



Register Number:

Date: 30-11-2020

ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE – 27
COMMUNICATIVE ENGLISH – V SEMESTER CPE
CE 5318 – MULTIMEDIA JOURNALISM

END SEMESTER EXAMINATION: NOVEMBER 2020

Time- 2^{1/2} hrs

Max Marks- 70

Instructions:

1. This paper is for students of V semester CPE
 2. The paper has TWO SECTIONS and TWO printed pages.
 3. You are allowed to use a dictionary.
- I. Read this excerpt from an article by Kathryn Lindsay in MSN and answer the questions below in not more than 150 words (3x10=30)

For Youtubers Quarantine Content is the New Normal

There are things that audio drama—scripted fiction with no visual element, usually distributed via podcast—can do that no other medium can. Sound creates a unique bond with an audience, a sense of intimacy. There's a specific rhythm to it. Characters' journeys become sharper, horror becomes more terrifying, otherworldly vistas can be created in the mind's eye. Writing for sound allows me to tell stories that wouldn't work as a film or novel. And if you're used to writing solely for text, you might want to try it.

I say this as someone who, a long long time ago, had a secret, kind of sad dream of becoming the next Ursula K. Le Guin. (This dream isn't *completely* dead, just dormant as hell.) But listening to old episodes of Orson Welles' *Mercury Theater on the Air*, as well as the then-just-starting *Welcome to Night Vale*, demonstrated that sound could be a uniquely captivating way to tell stories. And there's a whole bunch of exciting stories being told in audio fiction. Podcasts like *The Bright Sessions* and *The Truth* are doing some really cool things. And outside of the unique power of audio drama, they're can be a good fit logistically. A fiction podcast can find an audience more easily than a short story or novel, and can be less complicated to produce than a TV show or web series.

Have you been sold on writing an audio drama? Great. Congratulations. Welcome to the not-that-wide world of aspiring sound titans. Now for the bad part. Actually writing for audio drama can be *really really* difficult. And I'd know, as the co-creator of, and writer behind, *Archive 81*, a fiction podcast about horror, loneliness, family, and creepy tapes. Every time I brainstorm a new season with my lovely and talented producing partner Daniel Powell, every time I start a script for a new episode, every time I try and think of something engaging for a character to say... I still struggle to make the best possible use of the audio medium. It requires a different mindset, a different toolbox.

1. If you made a quarantine vlog, what would you focus on?
2. How has multimedia helped us adapt to this "new world"?
3. Do you think that YouTube is likely to be even more popular during this pandemic season?

II. Answer the following questions in 200-250 words.

(2x20=40)

4. When you worked on projects with different media, what challenges did you face and what solutions did you find?

5. Write about your experience creating the class podcast 'Life is a Long Song'.

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