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GS PAPER ANALYSIS

2010 - Paper 1

1. 20 markers: 40, 12 markers: 156, 5 markers: 60, 2 marker: 32.
2. Polity: water disputes (non bookish): 20 marker, cooperatives 106 and 111 CA Acts (non bookish): 12 marker, grounds of disqualifications (bookish): 12 marker, KV vs Navodaya (non bookish): 12 marker, Art 249 and 312: 5 marker, speaker (bookish): 12 marker, mutual funds (non bookish): 12 marker, tribal university (non bookish): 12 marker, real estate draft bill (non bookish): 12 marker, legco (bookish): 5 marker, wadhwa commission (non bookish): 5 marker, oil spill plan (non bookish): 5 marker, accident (non bookish): 5 marker, babli project (non bookish): 2 marker, svavlamban scheme (non bookish): 2 marker.
3. Economics: national statistics (non bookish): 20 marker, small farms vs big farms (non bookish): 12 marker, ICAR (non bookish): 12 marker, golden revolution (bookish): 5 marker, repo rate (bookish): 12 marker, cost benefit of CWG (non bookish): 12 marker, FDI (sectoral and spatial): 5 marker, national investment fund (non bookish): 2 marker.
4. History: Dalhousie (bookish): 12 marker, latika ghose (non bookish): 2 marker, maharaj singh (non bookish): 2 marker.
5. Geography: spatial distribution of urban waste management (economic, bookish): 12 marker, local hot weather storms (physical, bookish): 12 marker, transhumance (economic, bookish): 5 marker, sea floor spreading (physical, bookish): 5 marker, dendritic drainage (physical, bookish): 5 marker, break of bulk towns (economic, bookish): 5 marker, golden quad vs freight corridors (economic, non bookish): 12 marker.
6. S&T & Ecology: Bharat norms (non bookish): 12 marker, Frontogenesis and Frontolysis (non bookish): 5 marker, Ramsar (bookish): 12 marker, HFC emissions (non bookish): 5 marker, chandrayan (non bookish): 2 marker, agni 5 (non bookish): 2 marker, aerostat balloon (non bookish): 2 marker.
7. Culture: Indian art and painting forms (non bookish): 12 marker, literary awards (bookish): 12 marker.
8. Personalities: non bookish: 16 marker

2010 - Paper 2

1. 20 marker: 40, 12 marker: 120, 5 marker: 85, 3 marker: 24, statistics: 31.
2. Bilateral: Russia (strategic): 20 marker, Israel (comprehensive) : 12 marker, Japan (economic): 12 marker, Afghanistan (economic): 5 marker, Mauritius (economic): 5 marker, US (economic): 5 marker, S Arabia: 5 marker,
3. Plurilateral: China and India (energy, economic): 20 marker, 12 marker, MONUSCO: 5 marker, bio weapons convention: 12 marker
4. Multilateral: Trips (India and abroad): 12 marker, IMF: 5 marker, GDI: 5 marker, UNFCC: 5 marker, Rotterdam convention: 5 marker,
5. International: Bangladesh-Myanmar boundary dispute: 12 marker, PIGS: 5 marker, west asia: 12 marker, sudan: 12 marker, ICC: 5 marker, Cambodia: 5 marker, Mavi Marmara: 5 marker,
6. Indian diaspora: Contribution in caribbean: 12 marker.
7. S&T: phytoremediation: 12 marker, LCD vs LED: 12 marker, CESM: 12 marker, cloud computing: 12 marker, nano tech in health: 12 marker.

2011 - Paper 1

1. 20 marker: 100, 12 marker: 96, 5 marker: 90, 2 marker: 14
2. Polity: Part 4-A (bookish): 20 marker, mercy petitions (non bookish): 20 marker, PCPDNT (non bookish): 20 marker, NRLM (non bookish): 20 marker, nutrition (non bookish): 20 marker, Advertising council (non bookish): 20 marker, dindayal scheme (non bookish): 12 marker, parliamentary committee (bookish): 12 marker, piracy (non bookish): 12 marker, NDMA (non bookish): 5 marker, Bihar act (non bookish): 5 marker, Spectrum management commission (non bookish): 5 marker, sanitation (non bookish): 5 marker, accident: 5 marker, e governance: 5 marker.
3. Economics: Damodaran committee (non bookish): 12 marker, cash subsidy (non bookish): 12 marker, FYP (non bookish): 12 marker, climate change (non bookish): 12 marker, statistics (non bookish): 5 marker,
4. Geography: nomadic tribes (economic, non bookish): 12 marker, counter urbanization (economic, bookish): 12 marker
5. History: Navy revolt (bookish): 20 marker, early women organization (non bookish): 20 marker, unsung heroes: 15 marker
6. Environment and S&T: green benches (non bookish): 12 marker, tiger project (non bookish): 5 marker, nuclear: 5 marker kaveri aero engine: 5 marker, MBI technology: 5 marker.
7. Culture: festivals: 5 marker, theatre: 5 marker, pottery: 5 marker, classical dances: 5 marker.
8. Personality: 14

Bilaspur Paintings

Bilaspur town of Himachal witnessed the growth of the Pahari paintings around the mid-17th century. Apart from the illustrations of the Bhagavata Purana, Ramayana and Ragamala series, artists also made paintings on rumal (coverlets) for rituals and ceremonies.

Jasrota Paintings

Jasrota paintings are mainly found in Jammu and Kashmir and revolve around court scenes, events from the life of the kings, allegorical scenes, etc.

Mankot Paintings

Mankot paintings of Jammu and Kashmir bear a resemblance to the Basohli type, with vivid colors and bold subjects. In the mid-17th century, portraits became a common theme. With time, the emphasis shifted to naturalism and subdued colors.

Nurpur Paintings

Nurpur paintings of Himachal Pradesh usually employ bright colors and flat backgrounds. However, in the later periods, the dazzling colors were replaced by muted ones.

Sittanavasal Paintings

Sittanavasal is the site of an ancient Jain Monastery, located at a distance of around 58 km from Trichy. The monastery is known for housing some of the most exquisite frescoes in a rock cave. Most of these cave paintings are based on the Pandyan period of the 9th century. The themes of these paintings include animals, fish, ducks, people collecting lotuses from a pond, two dancing figures, etc. Apart from that, one can also find inscriptions dating back to the 9th and 10th century. The ceiling of the Ardhamandapam is adorned with murals from the 7th century.

Dhamyal (Haryana)

Dhamyal or Dhup is one of the most popular folk dances of Haryana. Dhamyal dance is performed either by men alone or with women. A circular drum (Dhup) is played lightly by the male dancers. The spring season is a time of celebration in Haryana. The celebration is done usually after the work in the fields has been done.

Padayani (Kerala)

Padayani is one of the most colorful and popular dances of Southern Kerala. Padayani is associated with the festival of certain temples, called Padayani or Padden. Such temples are in Alleppey, Quilon, Pathanamthitta and Kottayam districts. The main Kolams (huge masks) displayed in Padayani are Bhairavi (Kali), Kalan (god of death), Yakshi (fairy) and Pakshi (bird).

Padayani involves a series of divine and semi divine imitation, putting Kolams of different shapes and colors. In the performance of Padayani, dancers, actors, singers and instrumentalists play an important role. The actors or dancers wear Kolams that are huge headgears, with many projections and devices and a mask for the face or a chest piece to cover the breast and abdomen of the performer.

Kummi (Tamil Nadu)

Kummi is a popular [folk dance of Tamil Nadu](#). Kummi dance is performed by tribal women during festivals. Kummi is a simple folk dance where dancers form circles and clap in rhythmic way.

Kolattam

'Kollattam' or the stick dance is one of the most popular dances of Andhra Pradesh and Tamil Nadu. Kolattam is derived from Kol (a small stick) and Attam (play). It is also called as Kolannalu or Kolkolannalu. Kolattam dance is a combination of rhythmic movements, songs and music and is performed during local village festivals. Kolattam is known by different names in different states of India. The Kolattam group consists of dancers in the range of 8 to 40. The stick, used in the Kolattam dance, provides the main rhythm.

Perini

The Perini Thandavam is a male dance of the warriors. As a part of tradition, the warriors performed this dominant dance in front of the idol of Nataraja or Lord Shiva, before leaving for the battlefield. This is popular in some parts of Andhra Pradesh state. In earlier times the rulers of the Kakatiya dynasty patronized this form of dance. The Perini dance is performed to the accompaniment of the beat of the drums.

Thapetta Gullu (Andhra Pradesh)

Thapetta Gullu is a folk dance form of Srikakulam district, Andhra Pradesh. In the Thapetta Gullu dance more than ten persons participate. The participants or performers sing songs in the praise of local goddess. While performing the Thapetta Gullu dance, the dancers use drums, hanging around their necks. The dancers wear tinkling bells around their waist.

Dollu Kunitha (Karnataka)

Dollu Kunitha is a popular drum dance of Karnataka state. In the Dollu Kaniitha dance, large drums are adorned with colored clothes and hang around the necks of men. The songs used in this dance usually have religious and battle fervor. The main emphasis is on quick and light movement of the feet and legs. The Dollu Kunitha dance forms a part of the ritualistic dances of the Dodavas of Karnataka.

Ghode Modni (Goa)

The culture of Goa bears strong European influence as it was ruled by the Portuguese for many years. Ghode Modni dance portrays the brave deeds of the Goan warriors. In the Ghode Modni (dummy horse presentation) dance the delightfully dressed dancers perform dances, armed with swords. During the Ghode Modni celebrations people are in a mood for fun and frolic. Elaborate parades and spectacular processions are taken out, accompanied by dances of boys and girls.

Lava Dance of Minicoy (Lakshadweep)

Lava dance is a colorful and energetic dance of the Minicoy Island of Lakshadweep. During the Lava dance performance the dancers are dressed in multi-hued costumes and a headgear. They also carry a drum. The dancers perform to the rhythmic beats of drums and songs.

Tarangmel (Goa)

Tarangmel is an energetic and youthful dance of Goa. The Tarangmel dance is usually performed during Dussehra and Holi celebrations. During Dussehra and Holi, the energetic young girls and boys throng the streets in colorful group with flags and streamers (tarang). This gathering of young people is an invitation to everyone to join in the festive spirit. The musical instruments used during Tarangmel are 'romut', 'dhol' and 'tasha'.

Dandiya (Rajasthan)

Dandiya is a popular folk dance of Rajasthan. Dressed in colorful costumes the performers play skillfully with big sticks in their hands. Dandiya dance is accompanied by the musical instrument called the 'Meddale' played by the drummer in the centre.

The Bhil tribal of Rajasthan perform a variety of dances. All these folk dances correspond to the agricultural cycle. The Ghumer dance, Raika and Jhoria are some examples of this type of dance. The Gher dance is a favorite and popular dance of the Mina tribe who are similar to the Bhils while Valar is typical dance of the Garasias of Rajasthan.

Tera Tali (Rajasthan)

Tera Tali is another famous folk dance of Rajasthan. It is performed by two or three women of the 'Kamar' tribe. The women folk sit on the ground while performing the Tera Tali which is an elaborate ritual with many other rituals in it. An interesting part of the Tera Tali dance is tying of metal cymbals (Manjiras) to different parts of the body, mostly on the legs. The Tera Tali dancers hold cymbals in their hands and strike them in a rhythmic manner. On many occasions the women clasp a sword in between their teeth and balance a decorative pot on their head.

Dindi And Kala

Dindi and Kala are devotional dances of Maharashtra. In these dances the playful attitude of Lord Krishna is presented. Dindi is a small drum. The musicians, comprising 'Mridangam' player and a vocalist, stand in the center and give the dancers the necessary musical background. Men and women folk perform the dance on the rhythmic music. This dance is usually performed on the Ekadashi day in the Hindu month of Kartik.

Tippani is a popular folk dance of Saurashtra. Tippani is performed by women laborers in parts of Saurashtra.

The Dhangari Gaja Dance is performed by Dhangars of Maharashtra to please their God for blessings. The Dhangari Gaja dance is performed in the traditional Marathi dresses - Dhoti, Angarakha and Pheta, accompanied by colorful handkerchiefs. Dancers move around a group of drum players.

Koli (Maharashtra)

The Koli dance derives its name from the Koli tribe of Maharashtra. The dances of Kolis incorporate all elements of their surroundings. The Koli dance is performed by both men and women - divided into two groups. The main story of the dance is enacted by the smaller group of men and women. In this dance the Kolin or fisherwoman makes advances to the Kolis or fishermen.