

Marking Scheme
Strictly Confidential
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Senior Secondary School Examination, 2026 (XIIth)
SUBJECT NAME : Manipuri Dance (Q.P. CODE/ SUB CODE 060)

General Instructions: -

1	The CBSE has decided to introduce On Screen Marking (OSM) for the evaluation of Class XII answer Book with the 2026 Examination.
2	You are aware that evaluation is the most important process in the actual and correct assessment of the candidates. A small mistake in evaluation may lead to serious problems which may affect the future of the candidates, education system and teaching profession. To avoid mistakes, it is requested that before starting evaluation, you must read and understand the spot evaluation guidelines carefully.
3	“Evaluation policy is a confidential policy as it is related to the confidentiality of the examinations conducted, evaluation done and several other aspects. Its leakage to public in any manner could lead to derailment of the examination system and affect the life and future of millions of candidates. Sharing this policy/document to anyone, publishing in any magazine and printing in Newspaper/Website, etc. may invite action under various rules of the Board and IPC.”
4	Evaluation is to be done as per instructions provided in the Marking Scheme. It should not be done according to one’s own interpretation or any other consideration. Marking Scheme should be strictly adhered to and religiously followed. However, while evaluating, answers which are based on latest information or knowledge and/or are innovative, they may be assessed for their correctness otherwise and due marks be awarded to them. In Class-XII, while evaluating two competency-based questions, please try to understand given answer and even if reply is not from marking scheme but correct competency is enumerated by the candidate, due marks should be awarded.
5	The Marking scheme carries only suggested value points for the answers. These are in the nature of Guidelines only and do not constitute the complete answer. The students can have their own expression and if the expression is correct, the due marks should be awarded accordingly.
6	The Head-Examiner must go through the first five answer books evaluated by each evaluator on the first day, to ensure that evaluation has been carried out as per the instructions given in the Marking Scheme. If there is any variation, the same should be zero after deliberation and discussion. The remaining answer books meant for evaluation shall be given only after ensuring that there is no significant variation in the marking of individual evaluators.
7	Evaluators will mark (✓) wherever answer is correct. For wrong answer CROSS ‘X’ be marked. Evaluators will not put right (✓) while evaluating which gives an impression that answer is correct and no marks are awarded. This is most common mistake which evaluators are committing.
8	If a question has parts, please award marks on the right-hand side for each part in the OSM Portal. Marks awarded for different parts of the question will be totaled up by the OSM System.
9	If a question does not have any parts, marks must be awarded in the left-hand margin in the OSM Portal. This may also be followed strictly.

10	If a student has attempted an extra question, answer of the question deserving more marks should be retained and the other answer scored out with a note “Extra Question” .
11	No marks to be deducted for the cumulative effect of an error. It should be penalized only once.
12	A full scale of marks _____ (example 0 to 80/70/60/50/40/30 marks as given in Question Paper) has to be used. Please do not hesitate to award full marks if the answer deserves it.
13	Every examiner has to necessarily do evaluation work for full working hours i.e., 8 hours every day and evaluate 20 answer books per day in main subjects and 25 answer books per day in other subjects (Details are given in Spot Guidelines). This is in view of the reduced syllabus and number of questions in question paper.
14	Ensure that you do not make the following common types of errors committed by the Examiner in the past :- <ul style="list-style-type: none"> • Answers marked as correct, but marks not awarded. (Ensure that the right tick mark is correctly and clearly indicated. It should merely be a line. Same is with the X for incorrect answer.) • Half or a part of answer marked correct and the rest as wrong, but no marks awarded.
15	While evaluating the answer books if the answer is found to be totally incorrect, it should be marked as cross (X) and awarded zero (0) Marks.
16	The Examiners should acquaint themselves with the guidelines given in the “Guidelines for Spot Evaluation” before starting the actual evaluation.
17	The candidates are entitled to obtain photocopy of the Answer Book on request on payment of the prescribed processing fee. All Examiners/Additional Head Examiners/Head Examiners are once again reminded that they must ensure that evaluation is carried out strictly as per value points for each answer as given in the Marking Scheme.
18	If a candidate attempts both alternatives/options in a question where only one option/ alternative is required to be attempted, the Evaluator shall award marks in both the options. The system will take the higher of two scores and disregard the other response.
19	In a question having two options/alternatives, if a candidate has attempted only one, then the evaluator shall mark “NA” (Not attempted) against the option that has not been attempted by the candidate.

MARKING SCHEME
Manipuri Dance (Subject Code-060)

Q.No.	EXPECTED OUTCOMES/VALUE POINTS	Marks
1.	(a) Uday shankar	1
2.	(b) Lokendrajit Singh	1
3.	(b) Pontha Jagoi	1
4.	(a) Sabha	1
5.	(d) Kalki	1
6.	(c) Sanchari bhava	1
7.	(b) Asuras	1
8.	(c) Romancha	1
9.	<p>Nupi pala is a women's devotional song and dance performance done mostly during spring time. Women also perform it during Durga Puja, Jhoolan (Swing festival). They dance to the beat of cymbals and Pung.</p> <p style="text-align: center;">OR</p> <p>Khubek Ishei Performed by women, this involves singing with clapping of hands and accompanied by pung. Dasavatara ashtapadi of Jayadeva is interpreted. Dancers display agony of Radha and gopis when Krishna leaves for Mathura.</p>	2
10.	<p>Maha dhumen, Devi dhumen, Nityai and Gaur dhumen are the 4 varieties differing based on theories.</p> <p>An important aspect of Dhumen is that it is an elaborate kind of Sankirtan where playing of pung dominates vocal rendition.</p> <p style="text-align: center;">OR</p> <p>Played on Pung, it is supposed to have rhythms like Vyaghra (tiger), Vayu(wind), jhara Vrishti and chendas. It has no vocal rendition and played only on pung and is an important part of Natasankirtan.</p>	2
11.	<p>Vasant Raas – Chaitra full moon Kunj Raas – Ashwin full moon Maha Raas – Karthik full moon</p> <p style="text-align: center;">OR</p> <p>Pung – Played by Punyeiba Kartal – By Ishei Saikpa (Singers) Moibung – By Moibung Khongba (Conch blower)</p>	2

12.	<p>Nritya is representational dance. It uses meaning laden gestures and emotional expression to say the story or theme in dance and Natya is theatrical drama or dance drama where story revolves around a plot. Different characters take up different roles. Importance is given to angita, vachika, Aharya and satvika abhinaya.</p> <p style="text-align: center;">OR</p> <p>Angas are the major limbs.</p> <p>Eg – Shira, Hasta</p> <p>Upangas are mostly the parts associated with the face.</p> <p>Eg – Tara, puta.</p> <p>Subsidiary angas like shoulders, Ankles etc also may be called Upangas Angas and Upangas are parts of our limbs that are used in gestural expression in Angika bhava.</p>	2
13.	<p>Sājats are gaits of animals. Some of them are kanga sājat - gait of duck, samu sājat - gait of elephant, khabrāngcak sājat – gait of bird khanjana, Urok sājat – gait of a crane, etc. (or any other)</p> <p style="text-align: center;">OR</p> <p>Body positions in Nata Sankirtana – Phibam – standing straight and looks about 10ft away.</p> <p>Phirek – Posture with slight forward bending of knees which are kept apart.</p> <p>Thongkhong agyangba – With gap between heels, right feet is lowered forming triangular shape.</p> <p>Thongkhong mayaye – gaps between feet with bend so that the wrist touches thigh.</p> <p>Thongkhong anemba – Same as above but elbow touches thighs.</p>	2
14.	<p>Satvika bhava is psychosomatic expression as it is an involuntary state and needs concentration of the artistic situation to perform this bhava. They accompany stayibhava and are considered as a part of anubhava they are – sveda, stamba, Ashok Vaivarnga, Svarasaad, Pralaya, Romancha, Kampana.</p> <p>Satvika abhinaya is one of the 4 main classifications of abhinaya that deals with mental and psychological states of mind and its expression. It includes many features like vibhava, anubhava, vyabhichari & stayi bhava.</p> <p>Vibhava – determinants -situations that give rise to stayibhava .</p> <p>Anubhava – resultants – movements of body that expresses emotions through gestures.</p> <p>Vyabhichari bhava – transient</p> <p>emotions – 33 in number</p> <p>Stayibhava – Permanent / dominant</p> <p>Bhava – 8 – Rati, Haasa, Soka, Krodha, utsaha, Bhaya, Jugupsa, Vismaya.</p>	6

15.	<p>Features of Radha's costume in Raasa Leela</p> <p>The dress for the female characters is called the Pottoi. Radha wears green kumil with red velvet choli, where green symbolizes mother earth.</p> <p>Kumil – long barrel shaped skirt with Stiffened bottom. Skirt is embroidered with finegold and silver works decorated with small mirror pieces and designs of lotus and nature inspired images.</p> <p>Pasnan – A Wavy translucent fine Skirt that opens like a flower on the top part of kumil.</p> <p>Khaon – rectangular embroidered piece with a belt is worn over one shoulder and left to hang from waist</p> <p>Thabnet – gridle around waist</p> <p>Koknaam – Head dress with gauze and embossed with silver zari.</p> <p>Koktombi – Cap covering head</p> <p>Meikhumbi – veil over the face.</p>	6
16.	<p>History of Rasaleela & its significance in Manipuri Culture.</p> <p>Rasaleela began to be performed during the reign of Rajarshi Bhagya Chandra at the end of 18th C. Bhakti rasa pre-dominates and the narratives and sequences are from Bhagavatha purana and others like gith govindam and govindalela amrita. Rasa embodies the concept of Krishna worship through madura bhakti. It portrays the love of gopis and Radha and the spiritual loving for krishna. The first performance of Rasa took place on Karthick Purnima in 1779. At the Govindji Temple where Princess Bimbavati Performed the role of Radha.</p> <p>The dancers perform Jagoi around the deity positioned at the centre which symbolises the play of creation in the devineleela of Krishna.</p>	6
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