Reg. No. \_\_\_\_\_\_\_\_\_\_\_\_\_



**End Semester Examination – Nov / Dec – 2019**

|  |  |  |  |
| --- | --- | --- | --- |
|  |  |  |  |
| **Code :** | **19MT2012** | **Duration :** | **3hrs** |
| **Sub. Name :** | **FILM APPRECIATION** | **Max. Marks :** | **100** |

|  |  |  |  |
| --- | --- | --- | --- |
| **Q. No.** | **Questions** | **Course Outcome** | **Marks** |
| **PART – A (10 X 1 = 10 MARKS)** | | | |
| 1. | Define the micro elements of film language. | CO1 | 1 |
| 2. | Name any two types of camera shots. | CO1 | 1 |
| 3. | Define voice-over. | CO1 | 1 |
| 4. | Name two filmmakers of neo-realistic era. | CO1 | 1 |
| 5. | Define Auteur. | CO1 | 1 |
| 6. | Define syuzhet. | CO1 | 1 |
| 7. | Name the director of *The Bridge on the River Kwai.* | CO1 | 1 |
| 8. | List down the four types of conflict in film narration. | CO1 | 1 |
| 9. | Name two alternative storytelling forms of films. | CO1 | 1 |
| 10. | Define restricted narration. | CO1 | 1 |

|  |  |  |  |
| --- | --- | --- | --- |
| **PART – B (6 X 3 = 18 MARKS)** | | | |
| 11. | Write note on the silent era in film history. | CO1 | 3 |
| 12. | Make notes on diachronic montage. | CO1 | 3 |
| 13. | Discuss the usage of symbols in frame composition. | CO2 | 3 |
| 14. | Illustrate the use of high-key lighting in cinematography. | CO2 | 3 |
| 15. | Relate the purpose of non-diegetic elements in films. | CO2 | 3 |
| 16. | Write briefly on the four rules for a classical narrative. | CO1 | 3 |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **PART – C (6 X 12 = 72 MARKS)**  **(Answer any five Questions from Q.no 17 to 23. Q.No 24 is a Compulsory Question)** | | | | |
| 17. |  | Appraise the usage of costume and make up in films with relevant examples. | CO3 | 12 |
| 18. |  | Outline the origins and filmmaking style of Italian Neorealism. | CO2 | 12 |
| 19. |  | Interpret the structure, dramatic development, camera work, editing style, use of sound effects in Alfred Hitchcock’s *Psycho*. | CO2 | 12 |
| 20. |  | Summarize the eight methods of characterization when writing for films. | CO2 | 12 |
| 21. |  | Evaluate the structure, visual appeal and artist performance in David Lean’s *Doctor Zhivago*. | CO3 | 12 |
| 22. |  | Classify the different genres of film with relevant examples. | CO2 | 12 |
| 23. |  | Explain the three act structure in writing for films citing an example. | CO3 | 12 |
|  |  | **Compulsory:** | | |
| 24. |  | Analyze the style and craft, depiction of domestic culture, use of low angles and long takes in Yasujiro Ozu’s *Tokyo Story*. | CO3 | 12 |