

Class XII
KTPI (Code No. 073)
Sample Question Paper 2018-19

Time allowed: 3 hours

Max. 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

Q1 Consider the following passage from the module on Ethics:

**5 x 4
= 20**

In *R̥gveda*, we come across the idea of an all-pervading cosmic order (*ṛta*) which stands for harmony and balance in nature and in human society. ... 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, for ethics the word *dhamma* is used, which is the Pāli equivalent of the Sanskrit word *dharma*. ...

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*, in principle, provides fulfilment to the person in his social, moral and spiritual aspects, that would 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.

Apart from *āśrama*, the concept of four ends of life (*puruṣārthas*) is also very important. These four ends of life are the goals which are desirable in them and also needed for fulfilment of human aspirations. These are (1) righteousness (*dharma*); (2) material well-being (*artha*); (3) fulfilment of desires (*kāma*); and (4) liberation from all worldly ties (*mokṣa*). The fulfilment of all of these four ends of life is important for man. In this classification, *dharma* and *mokṣa* are most important from the ethical point of view. They give right direction and purpose to human life. For instance, acquiring wealth (*artha*) is a desirable objective, provided however it is in conformity with *dharma*, that is, the welfare of the society.

In the *Bhagavad-Gītā*, selfless action (*niṣkāma karma*) is advocated. It is an action which is required to be performed without consideration of personal consequences. It is an altruistic action aimed at the well-being of others rather than for oneself. In Hinduism this doctrine is known as *karma yoga*.

Answer these questions in relation to the above passage (4 marks each):

1. What are the main concepts here intended to give meaning and order to human life?
2. Consider the four *āśramas* — do they have any correspondence in modern life?
3. Can you think of any historical figure in India who, in your opinion, would be an embodiment of the concept of *niškāma karma*?

Consider the following passage from the module on Architecture (1):

Unlike our modern cities, most of which grew organically out of a town or a village, Harappan cities were planned, with the streets generally oriented along the cardinal directions. Houses were built with bricks of standardized proportions; some of the larger ones had at least an upper storey; roofs consisted of wooden structures covered with grass or leaves. Most houses had individual bathrooms connected to extensive drainage networks. Complex structures, such as Mohenjo-daro's Great Bath or the so-called Granary, demonstrated advanced planning and construction skills. In the Great Bath's central basin, for example, the floor was made of tightly fitted bricks set on edge and cemented with a gypsum plaster to make a watertight surface; it was then covered with a layer of bitumen (natural tar). Humbler structures, such as wells constructed with trapezoid bricks, which prevented inward collapse, were no less advanced. Some of these Harappan techniques and concepts were preserved in later Indian architecture: for instance, the general house plan, with rooms organized around a central courtyard, survives in many parts of rural India; the drainage system of the later Ganges civilization was very likely a Harappan legacy.

At Dholavira, a large and rigorously planned city located on an island in the Rann of Kachchh, stone was used to build massive fortifications, while a network of enormous reservoirs ensured water supply to the city through the year. ... Dressed stone was used in construction along with mud bricks that conformed to Harappan standardized proportions. Stone pillars made of highly polished segments have also been found here.

Bathing platforms with drains were often situated in rooms adjacent to the wells. A small drain cut through the house wall out into the street directed dirty waters into a larger sewage drain. Tapered terracotta drainpipes were used to direct water out to the street. Many houses had distinct toilets, separate from the bath areas; commodes were large jars or sump pots sunk into the floors. Drains were made of burnt bricks and connected the bathing platforms and latrines of private houses to medium-sized open drains in the side streets. These open drains flowed into the larger sewers in the main streets: those were covered with baked bricks or dressed stone blocks. In Mohenjo-daro, large garbage bins were also provided along the major streets at regular intervals.

Answer these questions in relation to the above extract (4 marks each):

4. What general impression do you get from this brief description of Harappan cities?
5. Based on this passage, what estimate can we form of the manner in which Harappans met the urban challenges of their time? How would that compare with our meeting the challenges of today's urbanism?

Section-B

Q2 Compare and contrast these two passages and relate some of their ideas to the present time: 10

(1) From the module on Education:

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 realisation of *puruśārtha catuṣṭaya* (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), *vyāyāma prakāra* (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. ...

Education in India was supported by the community. A gift in support of education was seen as the highest donation (*dāna*). All members of society supported the cause of education by offering food, gifts, shelter, etc. The wealthier sections of society substantially supported education by building hostels and making educational endowments (*adhyāyanavṛttis*).

(2) From the module on Martial Arts:

Sections of the *Mahābhārata* describe wrestlers and wrestling and boxing bouts, such as Bhīma’s famous fights with Jarāsaṁdha and with Duryodhana. According to the *Harivaṁśa Purāṇa*, both Sri Kṛṣṇa and his brother Balarāma were masters of the art of wrestling. *Śarira bala* (physical strength) was gained through various *krīdā* (games) including the martial arts. Various disciplines such as *śastravidyā*, knowledge of arms, *dhanurvedyā*, archery, *khadgavidyā*, *aśvārohaṇa*, horse riding and fighting on horseback, and *gajarohaṇa*, fighting on elephant back, were widely practised. The *gadā* or mace was also used during these bouts.

Mallayuddha or wrestling was accorded the status of a respectable sport, pastime and method of warfare with a set of rules prescribed by the Mallas, a warrior clan mentioned in the *Mahābhārata* and the Buddhist texts. *Mallayuddha* enjoyed royal patronage and was one of the sixty-four arts that all could learn. So popular was wrestling that a treatise, *Mallapurāṇa*, which was probably composed in Gujarat, listed various types and techniques of wrestling,

besides giving detailed information on the arena, rules of engagement or the wrestlers' diet and training regime. Martial arts in India were perfected between the 6th and 11th century CE when the Gurjara-Pratihāra, a warrior dynasty, ruled much of north India. Cālukyan king Someśvara III in his 11th-century treatise *Mānasollāsa*, an encyclopaedic work in Sanskrit, gives detailed information about various types of wrestlers and their training methods.

There were specific arenas for the practice of each martial art. The *Dhanurveda* describing the ground for weapons training says that such a ground should be free from ash, bones, dust, stones, thorns and thorny bushes and should be spacious and sufficiently broad in dimension and surrounded with a compound wall.

The wrestling arena was known as the *mallaśālā*. The *Manasollāsa* gives a detailed description of the wrestling pit and says that it should be filled with smooth village soil free from pebbles and other hard objects and should be levelled and kept slightly wet. The ground for combat was known as *khalaka*; it was to be high, round, even and strong and surrounded by a *vīkṣaṇamaṇḍapa* (visitor's gallery). *Mallakrīḍāmahotsava* or grand wrestling festivals were popular and periodically organized.

Q3 Answer (in 300–400 words) one out of the following two questions, with relevance to the knowledge and insights gained through the study of the respective modules: 15

(1) The module on Dance states that “Dance is either *mārgī* or *deśī*, the two categories that apply to all arts. *Mārgī* is the standard, formal tradition; *deśī* is folk, variable traditions.” Elaborate on these two categories and their interaction. Elsewhere in the textbook, have you seen another example of these two categories?

(2) A text of *Vṛkṣāyurveda*, quoted in the module on Agriculture, states, “Ten wells are equal to one pond. Ten ponds are equal to one lake. Ten lakes are equal to one son. Ten sons are equal to one tree. ... One should undertake planting of trees, since trees yield the means of attaining *dharma* [righteousness], *artha* [accumulating wealth without being greedy], *kāma* [procreation], and *moksha* [liberation], which are the four aims of life.” What messages of current relevance can we draw from this statement?

Section-C

Q4 Answer briefly (in 30–40 words) five out of the following six questions based on the survey sections in the KTPI modules: 5x3 = 15

1. What made Indian textiles highly valued outside India through history?
2. Why did Indian language traditions give so much importance to grammar (*vyākaraṇa*)?
3. The module on Society State and Polity states, “Indian society is a duty-centred society”. What does this imply?
4. *Nāṭya*, *nṛtya* and *nṛtta* together are the chief components of Indian classical dance. What do these words mean?
5. What were some of the countries or regions of the world India was in contact with through trade in the ancient period?
6. What were some of the goods India exported?

1. Calico is:

- An ancient type of Indian boat.
- A textile made from unbleached cotton, originally from Calicut.
- A special type of Indian hand-made paper.

2. The Grand Anicut was built across:

- The Kaveri.
- The Krishna.
- The Narmada.

3. The first Indian ruler to use rockets in warfare was:

- Vikramaditya.
- Akbar.
- Hyder Ali.

4. The Mehrangarh fort in Jodhpur was built by:

- Akbar.
- Man Singh.
- Rao Jodha and Jaswant Singh.

5. *Mayamata* is a text of:

- Architecture.
- Medicine.
- Advaita philosophy.

6. *Abhinaya* refers to:

- Sculptural art.
- Dramatic expression.
- Buddhist philosophy.

7. Madhubani painting originates from:

- Mithila in Bihar.
- Odisha.
- Rajasthan.

8. *Nirukta* is:

- The science of etymology.
- A dramatic expression.
- A form of folk dance.

9. Why did the Romans import so much pepper from India?

- They believed it had magical properties.
- They used it for mummification.
- They sold it at a huge profit in Africa

10. Some 2,000 years ago, India and China together produced:

- About 25% of the world GDP.
- About 40% of the world GDP.
- About 60% of the world GDP.