



Register Number:
Date: 25-11-2020

ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE – 27
V SEMESTER B.A EJP
JN-5318: LITERARY & ETHNOGRAPHIC JOURNALISM
SEMESTER EXAMINATION: NOVEMBER 2020

Time- 2 ½ HOURS

Max Marks- 70

Instructions:

1. This paper has **THREE SECTIONS** and **TWO** printed pages.
2. This paper is for the **V Semester Journalism** students who have opted for the **Literary & Ethnographic Journalism Elective**.
3. You are allowed to use a dictionary.

- I. The following is an excerpt from 'On Self-respect' by Joan Didion. Read it carefully and answer the questions that follow.

That kind of self-respect is a discipline, a habit of mind that can never be faked but can be developed, trained, coaxed forth. It is a kind of ritual, helping us to remember who and what we are. In order to remember it, one must have known it. To have that sense of one's intrinsic worth which constitutes self-respect is potentially to have everything: the ability to discriminate, to love and to remain indifferent. To lack it is to be locked within oneself, paradoxically incapable of either love or indifference.

- I.A Answer the following questions in 150 to 200 words. (2x15=30)

1. Is it possible for someone to acquire self-respect through imitation or by observing someone who does *have* self-respect? Explain.
2. Didion seems to propose that self-respect includes knowledge of one's worth. How different is this from the knowledge of one's self? For someone who has no idea who they are, does Didion leave any clues as to how they should begin this process of self-discovery?

- II. Read the following excerpt from Geertz's *Thick Description*.

If anthropological interpretation is constructing a reading of what happens, then to divorce it from what happens – from what, in this time or that place, specific people say, what they do, what is done to them, from the whole vast business of the world- is to divorce it from its application and render it vacant. A good interpretation of anything- a poem, a person, a history, a ritual, an institution, a society-takes us into the heart of that which it is the interpretation. When it does not do that, but leads us instead somewhere else- into an admiration of its own elegance, of its author's cleverness, or of the beauties of Euclidean order- it may have its intrinsic charms, but it is something else than what the task at hand calls for.

II. Answer ANY TWO of the following questions in 100-150 words. (2x10=20)

3. What does it mean to enter the heart of a film? Of all the reviews you read of Arjun Reddy, which one was able to take you to its heart? Explain.
4. Does Pauline Kael adopt a similar approach in interpreting films? Explain with reference to your reading of Kael's review of *Bonnie & Clyde*.
5. Is it easier to apply thick description if one were writing in a regional language? Or is language irrelevant here? Examine.

- III. Using thick description (200 words), write about a food item/ingredient/fruit that is slowly disappearing from your memory or your home. (20 marks)**

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