

**DCE**

**ASSIGNMENT BOOKLET**  
**Assignments for Courses 1,2,3,4 and 5**

**ASSIGNMENTS**  
**(For July 2017 and January 2018 Sessions)**

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



School of Humanities  
**Indira Gandhi National Open University**  
Maidan Garhi, New Delhi – 110 068

## 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 and 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 and 5.

Following is the calendar for submission of assignments:

Course 1	}	<b>Last Date of Submission of Assignments :</b> <b>For July 2017 Session: 31<sup>st</sup> March 2018.</b> <b>For January 2018 Session: 30<sup>th</sup> September 2018</b>
Course 2		
Course 3		
Course 4		
Course 5		

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

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

In case you are not able to keep this deadline in the first year, say 2018, you should submit your assignments in 2019, 2020 or 2021 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 enrolment. Irrespective of your year of enrolment, **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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Course Title _____	Name _____	For Office Use
Assignment No. _____	Address _____	Grades:
Enrolment No. _____	_____	Letter _____
Date sent on _____	_____	_____
_____	_____	Evaluated by
_____	_____	_____

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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 cms 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 CREATIVE WRITING IN ENGLISH** on top of the cover in which you send your answer/response sheets.

**DCE 1**  
**(General Principles of Writing)**

**Max. Marks: 100**

1. What do you understand by authorial voice? How does it affect the narrative? Explain using examples.

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2. Write a dialogue between a woman abandoned at birth but who overcame all odds to become a successful entrepreneur and the person who is planning to write her biography.

20
3. After a long and thrilling car chase, the police catch up with a group of people suspected to be selling drugs. Write a description of the chase and finish with a surprise ending.

20
4. Write a few diary entries of a student from a village who is studying in a college in a big city and is struggling to find friends and fit in.

20
5. Explain the importance of indexing in the publishing of a book.

10
6. Read the following extract and answer the questions that follow:

He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently -the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the hop-skip-and-jump-proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat. He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:

"Stop her, sir! Ting-a-ling-ling!" "Ship up to back! Ting-a-ling-ling!" His arms straightened and stiffened down his sides."Set her back on the stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!" His right hand, meantime, describing stately circles -for it was representing a forty-foot wheel.

Tom went on whitewashing - paid no attention to the steamboat. Ben stared a moment. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom's mouth watered for the apple, but he stuck to his work.

Ben said: "Hello, old chap, you got to work, hey?"

Tom wheeled suddenly and said: "Why, it's you, Ben! I warn't noticing."

"Say -I'm going in a-swimming, I am. Don't you wish you could? But of course you'd druther WORK -wouldn't you? Course you would!"

Tom contemplated the boy a bit, and said: "What do you call work?"

"Why, ain't THAT work?"

Tom resumed his whitewashing, and answered carelessly: "Well, maybe it is, and maybe it ain't. All I know, is, it suits Tom Sawyer."

"Oh come, now, you don't mean to let on that you LIKE it?"The brush continued to move.

"Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?"

That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth -stepped back to note the effect -added a touch here and there -criticised the effect again - Ben watching every move and getting more and more interested, more and more absorbed.

Presently he said: "Say, Tom, let ME whitewash a little."

Tom considered, was about to consent; but he altered his mind:

"No – no -I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence -right here on the street, you know -but if it was the back fence I wouldn't mind and SHE wouldn't. Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."

"No -is that so? Oh come, now - lemme just try. Only just a little - I'd let YOU, if you was me, Tom."

"Ben, I'd like to but Aunt Polly - well, Jim wanted to do it, but she wouldn't let him; Sid wanted to do it, and she wouldn't let Sid. Now don't you see how I'm fixed? If you was to tackle this fence and anything was to happen to it -"

"Oh, shucks, I'll be just as careful. Now lemme try. Say - I'll give you the core of my apple."

"Well, here - No, Ben, now don't. I'm afeard -"

"I'll give you ALL of it!"

Tom gave up the brush with reluctance in his face, but alacrity in his heart. And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents.

- a) Look at how the author describes Tom working on the fence. Why do you think Tom behaves as though he is painting a masterpiece?

2

- b) While Ben paints the fence, Tom enjoys the apple and 'plans the slaughter of more innocents'. What does the author mean by this phrase?

2

- c) When Ben is playing at being a boat, he produces noises that echo the sound of bells etc. Using a word that sounds closely like the sound it describes is known as onomatopoeia, for example, 'click' and 'splash'. Can you think of any more such words? Write a paragraph using some of those words.

6

**DCE-2**  
**FEATURE WRITING**

**Max. Marks: 100**

**Programme: DCE**

**Assignment Code: DCE 2/ TMA/1/2017-2018**

1. In your view, does an Indian working woman have a better deal in life than a non-working one? Write a feature on the topic “Working Women versus Non-Working Women”, substantiating your views with what you see around you in everyday life. 20
  
2. Keeping in mind all the norms of reviewing a book, write a review of a work of fiction that has motivated and influenced you. Add evaluative and objective conclusions wherever required for your choice. 20
  
3. Write an account of your visit to an exotic or unusual place for an armchair traveller who will do his travelling by proxy through you. Recreate as vividly as possible the exotic flavour of the place visited, to make your account readable and enjoyable for your reader. Remember also to make it lively by including some personal experiences. 20
  
4. You have to interview a popular stand-up comedian whose lively persona and spontaneous wit make his shows immensely watchable. Frame twenty questions and their possible answers which you can ask him, that will elicit information about his life and the circumstances that shaped his successful career. 20
  
5. Write a short feature on any **one** of the following topics:
  - a) Time and Tide Wait for No One.
  - b) Slow and Steady Wins the Race
  - c) To Err is Human, to Forgive Divine.20

**DCE – 3**  
**SHORT STORY**

**Max. Marks: 100**

**Programme: DCE**

**Assignment Code: DCE 3/TMA/1/2017-2018**

1. Build a short story from the beginning given below, bringing it to a convincing ending:

Walking past a deserted house on my way home on a dark and wet night, I saw a flicker of light in an upstairs' window. I turned my head to look at the main door to my left. The big lock on the door was intact. But I was sure I had seen a light. Burglars, was my first thought... perhaps some resident ghost...the thought sent a shiver down my spine.

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2. Children love to read about the world of fantasy as well as the real world around them. Adventure, too, fascinates them. Keeping this in mind, write an interesting short story for them, that also conveys a moral value of life, on **one** of the following topics.

- a) A Street Quarrel
- b) An Encounter With an Alien
- c) As You Sow, So Shall You Reap

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3. Advances in technology can be either a boon or a bane in this age of cyber crimes. Write a short story dealing with an ATM/Banking/On-Line-Shopping/Identity-theft crime.

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4. Write a short story revolving around an anti-hero. Your protagonist could be a hangman or perhaps a drug peddler or even a terrorist.

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5. For this question, we are giving you a choice of writing a short story on **any** topic that appeals to you. The only criteria is that the story should show your flair for either comedy writing or serious/tragic writing.

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**DCE – 4**  
**WRITING FOR MEDIA: RADIO TELEVISION**

**Max. Marks: 100**

**Programme: DCE**

**Assignment Code: DCE 4/ TMA/1/2017-2018**

1. Write a **Radio** documentary on any **one** of the following:
  - a) Women as reflected in T.V serials.
  - b) Brain-drain in our country

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2. Write a **Radio** play revolving around any **one** of the following making use of narration, dialogues and SFX:
  - a) Failures are the Stepping Stone to Success
  - b) A Burnt Child Dreads the Fire
  - c) Justice Delayed is Justice Denied

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3. Write an interesting Public Service Announcement for **TV** on any **one** of the following topics. Suggest visuals, narration, SFX and dialogues wherever required:
  - a) Swachh Bharat/Clean India
  - b) Healthy Mind in a Healthy Body
  - c) Speed Thrills But Kills

20
  
4. Write a **TV**. documentary on the following topic:  
Misuse of Parks and Public Spaces for Private functions. Remember that your script should have 4 components: visuals, narration, SFX/music and dialogues.

20
  
5. Write either a **Radio** or a **TV**. talk on “Traffic Woes in Big Cities.”

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**DCE 5**  
**(Writing Poetry)**

**Max. Marks: 100**

1. Read the following poem and answer the questions that follow:

MULGA BILL'S BICYCLE by A.B. "Banjo" Paterson (A Ballad)

'Twas Mulga Bill, from Eaglehawk, that caught the cycling craze;  
He turned away the good old horse that served him many days;  
He dressed himself in cycling clothes, resplendent to be seen;  
He hurried off to town and bought a shining new machine;  
And as he wheeled it through the door, with air of lordly pride,  
The grinning shop assistant said, "Excuse me, can you ride?"

"See here, young man," said Mulga Bill, "from Walgett to the sea,  
From Conroy's Gap to Castlereagh, there's none can ride like me.  
I'm good all round at everything as everybody knows,  
Although I'm not the one to talk -I hate a man that blows.  
But riding is my special gift, my chiefest, sole delight;  
Just ask a wild duck can it swim, a wildcat can it fight.  
There's nothing clothed in hair or hide, or built of flesh or steel,  
There's nothing walks or jumps, or runs, on axle, hoof, or wheel,  
But what I'll sit, while hide will hold and girths and straps are tight:  
I'll ride this here two-wheeled concern right straight away at sight."

'Twas Mulga Bill, from Eaglehawk, that sought his own abode,  
That perched above Dead Man's Creek, beside the mountain road.  
He turned the cycle down the hill and mounted for the fray,  
But ere he'd gone a dozen yards it bolted clean away.  
It left the track, and through the trees, just like a silver streak,  
It whistled down the awful slope towards the Dead Man's Creek.

It shaved a stump by half an inch, it dodged a big white-box:  
The very wallaroos in fright went scrambling up the rocks,  
The wombats hiding in their caves dug deeper underground,  
As Mulga Bill, as white as chalk, sat tight to every bound.  
It struck a stone and gave a spring that cleared a fallen tree,  
It raced beside a precipice as close as close could be;  
And then as Mulga Bill let out one last despairing shriek  
It made a leap of twenty feet into the Dean Man's Creek.

"Twas Mulga Bill, from Eaglehawk, that slowly swam ashore:  
 He said, "I've had some narrer shaves and lively rides before;  
 I've rode a wild bull round a yard to win a five-pound bet,  
 But this was the most awful ride that I've encountered yet.  
 I'll give that two-wheeled outlaw best; it's shaken all my nerve  
 To feel it whistle through the air and plunge and buck and swerve.  
 It's safe at rest in Dead Man's Creek, we'll leave it lying still;  
 A horse's back is good enough henceforth for Mulga Bill."

**GLOSSARY:**

Blows	: boasts (Slang)
Hide	: skin (usually of animals)
Girth	: Band around a horse that keeps the saddle in place
Wallaroo	: Animal of the kangaroo family
Wombat	: Australian animal
Narrer	Narrow (Slang)

- a) Bill says that he does not like to boast. Do you think that is true? What makes you think so? 5
  
- b) Do you think Bill enjoyed the adventurous bicycle ride? What words in the poem tell you how he felt? 5
  
- c) This poem has been written in the form of a ballad. A ballad is a narrative poem that can be set to music and sung. It usually features brave men and their courageous deeds. Do you think that the ballad of Mulga Bill has this quality? What is it that gives the humorous touch to this poem? Write a short ballad featuring the exploits of a real or imaginary hero. You can make it serious or humorous. 10
  
2. Imagine you are an old person who sees a young child riding happily on a bicycle. Write a poem expressing your feelings at this sight and how it brings back memories. 20
  
3. Write two verses on the theme of family bonding, using images. 20
  
4. What do you understand by 'casual, conversational opening' of a poem? Write two different verses with conversational openings. 20

5. Imagine you are Mulga Bill's horse. Write a poem describing how you felt on being turned away after so many years of serving him faithfully and your feelings on seeing him dumped by the cycle into the creek, using metaphors for effect.

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