

Register Number:

Date:

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

**VI SEMESTER BA END-SEMESTER EXAMINATION: JULY-AUGUST 2022**

**COMMUNICATIVE ENGLISH**

**CE 6318 - Multimedia Journalism**

**Time- 21/2 HRS Max Marks- 70**

**Instructions:**

**1. This paper has THREE SECTIONS and TWO printed pages.**

**2. This paper is for the VI SEMESTER MULTIMEDIA JOURNALISM students of the BA CPE course.**

1. **You are allowed to use a dictionary.**
2. **Don’t exceed the suggested word limits.**

**I. This is an excerpt from a piece called 'Scrollytelling' published in 2014, on a blog called *allthecontent*. Read the passage and answer the following questions.**

During the last year or so, there has been something growing on the internet. Scrollytelling, for those who don’t know what it is, it’s simple.

Scrollytelling is the mix of scrolling (yes, the mouse wheel between right and left click) and the old art of storytelling; so, it’s a way to tell a story using the scroll.

A long time ago, people used to think that as internet goes fast, everything had to be fast, so articles had to be short and simple, almost like a dictionary, or a few sentences with a title and subtitles. But Scrollytelling came here to show that was wrong.

Scrollytelling articles are long, full of details, and in most cases, combined with sound, videos and movement in the images, so as you’re scrolling down, you see some movement and you know you have to scroll so the things happen, it’s, in a certain way, interactive, like a game. You can’t change the story, but you make it happen, you’re an important part of it.

For those who are wondering about the practical use, and why should you choose scrollytelling over other kind of articles? It’s pretty simple, you must use it when you have something to say that is quite long and you can make it interactive in some way. In order to make it properly, you need to give control to the readers, they must feel that they’re doing something, and you have to release the exact amount of information so they want to continue scrolling to know a bit more about the story you’re telling.

**IA. Answer ANY THREE of the following questions in about 5-8 lines. (3X5=15)**

1. What do you make of the phrase, 'the old art of storytelling'? Explain your answer.

2. This piece was written 8 years ago, has our understanding of 'scrollytelling' changed now?

3. From the various ‘scrollytelling’ pieces you have read in class, which one works best? Explain why.

4. What do you understand by 'the slow release of information'? How does this happen differently in interactive pieces?

**II. Answer the following questions in about 100-150 words. (4x10=40)**

5. Has your training in design impacted your understanding of multimedia journalism in anyway? Explain.

6. What is the difference between a 'story' and a piece of longform journalism? What part does research play in this? Answer using examples from the pieces brought to class.

7. Reflect on the two forms you have worked with over the last year — the podcast and the documentary. Which form is more efficient, according to you? Why?

8. Writer Disha Palimar says, 'One of my favourite things to do in my free time, especially if I am sad and want to distract myself, is to watch documentaries. I think documentaries are one of the most unique and enjoyable forms of film because they offer you insight about people, places, history, social commentary and more in an extremely creative and thought-provoking way.' Do you agree? Explain your answer.

**III. Answer the following question in about 150-200 words. (1x15=15)**

In *Every Picture Has a History*, Sanjay Kak says, “I don’t think anyone gathered in that lecture theatre could have missed the sense that we were witnessing something unprecedented. This was a film about our present, about political prisoners, a phenomenon that the nineteen month long Emergency had produced enough of, but which was not really being spoken of. This was not merely reportage either, for the film connected us to an earlier history, to the Naxal upsurge of the late 1960s, and indeed to the very *idea* of political prisoners.”

9. What experience is the writer calling unprecedented? What has been your experience of watching documentaries at the Social Justice Film Festival? Do you agree that the documentary is ‘not merely reportage’?