

Section A: Reading Skills

Ques 1: Two passages from the textbook

(20 marks)

A) Read the passage given below and answer the following questions: 10 marks

In order to display the subtlest interplay of emotions he elaborated four kinds of abhinaya (expression)— āngika abhinaya (voluntary non-verbal expression) to depict emotions/feelings of a character being played by the actor, vācika abhinaya (verbal expression) to express emotions/feelings, tone, diction, pitch of a particular character, āhārya abhinaya (costume and stage expression) to enhance expression, sāttvika abhinaya (involuntary non-verbal expression) expressed by the presence of tears, mark of horripilation, change of facial color, trembling of lips, enhancing of nostrils) to express the deepest emotions of a character. According to Bharata, dramatic presentation primarily aimed at giving rise to rasa (aesthetic sentiment) in the aesthete and later this experience was followed by moral improvement. He further said that dramatic presentation imparted harṣa (pleasure) to all who were unhappy, tired, bereaved and ascetic. The disciples of Bharata after witnessing the drama, and analyzing the effect it has on them, realized that it brought about identification with the focus of the dramatic situation, to the effect that the audience realized through experience (because of generalization) that the four recognized objects or four ends of life, dharma, artha, kāma, mokṣa (righteousness, worldly possessions, desires, salvation) ought to be pursued. Bharata in his treatise also describes the ten major forms of drama (dasrūpakas) -- nāṭaka, prakaraṇa, samavakāra, dima, vyāyoga, ihamārga, ūtsṛṣṭikāṇaka, prahaśana, bhāṇa and vīthī, their itivṛtta (structure of the dramatic plot) and the description of nāyakas (heroes) and nāyikas (heroines). He conceived of plays in terms of two types of production: lokadharmi (realistic), which involved the reproduction of human behaviour on the stage and the natural presentation of objects, and nāṭyadharmī (conventional), which is the presentation of a play through the use of stylized gestures and symbolism and was considered more artistic than realistic.

- i. What are the four kinds of abhinaya? (2)
- ii. Explain Satvik abhinaya (2)
- iii. What is the aim of natya? (2)
- iv. What did Bharata's disciples realize after witnessing the drama? (2)
- v. Explain lokadharmi and nāṭyadharmī (2)

B) Read the passage given below and answer the following questions: (10 marks)

Music is a universal language. Every community, every culture has its characteristic music. India too has a long history of music thinking and practice. Music is interwoven in ordinary life as Indian life and culture from birth to death, is essentially celebratory and all ceremonies are conducted accompanied by singing, recitation or music.

The origin of Indian music is conventionally traced back to the Vedic period. The Vedic hymns are metrical and intended to be recited with great modulation of voice and intermediate pauses. Music is dealt with extensively in the Vālmiki Rāmāyaṇa. Nārada is an accomplished musician, as is Rāvaṇa; Saraswatī with her vīṇā is the goddess of music. Now the themes and subjects were, however too

grave for a plastic and subtle art as music And eventually music made a move beyond the liturgical towards the wider concerns of life to express the joy and the sorrows, the languishing hopes and despairs and the thousand and one little vanities of the ordinary human life.

This was the beginning of Indian classical music both vocal and instrumental. The first still available classical manual on music is Bharata's *Nāṭyaśāstra* (2nd Century BCE). It gives a clear and detailed account of music, both instrumental music and vocal music.

Let us first have the classification of accompanying instruments which are of four types— (i) *tata* (stringed instruments) (ii) *anavaddha* (percussion or stretched instruments), (iii) *ghana* (metallic instruments), and (iv) *suśra* (wind or reed-type instruments). Bharata's *Nāṭyaśāstra* gives a clear and detailed account of music, both instrumental and vocal. In his days, the compositions were known as *jātis* (group) and had ten characteristics. The *jātis* were derived from the two *grāmas* (parent scales), seven of them from *śadajgrāma* and eleven from *madhyama grāma*. On the basis of these *jātis*, songs were classified. But this classification based on the *jātis* was not adequate so, in later years, each *jāti* was further split up into or was replaced by what came to be known as *rāgas*. It appears that *rāgas* came into being after Bharata and their coming marks a new era in the history of Indian music. The earliest and most reliable reference to the *rāga* system is found in Bṛhatdeśī of Matarṅga (4th century CE). Thereafter, we have Nārada's Saṅgīta Makarandha (11th century), which has rules similar to those of current Hindustānī classical music.

- i. Name the period in which music originated (1)
- ii. Name two accomplished musicians found in epics. (1)
- iii. Name four kinds of accompanying instruments. (1)
- iv. Music is interwoven in Indian life. Explain. (2)
- v. Name the earliest reference of *rāga* system. (1)
- vi. Name the oldest available classical manual on music. (1)
- vii. How are songs classified? (1)
- viii. What is special about the recitation of Vedic hymns? (2)

Section B: Analytical Skills

Two passages for comparing/ contrasting relating to the present time

Ques 2: Read the passage given below and answer the following questions (10 marks)

The Modern Period begins with the establishment of British rule in India in the last quarter of the 18th century. It is another watershed, the contact with the West, and marks 'a concerted change in poetic forms, themes, conventions, images, metrical frames, structural principles ...' apart from introducing Western theoretical thinking and forms such as Free Verse and Novel. Literature of the period also shows both the influence of Western sociopolitical thought and the tensions born out of it. The period saw compositions by Indians in a new language — English. The period however is not a complete break from the tradition in that many modern writers, including those who write in English, continue to draw their inspiration and themes from the classical epics and other texts. Several Indian writers have distinguished themselves not only in traditional Indian languages but also in English. India's only Nobel

laureate in literature was the Bengali writer Rabindranath Tagore, who wrote some of his work originally in English, and did some of his own English translations from Bengali. Major writers in English who derive inspiration from Indian themes are R.K. Narayan, Ruskin Bond, Vikram Seth, Salman Rushdie, Raja Rao, Anita Desai, Shashi Deshpande. There is far more prolific and diverse literary creativity in Indian languages and any selection of landmarks is bound to be unsatisfactory.

‘Oral literature’, often used interchangeably with ‘folklore’, operates in the sphere of the spoken (oral) word, as ‘literature’ operates in the domain of the written word. It may, depending on the richness of an oral culture such as India’s, include a wide variety of compositions: ritual texts, hymns and chants, epic, long and short poems, musical genres, folk tales, songs, myths, legends, proverbs, riddles, text-recitations, historical or quasi-historical narratives and even technical knowledge texts, including dictionaries.

This large body of literature is essentially participative and it operates in many ways in the social, cultural life of the Indian people. By virtue of its close relationship with the masses, including the unlettered, Indian literature is celebratory in its function — people recite, sing, dance or enact a performance on every important occasion in the individual or family life and on every social occasion, a festival or mourning. There are pan-Indian forms, songs for example that are composed for all possible occasions. All these elements are present in the oral literatures of the country. For instance, the verbal compositions of Khāsī, Gāro, Ao, A’cik and Kokborok languages, among others of Northeast languages, have all the elements of orality — audiovisual (śravya-prekṣa) experience, highly evocative, de-contextualised, anonymous, structurally loose, metrical, open to extension, participative public transaction, immediate and intimate. The Indian literature is therefore, dominantly, performative, śravya-prekṣa, aural-visual, and is to be watched and heard rather than just read. The aural-visual elements are present strongly even in the urban written literatures of today. And even a massive structured composition such as the Mahābhārata with its innumerable translations, variants and editions, remains an oral text in the way it relates to its audience, in the way it is received in the kathā paramparā, the tradition of oral narration and exposition, and in its functioning as a frame of reference in the Indian society. Mahābhārata continues to be alive and vibrant as an enunciative, performance text. This reality of Indian literature puts it beyond the oral-written dichotomy.

- i. What are the features of oral tradition? Explain why oral tradition still prevails in Indian literature. (6)
- ii. What transitions did Indian literature undergo in the modern period? (4)

Ques3: One out of two long answer type questions

(1*15= 15 marks)

1. “Ayurveda aims to establish the highest level of health that a human being is capable of achieving and its scope is not restricted to curing diseases.” Compare Ayurveda with present dayhealth care practices.
2. “Today, when the world is undergoing a serious crisis of ecological imbalance and environmental degradation, it is all the more important for us to understand such traditions.”In

light of our traditional practices for environmental conservation, compare the understanding of environment today and how it was understood in the past.

Section C: Thinking Skills

Ques 4: Attempt five out of six Short Answer Questions (3*5= 15 marks)

1. What is Āryabhaṭa's contribution to astronomy?
2. Mention any two categories of chemical substances as mentioned in rasaśāstra and give two examples each.
3. What solution has Siddhārtha Gautama advised to overcome the problem of suffering?
4. Which were the earliest texts of Geometry? Give any two features of these texts.
5. What aspects of Plant Science does Vṛkṣāyurveda deal with?
6. According to Rājaśekhara, what are the three important features of Indian literature?

Ques 5: Ten objective type questions based on Multiple Choice Answers (1*10= 10 Marks)

1. Which one of the following periods is considered the golden age of Indian Mathematics?
 - i. The Mauryan period
 - ii. The Gupta period
 - iii. The Mughal period
 - iv. The British period
2. Āryabhaṭa stated that the diameter of earth is _____.
 - i. 1050 *yojanas*
 - ii. 1040 *yojanas*
 - iii. 1020 *yojanas*
 - iv. 1030 *yojanas*
3. Which of the following text states, 'Air is the guru, water is the father, and earth is the great Mother of all.'
 - i. Bhagwadgita
 - ii. Guru Granth Saheb
 - iii. Ramayana
 - iv. Mahabharata
4. Which of the following sect advocated the banning of tree- felling
 - i. Baiga tribe
 - ii. Khejri
 - iii. Bishnois
 - iv. Khejrli
5. The ultimate aim of Indian philosophy is
 - i. mokṣa or liberation
 - ii. enhance knowledge
 - iii. gain wisdom
 - iv. follow the path of righteousness
6. Which of the following text states, 'I have said to you all that I had to say. You are free to take your own decision.'

- i. Bhagwadgita
 - ii. Guru Granth Saheb
 - iii. Ramayana
 - iv. Bible
7. The textbooks of Ayurveda like *Caraka Samhitā*, *Suśruta Samhitā* and *Kāśyapa Samhitā* deal with the study of
- i. General Medicine, Surgery, Paediatrics
 - ii. Paediatrics, Surgery, General Medicine
 - iii. Surgery, General Medicine, Paediatrics
 - iv. Surgery, General Medicine, Integrative medicine
8. Who introduced the method of sterilizing surgical instruments to prevent sepsis after surgical procedures?
- i. *Suśruta*
 - ii. *Caraka*
 - iii. *Āryabhaṭa*
 - iv. Hippocrates
9. The 'seven metals of antiquity' are: gold, copper, silver, lead, tin, iron and _____
- i. Mercury
 - ii. Bronze
 - iii. Nickel
 - iv. Steel
10. Teejan bai is a _____ performer
- i. *Pandavānī*
 - ii. *Nāchā*
 - iii. *Tamaśā*
 - iv. *Rāmalīlā*