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

**BA/BSC/B.COM/BBA/BCA/BSW/BVC – III SEMESTER**

**END-SEMESTER EXAMINATION: OCTOBER 2023**

**(Examination conducted in November /December 2023)**

**GE 322 - GENERAL ENGLISH (REGULAR ENGLISH)**

**(For current batch students only)**

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

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

**Instructions:**

1. **This paper is for students who have opted for REGULAR - General English**
2. **You are required to stay within the word limit indicated.**
3. **You are allowed to use a dictionary.**

**Read the following article titled ‘Tokenism Seen in Media’ by Georgia Bates.**

Tokenism is a stale theme that has existed in the media industry for decades. Tokenism is defined as “the policy and practice of making a perfunctory gesture towards the inclusion of members of minority groups”.Despite research showing that representation of people of colour has improved over recent years, the media industry is continually criticised for tokenism due to the belief that many movies only tend to make a symbolic effort to be inclusive. Studies have shown growth of inclusion over recent years however this must continue to grow to ensure actual diversity.

Hollywood as a whole lack’s diversity in movies. Looking back on movies from the early/mid 2000s and prior to this there is an obvious lack of diversity in casting. Even just by looking at IMDB’s ‘top rated movies of all times’, the first 20 all feature white (male) protagonists and as a general theme, is common for the top 100. Only since the recent surge of recognition to this lack of diversity has it begun to change and recent films such as ‘Crazy Rich Asians’, ‘Black Panther' and ‘Get Out’ have attained astronomical levels of success, proving the desire for greater racial representation within the media industry. The emergence of films with sounder representation has ignited discussion on Hollywood’s lack of diversity yet is still far from providing absolute representation for people of colour.

Performative diversity has emerged as a sort of backlash from criticization of the lack of racial representation within the media and film industry. Ultimately, there is a belief that the media *forces* diversity from the reactionary right whilst white men remain as the default. Minority characters that are forced into storylines often characterise and dehumanise racial minorities and more times than not, there is some acknowledgement to their race paired with offensive stereotypes. Much of the problem with forced diversity is that its fundamentals lie in society’s stereotypes and racist perceptions of minority groups, and this get translated into cinema. Throughout the media industry there are associated traits and stigmas with minority groups. In action films, Asian characters are often associated with karate and martial arts (notable the white saviour concept prevails in these kind of movies) or in more light-hearted cinema/sitcoms, East Asian characters are incredibly smart with pushy parents and the desire to become a Doctor (such as Vince Masuka in Dexter). Black Women are often portrayed as loud and sassy with a pro-black activist stance and more times than not are the sidekick to the female protagonist. Take Ivy from Disney Channel show ‘Good Luck Charlie’ as well as Rocky in ‘Shake it Up’ who play the best friend character whilst conforming to racial stereotypes. Whilst as a concept this is highly problematic, it is notable that movies and TV impact the way in which we view society (a study released by the National Research Group on representation finding that 91% of Americans believing that the media has the power to influence society), yet this influence on children/teens who are the common demographic for these types of shows is harmful for societies understanding on race.

Tokenism tends to generalise minority characters as a whole and it is important to recognise the difference between tokenism and actual inclusion. People should be represented fairly and accurately without harmful stereotypes and the mere intention of increasing views. Shows and movies that are praised for actual inclusion include Superstore, Haiku, Sex Education, Glee and many others. Nonetheless, tokenism is still a highly problematic aspect of the media industry and needs to be recognised and changed.

**PART-A**

**Answer the following questions in about 5-8 sentences each: (3x5=15)**

1. Without using the definition from the passage, explain in your own words how you understand the word ‘tokenism’.

2. “You articulate yourself well for a black person.” Do you find this compliment problematic? Why?

3. What kind of burden does a person who represents a minority group carry? (Eg: the only girl in an all-boys group that plays sports, the only black actor in an all-white cast of a film etc.)

**PART B**

**Answer ANY THREE of the following questions in about 150 words each: (3x10=30)**

4. Tokenism is a wall, not a bridge. Do you agree? Do you think tokenism is a necessary evil to start the process of inclusiveness?

5. What do you understand by the term “performatory diversity”? Use an example from an advertisement (print/video) you have noticed to demonstrate this.

6. How does stereotyping a minority group show up in popular films? Explain with an example of a film or series you have watched.

7. Diversity does not mean inclusivity. How is ‘inclusivity’ different from diversity’? Use examples to explain your answer.

**PART C**

**Answer ANY ONE of the following questions in about 200 words each: (1x15=15)**

8. Popular superheroes in the Marvel universe such as Thor, Iron-man, Captain America, Spiderman, Hulk, etc. are all white, male and heterosexual except Black Panther who is black but still male and heterosexual. Do you think this could be seen as tokenism or a genuine effort in being inclusive?

9. Movies have a diverse audience but very often, characters in films are not as diverse. How do popular perceptions of fairness and fitness impact the casting in a film? Elaborate where the bias lies.