

**BACHELOR OF ARTS EXAMINATION 2019**  
**First year First semester**  
**ENGLISH (Honours)**  
**Academic Writing**

Full marks: 30

Time: Two hours

1. Answer **any one** question:

10

- a. Read the following call for papers for an upcoming conference and submit an abstract in 250 words, along with five keywords:

Title of the conference: Changing mediascapes of entertainment: the new age online short film, web series, and stand-up comedy shows in India

In recent times, entertainment has undergone remarkable transition, owing to the unprecedented popularity and easy availability of the Internet. Content which is heavily censored if meant to be aired on television or released in the public theatre is produced in the various forms of web entertainment – the short film, web series, and stand-up comedy shows – which, in many instances, are extremely progressive and political too. In fact, to a certain extent, these web shows are revelatory of an emergent metropolitan youth culture of India, which is extremely vocal about their rights, about minority issues, and are critical of political scams and empty promises. A study of the viewership, through a close reading of the responses and comments, say for instance, on YouTube, underlines the appeal of these shows and how these are connecting with a relatively more progressive generation. The immense popularity of web shows has been a cause of anxiety for big production houses of the Bombay film industry and elsewhere, for, they now have to compete with substantial content bought at a very cheap price. Simultaneously, therefore, filmmaking is also undergoing a notable change. This conference seeks to address this new emerging mediascape of entertainment and modes of viewership which are redefining not just youth culture of India, but, also generating texts which could be of great interest to contemporary cultural studies research. We invite abstracts not exceeding 250 words addressing this theme by 31 December 2018.

- b. Satire was the predominant genre in the 17<sup>th</sup> and through the greater part of the 18<sup>th</sup> century. In the middle of the 18<sup>th</sup> century prose romances and novels began to be produced in large numbers. Account for the political, cultural and social changes in England during and after the Civil War and the Restoration which led to the emergence of these genres.

2. Correct the following footnote entries.

5

- a. Lovegood, Luna, divination under difficult circumstances, a primer for the psychically gifted and supernaturally threatened, published by ourboros press, MMXI. Pages 23-30.  
 b. Henry 'Sparks' Prendergast, Build your own Ham Radio , number 15 in the Young Sparks series, new york, edison foundation, 2002.  
 c. Bipul Biswas, tears of the peacock: how India is turning science upside down. Bhakti press, 1988. E-text. The Bhakti Foundation <http://www.bhakti.com/vignan>. 2 april 1999.  
 d. Fingal McCallum and Layla Azerbaijani, The Educational Problems of Second Language Children in a Small Nordic School district, Education News, 23,34-45.  
 e. The womens health collective, managing the aftereffects of natural childbirth, 2005, pp. 12-15.

3. Scan and write a prosodic note, pointing out all possible variations:

5

Day after day, day after day,  
 We stuck, nor breath nor motion;  
 As idle as a painted ship  
 Upon a painted ocean.

**The Problem of Understanding Poetry**

Surely, they find pleasure in you  
Who read and understand you!  
They say, your lines,  
Which form your body,  
Are some sort of music –  
Music, they even claim,  
Surpasses that of the town's big orchestra.  
They say, the rhythms and the rhymes,  
The metres, the imagery and the diction  
They find in you,  
Provide better understanding of you  
And your creator's intention,  
Or attitude, or mood in building you.  
Then, to conclude their admiration for you,  
When they see all these 'qualities',  
They say you are a success.  
You appeal to their taste, to their sense,  
And the genius thus achieves his goal.

But to me what are you?  
Do you appeal to me like others?  
Sure, I like to see through you  
With an eye of a 'mere' poetry reader,  
But not with that of a critic.  
I cannot criticize you, no I cannot!  
I can't see the beauty in your diction,  
I can't hear the music in you.  
Sometimes I try to see  
What images I can form out of  
The imagery you provide.  
But with less success do I  
See these 'qualities'. The rhymes sure,  
I can see, for they are simple  
As learning my A B C.

But why is this? Am I the only one  
Of all your lovers who finds this trouble?  
No, is my answer and so is of many  
Of my fellow friends, Africans at least.  
Beside the different gowns you wear  
Of the different ages you live,  
You sometimes speak of places,  
Places, historical happenings, or  
Some characteristics of your time -  
All alien to me and never have my eyes seen!  
Even your description of the furniture  
Or the atmosphere around you,  
Helps to throw me in some bewilderment.

It's all right if I can understand  
The general ideas you convey but  
When asked to dig more into you,  
I sit down lifeless like a stone;

And my eyes ramble about the ceiling  
As if asked to dig the carpenter's  
Artistry up there.  
O! how do I overcome this weakness?  
Perhaps I should read more of you.  
That I may at the end solve this problem –  
The problem of understanding poetry.

- a. You are perforce engaged in analysis and criticism of literature (not just poetry). Are you satisfied with this idea, or would you prefer to be taught literature in some other way? Substantiate your answer. 5
- b. Do you agree that the best way to understand poetry is to read more of it? Give reasons for your answer. 5