

C-6781

Sub. Code

99213

B.F.A. DEGREE EXAMINATION, NOVEMBER 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. The Skladanowsky Brothers were pioneers in _____
 - (a) Color photography
 - (b) Animation
 - (c) Early film projection
 - (d) Sound recording

2. The first Indian short film, "The Wrestlers," was directed by _____
 - (a) Dadasaheb Torne
 - (b) H.S. Bhatavdekar
 - (c) Hiralal Sen
 - (d) Dadasaheb Phalke

3. _____ founded the famous film company that produced serial films like “Fantômas”.
- (a) Georges Méliès (b) Charles Pathé
(c) D.W. Griffith (d) Robert Paul
4. The British film _____ directed by Cecil Hepworth, is known for its narrative structure.
- (a) The Big Swallow
(b) Rescued by Rover
(c) A Dog’s Life
(d) The Adventures of Dollie
5. _____ was the first feature-length film with synchronized dialogue.
- (a) The Birth of a Nation
(b) The Jazz Singer
(c) Metropolis
(d) A Trip to the Moon
6. _____ filmmakers were pioneers in developing the style known as poetic realism.
- (a) Germany (b) United States
(c) France (d) Italy
7. The key characteristic of French Impressionism in cinema is _____
- (a) Emphasis on psychological states through visual techniques
(b) Realism in storytelling
(c) Use of synchronized sound
(d) Use of dark, distorted imagery

8. _____ film by Luis Buñuel and Salvador Dali exemplifies surrealism in cinema.
- (a) The Seashell and the Clergyman
 - (b) Un Chien Andalou
 - (c) The Passion of Joan of Arc
 - (d) A Nos Amours
9. The genre emerged 1940s that heavily influenced the development of film noir is _____
- (a) Horror
 - (b) Western
 - (c) Crime and detective thrillers
 - (d) Musical
10. The element _____ was most characteristic of early cinema's transition from stage to film narrative.
- (a) Use of background music and sound
 - (b) Integration of dynamic editing and montage
 - (c) Incorporation of static shots and minimal sets
 - (d) Use of multiple camera angles and cuts

Part B

(5 × 5 = 25)

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

11. (a) Explain the significance of the Lumière Brothers' cinematograph in the history of cinema.

Or

- (b) Compare the contributions of Dadasaheb Torne and Dadasaheb Phalke to Indian cinema.

12. (a) Analyse the role of Charles Pathé in establishing early film studios and serial films.

Or

- (b) Evaluate the impact of Louis Le Prince's experiments on the evolution of motion pictures.
13. (a) Analyze the contributions of Sergei Eisenstein to the development of montage theory.

Or

- (b) Brief on the role of poetic realism in shaping the aesthetics of French cinema.
14. (a) Mention the key principles of French Impressionism.

Or

- (b) Analyze how German Expressionism shaped the visual style of cinema.
15. (a) Discuss how early cinema's static forms, influenced the narrative styles of the time.

Or

- (b) Mention the key elements that distinguish film noir from other cinematic genres.

Part C

(5 × 8 = 40)

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

16. (a) Trace the evolution of Indian cinema from Hiralal Sen's early works to Dadasaheb Phalke's full-length films.

Or

- (b) Discuss in detail the technological and narrative advancements introduced by Georges Méliès in early filmmaking.

17. (a) Discuss the pioneering efforts of Segundo de Chomón in the realm of special effects and their role in the evolution of narrative cinema.

Or

- (b) Examine the significance of D.W. Griffith's "Birth of a Nation" in shaping modern cinematic storytelling.

18. (a) Assess the global spread of cinema in the early 20th century and its transformation into a worldwide industry.

Or

- (b) Analyze the impact of Soviet montage theory on the evolution of film editing techniques.

19. (a) Describe the key features of Surrealist cinema, providing examples of how filmmakers subverted traditional narrative structures.

Or

- (b) Discuss the techniques and aesthetics of Soviet Montage as practiced by Sergei Eisenstein and other Soviet filmmakers.

20. (a) Analyze the role of moral ambiguity in both classic film noir and neo-noir films.

Or

- (b) Write a detailed note on the different types of film genres.
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C-6782

Sub. Code

99223

B.F.A. DEGREE EXAMINATION, NOVEMBER 2025.

Second Semester

Film Making

TECHNIQUES OF FILMMAKING

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. Who implements the daily call sheet during the pre-production of a film?
 - (a) 1st Assistant Director
 - (b) 2nd Assistant Director
 - (c) VFX Supervisor
 - (d) Stunt Performer
2. Who is the head of the wardrobe department in a film set?
 - (a) Costume Designer
 - (b) Hair Stylist
 - (c) Sound Assistant
 - (d) Best Boy
3. Which camera shot balances the subject and the surrounding imagery in a film?
 - (a) Extreme Close Up
 - (b) Close Up
 - (c) Full
 - (d) Wide

4. Which camera movement is used to direct a camera upward or downward?
(a) Crab Shot (b) Arc Shot
(c) Tilt (d) Pan
5. What is the commonly used frame rate for films?
(a) 24 fps (b) 19 fps
(c) 23 fps (d) 25 fps
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 systems
(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 the duties and responsibilities of a line producer during the production of a film.
- Or
- (b) Explain about the process of sound editing of a film during the post-production process.
12. (a) Explain about the usage of camera tilts by the Hollywood director Stephen Spielberg in his films and their impact.
- Or
- (b) Write short notes about different types of shot sizes.
13. (a) Explain about the functions of camera sensors in the camera.
- 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 various elements of a camera.
15. (a) Write short notes of the various components of a non-linear editing software.
- Or
- (b) Do you prefer linear 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 about the duties and responsibilities of the directorial department in a film.
Or
(b) Explain about various steps of the production process in a film.
17. (a) Explain about the importance of a shot list in a film and its essential components.
Or
(b) Explain in detail about the roles and responsibilities of a cinematographer in a film.
18. (a) Write short notes about the different types of camera lenses.
Or
(b) Explain about the constituent parts of the digital video camera and their functions in detail.
19. (a) Explain in detail about how 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.

C-6783

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99234

B.F.A. DEGREE EXAMINATION, NOVEMBER 2025

Third Semester

Film making

EDITING FUNDAMENTALS – 1

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. In UI design, dockable panels mean _____.
 - (a) Panels that can be opened only once per session
 - (b) Panels that can be moved, resized, and rearranged
 - (c) Panels that disappear when not in use
 - (d) Panels that require specific tools to function

2. The section DaVinci Resolve has a dedicated for adjusting the appearance and colors of a video is _____.
 - (a) Grade Panel
 - (b) Color Workspace
 - (c) Color Grading Tab
 - (d) Color Panel

3. _____ the pioneer of special effects and early editing techniques in cinema.
- (a) D.W. Griffith
 - (b) Sergei Eisenstein
 - (c) Georges Méliès
 - (d) Edwin S. Porter
4. _____ is the editing technique introduced in *The Great Train Robbery* by Edwin S. Porter.
- (a) Non-linear storytelling
 - (b) Continuity editing
 - (c) Montage theory
 - (d) Slow motion
5. The export format used for high-quality video playback on the web is _____.
- (a) .WAV
 - (b) .MOV
 - (c) .MP4
 - (d) .RAW
6. The most vital consideration when choosing an export format for a video project is _____.
- (a) The number of transitions used in the timeline
 - (b) The color grading settings applied to the footage
 - (c) The intended platform or medium for distribution
 - (d) The original frame rate of the recorded footage

7. The transition technique commonly used to indicate a passage of time is _____.
- (a) Crossfade
 - (b) Hard Cut
 - (c) Fade to Black
 - (d) J Cut
8. Motivated Cut in film editing is _____.
- (a) A cut that follows the natural movement or action of a character
 - (b) A cut used to intentionally disorient the audience
 - (c) A cut that removes unnecessary scenes to shorten the film
 - (d) A cut that includes special effects to enhance the transition
9. The main function of an EQ in audio editing is _____.
- (a) To increase the overall volume
 - (b) To adjust and balance frequency levels
 - (c) To add echo effects
 - (d) To eliminate background noise completely
10. The sound effect is used to enhance realism in a scene by mimicking real-world sounds is _____.
- (a) Foley sound
 - (b) Synthesized sound
 - (c) White noise
 - (d) High-pass filter

Part B

(5 × 5 = 25)

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

11. (a) Brief on the role and importance of the Timeline in Adobe Premiere Pro used in video editing.

Or

- (b) Describe the purpose and key features of the Color panel in DaVinci Resolve.

12. (a) Compare and contrast the editing styles of Lumière Brothers and Georges Méliès.

Or

- (b) Analyse the impact parallel editing have on storytelling in cinema.

13. (a) Brief the importance of media asset management in the video editing process.

Or

- (b) Discuss the significance of inserting graphics in a video.

14. (a) Analyse the significance of different types of cuts in maintaining visual continuity in editing.

Or

- (b) How does the process of applying a montage sequence in video editing enhance the storytelling experience.

15. (a) Mention the key differences between diegetic and non-diegetic sound.

Or

- (b) Explain the importance of loudness normalization in audio editing.

Part C

(5 × 8 = 40)

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

16. (a) Explain the step-by-step process of creating motion graphics using the Composition panel in Adobe After Effects.

Or

- (b) Discuss the importance and impact of the Timeline and Magnetic Timeline features in Final Cut Pro on editing effectiveness.

17. (a) Describe the impact of A Trip to the Moon and its editing techniques on the history of cinema.

Or

- (b) Discuss the evolution of film editing from early cinema to the introduction of continuity editing.

18. (a) Describe the step-by-step process of importing footage and organizing media files in professional video editing software.

Or

- (b) Analyse the impact of audio synchronization and mixing in the editing process.

19. (a) With the rise of AI-driven video editing tools, discuss the future of manual editing techniques in detail.

Or

- (b) Compare and contrast the effects of linear editing versus non-linear editing.
20. (a) Discuss the different types of noise reduction techniques used in audio editing.

Or

- (b) Analyze the impact of poor audio quality on audience perception in detail.
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C-6784

Sub. Code

99235

B.F.A. DEGREE EXAMINATION, NOVEMBER 2025

Third Semester

Filmmaking

SOUND THEORY AND PRACTICE – I

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. The relationship between wavelength and frequency is that
 - (a) They are directly proportional
 - (b) They are inversely proportional
 - (c) They are unrelated
 - (d) Wavelength always remains constant

2. The _____ is responsible for converting sound waves into neural signals.
 - (a) Outer ear
 - (b) Middle ear
 - (c) Inner ear
 - (d) Eardrum

3. The sample rate refer to _____ in digital audio.
- (a) The number of bits per sample
 - (b) The frequency at which audio is sampled per second
 - (c) The loudness of the sound
 - (d) The type of microphone used
4. The audio format that provides the best sound quality is
- (a) Lossy compressed formats
 - (b) Lossless compressed formats
 - (c) Uncompressed formats
 - (d) MIDI formats
5. The microphone type that requires phantom power to operate
- (a) Dynamic microphone
 - (b) Condenser microphone
 - (c) Ribbon microphone
 - (d) Lavalier microphone
6. The primary function of a pop filter in microphone recording is _____
- (a) To boost low frequencies
 - (b) To eliminate sibilance
 - (c) To reduce plosive sounds
 - (d) To increase microphone sensitivity

7. _____ a technique is used to add artificial depth to vocal recordings.
- (a) Equalization
 - (b) Reverb
 - (c) Foley recording
 - (d) Noise reduction
8. The software feature that allows to link external sound files to a project without embedding them is _____.
- (a) Sound compression
 - (b) Audio synchronization
 - (c) Non-destructive editing
 - (d) Automatic pitch correction
9. The bitrate of an audio file determine is _____.
- (a) The pitch of the sound
 - (b) The amount of data processed per second
 - (c) The number of sound effects used
 - (d) The speed of the remix
10. _____ is used in remix soundtracks to create a rhythmic pulsing effect.
- (a) Delay
 - (b) Sidechain Compression
 - (c) Noise Reduction
 - (d) Flanger

Part B

(5 × 5 = 25)

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

11. (a) Explain the role of the cochlea in the human auditory system.

Or

- (b) Discuss the primary responsibilities of a sound recordist in an outdoor recording environment.

12. (a) Differentiate between lossless and lossy audio formats.

Or

- (b) Discuss the key advantages of MIDI in music production.

13. (a) Describe the characteristics and applications of a cardioid microphone.

Or

- (b) Brief on the role of input devices in audio recording with examples.

14. (a) Write a short note on the role of Foley in enhancing the realism of a video project.

Or

- (b) Mention the key characteristics of a high-quality vocal recording for a music project.

15. (a) Give an account on the role of an equalizer in remixing a soundtrack.

Or

- (b) Mention the advantages and disadvantages of using MP3 format for professional audio projects.

Part C

(5 × 8 = 40)

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

16. (a) Discuss the concept of psychoacoustics and its role in sound perception and audio production in detail.

Or

- (b) Explain the characteristics of sound waves in detail with diagrams.

17. (a) Discuss the future trends in digital audio technology and their impact on music production and media industries.

Or

- (b) Describe the process of digital audio conversion in detail.

18. (a) Explain the working principles of different microphone types with suitable examples.

Or

- (b) Explain different types of sound reproduction devices and their roles in audio production.

19. (a) Explain the step-by-step process of adding and synchronizing sound to a video project.

Or

- (b) Compare and contrast different digital audio file formats mentioning their advantages and disadvantages in professional audio production.

20. (a) Explain the complete process of creating and finalizing a remix soundtrack.

Or

- (b) “Sound design in film and television plays a crucial role in storytelling” Discuss..
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C-6785

Sub. Code

99244

B.F.A. DEGREE EXAMINATION, NOVEMBER 2025

Fourth Semester

Film Making

EDITING AESTHETICS

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. The principle central to Lev Kuleshov's editing theory _____.
 - (a) Jump cuts
 - (b) Continuity editing
 - (c) The Kuleshov effect
 - (d) Non linear editing
2. _____ editing technique is characteristic of the Soviet Montage movement.
 - (a) Rapid montage
 - (b) Cross cutting
 - (c) Long takes
 - (d) Slow motion

3. One of the main reasons editors use cuts is _____
- (a) To change locations
 - (b) To compress time
 - (c) To hide continuity errors
 - (d) To add visual effects
4. _____ is responsible for defining the final look of the film.
- (a) Director
 - (b) Producer
 - (c) Editor
 - (d) Cinematographer
5. The ellipsis in film editing is _____.
- (a) The transition between different scenes
 - (b) The intentional omission of parts of a narrative
 - (c) The blending of different shots
 - (d) The synchronization of audio and video
6. _____ refers to the pacing of cuts in a sequence to create a desired rhythm.
- (a) Cross cutting
 - (b) Montage
 - (c) Ellipsis
 - (d) Rhythm editing
7. _____ technique are shots edited to match the mood of the music.
- (a) Metric montage
 - (b) Rhythmic montage
 - (c) Tonal montage
 - (d) Intellectual montage

8. Which montage technique is most concerned with the thematic elements of a film?
- (a) Metric montage (b) Rhythmic montage
(c) Tonal montage (d) Intellectual montage
9. The rough cut is typically assembled _____
- (a) After logging footage
(b) Before color correction
(c) After audio mixing
(d) During the final cut
10. _____ is the final step in the editing process.
- (a) First assembly
(b) Color grading
(c) Exporting
(d) Adding special effects

Part B

(5 × 5 = 25)

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

11. (a) Write a note on the impact of the Russian Revolution on film editing.

Or

- (b) Mention about Lev Kuleshov's contribution to continuity editing.

12. (a) Analyse why is it important to know when to cut in a film.

Or

- (b) “The relationship between a director and an editor in the editing process is a collaborative partnership”-Discuss.

13. (a) Brief on the principles of editing and continuity.

Or

- (b) Explain the role of rhythm and pacing in editing.

14. (a) Differentiate between metric and rhythmic montage.

Or

- (b) Explain how intellectual montage differs from tonal montage.

15. (a) Discuss the role of timeline editing in video software.

Or

- (b) Explain the process of color grading in film editing.

Part C

(5 × 8 = 40)

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

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

Or

- (b) Analyze how the principles of continuity editing have evolved over time, with examples.
17. (a) Explain the various reasons for cutting in a film and how these cuts influence the storytelling.

Or

- (b) Explain the role of editing in refining a director's vision.
18. (a) Analyze the different types of cuts used in editing, providing examples of their use in both fiction and non-fiction films.

Or

- (b) Evaluate the impact of time and rhythm on the editing of a film.
19. (a) Evaluate the significance of montage in film editing, with particular reference to Kuleshov's theories.

Or

- (b) Examine the different approaches to montage editing and their role in narrative.

20. (a) Discuss the entire editing workflow highlighting key challenges and solutions.

Or

- (b) “Editing is the art of crafting a narrative by piecing together raw footage and sound”. Discuss.
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C-6786

Sub. Code

99245

B.F.A. DEGREE EXAMINATION, NOVEMBER 2025

Fourth Semester

Film Making

SOUND THEORY AND PRACTICE – II

(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) Vox

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

3. Five elements of sound design are _____, Sound Effects, music, ambience, and Foley
- (a) Amplitude (b) Dialogue
(c) Waveform (d) Roll
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) Take
5. How many channels does stereo have.
- (a) 2 Channel (b) 1 Channel
(c) 6 Channel (d) 8 Channel
6. _____ Automation can change only Sound Position.
- (a) Pan (b) Volume
(c) Effects (d) HDX
7. Expand DSP.
- (a) Digital Audio Processing
(b) Digital Sound Processing
(c) Digital Signal Processing
(d) Digi Sound Processing
8. Up-sampling in audio.
- (a) Reducing the amount of data
(b) Increasing the amount of data
(c) Data sampling
(d) BMS
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) EQ
- (c) Reverb
- (d) Delay

Part B

(5 × 5 = 25)

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

11. (a) Draw and explain Lavalier/tie clip Placement and its working.

Or

(b) Draw and explain XLR and TS Cable working.

12. (a) Explain sound in Film and video.

Or

(b) Explain Five elements of sound design.

13. (a) Explain Envelope in DAW.

Or

(b) Explain the difference between dry out and wet out.

14. (a) Explain Time Stretching and EQ.

Or

(b) Explain Wave Hammer.

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

Or

(b) Explain Sample rate and bit-depth.

Part C

(5 × 8 = 40)

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

16. (a) Draw and explain basic setup of recording system.

Or

- (b) Draw and explain Balanced and Unbalanced cables and its connectors.

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 Special Effects.

Or

- (b) Explain the automation enveloping and DSP.

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-6787

Sub. Code

99251

B.F.A. DEGREE EXAMINATION, NOVEMBER 2025

Fifth Semester

Film Making

MEDIA LAW AND ETHICS

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. The primary objective of Fundamental Duties is _____.
 - (a) To impose legal obligations on citizens
 - (b) To act as a moral obligation for citizens
 - (c) To restrict fundamental rights
 - (d) To grant additional rights to minorities

2. _____ is NOT a feature of the Indian Constitution.
 - (a) Federal structure with unitary features
 - (b) Rigid and flexible nature
 - (c) Presidential system of governance
 - (d) Independent judiciary

3. Defamation is covered under _____ of the Indian Penal Code.
- (a) Section 124A
 - (b) Section 499
 - (c) Section 295A
 - (d) Section 377
4. The Self-Regulation Guidelines for TV content in India are issued by _____.
- (a) Prasar Bharati
 - (b) Broadcast Content Complaints Council
 - (c) Central Board of Film Certification
 - (d) Indian Broadcasting Foundation
5. The protection of film titles is generally covered under _____.
- (a) Trademark law
 - (b) Patent law
 - (c) Copyright law
 - (d) Industrial design law
6. Moral rights in intellectual property law primarily protect _____.
- (a) The commercial use of a film
 - (b) The reputation and integrity of the creator
 - (c) The resale value of a film
 - (d) The production budget

7. The Cinematograph Act in India was enacted in the year
- (a) 1947
 - (b) 1952
 - (c) 1984
 - (d) 2001
8. The Indian film _____ faced controversy and was banned due to political reasons in 1975.
- (a) Sholay
 - (b) Kissa Kursi Ka
 - (c) Mughal-e-Azam
 - (d) Mother India
9. _____ of the IT Act, 2000, deals with hacking.
- (a) Section 43
 - (b) Section 65
 - (c) Section 66
 - (d) Section 72
10. Under the Cine-Workers Act, a cine worker is defined as a person who has worked for at least how many days in a year?
- (a) 60 days
 - (b) 120 days
 - (c) 180 days
 - (d) 240 days

Part B

(5 × 5 = 25)

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

11. (a) Mention the key features of the Indian Constitution.

Or

- (b) Elucidate the scope of Freedom of Speech and Expression under Article 19(1)(a).

12. (a) Brief the functions of the Advertising Standards Council of India in regulating advertisements.

Or

- (b) Explain the concept of Obscenity under Section 294 of the IPC and its impact on media.

13. (a) Explicate the legal consequences of story and script theft in the film industry.

Or

- (b) How can a producer protect a film's title legally?

14. (a) Give an account on the main objectives of the Cinematograph Act of 1952.

Or

- (b) List the different types of film certifications issued by CBFC.

15. (a) Discuss the rights and benefits provided to cine workers under the Cine Workers Act, 1981.

Or

- (b) Explain the role of digital rights management in preventing film piracy.

Part C

(5 × 8 = 40)

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

16. (a) “Right to Constitutional Remedies under Article 32 is the ‘heart and soul’ of the Indian Constitution”- Discuss.

Or

- (b) Discuss the relationship between Fundamental Rights and Directive Principles of State Policy with reference to the judiciary.

17. (a) Examine the role of the Central Board of Film Certification in the context of artistic freedom and censorship.

Or

- (b) Explain the impact of defamation laws on journalism and media freedom in India.

18. (a) Write a detailed about the different types of intellectual property rights in the film industry and their significance.

Or

- (b) Explain the producer’s rights in cinema and how they contribute to film ownership.

19. (a) “Movie theatre etiquette is important for a good viewing experience” – Analyse.

Or

- (b) ”Modern trends in OTT platforms challenge traditional film censorship laws” – Discuss.

20. (a) Analyze the impact of digital piracy on the Indian film industry and suggest effective measures to restrain it.

Or

- (b) How does the Information Technology Act, 2000, regulate cybercrimes related to the film and entertainment industry. Discuss.
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C-6788

Sub. Code

99252

B.F.A. DEGREE EXAMINATION, NOVEMBER 2025

Fifth Semester

Film Making

DOCUMENTARY THEORY AND HISTORY

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. _____ is credited with coining the term “documentary” in the context of film.
(a) Robert Flaherty (b) John Grierson
(c) Dziga Vertov (d) Leni Riefenstahl
2. The ‘City Symphony’ movement in documentary filmmaking was best represented by _____.
(a) Man with a Movie Camera
(b) Triumph of the Will
(c) The Plow That Broke the Plains
(d) The River
3. Kino Pravda, developed by Dziga Vertov, translates to _____.
(a) “Truth Cinema” (b) “Moving Camera”
(c) “Reality Film” (d) “Poetic Documentary”

4. The main characteristic of the reflexive mode in documentary filmmaking is _____
- (a) It avoids any interaction with the audience
 - (b) It highlights the filmmaking process and acknowledges its own construction
 - (c) It strictly follows a narrative storytelling approach
 - (d) It focuses only on observational techniques
5. _____ is most often used in news reporting and educational films due to its factual and structured approach.
- (a) Poetic Mode (b) Observational Mode
 - (c) Expository Mode (d) Reflexive Mode
6. _____ is an example of a propaganda film.
- (a) Nanook of the North
 - (b) Triumph of the Will
 - (c) Man with a Movie Camera
 - (d) Chronicle of a Summer
7. _____ documentary filmmaker is most associated with the Participatory Mode.
- (a) Dziga Vertov
 - (b) Michael Moore
 - (c) Robert Flaherty
 - (d) Leni Riefenstahl

8. _____ film best represents the Participatory Mode.
- (a) Bowling for Columbine
 - (b) Koyaanisqatsi
 - (c) Baraka
 - (d) Berlin: Symphony of a Great City
9. _____ Indian filmmaker is known for independent documentary filmmaking.
- (a) Karan Johar
 - (b) Anand Patwardhan
 - (c) Rajkumar Hirani
 - (d) Rohit Shetty
10. _____ is a major challenge faced by Indian documentary filmmakers today.
- (a) Lack of digital platforms
 - (b) High production costs due to digital filmmaking
 - (c) Censorship and funding constraints
 - (d) Limited international recognition

Part B

(5 × 5 = 25)

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

11. (a) Explain the significance of Nanook of the North in shaping the documentary genre.

Or

- (b) Analyse the role of editing and framing in shaping the reality presented in a documentary.

12. (a) Bring out the major differences between Cinema Vérité and Direct Cinema.

Or

- (b) Define the reflexive mode in documentary filmmaking and explain its significance.
13. (a) Mention the key characteristics of the Poetic Mode in documentary filmmaking.

Or

- (b) Discuss about the ethical concerns that arise when making a documentary about real people and events.
14. (a) Brief on how the Participatory Mode contribute to activism and social change.

Or

- (b) Write a note on the key characteristics of the Performative Mode in documentary filmmaking.
15. (a) Examine the role of the Indian Film Division in the promotion of documentaries in India.

Or

- (b) Write a note the common challenges faced by contemporary Indian documentary filmmakers.

Part C

(5 × 8 = 40)

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

16. (a) Trace the evolution of documentary films from early actuality films to modern-day documentaries.

Or

- (b) “Documentary filmmakers balance objectivity and storytelling”- Provide examples to support your argument.

17. (a) Analyze the impact of Dziga Vertov’s Kino Pravda movement on modern documentary filmmaking techniques.

Or

- (b) Why do you think editing and filmmaker involvement are important in documentaries? Share your own views and give examples.

18. (a) Discuss the impact of censorship and political control on documentary filmmaking.

Or

- (b) Write a detailed note on the historical evolution of the Expository Mode in documentary filmmaking.

19. (a) Analyze how social media and digital technology have expanded the scope of Participatory documentaries in the 21st century.

Or

- (b) Write a detailed note on how the performative mode influenced modern documentary storytelling techniques.

20. (a) Discuss the political and social influence of documentary films in India, citing key independent filmmakers and their works.

Or

- (b) Discuss the impact of international film festivals and OTT platforms on the success of Indian documentary filmmakers.
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C-6789

Sub. Code

99253

B.F.A. DEGREE EXAMINATION, NOVEMBER 2025

Fifth Semester

Filmmaking

FILM DIRECTION

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. A film director is often compared to _____
 - (a) A musician in an orchestra
 - (b) A conductor of an orchestra
 - (c) A lead actor in a play
 - (d) A production assistant

2. _____ the chief assistant to the Key Grip, responsible for managing grip crew on a film set.
 - (a) Gaffer
 - (b) Best Boy
 - (c) Cinematographer
 - (d) Dolly Grip

3. In storytelling, _____ is an inciting incident.
 - (a) The final scene of a movie
 - (b) A sudden event that sets the main story in motion
 - (c) A scene with heavy action sequences
 - (d) The moment where the antagonist is introduced

4. The significance of “planting and payoff” in scriptwriting is _____
- (a) It refers to setting up important story elements early in the film and resolving them later
 - (b) It is a budgeting term for allocating funds for each scene
 - (c) It describes the way a character’s personality develops in the script
 - (d) It is a method of foreshadowing where the director decides the final outcome of the film
5. _____ ensures smooth workflow and scheduling on set.
- (a) Editor
 - (b) Cinematographer
 - (c) Assistant Director
 - (d) Art Director
6. _____ is most commonly used to establish an objective viewpoint.
- (a) First-person POV shot
 - (b) Medium close-up shot
 - (c) Over-the-shoulder shot
 - (d) Wide shot
7. _____ narrative structure often requires objective camera positioning.
- (a) First-person storytelling
 - (b) Non-linear storytelling
 - (c) Documentary filmmaking
 - (d) Dream sequences

8. The term _____ refers to recurring visual or thematic elements that define a director's style.
- (a) Tropes
 - (b) Motifs
 - (c) Dialogue cues
 - (d) Background noise
9. In _____ the directional styles emphasizes realism and naturalistic storytelling.
- (a) Expressionism (b) Formalism
 - (c) Neorealism (d) Surrealism
10. _____ directional style often includes symmetrical framing, pastel color palettes, and whimsical storytelling.
- (a) Alfred Hitchcock's suspenseful direction
 - (b) Wes Anderson's stylized storytelling
 - (c) Martin Scorsese's gangster films
 - (d) Steven Spielberg's action-packed narratives

Part B

(5 × 5 = 25)

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

11. (a) Explain the importance of reading and interpreting a script from a director's perspective.

Or

- (b) Analyse the significance of the makeup and prosthetics team in character transformation.

12. (a) Differentiate linear and non-linear storytelling with examples.

Or

- (b) Explain the concept of foreshadowing and its importance in scriptwriting.
13. (a) Depict the role of an art director in shaping the visual aesthetics of a film.

Or

- (b) Analyse the importance of collaboration between the director and the editor during post-production?
14. (a) Explain the difference between subjective and objective camera perspectives.

Or

- (b) Discuss how the narrative structure of a film influence shot breakdown and camera positioning.
15. (a) Compare and contrast the directional styles of any two famous filmmakers.

Or

- (b) What is the auteur theory and how does it relate to a filmmaker's creative control? Discuss.

Part C

(5 × 8 = 40)

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

16. (a) Describe the contributions of various technicians and artists in the making of a film.

Or

- (b) Analyze the importance of understanding an image in filmmaking.

17. (a) Create a four-panel storyboard for a public service announcement on a social issue like climate change.

Or

- (b) Create a dialogue-driven script for a one-minute commercial promoting a new product.

18. (a) Discuss the challenges faced by an assistant director in coordinating various departments on a film set.

Or

- (b) Discuss the functional roles of key creative personnel in filmmaking and how their collaboration leads to a successful production.

19. (a) Evaluate the importance of camera movement and framing in conveying a character's psychological state.

Or

- (b) Explain the process of deciding the subjectivity and objectivity of camera positioning for different genres of films.

20. (a) “Motifs create continuity in a filmmaker’s storytelling”- Explain with reference to well-known directors and their recurring motifs.

Or

- (b) Critically analyze the influence of literature, art, and personal experiences on a director’s filmmaking style.
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C-6793

Sub. Code

99261

B.F.A. DEGREE EXAMINATION, NOVEMBER 2025

Sixth Semester

Film making

FILM HISTORY – 3

(2021 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 2 = 20)

Answer **all** questions.

1. Name the first Telugu Talkie.
2. Who directed the first feature film in Tamil Keechakavatham and when?
3. Name two popular Tulu films that have significantly influenced regional audiences.
4. Name two critically acclaimed Malayalam films that have gained international recognition.
5. List down two pioneers of parallel cinema movement.
6. Name two characteristics of Marathi cinema.
7. Who is called as the father of Konkani cinema?
8. What is diaspora cinema?

9. Name two contributions of Punjabi cinema to Indian cinema.
10. When and where was Assam Sahitya Sabha established?

Part B

(5 × 5 = 25)

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

11. (a) Trace the growth of Telugu cinema.

Or

- (b) Mention the historical significance of Tamil cinema.

12. (a) Write a brief note on the cultural nuances of Tulu cinema.

Or

- (b) Outline the importance of Byari cinema in Karnataka.

13. (a) Briefly describe the narrative style of Bengali cinema.

Or

- (b) Give an account on the contributions of Manipuri cinema to Indian Cinema.

14. (a) Analyse the influence of Marathi cinema in India.

Or

- (b) Write a short note on the storytelling techniques in Konkani cinema.

15. (a) Discuss the role of Bhojpuri cinema in representing Indian culture.

Or

- (b) Outline the impact of diaspora cinema on global audiences.

Part C

(3 × 10 = 30)

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

16. (a) Examine the cultural and historical importance of Tamil Cinema.

Or

- (b) Discuss the distinct characteristics and narrative approaches of Kannada and Tulu cinema.

17. (a) Evaluate the unique contributions of Malayalam cinema to Indian Cine Industry.

Or

- (b) Describe the evolution and impact of Bengali cinema in India.

18. (a) Discuss the narrative techniques and cultural expressions in Marathi films.

Or

- (b) Evaluate the importance of Delhi-based cinema and its role in representing distinct cultural identities.
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C-6794

Sub. Code

99262

B.F.A. DEGREE EXAMINATION, NOVEMBER 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 "A Trip to the Moon" and when?
2. List two elements a production designer must consider when planning a set.
3. Define Camera framing.
4. Name any two aspects of Mis-en-scene.
5. Define thumbnail sketches.
6. What is an Atmosphere?
7. Name any two CGI softwares.
8. Define Virtual set Designs.
9. What is Diorama?
10. Who is a swamper?

Part B

(5 × 5 = 25)

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

11. (a) Write a brief note on the collaborative role of a production designer in film production.

Or

- (b) Analyse the cinematography and visual style of the film “The Great Train Robbery”.

12. (a) Analyse the role of lighting within mis-en-scene and its impact on production design.

Or

- (b) Describe the importance of tone in mis en scene.

13. (a) Mention the key components of script breakdown.

Or

- (b) Brief on the role of thumbnails in visualizing scenes.

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

Or

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

15. (a) Outline the steps involved in art department budgeting.

Or

- (b) Write a short note on the process of location scouting in pre-production.

Part C

(3 × 10 = 30)

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

16. (a) Compare the influence of early films on modern production design practicals.

Or

- (b) Evaluate how mise en scene affects visual story telling.

17. (a) Describe the process and challenges of integrating special effects in production design.

Or

- (b) Discuss the different methods and tools used for script breakdown.

18. (a) Explain the importance of inter-departmental collaboration in production design.

Or

- (b) Describe the role of digital effects in complex scene creation.
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C-6796

Sub. Code

99271

B.F.A. DEGREE EXAMINATION, NOVEMBER 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. List down the stages of Film Production.
2. What is blocking?
3. What is a script breakdown.
4. Name any two types of unions involved in film production.
5. What is meant by location scouting?
6. What are immigration laws in the content of film?
7. What is crowdfunding?
8. Define bilateral co production.
9. Expand OTT.
10. What is human resource management?

Part B

(5 × 5 = 25)

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

11. (a) Explain the significance of the pre production stage in film production.

Or

- (b) Brief on the importance of communication and leadership skills for a production manager in coordinating the cast and crew.

12. (a) Outline the process of creating a shooting schedule.

Or

- (b) Describe the role of unions in film production.

13. (a) Brief on the challenges of working with International crews.

Or

- (b) Write a note on the process of casting and crew hiring.

14. (a) Compare the investment models for film production in India.

Or

- (b) Write a note on the importance of risk analysis in film financing.

15. (a) Analyse the importance of marketing tools in film production.

Or

- (b) Discuss the importance of film pitching in project development.

Part C

(3 × 10 = 30)

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

16. (a) Explain the role of the production manager from pre production to post production.

Or

- (b) Analyse the impact of film markets and festivals on global distribution.

17. (a) Discuss the factors a location scout must consider when selecting a location for a film shoot.

Or

- (b) Analyse the factors involved in project development and logistics.

18. (a) Write a detailed note on the influence of global film markets on production strategies.

Or

- (b) Describe the various film distribution channels in today's media landscape.

C-6797

Sub. Code

99272

B.F.A. DEGREE EXAMINATION, NOVEMBER 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. Name any two fundamental rights of Indian citizens.
2. In which year was the right to information enacted.
3. Expand ASCI.
4. What is Defamation?
5. Mention any two types of intellectual property rights.
6. What is meant by remake rights?
7. Expand CBFC.
8. What do you mean by film piracy?
9. What is the Cine Workers Welfare Cess Act 1981?
10. What is cinematographic act?

Part B

(5 × 5 = 25)

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

11. (a) Write a short note on the feature of secularism in the Indian constitution.

Or

- (b) Outline the right to constitutional remedies and its importance in protecting the citizens fundamental rights.

12. (a) Differentiate between libel and slander.

Or

- (b) Discuss the role and importance of advertisement guidelines in media.

13. (a) Describe the importance of copyright in protecting films.

Or

- (b) Write a brief note on adaptation and remake rights.

14. (a) Write a short note on Film Certification.

Or

- (b) Analyse the impact of film censorship on article expression.

15. (a) Brief on the importance of regulation in film worker employment.

Or

- (b) Explain the significance of IT in film piracy prevention.

Part C

(3 × 10 = 30)

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

16. (a) Discuss in detail about the key features of the Indian constitution that makes it unique and dynamic.

Or

- (b) Write a detailed note on Contempt of Court.

17. (a) Examine the concept of fair use in relation to music and recordings.

Or

- (b) Describe the role of producers rights in cinema and how they impact film creation.

18. (a) Discuss about the key provisions of the cinematograph Act of 1952.

Or

- (b) Analyse the role of IT Act, 2000 in regulating cybercrimes and data protection.

C-6798

Sub. Code

99273

B.F.A. DEGREE EXAMINATION, NOVEMBER 2025.

Seventh Semester

Filmmaking

NEW MEDIA

(2021 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 2 = 20)

Answer **all** questions.

1. Define new media.
2. What is augmented reality?
3. What is a Hashtag?
4. What is a Mashup?
5. Define Internet of Things.
6. Name two major search engines.
7. What is the role of a web crawler in a search engine?
8. Name two applications of Machine Learning in media.
9. Define social media.
10. What is podcasting?

Part B

(5 × 5 = 25)

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

11. (a) Write a short note on media convergence.

Or

- (b) Differentiate between the characteristics of new media and traditional media.

12. (a) Describe the role of virtual reality in gaming.

Or

- (b) Analyze the impact of smartphones on social behavior.

13. (a) Explain the concept of search engine algorithms and how they impact search results.

Or

- (b) How has Amazon influenced e-commerce through new media?

14. (a) Discuss the ethical implications of self-driving cars.

Or

- (b) Explain the concept of deep learning and its role within AI.

15. (a) Describe how Twitter has been used as a tool for social change.

Or

- (b) Mention the characteristics of Big Data.

Part C

(3 × 10 = 30)

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

16. (a) Explain how new media technologies have transformed marketing and advertising strategies.

Or

- (b) Discuss the challenges and limitations faced by augmented reality in terms of user experience and hardware constraints.

17. (a) Discuss the role of artificial intelligence in modern search engines and how it improves search accuracy and personalization.

Or

- (b) Analyze the potential impact of AI and ML on the future workforce and discuss both the benefits and challenges.

18. (a) Explain how big data analytics can be applied to enhance customer experience and business strategy in e-commerce.

Or

- (b) Analyze the impact of blogging on journalism and traditional media.
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