

MANIPURI CODE - 060
MARKING SCHEME
CLASS: XII (2025- 26)

Time: 2 hours

Max Marks: 30

General Instructions

Read the following instructions carefully.

1. There are 16 questions in this question paper with internal choice.
2. SECTION A consists of 8 multiple-choice questions carrying 1 mark each.
3. SECTION B consists of 5 short answer questions carrying 2 marks each.
4. SECTION C consists of 3 long answer questions carrying 6 marks each.

S. No	Section-A	Marks
1.	d)	1
2.	c)	1
3.	d)	1
4.	d)	1
5.	a)	1
6.	c)	1
7.	a)	1
8.	a)	1
	Section-B	
9.	Holi, the festival of colours, is known as Yaoshang in Manipur and is accompanied by devotional songs and dances. Dhol Cholom, a drum dance is one of the dances performed during Holi festival in Manipur. The term "Dhol" refers to the Manipuri drum and "Cholom" means dance performance. Dressed in colourful costumes, the drummers play a spectrum of rhythms and perform acrobatic feats simultaneously. The dance beautifully combines vigour and grace. During the celebration of spring, it reflects the traditional rhythms and music of Manipuri Vaishnava culture. (OR) Pung Cholom, dancing and drumming, is the soul of the Manipuri Sankirtana tradition. The term "Pung" refers to the Manipuri drum and "Cholom" means dance performance. Pung Cholom is a unique blend of rhythm, movement, accompanying the Nata Sankirtana. The performers play the Pung while simultaneously executing intricate and acrobatic dance movements. Pung Cholom is deeply rooted in the Vaishnavite tradition of Manipur and is often performed in religious ceremonies.	2
10.	Rajarshri Bhagyachandra, introduced a new style of Kirtan singing known as Nata Sankirtana. He installed the idol of Lord Govindaji in 1779 CE and a five-day-long Raas-leela preceded by a Nata Sankirtana performance was offered to the Lord during the inauguration ceremony (Abhishek) at Langthabal. It is a collective prayer with numerous rituals, movements, and patterns, based on the	2

	Vaishnavite faith and coloured with the indigenous Manipuri tradition. Later, Nata Sankirtana became the most important aspect of the religious worship and right de passage of Vaishnavite people of Manipur. (OR) Though Abhinaya is not defined and taught precisely in Manipuri dance as in other dance forms of India such as in Abhinaya Darpanam, the chapters (Adhyayan) into four types namely, Angika, Vachika, Aharya and Sattvika. However, all four Abhinayas are very much part of Manipuri dance. Sattvika Abhinaya: Its one of the Abhinayas in which internal emotions are being expressed by the performer through bodily reactions of foot movements, change in eye movement and hand gestures of joy, anger, and fear etc. These are the expressions that reflect the inner emotional state based on the character.	
11.	Laiharaoba is an ancient traditional festival of Manipur celebrated by the Meitei community, by honouring the indigenous deities, spirits, natural elements such as land, water, forest, hills, and forefathers. It is referred to as a celebration of “merry making” or “to appease” of the gods. It is performed for the prosperity of the community or clan and one of the living traditions since time immemorial. Laiharaoba festival exhibits with the enactment by Maibis the Meitei cosmogony and the basic activities including cultivation, making of a house, making of boat, weaving etc. It expresses gratitude to the deities and promotes cultural traditions with peace and happiness in the community. (OR) Maibi Jagoi is a dance performed by Maibis (priestesses) during the Laiharaoba festival in Manipur. It is only performed by Maibis, not by any performer, as this dance is very devotional, spiritual, and it can only be performed by the priestesses. The enact the ritualistic items including the Meitei cosmogony and other activities such as cultivation, weaving, making of boats, making of house etc. Maibi dances play an important place in Laiharaoba festival.	2

12.	Maha Ras was the first Ras Leela introduced in Manipur by King Rajarshri Bhagyachandra in 1779 C E. It is performed on the full-moon night of Kartik (October/November). The story of Maha Ras is based on Rasapanchadhyaya of Shreemad Bhagavat Purana. To fulfill the promise of Lord Krishna on the full moon night of Kartika performing the Rasleela with the Gopis, reaches the appointed place and dances with each of Gopis at a same time. The stories are narrated by the Sutradhari and giving commentaries in slokas and songs such as Krishna Abhisar, followed by Radha Abhisar, Bhangi Pareng concluding with returning home (Griha Gaman). (OR) Ariba Pala is a kind of Sankirtana tradition in Manipur and performs as religious services at the Govindaji temple at present, has less popularity outside the temple. Ariba Pala was known as Bangdesh Pala before the introduction of Nata Sankirtana in 1779 CE and it was a devotional service to the Ramji Prabhu only and as associated with Ramandi cult. There are two groups of Ariba Pala – Leibakchaba Pala and Sevak Pala. The two groups serve the Astakaal Seva (eight-time service a day with devotional singing of Krishna Leela) of Shri Shri Govindaji on a rotation system of ten days each throughout the year.	2
13.	Kabui Naga dance is a dance form performed by the Kabui tribes of Manipur. This dance form is associated with various festivals including the cultivation, harvest, and cultural traditions. Gaan Ngai, is one of the biggest festivals of the Kabuis celebrated in the month of January by Manipur valley Kabuis and usually in December by hill Kabuis. The dances are performed in varied ways, some only by unmarried women, some only by married women but most of them are performed by a mixture of both boys and girls. (OR) The Mao Naga Dance is a popular dance of the Mao Naga community of Manipur, who reside in the northern mountains of Manipur. Young girls and boys perform the dance during the annual harvesting and seed-sowing festivals (Chikhuni). It involves intricate footwork along with graceful body movements. Mao Maram Dance (Asharali Odo), a colourful dance known for its vocal rhythms and mellifluous movements, is one of the popular dances of this community. They used rhythmic beats and circular movements while dancing and singing.	2
	SECTION - C (Attempt any two questions from the given options)	
14.	Ras Leela is a Vaishnavite dance theatre form based on the legends of Radha Krishna with emphasis on prem bhakti (love and devotion). The Vaishnavites of Manipur consider as good karma (deed) for performance and even being part of it as a rasika (spectator) of Ras Leela. The Nipa Pala (male group) Nata Sankirtana preludes the Ras Leela as purvaranga. The presentation of a Ras Leela is followed by	6

	the song presentation of Sutradhari after the Nata Sankirtana Pala. According to Manipuri traditions, scholars have divided the Manipuri Ras into five kinds such as (i) Maha Ras (ii) Kunja Ras (iii) Basanta Ras (iv) Nitya Ras, and (v) Diba Ras. Maha Ras was the first Ras Leela introduced in Manipur by King Rajarshri Bhagyachandra in 1779 C E. It is performed on the full-moon night of Kartik (October/November). The story of Maha Ras is based on Rasapanchadhyaya of Shreemad Bhagavat Purana. To fulfill the promise of Lord Krishna on the full moon night of Kartika performing the Rasleela with the Gopis, reaches the appointed place and dances with each of Gopis at a same time. The stories are narrated by the Sutradhari and giving commentaries in slokas and songs such as Krishna Abhisar, followed by Radha Abhisar, Bhangi Pareng concluding with returning home (Griha Gaman). Vasant Ras was also introduced by King Rajarshri Bhagyachandra based on the philosophy of Bhahmavaivarta Purana, Gita Govinda, Padakalpataru, and Sangeet Madhav etc. It is one of the most beautiful Ras Leelas, is celebrated on Chaitra Purnima, the full moon night in the month of Chaitra. (April - May). The dance depicts the eternal love of Radha and Krishna. The richness of the costumes worn by the performers adds grandeur to this dance. It ends with an 'Aarti', a ceremonial worship of the Holy Union. The significant part of the Ras Leela is Aabir Khel (colour).	
15.	Manipuri Ras Leela features unique costumes. The women characters are dressed, in Potloi or Kumin costumes conceived in a dream by King Rajarshi Bhagyachandra. Kumin is an elaborately decorated barrel shaped long skirt. The decorations on the barrel include gold and silver embroidery, small pieces of mirrors. The dancers do not wear bells on ankles but do wear anklets and foot ornaments. Manipuri dance female artists wear kolu necklaces on the neck and adorn face, back, waist, hands and legs with round jewelry ornaments and flower garlands. Koktombi (cap covering the head) and Meikhumbi (a transparent thin veil) are worn over the head to symbolically mark the Vaishnav philosophy in Maha Ras, Vasant Ras, and Kunja Ras. Jhapa, Koknam and Samjithet (head decor jewelry) are worn in Nitya Ras and Diba Ras. Radha wears red colour and Gopies green colour valvet blouses. The face is decorated with the sacred Gaudiya Vaishnava Chandan (Tilak). A male performer as Krishna wears Kajenglei (golden headdress around the head), Mukut, Chura (made of peacock feathers, wired on top of the head) and Cherei. Manipuri male artists wear kolu necklaces on the neck and adorn face, back, waist, hands and legs with round jewelry ornaments and flower garlands. Sana phige dhoti (bright yellow-orange) is wrapped and tied at waist and allowing complete freedom of movement for the legs. The face is decorated with the sacred Gaudiya Vaishnava Chandan (Tilak).	6

16.	Abhinaya, a fundamental aspect of Indian aesthetics, embodies the art of expressive communication guiding the audience towards experiencing the profound sentiments, known as rasa. Though Abhinaya is not defined and taught precisely in Manipuri dance as in other dance forms of India such as in Abhinaya Darpanam, the chapters (Adhyayan) into four types namely, Angika, Vachika, Aharya and Sattvika. However, all four Abhinayas are very much part of Manipuri dance. Angika Abhinaya: It encompasses the art of expressing emotions through bodily movements. The essence of Angika Abhinaya lies in the portrayal of emotions through bodily movements which involves the intricate coordination of various angas, including the head, hands, waist, and face. Hand gestures; hold great significance in conveying emotions and thoughts. The Manipuri Ras Leela has hand gestures to portray the abhinaya, which is an important aspect. Vachika Abhinaya: It is expressed through speech or dialogue. It plays a prominent role in Manipuri dance-drama such as Ras Leela and other Krishna Leelas where dialogue is used as a medium of expression. Aharya Abhinaya: It encompasses the use of costumes and physical adornments to enhance the representation of a play. These elements play a crucial role in creating a visual appeal and establishing a connection between the audience and the performers. The stage decorations, including lighting and scene-related accessories, contribute to the overall ambiance, enriching the emotional experience shared by the audience and artists. In Manipuri Ras Leela both costumes and makeup distinguish characters based on factors such as gender adding an element of realism. Sattvika Abhinaya: It is one of the Abhinayas in which internal emotions are being expressed by the performer through bodily reactions of foot movements, change in eye movement and hand gestures of joy, anger, and fear etc. These are the expressions that reflect the inner emotional state based on the character.	6
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