



PRESIDENCY UNIVERSITY

BENGALURU

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End - Term Examinations - December 2025

Date: 08 - 12 - 2025

Time: 09:30am - 12:30pm

School: SOD	Program: B.Des (Foundation Course)		
Course Code : ENG1903	Course Name: Narrative Design: The Fundamentals of Storytelling		
Semester: I	Max Marks: 100	Weightage: 50%	

CO - Levels	CO1	CO2	CO3	CO4	CO5
Marks	16	16	34	34	-

Instructions:

- (i) Read all questions carefully and answer accordingly.
- (ii) Do not write anything on the question paper other than roll number.

Part A

Answer ALL the Questions. Each question carries 2marks.

10Q x 2M=20M

1.	Define the term "storytelling."	2 Marks	L1	CO1
2.	Name one example where storytelling and design come together	2 Marks	L1	CO1
3.	State one purpose of stories in human life.	2 Marks	L1	CO1
4.	What is remediation in the context of oral storytelling?	2 Marks	L1	CO2
5.	Mention one difference between collective and individual memory with a suitable example	2 Marks	L1	CO2
6.	Mention any two categories of oral storytelling.	2 Marks	L1	CO2
7.	Define para-text with one example.	2 Marks	L1	CO3
8.	What is meant by archival storytelling?	2 Marks	L1	CO3
9.	Name the five types of visual narratives	2 Marks	L1	CO4
10.	List the three levels of gaze in visual media.	2 Marks	L1	CO4

Part B

Answer the Questions.

Total Marks 80M

11.	a.	<p>Discuss how stories help people to escape reality, reflect on life, or rehearse real situations.</p> <p>Use one simple example from a book, film, or everyday experience to support your answer.</p>	10 Marks	L2	CO1
Or					
12.	a.	<p>In the Heider and Simmel animation video(1944), simple shapes move around the screen, but viewers still see them as characters in a story.</p> <p>Explain why people naturally create stories and emotions from these shapes. What does this experiment tell us about the human need to find meaning and patterns in what we see?</p>	10 Marks	L2	CO1
13.	a.	<p>Explain the elements that contribute to the act of retelling in oral storytelling.</p> <p>How do features like memory, performance, audience, and context shape the way a story is told each time?</p> <p>Use one example to show how a story may change slightly with each retelling.</p>	10 Marks	L2	CO2
Or					
14.	a.	<p>Explain what is meant by categories of oral narratives.</p> <p>Describe at least two different types (for example, <i>folktales, myths, legends, or ballads</i>) and discuss how each one uses the concept of memory to preserve stories.</p>	10 Marks	L2	CO2
15.	a.	<p>Explain the difference between text, para-text, and extra-textual elements in storytelling.</p> <p>Use one example -- such as a film, book, or digital story -- to show how all three work together in the same example to shape the audience's understanding and experience of the story.</p>	10 Marks	L3	CO3
Or					
16.	a.	<p>Explain Aristotle's narrative structure in your own words.</p> <p>Describe the three main parts -- beginning, middle, and end -- and how each helps a story feel complete and logical.</p> <p>Use one short example from a film or story to show how this structure works in practice.</p>	10 Marks	L3	CO3

17.	a.	<p>The film WALL·E tells most of its story without using dialogue. Explain how the film uses visual elements such as colour, framing, movement, and gaze to show emotions and build the story.</p> <p>Give examples from one or two scenes to support your answer.</p>	10 Marks	L3	CO4
Or					
18.	a.	<p>Explain the five types of visual narratives -- <i>static, sequential, spatial, interactive, and digital/hybrid</i> -- using one example for each type.</p> <p>Show how each example tells its story in a different way through visuals, movement, or audience interaction.</p>	10 Marks	L3	CO4

19.	a.	<p>The Clockwork Garden</p> <p>By Emma Chen</p> <p>Twelve-year-old Mira discovered the garden behind the crumbling wall quite by accident. She'd been chasing her cat through the overgrown alley when a loose brick gave way, revealing a narrow passage beyond.</p> <p>What she found shouldn't have been possible.</p> <p>The garden was alive, but not in any ordinary way. Copper vines climbed trellises that hummed with faint electricity. Flowers with petals made of stained glass chimed softly in the breeze, casting rainbow shadows across the moss-covered ground. At the garden's heart stood an ancient oak tree -- half wood, half brass machinery -- its leaves ticking like a thousand tiny clocks.</p> <p>Beneath the tree sat an old woman in a wheelchair, her silver hair adorned with gears and springs. She looked up at Mira with eyes that sparkled like clockwork.</p> <p>"Ah," she said, smiling. "Another gardener has found us. I've been waiting seventy years for you."</p> <p>She handed Mira a golden watering can that felt impossibly light. "The garden grows on memories, dear child. Water it with your happiest thoughts, and it will bloom forever. But be warned—if you only feed it sadness, the mechanisms will rust, and the magic will stop."</p> <p>Mira learned that the garden had been created by inventors and dreamers throughout history, each adding their own</p>	20 Marks	L3	CO3
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	<p>impossible flowers. Now it was her turn to decide: would she tend this secret wonder, or let it wind down into silence?</p> <p>That night, Mira watered a small patch of soil with thoughts of her grandmother's laugh. By morning, a new flower had sprouted -- its petals made of old photographs that moved like film, playing memories on loop.</p> <p>The garden had chosen its new keeper.</p> <p>Read the short story and design a book cover that reflects its key themes, emotions, and atmosphere.</p> <p>Apply the concept of para-text -- the idea that design elements such as title, imagery, colour, and typography shape the reader's expectations before they read the story.</p> <p>After designing your book cover, write a short paragraph (about 100–150 words) justifying your design choices -- explain how your use of visuals, layout, and text helps convey the tone and meaning of the story.</p>			
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Or

20.	a.	<p>You have been asked to create a storytelling map that brings a real or imagined place to life.</p> <p>Design/Sketch a map. Your map should not only show locations but also express the stories, emotions, and events connected to them.</p> <p>In another paragraph, describe:</p> <ul style="list-style-type: none"> • The place or space you have chosen (for example, a street, neighbourhood, campus, or fictional world) • How you have used mapping elements such as paths, colours, symbols, or layers to communicate the stories of that place? • How your design could help the audience experience the place as a living narrative rather than just view it as a map? 	20 Marks	L3	C03
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21.	a.	<p>Choose any film scene, advertisement, or artwork that shows how women or men are represented.</p> <p>Apply the idea of the male gaze to explain how the camera, viewer, or director's/artist's point of view affects the way the subject is seen and understood.</p> <p>Discuss how this influences the meaning or emotion of the visual.</p>	20 Marks	L3	C04
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Or

22.	a.	<p>Maya's grandmother left behind no letters, no diary, no final words—only a wooden box containing twelve smooth stones. On each stone was carved a simple symbol: a house, a tree, a heart, a bridge, a storm cloud, a key, an open door, a bird, roots, a sunrise, hands clasped together, and a compass.</p> <p>At first, Maya thought they were just pretty decorations. But then she noticed something on the bottom of the box - a faded note that read: <i>"When words fail, symbols speak. Arrange these in order, and you'll understand the story of my life and the gift I'm leaving you."</i></p> <p>Maya spread the stones across her desk and began to think...</p> <p>Build upon the above prompt and complete the story:</p> <ul style="list-style-type: none">• Complete the story by interpreting the symbols and creating a narrative that explains her grandmother's life and the final "gift."• Try to apply the concept of iconography and meaning-making while completing the narrative.	20 Marks	L3	C04
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