

**DIPLOMA IN CREATIVE WRITING
IN ENGLISH**

Term-End Examination

June, 2018

01857

DCE-1 : GENERAL PRINCIPLES OF WRITING

Time : 3 hours

Maximum Marks : 100

(Weightage : 70%)

Note : *This paper has two sections, A and B. Answer five questions in all, choosing at least two from each section. All questions carry equal marks.*

SECTION A

1. (a) Discuss the essential aspects of a literary work. 10
- (b) Explain what you understand by authenticity and credibility with suitable examples. 10
2. (a) Why is the 'opening' important? 10
- (b) Discuss various types of endings. 10

3. (a) What are the points to be kept in mind while selecting a theme ? 10
- (b) What role does dialogue play in a creative piece of work ? 10
4. (a) What is an image and how does it add to the quality of the writing ? 10
- (b) What is meant by 'readability' ? Why is it important ? 10
5. (a) What does the job of a copy editor entail ? 10
- (b) What is the importance of a carefully worked out index ? 10

SECTION B

6. Read the following story and rewrite it from Sally's point of view.

20

The Black Telephone

When I was a young boy, my father had one of the first telephones in our neighborhood. I remember the polished, old case fastened to the wall. The shiny receiver hung on the side of the box. I was too little to reach the telephone, but used to listen with fascination when my mother talked into it.

Then I discovered that somewhere inside the wonderful device lived an amazing person. Her name was "Information Please" and there was nothing she did not know. Information Please could supply anyone's number and the correct time.

My personal experience with the genie-in-a-bottle came one day while my mother was visiting a neighbour. Amusing myself at the tool bench in the basement, I whacked my finger with a hammer, the pain was terrible, but there seemed no point in crying because there was no one home to give sympathy. I walked around the house sucking my throbbing finger, finally arriving at the stairway. The telephone! Quickly, I ran for the footstool in the parlor and dragged it to the landing. Climbing up, I unhooked the receiver in the parlor and held it to my ear.

"Information, please," I said into the mouthpiece just above my head.

A click or two and a small clear voice spoke into my ear.

"Information."

"I hurt my finger ... " I wailed into the phone, the tears came readily enough now that I had an audience.

"Isn't your mother home ?" came the question.

"Nobody's home but me," I blubbered.

"Are you bleeding ?" the voice asked.

"No," I replied. "I hit my finger with the hammer and it hurts."

"Can you open the icebox ?" she asked.

I said I could.

"Then chip off a little bit of ice and hold it to your finger," said the voice.

After that, I called "Information Please" for everything. I asked her for help with my geography, and she told me where Philadelphia was. She helped me with my math. She told me my pet chipmunk that I had caught in the park just the day before, would eat fruit and nuts.

Then, there was the time Petey, our pet canary, died. I called, "Information Please," and told her the sad story. She listened, and then said things grown-ups say to soothe a child. But I was not consoled. I asked her, "Why is it that birds should sing so beautifully and bring joy to all families, only to end up as a heap of feathers on the bottom of a cage ?"

She must have sensed my deep concern, for she said quietly, "Wayne, always remember that there are other worlds to sing in." Somehow I felt better.

Another day I was on the telephone,
"Information Please."

"Information," said the now familiar voice.

"How do I spell fix?" I asked.

All this took place in a small town in the Pacific Northwest. When I was nine years old, we moved across the country to Boston. I missed my friend very much. "Information Please" belonged in that old wooden box back home and I somehow never thought of trying the shiny new phone that sat on the table in the hall. As I grew into my teens, the memories of those childhood conversations never really left me. Often, in moments of doubt and perplexity I would recall the serene sense of security I had then. I appreciated now how patient, understanding, and kind she was to have spent her time on a little boy.

A few years later, on my way back to college, my plane put down in Seattle. I had about a half-hour or so between planes. I spent 15 minutes or so on the phone with my sister, who lived there now. Then without thinking what I was doing, I dialed my hometown operator and said, "Information Please."

Miraculously, I heard the small, clear voice I knew so well.

"Information."

I hadn't planned this, but I heard myself saying,

"Could you please tell me how to spell fix?"

There was a long pause. Then came the soft spoken answer, "I guess your finger must have healed by now."

I laughed, "So it's really you," I said. "I wonder if you have any idea how much you meant to me during that time?" "I wonder," she said, "if you know how much your call meant to me. I never had any children and I used to look forward to your calls." I told her how often I had thought of her over the years and I asked if I could call her again when I came back to visit my sister.

"Please do," she said. "Just ask for Sally."

Three months later I was back in Seattle.

A different voice answered, "Information."

I asked for Sally.

"Are you a friend?" she said.

"Yes, a very old friend," I answered.

"I'm sorry to have to tell you this," she said, "Sally had been working part-time the last few years because she was sick. She died five weeks ago." Before I could hang up, she said, "Wait a minute, did you say your name was Wayne?"

"Yes." I answered.

"Well, Sally left a message for you. She wrote it down in case you called. Let me read it to you." The note said, "Tell him there are other worlds to sing in. He'll know what I mean."

I thanked her and hung up. I knew what Sally meant.

7. Write the plot of a story in which two lonely people forge an unlikely friendship in spite of differences in age, background, education, etc. 20
8. Read the following poem and answer the questions that follow :

I Am Not Old

By Samantha Reynolds

I am not old ... she said
I am rare.
I am the standing ovation
At the end of the play.
I am the retrospective
Of my life as art
I am the hours
Connected like dots
Into good sense
I am the fullness
Of existing.
You think I am waiting to die ...
But I am waiting to be found
I am a treasure.
I am a map.
And these wrinkles are
Imprints of my journey
Ask me anything.

- (a) Comment on the comparisons made by the poet. Are they similes or metaphors ? How well do they convey her intent ? 10
- (b) In what ways do you think an old person could be like a treasure ? 10