



**ST JOSEPH’S UNIVERSITY, BENGALURU - 27**

**B.A. – 2nd SEMESTER**

**END SEMESTER EXAMINATION: APRIL 2024**

**(Examination conducted in May / June 2024)**

**JNE 221: Journalism & Writing**

**(For current batch students only)**

**Time: 2 Hours Max Marks: 60**

**This paper contains THREE printed pages and FOUR parts**

**Instructions:**

**1. This paper is meant for II semester students of JN-PY (shift II), JN-OE (shift II), and J-SO (shift III)**

**2. You are allowed to use a dictionary.**

**3. Stick to suggested word limits.**

**PART-A**

**Answer ANY FIVE the following questions in about 2 lines EACH (5x2=10)**

1. Why did Jamnagar become an ‘international destination’ in Feb-March?

2. Kishori Lal Sharma became the surprise contender in a Lok Sabha constituency in UP that draws much media attention? Which constituency and why?

3. A couple of Spanish influencers were given Rs. 10,00,000 in March by a state government in India? Which state and why?

4. Two countries are in competition with each other for the resources available in Malé, Maldives. One of these countries already has a Friendship Bridge with Malé. Which are the countries?

5. The Supreme Court recently ordered a prominent smelting company, Vedanta, to shut down. Which state is the company in and why was the order passed?

6. This woman offered Donald Trump a stiff challenge in the Republican presidential primaries. Who is she and why did she withdraw her campaign?

**PART-B**

**The following is an essay called “Mind No Mind” by Jia Tolentino, published in *The Poetry Review*.**

I spend all day on the internet, but many of its mandates are alien to me, and none feel quite as strange as this central, self-contradictory, two-part injunction: first, that you should talk all the time — weigh in on things, as if that was our duty — and, impossibly, always believe that you are right.

That pressure is becoming increasingly powerful among the people who shape public rhetoric. Print media is mirroring online media; online media is mirroring social media. Some days everything feels like a maelstrom, a series of fights over identity, in which everyone is constantly misrepresenting their own stakes. The danger of writing on the internet is that you can place too much trust in your own quick opinions, and thereby screw the precious pooch of your own mind. A passing thought needs time in private; there is nothing more suspect than a person in uncomplicated love with what he thinks.

I have taught poetry workshops to two very different groups who prepared me well for the reflexive talkativity and self-righteousness that now dominates the internet: college freshman and children between the ages of seven and nine. The first group was at the University of Michigan, the second in a public elementary school in the Fourth Ward of Houston. The syllabi weren’t the same, of course, but the kids understood Richard Siken (“Driving, dogs barking, how you get used to it, how you make / the new streets yours”) and Anne Sexton (“Here, / in the room of my life / the objects keep changing”). They could write poems after Charles Simic’s shoes and Nikki Giovanni’s ego-tripping and Richard Brautigan’s catfish friend. And with about three exceptions, my favorite poems — the ones that work self-evidently, that compel me to understand a craft I still have no idea how to step inside of, that have penetrated my thick skull with the use of this art form over and over — those I could teach in both classrooms, to both adult and child.

One of these poems was Louise Glück’s “The Red Poppy,” which opens with three lines that have become something of an operating principle in my life. The poppy says:

The great thing
is not having
a mind.

As the poem continues, I quibble: the invocation of deep instinct through the conceit of anthropomorphisation is one of the few things I feel does not gain clarity through being written down — i.e., whenever I have been a wild goose like Mary Oliver and let the soft animal of my body love what it loves and all that, the “it” in question isn’t always pretty. But what an opening! I try to live by it. I want instincts over positions, humility over certainty. The great thing is not having a mind.

Not that I talk to anyone about poetry, ever. My relationship to it is sidelong and almost entirely private. I can’t write it; I read it irregularly. In the practice of teaching it, I could only locate myself as a student, with no authority, no important opinions, no sense that I was ever correct. And that, in the end, is what made me free.

When I write, still, I often feel like one of my third graders, saying the word “beautiful” and then miming a fishing line cast out into the middle of the classroom because we needed to keep going until we found “hallowed” or “conspicuous,” a brighter and fresher fish. When I read, closely, I feel like I’m one of my freshmen, counting out the anapests in a rap verse, spending an hour on a single Kendrick Lamar couplet. “This black on black is a blessing / Black on black crime  on my weapon,” he spits in this one throwaway Jeezy cut, and the way these two lines invert each other’s meaning and meter have taught me again and again to be in love with the basic project of writing. Forget opinions, and certainly forget being right; it’s enough to have the task of trying to write words that retain their meaning — to learn to distrust whatever comes too easily, and then to reconceive equilibrium, over and over, within a small space.

Poetry taught me how to write everything but poetry. Poetry teaches me that I basically know nothing, and that acknowledging this position is a beginning and never an end. The great thing is not having a mind. From a point of nothingness, the world starts to sparkle. It becomes declarable. It brings you those fleeting sensations that are worth sitting on, punching around, forming into ideas that may not be correct, necessarily, but will have some gravity, maybe even feel new.

**Answer the following questions in about 5-8 lines EACH (3x5=15)**

7. What do you make of the term ‘mandates’? Do you think the internet has mandates that everyone must follow?
8. Tolentino says that online media mirrors social media. Is this true? How do you separate online media from social media?
9. Why does Tolentino quote Glück’s poem in the context of internet usage?

**PART C**

 **Answer the following questions in about 100-150 words EACH (2x10=20)**

10. Write an instructional letter to a five-year-old that explains how one should use social media effectively.
11. In *No One Is Talking About This*, Patricia Lockwood says that she had to adopt the third person voice while talking about her use of the internet, because it didn’t make any sense to her that *she* was the one looking at all the different things on the internet. What about our use of social media is difficult to make sense of? Comment on her use of the word ‘portal’ while referring to the internet.
12. Is browsing through a news website every morning the same as reading a newspaper at the start of the day? Explain your answer using examples.

**PART D**

**Respond to the following prompt in about four paragraphs. Do not exceed 200 words. (15 marks)**Listening to Kannada in Bangalore