

**DIPLOMA IN CREATIVE WRITING IN
ENGLISH**

Term-End Examination

December, 2013

DCE-2 : FEATURE WRITING

Time : 3 hours

Maximum Marks : 100

(Weightage 70%)

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

SECTION - A

1. While writing about women, what are some of the prejudices and biases that one needs to be on guard against to be effective ? (450 words) 20
2. Subject, style and relevance are the three concerns which go into a reviewer's final judgement. Assess the importance of each. (450 words) 20
3. Pictures and illustrations play an important role in travel writing. Do you agree ? Give reasons for your answer. (450 words) 20
4. Discuss in detail the use of interviews in feature writing. (450 words) 20

5. Write short notes on **any two** of the following :
(200 words each) 2x10=20
- (a) Informative articles for the tourist
 - (b) Interviewing rural women
 - (c) Theme-based interviews
 - (d) Importance of being acquainted with allied works on the subject while reviewing a book

SECTION - B

6. Write a short feature article on the statement : 20
"Urban women are more intelligent than their rural counterparts". (450 words)
7. Write a travel article (for 65-70year olds) 20
describing a religious place, outlining all the do's and don'ts, that the pilgrims would need to observe on their visit. (450 words)
8. you have been sent to interview a very rich and famous person who has the world at his feet, but still lives a very simple and frugal life. List 10 questions that you would ask him of his/her personality and their possible answers so that a clear picture emerges. (450 words) 20
9. Write a book review of any book that you have read. Keep in mind all the guidelines that you have learnt about reviewing. Remember to give the title, author and price of the book. (450 words) 20
10. Comment on the subject a style of the following extract, in your capacity as a book reviewer. 20
(450 words)
Room by Emma Donoghue
Emma Donoghue's remarkable new novel,

“Room,” is built on two intense constraints: the limited point of view of the narrator, a 5-year-old boy named Jack; and the confines of Jack’s physical world, an 11-by-11-foot room where he lives with his mother. We enter the book strongly planted within these restrictions. We know only what Jack knows, and the drama is immediate, as is our sense of disorientation over why these characters are in this place. Jack seems happily ensconced in a routine that is deeply secure, in a setting where he can see his mother all day, at any moment. She has created a structured, lively regimen for him, including exercise, singing and reading. The main objects in the room are given capital letters - Rug, Bed, Wall-a wonderful choice, because to Jack, they are named beings. In a world where the only other companion is his mother, Bed is his friend as much as anything else. Jack, in this way, is a heightened version of a regular kid, bringing boundless wonder and meaning to his every pursuit.

Although I hate to reveal plot points, some are necessary to discuss the book, and early on, the story reveals that Room is actually a prison, with a villain holding the key, and that Ma (as Jack calls his mother) is being kept against her will. Fierce claustrophobia sets in-what had seemed an odd mother-child monastery is now Rapunzel’s tower or Anne Frank’s annex or a story from the news about a stolen child living in a hidden compound. Jack, interestingly, does not feel trapped; that the two live in Room against his mother’s will is not something the son knows right away, and this contrast creates the major fissures and complexities in the book: Room is both a jail and a haven.

Once it is known that Ma doesn't want to be there, the careful, painstakingly constructed framework of the characters' days takes on a new tenor. That Ma can engage and interest a lively, bright boy while enduring the despair of their situation turns her into a heroic figure. When, later in the book, someone mentions how "zeitgeisty" it is, in our thing-ridden times, to make do on so little, Ma is horrified, and we are horrified, yet we are riveted by her manner of coping-in the same way we're riveted by Anne Frank's bravery-and amazed by her capacity for adaptation. Donoghue goes the distance with "Room" and she brings her story to a powerful close that feels exactly right. This is a truly memorable novel, one that can be read through myriad lenses-psychological, sociological, political. It presents an utterly unique way to talk about love, all the while giving us a fresh, expansive eye on the world in which we live.
