K26FY1557 Pages: 2 Reg No:.....
Name:.....

Second Semester FYUGP Degree (Reg/Sup/Imp) Examination April 2026

KU2DSCFNG105 - CINEMA: ART AND ANALYSIS

2024 Admission onwards

Time : 2 hours Maximum Marks : 70

Section A

Answer any 6 questions. Each carry 3 marks.

1. What is deep focus?
2. Define 'depth of field' in photography and filmmaking.
3. What is the primary difference between a scene and a sequence?
4. Briefly describe the significance of "performance" in acting.
5. What is blocking in terms of actor movement?
6. What is the primary technique used in animation filmmaking?
7. What distinguishes fantasy films from Sci-Fi?
8. What is the central event that sets the plot in motion in 'Traffic' (2011)?

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Section B

Answer any 4 questions. Each carry 6 marks.

9. What is a straight-on angle shot and what is its typical effect on the viewer?
10. Describe the purpose and effect of a "close-up" shot. Provide a brief example.
11. Explain how the setting of a film can contribute to its mood and atmosphere. Provide a brief example.
12. Discuss the appeal and potential social commentary often found in science fiction films.
13. Briefly discuss a key characteristic of the dialogue or pacing in 'His Girl Friday'.
14. Discuss one way in which suspense is built in 'The Silence of the Lambs'.

Section C

Answer any 2 questions. Each carry 14 marks.

15. Discuss the importance of narrative in filmmaking. How does the way a story is structured and told impact the audience's engagement and understanding of a film? Consider different narrative structures and their potential effects. Also, briefly explain the distinction between feature films and documentaries.

16. Discuss the evolution of color in cinema, from black and white to early color processes like Technicolor and Eastman Color. What were the artistic and technical considerations associated with each stage? How did the introduction of color impact filmmaking and the audience experience?

17. Compare and contrast "chronological editing" and "continuity editing". Explain how each approach shapes the audience's experience of time and narrative flow in a film. Provide examples of when each might be the preferred method.

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