

MANIPURI CODE - 060
MARKING SCHEME
CLASS: XII (2026-27)

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 (Attempt all Questions).
- 3. SECTION B consists of 5 short answer questions carrying 2 marks each (Attempt all Questions).
- 4. SECTION C consists of 3 long answer questions carrying 6 marks each (Attempt any two).

S.No.	Section-A	Marks
1.	(b) Harikrishna Behera	1
2.	(b) Sangai	1
3.	(d) Nitya Ras	1
4.	(c) Lakshmipriya	1
5.	(d) Rajarshi Bhagyachandra	1
6.	(a) Langden	1
7.	(d) Cheiraoba	1
8.	(a) Ras Leela	1
	Section-B	
9.	A: Pung Cholom 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. OR B: Kartal Cholom Kartal Cholom is a dance from Manipuri Sankirtana traditions using small metal cymbals called kartal. "Cholom" means dance performance. Kartal Cholom is mostly performed by male singers called Nupa Palas in Nata Sankirtana. They create rhythm and movement by playing the kartal while singing and dancing. Today, women singers (Nupi Palas) also perform this beautiful dance.	2
10.	A: Significance of Laiharaoba Lai Haraoba is an ancient traditional festival of Manipur celebrated by the Meitei community to honour indigenous deities, spirits, natural elements such as land, water, forests, and hills, as well as their ancestors. The term 'Lai Haraoba' literally means 'merry-making' or 'pleasing the gods.' The festival is performed for the prosperity and well-being of the community or clan and is a living tradition that has continued since time immemorial.	2

	OR B: Types of Abhinaya Although Abhinaya is not as formally defined and systematically taught in Manipuri dance as in other Indian classical dance forms - such as in the Abhinaya Darpana, where it is classified into four types (Angika, Vachika, Aharya, and Sattvika) - all four aspects of Abhinaya are nevertheless inherently present in Manipuri dance. Sattvika Abhinaya is one of the Abhinayas in which internal emotions are expressed by the performer through bodily reactions of foot movements, change in eye movement, and hand gestures of joy, anger, and fear etc.	
11.	A: Thougaj Jagoi Thougaj Jagoi is a traditional folk dance of Manipur. 'Thougaj' in Manipuri language means "to serve" and "Jagoi" means "Dance". It means "dance of dedication". It is performed during the Laiharaoba festival to seek blessings for peace and prosperity before the ancestral deities. This dance form is performed by males and females irrespective of their age group. It is not essentially part of the ritual however, perform during the festivals prior to the Lai Haraoba rituals. OR B: Amaibi Jagoi Amaibi Jagoi is a ritual dance performed by Amaibis (priestesses) during the Lai Haraoba festival in Manipur. As a deeply devotional and spiritual practice, it is performed exclusively by the Amaibis and not by other performers. Through this dance, they enact various ritualistic sequences, including aspects of Meitei cosmogony as well as activities such as cultivation, weaving, boat-making, and house-building. Amaibi Jagoi holds a central and significant place in the Lai Haraoba festival.	2
12.	A: Brief History of Nitya Ras Nitya Ras is a form of Jagoi Ras Leela of Manipur that is not performed at the Shri Shri Govindaji Temple and has no fixed day of performance. The first Nitya Ras was dedicated in the late 19th century during the reign of Maharaj Chandrakirti in connection with Nata Sankirtana music. Its actual performance was later organised and developed during the reign of Maharaj Churachand through the efforts of various artists. OR B: Brief History of Maha Ras Maha Ras was the first Ras Leela introduced in Manipur by King Rajarshi Bhagyachandra in 1779 CE. It is performed on the full-moon night of Kartik (October - November). The narrative of Maha Ras is based on the Rasapanchadhyaya of the Shreemad Bhagavata Purana. According to the legend, on this auspicious night, Lord Krishna fulfills his promise to the Gopis by appearing at the appointed place and dancing simultaneously with each of them. The performance is guided by the Sutradhari, who narrates the story through slokas and songs such as Krishna Abhisar, followed by Radha Abhisar and Bhangji Pareng, and concludes with the return home (Griha Gaman).	2
13.	A: Kabui Naga Dance Kabui Naga dance is a traditional dance form performed by the Kabui tribe of Manipur. It is closely associated with various festivals related to cultivation, harvest, and cultural traditions. One of the most important festivals of the Kabuis is Gaan Ngai, celebrated in January by the valley Kabuis and usually in December by the hill Kabuis. The dances are performed in different forms - some exclusively by unmarried women, some by married women, while many are performed jointly by both boys	2

	and girls. OR B: Mao Naga Dance The Mao Naga Dance is a popular dance form of the Mao Naga community of Manipur, who reside in the northern hill regions of the state. It is performed by young boys and girls during annual harvesting and seed-sowing festivals such as Chikhuni. The dance is characterised by intricate footwork and graceful body movements. One of the well-known dances of this community is the Mao Maram Dance (Asharali Odo), noted for its vocal rhythms and melodious movements. The performances often incorporate rhythmic beats, circular formations, and coordinated singing.	
	Section-C Attempt any two questions from the given options	
14.	Ras Leela is a Vaishnavite dance-theatre tradition of Manipur based on the divine love of Radha and Krishna, emphasising prem bhakti (devotion through love). According to Manipuri tradition, it is classified into five main types: Maha Ras, Kunja Ras, Vasanta Ras, Nitya Ras, and Diba Ras. Maha Ras, introduced by King Rajarshi Bhagyachandra in 1779 CE, is performed on the full-moon night of Kartik (October - November). Based on the Rasapanchadhyaya of the Bhagavata Purana, it depicts Krishna fulfilling his promise to the Gopis by dancing with each of them simultaneously. The performance is narrated by the Sutradhari through slokas and songs such as Krishna Abhisar, Radha Abhisar, and Bhangi Pareng, concluding with Griha Gaman. Kunja Ras, also established by Bhagyachandra, focuses on Krishna's meeting with Radha and the Gopis in a sacred grove (Kunja). Performed on the full moon of Mera (October - November), it symbolises the union of the individual soul with the Supreme Being. Traditionally staged in temple mandaps, it is considered an act of worship rather than entertainment. Vasanta Ras is celebrated on Chaitra Purnima (April - May) and portrays the eternal love of Radha and Krishna. Inspired by texts such as the Brahmavaivarta Purana and Gita Govinda, it is known for its rich costumes and concludes with Aarti and the ritual of Aabir Khel (playing with colours). Nitya Ras has no fixed day of performance and is not performed at the Shri Shri Govindaji Temple. It originated in the late 19th century during Maharaj Chandrakirti's reign and was later developed under Maharaj Churachand with contributions from several artists. Diba Ras, developed in the 1940s during Maharaj Churachand's reign, is a daytime performance. First staged at the Hidangmayum temple in Sagolband, it incorporates narrative sequences and devotional themes, including the figure of Anangamanjuri, regarded as Radha's spiritual counterpart. Together, these forms of Ras Leela represent the rich devotional, aesthetic, and spiritual heritage of Manipuri dance.	6
15.	Manipuri Ras Leela is distinguished by a highly codified and visually striking system of costume that embodies both aesthetic refinement and Vaishnav devotional symbolism. Female characters are adorned in the iconic Potloi or Kumin costume, traditionally believed to have been conceived in a dream by King Rajarshi Bhagyachandra. The Kumin is a rigid, barrel-shaped skirt, richly embellished with intricate gold and silver embroidery, appliqué work, and small mirrors that lend it a luminous, jewel-like quality. Unlike many other classical dance forms, Manipuri dancers do not wear ankle bells; instead, they use delicate anklets and foot ornaments, reinforcing the tradition's emphasis on subtlety and inward grace rather	6

	than percussive display. Female performers wear kolu necklaces and are adorned with circular ornaments across the face, back, waist, hands, and legs, often complemented by fresh flower garlands. Marei necklaces, pambomphabi armlets, khuji bangles, sana earrings, and hair ornaments draw from traditional Manipuri forms yet are carefully codified: layered necklaces frame the face and chest, bangles and armlets accentuate soft hand gestures, and floral hairpieces evoke the eternal springtime of Vrindavan. The head is covered with the Koktombi (a decorative cap) and Meikhumbi (a fine, transparent veil), which together symbolise the spiritual modesty and devotional ethos of Vaishnavism, especially in Maha Ras, Vasant Ras, and Kunja Ras. In Nitya Ras and Diba Ras, alternative head ornaments such as Jhapa, Koknam, and Samjithet are worn. Costume colours are also symbolic: Radha is dressed in red, while the gopis wear green velvet blouses. The face is marked with the sacred Gaudiya Vaishnava chandan (tilak), reinforcing the theological grounding of the performance. Male performers portraying Krishna wear the Kajenglei (a golden headdress encircling the head), along with the Mukut, Chura (a peacock-feather crest wired atop the head), and Cherei. Like their female counterparts, they wear kolu necklaces and are adorned with ornaments and garlands. The lower garment, the Sana Phige dhoti in bright yellow-orange, is wrapped at the waist in a manner that allows complete freedom of movement. The face is similarly marked with Vaishnava tilak, completing a costume system that seamlessly integrates devotion, symbolism, and performance aesthetics.	
16.	Abhinaya, a foundational principle of Indian aesthetics, refers to the art of expressive communication that guides the audience toward the experience of rasa, or aesthetic emotion. While Manipuri dance does not codify Abhinaya as systematically as classical texts such as the Abhinaya Darpanam - which classifies it into four types: Angika, Vachika, Aharya, and Sattvika - all four dimensions are nevertheless deeply integrated into the practice of Manipuri Ras Leela. Angika Abhinaya involves expression through the body. In Manipuri dance, it is characterised by soft, controlled, and fluid movements of the head, hands, torso, and face. The style avoids exaggeration, instead emphasising grace, subtlety, and devotional inwardness. Hand gestures, though restrained compared to other classical forms, remain essential in conveying narrative meaning and emotional nuance within Ras Leela. Vachika Abhinaya pertains to expression through speech, music, and sound. In Manipuri dance-drama traditions such as Ras Leela and other Krishna Leelas, this is realised through devotional songs, recitation, and occasional dialogue. These vocal elements help articulate the storyline and enhance the emotional depth of the performance, creating a closer connection between the performers and the audience. Aharya Abhinaya encompasses costume, makeup, and all external visual elements that support characterisation. In Manipuri Ras Leela, elaborate costumes, distinctive adornments, and carefully curated stage settings - including lighting and props - play a crucial role in shaping the visual and emotional atmosphere. These elements not only heighten aesthetic appeal but also clearly distinguish characters and reinforce the spiritual and narrative context. Sattvika Abhinaya represents the expression of inner emotional states through subtle physical responses. In Manipuri dance, it is conveyed through delicate eye movements, gentle gestures, and nuanced bodily reactions that reflect emotions such as devotion, longing, joy, or sorrow. The emphasis lies on internalisation rather than overt dramatization, allowing the performer's inner experience to resonate authentically with	6

	the audience. Together, these four modes of Abhinaya function in harmony within Manipuri Ras Leela, creating a refined, immersive, and spiritually resonant aesthetic experience.	
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