

MANIPURI DANCE (060)
CLASS XII (2020-21)
Marking Scheme

Total Marks: 30

PART A- Objective Multiple Choice Questions

Segment I (Attempt any 8 questions from this segment)

Q.1: The feminine form or mode of dance is known as.....

a)

Q.2: Which of these is not a hand movement?

c)

Q.3: Gita Govinda has poems describing relationship between gopis and the divine cowherd

c)

Q.4: Please mark the below given statements true or false-

a) True

b) False

Q.5: Which one of the following is not a Jagoi Guru?

a)

Q.6: Which of the following is not used in a traditional Manipuri Dance performance?

c)

Q.7: Which of the following is not a form of Manipuri Ras Lila?

b)

Q.8: Which of the following two statements is true?

a)

Q.9: Which one of the following is not a classical dance form?

d)

Q.10: Which of the following is a true statement?

b)

Segment II (Attempt any 2 questions from this segment)

Q.11: Match the following pairs correctly:

- | | |
|-------------------------|-------------|
| a) Potloi | Inaphi |
| b) Natyashastra | Bharat Muni |
| c) Classical dance form | Kathakali |
| d) Kartal | Cholom |

Q.12: Put the following items in the order in which they are worn by the dancer beginning from head to toe:

b), a), c), d)

Q.13: Match the following pairs correctly:

- | | |
|-----------------|----------|
| a) Jagoi | Manipuri |
| b) Satvika | Abhinaya |
| c) Sthayi Bhava | Rasa |
| d) Rajmel | Tala |

Segment III

Q.14: Manipuri Sankirtan is an inherent part of the Manipuri dance and music repertoires. Read the following sentences related to it carefully and fill in the blanks with the most appropriate words:

- a) **Krishna**
- b) **dancing**
- c) **Nata**

PART B- Descriptive Type Questions

Segment I (Answer any 2 questions. Each of your answers should be approx. 40 words)

Q.15: Write a short note on any one of the following:

The answer should touch upon some of the following points:

a) Nritya: According to the Abhinaya Darpanam, the Sangitaratnakara and other medieval treatises, dance is divided into three distinct categories of natya, nritya and nritya.

Nritya corresponds to pure dance steps performed rhythmically. Here the movements of the body do not convey any mood or meaning and its purpose is just creating beauty by making various patterns, lines in space and time.

According to Abhinaya Darpanam, that dance which does not relate to any Psychological State (bhaava) is called nritya.

b) Nritya: According to the Abhinaya Darpanam, the Sangitaratnakara and other medieval treatises, dance is divided into three distinct categories of natya, nritya and nritya.

Nritya corresponds to the mime performed to the song. That is in other words, it is the Interpretative dance. The vaachika abhinaya of natya where the actors themselves use speech is replaced by the music and song which accompanies dance.

According to Abhinaya Darpanam that dance which relates to Sentiment (rasa) and Psychological States (bhaava) is called nritya.

Q.16: What are the different kinds of Cholom?

The answer should touch upon some of the following points:

There are two prominent manners or choloms in Manipuri dance, one is called **Pung cholom** while the other one is known as **Kartal cholom**.

The **Pung cholom** means 'roar of the drums' and is a prominent Manipuri dance style.

It is the soul of Manipuri Sankirtana music and classical Manipuri dance.

Pung cholom may be performed by men or women and is usually a prelude to the Rasa Lila.

In this style, the dancers play the pung, a form of hand beaten drum while they dance at the same time. Dancers need to be graceful and acrobatic at the same time. They use these acrobatic effects without breaking the rhythm or flow of music.

Pung cholom borrows elements from the Manipuri martial arts Thang Ta and Sarit Sarak and also from the traditional Maibi Jagoi dance.

Another dance called **Kartal cholom**, is similar to Pung cholom, but the dancers carry and dance to the rhythm created with cymbals. This is a group dance, where dancers form a circle, move in the same direction while making music and dancing to the rhythm.

Women dance in groups, called Mandilla cholom, and these usually go with devotional songs and playing colorful tassels-string tied cymbals where one side represents Krishna and the other Radha

Q.17: What is Potloi and what are its main elements for Radha?

The answer should touch upon some of the following points:

The costumes in Manipuri dance is very colorful, attractive and very richly bedecked.

The female dancers wear a dress called potloi.

The lehenga is called Kumin. It is decorated with mirrors and zari work intricately woven into beautiful designs.

It is layered with a transparent silk or Pasuan.

The choli is also embellished with zari, silk or gota embroidery.

While Gopis usually wear a red dress, Radha stands out in her green attire.

Main elements of Manipuri costume are:

koktombi: Cap covering the head.

Meikhumbi: A transparent and thin veil thrown over the head.

kumin: An Embroidered brightly colored silk skirt.

Pasuan: A short flair of silver gauze over the kumin.

Thabret: A griddle round the waist.

Leitrenng: Golden ring round the head.

Ghungur: Ornament for the foot.

Segment II (Answer any 2 questions. Each of your answers should be approx. 50 words)

Q.18: Write a short note on any one of the following:

The answer should touch upon some of the following points:

a) Angika abhinaya: Abhinaya means the art of expression in Indian aesthetics and dances. It means "leading an audience towards" the experience (bhava) of a sentiment (rasa) according to the Natya Shastra, which is used as an integral part of all Indian classical dance styles.

Abhinaya can be divided into four types – Angika, Vachika, Aharya and Sattvika abhinayas.

Angika Abhinaya denotes the movements of angas like head, hands, waist and face. Pratyangas like shoulder, shoulder arm's, thighs, knees and elbows and upangas like eyes, eyelid, cheeks, nose, lips and teeth. Additional hastas (hand gestures) have always played a significant role in conveyance of the emotion and through of a soul.

b) Aharya abhinaya: Another means of representation of the play is indeed the costumes and physical decorations of the actors and the theatre.

In dramas, and dance dramas, costume and making are distinguished by the sex, race, sect or class or the social position of the characters, giving the production of the presentation some semblance of reality.

The decorations of the stage theatre including lights and accessories are related to the scene of the depiction in which enhances the rasa between the audience and artists also comes under this category. In kathakali there are totally different dress and makeup for 4 different characters; the good characters have green makeup while the demons have kati vesham in which the nose is painted red. But in solo dance performances aharya abhinaya is a convention to it.

Q.19: Manipuri dance is also known as Jagoi. Why?

The answer should touch upon some of the following points:

Jagoi is interpreted as the circle making by touching the tips of thumb and the index finger.

Making of chain with the starting and ending portion in a circular form is called Chago.

The formation of such circular chain is also called Chago Saba.

The formation of the members of Sankirtana in a circle is also called Chago Saba.

It changed to Chakoi and then to the word Jagoi in time.

According to some other other interpretations, Jagoi is Chak Koi where Chak means time cycle and Koi means circle.

It symbolises the continuation of the time cycle without ending.

It depicts dancing in a never ending circle in chain one after the other. Hence, it also loosely represents the Manipuri dance, which in all its formats is performed by a group in a circle.

Q.20: Write a short note on any one of the following:

The answer should touch upon some of the following points:

a) Chali: Chali or Chari is the basic dance movement in Manipuri Ras dances.

The dancer begins with the movements known as the chali.

It is a movement which suggests basic ways of walking and covering space.

The dancer moves first to the front and back with hands held horizontally at the chest level and then moves these hands vertically in an up-and-down direction.

The basic movements of the chali are connected together to form the various types of parengs.

b) Bhangi: Bhangi refers to the form Sri Krishna assumes while dancing.

The Bhangi Pareng is an important part of the Manipuri Rasa Dance.

It seems that gopis make a human chain around Radha and Krishna.

The left hand is placed on other gopi's shoulder. The dancer uses the right hand for soft, graceful gestures.

Segment II (Answer any one question in approx. 100-120 words)

Q.21: The poetry used in Manipuri dance is mainly taken from the classical poetry by Jaideva, Vidyapati and similar other poets. Please write a note on poetry of Jaideva.

The answer should touch upon some of the following points:

Jayadeva or Jaidev, was a Sanskrit poet during the 12th century.

He is most known for his epic poem Gita Govinda which concentrates on Krishna's love with Radha in a rite of spring. This poem, which presents the view that Radha is greater than Krishna, is considered an important text in the Bhakti movement of Hinduism.

The specialty of the poem is the poetry format known as ashtapadi.

There are twelve chapters. Each chapter is again divided into twenty four divisions and each division has couplets grouped into eight.

It also describes the eight moods of the heroine called the Astanayika.

This poem has a prologue where Lord Krishna is hailed through the ten incarnations. This is called the Dasavatara.

Q.22: What is the traditional costume and make up for Manipuri male dancers and what is the relevance of Vaishnava Tilak in it?

The answer should touch upon some of the following points:

The male dancers usually wear a dhoti. Krishna wears a yellow silk dhoti. And they wear very minimalistic simple makeup.

Since Sankeertan is a religious performance, the dancers wear a white dhoti, white waist cloth, a white turban.

They wear simple make up with an elaborate Vaishnav tilak on the forehead, and also on various parts of their bodies like upper arms.

Tilak has the religious significance in the Manipuri dance and sankeertan as both are a form of worship. They also wear a tulsimala around their necks and the sacred thread across their shoulders.