

32

8 pages

P.T. Gofors

**DCE**

**ASSIGNMENTS BOOKLET**  
**Assignment for Courses 1,2,3,4 &5**

**Assignment**  
**2012-13**  
**(for July, 2012 & January, 2013 sessions)**

**Diploma in Creative Writing in English**  
**(DCE)**



**School of Humanities**  
**Indira Gandhi National Open University**  
**MaidanGarhi, New Delhi - 110068**

# Diploma in Creative Writing in English

**Dear Students,**

We hope you are already familiar with the system of evaluation to be followed for the Diploma in Creative Writing in English. At this stage you should read again the pages of the Programme Guide that give the details of the evaluation procedure. A weightage of 30 per cent, as you are aware, has been earmarked for Continuous Evaluation, which would consist of one assignment per Course.

The Assignment booklet for Courses 1,2,3,4 & 5 is being sent herewith. It has a total of 5 assignments, of which 4 must be submitted by you. The assignment for Course 1 is compulsory and every student must attempt this. You are required to do the assignments for only three courses, out of DCE-2, 3, 4 & 5.

Following is the calendar for submission of assignments:

Course 1  
Course 2  
Course 3  
Course 4  
Course 5

**Submission of Assignment:** The completed assignment should be sent to the Coordinator of the Study Centre allotted to you by **31st March, 2013 (for July, 2012 session) and 30th Sept, 2013 (for January, 2013 session)**. Please read the instructions given in the Programme Guide.

All assignments must be submitted on or before the date set.

All assignments pertaining to any Course must be submitted in one batch. **No place meal submission acceptable.**

In case you are not able to keep this deadline in the first year, say 2010, you should submit your assignments in 2011, 2012 or 2013 that is, you have a total of 1+3 years to submit your assignments.

At the commencement of every academic year, your progress will be intimated and you will be asked your plan of studies for that year. At this stage, please ask for the assignment Booklet of **that** year, not for your year of enrollment. Irrespective of your year of enrollment, **you do the assignment in force for the year in which you submit it.**

Do not plan to take the terminal examination for any course if you have not done the assignments set for it first. You will not be permitted to do so.

**Instructions for submitting your assignments**

1. You should attach a slip in the following format to the top of the relevant course assignments

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Enrollment No.: .....  
Name: .....  
Address: .....  
.....  
Course Title: .....  
Assignment No.: .....  
Study Centre: .....  
Date: .....

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**PLEASE FOLLOW THE ABOVE FORMAT STRICTLY TO FACILITATE EVALUATION AND TO AVOID DELAY**

2. The answer sheets should be complete in all respects. Make sure you have answered all the questions in an assignment before you submit it.
3. Use only foolscap size writing paper (but not of very thin variety), for writing your answer.
4. Leave 5 cm's margin on the left, top and bottom of your answer scripts so that comments, if any, can be made.
5. Start every assignment on a fresh sheet so that you can prepare separate sets for each block.
6. You should not send printed articles as your answers to assignments.
7. Please write **ASSIGNMENT FOR DIPLOMA IN CREATIVEWRITING IN ENGLISH** on top of the cover in which you send your answer/response sheets.

**Note:** *Remember the submission of assignment is precondition of permission of appearing in examination. If you have not submitted the assignment in time you will not be allowed to appear in examination.*

# DCE-1

## Assignment

### (GENERAL PRINCIPLES OF WRITING)

Programme Code: DCE

Assignment Code: DCE1/TMA/2012-2013

Maximum Marks: 100

1. Write a statement of not more than 500 words as to why you wish to write or how do you write? Be sure to mention those writers living or dead who have influenced your thinking and direction. What drives and hinders you? How can you improve your writing conditions? (20)
2. Write down in the diary-writing mode a character-sketch (around 500 words) (20)
3. Recall what you consider the first memories of your own life. These might include birthdays, your possessions, the weather condition or any speech etc. Then using the experiences write the opening lines of a story and also provide two possible endings for the story. (20)
4. Read the following stanza of "The World is too much with us" and answer the questions that follow:  
  
The world is too much with us: late and soon,  
Getting and spending, we lay waste our powers:  
Little we see in nature that is ours;  
We have given our hearts away, a sordid boon!  
  - (i) What does the poet mean when he says "The world is too much with us?" (100 words) (5)
  - (ii) Develop a prose piece around a similar theme. (250 words) (10)
  - (iii) Make sentences with 'too much', 'getting and spending', 'late and soon', 'giving our hearts away' and 'a sordid boon'. (5)
5. Write a dialogue between two friends on any topic of your choice using figurative language. (300 words) (10)
6. Write a passage of 100 words that has grammatical and editing errors. Show corrections and then write the corrected version. (10)

## DCE-2

### Assignment

#### (FEATURE ARTICLES)

Programme Code: DCE

Assignment Code: DCE2/TMA/2012-2013

Maximum Marks: 100

1. Write an article for a magazine on a sensitive topic of your choice. (500-1000 words) (25)
2. Write short notes on any **two** of the following in not more than 250 words each: (10X2 = 20)
  - (i) Use of illustrations and photos in a feature.
  - (ii) Progressive writing on women.
  - (iii) Writing to promote tourism.
3. Write down 10 questions you would wish to ask a celebrity of your choice. You must also write their answers. (20)
4. Write the review of a novel or a non-fiction book you have read. (500-1000 words) (25)
5. Discuss the processes involved in writing a feature and its finished form before sending it to press. (10)

**DCE - 3**  
**SHORT STORY**

**Max. Marks: 100**

**Programme: DCE**

**Assignment Code: DCE 3/TMA/1/2012-2013**

1. Open ended stories (a story in which you leave the readers with a fork in the road and it can be their decision on what happens next) can provide excellent creative writing motivation. Given below is a story idea. Build a story around it - leaving the ending, open. You can choose to make it a serious or comic story- depending on what you feel you can handle better.

While getting her face reconstructed after her near-fatal accident, Mary comes face to face with the driver who six months ago had left her with a badly crushed face and a zero will to live. She recognizes the man instantly. He, of course, does not recognize her. Should she forgive him now that she is in the process of acquiring a face prettier than her pre-accident face, or should she sue him for leaving her to die untended at the accident site? Before she can take a decision, her surgeon, who is now like a father figure to her, said, "Mary I want you to meet my son Alex. He is a race driver and is here to spend some time with the family."

25

2. For this activity you will have to let your creative juices flow. Write an imaginary story for children describing **one** of the following:

- a) The man in the moon
- b) Why stars twinkle
- c) A leopard can not change its spots
- d) The dull girl who became the brightest student in her class.

25

3. Potential sources for an idea for a short story may come from personal experience or from observing people and surroundings. Think of a personally experienced or observed incident and write a short story around any **one** of the following experiences:

- a) My most unforgettable character
- b) An encounter with a ghost
- c) A comedy of errors

25

4. Build up a detective story on the following lines;

My sleep was broken by the shrill ring of the telephone. It was my aunt at the other end, sounding very agitated and scared. It took me a couple of minutes to calm her down and get her to tell me the reason for her call. It appeared she had seen a man pushing a woman down from the balcony of a tenth-floor flat across the street and was nervous because the man had also seen her watching him commit the crime. Before I could say something to soothe her frayed nerves, I heard her loud scream on the phone and the line went dead. It took me exactly fifteen minutes to reach my aunt's place but what I saw there was shocking beyond words \_\_\_\_\_.

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**DCE - 4**  
**WRITING FOR MEDIA: RADIO AND TELEVISION**

**Max. Marks: 100**  
**Programme: DCE**  
**Assignment Code: DCE 4/ TMA/1/2012-2013**

1. Write a **Radio** script for young adults illustrating the thought contained in any **one** of the following:
  - a) Your life takes the direction of your thoughts.
  - b) It's not whether you win or lose but how you play the game.

25
  
2. Illustrate the importance of SFX in **Radio** writing by describing the following scenes in 100 words each, using appropriate sound effects:
  - a) A jungle scene (hint: you may include SFX like chirping of birds, rustling of leaves etc.)
  - b) Scene at a temple
  - c) Scene of a building on fire
  - d) A party scene
  - e) Visit to a cemetery

5x5 =25
  
3. Write a Public Service Announcement to be relayed over **TV** on any **one** of the following topics. Suggest visuals, narration, sound effects and dialogues wherever required.
  - a) Say no to ragging
  - b) Cancer awareness

25
  
4. Choosing **one** of the following themes on women, prepare a **TV** documentary (refer to page 34 of Block 4 for the format):
  - a) Exploitation of the female body by T.V. advertisers
  - b) Dilemmas faced by working women
  - c) How safe are cities for women?

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Assignment

(WRITING POETRY)

Programme Code: DCE

Assignment Code: DCE5/TMA/2012-2013

Maximum Marks: 100

1. Read the following Sonnet by Shakespeare and answer the questions that follow:

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damasked, red and white,  
But no such roses see I in her cheeks,  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound.  
I grant I never saw a goddess go;  
My mistress when she walks treads on the ground.  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

- (i) Write in your own words why the poem is a direct attack on conventions? (10)  
(300 words)
- (ii) The poem containing entirely of negations is an anti-poem. Write the familiar clichés that the poem could have consisted of such as 'My mistress' eyes are like the sun'. (10)
2. Write 2 verses that have the potential to be developed and 2 verses that are static verses. (20)
3. Select a poem which has literary devices used by the poet. Explain how the literary devices help the poet to convey meaning more effectively? (20)
4. (i) Select any statement that holds meaning for you and write down any images that the statement generates in your mind. (10)  
(ii) Now write a prose paragraph using the same images so that the statement becomes central to the account. (10)  
(iii) Now rewrite your prose account in verse form. (10)
5. Write a nursery rhyme to make a baby sleep. (10)