DANCE (MANIPURI) CODE-060

MARKING SCHEME

CLASS XII (2019-20)

One Theory Paper – 2 hrs **Total Marks – 30**

1.	Lai Haraoba is a well structured religious festival of Manipur whose antiquity cannot be firmly confirmed. It has very rich dance and music content woven into inviolable rituals and ceremonies involving the whole population. It also has a dramatic content. The Maibis, Pena players, drum payers. OR There are 66 Naga tribes in Manipur residing mostly in the surrounding hills. These tribes are known for their colourful dances performed in their village festivals. Kabui, Mao, Maram are some the the tribes whose dances have become popular and are taught in many dance institutions of Manipur.	**5**
2.	Guru Amubi Singh, Guru Atomba Singh Guru Amudon Sharma are greatest names of Manipuri dance (Jagoi Gurus). Priyagopal Sana, Singhajit Singh, Tarunkumar Singh are great names as performer and propagators. Thambal Devi, Tondon Devi and Babu Singh are remembered as popular performers and teachers. OR Famous Gurus of Sankirtana Cholom are Abhiramsaba Sharma, Ojha Chungkham Thmbalangou Singh, Ojha Thangjam Chaoba Singh, Ojha Maibam Ibohal Singh.	**5**
3.	Abhinaya Darpana Was written by Nandikeshwara. Positively the most referred ancient book of Indian dance with special emphasis on Abhinaya. Both single. Hand and double hand gestures have been shown elaborately along with significance and application. OR Nritta is pure dance without any narrative content. Natya has narrative	**5**

	content, nritya has all the three elements of Rasa, Bhava and Vyanjana.	
4.	Angika Abhinaya conveys the narrative with bodily movements including symbolic gestures and natural movements. Vachika Abhinaya uses sung or spoken words to express the narrative, Aharyabhinaya is expression through costume and make up. Satwika Abhinaya attempts intensified emotional expressions using stunned, sweating, hair raising, disturbed breathing, trembling of the body, visibly changing facial complexion, and fainting. OR Pareng is a unique feature and concept of Manipuri dance where all the dance movement vocabulary of the dance form are codified in the form of garlands of movements with specific names and characters. Used in different Leelas of Krishna, these have remained sacrosanct through centuries. The three Lasya Bhangi Parengs viz Bhangi Pareng Achouba, Khurumba pareng, and Vrindavan Pareng are used in Ras Leelas. The two male Bhangi Prengs viz Goshtha Bhangai Pareng and Goshtha Vrindavan Pareng are in used in Krishna's Balya Leelas.	**5**
5.	Since the whole concept of Manipuri dance is based on Bhakti Rasa, Rasaleela as narrated Shreemad Bhagvat and other Bhakti literature this is not just a dance performance but a great form of worship. There are five kinds of Ras Leelas in Manipur most of them performed according to the Hindu Panchanga to coincide with the related narratives in the Puranas. There are also those which can be performed in any season again according to the narrative in the Puranas. One has to really see a Ras Leela performed in the traditional Mandapas to experience the palpable presence of Bhakti. OR Two kinds of choloms are performed in the Manipuri Sankirtana. The drummers perform drum dance (Pung Cholom) while performing in the Sankirtana enhancing the mood of the sequence at a given moment.	**5**

	The male Sankirtana singers perform another kind of dance called Kartal Cholom. In this they dance while singing and playing cymbals with their hands.	
6.	Krishna wears a yellow (muga silk) Dhoti. A child Krishna as is usual in the traditional Mandapa is bare bodied and wears an ornate cross belt, a front belt, an. elaborate peacock feathered crown called Chura on the head. as well as various gold ornaments on the arms hands and around the body and neck. Appropriate decorations both at the hands and the feet. In Manipuri Krishna does wear ankle bells but a soundless decorative set of Nupur. OR Since Sankirtan is religious performance of Bhakti the performers wear white Dhoti, white waist cloth, white turban. Elaborate Vaishnav tilak on the forehead and various parts of the body. They wear tulsimala aro0und the neck and sacred thread across their shoulder.	**5**