

UPC: 12033914

Name of the course: BA Hons. English

Name of the paper: Modes of Creative Writing: Poetry, Fiction & Drama (SEC)

Semester: III/V

Marks: 75

Time limit: 3+1 (one hour reserved for downloading of question paper, scanning and uploading of answer sheets)

- **Students will attempt any FOUR questions.**
- **All questions carry equal marks of 18.75 each.**
- **Answers to be written between 400-600 words each.**

1. Do you or do you not subscribe to the view that Creativity is 5 percent inspiration and 95 percent inspiration? Give a reasoned answer.
2. Develop a short story/poem/short play using any **5** of the tropes and figures of speech given below, clearly underling and labeling them : (i) Simile, (ii) Hyperbole, (iii) Symbol, (iv) Oxymoron, (v) Pidgin , (vi) Alliteration, (vii) Hyperbole, (viii) Irony.
3. Read the poem given below and analyse it in terms of themes, tropes, figures of speech used; mood and the general effect on the reader. Give your answer quoting the relevant portions of the poem to support your points.

When Lilacs Last in the Dooryard Bloom'd

Walt Whitman

When lilacs last in the dooryard bloom'd,
And the great star early droop'd in the western sky in the night,
I mourn'd, and yet shall mourn with ever-returning spring.
Ever-returning spring, trinity sure to me you bring,
Lilac blooming perennial and drooping star in the west,
And thought of him I love.

O powerful western fallen star!

O shades of night—O moody, tearful night!

O great star disappear'd—O the black murk that hides the star!

O cruel hands that hold me powerless—O helpless soul of me!

O harsh surrounding cloud that will not free my soul.

In the dooryard fronting an old farm-house near the white-wash'd palings,
Stands the lilac-bush tall-growing with heart-shaped leaves of rich green,
With many a pointed blossom rising delicate, with the perfume strong I love,
With every leaf a miracle—and from this bush in the dooryard,
With delicate-color'd blossoms and heart-shaped leaves of rich green,
A sprig with its flower I break.

In the swamp in secluded recesses,
A shy and hidden bird is warbling a song.
Solitary the thrush,
The hermit withdrawn to himself, avoiding the settlements,
Sings by himself a song.

Song of the bleeding throat,
Death's outlet song of life, (for well dear brother I know,
If thou wast not granted to sing thou would'st surely die.)
Over the breast of the spring, the land, amid cities,
Amid lanes and through old woods, where lately the violets peep'd from the ground,
spotting the gray debris,
Amid the grass in the fields each side of the lanes, passing the endless grass,
Passing the yellow-spear'd wheat, every grain from its shroud in the dark-brown fields
uprisen,
Passing the apple-tree blows of white and pink in the orchards,
Carrying a corpse to where it shall rest in the grave,
Night and day journeys a coffin.

Coffin that passes through lanes and streets,
Through day and night with the great cloud darkening the land,

With the pomp of the inloop'd flags with the cities draped in black,
 With the show of the States themselves as of crape-veil'd women standing,
 With processions long and winding and the flambeaus of the night,
 With the countless torches lit, with the silent sea of faces and the unbared heads,
 With the waiting depot, the arriving coffin, and the sombre faces,
 With dirges through the night, with the thousand voices rising strong and solemn,
 With all the mournful voices of the dirges pour'd around the coffin,
 The dim-lit churches and the shuddering organs—where amid these you journey,
 With the tolling tolling bells' perpetual clang,
 Here, coffin that slowly passes,
 I give you my sprig of lilac.

4. If you were to write a novel, which aspect of the novel would you concentrate on the most-Character, Plot, Setting or Mode of Narration? Why? Give reasons with examples.
5. Write a short dramatic script involving a comic situation, giving emphasis to dialogue and non-verbal elements.
6. Edit and proof read the following paragraph and prepare it for publication. Then rewrite the final version as you would like it to be published.

The Roots of modernism emerged in the middle of the nineteenth century, in France with Charles Baudelaire in literature, Eduard Manet in painting and Gustave Flaubert in prose fiction. In the 1980s, a strain of thinking began to assert that it was necessary to do away with the old norms entirely. In the 15 years of the twentieth century, some writers, thinkers, artists made the break with traditional means of organising literature, painting and music. Modernism in general, includes the activities and creations of those whom felt the traditional forms of Art architecture. The modernist literature was characterised by a rejection of the 19th century traditions and of their consensus between author and reader. Modernists tried to break away from the conventions of the Victorian era. They wished to distinguish themselves from the history of art and literature. Ezra Pound with his famous dictum 'make it new' captured the essence of modernism. Therefore, in order to create something new, they had to create new forms of writing. J.M.W. Turner being one of the greatest landscape painters of the 19th century believed that his works should express significant historical literary or other narrative themes unlike the French impressionists who had unconventional formulas.