

KNOWLEDGE TRADITIONS AND PRACTICES OF INDIA

Class XII

KTPI (Code No. 073)

Sample Question Paper 2020-21

Time allotted: 3 hours

Maximum Marks: 70

General Instructions:

- Read the questions carefully two or three times before attempting your answers.
- Do not try to fill up space; try to express your thoughts clearly instead.
- You need not repeat the exact words of the textbook; it is the clear understanding of concepts and ideas which matters more.
- Respect word length wherever it is indicated.

SECTION – A (Reading Skills – 20 Marks)

1. (a) Read the passage given below and answer the questions that follow: **10**

Kaḷarippayattu is believed to be one of the oldest martial arts in existence and to have originated in Kerala, where it flourished.

A *kaḷari* or ‘gymnasium’ is actually an underground training hall (of about 13 x 6.5 m). Its entrance is from the east with a prayer area consisting of seven steps in the south-west corner; students are initiated through a ceremony in front of this area known as *pūttara*. All the postures and exercises include offering prayers at this place. *Payattu* means to fight, exercise or practise. Therefore, Kaḷarippayattu means the combat that is practised inside the traditional gymnasium called *kaḷari*.

The practice of Kaḷarippayattu takes place in at least five stages. In the first, the focus is on body fitness. In the second, the student is trained in stick combat. In the third stage, the student is taught how to handle weapons. A student is initiated into the fourth stage only after he has been tested and proved to be trustworthy; this stage consists of training in hand combat. The final stage of training involves Ayurvedic treatments for body and mind, techniques of *marma* (vital points) and therapeutic massages. The student learns how to treat injuries and diseases resulting from trauma. After the training, the Kaḷari expert also becomes a healer. Oiling the body is a prerequisite of Kaḷari training, especially in phases that involve physical exercises.

Kaḷarippayattu brings tremendous flexibility to the body and fine tunes one’s reflexes to such an extent that it is believed that the entire body of the trained person becomes his eyes, as it were (*meikkaṇṇu*). The practice of Kaḷari involves training with sharp and dangerous weapons such as dagger, mace, sword, spear, fist dagger, deer horn dagger and the like. *Urumī* or the curling sword is worth a special mention: this flexible long sword made of steel is sharp enough to cut flesh but at the same time thin enough to be rolled into a coil. The

training in wielding this weapon is given only in the end considering the danger involved to both the wielder and the opponent.

Kalarippayattu is not merely physical combat for self-defence. It is a complete personal development programme that aims to develop good physical and mental health and enhance agility, reflexes and skills for self-defence. The kalari training is a discipline for both body and mind, the goal being to gain control over one's aggressive tendencies and remove one's defects.

Answer the following questions the following in relation to the above passage:

- i. What are the various benefits of practising Kalarippayattu? 2
- ii. Mention some of the weapons used in Kalarippayattu. 2
- iii. There are various stages involved in the martial art called Kalarippayattu. Discuss the each stage of Kalarippayattu. 3
- iv. "Kalarippayattu is not merely a physical combat for self-defence." Analyze the statement in the light of the passage above. 3

1. (b) Read the passage given below and answer the questions that follow: 10

One mainstay of the Indus or Harappan civilization was agriculture. Along with it, ceramic technology developed and produced fine fired bricks as well as pots, which are required to carry water, store seeds and grain, and of course to cook food. Harappans produced wheel-turned pots in various shapes and sizes, some of them glazed or painted. Their pottery was generally covered with a red slip, while floral, animal or geometric designs were painted in black. The black pigment was the result of mixing iron oxide with black manganese.

Harappan fired bricks had proportions of 1 x 2 x 4 and, besides, were of such quality that those who first encountered them at Harappa and Mohenjo-daro thought they could not be more than two or three centuries old! There was a practical reason for the above proportions, as they permitted alternating courses and therefore stronger walls with the least quantity of bricks — the so-called "English bond" of masonry. Baked or mud bricks were not the only building material: at Dholavira, in the Rann of Kachchh, stone was also used on a huge scale. Harappan cities generally followed a grid plan and boasted a sanitation system that collected used waters from individual bathrooms into municipal drains; those were regularly inspected and cleaned, which testifies to a high level of civic order.

While soft-stone beads are reported from many Neolithic sites (from about 7000 BCE), Harappan craftsmen took bead-making to a different level and perfected techniques of polishing, colouring, glazing, drilling and bleaching. Their favourite semiprecious stones were carnelian, agate and jasper, but they occasionally made beads out of bone, terracotta or synthetic faience. The long perforated carnelian beads, in particular, were highly prized in royal families of Mesopotamia; their length-wise drilling with special drill bits represented a technological feat. So did the still mysterious manufacture of micro-beads of steatite (or soapstone), measuring just one millimetre in length and diameter.

After the Harappan age, major innovations in pottery shifted to the Ganges valley. The Painted Grey Ware, from about 1200 BCE, is associated with iron based cultures. A few centuries later, from around 700 BCE onward, the Northern Black-Polished Ware (NBPW),

first found in today's Uttar Pradesh and Bihar, is found in the first cities of the Ganges valley. Both pottery types were produced on fast-spinning wheels using fine clay and fired to a high temperature in kilns under controlled conditions.

Answer the following questions the following in relation to the above passage:

- i. What were the major innovations in pottery during the Ganges valley civilization? 2
- ii. Ceramic technology was very advanced in Harappan times. Justify. 2
- iii. Why is the brick technology considered to be a very ancient one? 3
- iv. How did the Harappan craftsmen take the bead-making technology to a different level? 3

SECTION – B
(Analytical Skills-25 Marks)

2. Read the passage given below and answer the questions that follow: 10

(a) Indian education aimed at both the inner and the outer dimension of a person. Truth, patience, regularity, self-mastery, humility, self-denial, purity of self (*sattvaśuddhi*), cognition of the underlying unity of life, nature and environment, reverence for all beings were the inner values cultivated by Indian education. Learners were taught to grow by pursuing the realization of *puruśārthacatuṣṭaya* (four ends of life), *dharma* (righteousness), *artha* (material well-being), *kāma* (enjoyment), and *mokṣa* (liberation from worldly ties). Pupils were trained to guide their life in consonance with dharma, the modelling principle for the individual, the family and the society. Dharma required all, including students, to perform their duties towards parents, teachers, people and gods. The outer goal of mastering a discipline, history, art of debate, law, medicine etc., was also assiduously pursued but this 'outer goal' of gaining knowledge could not be divorced from the inner dimension as all knowledge in the tradition is ethically inflected.

Physical education was important and students participated in *krīdā* (games, recreational activities), *vyāyāmaprakāra* (various types of exercises), *dhanurveda* (archery, sword play etc.) for acquiring martial skills, and *yoga-sādhanā* (*prānāyāma*, *āsana*, *nāḍīśuddhi* etc.) for developing control over the sense organs. Examinations had a different form in the Indian system. In order to demonstrate what they had learnt; students engaged in the exercise of learned debates (*śāstrārtha*) and defended their position. Advanced students were often called upon to teach beginners and, in the process, acquired some valuable teaching experience as well.

(b) India has a very ancient history of thinking about ethics. Its central concepts are represented in Ṛgveda, one of oldest knowledge texts not only of India but of the entire world. In Ṛgveda, we come across the idea of an all-pervading cosmic order (*ṛta*) which stands for harmony and balance in nature and in human society. Here *ṛta* is described as a power or force which is the controller of the forces of nature and of moral values in human society. In human society, when this harmony and balance are disturbed, there is disorder and suffering. This is the power or force that lies behind nature and keeps everything in balance.

In Indian tradition, the concept of *ṛta* gave rise to the idea of dharma. The term dharma here does not mean mere religion; it stands for duty, obligation and righteousness. It

is a whole way of life in which ethical values are considered supreme and everyone is expected to perform his or her duty according to his or her social position and station in life. In Buddhism, the word *dhamma* is used, which is the Pāli equivalent of the Sanskrit word *dharma*. The guidelines and rules regarding what is considered as appropriate behaviour for human beings are prescribed in the *Dharma Śāstras*. These are sociological texts that tell us about our duties and obligations as individuals as well as members of society.

In the Hindu way of life, every individual is expected to perform his or her duty appropriate to his or her caste (*varṇa*) and stage of life (*āśrama*). This division of one's life into the four *āśramas* and their respective *dharmas*, was designed, in principle at least, to provide fulfilment to the person in his social, moral and spiritual aspects, and so to lead to harmony and balance in the society. The four *āśramas* are: (1) *brahmacarya*, stage of studentship; (2) *gṛhastha*, stage of the householder; (3) *vanaprastha*, life in the forest; and *saṁnyāsa*, renunciation.

- i. Present your views on how incorporating the concept of Dharma in the present education system will make a positive impact on the society. 2
- ii. What were the inner and outer goals of education in ancient India and why was Dharma accepted as the central theme based on which the education system was designed? 3
- iii. Explain the role of *varṇa* and *āśrama* in the Hindu way of life. 2
- iv. Explain the concept of *ṛta* and what does it do to the human society? How is it relevant in the present time? 3

3. Answer (in 300-400 words) any one of the following three questions: 15X1=15

- i. *Śikṣā* one of the six *vedāṅgās*, is a linguistic study with special reference to phonetics. It deals with the speech-sound structure and sound patterns of Sanskrit language in great details. With reference to the module Language and Grammar, elaborate on various aspects and scope of this branch of scientific study.
- ii. *Vāstu-vidyā* or *Śilpaśāstra* — the science of architecture — is one of the technical subjects studied in ancient India in which the construction of a structure was regarded as a sacred act. In the light of these thoughts, give an account of the evolution of temple architecture elaborating on different styles of temples from different regions of India.
- iii. Since time immemorial, agriculture has been the backbone for Indian economy. Elaborate on the reasons behind the success of such a great tradition of agricultural practices which are still relevant in most of the parts of India.

SECTION – C (Thinking Skills-25 Marks)

4. Answer briefly (in 30-40 words) any five out of six short answer questions: 3X5=15

- i. How is *abhinaya* presented in the dance form of *Kathakali*?
- ii. Explain *lāsya* and *tāṇḍava*, the two styles of classical dance form.
- iii. Throw light on how folk dance plays a significant role in Indian cultural society.
- iv. Describe in detail the wrestling arena as given in the text *Mānasollāsa*.
- v. 'Right and wrong are the core concepts of the Mahābhārata'. Validate with reasons.
- vi. Ancient Indians had well developed technological skills. Justify this statement with an example of dam.

5. Select the most appropriate answer out of the options given for each question:

1X10=10

- i. What are the three main components of Indian classical dances?
- Nāṭya, nāṭaka* and *ṛtta*
 - Abhinya, lāsya* and *tāṇḍava*
 - Āngika, āhārya* and *vācika*
 - Nāṭya, ṛtya* and *ṛtta*
- ii. Which one of the following is not a *pauruṣeya* discipline?
- Upaniṣad*
 - Ānvikṣhikī*
 - Mīmāṃsā*
 - Purāṇa*
- iii. Who, out of the following options, is not a saint poet of Bhakti movement?
- Bhartrhari*
 - Nāṃdev*
 - Jayadeva*
 - Mīra*
- iv. A considerable information on arbori-horticulture is given in the text authored by_____.
- Parashara
 - Surapāla
 - Varāhamihira
 - Kauṭilya
- v. _____, is the hall where the traditional music and dance performances are staged, is one of the striking features of the temples of Kerala.
- Gopura*
 - Antarala*
 - Kuttambalam*
 - Jagati*
- vi. This folk dance form is a part of the ritualistic dances of the *dodavāsīs* of Karnataka.
- Dandiya
 - Padayani
 - Chau
 - DolluKunitha
- vii. _____ enjoyed royal patronage and was one of the sixty-four arts that could be learnt by all. It was so popular that a treatise was composed giving detailed information on it.
- Kalaripayattu*

- b) *Lathi khela*
 - c) *Gatka*
 - d) *Mallayuddha*
- viii. In the long tradition of grammars and grammarians, this scholar composed three books on the philosophy of grammar and is accepted as the final authority. Who is the scholar referred to here?
- a) Nagesha Bhatta
 - b) Pāṇini
 - c) Yaska
 - d) Kaśyapa
- ix. Who formulated the ancient practice of preparing fermented liquid-manure known as *Kuṇapajala*?
- a) Parāśara
 - b) Varāhamihira
 - c) Cāṇakya
 - d) Surapāla
- x. Which text talks about cosmetics and perfumes?
- a) *Samarangaṇa Sūtradhara*
 - b) *Bṛhatsamhita*
 - c) *Amarakośa*
 - d) *Nirukta*