

Block**2****Writing Effectively**

| | |
|---------------------------|-----------|
| BLOCK INTRODUCTION | 02 |
|---------------------------|-----------|

| | |
|------------------------------|-----------|
| UNIT 5 | |
| THE BASICS OF WRITING | 03 |

| | |
|----------------------------|-----------|
| UNIT 6 | |
| WRITING A PARAGRAPH | 18 |

| | |
|---------------------------------|-----------|
| UNIT 7 | |
| DEVELOPING A COMPOSITION | 31 |

| | |
|---|-----------|
| UNIT 8 | |
| ISSUES OF COPYRIGHT AND PLAGIARISM | 49 |

BLOCK INTRODUCTION

Block 2 Writing Effectively aims at improving your writing skills by touching upon all the key aspects of good academic writing.

Unit 5: The Basics of Writing discusses the process of writing and provides you with a writer's toolkit. The Unit emphasizes the importance of writing in our lives - in responding to the world around us, in creating meaningful texts, in thinking and articulating our ideas.

Unit 6: How to Write a Paragraph focuses on the significance of a paragraph in an academic essay. The unit goes into the minute details of writing different types of paragraphs such as introductory paragraphs, body paragraphs and concluding paragraphs. The Unit gives valuable suggestions for writing effective paragraphs, topic sentences and thesis statements.

Unit 7: Developing a Composition begins by defining a composition and identifying its formal elements. The unit goes on to explain how to read and write essays using narrative as a tool for composition.

Unit 8: Issues of Copyright and Plagiarism aims to create awareness about copyright and related issues. The unit explains the basic principles of copyright, traces the history of copyright, defines plagiarism and suggests ways of avoiding plagiarism.

ACKNOWLEDGEMENT:

The material we have used for this course is purely for educational purposes. Every effort has been made to trace the copyright holders of material used in this book. Should any infringement have occurred, the publishers and editors apologise, and will be pleased to make the necessary corrections in future editions of this book. Unit 8 has been adapted from the material of the IGNOU MCS course.

UNIT 5 THE BASICS OF WRITING

Structure

- 5.0 Objectives
- 5.1 Introduction
- 5.2 Why Should I Write?
- 5.3 The Writing Process
- 5.4 Writer's Toolkit
- 5.5 Let Us Sum Up
- 5.6 Answers
- 5.7 Recommended Readings
- 5.8 References

5.0 OBJECTIVES

This unit aims to introduce you to the basics of writing. It will discuss the process of writing and provide you with a writer's toolkit. Finally, it will encourage you to embrace writing as an essential part of your life.

5.1 INTRODUCTION

No matter where we are or what we do, we engage with writing daily. We text and write emails. We make lists when we must shop. We write exams, reports and project proposals. And yet, we do not call ourselves writers and believe that only people who write for a living, are writers.

Writing is essentially a communication tool that is used to exchange information. If you have used this tool to communicate with your friends, colleagues, and family, you are already a writer. However, knowledge of writing cannot make us good writers or communicators. For example, even if you may know how to drive, you need constant practice and experience on the road, to become a good driver. The same is true for writing.

To become a good writer, you may have to first ensure that you have your basics in place. So, it is good to start with understanding the importance of writing.

5.2 WHY SHOULD I WRITE?

As human beings, we observe and process a vast amount of information that we get from the world around us. We react to what we see, and these reactions make us unique individuals. If we document these reactions and observations regularly, we create records of our personal history. Writing is thus an important tool for documentation. In recent times, however, writing has expanded to become an important professional skill. Since we are connected by online networks which demand constant communication, we are expected to write concise and clear texts. All professional workplaces now demand strong writing skills from their employees.

Beyond these obvious and practical functions, we write for the following reasons:

- Write to experience: People who take photographs have often talked about the importance of capturing the beauty of a moment. In a similar way, writing brings life to an experience. If you have a unique moment that is worth sharing, you can put that down on paper. You can either record the moment for your reference or share the moment with the world in writing. Either way, writing provides you with a medium to share your emotions and experiences.
- Write to think: As humans, we are constantly inundated with thoughts about our daily lives, our ambitions, and insecurities. To make careful choices and decisions, we must express what we think. Writing gives us an opportunity to articulate our complex thoughts. Writing a journal for example, is recommended as a stress busting tool, because it helps us express our thoughts and emotions. It also helps us identify patterns in our thought processes which are otherwise invisible to us.
- Write to create: Words have the power to carry inspiring messages. There is a reason why we remember great thinkers and scientists and find comfort in what they say. To write well is to create a piece of art that stands the test of time.
- Write to learn: Writing can help us remember what we read and study. When we take notes, we learn to record and analyse information.

Check your progress 1

What kind of writing do you like doing the most? And why?

What kind of writing do you enjoy the least? And why?

5.3 THE WRITING PROCESS

Writing is a complex process where we think and compose texts. When we write, we have ideas and these ideas come to us as words or phrases. These words or phrases are then logically placed in sentences which are then combined to form paragraphs. Ultimately, paragraphs are put together to form a coherent text. Though the process of creating a text may vary from person to person, there are a few basic steps that can help us demystify this process.

Step 1:

Understanding your reader: Who is it for?

Warm-up

Most people engage with some form of writing activity every day. List down the writing activities that you do on a regular basis. Identify the purpose/ reason behind each activity. Who is the reader for each activity?

| Writing Activity | Purpose | Reader |
|------------------|---------|--------|
| | | |

Before one begins the process of writing, it is important to identify the reader. Is the reader your teacher? Or are you writing for a stranger? Either way, knowing the reader is the first step in the writing process.

If we closely examine our writing activities, we will see that we write differently, based on who the reader is. For example, imagine that you are narrating a funny incident to your friend over WhatsApp. Since the reader is a friend who is familiar to you, you may not waste time explaining the context. You may jump to the point and discuss the hilarity of the incident. You may even use emoticons or memes to make the joke accessible to your friend. You will also ignore typos and other errors that may appear in your text. Compare this with the email that you write to a professor about an assignment. In this scenario, you will try to use a formal tone and avoid errors when you address the professor. In short, the reader is an integral component of the writing process.

Once you identify the reader, the next step is to develop a profile of the reader. Are you writing for a digital audience? If yes, you may have to consider keeping the length of your text short. Is your reader a potential employer? If yes, then you may have to use a formal tone when you write.

Creating a reader's profile:

The following list of questions can help you create a reader's profile:

1. Who is my reader? Am I addressing one person or am I addressing a diverse group of individuals?
2. Are they familiar with what I say? If not, then what should I tell them so that they follow what I write? What do they already know?
3. Why should they be interested in what I say?
4. What is the best way to communicate?
5. Should I use a particular structure, tone, or style when I communicate? What genre should I use?
6. What will they gain after reading?

Check your progress 2

You have to write a recipe for an online platform. Who will be your reader and why?

Step 2:

Finding the Purpose: What is your intent?

Now that you know your audience, it is time to identify the purpose behind your writing exercise. If you are asked to write about your experience of a city for an assignment, you will be expected to narrate a personal account. However, if you are asked to express an argument regarding an issue, you will be expected to write in a persuasive manner. In both situations, writing is dependent on the purpose. Therefore, finding the purpose can help you structure your writing process.

Here are a few examples of writing that have different purposes:

Summary: Presenting the main points of the topic

Argument: Presenting a point of view regarding the topic

Narration: Presenting an account of what happened

Response: Presenting a response to another text that was written or about an event that had happened

Analysis: Presenting a logical analysis of the topic

Step 3:

Starting the Writing Process

Sometimes, when we sit down to write, we may feel the need to discuss everything under the sun about the topic that we chose. Or we may get stuck when we think of writing. In such situations, it is always good to write freely. Ideas, if you have noticed, gain coherence and clarity when you put it down on paper. Free writing is therefore a good strategy to develop your ideas. Once you have enough ideas on paper, you can then pick what you want for the topic that you chose.

Pre-writing strategies

1. Mind maps

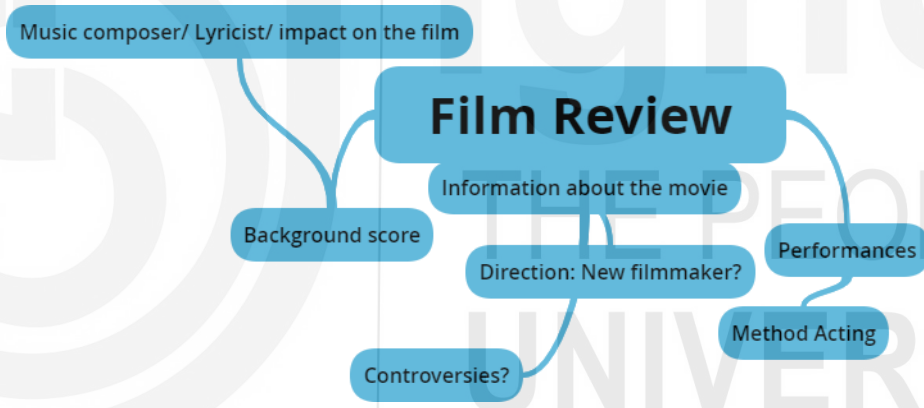
Sometimes, visualising what you have in mind can help you understand your ideas better. For example, you may have used diagrams to understand the complex processes of digestion when you were in school. Similarly, visual tools like mind maps can be used to capture your initial ideas. Created around a single theme or concept, they can also be used to understand relationships between different sub-themes or ideas, if any.

Creating a mind map

If you are creating the mind map on paper, consider starting the map from the centre of the page. You can start with the main theme of the article that you write. For example, if you must write a film review, your mind map would begin like this:

Film Review

When you think about writing a film review, several aspects of the movie might seem worthy of discussion. You may want to discuss the plot, the screenplay, and the performances. You may want to discuss the impact of the background score or the music. All these different yet connected links to the film can be captured in your mind map. At this stage, you are letting your mind freely consider different ideas before you begin organising information.



In the mindmap above, some of the key ideas that are central to a movie analysis have been included. We have also included sub-themes that could also be included in the review. So now when the writer decides to work on the movie review, they will have a rough visual about what they wish to communicate.

2. Asking Questions

Other than mind maps, we can also consider asking questions about the concept/theme to elicit interesting ideas. For example, if you wish to write about the food that you ate at a restaurant, you could ask yourself the following:

1. What was the menu? How was it priced?
2. What did I like best? And why?
3. What dish worked for me?
4. What dish did not work for me? And why?

5. How was the service?
6. Will I recommend the restaurant to others?

If you answer the questions given above, it will help you understand your experience at the restaurant better. This understanding can then help you structure your writing. In a similar manner, you can ask yourself a set of probing questions so that it provides you with enough ideas. The following questions or “thought starters” adapted from *Twenty Questions for the Writer* by Jacqueline Berkecan be useful:

Note: X refers to the topic.

- What does X mean?
- What are the causes of X?
- What are the consequences of X?
- What are the types of X?
- How is X like or unlike Y?
- What is the present status of X?
- What is the significance of X?
- What are the facts about X?
- How did X happen?
- What are the essential points or features of X?
- What case can be made for or against X?

The questions given above are some examples that you could use when you brainstorm. You could use them or use your own questions to help you with your writing process.

Check your progress 3

- a) You have been asked to write a book review for an online platform. What information should the book review include?

- b) Create a mind map of your brainstorming process for the book review.

Step 4:

Developing Ideas: How to research?

Imagine that you have to visit a place nearby. While you are familiar with the place, you may want to plan your trip and ensure that you spend less on your visit. To do this, you will most likely go online and look for cheap accommodation. You will also look for restaurants and tourist spots that you could visit during the trip. All these preparations that you do before the trip

is research. When you sit down to write and expand your ideas, you may have to follow a similar approach to get an accurate picture of your topic.

Conducting research is a crucial component of the writing process. Here are a few tips that can help you with conducting your research:

1. Internet Research

At the brainstorming stage, you will have several ideas in mind for your proposed topic. Now that you have captured them in your mind map, it is time to narrow the scope of your topic. You can start by doing a basic Internet research. Typically, most searches can begin with a simple Google search which can give a quick understanding of the topic. At this stage, you can note down key points such as definitions, history, and recent developments so that you have a fair understanding of the topic.

2. Identifying credible sources

Now that you have an overview about your topic, it is important to identify reliable information. While basic Google search and Wikipedia information can give a general overview, they are not trusted sources of information. Since they are not vetted for credibility, you cannot quote from them. Therefore, you must find reliable sources to support the information that you present in your writing. To find reliable sources, you must check the following:

1. Who is the writer? Are they qualified to write about this topic?
2. Where is the information from? Is the website a reliable source?
3. Does the information agree with what other sources have also said?
4. Can the information be verified?

3. Library research

Thirty years back, libraries were the primary sources of information. While internet has helped us find information at record speed, it can also not have the right answers for some of our queries. In such contexts, you can visit a library and find credible vetted resources that can help you with your research.

4. Organise and Label your research.

Research can thoroughly overwhelm you if you do not organise the information that you have. When you collect information through Internet or library research, organise them into folders and label them correctly. If you are reading articles on your browser, it would be good to bookmark the link so that you can return to it when you need. There are also online tools like Pocket that will help you save links online.

Check your progress 4

Which among these sources are credible and why?

- a) Articles written by respected authors.
- b) Websites owned by educational institutions.
- c) Blogs
- d) Social media posts

Step 5:

Structuring: How to Outline?

An outline prepares the skeletal structure of your writing. Since you have brainstormed and researched on your topic, you have a vast amount of information in hand. Therefore, it is good to create an outline that can help you organise the information logically.

How to Outline

Typically, most non-fiction writings have a structure where the information is broadly categorised into: Introduction, Body and Conclusion. Introduction as the name suggests, introduces the concept/theme to the reader and tells the reader what to expect. It usually has an interesting hook that captures the interest of the reader followed by a quick overview of the topic. The Body is the spine of your writing. It is in this section that you present your arguments, evidence, or ideas to the reader. Finally, the conclusion sums up the writing and gives the reader an understanding about your intent and purpose.

Let us now create a rough outline for the film review that we discussed earlier.

Introduction

1. Introduce the movie
2. Provide basic information
3. Tell reader what you thought about the movie

Body

1. Expand on your analysis of the movie
2. Include evidence from the movie
3. Compare with other movies
4. Include audience reviews/ interviews if required

Conclusion

1. Summing up- overall impression

As you may have seen above, outlines can help you categorise and label the information that you have collected. So now when you begin writing, your outline will aid your writing process.

Check your progress 5

What do you write in the introduction of an article?

Step 6:
Putting it on paper: How to write?

So far, we have discussed planning methods and strategies that could help with the writing process. But how do we start writing? This is an interesting question because preparations and plans do not translate into writing.

To write, we must sit at a desk and write until we feel that there is nothing more to say. This means that we must push our brains to construct coherent sentences, paragraphs, and texts when we write. This effort and labour have made writing a harrowing process for everyone including acclaimed writers. According to William Zinsser, “writing is hard work...if you find that writing is hard, it’s because it is hard.” However, all writers believe that the process can become easy if you have the focus and habit in place.

Many of us may feel anxious about writing. We commit to deadlines but fail to meet it due to procrastination. We may also think that what we write is not good enough. In such contexts, the following writing tips can be useful:

1. Free write: We may think that we need to churn good sentences as soon as we start writing. This need for perfection can prevent us from actual writing and make us feel anxious. In the first stage of writing, your task is to put information on paper. Take the plunge and think freely. Forget errors and typos when you write. Your task at this stage is to write and not edit.
2. Concentrate: Our attention span has reduced considerably with the Internet. We are constantly distracted by text alerts and notifications that we find it hard to focus. Writing demands focus and concentration. So, cut out all distractions when you sit down to write. Let your mind only be in contact with your writing.
3. Make a Habit: As people with responsibilities, we juggle several tasks at a time. Writing takes a backseat when we prioritise other work. To avoid this, it is good to set aside a designated space and time for your writing. If you have some free time in the morning or at night, consider blocking this time for your writing. Find a comfortable space which you can use during this time. Let your brain associate the space and the time with the act of writing.
4. Time yourself: Set a timer for ten minutes and write without taking a break. At the end of ten minutes, take a 5-minute break. This will train your mind to maintain constant contact with your writing and prevent you from feeling overwhelmed with the writing process.
5. Talk to someone: Writing can easily make you feel lonely. The fact that you have no one around to read what you write can prevent you from actively working on your writing. To avoid

this, speak to a friend about what you wish to write. If it makes sense to your friend, you can incorporate it in your writing. You can also use their insights as feedback and incorporate those in your writing.

Check your progress 6

Time yourself for fifteen minutes and write about a personal experience. Remember to avoid distractions while you are at it.

Step 7:

Reworking the Draft: How to Revise?

The act of writing is incomplete without the act of reading and revising. To write is to also read and then rewrite what we write. Usually, what you write in your first draft is messy in nature. They are a tangled mess of ideas and half formed thoughts you communicated on paper at one go. This means that you must return to your draft and fix the mess before it goes to the reader.

Revising is thus an opportunity to critically examine your writing. When you revise, you can rethink and change what you write. You can reorganise for clarity and remove incoherent ideas. Basically, good writing emerges from multiple rounds of revision. So, finding time to revise and rewrite is a must.

The following steps can help you with your revision process:

1. Take some time away from your draft before you begin reworking on it. You can take a few days or hours to distance yourself from your writing. When you revisit your draft after the brief break, read like an editor.
2. Think about your reader when you revise. Ask yourself if the reader can understand the goal of your writing. Check if you have gone beyond the scope of your subject. See if you have used evidence to support your views.
3. Look at the overall structure of your writing. Check the transitions between paragraphs and sentences. Is there a smooth flow to the text? If no, then reread your draft and make changes.
4. Check your facts and sources and ensure that they are accurate. If you are presenting data from a study, ensure that you have given due credit to the study.

Do remember that revising is not the same as editing. When you revise, you can even change the whole draft and start afresh. Though editing is a part of the revision process, it does not involve large scale changes of the draft. So, when you sit to work on a writing project, do ensure that you have set enough and more time for revisions.

Step 8:

Integrating Feedback: How to collaborate?

Most people believe that writing is a personal project. While this may be true to some extent, good writing emerges from collaborations and feedback. Even after the first round of revisions, you may still not know if your writing would work for a reader. To understand this, you could consider asking a trusted friend or peer to read your draft. Though this may seem hard at first, it can prepare you to share your writing with strangers.

Constructive feedback can do wonders to your draft. It will improve the reading experience of your draft and make you confident about your writing. Here are a few steps that will help you to receive feedback:

1. Find a trusted friend or peer who can give you constructive feedback. Ensure that they are kind and objective in their comments.
2. Share the draft and a detailed note outlining the goals of your writing, with your friend. The note will help them understand the purpose of your writing and help them communicate with effective feedback.
3. Keep an open mind. Feedback can be a mixed bag of tricks. It is possible that your friend may not like some part of your writing. If they say so, be polite and ask them why they disliked it. Knowing their reason can help you revise your draft.

Check your progress 7

Why is feedback important in writing?

Step 9:

Polishing the Draft: How to Edit and Proofread?

Editing and Proof-reading are the final steps of the writing process. They make our writing effective and error-free. Though editing and proofreading are linked to each other, they are different in terms of their functions. Editing for example, can be a part of the revising process. Since we are rereading the draft, we may edit for clarity as we make revisions. Proofreading on the other hand, only engage with error corrections.

The following steps can help you with your editing process:

1. Read your writing aloud: When you read aloud, you are the reader of your writing. You give real-time feedback to your brain and that can help with identifying problems faster.

2. Find and fix common mistakes: There are several common mistakes that we make when we write. These can include punctuation errors or spelling mistakes. If you have noticed some of them in your previous writing, you can check for them when you edit.
3. Check and remove repetitions: Remove repetitive words, phrases, and ideas when you read.
4. Look out for wordy, cliched and empty sentences. See if you can combine sentences for clarity.
5. Use active voice: Sentences like 'The apple was eaten by me' are awkward and clunky in nature as compared to 'I ate the apple'. To avoid this, always give importance to the subject.
6. Ensure uniformity in tense usage: Check if you have switched tenses or used the wrong tense.
7. Check for subject-verb agreement errors. See if there are any errors in pronoun usage.

The following steps can help you with your proofreading process:

1. Read one sentence at a time. Look closely from the beginning to the end. When reading the sentence, look out for missing words, spelling mistakes and punctuation errors. Reading sentences one by one can help you spot errors faster since you are reading them in isolation.
2. Read the paper aloud. When you read out, you will hear yourself speak and spot errors faster. You can also hear how your sentences sound to a listener/reader and make changes based on that.
3. Consider proofreading in a different order other than top to bottom. If you read the paper from bottom to top or in parts, you may catch typos and other spelling mistakes.
4. Common punctuation errors such as use of commas and apostrophes can also be rectified during proofreading.
5. Finally, to ensure that there are no mistakes, you can also consider sharing your writing with a friend and asking them to proofread. Since they are unfamiliar with the text, they can easily spot errors when they read.

Check your progress 8

The following passage has some proofreading errors. Spot the errors.

When proofreading, look first for those problems u know u have. If you know u make errors with sentence punctuation check all sentences for completeness first... For instance many profreading errors involves using commas where semicolons are required. As a separate profreading step, look to each sentence in your final drafts! Check that any comma in the middle of sentences aren't separating two sentences that could otherwise stand alone. If u have just a comma between what could be two sentences, change.. that to a semicolon.

5.4 WRITER'S TOOLKIT

Since you are now familiar with the writing process, you can try some of these online writing tools to better your writing experience. The toolkit given below are a list of online writing apps and resources that can help you create good pieces of writing.

1. Microsoft Word: You may be already using the word processor to write your emails and assignments. However, many of us have not yet used the vast variety of writing and formatting options on Microsoft Word. If you wish to know these interesting options, you can check out some of the tutorial videos online.
2. Google Docs: Google Docs are quite like Word documents. However, Google Docs can be useful collaborative writing documents since they allow multiple users.
3. Grammarly: Grammarly is a decent tool that can help you check for basic spelling errors and grammatical mistakes. Though the free version is limited, it still covers language errors.
4. Writing Resources: The Clearinghouse hosts free open access writing textbooks and guides that are of interest to the writing community. In addition to sharing research, the website has interesting writing worksheets and exercises that can develop good writing skills.

5.5 LET US SUM UP

In this unit we learned the importance of writing. We looked at how writing helps us document our past and helps us respond to the world around us. We also saw how writing helps us in creating meaningful texts. It helps us learn and remember what we learn. Finally, it helps us to think and articulate our ideas. This unit also discussed the basic steps involved in the process of writing. It also provided a writer's toolkit to support the process of writing.

5.6 ANSWERS

Check your progress 1 and 2

Write the answers in your own language.

Check your progress 3

a)

- Basic information on the book: Author's name, publisher, date of publishing
- Plot and Characters
- Memorable scenes/events if any
- Writing Style and Tone

b) Write the answer in your own words.

Check your progress 4

Out of the four listed sources, a) can be a credible source based on the credentials of the writer. However, this may also be false since there have been cases where writers have falsified information.

Check your progress 5

Introduction of the article begins with the hook. The hook introduces the topic to the reader in an engaging manner. This is followed by a general overview of the topic.

Check your progress 6

Write the answer in your own language.

Check your progress 7

- a) Feedback helps us with the revision process.
- b) It encourages collaboration and therefore betters the writing.
- c) It helps us understand the reader's point of view.

Check your progress 8

When proofreading, look first for those problems you know you have. If you know you make errors with sentence punctuation, check all sentences for completeness first. For instance, many proofreading errors involve using commas where semicolons are required. As a separate proofreading step, look at each sentence in your final drafts. Check that any commas in the middle of sentences are not separating two sentences that could otherwise stand alone. If you have just a comma between what could be two sentences, change that to a semicolon.

5.7 RECOMMENDED READINGS

- a) Jensen, Joli. *Write No Matter What: Advice for Academics*. The University of Chicago Press, 2017.
- b) King, Stephen. *On Writing*. Recorded Books, 2000.
- c) Lamott, Anne. *Bird by Bird*. Anchor Books, 1997.
- d) Lindblom, Peter D. *Elements of Writing*. Macmillan, 1983.
- e) Strunk, William. *The Elements of Style*. Auroch Press, 2020.
- f) Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*. Harper Perennial, 2016.

5.8 REFERENCES

Jensen, Joli. *Write No Matter What: Advice for Academics*. The University of Chicago Press, 2017.

Lamott, Anne. *Bird by Bird*. Anchor Books, 1997

Kate Kiefer. (1994-2021). Editing and Proofreading Strategies. The WAC Clearinghouse. Colorado State University. Available at <https://wac.colostate.edu/resources/writing/guides/>.

Strunk, William. *The Elements of Style*. Auroch Press, 2020.

UNIT 6: HOW TO WRITE A PARAGRAPH

Structure

6.0 Objectives

6.1 What is a Paragraph in an Academic Essay?

6.2 Body Paragraphs

6.2.1 Topic Sentence

6.2.2 Claims

6.2.3 Evidence

6.2.4 Citation

6.2.5 Close Reading

6.3 Introductory Paragraphs

6.4 Concluding Paragraphs

6.5 Let Us Sum Up

6.6 Answers

6.0 OBJECTIVES

After going through the unit, you should be able to:

- Write body paragraphs, introductory paragraphs, and concluding paragraphs
- Write topic sentences and thesis statements
- Make claims and provide evidence for them which you can then close-read
- Use parenthetical citations

6.1 WHAT IS A PARAGRAPH IN AN ACADEMIC ESSAY?

A paragraph is a **discrete block of text**, usually developing a **single idea**, performing a **specific function** and/or representing a particular **step** in a **logical argument**. Paragraphs can be visually identified by the way they are formatted, indented and spaced. Broadly, paragraphs can be classified as **introductory paragraphs, body paragraphs and concluding paragraphs**, depending on the place they occupy and function they perform in an academic essay. Paragraphs are the means by which we work with the ideas of others (in the form of quotations, summary, and paraphrasing) in order to produce our own original idea that is referred to as our **argument**. In this unit, we shall draw examples from three existing texts. “The Argumentative Indian” by Amartya Sen who traces the history of dialogue, debate and argumentation throughout Indian history. “Footloose with P.K. Sethi” by Shiv Visvanathan is a tribute to the inventor of the Jaipur foot prosthesis and how his innovation radically departed from the existing ways in which science was conceptualized and practiced. “Modern Art: Imitating the Forms of the Past” by Amrita Sher-Gil is an autobiographical account of Sher-Gil’s engagement with Indian aesthetic traditions as well as a treatise on how artists should move away from the imitation of existing styles and instead interpret reality through a focus on beauty as expressed through the formal elements of their painting.

Check Your Progress 1

Here is a paragraph from “Footloose with P.K. Sethi” by Shiv Visvanathan. What do you think is the main topic?

“Bruno Latour, the French sociologist of science in his book, *The Pasteurization of France*, argued that the heroic model of science which gives agency to one man adds little to understanding. Latour’s story centred around the network where Pasteurization was a compact between microbe, peasant, technology and the scientist. In Latour’s narrative, the microbe has an agency of its own in shaping history and theory.”

[Taken from page 363 of “Footloose with P.K. Sethi” by Shiv Visvanathan, from *Theatres of Democracy*, HarperCollins Publishers India, 2016.]

This paragraph is about

.....
.....

6.2 BODY PARAGRAPHS

The majority of paragraphs that constitute a piece of academic writing will be **body paragraphs**. Body paragraphs contain within them the ideas that make up your argument, arranged in a logical fashion. Let us look at the **structure** of a body paragraph.

6.2.1 Topic Sentence

Topic sentences convey to the reader the **main idea** that will be the focus of that paragraph. We can thus consider the topic sentence a condensed version of the paragraph itself. We must remember that the topic sentence **is often the first sentence** of our paragraph so that it prepares the reader for what they will encounter in that paragraph.

Example:

Here is a paragraph from “Modern Art: Imitating the Forms of the Past” by Amrita Sher-Gil. In it, Sher-Gil uses a topic sentence to inform the reader what she is about to talk about in that paragraph:

“And now I shall proceed to explain how one is to approach a picture to derive from it the maximum aesthetic enjoyment. In the first place, a Picture must be a Painting, which means that the picture of a chair or of a pair of boots must be aesthetically as satisfying and interesting as the portrait of a remarkably handsome man or charming woman. (The aim of art being the derival of aesthetic emotion from abstract beauty, the beauty, the vitality, of line, form, colour and design, as opposed to the pleasure derived from the prettiness of the object depicted in the picture). I cannot stress this point enough, as it is of vital importance in the appreciation of works of art. It is the alpha and omega of all artistic and aesthetic knowledge.”

[Taken from page 170 of “Modern Art: Imitating the Forms of the Past” by Amrita Sher-Gil, from *The Book of Indian Essays: Two Hundred Years of English Prose*, edited by Arvind

Krishna Mehrotra, Black Kite, 2020.]

Check Your Progress 2

Instead of telling the reader what she is about to talk about, Sher-Gil could have summarized the main point that she makes in the previous paragraph. Try to write an **alternate** topic sentence that **accurately and explicitly** represents the idea Sher-Gil conveys in the paragraph.

6.2.2 Claims

To put it very simply, the point of a piece of academic writing is to convey some **original information** to the reader. This is done through sentences called **claims**. A claim is any statement that conveys an **idea or observation** that is **your own**. Simply **repeating** what someone else has already said does **not** constitute a claim.

Check Your Progress 3

Two sentences have been taken from a paragraph. Underline the sentence that you think constitutes a **claim** made by the author:

“Although we have considered P.K. Sethi’s example as one that emphasizes the perpetuation of tradition by individual action, Visvanathan’s focus is more on the way in which the process of developing the Jaipur foot was a departure from a certain Western scientific tradition. While the invention of the Jaipur foot involved collaboration with local craftsmen with no direct experience in fashioning prostheses, “[our western trained doctors still hold that quality emanates from research centres and that science as expertise cannot be emulated by the untrained craftsmen and an unorthodox doctor”” (Visvanathan 368).

6.2.3 Evidence

For our claims to have value, they must be backed up by **evidence**. In other words, if we want our reader to believe and accept what we write about, it is essential that we show them the **proof** of what we are arguing. Such evidence can be statistics, anecdotes, reportage, experimental findings, interview transcripts, excerpts etc. But broadly, any evidence that we use will be in the form of **quotations, summary or paraphrasing**. Let us examine each of these in detail and then consider examples of all three together at the end.

6.2.3.1 Quotations

When we **copy what others have written** in our own work, it is essential that we distinguish it from our own writing. For text, this is often done by putting it in quotation marks (“,” ‘,’). Including the writing of others in this way is what we refer to as **quotation**. It is important for our quotes to be **identical** to the original lines from the source from which they have been taken, as we would be misrepresenting the source if we were to change it. We also explicitly **identify** the original source in our writing by naming the author who wrote the words we are quoting and where we are taking them from. This is often done by way of an **introductory tag**, a short lead-up to a quote that can identify the source, provide context, and/or direct the reader’s attention to a particular aspect of the quote.

6.2.3.2 Paraphrasing

Paraphrasing refers to the act of **restating** what others have already said **in our own words**. If there is no need to preserve the exact words in which an idea was expressed, it would be better to paraphrase it. This allows us to only retain those parts of the idea that are **relevant** to our own writing as well as to present it in a manner that is more suited to our purpose.

6.2.3.3 Summary

Summary is when we shorten something to its most **essential** elements. This is often done in order to convey an idea without going into unnecessary detail.

Example:

| | |
|--------------|--|
| Quotation | “Sethi realized he needed a plan for rehabilitation [for amputees]. The first requirement was a professional physiotherapist and all Sethi had was a masseuse, equipped with a monthly allotment of talcum powder. Sethi knew that as forms of competence, the traditional and modern could be brothers under the skin, a wisdom he followed throughout his career” (Visvanathan 362). |
| Paraphrasing | P.K Sethi understood the need for planning in the rehabilitation of amputees. While this required a professional physiotherapist, the only person Sethi had to rely on was a masseuse and some talcum powder. However, Sethi overcame this challenge and others because of his knowledge of how traditional |

| | |
|---------|---|
| | and modern methods could be combined. |
| Summary | Shiv Visvanathan describes how P.K. Sethi combined modern innovation with the traditional skills of those he worked with. |

Check Your Progress 4

Complete the following table:

| | |
|--------------|--|
| Quotation | “Innovation begins with looking and listening. It moves to an understanding of why the old solution might be the problem. Formal training can become a rail track where the mind chugs along in old grooves. A dissent that merely derails the mind is inadequate. It must persuade it to run on different lines.” (Visvanathan 366) |
| Paraphrasing | |
| Summary | |

6.2.4 Citation

Citation is an essential part of academic writing and one of the elements that **distinguish academic from non-academic writing**. A citation in an academic text should tell the reader whose ideas we are working with and how they might locate the **original source**.

There are many different ways of citing evidence, depending on what kind of **style guide** you are following. Style guides are conventions and instructions for the manner in which our writing should be presented. There are many different style guides - such as the MLA, APA, and Chicago Style – and different institutions and publications refer to different style guides. In order to offer an example, let us consider the **MLA style guide**.

Example:

In “Modern Art: Imitating the Forms of the Past”, Amrita Sher-Gil describes herself as “an individualist evolving a new technique that, though not necessarily Indian in the traditional sense of the word, will yet be fundamentally Indian in spirit” (172).

Here, the author has quoted from Amrita Sher-Gil’s essay using the **MLA format of citation**. The quote taken from the original essay is contained within **double inverted commas**. The quote

is preceded by a **tag** that identifies the **essay** from which the quote has been taken as well as the **author**. After the quote, the **page number** for the quotation is contained within **brackets**. This use of brackets to specify the page number is called “**parenthetical citation**”. If the name of the author has not been mentioned in the introductory tag of the quote, it is necessary to include the **surname** of the author within the brackets, followed by a **space**, followed by the page number. In this case, it would look like this: (Sher-Gil 172).

Furthermore, we include a **Works Cited page** at the end of an academic paper where we list all the sources we have cited with the details required for the reader to properly identify and locate them. There are many resources online for learning more about Works Cited pages as well as the different style guides that are used. A good place to start is the **Purdue Writing Lab’s website at owl.purdue.edu**.

Check Your Progress 5

The following sentence has been taken from page 167 of Amrita Sher-Gil’s essay “Modern Indian Art: Imitating the Forms of the Past”:

“Although I studied, I have never been taught painting in the actual sense of the word, because I possess in my psychological make-up a peculiarity that resents any outside interference.”

Write a sentence in which you **quote** this line, or some part of it. Provide an appropriate **introductory tag** and **parenthetical citation** while doing so.

.....
.....

6.2.5 Close Reading

After providing the evidence for one’s claim, it is necessary to **explain** to the reader why the evidence is important, and connect it to the claim being made. This can be done by **breaking down** the evidence into **parts** which can then be considered one-by-one, or by identifying the **relevant idea** that one can draw from the evidence, or by **focusing on the language and connotations** of the evidence that is being used by paying **close attention** to it. There are many other ways of analysing evidence, but right now let us focus on the last of the three methods we just mentioned. This method is called **close reading**.

In this respect, close reading can be imagined as an “**unpacking**” of a particular piece of evidence like a quote, by directing the reader’s attention to something about the way the evidence is presented that **reveals meaning** that might otherwise escape attention. In the writing process, close reading is a useful tool to explore how a particular source might inform our argument by prompting us to turn a **critical gaze** towards it, **asking questions** of the text in search of a **deeper meaning** that eludes us.

Example:

Here is a quote accompanied by a close reading of the quote, taken from an essay on **How traditions change**.

| | |
|-----------------------|--|
| Quote: | “[o]ur western trained doctors still hold that quality emanates from research centres and that science as expertise cannot be emulated by the untrained craftsmen and an unorthodox doctor” (Visvanathan 368). |
| Close Reading: | The fact that the inventors of the Jaipur foot were “untrained” and “unorthodox” meant that they came from outside the existing scientific tradition of making prosthetic limbs. This outsider position allowed them to “persuade [the mind] to run on different lines” (Visvanathan 366) – to not only depart from tradition, but, in doing so, to transform tradition itself while also gaining new knowledge and experience themselves. Thus, the engagement of one tradition – that of the craftsmen – with another – that of western science – created the potential for both of those traditions to change |

We see here that the close reading **isolates specific words** from the quote and **draws certain conclusions** from their **connotations**. It also **restates parts of the quote** in order to **recontextualise** it such that a relationship is established between it and the subject of the paper in which it is being used. The final sentence succinctly presents the unique idea derived from this close reading as a part of the new argument on tradition and change that is being made.

Check Your Progress 6

A good way to begin close reading a quote is to **ask certain questions from it**. Read the following quote and answer the questions below it:

Prolixity is not alien to us in India. We are able to talk at some length. Krishna Menon's record of the longest speech ever delivered at the United Nations (nine hours non-stop), established half a century ago (when Menon was leading the Indian delegation), has not been equaled by anyone from anywhere. Other peaks of loquaciousness have been scaled by other Indians. We do like to speak. This is not a new habit. The ancient Sanskrit epics, the Ramayana and the Mahabharata, which are frequently compared with the Iliad and the Odyssey, are colossally longer than the works that the modest Homer could manage. (Sen 3)

a. Summarize the **main point** of this quote in **one sentence**.

.....

b. Pretend you are writing a paper on **tradition**. Identify what tradition might be found in this quote.

-
- c. Underline the **key words, phrases or sentences** used in this quote that talk about the **nature** of this tradition. Pay particular attention to words and phrases that relate the idea of tradition to **time and place**.
-

Performing these tasks brings us one step closer to analysing this quote as it allows us to pay close attention to the language of the quote and relate it to our argument.

6.3 INTRODUCTORY PARAGRAPHS

The **introductory paragraph** is the first part of your paper someone is likely to read after the title and, in some cases, the abstract. For this reason, it is important that the paragraph immediately alerts the reader of

1. **the subject matter of your paper:** The subject matter can be introduced by referring to and/or defining the key terms of the prompt you are responding to, or your research question, or of your argument as a whole.
2. **the context in which it is to be read:** The context usually identifies the broader disciplinary framework in which you have written your paper. Introducing the context can involve explaining the significance of your paper at the moment of writing it, for the place it will be published, or to the general reader.
3. **the sources you have drawn upon or scholarship that you respond to:** the introduction can be used to name your primary sources and also give a brief (one or two lines long) summary of their arguments, particularly insofar as they relate to your own paper. This can be a good place to mention some of the previous work that has been done by others in this area in order to demonstrate that you are familiar with them and also in order to locate your own argument vis-à-vis the history of scholarship in that area.
4. **the thesis statement**

6.3.1 Thesis Statement

The thesis statement requires some specialised attention. It is a compact statement in which the **main point** that you seek to convey through your paper is expressed. Someone reading your thesis statement should get a clear idea of what it is you are trying to prove, explain or demonstrate through your paper. Since the thesis statement should be visible at a glance, it is important that it be **easily locatable** early on in the text. Most commonly, your thesis statement will be the last line of your introduction.

Example:

P.K. Sethi (1927-2008) became a legend in his lifetime and we did what we do to legends. We created a biography, encapsulated him as textbook copy, with a textbook life. But a life of man is a text that demands several readings where each narrative has to be a fresh story. **This essay is a**

resume of Sethi's story not as a biography but as a reflection on four fundamental aspects of the man; Sethi's biography as embodying a nationalist type, his style of innovation, his acute sense of phenomenology and his reflections on medicine (Visvanathan 361).

We see in the above paragraph that the sentence in **bold** outlines the “four fundamental aspects” of P.K. Sethi that Visvanathan will focus on in his essay. By providing a clear indication of how the essay is to be read while also informing the reader of the specific argument that will be made – namely, that the four aspects of Sethi's life that Visvanathan will write about were fundamental to his legacy – this sentence serves as an effective thesis statement.

Check Your Progress 7

Underline the thesis statement in the following introductory paragraph:

“If you were to look up “tradition” in the Oxford English Dictionary, you would not only learn that it is defined as “[t]he transmission of customs or beliefs from generation to generation, or the fact of being passed on in this way”, but also that all of its definitions have some connotation of perpetuation, reiteration, and authority. Yet traditions do change, and have changed. Amartya Sen traces the evolution of the Indian argumentative tradition in his essay “The Argumentative Indian”, with emphasis on the dangers of reducing India's cultural history to this one element of its complex tradition. Shiv Visvanathan's “Footloose with P.K. Sethi” gives us a concrete example of how diverse traditions collide and transform in the story of how the Jaipur foot was made. Amrita Sher-Gil's essay “Modern Art: Imitating the Forms of the Past” reveals in its autobiographical narrative of an artist's engagement with what it means to be Indian, that artistic tradition can be repudiated by individuals who can then create new traditions through their engagement with their diverse influences. While these texts are very different, they come together to offer us a vision of tradition that is dynamic and historical, leading us to a compelling conclusion: traditions change over time as the product of multiple traditions interacting through the individuals that inherit them.”

6.4 CONCLUDING PARAGRAPHS

Your concluding paragraph will be the **last part of your paper** that your reader will encounter before your Works Cited page. It is important to leave a **strong and memorable impression**. Your concluding paragraph can be used to **sum up your argument** by tracing the path it took through your paper. One way to do this is to thread the main ideas conveyed in each paragraph to **remind your reader of the journey they took** in reaching the end of your paper. The concluding paragraph can also be used to inform your reader of the **implications and consequences** of the argument you have just made. In other words, your conclusion should ensure that your reader leaves your paper with a clear idea of what they have just read as well as a sense of why it was worth reading.

Example:

Instead of a single paragraph, Amartya Sen writes **a complete section** to conclude his essay “The Argumentative Indian”. Here is the **first paragraph** of that section:

“Before closing this essay, I should make clear what is and, no less important, what is not being claimed. There is, in particular, no proposal here to seek a single-factor explanation of India's 'past and present' through an exclusive and separate focus on one particular feature out of a multitude that can be found in India's constantly evolving traditions. To recognize the importance of an argumentative heritage and of the history of heterodoxy does not in any way do away with the need to look at the impact of other influences, nor obviate the necessity of investigating the interactions of different influences” (Sen 30).

We see here that Sen uses his conclusion to offer a **caveat** to the reader of his essay, anticipating the kind of **questions or objections** they might have. He does this by **condensing** his argument in a way that **limits the ambiguity of interpretation** when he writes, “I should make clear what is and, no less important, what is not being claimed”. Such a technique allows him to **highlight** the most crucial parts of his essay that he can then focus on as he **wraps up any loose ends** that his essay might have.

Check Your Progress 8

Read the following paragraph and answer the question that follows it:

“At first, tradition – with its connotations of continuity and uniformity – would seem to be antithetical to the idea of change. However, as we have seen, not only can traditions change, they have always been in a process of transformation. More than once in this paper, we have encountered the idea of evolution with reference to tradition. It is important that evolution not only involves survival, but survival through change and diversity. The agents of such change are individuals, who are just as responsible for preserving tradition as they are for departing from it. Shiv Visvanathan provides an example of how individuals at the intersection of different traditions can transform them. Amrita Sher-Gil's essay demonstrates how the evolution of tradition is not a straight line; it involves reappraisals of the past, inclusion of non-traditional influences, and differing cultural opinions. And what emerges from this is the kind of complex history that Amartya Sen analyses by isolating one of its strains. By considering all these perspectives, we realize that change is very much a part of tradition and that individuals are instrumental in the evolution of tradition. Consequently, while there is most certainly value in the preservation of traditions past, it might be futile to resist their inevitable transformation and hybridisation through which new traditions will continue to be generated for all times to come.”

Using Amartya Sen's approach, from the following sentences, tick what is being claimed while crossing out what is not being claimed.

- A. Traditions can never change.
- B. Tradition is constantly evolving through the actions of individuals.
- C. Change and diversity need not be threats to tradition; they can be crucial to their very survival.
- D. Shiv Visvanathan, Amrita Sher-Gil and Amartya Sen all make the exact same point.

6.5 LET US SUM UP

We have seen how a paragraph represents a single self-contained idea. Body paragraphs contain

a topic sentence, claims, evidence, and analysis such as close reading. Quotation, paraphrasing and summary are different kinds of evidence we can use to support our claims, provided we properly cite them. Introductory paragraphs provide context and identify the important debates and readings that the paper will address. They require a thesis statement. A concluding paragraph can be used to tie together the different parts of our argument, draw the reader's attention to its most crucial parts, and consider the response and consequences of the paper itself.

6.6 ANSWERS

Check Your Progress 1: Suggested answer:

This paragraph is about:

Bruno Latour's argument regarding the heroic model of science.

Check Your Progress 2: Suggested answer:

The most appropriate way to approach a picture in order to derive from it the maximum aesthetic enjoyment is to focus on its beauty.

Check Your Progress 3: Suggested answer:

Although we have considered P.K. Sethi's example as one that emphasizes the perpetuation of tradition by individual action, Visvanathan's focus is more on the way in which the process of developing the Jaipur foot was a departure from a certain Western scientific tradition. While the invention of the Jaipur foot involved collaboration with local craftsmen with no direct experience in fashioning prostheses, "[o]ur western trained doctors still hold that quality emanates from research centres and that science as expertise cannot be emulated by the untrained craftsmen and an unorthodox doctor" (Visvanathan 368).

Check Your Progress 4: Suggested answers:

| | |
|--------------|--|
| Quotation | "Innovation begins with looking and listening. It moves to an understanding of why the old solution might be the problem. Formal training can become a rail track where the mind chugs along in old grooves. A dissent that merely derails the mind is inadequate. It must persuade it to run on different lines." (Visvanathan 366) |
| Paraphrasing | Innovation is a process which starts by looking and listening and then focuses on the shortcomings of the previous solution to a |

| | |
|---------|---|
| | problem. A formally trained mind is like being a train that cannot move in any direction other than its tracks. Dissent then is not only a derailling of this train, but, more importantly, a successful redirection of it. |
| Summary | Shiv Visvanathan outlines the process of innovation by using the metaphor of a train that can only move on its track to represent the formally trained mind and the metaphors of derailling and redirection to explain how dissent can lead to new solutions. |

Check Your Progress 5: Suggested answer:

In “Modern Indian Art: Imitating the Forms of the Past”, Amrita Sher-Gil claims that no one ever taught her how to paint “in the actual sense of the word”, attributing this to a “peculiarity” in her “psychological make-up” that viewed any such attempts to teach her as an “outside interference” to which she would respond with resentment (167).

Check Your Progress 6: Suggested answers:

- Throughout history, Indians have had a distinct tendency to speak a lot compared to other people.
- This quote discusses the Indian tradition of “prolixity” or speaking at great length.
- Prolixity is not alien to us in India. We are able to talk at some length. Krishna Menon's record of the longest speech ever delivered at the United Nations (nine hours non-stop), established half a century ago (when Menon was leading the Indian delegation), has not been equaled by anyone from anywhere. Other peaks of loquaciousness have been scaled by other Indians. We do like to speak. This is not a new habit. The ancient Sanskrit epics, the Ramayana and the Mahabharata, which are frequently compared with the Iliad and the Odyssey, are colossally longer than the works that the modest Homer could manage. (Sen 3)

Check Your Progress 7: Suggested answer:

traditions change over time as the product of multiple traditions interacting through the individuals that inherit them.

Check Your Progress 8: Suggested answer:

B and C

UNIT 7: DEVELOPING A COMPOSITION

- 7.0 Objectives
- 7.1 What is Composition?
- 7.2 Elements of Form in Narrating Beginnings
- 7.3 Elements of Form in Narrating Middles
- 7.4 Tying-up the Beginning, Middle and End
- 3.5 Let Us Sum Up
- 7.6 Answers

7.0 OBJECTIVES

After going through the unit, we will be able to:

- read and write essays using narrative as a tool for composition
- use signposts and transitions as the work of narrative
- utilise narrative to string together formal elements of the essay
- hold together the big picture of the argument alongside the details

7.1 WHAT IS COMPOSITION?

The word composition applies equally to pieces of performance and visual art as it does to writing an essay. It refers to the **organizing principles of all formal elements that bring a song, a picture or an essay together as a whole**. To understand the composition of a piece we must pay attention to the details or the smaller parts that make up the whole of a piece. In the case of an essay those are the **constituting rhetorical and structural functions** of paragraphs and the sentences in it. Especially the sentences that make the **narrative** of the essay visible. Narrative is the ability to narrate or tell a story where all its parts are logically and coherently connected and add up to the main point that we want to make. It is possible to narrate an argument in an academic essay just as well as the plot of a fictional story. **Narratives** have **beginnings, middles and ends** and are **located in time and place**. Two types of sentences that mark the movement of a narrative between its beginning, middle and end, and remind us of where and when the narrative is unfolding are - **signposts** and **transitions**. Signposts tell us explicitly where we are in an essay and point to where the narrative will move going forward or recount what was said before. Transitions are bridges built between one idea and another so that the movements in the composition are smooth.

In order to learn the details of composition, we will look at excerpts from an essay by Amrita Sher-Gil entitled “Modern Indian Art: Imitating the Forms of the Past” where she critiques modern Indian art. We will follow the narrative arc of Sher-Gil’s essay from beginning to end in order to understand formal elements that guide the composition of her essay.

Let us begin at the beginning of Sher-Gil’s essay, and read the introductory section.

Instructions for reading: *As you read, underline sentences that answer the following questions - Where is the narrative located? Does it shift from place to place? When is the narrative unfolding?*

Does it shift from time to time? Please note how we may utilise tenses to assert claims about the present by invoking the past.

Title: Modern Indian Art: Imitating the Forms of the Past

“IT SEEMS TO ME THAT I never began painting, that I have always painted. And I have always had, with a strange certitude, the conviction that I was meant to be a painter and nothing else. Although I studied, I have never been taught painting in the actual sense of the word, because I possess in my psychological make-up a peculiarity that resents any outside interference. I have always, in everything, wanted to find out things for myself.

With this tendency it is rather fortunate that in 1929 when our parents decided to take my sister and myself to Paris for the study of music and painting respectively, the great French professor Lucien Simon took a fancy to my work and admitted me to his studio at the Ecole des Beaux Arts. Before leaving for Europe I had worked entirely from imagination, and, although I went through an academic phase in the first few years of my stay in Paris, I had never imitated nature servilely; and now I am deviating more and more from naturalism towards the evolving of new, and "significant" forms, corresponding to my individual conception of the essence of the inner meaning of my subject.

Lucien Simon never "taught". He made us think for ourselves and solve technical and pictorial problems ourselves, merely encouraging each of those pupils whose work interested him, in his or her own individual forms of self-expression.” (167)

(From Arvind K Mehrotra Ed. *The Book of Indian Essays* Black Kite, 2020. All quotations are from this edition.)

How does narrative work in the signposts and transitions?

- **What the title signposts:** It introduces us to the topic of the essay - modern Indian art. The subtitle gives us Sher-Gil's opinion about modern art - that it imitates forms of the past. The task of the essay will be to narrate how she came to this understanding as a modern Indian artist herself.
- **Signposts that invoke time and place:** “I never began,” “I have always,” “In 1929,” “Before leaving,” “now I am,” “outside” “Paris” “Europe” “Ecole des Beaux Arts” “inner meaning”. Sher-Gil's essay is about how modern Indian art is an imitation of past forms, in order to do so she gives her own aesthetic position in the present as it developed through time and in her journey and stay in Paris.

- **Transitions:** “It seems to me”- indicates personal opinion; “although”: allows for a logical connection of contradictory ideas; “with this tendency”- makes information in the previous paragraph relevant to the information in the new paragraph.

Check Your Progress 1

- 1 How does repeating the name Lucien Simon and his method of not-teaching in the last two sentences tie-up the composition of this section?

- 2: **Identify all the signposts of place and time** in the following quote from the same essay: “I worked for some time at the Ecole des Beaux Arts and I got prizes at the annual portrait and still-life competitions for three consecutive years. My work in those days was absolutely Western in conception and execution except for the fact that it was never entirely tame or conventional.” (168).

- 3: Sher-Gil goes on to say that “I had not in those days learnt that simplicity is the essence of perfection. One sees with such exuberance, uncritically, when one is very young that one is liable to sacrifice the artistic whole to unessential detail, if it happens to be pleasing to the eye. One lacks the faculty of discrimination, so essential to the production of true art.” (168) In this quote, which signpost words help Sher-Gil locate what commonplace uncritical knowledge she had in the past about art and what she currently knows in the present? Relatedly, **what allows Sher-Gil to transition from the commonplace perspective of the past to the present new knowledge?**

To sum up this section: Being aware of signposts and transitions helps keep the narrative movement of what we are reading visible. While writing, it helps to keep our own narrative consistent and logical as we pay attention to how we use the past, present and future to make and bolster our arguments. In addition, narratives also string together the formal elements of the essay as we will see in the next section.

7.2 ELEMENTS OF FORM IN NARRATING BEGINNINGS

The signposted movement of narrative in time and place that is bridged by transitions for smooth transport are the details as we would find on a road map. If we zoom out then we get the **form of the essay - the strands of its big ideas and the structures it employs to convey them**. Knowing the form of the essay one is reading or writing gives one a template or examples of what we might be aware of while reading and include in our writing. Further, these formal elements are what narratives string together to compose the whole of the essay. In this section, we will look at how the narrative picks up on some rhetorical and structural elements from the beginnings of essays.

In the previous section we met two formal elements:

- The title of an essay: it clearly states the **topic and what the author has to say about it**.
- A **beginning** or an introductory section that introduces a topic by **laying out context**. In the case of a personal essay, as Sher-Gil's is where she uses her own experiences and analyses those as a source of evidence, the context comes from personal anecdotes. Academic essays may set up context by recounting an important debate in the field or an important idea about the topic that the author means to either agree and extend or disagree with and replace with an alternate idea. The narrative uses signposts of time and place to establish a sense of a beginning.

What are **some other formal elements**? Let's look at another excerpt from Sher-Gil:

"[...] Towards the end of 1933 I began to be haunted by an intense longing to return to India, feeling in some strange inexplicable way that there lay my destiny as a painter. We returned at the end of 1934. My professor had often said that, judging by the richness of my colouring, I was not really in my element in the grey studios of the West, that my artistic personality would find its true atmosphere in the colour and light of the East. He was right, but my impression was so different from the one I had expected, and so profound that it lasts to this day.

It was the vision of a winter in India - desolate, yet strangely beautiful – of endless tracks of luminous yellow-grey land, of dark-bodied, sad-faced, incredibly thin men and women who move silently looking almost like silhouettes and over which an indefinable melancholy reign. It was different from the India, voluptuous, colourful, sunny and superficial, the India so false to the tempting travel posters that I had expected to see.

Before leaving for Europe [...] I conceived India through the medium of those unutterably mediocre specimens of fifth-rate Western art that still abound in the local exhibitions... I call this tourist painting, because it has all the characteristics of the tourist mind, being absolutely superficial, both pictorially and psychologically, impressions of impressions, where there is no room for artistic conception, penetration or insight." (167-168)

Here are some additional **formal features** of the essay as seen in the excerpt:

- An old or **commonplace idea** that the author gives a **new perspective** on and shares. The change leading to a new perspective on the topic is the point of writing an essay.
- **Statements of ideas** are **backed up** with **evidence** that is usually a more detailed and convincing **description**.
- **Author offers critique** to show why an existing idea does not work and needs to be replaced with something new. The commonplace idea and its critique is a rhetorical formal element, which means this is a strategy authors use to logically persuade the reader about why one idea does not work and why the alternative is better.

Check Your Progress 2

- 1: Which sentences signpost Sher-Gil's change of perspective on how India is represented in paintings?

- 2: Find the sentences where Sher-Gil describes seeing India with her own eyes and asks how it is different from the India of the paintings she remembered. Don't forget the signpost of time and place that plays a role in this.

- 3 How does Sher-Gil offer stern criticism of the existing practices of art? What choice of words show her disapproval?

To sum up this section: An important part of the composition of an essay is to present a commonplace idea that most people agree on without thinking too much about it; the author then gives reasons for why it needs to be examined and finally provides an alternative perspective. Each of these claims have to be backed up with evidence. Detailed descriptions of sources, ideas or objects can often make up that evidence. These details bring us to what goes on in the middle of the essays as we narrate them as we will find out in the next section.

7.3 ELEMENTS OF FORM IN NARRATING MIDDLES

The middle of the essay is most of the essay. The middle is where ideas are worked out logically with evidence from all different types of sources especially the works of others. Narrative helps marshal the perspectives of other writers to help sustain and complicate what we have to say. From the previous sections we know that:

- the bulk of the middle will have to be devoted to expanding with evidence the claims made in the beginning
- the rhetorical formal element might be to set out an idea and persuade the reader about why that idea is inadequate
- claims of any kind require evidence and detailed descriptions of the sources, objects or ideas under discussion form one kind of evidence

The middle requires a more detailed structural and rhetorical nuancing of claims and building of evidence that includes other sources. It is important to keep tab on what the inclusion of ideas from other sources, such as quotation, summary or paraphrase allow an author in terms of the big picture of the composition.

Let us now consider some excerpts from the middle of Sher-Gil's essay:

"Those so-called paintings that depict an India where the sun shines with an inevitability only equalled by the mediocrity of conception and execution of that sunlight ...Those serene or sun-flooded landscapes, consciously naturalistic, with authentically Indian ruins in the "middle distance", that serve as trademarks, conclusive, irrefutable proofs as to the genuineness of the article (manufactured in India), not one brushstroke of which conveys India really." (169)

"My violent reaction to both the pictorial and psychological conventions of this type of painting and my own mode of pictorial expression will be understood to some extent when viewed in the light of my first impression of India as opposed to the picture I had mentally made of it, thanks to the above mentioned form.

And now I shall proceed to explain how one is to approach a picture to derive from it the maximum aesthetic enjoyment. In the first place, a Picture must be a Painting, which means that the picture of a chair or of a pair of boots must be aesthetically as satisfying and interesting as the portrait of a remarkably handsome man or charming woman. (The aim of art being the derival of aesthetic emotion from abstract beauty, the beauty, the vitality, of line, form, colour and design, as opposed to the pleasure derived from the prettiness of the object depicted in the picture.) I cannot stress this point enough, as it is of vital importance in the appreciation of works of art. It is the alpha and omega of all artistic and aesthetic knowledge." (170)

"That beautiful phrase of Vincent Van Gogh's, "I want to express, want to express, with Green and with Reds, the terrific, the terrific human passions", conveys so exactly what I want to say, that I cannot resist quoting it here." (171)

Are you able to spot these additional formal features in Sher-Gil's body paragraphs?

- Ideas that have been declared in the beginning of the essay must be **developed** with the help of more detailed evidence in the middle of the essay. This is often done by **evidence that complicates the commonplace perspective**. Compositions of essays create opportunities when the readers' perspective and experience can be complicated by additional layering of evidence or a turn of logic that allows one to see and experience old things in new ways.
- **Sher-Gil complicates the perspective** that the tourist paintings of India are just fine since they are painted in India by Indians. Para two is made up of transitions that use sign posts. Notice the signposts "above mentioned form"; also notice how Sher-Gil writes with an awareness of her own opinion. **Reflecting on one's own opinion or argument as a way to reach out to the readers' comprehension is another formal rhetorical feature of essays.**
- **Critique is followed up by an alternate perspective.** Having said what does not work about modern Indian art that only imitates western styles, Sher-Gil goes on to define the aesthetic of art that works. This clear statement is what the essay upholds as the new perspective that the reader may take away.
- **Quoting from sources** is an important formal aspect of essays because it shows that an author's perspective is not isolated. Sher-Gil quotes Van Gogh because she says it conveys what Sher-Gil wants to say about the work of an artist. Quotes from sources can support the author's perspective.

Check Your Progress 3

- 1 In paragraph 1 how does Sher-Gill develop her critique of the "tourist painting"?

- 2 Pay attention to the line "Indian ruins in the "middle-distance". Does this tell us why Sher-Gil thinks that these paintings are a problem because they do not depict "India really".

- 3 What is Sher-Gil's perspective on art? Rewrite it in your own words and say how it is different from the perspective she has critiqued.

- 4 As a structural element of composition, how does Van Gogh's quote bring a layer of depth to Sher-Gil's statement art?

To sum up this section: A logical review at this juncture would be to ask what narrative as movement in time and space, and signposts and narratives have to do with all the formal elements this and the previous section have demonstrated. If we look at the excerpts of the middle sections of the essay, we will find that signposting and transitions continue to be used as strategies. The signposts continue to ground the argument as it moves back and forth in time and the transitions continue to be built between ideas so that the reader does not have trouble following them. The rhetorical elements (providing an alternate perspective, complicating arguments, finding support for one's ideas etc.) and structural elements (title, claim, evidence of different types, different types of paragraphs, quotations from sources etc.) are exactly the parts that a narrative narrates with the help of the signposts and transitions. This leaves the question of how to draw to a satisfying close all that an essay opens up in the beginning and elaborates in the middle.

7.4 TYING-UP THE BEGINNING, MIDDLE AND END

In the previous sections we met some formal elements that make up the parts of an essay from beginning to middle. It is the work of the narrative to make sure that the details of the parts add up to the composed big picture of the whole. In that we noticed that signposts and transition sentences enable that compositional coherence. In this section we will visit the **conclusion** of Sher-Gil's essay to see how it plays **a role in the connecting-back** and **tying-up** functions of the narrative, as it ensures that the big picture of the whole of the essay becomes evident.

Here are excerpts from the concluding section from Sher-Gil's essay:

“[...] Art cannot imitate the forms of the past (because, for one thing, imitation is a form of debility and so the work thus created will necessarily be feeble); it must draw its inspiration from the present to create the forms of the future.

I am an individualist evolving a new technique that, though not necessarily Indian in the traditional sense of the word, will yet be fundamentally Indian in spirit. With the eternal significance of form and colour I interpret India, and principally the life of the Indian poor, on the plane that transcends the plane of mere sentimental interest.” (171, 172)

Notice how the narrative functions in the concluding sections of an essay:

- Conclusions mirror introductions. The narrative reminds the reader of the **original propositions** made by the title and the introductory sections and the **conclusion offers a response** that reflects the new perspective on modern art that Sher-Gil offers.

In the second excerpt, we see the function of **narrative as connecting back to an idea raised in the beginning** of the essay.

- The narrative in the conclusion also considers **a bigger implication of the ideas being examined** in the essay. Sher-Gil takes personal experience to ultimately make a point with an implication that is not limited to her as an individual but has a greater significance. In this case, it is about the development of modern Indian art in a way that it represents the reality of India and the experience of Indianness.
- The three above points **serve to tie-up** the three main strands of ideas in Sher-Gil's essay. The three ideas being: the links of modern Indian art and western form; the superficiality of representing, mis-represents the reality of India; individual style that pursues a subject for what expression color, lines and design allow is genuine art.

Check your progress 4

1: Write in your own words how Sher-Gil responds to her title “Modern Indian Art: Imitating the Forms of the Past” in her conclusion.

2: What other idea, as shown in quote 2, does Sher-Gil pick from the beginning to conclude in this section?

3: How does the narrative of the conclusion demonstrate that the composition of the whole picture of Sher-Gil's essay is bigger than her personal annoyance with some style of painting?

To sum up this section: It is in the conclusion that the work of the narrative, its movements back and forth in time and place come to a final rest and fruition. It is the conclusions' special task to ensure that readers leave with the big picture, with all the details from the beginning and the middle of the essay firmly fitted inside it. At the end of the drafting process, essay writers usually revise the introduction and conclusion together and write in the sentences that makes sure that the introduction and conclusion especially come together as an important part of how the whole of the essay is composed.

7.5 LET US SUM UP

In this unit we have looked at narrative as a tool for composition. In an essay a coherent composition works at the level of paragraphs, sections, as well as the entire essay.

Narrative is made up of signposts and transitions that make parts of the essay cohere with the whole of the essay. In other words, composition is the ability to see (as readers) the big picture of an idea in an essay or the ability to plan (as a writer) the big picture that merits all the time spent on the details of developing ideas and the evidence for it.

Narratives also string together formal elements of the essay such as: title, topic, context for topic, commonplace ideas about the topic and the new perspective that will be offered. The details of these elements are worked out in introductory, body and concluding paragraphs.

In composing the beginning and the end of the essay, especially as we revise our drafts, it is important that we make sure that the conclusion revisits the premise of the title and the introductory paragraphs. Signposts and transitions sentences are often written-in during the revision of the essay draft to ensure coherence between parts and the whole.

7.6 ANSWERS

Check Your Progress 1: Suggested answers-

Answer 1: The name is a bridge to paragraph 2; the not-teaching concludes from Sher-Gil's predicament as a learner who learns by herself as indicated in paragraph 1.

Answer 2: Signpost that indicates place: "Ecole des Beaux Arts". Signposting time: "I worked for sometime," "three consecutive years," "those days" "was never."

Answer 3: The signpost "those days" allows Sher-Gil to make a distinction between the old commonplace knowledge she had about art. Relatedly the idea of being young allows her to logically bridge the ignorance about art in the past to what she has learnt about true art since then.

Check your progress 2: Suggested answers -

Answer 1: "My impression was so different from the one I had expected, and so profound that it lasts to this day." "It was different from the India, voluptuous, colourful, sunny and superficial, the India so false to the tempting travel posters that I had expected to see."

Answer 2: "It was the vision of a winter in India - desolate, yet strangely beautiful – of endless tracks of luminous yellow-grey land, of dark-bodied, sad-faced, incredibly thin men and women who move silently looking almost like silhouettes and over which an indefinable melancholy reign."

Answers 3: Sher-Gil begins to be critical of the representations of India which are depicted in a “sunny and superficial” way. Her criticism gets very stern when she says that the specimen of western art that was used to represent India were “mediocre and fifth-rate.” Words like *deplorable* certainly make her disagreement apparent. However, it is the phrase “tourist painting” that fully persuades the reader of the lack of value and depth in the kind of painting she is describing.

Check your progress 3: Suggested answers -

Answer 1: Sher-Gil’s critique of modern Indian painting is developed in this section by paying attention to the details of some of the techniques of painting that she calls “cheap tricks of the trade” that must be learnt and forgotten. She gives another overused composition detail where historical monuments or “ruins” are always painted at “middle distance” as an example of a cliched recognition of a painting done in India. These details are more convincing than just a statement that this type of painting is not very good or inspiring.

Answer 2: These particular examples that refer to ruins that are set at “middle distance” draw the reader’s attention to the possibility that the Indian painters are still looking at the India that they are representing with the eyes of the Westerners, without any originality or innovation. This is perhaps the reason why Sher-Gil claims that these paintings don’t convey the real India at all.

Answer 3: Sher-Gil’s perspective on art is that it must bring out the abstract, as in hidden or unseen beauty of the subject of a painting. For instance, she suggests that a painting of a chair or a pair of boots must be painted with the same perspective as portraits of beautiful people. Painting objects to bring out their abstract qualities would involve paying focused attention to bring out the uniqueness of the subject being painted and the emotions that they evoke. Her perspective is different from the one she is critiquing because she does not believe in the superficial reproduction of painting to convey the prettiness of the subject.

Answer 4: Van Gogh’s quote, Sher-Gil feels, conveys exactly her own statement about art. Van Gogh’s words place emphasis on the passion he brings to his work of expressing an object with colors. This as Sher-Gil also hopes, appears to the reader to be a completely different project from imitating and replicating a style of art in representation. To Sher-Gil’s formulation this quote adds the additional element of excitement and passion that an artist feels in owning the subject of one’s painting in this individualist manner.

Check your progress 4: Suggested answers -

Answer 1: While the title of Sher-Gil’s essay, especially as she substantiates it in the body of the essay, indicates that the problem with modern Indian art is that it imitates the formal elements of past traditions, in the conclusion Sher-Gil provides a strong statement of an alternate view. She says that genuine art does not imitate the past because it would only be a weak duplicate if tried. Instead, she suggests that genuine art is inspired by the present to create newer formal elements that look ahead of its time.

Answer 2: Sher-Gil goes back to the idea of representing India in ways that are real and convey the spirit of Indianness in her own work that represents an India that is not just the cliché of what she calls inevitable sunshine.

Answer 3: As Sher-Gil talks about her individual style that has grown differently from that of modern Indian art, her concerns about what she represents about India gives the big picture of the essay a greater significance. She identifies transcending sentimentality to convey a depth in what she understands to be the reality of India. The problem then with this particular tradition of modern painting that Sher-Gil identifies is not merely that it is imitative and superficial but that it is unable to reach into the reality of India in a way that it matters. She also raises the issue that such paintings require the gaze to be of those who look at India with an outsider's eyes. Within this bigger picture, Sher-Gil's criticism does not sound like a personal annoyance.



UNIT 8: ISSUES OF COPYRIGHT AND PLAGIARISM

- 8.0 Objectives
- 8.1 Introduction
- 8.2 A Brief History of Copyright
- 8.3 Evolution of Copyright Law in India
- 8.4 Who Owns Copyright?
- 8.5 Economic, Moral and Other Such Rights
- 8.6 Plagiarism
- 8.7 What Needs to be Acknowledged?
- 8.8 Let Us Sum Up
- 8.9 Answers

8.0 OBJECTIVES

The objective of this unit is to:

- Explain the basic principles of copyright
- Trace the history of copyright
- Explain the reasons why it is necessary to have copyright laws
- Define plagiarism
- Suggest ways of avoiding plagiarism

8.1 INTRODUCTION

Why do you think we have laws that prevent us from copying and sharing creative work? What would you consider as a creative work? How do these laws impact our daily life? What are the rules of copyright in the context of the internet which allows us such easy access to knowledge? Before we answer these questions let us give you a brief definition of copyright.

Copyright is a form of intellectual property law which protects original works of creators/authors. These works include literary, musical and other artistic works (painting, drawing and sculpture), advertisements, and computer software. “Not all types of work can be copyrighted. A copyright does not protect ideas, discoveries, concepts, or theories. Brand names, logos, slogans, domain names, and titles also cannot be protected under copyright law. For an original work to be copyrighted, it has to be in tangible form. This means that any speech, discoveries, musical scores, or ideas have to be written down in physical form in order to be protected by copyright” (Kenton,2020).

The Copyright law has a bearing on nearly every facet of our lives, and hence it is important that you are informed about these laws so that you are aware of them and do not unwittingly violate them in your academic life. As students when we do our assignments, term papers or projects, we need to consult books, articles or the internet. Whatever ideas or language you pick up, you must acknowledge these and, in that sense, copyright is a regular feature in our lives.

Why do we need to have copyright laws?

We list here two reasons, though you could of course add some more:

Author's rights: Copyright protection serves to recognize and protect the rather intense connection authors have with the original work that they create. This rationale is founded upon ethical principles, which ensure recognition for authors and at the same time respects the integrity of creative works.

Utilitarian: Copyright laws provide some kind of inducement to authors/creators. The aim is to encourage the creation and publication of new works for social benefits. Otherwise, many people may not put out their work in society if they got no acknowledgement for it or accrue no monetary benefit from it.

Interestingly, Copyright law does not give creators of original material or their estate the exclusive right for eternity. This privilege is given to them for a certain amount of time after which the copyrighted item comes into the public domain. Here one may not require permission to use their work, but we have to acknowledge the authors. For example, when you quote a few lines from Wordsworth or Shakespeare, you need to say that you have done so.

Check your progress 1

- 1 If there were no copyright laws would you like to publish your original ideas? Give a reasoned answer.

.....
.....
.....

- 2 We have given you two reasons for the necessity of copyright laws. Can you suggest some more?

.....
.....
.....

8.2 A BRIEF HISTORY OF COPYRIGHT

The history of copyright protection actually emerged with the invention of the printing machine by Johannes Gutenberg in Germany around 1440, which made duplication of literary works possible by a mechanical process, therefore making it easy to copy others' work. Earlier everything was written by hand, making any kind of duplication a very tedious process. Also, the handwriting would be different so it would be easy to catch the culprit. In 1483, Gutenberg's invention also reached the shores of England, and the then King of England, Richard III, lifted the ban on import of manuscripts and books from other countries. As a result, authors from all over Europe started sending their books to England for printing, which soon became the printing hub of Europe.

However, it was not until the eighteenth century (1710 to be exact) that the world's first copyright law was enacted in England. **The Statute of Anne**, as it was called, was "An act for the encouragement of learning, by vesting the copies of printed books in the authors or purchasers of

such copies, during the times therein mentioned.” This law gave book publishers fourteen years of legal protection during which time their books could not be copied by others. This act caused a huge shift in the way copyright was viewed. It acknowledged the rights of authors of published work. This came to be known as the world’s first copyright law. The prime objective of this act was: 1) to promote learning, and 2) to give authors protection against piracy of their creation. Since then, the scope of the rights granted under the copyright laws have greatly increased. Today, the copyright law goes much beyond books, to cover nearly any original creative work.

Also, the duration of the exclusive rights has also expanded considerably and the law has been refined to bring more fair play to the creator of the work. Today, in most parts of the world, the minimum term of copyright protection granted to a work is the lifetime of the creator/author plus 50 / 60 years after their death, or 50 / 60 years after publication, if it’s a corporate.

Additionally, since the Statute of Anne, copyright has become a matter of international law. The international community has signed treaties, which nearly all countries have joined. The result is that copyright laws have been a concern globally and these laws have similarities amongst different nations.

8.2.1 The Copyright Act, 1911

Before the Copyright Act of 1911, books and literary works were protected under the Statute of Anne (1710), while the Engraving Copyright Act 1734 and the Fine Arts Copyright Act 1862 brought later, covered the other arts such as music, painting or sculpture.

The 1911 Act consolidated all the acts into one and also implemented the spirit of the Berne Convention. The Berne Convention, which was first accepted in Berne, Switzerland in 1886 was an international agreement on copyright amongst the nation states, and had far-reaching implications globally. The Copyright Act 1911, also known as the Imperial Copyright Act of 1911, was passed by Parliament in the United Kingdom, and received Royal Assent on 16 December 1911. This Act established copyright law in the UK as well as the countries under the British Empire. The Act amended the existing UK copyright law, and repealed all previous copyright legislation in the UK. In India the Act came into force on 30 October 1912 (some modifications in terms of its application to Indian law were enacted in 1914).

The main features of the Copyright Act were as follows:

- Copyright is the act of creation, not the act of publishing.
- The term of Copyright must be extended to the life of the author and 50 years beyond that. There was no need for prior registry in ‘Register of Stationers’ to receive protection under the Act.
- Unpublished work was also covered under this Act.
- There would be swift remedy in case of infringement.
- The Act would include all form of arts such as literature, painting, music, and photography.

Subsequently, there have been several amendments to it, but the ball was set rolling with this Act of 1911. Also, though different countries have their own copyright laws, they all show a great deal of similarities.

Check your progress 2

1. We have read about the disadvantages of the printing press. What do you think are the advantages?

.....
.....
.....
.....
.....
.....

2. What are the six main features of the Copyright Act, 1911?

.....
.....
.....
.....

8.3 EVOLUTION OF COPYRIGHT LAW IN INDIA

Pre-Independence Copyright Law in India

The Copyright Law of India was enacted by the British and like most of the acts of that time, it was an imitation of the English law. It was done by the British to ease the passage of literature from Britain over the subcontinent. The first Copyright Act of India was enacted in 1847, during the regime of the East India Company. As per the Act, the term of copyright was either for the lifetime of the author plus 7 years or 42 years. The government had the power to grant the publishing license after the death of the author if the owner of the copyright had refused permission. All legal suits and infringement related to copyright came under the jurisdiction of the highest local civil court. This act was replaced by the Copyright Act of 1914 which was the precursor to the modern copyright law of today.

Post-Independence Copyright Law in India

The Copyright Act of 1957 in India came into being on the 21st of January, 1958 replacing the 1911 Act. The Act, besides amending the copyright law also introduced important changes to the 1911 law. It had provisions for setting up a Copyright Office under the control of the Registrar of copyright for registration of books and other works of art. It also established a Copyright Board to deal with disputes relating to copyright. India also became a member of the Berne Convention and Universal Copyright Convention. The Government of India further aligned itself globally by passing the International Copyright Order, 1999. According to this Order, any work first published in any country that is a member of any of the above conventions is granted the same rights as if it were first published in India. The Copyright Act 1957 (the Act), supported by the Copyright Rules 1958 (the Rules) was substantially amended by the Copyright Act of 2012 (Singh, 2020).

The Copyright (Amendment) Act, 2012 (2012 Amendment) came into force with the primary objective of establishing an equitable and just framework for administration of copyright and

sharing of revenue to protect the rights of owners and authors incorporated in cinematography and audio recordings.

“The amendment of 2012 added to the burden with respect to “issuing or granting licence” in respect to the above-mentioned works. Previously, the Copyright (Amendment) Act, 1994 added Section 33 to the Act which made it mandatory that only copyright societies can grant licence or issue copyright licence. As a part of the 2012 Amendment, section 33(3A) was added, which laid down a new guideline that any copyright society carrying out the business of granting or issuing copyright licence must register itself again within the period of 12 months from the date of the amendment. Therefore, any copyright society which existed prior to the amendment has to re-register itself within the given time-frame. Also, there was no punishment prescribed in case any copyright society fails to do so”(Akash Gupta, Intern, Khurana & Khurana, Advocates and IP Attorney).

8.3.1 “Work” protected in India

The Copyright Act 1957 (the Act), supported by the Copyright Rules 1958 (the Rules), is the governing law for copyright protection in India. Substantial amendments were carried out to the Copyright Act in 2012 (Singh,2020).

Under the Copyright Act, 1957, the term "work" includes any artistic work which could be a literary creation, a painting, a piece of sculpture, a drawing (including a diagram, a map, a chart), an engraving, a photograph, a work of architecture or artistic craftsmanship, dramatic work, and so on. A musical work, sound recording and cinematographic film would also come under its purview.

With the growth and development of technology and specifically digitization, there was a requirement for a Digital Copyright Law. “Government of India in 1998 passed the Digital Millennium Copyright Act, which updated copyright laws to address the realities of Digital Technology at present” (vedantayadav@lawtimesjournal.in).

However, it must be noted that not all types of work are subject to copyright. Copyright does not protect ideas, discoveries, concepts, or theories. It also does not protect brand names, logos, slogans, domain names, and titles. For an original work to be copyrighted, it has to be in a tangible form. This means that any speech, discoveries, musical scores, or ideas have to be written down in physical form in order to be protected by copyright.

Copyright vs. Trademarks and Patents

There are other laws, such as trademarks, and patents which offer different forms of protection for intellectual property.

Trademark laws protect materials which include words, phrases, or symbols—such as logos, slogans, and brand names—which copyright laws do not cover. Patents cover inventions for a limited period of time. Patented materials include products such as industrial processes, machines, and so on.

Check your progress 3

1. What are the works covered under copyright law?

.....
.....
.....
.....

2. Can you give examples of a type of work under each category?

.....
.....
.....
.....

3. What is the difference between copyright and trademarks and patents?

.....
.....
.....
.....

8.4 WHO OWNS A COPYRIGHT?

While the copyright law gives the original creators certain exclusive rights, it also recognizes that users of the material have certain rights too and allows them to use some aspects of these works without the need for permission.

Typically, the first owner of a copyright will be the individual person that created a work. However, the exclusive rights granted by copyright can be transferred to others, including legal entities such as corporations, publishers or universities. Therefore, when we seek copyright permission, it is necessary to understand who has the authority to grant permission. It is important to note that the author of a work may not necessarily be the copyright holder. For example:

- In several countries the ‘works’ created in the course of employment are likely to be owned by the employer, though ownership rules vary by jurisdiction. Countries such as Australia and the United States for instance, adhere to some form of a doctrine commonly known as “work-for-hire”. If an employee creates a copyrightable work as part of his employment, the employer is the owner of, and controls the economic rights of the copyrighted work. In countries such as France and Germany, the law presumes that copyright rests with the employee-author, unless an employment contract is drawn up differently.
- The case of freelance writers/contractors is also not very clear. They may or may not own and control copyright in the works they create in that capacity. This solely depends on the terms of the contract between the writer / contractor and the organization that engaged him/her to perform the work.
- Teachers, university faculty, and learners again may or may not own and control copyright in the works they create in those capacities. In Open Universities, for example, when materials are created by the teachers or course writers, the copyright often rests with the university.
- In cases of co-authorship, where there is more than one author, all authors hold copyright. Joint ownership generally prohibits one author from exploiting a work without the consent of the

others, though the United States may be an exception to this rule. If, on the other hand, an author has contributed to a collective work, such as an encyclopedia or an anthology, she/he is likely to own a copyright on their individual contribution.

As can be seen, ownership and control of rights afforded by copyright laws are complicated issues, and vary by jurisdiction.

Check your progress 4

1 When is the copyright not the exclusive right of the author of the work? Discuss.

.....

.....

.....

.....

8.5 ECONOMIC, MORAL AND OTHER SUCH RIGHTS

Most countries make a distinction between economic rights and moral rights. The World Intellectual Property Organization defines these in the following way:

Economic rights: These are rights that allow owners to get financial gain from the use of their works by others.

Moral rights: These rights permit authors/creators to take certain actions to preserve and protect their work. It rests on the principle that there is a deep link between authors and their works which must be respected and protected by law.

Let us look in detail at both these rights:

Economic rights: People who have created original works get copyright which allows them exclusive rights to control certain uses of their works. Different nations define these rights in different ways, but the exclusive rights in most countries include at least the following points:

- the right to make copies of their works
- the right to publicly perform, disseminate and communicate their works, including via broadcast and any other means
- the right to make translations of their works, as well as adaptations of it and to allow others to do so as well. For example, when authors give film rights of their novel to producers, or allow their work to be translated into other languages.

It is important to note that not all changes to an existing work create an adaptation. Generally, a modification rises to the level of an adaptation or ‘derivative’ (as it is sometimes called when it adds sufficient new creativity to be copyrightable, such as a translation of a novel from one language to another, the creation of a screenplay based on a novel, or the adaptation of a written work into Braille.

These adaptations are entitled to their own copyright, but that protection only applies to the new elements that are particular to the adaptation. For example, a translator has rights to the translated work. For example, if you use an English translation of a Premchand story, you need

to acknowledge the translator as well and make due payment if required.

However, there is an important difference between holding the copyright of a work and the rights that a user/reader has. For example, while the copyright owner owns the exclusive rights to make copies of her novel and gain financially from it, the person who has bought a physical copy of that novel, also has certain rights. She/he can lend it to a friend or sell it to an 'old books' bookstore, or even digitally sell it to certain 'buy back' sites or donate it to a library. This is the reason why a library can loan physical works as many times as needed without having to ask permission or pay again for the works. This is very different from digital platforms which involve a subscription to the database or an e-book lending system, where users access the same materials through payment again and again.

On the other hand, the fact that someone owns a physical work, doesn't grant the owner of the object any copyright over the work. For example, if a museum owns a sculpture that is 1,000 years old, it doesn't mean that they have any copyright on the sculpture. They are allowed to sell it, donate it, but they can't control how others might make copies of the work, including taking photographs, making drawings or copies of the sculpture.

Moral rights

"It is important to note that moral rights are personal rights. This means that, even as the author, you cannot assign your moral rights away. This is different to copyright, which can be assigned or licensed to someone else, with the permission of the creator. For example, an author can assign the copyright of their book to a publisher. However, the author will continue to hold the moral rights to the book" <https://legalvision.com.au/what-are-a-copyright-owners-moral-rights/>. For example, a play of Shakespeare cannot be claimed by someone else nor can changes be made to it without acknowledgement to the original work.

Moral rights, therefore, require that the name of the author should always be acknowledged if you are quoting from their work. This is called **right of attribution**. For example, if you go to an art exhibition, you will see that the name of the artist is always mentioned next to the painting or sculptor. The same is true if a movie is adapted from a novel- the novelist's name is boldly shown.

Moral rights also require that the work of any creator is not used in any way that destroys their reputation. This is called **right of integrity**. This means that no one can change any part of an original work without the author's permission or destroy it without first asking if the creator wants to take it back or distort the meaning of the original work.

Adapted from <https://www.artslaw.com.au/legal/raw-law/what-are-moral-rights/>

Countries that recognize moral rights consider them so integral that in most cases even the creators of those works cannot waive away those rights. These rights last indefinitely, even when the economic rights on the work might have expired. Creative Commons licenses and legal tools account for these rights.

Moral rights typically include the right to be recognized as the author of the work (known traditionally as the "right of paternity"), and the right to protect the work's integrity (generally, the right to object to distortion of the work or the introduction of undesired changes to the work).

Check your progress 5

- 1 Say whether the following statements are true or false.
 - i. The authors of an original piece of work have complete legal and moral right over it.
 - ii. Authors have the right to get their work translated.
 - iii. The copyright of the translation also rests totally with the original author.
 - iv. Moral rights are traditionally known as the “right of paternity”.
 - v. Digital platforms have the same rights as copyright rules.

2 What is the difference between Economic Rights and Moral Rights?

.....

.....

.....

.....

8.6 PLAGIARISM

However, despite these stringent copyright laws, plagiarism is rampant in schools and colleges. It is believed that universal access to Internet could be the main reason behind this decline in academic integrity, especially regarding plagiarism. We would like our students to observe ethics in academics, so let us discuss ways to avoid plagiarism. We will discuss the different ways in which plagiarism commonly takes place and would like you to be conscious of it, so that you don't practise it in your life. Remember plagiarism constitutes serious misconduct and as students it is your duty to be aware of this and not be tempted to follow such practices no matter what the circumstances are.

There are many definitions of what constitutes plagiarism, however, according to research resources at plagiarism.org, some of these are:

- submitting someone else's work as your own
- copying words or ideas from someone else without giving due credit
- failing to put a quote in quotation marks
- giving incorrect information about the source of a quotation
- changing words but copying the sentence structure of a source without giving credit
- copying so many words or ideas from a particular source that it makes up the majority of your work, whether you give credit or not

[adapted from Plagiarism.org 2006]

Plagiarism may not always be intentional – it can be unintentional or accidental and may even involve self-stealing. The broader categories of plagiarism include:

- **Accidental:** this may be due to lack of knowledge about what constitutes plagiarism as well as faulty understanding of citation or referencing style being practiced at your university/college
- **Unintentional:** the available information is so vast, and on repeated reading from different sources, these may influence our ideas and thoughts so deeply that sometimes unknowingly the same ideas may after a while seem like our own.

- Intentional: a deliberate act of copying complete or part of someone else's work without giving proper credit to the original creator
 - Self plagiarism: using self-published work in some other form without referring to the original one
- [Wikipedia:Plagiarism 2006] [Beasley2006].

There is a long list of plagiarism methods commonly in practice. Some of these methods include:

- copy-paste: copying word to word textual content.
- idea plagiarism: using similar concept or opinion which is not common knowledge.
- paraphrasing: changing grammar, similar meaning words, re-ordering sentences in original work, or restating same content in different words.
- artistic plagiarism: presenting someone else's work using different media, such as text, images, voice or video.
- code plagiarism: using program code, algorithms, classes, or functions without permission or reference.
- forgotten or expired links to resources: addition of quotations or reference marks but failing to provide information or up-to-date links to sources.
- no proper use of quotation marks: failing to identify exact parts of borrowed contents.
- misinformation of references: adding references to incorrect or non-existing original sources.
- translated plagiarism: cross language content translation and use without reference to original work.

(www.wikipedia.com/wiki/plagiarism; Maurer H., Kappe F, Zaka B.)

At college you are expected to refer to both secondary sources and of course the primary sources as well if you are quoting from a poem or a novel. The secondary sources include books, articles, websites, etc. When you use material from these sources you need to acknowledge the sources, usually by citing the author, the date of publication and sometimes even the page numbers. These are cited in your text as well as references at the end of your essay. Failure to acknowledge another's work constitutes plagiarism which is a serious transgression and can lead to unpleasant penalties. Remember, when you cite sources correctly, you are not only acknowledging the originator of the language and ideas but also showing that you have researched extensively on the topic. It, in fact, shows that you are a diligent student and of course gives information to your readers if they wish to consult those resources.

Sometimes students unintentionally plagiarize because they fail to recognize the necessity of attributing paraphrased, summarized, and borrowed ideas to their original owners. And indeed, it is sometimes difficult after days of research to know exactly what one has read repeatedly and what one has originally thought. A good thumb rule is, when in doubt, always acknowledge.

Check your progress 6

1 What is plagiarism?

.....

.....

.....

2 Is plagiarism always intentional?

.....

.....

.....

8.7 WHAT NEEDS TO BE ACKNOWLEDGED?

For things of common knowledge, such as the year when Indira Gandhi was assassinated, facts that are generally known, such as the discovery of penicillin and certain well-known quotations ‘to be or not to be/That is the question’—their sources need not be acknowledged. Of course, anything that you do in terms of surveys that you conduct, photographs that you click or interviews that you do is solely your work. Sometimes you may be confused about whether you need to seek permission. Always follow the dictum: when in doubt, take permission. That way you will always be safe.

There are several ways in which you can cite your sources. Be consistent in citing your sources throughout your essay. Students sometimes mistakenly assume that plagiarizing occurs only when the exact words of the author are used without acknowledgement. As we have already mentioned, diverse other forms such as musical lyrics and compositions, visuals, ideas and statistics also need to be duly acknowledged. Therefore, keep in mind that you must acknowledge any borrowed information or ideas you use in your essay whether you have paraphrased, summarised or quoted directly from the source.

We must, above all, document electronic sources accurately and fully. Because it is so easy to cut and paste text and copy photographs from different sources from the internet, a lot of us forget to note down and acknowledge the sources, forgetting that electronic sources are easier to detect than printed texts and require acknowledgement in even more detail.

Check Your Progress 7

Given below are two sets of original texts. Read the passages from the student essays and say whether there is plagiarism or not in them. Also explain why there is or there is not plagiarism in each of the essays.

Text A

1. From a lecture by John C. Bean: Who among us begins writing an article by choosing a topic, narrowing it, and then writing a thesis statement and outline? Rather, most of us begin by being gradually drawn into a conversation about a question in our disciplines that doesn’t yet seem resolved. We find something unsatisfying about this conversation: something is missing. Whatever the source of our puzzlement, our own writing originates in our sense of a conflict or question.

From student’s essay: Often, people view the writing process as a rigid series of steps. First, you choose a topic, and then you form a thesis. An outline precedes the first draft, revision succeeds the first draft and editing is always the final step. In practice, however, the writing process is not nearly so clear-cut. For instance, John C. Bean (1989) argues that writing often begins not with a thesis but with a question.

Text B

From James L. Kinneavy, William McCleary, and Neil Nakadate's "Writing in the Liberal Arts Tradition": The goal of learning to write "in the liberal arts tradition" is the well-rounded writer – a person with training and experience in a range of writing tasks, from term papers to poems and stories.

From a student's essay: The authors of Writing in the Liberal Arts Tradition believe that "the goal of learning to write 'in the liberal arts tradition' is the 'well-rounded writer'". A well-rounded writer, they explain is one with training and practice in a variety of writing tasks.

(Task adapted from: <http://www.sinc.sunysb.edu/class/sourcebk/frost3sumframe.html>)

Task from BEGE 103)

8.8 LET US SUM UP

As we have discussed in this unit, Copyright in some form or the other has been in existence for a really long time. It was in force in India since the time of the East India Company. However, even now, the copyright law is being modified from time to time to take care of the digital media as it keeps extending itself. Also, it is often difficult to tell what constitutes copyright infringement as it can sometimes be a subjective question. Thus, there is a need for more nuanced laws to lessen the subjectivity. But as students, our duty is to always acknowledge sources where we take our material from. This is better for us because not only does it protect us from disciplinary action, but also informs our teachers about the research we have conducted on a particular topic. It also enables us to share our readings with our peers.

8.9 REFERENCES

India: Copyright Law In India – Everything You Must Know, 14 December 2017 by Vijay Pal Dalmia, Partner. Vaish Associates Advocates

<https://certificates.creativecommons.org/cccertedu/chapter/2-1-copyright-basics/>

<http://www.sinc.sunysb.edu/class/sourcebk/frost3sumframe.html>

<https://www.investopedia.com/terms/c/copyright.asp#:~:text=Copyright%20refers%20to%20the%20legal,right%20to%20reproduce%20the%20work>

<https://www.youtube.com/watch?v=0fdUDecJ6jc>

<https://certificates.creativecommons.org/cccertedu/chapter/2-1-copyright-basics/>

<https://www.youtube.com/watch?v=0fdUDecJ6jc>

https://www.wipo.int/edocs/pubdocs/en/wipo_pub_909_2016.pdf

<https://support.google.com/legal/answer/3463239?hl=en>

<https://www.copyright.gov/help/faq/faq-general.html#:~:text=Copyright%20is%20a%20form%20of,both%20published%20and%20unpublished%20works>

<https://resources.library.lemoyne.edu/guides/academicintegrity/example-plagiarism#:~:text=Here%20are%20some%20examples%20of,the%20work%20as%20your%20own>

<http://www.sinc.sunysb.edu/class/sourcebk/frost3sumframe.html>

Wikipedia

8.10 ANSWERS

Check your progress 1

Write the answers from your perspective.

Check your progress 2

1 The printing press is so significant that it has come to be known as one of the most important inventions of our times. It drastically changed the way society evolved. Knowledge is power, as the saying goes, and the invention of the mechanical movable type printing press helped disseminate knowledge wider and faster than ever before. This occurred because i) Printing reduced the cost of books; ii) The time and labour required to produce each book came down; iii) Multiple copies could be produced with great ease.

2 Six main features of the Copyright Act, 1911:

- Copyright covers the act of creation, not the act of publishing.
- Extension of the term of copyright to life and 50 years.
- No need for prior registry in 'Register of Stationers' to receive protection under the Act.
- Unpublished work is also entitled to protection.
- Summary remedies in suits of infringement.
- The Act to include all form of arts such as literature, painting, music, photography etc.

Check your progress 3

- works
- Musical works
- Artistic works or works of visual art
- Dramatic works
- Cinematographic works (including audio-visual works)
- Translations, adaptations, arrangements of literary and artistic works
- Databases

- Computer software
(you can add some more)

2 Give your own answers.

3 Although copyright, trademarks, and patents are frequently used interchangeably, they offer different forms of protection for intellectual property. Trademark laws protect material that is used to distinguish an individual's or corporation's work from another entity. These materials include words, phrases, or symbols - such as logos, slogans, and brand names - which copyright laws do not cover. Patents cover inventions for a limited period of time. Patented materials include products such as industrial processes and machines.

Check your progress 4

- 1
 - Works created in the course of employment are likely to be owned by the employer, though ownership rules vary by jurisdiction
 - The case of freelance writers/contractors is also not very clear. They may or may not own and control copyright in the works they create in that capacity. This solely depends on the terms of the contract between the contractor and the organization that engaged him/her to perform the work.
 - Teachers, university faculty, and learners again may or may not own and control copyright in the works they create in those capacities. In open universities, for example, when materials are created by the teachers or course writers, the copyright rests with the university.
 - In cases of co-authorship, where there is more than one author, all authors hold copyright and must take permission from their co-author before using the work.

Check your progress 5

- 1 True or false:
 - i. The authors of an original piece of work have complete legal and moral right over it. **F**
 - ii. Authors have the right to get their work translated. **T**
 - iii. The copyright of the translation also rests totally with the original author. **F**
 - iv. Moral rights are traditionally known as the "right of paternity. **T**
 - v. Digital platforms have the same rights as copyright rules. **F**
- 2 **Economic rights:** These are rights that allow owners to get financial gain from the use of their works.
Moral rights: These rights permit creators to take certain actions to preserve and protect their deep link with their work. These rights cannot be assigned to others.

Check your progress 6

- 1 Plagiarism is derived from the Latin word "plagiarius" which means kidnapper. It is defined as "the passing off of another person's work as if it were one's own, by claiming credit for something that was actually done by someone else"
[Wikipedia: Plagiarism 2006].
- 2 Sometimes students unintentionally plagiarize because they fail to recognize the necessity of attributing paraphrased, summarized, and borrowed ideas to their original owners. And

indeed, it is sometimes difficult after days of research to know exactly what one has read repeatedly and what one has originally thought. A good thumb rule is, when in doubt, always acknowledge.

Check your progress 7

Task B appears to be plagiarized.

