

C-5079

Sub. Code

99213

B.F.A. DEGREE EXAMINATION, APRIL 2025

First Semester

Film Making

FILM HISTORY AND FILM APPRECIATION

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. Who is known as the father of the Indian talkie film?
 - (a) Ardeshi Irani
 - (b) Dadashaheb Phalke
 - (c) Hiran Sen
 - (d) Satyajit Ray
2. The cinematograph projector invented by Lumiere Brothers had a frame rate of
 - (a) 24
 - (b) 25
 - (c) 16
 - (d) 8
3. Segundo de Chomón's notable films, "The Haunted House" (1908), is celebrated for its pioneering use of which cinematic technique?
 - (a) Slow motion
 - (b) Stop-motion animation
 - (c) Hand-painted color
 - (d) Time-lapse photography

4. What was the name of Émile Reynaud's invention, which he used to project his animated films in public performance during the 19th century?
- (a) Praxinoscope
 - (b) Zoetrope
 - (c) Thaumatrope
 - (d) Praxinoscope Theatre
5. What distinguishes poetic realism from other cinematic movements?
- (a) Its emphasis on stylized sets and dramatic lighting
 - (b) Its focus on documentary-style storytelling
 - (c) Its incorporation of dreamlike elements into realistic narratives
 - (d) Its use of non-professional actors and real locations
6. Which continent experienced a surge in narrative experimentation during the 1960s, exploring unconventional storytelling techniques?
- (a) Europe
 - (b) Africa
 - (c) Asia
 - (d) North America
7. _____ is regarded as the pioneer of the revolutionary French New Wave cinematic movement.
- (a) Federico Fellini
 - (b) Francois Truffaut
 - (c) Andrei Tarkovsky
 - (d) Ousmane Senebene

8. _____ film movement is based on the concept that film theory doesn't necessary have to align with theatrical frameworks.
- (a) German impressionism
 - (b) British new wave
 - (c) Soviet montage
 - (d) German new wave
9. _____ literally means "dark film" in French.
- (a) Film Noir
 - (b) Horror films
 - (c) Mythological films
 - (d) Thrillers
10. Which film genre typically features exaggerated action sequences, heroic protagonists, and epic battles?
- (a) Romance
 - (b) Fantasy
 - (c) Science Fiction
 - (d) Adventure

Part B

(5 × 5 = 25)

Answer **all** questions, choosing either (a) or (b).

11. (a) Discuss the role of Thomas Edison in the early development of cinema with reference to his contributions to film technology.

Or

- (b) Evaluate the significance of Satyajit Ray's "Pather Panchali" in the birth of Indian cinema's parallel cinema movement.

12. (a) Analyze the role of Georges Méliès in shaping narrative structures in early cinema.

Or

- (b) Brief on the establishment of Hepworth studios by Cecil Hepworth and its impact on growth of narrative cinema.

13. (a) “Cross – cutting technique revolutionized storytelling in cinema” – Analyse.

Or

- (b) Mention the characteristics of poetic realism in cinema.

14. (a) Compare and contrast the characteristics of Soviet Montage and French Impressionism cinema.

Or

- (b) Mention the aesthetic elements of German Expressionism that add to the movement’s distinctive visual language.

15. (a) Discuss the influence of theatrical traditions on the formation of narrative styles in early cinema.

Or

- (b) Analyze the characteristics of protagonists in neo-noir films compared to those in classic film noir.

Part C

(5 × 8 = 40)

Answer **all** questions, choosing either (a) or (b).

16. (a) Compare and contrast the filmmaking approaches of the Lumière brothers and Georges Méliès during the silent era.

Or

- (b) Mention in detail about the contributions of the eminent Indian directors to the film Industry.
17. (a) Discuss D.W. Griffith's role in advancing narrative techniques in cinema exemplifying the movie "The Birth of a Nation".

Or

- (b) Evaluate the impact of "The Great Train Robbery" on the development of cinematic language and storytelling conventions.
18. (a) Discuss the significance of technological inventions in the early spread of cinema to different continents.

Or

- (b) Analyze the role of narrative experiments in the development of early cinema aesthetics.
19. (a) Explain Sergei Eisenstein's five different types of montages in detail.

Or

- (b) Explore the origins and key characteristics of Surrealist film.

20. (a) Describe various film genres and provide examples for each.

Or

- (b) Write a film appreciation for any on recent movie you watched.
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C-5080

Sub. Code

99223

B.F.A. DEGREE EXAMINATION, APRIL 2025

Second Semester

Filmmaking

TECHNIQUES OF FILM MAKING

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. Who is also known as the Focus Puller in the camera team of a film?
 - (a) 2nd Assistant Camera
 - (b) 1st Assistant Camera
 - (c) Best Boy
 - (d) Camera Operator

2. What is a collection of the creative elements which are a part of the a film project which is the responsibility of the producer?
 - (a) Package
 - (b) Logline
 - (c) Pitch
 - (d) Synopsis

3. Who is also known as the Director of Photography in a film set?
- (a) Production Designer
 - (b) Choreographer
 - (c) Cinematographer
 - (d) Sound Engineer
4. What is the raw and unedited footage shot the previous day in a film set called?
- (a) Rushes
 - (b) Flashes
 - (c) Apple Box
 - (d) Nut
5. What type of motion is achieved when the capture frame rate is higher than the projection frame rate?
- (a) Normal motion
 - (b) Fast motion
 - (c) Slow motion
 - (d) Circular motion
6. What is also known as the white space?
- (a) Positive space
 - (b) Negative Space
 - (c) Linear space
 - (d) Topological space

7. _____ is the process of sampling a wave to determine how accurately the digital conversion matches the original in double audio recording system.
- (a) Amplification
 - (b) Maximization
 - (c) Abstraction
 - (d) Quantization
8. What is the full form of the process of ADR in film stand for?
- (a) Accelerated Diffusion Replacement
 - (b) Automated Dialogue Replacement
 - (c) Automated Dialogue Recording
 - (d) Automatic Diffusion Recording
9. Which one of the following is an advantage of the process of non-linear editing?
- (a) Congested timelines
 - (b) Predetermined editing
 - (c) Insert Edit
 - (d) Flexibility
10. Non-linear editing is a type of _____ editing.
- (a) Online
 - (b) Line
 - (c) Structural
 - (d) Offline

Part B

(5 × 5 = 25)

Answer **all** questions, choosing either (a) or (b).

11. (a) Explain about the duties and responsibilities of a Gaffer in a film crew.

Or

- (b) Explain about the steps of creating storyboards and shot lists during the pre-production process.

12. (a) Explain about the duties and responsibilities of an editor in a film.

Or

- (b) Write short notes about different types of camera movements.

13. (a) Explain about the functions of camera sensors in the cameras.

Or

- (b) Explain about the positive and negative space and their uses in detail.

14. (a) Explain about the single and double audio recording systems in sound recording in film.

Or

- (b) Write short notes about the different elements of a camera.

15. (a) Write short notes about the various components of a non-linear editing software.

Or

- (b) Do you prefer linear editing or non-linear editing software for editing videos and films? Explain your answer in detail.

Part C

(5 × 8 = 40)

Answer **all** questions, choosing either (a) or (b).

16. (a) Explain the duties and responsibilities of the crew of the art department in a film.

Or

- (b) Explain about the various steps of pre-production process in the film.

17. (a) Explain about different types of shot sizes in detail with suitable examples in films of your choice.

Or

- (b) Explain about the role of the background music and score in the films and about their functions in films in detail.

18. (a) Write short notes about the different types of camera lenses in detail.

Or

- (b) Explain about the constituent parts of the digital video camera and their functions.

19. (a) How does the process of sound engineering impacts the process of movie production?

Or

- (b) Explain the importance of sound design in the film making process with suitable examples from a film of your choice.

20. (a) Explain about the process of importing, trimming and outputting video footage using NLE software in detail.

Or

- (b) Explain about any five of the prominent NLE software used in the film industry, in detail.
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C-5081

Sub. Code

99234

B.F.A. DEGREE EXAMINATION, APRIL 2025

Third Semester

Filmmaking

EDITING FUNDAMENTALS – I

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. The primary purpose of a UI is _____.
 - (a) Data Storage
 - (b) User Communication
 - (c) Network Communication
 - (d) Data Encryption
2. What feature allows users to save their workspace layout in video editing software?
 - (a) Presets (b) Templates
 - (c) Workspaces (d) Panels
3. Who is considered the first filmmaker to use editing to create a narrative?
 - (a) D.W. Griffith (b) Georges Méliès
 - (c) Edwin S. Porter (d) Sergei Eisenstein

4. Which technique did Georges Méliès use in “A Trip to the Moon” to make characters appear and disappear on screen?
(a) Match cut (b) Fade in and fade out
(c) Superimposition (d) Stop-motion substitution
5. Which tool is commonly used for managing media assets during the editing process?
(a) Timeline (b) Media Browser
(c) Export Panel (d) Effects Library
6. Which term is synonymous with “first assembly”?
(a) Final Cut (b) Offline Edit
(c) Pre-cut (d) Storyboard
7. A jump cut is characterized by:
(a) A smooth transition between shots
(b) A noticeable gap in time or action
(c) A gradual fade in or out
(d) Overlapping shots
8. What is the term for blending multiple sound effects to create a complex auditory experience?
(a) Sound masking (b) Sound layering
(c) Sound isolation (d) Sound gating
9. Which transition effect is often used to gradually introduce audio as a new video scene begins?
(a) Fade-in (b) Cut
(c) Echo (d) Crossfade
10. When matching audio with video, which of the following is crucial for maintaining synchronization between the two?
(a) Applying reverb to the audio
(b) Ensuring the audio and video timecodes are aligned
(c) Using different audio tracks for each scene
(d) Applying a high-pass filter to the audio

Part B

(5 × 5 = 25)

Answer **all** questions choosing either (a) or (b).

11. (a) Give an account on user interface and its importance in the context of software applications.

Or

- (b) Write a note on the contribution of docking and floating panels in a user interface.

12. (a) Write a brief note on Sergei Eisenstein's theory of montage and its impact on the evolution of film editing.

Or

- (b) Compare and contrast the editing styles of Edwin S. Porter and Georges Méliès, focusing on their contributions to narrative filmmaking.

13. (a) Mention the key steps involved in the media asset management process.

Or

- (b) Outline the role of logging in the video editing process.

14. (a) Analyse how different types of cuts affect the pacing and mood of a video.

Or

- (b) "Choice of transition impacts the pacing of a scene in a video" – Discuss.

15. (a) Discuss the process of controlling audio levels in video editing.

Or

- (b) Explain the importance of syncing audio with video in post-production.

Part C

(5 × 8 = 40)

Answer **all** questions choosing either (a) or (b).

16. (a) Analyze the impact of UI design on user retention and satisfaction in detail, focusing on the effectiveness of workspaces and tab management.

Or

- (b) Examine how user interface workspaces and tab organization can be optimized for multitasking in professional software environments.

17. (a) Write a detailed note on the role of D.W. Griffith and his innovations in the evolution of film editing.

Or

- (b) Trace the development of editing techniques from early cinema to contemporary practices.

18. (a) Explain the importance of titling and graphics in the post-production process.

Or

- (b) “Audio synchronization and mixing plays a vital role in the editing process” – Discuss in detail.

19. (a) Analyze the psychological impact of a dissolve transition on the viewer in detail.

Or

- (b) Write a detailed note on the different types transitions used in video editing.

20. (a) Analyze the role of music and sound effects in enhancing the emotional impact of a video.

Or

- (b) Explain the technical challenges involved in matching audio with video.

C-5082

Sub. Code

99235

B. F. A. DEGREE EXAMINATION, APRIL 2025

Third Semester

Film making

SOUND THEORY AND PRACTICE - I

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. Sound travels from one place to another in the form of _____.
(a) Waves (b) Rays
(c) Light (d) Energy
2. Sound travel is slowest in _____.
(a) Gas (b) Liquid
(c) Solid (d) Book
3. What is the sample rate of compact disc (CD) audio.
(a) 48000 Hz (b) 41000 Hz
(c) 20 Hz (d) 92000 Hz
4. The value for MIDI velocity data ranges from _____.
(a) 1 to 127 (b) 0 to 127
(c) 1 to 254 (d) 0 to 128

5. The maximum amount of receive or transmit channels for a MIDI device is _____.
- (a) 32 (b) 18
(c) 16 (d) 127
6. Which is the correct expression for the output impedance of microphone.
- (a) Ω (b) λ
(c) θ (d) dB
7. Avid Pro Tools is a _____.
- (a) DAW
(b) CAD
(c) Speaker
(d) Audio Interface
8. _____ convert microphone or instrument signals into a digital signal.
- (a) Speaker
(b) Microphone
(c) Audio interfaces
(d) LCD Monitor
9. Delay in Digital Audio Workstation (DAW) is a _____
- (a) Plugin (b) Track
(c) BUS (d) Group
10. Uncompressed formats of Audio is _____.
- (a) WAV (b) MP3
(c) AAC (d) FLAC

Part B

(5 × 5 = 25)

Answer **all** questions choosing either (a) or (b).

11. (a) Draw and Explain Audio Amplitude.

Or

- (b) Draw and Explain Wavelength.

12. (a) Explain is Digital Sound File format.

Or

- (b) Explain the working of Musical Instrument Digital Interface.

13. (a) Explain Input Devices in audio.

Or

- (b) Explain Types of microphones.

14. (a) Explain the working of Pre-amplifier.

Or

- (b) Explain the working and uses of EQ.

15. (a) Explain the use of master track.

Or

- (b) Explain the use of mute track in DAW.

Part C

(5 × 8 = 40)

Answer **all** questions choosing either (a) or (b).

16. (a) Explain in detail about Psychoacoustics.

Or

- (b) Explain in detail about the Properties of Sound.

17. (a) Draw and Explain working of MIDI.

Or

(b) Draw and explain the working of Digital Audio.

18. (a) Draw and explain types of microphone pickup patterns.

Or

(b) Draw and explain working of microphone.

19. (a) Explain in detail about the working of ADR Process.

Or

(b) Explain in detail about the working of Foley Process.

20. (a) Explain Types of tracks in DAW.

Or

(b) Explain in detail about the difference between uncompressed and lossless audio.

C-5083

Sub. Code

99244

B.F.A. DEGREE EXAMINATION, APRIL 2025

Fourth Semester

Film making

EDITING AESTHETICS

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. Who is considered the father of montage editing?
 - (a) Lev Kuleshov
 - (b) D. W. Griffith
 - (c) Alfred Hitchcock
 - (d) Sergei Eisenstein

2. Which film movement is known for introducing rapid cuts and jump cuts?
 - (a) German Expressionism
 - (b) French New Wave
 - (c) Soviet Montage
 - (d) Italian Neorealism

3. Why is editing considered essential in film making?
 - (a) To reduce the film's duration
 - (b) To adjust lighting issues
 - (c) To control the pacing and racing
 - (d) To add subtitles
4. What does an editor primarily consider when deciding where to cut a scene?
 - (a) The length of the scene
 - (b) The emotional impact of the scene
 - (c) The color grading
 - (d) The audio levels
5. What is parallel editing?
 - (a) Editing two sequences happening in different locations simultaneously
 - (b) Editing to match the audio and video
 - (c) Editing to correct continuity errors
 - (d) Editing to create a flashback
6. Which type of cut is most commonly used in dialogue scenes?
 - (a) Jump cut
 - (b) Match cut
 - (c) L cut
 - (d) Cross cut

7. Which montage technique focuses on the emotional tone of the scenes?
- (a) Metric montage
 - (b) Rhythmic montage
 - (c) Tonal montage
 - (d) Intellectual montage
8. What does the overtone montage combine?
- (a) Physical length and visual continuity
 - (b) Metric, rhythmic, and tonal montage techniques
 - (c) Intellectual and emotional content
 - (d) Fade in and out
9. What is the first step in the editing workflow?
- (a) Color grading
 - (b) Importing footage
 - (c) Final cut
 - (d) Audio mixing
10. Why is audio synchronization important during editing?
- (a) To match dialogue with actors' lip movements
 - (b) To finalize sound effects
 - (c) To adjust volume levels
 - (d) To add background music

Part B

(5 × 5 = 25)

Answer **all** questions choosing either (a) or (b)

11. (a) Analyse the influence of the French Wave on modern editing techniques.

Or

- (b) Write a note on the significance of continuity in the history of editing.

12. (a) Discuss why is it important for an editor to understand the director's vision.

Or

- (b) "Timing of cuts affects the pacing of a film" - Discuss.

13. (a) Differentiate between fiction and non-fiction editing.

Or

- (b) Give an account on parallel editing and its uses.

14. (a) Discuss on the intellectual approach to montage editing.

Or

- (b) Mention the use of overtonal montage in film editing.

15. (a) Describe the role of visual effects in the editing work flow.

Or

- (b) Explain the importance of the final delivery stage in the editing process.

Answer **all** questions choosing either (a) or (b).

16. (a) Trace the development of montage editing from its origins to its modern applications.

Or

- (b) Discuss the evolution of film editing from the early 20th century to the advent of seamless editing.

17. (a) Analyze the importance of understanding the reasons for cutting in the editing process.

Or

- (b) Explain the role of editing in refining a director's vision.

18. (a) Discuss the importance of time, rhythm, and pacing in film editing, with examples.

Or

- (b) Examine the use of parallel editing in both classic and contemporary cinema with examples.

19. (a) Evaluate the different types of montage in film editing and their impact on story telling.

Or

- (b) Evaluate the significance of montage in film editing, with particular reference to Kuleshov's theories.

20. (a) Provide a comprehensive overview of the editing workflow, highlighting key stages and their significance.

Or

- (b) “Editing balances visual and audio elements to create a seamless viewing experience” - Discuss.
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C-5084

Sub. Code

99245

B.F.A. DEGREE EXAMINATION, APRIL 2025

Fourth Semester

Film Making

SOUND THEORY AND PRACTICE

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. XLR to XLR is a ————— Cable.
 - (a) Balanced
 - (b) Unbalanced
 - (c) Balanced/unbalanced
 - (d) Parallel

2. A signal wire (the “hot” wire) and a ground wire is called.
 - (a) Balanced
 - (b) Unbalanced
 - (c) Balanced/unbalanced
 - (d) Serial

3. Five elements of sound design is dialogue, ———, music, ambience, and Foley
- (a) Amplitude
 - (b) Sound Effects
 - (c) Waveform
 - (d) Series
4. ——— is most familiar to audiences as a means of translating foreign-language films into the audience's language.
- (a) Music
 - (b) Dubbing
 - (c) Foley
 - (d) Ohms
5. How many channels does stereo have
- (a) 2 Channel
 - (b) 1 Channel
 - (c) 6 Channel
 - (d) 8 Channel
6. ——— Automation can change only audio volume.
- (a) Pan
 - (b) Volume
 - (c) Effects
 - (d) Channel
7. Expand DSP
- (a) Digital Audio Processing
 - (b) Digital Sound Processing
 - (c) Digital Signal Processing
 - (d) Digi Sound Processing
8. What does Down-sampling do in audio
- (a) reducing the amount of data
 - (b) increasing the amount of data
 - (c) data sampling
 - (d) Quality

9. Foley sound got its name from _____, the sound effects artists who developed and shaped the technique.
- (a) Foley (b) Jack Foley
(c) Jack (d) James
10. _____ in music is the process of adjusting the level or amplitude of specific frequencies to achieve a clear and balanced mix.
- (a) Compressor (b) Equalization
(c) Reverb (d) Delay

Part B (5 × 5 = 25)

Answer **all** questions choosing either a (or) b.

11. (a) Draw and Explain boom mic placement.
- Or
- (b) Draw and Explain Balanced and Unbalanced cables.
12. (a) List out and explain different types of sound tracks..
- Or
- (b) Explain the process in Dubbing.
13. (a) Explain Automation in DAW.
- Or
- (b) Explain The difference between mono and stereo in audio.
14. (a) Explain Fade-In and Fade-Out.
- Or
- (b) Explain the working of DSP.

15. (a) Explain the need of sound designing.

Or

- (b) Explain the use of BUS routing, AUX and Master track.

Part C

(5 × 8 = 40)

Answer **all** questions choosing either a (or) b.

16. (a) Explain the process of live audio recording using camera.

Or

- (b) Explain in detail about Wild track.

17. (a) Explain the process of sync the audio and video in DAW.

Or

- (b) Explain the difference between BUS and IO in DAW.

18. (a) Explain Pan, Fader, FX, and EQ.

Or

- (b) Explain the automation enveloping and Wave hammer.

19. (a) Draw and explain complete process of MIDI audio.

Or

- (b) Explain the use of Audio Editing.

20. (a) Explain the process of ADR and Foley.

Or

- (b) Explain the use of Analogue and Digital Audio Mixer.

C-5087

Sub. Code

99261

B.F.A. DEGREE EXAMINATION, APRIL 2025

Sixth Semester

Film Making

FILM HISTORY – III

(2021 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 2 = 20)

Answer **all** questions.

1. Name the first Tamil Talkie.
2. Who directed the film Bhakta Prahlada and when.
3. Name the first feature film made in Beary language.
4. Which was the first film movement in Indian cinema.
5. Name two characteristics of Konkani cinema.
6. Who is called as the father of Marathi theater?
7. Name the first Bhojpuri talkie film and when was it released.
8. Name the first silent film of Punjabi cinema.
9. When and where was Assam Sahitya Sabha established?
10. List down two films of T.S. Nagabharana.

Part B

(5 × 5 = 25)

Answer **all** questions, choosing either (a) or (b).

11. (a) Trace the growth and influence of the Bombay film industry.

Or

- (b) Write brief note on historical-political context of Tamil cinema.

12. (a) Give a brief account on the cultural nuances of Kannada cinema.

Or

- (b) Outline the narrative style of Malayalam cinema.

13. (a) Brief on the growth and evolution of Assamese cinema.

Or

- (b) Discuss the key contributions of Oriya cinema to Indian Cinema.

14. (a) Analyse the historical significance of Marathi cinema.

Or

- (b) Explain the cultural impact of Konkani cinema in India.

15. (a) Outline the importance of Delhi-based cinema in the Indian film industry.

Or

- (b) Write a short note on narrative techniques used in Punjabi cinema.

Part C

(3 × 10 = 30)

Answer **all** questions, choosing either (a) or (b).

16. (a) Examine the cultural and historical impact of Telugu cinema on Indian society.

Or

- (b) Discuss the distinct characteristics of Tulu cinema, focusing on their regional impact.

17. (a) Evaluate the contributions and significance of Byaari cinema.

Or

- (b) Describe the influence and contributions of Bengali cinema on Indian film culture in detail.

18. (a) Discuss the narrative styles and thematic contributions of Manipuri cinema.

Or

- (b) Evaluate the importance and influence of diaspora cinema in representing Indian culture abroad.
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C-5088

Sub. Code

99262

B.F.A. DEGREE EXAMINATION, APRIL 2025

Sixth Semester

Film Making

PRODUCTION DESIGN

(2021 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 2 = 20)

Answer **all** questions.

1. Who directed the movie “The Great Train Robbery” and when.
2. List two elements production designer must consider when planning a set.
3. Define Mis-en-scene.
4. What is meant by visual storytelling.
5. Who are called Extras.
6. Define a script breakdown.
7. Expand CGI.
8. Define Virtual set design.
9. What is Metaphor.
10. Who is a swamper.

Part B

(5 × 5 = 25)

Answer **all** questions, choosing either (a) or (b).

11. (a) Discuss about the narrative structure of A Trip to the Moon.

Or

- (b) Write a brief note on the role of the Production department in film production.

12. (a) Compare and contrast the use of mis en scene in two different film genres.

Or

- (b) Explain the use of line and shape in visual story telling.

13. (a) Write a note on the purpose of script breakdown in production design.

Or

- (b) Discuss the importance of thumbnails in scene visualization.

14. (a) Describe the significance of virtual set designing.

Or

- (b) List and explain any three software tools used for designing effects.

15. (a) How does the art department collaborate with the costume and makeup department during production.

Or

- (b) Describe the role of digital effects in complex scene creation.

Part C

(3 × 10 = 30)

Answer **all** questions, choosing either (a) or (b).

16. (a) Compare and contrast the visual styles of “A Trip to the Moon” and “The Great Train Robbery”.

Or

- (b) Evaluate how framing and space orientation guide the viewer’s perspective.
17. (a) Discuss the various elements that are typically included in a script breakdown.

Or

- (b) Describe the process and challenges of integrating special effects in production design.
18. (a) Describe the role of digital effects in complex scene creation.

Or

- (b) Reflect on the role of Production Designer’s responsibilities during the production phase.
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C-5089

Sub. Code

99271

B.F.A. DEGREE EXAMINATION, APRIL 2025

Seventh Semester

Film Making

**CREATIVE PRODUCING AND PRODUCTION
MANAGEMENT**

(2021 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 2 = 20)

Answer **all** questions.

1. Line Producer.
2. Script Breakdown.
3. Post Production.
4. GMFF.
5. Strip board.
6. Gaffer.
7. Film Market.
8. Crowd Funding.
9. OTT.
10. Cast.

Part B

(5 × 5 = 25)

Answer **all** questions, choosing either (a) or (b).

11. (a) Mention about the pre production crew members and their duties.

Or

- (b) Analyse the significance of post production process in the success of a movie.

12. (a) Write a note on the Script breakdown.

Or

- (b) Exemplify the responsibilities of a production manager during the pre production.

13. (a) Give a brief note on the importance of a shooting schedule.

Or

- (b) Mention the importance of Location scouting in Film Making.

14. (a) What are the different types of Film Funding?

Or

- (b) Write the trend of international co production in Film Making.

15. (a) Differentiate between VOD and OTT streaming.

Or

- (b) Write a note on Film Production.

Part C

(3 × 10 = 30)

Answer **all** questions, choosing either (a) or (b).

16. (a) Explain in detail about the various stages of film production.

Or

- (b) Elaborate in detail about the production budgeting.

17. (a) Analyse and elaborate the need for film festivals in the contemporary scenario.

Or

- (b) Write in detail about the logistical and cultural issues in film financing.

18. (a) “A good marketing campaign can help create buzz and interest in a film” – Discuss.

Or

- (b) Explain in detail about the various types of technical rehearsal and taping production.

C-5092

Sub. Code

99272

B.F.A. DEGREE EXAMINATION, APRIL 2025

Seventh Semester

Film Making

MEDIA LAW AND ETHICS

(2021 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 2 = 20)

Answer **all** questions.

1. IPC.
2. Federal System.
3. Obscenity.
4. ASCI.
5. Story.
6. Music.
7. Article 19(2).
8. U/A.
9. Privacy.
10. Cyber Act.

Part B

(5 × 5 = 25)

Answer **all** questions, choosing either (a) or (b).

11. (a) Discuss about integrated and independent judiciary system.

Or

- (b) “All citizens shall have the right to freedom of speech and expression” – Discuss.

12. (a) Write about IPC 499.

Or

- (b) What are examples of self-regulation? Discuss.

13. (a) Mention about the significance of Intellectual Property Act in India?

Or

- (b) What are the producer’s rights in cinema? Discuss.

14. (a) Write about Cinematograph Act of 1952.

Or

- (b) “Films are certified under 4 categories” – Discuss.

15. (a) Write a note on the Cine Workers Welfare Fund Act 1981?

Or

- (b) Write the journey of section 66A.

Part C

(3 × 10 = 30)

Answer **all** questions, choosing either (a) or (b).

16. (a) Discuss about the Sedition under Section 124A of the Indian Penal Code and its constitutional validity.

Or

- (b) What are the remedies against punishment for contempt of court? – Discuss.
17. (a) Explain the Broadcasting Regulatory Authority of India. (BRAI).

Or

- (b) Describe the Entertainment Law and Copyright surrounding Royalty Rights in Sound Recordings, Lyrical and Musical Works.
18. (a) Elaborate the history of censorship in India.

Or

- (b) Explain the Information and Technology Act, 2000.
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C-5093

Sub. Code

99273

B.F.A. DEGREE EXAMINATION, APRIL 2025

Seventh Semester

Film Making

NEW MEDIA

(2021 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 2 = 20)

Answer **all** questions.

1. Drama.
2. New Media.
3. SPC.
4. Internet.
5. Amazon.
6. Smart Homes.
7. AI.
8. Drones.
9. Facebook.
10. Podcasting.

Part B

(5 × 5 = 25)

Answer **all** questions, choosing either (a) or (b).

11. (a) What are the different forms of Traditional Media?

Or

- (b) Describe the nature of Mass Media.

12. (a) What is the history of smart Phones? Discuss.

Or

- (b) Write the case study of Nokia.

13. (a) Write the concept of Internet of Things.

Or

- (b) Write a detail note on browser Wars.

14. (a) Write about self-driving cars.

Or

- (b) What are the advantages of Robots?

15. (a) What is blogging? Write the types of blogging.

Or

- (b) Write the case study of Cambridge Analytica.

Part C

(3 × 10 = 30)

Answer **all** questions, choosing either (a) or (b).

16. (a) Elaborate the cultural and economic of new media in India.

Or

- (b) Discuss the difference between Traditional Media and New Media.

17. (a) Explain the impact of updated browsers and rise of mobile browsers.

Or

- (b) Write the case study of Apple Smart Phones.

18. (a) Elaborate the role of social media during pandemic.

Or

- (b) Write the case study of Google in detail.
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