not correct explanation of (A)

C:-(A) is true, but (R) is false.

D:-(A) is false, but (R) is true.

Correct Answer:- Option-A

Question71:-Which exercise specifically improves leg flexibility of movement?

A:-Rangavandanam

B:-Mei Sadhakam

C:-Kai Veeshal

D:-Kalasham

Correct Answer:- Option-C

Question72:-The primary objective of Mei Sadhakam is to develop :

A:-Vocal clarity

B:-Costume aesthetics

C:-Physical discipline and body conditioning

D:-Musical knowledge

Correct Answer:- Option-C

Question73:-Chempata is classified as a

A:-Mudra

B:-Thala

C:-Chuvadu

D:-Kalasham

Correct Answer:- Option-B

Question74:-Which Tala is not used in Chuvadu Sadhakam?

A:-Jampa

B:-Adanta

C:-Mohanam

D:-Panchari

Correct Answer:- Option-C

Question75:-Which is not included under the basic elements?

A:-Mei Sadhakam

B:-Rangavandanam

C:-Kai veeshal

D:-Padavarnam

Correct Answer:- Option-D

Question76:-Madhyavarthi chuvadu emphasizes movement in

A:-Circular

B:-Side

C:-Control

D:-Diagonal

Correct Answer:- Option-C

Question77:-Kalasham helps to improve :

A:-Choreographic variations and rhythmic execution

B:-Make up

C:-Singing

D:-Costume

Correct Answer:- Option-A

Question78:-Parshwavarthy chuvadu derives its name from improvement towards

A:-Front

B:-Back

C:-Centre

D:-Side

Correct Answer:- Option-D

Question79:-Karanam mariyal according to Natana Kairali emphasizes :

A:-Costume arrangement

B:-Rhythmic transition of body movements

C:-Vocal exercise

D:-Stage management

Correct Answer:- Option-B

Question80:-The practice of jumps primarilly enhances :

A:-Emotional expression

B:-Rhythm and Stamina

C:-Costume balance

D:-Voice projection

Correct Answer:- Option-B

Question81:-Arrange sequentially the following Vyabhicharibhava?

A:-Harsha, Avega, Autsukya, Amarsha

B:-Chapalatha, Harsha, Avega, Jadata

C:-Avega, Jadata, Vrida, Drithi

D:-Chapalatha, Amarsha, Nidra, Apasmara

Correct Answer:- Option-B

Question82:-Consider the following statements:

i. Both Vibhava and Anubhava are necessary for translating abstract emotions into an observable experience.
ii. Vibhava alone is sufficient for the audience to empathize with the internal mood.
iii. Anubhava serves as a bridge between internal emotion and audience perception.

Which of the statements given above is/are correct?

A:-i and iii only

B:-ii and iii only

C:-i only

D:-i, ii and iii

Correct Answer:- Option-A

Question83:-Identify the set that consists exclusively of the Primary Rasas.

A:-Bhayanaka, Adbhuta, Hasya and Roudra

B:-Hasya, Karuna, Bhayanaka,and Adbhuta

C:-Sringara, Raudra,Karuna, and Vira

D:-Sringara, Raudra, Vira and Bhibhatsa

Correct Answer:- Option-D

Question84:-The Dakṣiṇa Nāyaka is characterized by:

A:-Exclusive devotion to one wife

B:-Equal affection towards all the women around him

C:-Deceiving his beloved

D:-Remaining indifferent to women

Correct Answer:- Option-B

Question85:-Which of the following is NOT one of the Aṣṭa Nāyikās?

A:-Vāsakasajjā

B:-Svādhīna-bhartṛkā

C:-Mugdhā

D:-Proṣita-bhartṛkā

Correct Answer:- Option-C

Question86:-Consider the following statements:

i. Vyabhicharibhavas may recur several times during a dramatic performance.
ii. Sthayibhava remains the underlying emotional thread throughout the performance.
iii. The recurrence of Vyabhicharibhavas transforms them into Sthayibhavas.

Which of the statements given above is/are correct?

A:-i and ii only

B:-ii and iii only

C:-i and iii only

D:-i, ii and iii

Correct Answer:- Option-A

Question87:-
Assertion (A) : The Proṣita-bhartṛkā Nāyikā is joyful because her beloved has returned.
Reason (R) : She suffers due to the prolonged absence of her beloved.

A:-Both (A) and (R) are true.

B:-(A) is true, but (R) is false.

C:-(A) is false, but (R) is true.

D:-Both (A) and (R) are false.

Correct Answer:- Option-C

Question88:-
Which of the following correctly arranges the six types of Hāsya from the mildest to the most intense?

A:-Hāsita → Smita → Vihāsita → Apahāsita → Upahāsita → Atihāsita

B:-Smita → Vihāsita → Hāsita → Upahāsita → Atihāsita → Apahāsita

C:-Smita → Hāsita → Upahāsita → Vihāsita → Apahāsita → Atihāsita

D:-Smita → Hāsita → Vihāsita → Upahāsita → Apahāsita → Atihāsita

Correct Answer:- Option-D

Question89:-Which statement best distinguishes the Virahotkaṇṭhitā Nāyikā from the Vipralabdhā Nāyikā?

A:-Virahotkaṇṭhitā is angry with her beloved, whereas Vipralabdhā prepares for union.

B:-Virahotkaṇṭhitā anxiously awaits her beloved, whereas Vipralabdhā realizes that she has been deceived by him

C:-Virahotkaṇṭhitā secretly goes to meet her beloved, whereas Vipralabdhā remains under his control.

D:-Virahotkaṇṭhitā is separated because the beloved is abroad, whereas Vipralabdhā quarrels with him

Correct Answer:- Option-B

Question90:-Which sequence correctly represents the emotional progression associated with Vipralambha Śṛṅgāra?

A:-Joy → Pride → Anger → Victory

B:-Yearning → Dream → Awakening → Illness

C:-Laughter → Wonder → Tranquility → Heroism

D:-Courage → Compassion → Fury → Peace

Correct Answer:- Option-B

Question91:-Which specific mechanism allows, the Jdakka to function as a 'polyphonic' drum, capable of producing distinct melodic notes during a Keralatanam performance?

A:-Application of moist dough

B:-Adjustment of the Birada

C:-Varying tension on the shoulder strap

D:-Manipulation of the Jeevakol

Correct Answer:- Option-C

Question92:-Which specific state of the Nayika is portrayed in Keralanatanam, when she is distressed by the delay of her lover and anticipates his arrival?

A:-Vipralabdha

B:-Virahotkhanditha

C:-Khanditha

D:-Vasakasajja

Correct Answer:- Option-B

Question93:-In the context of 'Avanadha Vadyas', which component of the Mridangam is responsible for the production of harmonic overtones and is composed of a mixture of iron and manganese dust?

A:-Karanai

B:-Vettuva

C:-Valamthala

D:-Pullu

Correct Answer:- Option-A

Question94:-In the context of Keralanatanam, what is the functional purpose of the 'Dandakam' occassionally found within the sequence of padams?

A:-Melodic improvisation

B:-Rhythmic finale

C:-Introductory prayer

D:-Rapid narration

Correct Answer:- Option-D

Question95:-When a Keralanatanam performer executes a 'Sringara padam' from a kathakali text, which type of Nayaka is most likely being addressed if he is characterized as 'noble and self-controlled'?

A:-Dhira prashantha

B:-Dhiroddhata

C:-Dhiralalitha

D:-Dhirodatta

Correct Answer:- Option-D

Question96:-which unique raga, specific to the Kerala tradition and often used for ''Karuna'' rasa in kathakali padams, is frequently utilized in Keralanatanam for emotive solo items?

A:-Indalam

B:-Kalyani

C:-Sreekanthi

D:-Puranira

Correct Answer:- Option-D

Question97:-In the context of 'Kalasa Nritham', which physical attribute is emphasized to maintain the 'Gati' during complex footwork patterns?

A:-Tribhanga

B:-Araimandi

C:-Sama-sthiratha

D:-Atibhanga

Correct Answer:- Option-C

Question98:-The process of selecting only the most dramatic segments of an Attakadha for a Keralanatanam performance is known as what?

A:-Cholliyattam

B:-Attaprakaram

C:-Rangavatharanam

D:-Katha-Sankalpa

Correct Answer:- Option-C

Question99:-In the context of 'Attakadha' performance within Keralanatanam, what term describes the removal of the heavy 'Kireetam' and facial 'Chutti'?

A:-Natyadharmi

B:-Aharya Sudhi

C:-Satvikam

D:-Ekaharya

Correct Answer:- Option-D

Question100:-When performing a 'Bhajan' in Keralanatanam, which aspect of 'Abhinaya' is most simplified to accommodate the devotional nature of the piece?

A:-Mudravidhi

B:-Padachalanam

C:-Nritta

D:-Satvika Abhinaya

Correct Answer:- Option-A