

C-8012

Sub. Code

99213

B.F.A. DEGREE EXAMINATION, APRIL 2026

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 pioneer known for developing the zoopraxiscope is

 - (a) Eadweard Muybridge
 - (b) H.S. Bhatavdekar
 - (c) Dadasaheb Phalke
 - (d) Hiralal Sen

2. The first feature film directed by Dadasaheb Torne is

 - (a) Raja Harishchandra
 - (b) Shree Pundalik
 - (c) Alam Ara
 - (d) Keechaka Vadham

3. _____ is considered as the pioneers of special effects films through Vitagraph Studios.
- (a) Émile Cohl
 - (b) J. Stuart Blackton
 - (c) Louis Lumière
 - (d) Albert Smith
4. The early form of animation developed by Charles-Émile Reynaud is _____
- (a) Zoetrope
 - (b) Phantasmagoria
 - (c) Kinetoscope
 - (d) Praxinoscope
5. The aesthetic movement in cinema is characterized by its focus on ordinary characters is _____
- (a) Poetic realism
 - (b) Surrealism
 - (c) German Expressionism
 - (d) Italian Neorealism

6. _____ directed the film “The Cabinet of Dr. Caligari”
- (a) Fritz Lang (b) Robert Wiene
- (c) F.W. Murnau (d) G.W. Pabst
7. The French Impressionism filmmaker _____ is known for his use of visual symbolism.
- (a) Jean Renoir
- (b) Abel Gance
- (c) Jean Epstein
- (d) René Clair
8. _____ was a hallmark of German Expressionism in Cinema
- (a) Use of natural light and real locations
- (b) Stylized sets and distorted lighting
- (c) Minimalistic sound design
- (d) Clear, linear narrative structure
9. The visual technique associated with film noir, in its black-and-white era is _____
- (a) High contrast lighting and deep shadows
- (b) Bright and soft lighting
- (c) Full-color saturation
- (d) Long shots and wide angles

10. _____ is often regarded as the first true example of film noir.
- (a) Citizen Kane
 - (b) Double Indemnity
 - (c) The Big Sleep
 - (d) Nosferatu

Part B

(5 × 5 = 25)

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

11. (a) Outline the role of H.S. Bhatavdekar in the early development of Indian cinema.

Or

- (b) Describe the innovations of Skladanowsky Brothers in film projection.

12. (a) Analyze James Williamson's "The Big Swallow" and its approach to narrative Cinema.

Or

- (b) Mention Charles-Émile Reynaud's contributions to the field of animation.

13. (a) Evaluate the influence of German Expressionism on the visual style of early Cinema.

Or

- (b) Trace the technological advancements from silent films to talkies.

14. (a) Discuss the cultural and political contexts in which Soviet Montage developed.

Or

- (b) Analyse how the aesthetics of French Impressionism influenced the portrayal of psychological states in early cinema.

15. (a) Brief on the characteristics of neo-noir films.

Or

- (b) How did the contrast between black-and-white cinema color film impact the genres of crime and noir cinema?

Part C

(5 × 8 = 40)

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

16. (a) Analyze the impact of the Lumière Brothers' first public film screening on the global cinema industry.

Or

- (b) Examine the cultural and historical impact of Dadasaheb Phalke's Raja Harishchandra on Indian cinema.

17. (a) Trace the evolution of narrative techniques from Edwin S. Porter to D.W. Griffith.

Or

- (b) Evaluate Cecil Hepworth's legacy in the context of early British narrative cinema.

18. (a) Explore the characteristics of poetic realism in French cinema and its reflection of societal issues.

Or

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

19. (a) Examine the role of Surrealism in the history of cinema.

Or

- (b) Evaluate the impact of German Expressionism on the film industry.

20. (a) Trace the evolution of film narrative style from the static forms to complex narrative technique.

Or

- (b) Write a detailed note on the different types of film genres.
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C-8013

Sub. Code

99223

B.F.A. DEGREE EXAMINATION, APRIL 2026

Second Semester

Film Making

TECHNIQUES OF FILMMAKING

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. The gaffer in a film crew is in charge of _____
 - (a) Camera operations
 - (b) Script revisions
 - (c) Lighting department
 - (d) Costume fittings
2. ADR in post-production is mainly used for _____
 - (a) Adjusting background noise levels
 - (b) Re-recording dialogue for better clarity
 - (c) Enhancing visual continuity
 - (d) Adding background scores
3. The master shot is generally a _____
 - (a) Close-up
 - (b) Extreme close-up
 - (c) Medium shot
 - (d) Long shot

4. The type of music that directly manipulates emotional tension is _____
- (a) Score (b) Cue
(c) Motif (d) Leitmotif
5. The standard cinematic frame rate is _____
- (a) 24 fps (b) 25 fps
(c) 30 fps (d) 60 fps
6. The 'shutter angle' concept in cinematography refers to _____
- (a) Aperture
(b) Rotation degree
(c) Lens focal length
(d) Sensor size
7. Phantom power (48V) is required primarily for _____
- (a) Dynamic microphones
(b) Ribbon microphones
(c) Condenser microphones
(d) Lavalier microphones
8. The advantage of using an external recorder instead of camera's internal system is _____
- (a) Direct syncing with video timecode
(b) Better preamps and cleaner audio quality
(c) Unlimited recording duration
(d) Elimination of microphones
9. The feature of NLE software that allows editors to preview only the selected portion of a clip is _____
- (a) Timeline Scrubbing
(b) Ripple Delete
(c) In/Out Playback
(d) Proxy Editing

10. In trimming, a Ripple Edit will _____
- (a) Delete footage but leave gaps
 - (b) Adjust edit points and shift following clips automatically
 - (c) Cut only audio tracks
 - (d) Duplicate footage in the timeline

Part B

(5 × 5 = 25)

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

11. (a) Outline the functions of the production design team in building the film's environment.

Or

- (b) Write a short note on Location Scouting and its significance.

12. (a) Examine the role of music in shaping audience perception.

Or

- (b) Explain how the director and editor collaborate in shaping narrative rhythm.

13. (a) Differentiate between the CCD and CMOS sensors.

Or

- (b) Brief about the role of negative space in visual storytelling.

14. (a) Explain the importance of channel settings in field recording.

Or

- (b) Brief on diegetic and non-diegetic sound with examples.

15. (a) Give a short note on the significance of bitrate in video output.

Or

- (b) Mention the different video output formats and their uses.

Part C

(5 × 8 = 40)

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

16. (a) Analyze the three main stages of film production with suitable examples.

Or

- (b) Discuss the significance of the script supervisor in maintaining continuity and its impact on editing.

17. (a) Compare traditional overlapping editing techniques with their modern digital applications in action or montage sequences.

Or

- (b) List and explain the different types of camera shots used in filmmaking, with suitable examples for each.

18. (a) Compare the challenges and advantages of working with natural light versus artificial light.

Or

- (b) Write a detailed note on the different types of lenses and their applications.

19. (a) Critically evaluate the limitations of internal mic recording and suggest professional solutions for overcoming them.

Or

- (b) Write a detailed note on sound recording accessories used with video cameras.

20. (a) Elucidate the role of the source monitor and timeline monitor in trimming footage.

Or

- (b) Write in short about the workflow of proxy editing in professional video production.

C-8014

Sub. Code

99234

B.F.A. DEGREE EXAMINATION, APRIL 2026

Third Semester

Filmmaking

EDITING FUNDAMENTALS — I

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. _____ panel in Adobe Premiere Pro helps manage imported media files.
 - (a) Source Panel
 - (b) Project Panel
 - (c) Effects Panel
 - (d) Monitor Panel

2. _____ is NOT a standard feature of a workspace in creative software.
 - (a) Customizable layout
 - (b) File storage management
 - (c) Multi-monitor support
 - (d) Panel docking

3. _____ introduced the concept of narrative storytelling through editing.
- (a) D.W. Griffith
 - (b) Auguste Lumière
 - (c) Georges Méliés
 - (d) Lev Kuleshov
4. In _____ year the movie A Trip to the Moon was released.
- (a) 1895
 - (b) 1902
 - (c) 1915
 - (d) 1925
5. The color grading technique commonly used to create a cinematic look by adjusting contrast and saturation is _____
- (a) LUT (Look-Up Table) application
 - (b) Jump cuts
 - (c) High Dynamic Range (HDR) masking
 - (d) Motion tracking
6. _____ is the most crucial consideration when choosing an export format for a video project
- (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 cut used when the audio from the next scene starts playing before the video transitions is _____
- (a) J Cut (b) L Cut
- (c) Jump Cut (d) Cutaway
8. In film editing, “motivated cut” 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 purpose of ducking in audio editing is _____
- (a) To completely mute background noise
- (b) To automatically lower background music when dialogue is present
- (c) To increase the bass frequencies of the audio
- (d) To match audio levels in multiple tracks
10. The technique used to prevent sudden volume jumps when switching between audio clips is _____
- (a) Key framing
- (b) Noise gating
- (c) Low-pass filtering
- (d) Phase shifting

Part B

(5 × 5 = 25)

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

11. (a) List and explain the main tabs commonly found in editing softwares.

Or

- (b) Mention the advantages of using the Lumetri Color panel in Adobe Premiere Pro.

12. (a) Analyse how early editing techniques evolved before the introduction of continuity editing.

Or

- (b) Discuss the contributions of Georges Méliès to the development of film editing.

13. (a) Selecting the right export format crucial in video production"- Discuss with commonly used formats and their applications.

Or

- (b) Describe the key differences between a rough cut and a final cut.

14. (a) How do transitions contribute to storytelling and emotional impact in a video?

Or

- (b) Compare and contrast hard cuts and match-on-action cuts in terms of their usage and effect on scene continuity.

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

Or

- (b) Discuss the role of Automated dialogue replacement in post-production.

Part C

(5 × 8 = 40)

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

16. (a) Compare the usability of the interface of any two different software programs and their impact on user experience.

Or

- (b) Discuss how the “Effects and Presets” panel in Adobe After Effects enhances motion graphics workflows.

17. (a) How did Sergei Eisenstein's montage theory revolutionize film editing? Explain with examples.

Or

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

18. (a) Write a detailed note on the ethical considerations in video editing and the impact of deep fake technology.

Or

- (b) Explain how transitions and pacing affect the narrative flow of a video.

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

Or

- (b) Compare and contrast the effects of linear editing and non-linear editing.
20. (a) Analyze the impact of poor audio quality on audience perception in detail.

Or

- (b) Discuss the different types of noise reduction techniques used in audio editing.
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C-8015

Sub. Code

99235

B.F.A. DEGREE EXAMINATION, APRIL 2026

Third Semester

Film Making

SOUND THEORY & PRACTICE — I

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. The unit used to measure loudness in psychoacoustics is _____
(a) Hertz (b) Decibels
(c) Joules (d) Newtons

2. The phenomenon where the brain fills in mislaid auditory information is known as _____
(a) Temporal masking
(b) The missing fundamental effect
(c) Frequency distortion
(d) Binaural perception

10. The “bitrate” of an audio file determine _____
- (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

Part B

(5 × 5 = 25)

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

11. (a) Mention the importance of frequency sensitivity in human hearing.

Or

- (b) Write a short note on the concept of psychoacoustics.

12. (a) Give an account on the different types of digital sound file formats with examples.

Or

- (b) Explain the concept of MIDI and its primary use in music production.

13. (a) Discuss the advantages and disadvantages of using a shotgun microphone in field recording.

Or

- (b) Explain the uses and benefits of portable audio recorders in professional audio recording.

14. (a) Differentiate between Background Music and Foley in audio production.

Or

- (b) Analyse the significance of properly syncing sound with visuals in a project.

15. (a) Brief on the importance of audio normalization before exporting a file.

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) Explain how the human ear perceives sound and different frequencies affect hearing.

Or

- (b) Discuss the challenges a sound recordist faces while recording in different acoustic environments in detail.

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

Or

- (b) Explain the concept of acoustics and its importance in sound recording and production.

18. (a) Discuss in detail the importance of microphone pickup patterns and their effect in different environments.

Or

- (b) Explain the role and types of input devices in sound recording with their impact on overall audio quality.

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

Or

- (b) Describe common audio production mistakes that can negatively impact a project with the strategies to fix the issues.

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.

C-8016

Sub. Code

99244

B.F.A. DEGREE EXAMINATION, APRIL 2026

Fourth Semester

Filmmaking

EDITING AESTHETICS

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. _____ among the following was NOT associated with the French new Wave.
 - (a) Jean-Luc Godard
 - (b) François Truffaut
 - (c) Alain Resnais
 - (d) Orson Welles

2. The montage that emphasizes emotional responses rather than logical continuity is _____.
 - (a) Intellectual Montage
 - (b) Tonal Montage
 - (c) Metric Montage
 - (d) Rhythmic Montage

3. Seamless editing is another name for _____
- (a) Jump cut
 - (b) Montage editing
 - (c) Continuity editing
 - (d) Parallel editing
4. Metric montage is based on _____
- (a) Visual symbolism
 - (b) Emotional effect
 - (c) Story narrative
 - (d) Number of frames per cut
5. The type of cut most commonly used in dialogue scenes is _____
- (a) Jump cut
 - (b) Match cut
 - (c) L cut
 - (d) Cross cut
6. _____ cut is commonly used to maintain screen direction.
- (a) Match cut
 - (b) Jump cut
 - (c) Cross cut
 - (d) Montage cut
7. Ellipsis in editing primarily refers to _____
- (a) Showing events in real time
 - (b) Repeating a shot for emphasis
 - (c) Cutting between parallel events
 - (d) Omitting time or action
8. The state of workflow that involves exporting final files is _____
- (a) Ingest
 - (b) Logging
 - (c) Delivery
 - (d) Rough cut

9. _____ in filmmaking shows a small detail or object in a scene.
- (a) Establishing shot
 - (b) Insert shot
 - (c) Over-the-shoulder shot
 - (d) Tracking shot
10. Continuity editing is also referred to as _____
- (a) Invisible editing
 - (b) Stylized editing
 - (c) Parallel montage
 - (d) Intellectual montage

Part B

(5 × 5 = 25)

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

11. (a) Explain the characteristics of the French New Wave style of editing.
- Or
- (b) Differentiate between continuity editing and discontinuity editing with examples.
12. (a) Why is the editor called the “second storyteller”
- Or
- (b) Analyse the importance of editing in storytelling.
13. (a) Bring out the difference between transitions and effects.
- Or
- (b) Outline the role of parallel editing in building suspense.
14. (a) Briefly explain overtone montage.
- Or
- (b) Write short notes on rhythmic montage.

15. (a) Explain the process of color grading in film editing.

Or

(b) Detail the importance of time line in editing.

Part C

(5 × 8 = 40)

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

16. (a) Analyze Sergei Eisenstein's theory of montage and explain its types with examples.

Or

(b) “Seamless editing creates the illusion of reality, while montage emphasizes construction”. – Discuss with film examples.

17. (a) Write in detail about the principles of editing and explain their importance in ensuring continuity.

Or

(b) Explain the importance of the editor-director relationship in the post-production process.

18. (a) Identify and explain the various types of cuts and transitions used in editing with examples.

Or

(b) Elaborate on the concepts of pace, time, and rhythm in editing with examples from films.

19. (a) Examine the principles of the Kuleshov experiment with examples.

Or

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

20. (a) Describe the step-by-step process involved in video editing.

Or

(b) Discuss the recent advancements and emerging trends in editing technology.

C-8017

Sub. Code

99245

B.F.A. DEGREE EXAMINATION, APRIL 2026

Fourth Semester

Film Making

SOUND THEORY & PRACTICE — II

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. The connector most often used for consumer audio devices is _____
 - (a) TRS mini-jack
 - (b) XLR
 - (c) BNC
 - (d) FireWire

2. A wild track is usually recorded _____
 - (a) During playback
 - (b) Without camera running
 - (c) Only in post-production
 - (d) While syncing video

3. The layer of sound that provides background music and enhances emotional impact is called _____
 - (a) Dialogue
 - (b) Foley
 - (c) Score
 - (d) Sync

4. The technique where actors re-record lines while watching the footage for synchronization is _____
- (a) Foley (b) ADR
(c) Dubbing (d) Sync sound
5. In audio mixing, “Dry/Wet” controls determine _____
- (a) Original vs processed signal balance
(b) Input/output speed
(c) File size reduction
(d) Mono/stereo conversion
6. Repeating a section of sound continuously is called _____
- (a) Rendering (b) Mirroring
(c) Fading (d) Looping
7. A MIDI file differs from standard audio files because it stores _____
- (a) Sound waves
(b) Musical instructions
(c) Voice recordings
(d) Compressed signals
8. _____ editing function helps in creating smooth beginnings of audio tracks.
- (a) Fade-in (b) Sampling
(c) Splicing (d) Re-sampling
9. The technique that allows for dynamic control over volume, pan, or effects over time is _____
- (a) Compression (b) Automation
(c) Limiting (d) Sampling

10. A low-cut filter in EQ is most often applied to

- _____
- (a) Snare drums (b) Cymbals
(c) Guitars (d) Vocals

Part B (5 × 5 = 25)

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

11. (a) Differentiate between in-camera audio and separate audio recording.

Or

(b) Mention the importance of adapters and leads in professional location sound recording.

12. (a) Differentiate between sync sound and dubbing with examples.

Or

(b) Evaluate the importance of Foley sounds in achieving realism.

13. (a) Write a short note on fade properties and their application in sound design.

Or

(b) Explain the process of flipping envelope points.

14. (a) Distinguish between format conversion and resampling with examples.

Or

(b) Discuss the role of time stretching in music and film production.

15. (a) Write short notes on setting the soundstage in mixing.

Or

(b) Brief why the master channel crucial in final sound design.

Part C

(5 × 8 = 40)

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

16. (a) Evaluate the role of microphone accessories in maintaining professional audio quality.

Or

- (b) Describe the workflow of a professional location sound recording setup, from cables to final conversion.

17. (a) Analyze how different elements of a soundtrack work together to enhance storytelling.

Or

- (b) Critically analyze a film of your choice where sound design played a pivotal role in storytelling.

18. (a) Discuss the role of Wave Hammer and similar mastering tools in finalizing professional audio tracks.

Or

- (b) Evaluate the integration of multiple special effects to achieve polished soundtrack output.

19. (a) Explain the differences between digital audio and MIDI audio in terms of storage, processing, and applications.

Or

- (b) Compare and contrast various audio file formats in professional media production.

20. (a) Describe the process of automation in Pro Tools with examples.

Or

- (b) Critically compare "mixing in the box" with "mixing through the board".

C-8018

Sub. Code

99251

B.F.A. DEGREE EXAMINATION, APRIL 2026

Fifth Semester

Film Making

MEDIA LAWS AND ETHICS

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. _____ added Fundamental Duties to the Indian Constitution.
(a) 42nd Amendment (b) 44th Amendment
(c) 52nd Amendment (d) 73rd Amendment
2. _____ case is related to reasonable restrictions on Freedom of Speech and Expression.
(a) Kesavananda Bharati v. State of Kerala
(b) Maneka Gandhi v. Union of India
(c) Romesh Thapar v. State of Madras
(d) Vishaka v. State of Rajasthan
3. Sedition is covered under _____ of the IPC.
(a) Section 295A (b) Section 377
(c) Section 124A (d) Section 153A

4. _____ is responsible for the certification of films in India.
- (a) TRAI (b) CBFC
(c) BCCC (d) PIB
5. _____ primarily protect intellectual property rights in the film industry.
- (a) Copyright Act (b) Patent Act
(c) Trade Secrets Act (d) Competition Act
6. _____ in India protects film titles.
- (a) CBFC
(b) IMPPA
(c) Competition Commission of India
(d) Press Council of India
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. _____ governs cybercrimes and digital transactions in India.
- (a) Copyright Act, 1957
(b) Information Technology Act, 2000
(c) Cinematograph Act, 1952
(d) Digital Media Act, 2010

Part C

(5 × 8 = 40)

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

16. (a) Explain the concept of Secularism in the Indian Constitution in detail.

Or

- (b) Examine how the Indian Constitution ensures the protection of Freedom of Speech and Expression in the digital age.

17. (a) Analyse the challenges in enforcing the Program and Advertising Codes in the era of digital streaming platforms.

Or

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

18. (a) Give a detailed account on the steps involved in obtaining legal permission for using existing music in a film.

Or

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

19. (a) Explain the key provisions of the Cinematograph Act, 1952, and its impact on the Indian film industry.

Or

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

20. (a) Discuss the various types of digital piracy and their effects on content creator and the entertainment sector.

Or

- (b) Examine the role and enforcement of copyright laws in protecting films, music, and digital content in India.

C-8019

Sub. Code

99252

B.F.A. DEGREE EXAMINATION, APRIL 2026.

Fifth Semester

Filmmaking

DOCUMENTARY THEORY & HISTORY

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. _____ is a famous example of an early documentary that blended reality with staged elements.
 - (a) Nanook of the North
 - (b) Man with a Movie Camera
 - (c) The Thin Blue Line
 - (d) March of the Penguins

2. The earliest documentary films, such as those by the Lumière Brothers, are often classified as _____.
 - (a) Propaganda films
 - (b) Actuality films
 - (c) Mockumentaries
 - (d) Experimental films

3. _____ documentary is considered a key example of Cinema Vérité.
- (a) Man with a Movie Camera
 - (b) Nanook of the North
 - (c) Chronicle of a Summer
 - (d) Triumph of the Will
4. The major influence of Cinema Vérité is _____
- (a) It introduced the first scripted documentaries
 - (b) It emphasized improvisation and spontaneity in capturing real-life events
 - (c) It rejected any form of sound in filmmaking
 - (d) It relied solely on studio-controlled environments
5. The Expository Mode is known for using _____ techniques.
- (a) Voice-over narration
 - (b) Hidden cameras
 - (c) Reenactments
 - (d) Handheld camerawork
6. Which of the following documentaries is an example of the Expository Mode?
- (a) Triumph of the Will ,Night and Fog, The Blue Planet
 - (b) Man with a Movie Camera, Koyaanisqatsi, Baraka
 - (c) Primary, Dont Look Back, Salesman
 - (d) Chronicle of a Summer, Sherman's March, Stories We Tell

7. _____ documentary style focuses on the filmmaker's subjective experience and emotional engagement.
- (a) Observational Mode
 - (b) Expository Mode
 - (c) Performative Mode
 - (d) Reflexive Mode
8. _____ is an example of a Performative Mode documentary.
- (a) Nanook of the North
 - (b) The Act Of Killing
 - (c) Man with a Movie Camera
 - (d) Primary
9. The first Indian documentary film was made in the year _____
- (a) 1888
 - (b) 1913
 - (c) 1926
 - (d) 1937
10. The contemporary Indian documentary based on gender and political issues is _____
- (a) Super 30
 - (b) Placebo
 - (c) Reason (Vivek)
 - (d) Queen

Part B

(5 × 5 = 25)

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

11. (a) Analyze the contributions of John Grierson to the documentary film movement.

Or

- (b) Discuss the ethical concerns involved in documentary filmmaking with examples.

12. (a) Explain the concept of Cinema Vérité and its approach to capturing reality.

Or

- (b) Define the reflexive mode in documentary filmmaking and explain its significance.

13. (a) In what ways can a documentary be both informative and manipulative? Provide an example.

Or

- (b) Mention the key characteristics of the Observational Mode in documentary filmmaking.

14. (a) Brief on the role of subjectivity and personal experience in the Performative Mode.

Or

- (b) Analyse how the Participatory Mode contribute to activism and social change.

15. (a) Give an account on how Doordarshan contributed to the growth of Indian documentary films.

Or

- (b) Write about 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) Analyse the importance of documentary screenings and audience analysis in shaping public perception.

17. (a) Compare and contrast the stylistic and philosophical differences between Kino Pravda and Cinema Vérité.

Or

- (b) Evaluate the role of the filmmaker as an active participant in documentary storytelling using examples.

18. (a) Write a detailed note on how modern streaming platforms impact the way documentary filmmakers approach ethics, storytelling, and audience engagement.

Or

- (b) Analyze how the Poetic Mode of documentary filmmaking influences the emotional and artistic impact of a film.

19. (a) Discuss on how has the Performative Mode influenced modern documentary storytelling techniques.

Or

- (b) Discuss the role of interactive storytelling in the Participatory Mode.

20. (a) Explain how satellite television and digital media have transformed the accessibility and viewership of Indian documentaries.

Or

- (b) Compare and contrast the approach of government-funded documentaries and independent documentary films in India.
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C-8020

Sub. Code

99253

B.F.A. DEGREE EXAMINATION, APRIL 2026.

Fifth Semester

Filmmaking

FILM DIRECTION

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. The characteristic of an auteur director is _____
 - (a) Follows only studio instructions
 - (b) Leaves all artistic decisions to the crew
 - (c) Has a personal, recognizable style and thematic focus
 - (d) Delegates all creative decisions to producers

2. _____ is responsible for the execution of the lighting plan on a film set, managing the lighting crew and ensuring proper placement of lights.
 - (a) Best Boy
 - (b) Key Grip
 - (c) Gaffer
 - (d) Cinematographer

3. Logline in scriptwriting is _____
- (a) A detailed description of the entire script
 - (b) A single sentence that summarizes the main concept of a story
 - (c) A tagline used for marketing the film
 - (d) A dialogue exchange between characters
4. _____ is a “master shot”.
- (a) A shot that shows the entire scene in one continuous take
 - (b) A close-up shot used to emphasize emotion
 - (c) A secondary shot used as a cutaway
 - (d) A shot used only in action sequences
5. The responsibility of the Line Producer is _____
- (a) Handling the film’s budget, logistics, and day-to-day production management
 - (b) Composing the film’s background score
 - (c) Supervising the post-production process
 - (d) Designing the sets and locations for shooting
6. The technique used to emphasize a character’s subjective experience is _____
- (a) Over-the-shoulder shot
 - (b) Point-of-view (POV) shot
 - (c) Wide establishing shot
 - (d) Static long shot

7. _____ is often used in a mystery film to maintain audience suspense.
- (a) First-person POV
 - (b) High-angle shot
 - (c) Restricted point-of-view shot
 - (d) Extreme long shot
8. The director known for using recurring motifs such as long tracking shots and neon lighting is _____
- (a) Christopher Nolan
 - (b) Wes Anderson
 - (c) Stanley Kubrick
 - (d) Nicolas Winding
9. _____ directional styles emphasizes realism and naturalistic storytelling.
- (a) Expressionism (b) Formalism
 - (c) Neorealism (d) Surrealism
10. The word auteur is derived from the
- (a) Greek language
 - (b) Latin language
 - (c) French language
 - (d) German language

Part B

(5 × 5 = 25)

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

11. (a) How does a director use film as a medium of expression? Provide examples.

Or

- (b) Explain the role of a costume designer in defining characters and supporting the story.

12. (a) Elucidate the role of the three-act structure in screenplay Writing.

Or

- (b) Explain the concept of foreshadowing and its importance in scriptwriting.

13. (a) Explain how the music composer contributes to the emotional impact of a film.

Or

- (b) Discuss the expectations and scope for collaboration among key creative team members in filmmaking.

14. (a) Explain the role of an omniscient narrative in determining camera movement and framing.

Or

- (b) Differentiate between subjective and objective camera perspectives.

15. (a) Explain how motifs in cinema help reinforce a film's themes.

Or

- (b) Compare and contrast the directional styles of any two famous filmmakers.

Part C

(5 × 8 = 40)

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

16. (a) Discuss the role of a film director as an artist, technician, and financial planner in detail.

Or

- (b) Analyze the importance of understanding an image in filmmaking. How does visual storytelling impact audience perception?

17. (a) Write a short screenplay for a fictional scene where two characters meet for the first time under unusual circumstances.

Or

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

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

Or

- (b) Explain the importance of pre-production meetings in aligning the creative vision among the director, cinematographer, and art director.

19. (a) Compare and contrast the use of camera perspectives in linear and non-linear narrative structures.

Or

- (b) Discuss the role of cinematography in reinforcing the theme and mood of a film.

20. (a) Discuss the impact of the auteur theory on modern cinema and whether it still holds relevance in today's collaborative filmmaking environment.

Or

- (b) Choose a specific filmmaker or film and discuss how recurring motifs contribute to themes, character development, and audience perception.”
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C-8021

Sub. Code

99261

B.F.A. DEGREE EXAMINATION, APRIL 2026.

Sixth Semester

Film Making

NEW MEDIA

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. The term 'Hot and Cool media' was introduced by _____
(a) Henry Jenkins (b) Marshall McLuhan
(c) Ben Bagdikian (d) Lev Manovich
2. The book authored by Henry Jenkins is _____
(a) Convergence Culture
(b) Understanding Media
(c) The New Media Monopoly
(d) Language of New Media
3. iPhone was first launched in the year _____
(a) 2004 (b) 2007
(c) 2009 (d) 2011

4. The company that introduced the Android operating system is _____
- (a) Apple (b) Microsoft
(c) Google (d) Nokia
5. Search engine owned by Microsoft is _____
- (a) Ring (b) Chrome
(c) Firefox (d) Safari
6. The 'Browser wars' mainly took place between Netscape and _____
- (a) Firefox (b) Internet Explorer
(c) Chrome (d) Opera
7. The AI technique inspired by the structure of the human brain is _____
- (a) Regression models
(b) Bayesian inference
(c) Decision trees
(d) Neural Networks
8. _____ is an example of supervised learning.
- (a) Clustering of customer data
(b) Detecting anomalies without labels
(c) Predicting house prices using labeled training data
(d) Grouping similar news articles
9. The scandal that revealed the misuse of Facebook data is _____
- (a) Amazon fraud
(b) Cambridge Analytica
(c) Apple Store
(d) Nokia 3310

10. The technology that enables IoT devices to process data locally rather than sending it to the cloud is _____
- (a) Fog computing / Edge computing
 - (b) Blockchain
 - (c) Big data analytics
 - (d) GPS

Part B

(5 × 5 = 25)

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

11. (a) Explain the concept of telecommunication.
- Or
- (b) Write a brief note on the various types of mass media.
12. (a) Differentiate between virtual reality and augmented reality with suitable examples.
- Or
- (b) Explain Apple Vision Pro and discuss its significance in AR/VR technology.
13. (a) Write a short note on Amazon as a digital giant.
- Or
- (b) Write a short note on the Internet of Things.
14. (a) Differentiate between supervised and unsupervised machine learning with examples.
- Or
- (b) Write a short note on the role of AI in healthcare.
15. (a) Explain blogging as a tool for social change.
- Or
- (b) Write a note on Facebook's role in social justice movements.

Part C

(5 × 8 = 40)

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

16. (a) Critically analyze the differences between traditional and new media.

Or

- (b) Analyse how new media has redefined power dynamics between media producers and audiences.

17. (a) Evaluate the global evolution of smartphones and its impact on society.

Or

- (b) Explain the uses of AR and VR in entertainment and education.

18. (a) Explain the different types of search engines with suitable examples.

Or

- (b) Discuss the significance of browser wars in the digital era.

19. (a) Explain the future potential of AI in media industries.

Or

- (b) Analyze the advantages and challenges of using robots in healthcare and manufacturing sectors.

20. (a) Analyze the role of Big Data in shaping political campaigns.

Or

- (b) Discuss Cambridge Analytica as a turning point in digital ethics.

C-8022

Sub. Code

99262

B.F.A. DEGREE EXAMINATION, APRIL 2026.

Sixth Semester

Film Making

PRODUCTION DESIGN ADVANCED

(2023 onwards)

Duration : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** questions.

1. _____ is considered a pioneer in Art Direction.
 - (a) William Cameron Menzies
 - (b) Alfred Hitchcock
 - (c) Charlie Chaplin
 - (d) Stanley Kubrick
2. In production design, visuals and notes prepared during research are often called as _____.
 - (a) Screenplay Notes
 - (b) Dialogue Sheets
 - (c) Mood boards
 - (d) Scene Breakdown
3. Adding organics in set design mainly contributes to _____.
 - (a) Actor performance
 - (b) Faster editing
 - (c) Camera stabilization
 - (d) Natural realism

4. The visual tone and feel of a scene is called _____
- (a) Diegesis (b) Atmosphere
(c) Background (d) Ambience
5. The silhouette of a character costume refers to
- (a) Lighting design
(b) Music tempo
(c) Dialogue rhythm
(d) Overall outline and shape
6. When a film shows elements that do not belong to the historical period of the story, it is called _____
- (a) Anachronism (b) Continuity error
(c) Mise-en-scène (d) Diegesis
7. Manual scale model making is mainly used for
- (a) Costume designing
(b) Dialogue rehearsals
(c) Pre-visualization of sets
(d) Editing transitions
8. The technique that allows blending of real sets with computer-generated extensions in real-time is _____
- (a) Stop motion
(b) Virtual production with LED walls
(c) Miniature photography
(d) Practical effects
9. A Gantt chart 'soften used for _____
- (a) Scheduling tasks and deadlines
(b) Costume designs
(c) Dialogue delivery
(d) Camera framing chart

10. Supervisory hierarchy in art direction is also termed as

-
- (a) Chain of command
 - (b) Workflow pipeline
 - (c) Departmental structure
 - (d) Production chart

Part B

(5 × 5 = 25)

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

11. (a) Write a short note on William Cameron Menzies' contribution to art direction.

Or

(b) Brief on the significance of visual references in production research.

12. (a) Write a short note on the use and significance of symbolic props in enhancing atmosphere.

Or

(b) The Set Design improve storytelling- Discuss.

13. (a) Explain briefly how costume design can indicate a character's social status.

Or

(b) Write a note on the role of makeup in complementing costume design.

14. (a) Mention the advantages of using miniature models in set design.

Or

(b) Explain briefly the importance of pre-visualization in large VFX sequences.

15. (a) Explain the role of the assistant art director in maintaining schedules.

Or

(b) Briefly explain the purpose of a pitch deck in presenting art direction concepts.

Part C

(5 × 8 = 40)

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

16. (a) Illustrate the role of an art director in coordinating with other departments during production.

Or

- (b) Evaluate the importance of research methods in building authentic production design, giving suitable examples.

17. (a) Discuss how production design contributes to world-building in genres such as fantasy and science fiction.

Or

- (b) Explain how atmosphere supports or contradicts narrative themes in cinema.

18. (a) Elaborate on the importance of costume and appearance in building a character.

Or

- (b) Evaluate the challenges faced in maintaining wardrobe continuity across multi-day shoots.

19. (a) Compare manual scale model making and digital pre-visualization in terms of accuracy, cost, and creative freedom.

Or

- (b) Discuss the role of new technologies in transforming traditional art designs into modern production graphics.

20. (a) Critically analyze the balance between creative ambition and financial limitations in production design.

Or

- (b) Discuss in detail how coordination between different units in a production ensures smooth workflow.