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Register Number:

Date:

**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BANGALORE – 27**

**CBCS – OPTIONAL ENGLISH**

**IV SEMESTER EXAMINATION: APRIL 2017**

**OE OE 4116: Readings in Popular Culture**

**Time- 60 MIN Max Marks- 35**

**Instructions:**

1. **This paper has THREE SECTIONS &THREE printed pages.**
2. **This paper is for the IV Semester CBCS students who have opted for the OPTIONAL ENGLISH – READINGS IN POPULAR CULTURE ELECTIVE**
3. **You are allowed to use a dictionary.**
4. **You will lose marks for exceeding the suggested word-limits.**
5. **The following is an excerpt from an article titled ‘A new kind of Kannada cinema is emerging and it’s interesting’.**

Kannada cinema is having something of a moment right now. A moment that must not be (even if it is annoyingly easy) called a ‘New Wave’ as the appearance of two off-beat movies is likely to make us do. One among the 11 films running is Pawan Kumar’s third film U-turn, a thriller with a female lead set in central Bangalore. Thithi, a black comedy plays out against the funeral rituals of a rural patriarch in Mandya (a city in Karnataka). Made by the 25-year-old Raam Reddy, it’s already won a Golden Leopard at the Locarno Film Festival and a National Award. Rangi Taranga - Anup Bhandari’s visually arresting mystery that follows a reclusive novelist and his wife in a Dakshin Kannada village - is a week away from a full year’s run. In two weeks, Hemant Rao will release Godhi Banna Sadharana Mykattu, in which a career-driven young man is forced to confront some hard truths when his father (played by Ananth Nag) goes missing.

These are not quite the stories you associate with Kannada cinema if you haven’t been paying attention. The chatter around Kannada films is usually about misogyny and the industry’s patronising nod to its rural and migrant male audience - that violence is the opiate of their choice. For millions of residents of Karnataka it is entirely possible to grow up without watching any Kannada cinema - to not know Shankar Nag from Yograj Bhat, to not know Upendra from Yash or their Karnad from their Kasaravalli (from Kannada’s actual New Wave). Even for those of us who did grow up addicted to our Doordarshan Kannada movie quota, there’s been a blind spot.

1. **Answer ANY THREE of the following questions in 100 words. (3x5=15)**
2. **“**The chatter around Kannada films is usually about misogyny and the industry’s patronising nod to its rural and migrant male audience - that violence is the opiate of their choice.” – What do you understand by this?
3. Why does the writer refrain from using the phrase ‘new wave’?
4. What is the ‘blind spot’ that the writer refers to?
5. Have you watched a Kannada film in the recent past? What do you remember of it?
6. **Write a brief note on one discussion in class that you found challenging and another one that you were amused by. (1x10-=10)**
7. **The following is a song by Bob Dylan. Read it carefully.**

**Is it possible to understand popular culture as a way of social commentary? Is such commentary less ‘serious’ than a protest? Explain. (1x10=10)**

Blowin' in the Wind

Bob Dylan

How many roads must a man walk down

Before you call him a man

How many seas must a white dove sail

Before she sleeps in the sand

Yes, 'n' how many times must the cannon balls fly

Before they're forever banned

The answer, my friend, is blowin' in the wind

The answer is blowin' in the wind

Yes, 'n' how many years can a mountain exist

Before it's washed to the sea

Yes, 'n' how many years can some people exist

Before they're allowed to be free

Yes, 'n' how many times can a man turn his head

And pretend that he just doesn't see

The answer, my friend, is blowin' in the wind

The answer is blowin' in the wind

Yes, 'n' how many times must a man look up

Before he can see the sky

Yes, 'n' how many ears must one man have

Before he can hear people cry

Yes, 'n' how many deaths will it take till he knows

That too many people have died

The answer, my friend, is blowin' in the wind

The answer is blowin' in the wind

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