

QP CODE: D2BAG2501	(Pages: 2)	Reg. No :
		Name :
SECOND SEMESTER FYUGP EXAMINATION, APRIL 2026 (Regular/Improvement/Supplementary) Discipline Specific Core (DSC) Courses - Minor BAG2MN102 : Experimental Animation (Credits: 4)		
Time: 2 Hours	Maximum Marks: 70	
Section A		
Answer the following questions. Each carries 3 marks (Ceiling: 24 marks)		
1. Explain the role of "persistence of vision" in the development of early photographic animation. How did devices like the phenakistoscope demonstrate this principle?	BL2	CO1, CO2, CO3, CO4, CO6
2. Briefly describe three significant contributions Norman McLaren made to the field of animation.	BL2	CO1, CO2, CO3, CO4, CO5, CO6
3. Identify three key aspects of set design that contribute to the overall mood and atmosphere of a stop-motion animation scene.	BL2	CO1, CO2, CO3, CO4, CO5, CO6
4. Explain the importance of background design in a cut-out animation project, and how it can enhance the overall narrative.	BL2	CO1, CO2, CO3, CO4, CO5, CO6
5. Explain the principle of "staging" in the context of pixilation. How would you apply it in a short pixilation sequence of a person appearing to float?	BL3	CO1, CO2, CO3, CO4, CO6
6. Define the role of frames in both time-lapse and stop-motion techniques.	BL2	CO2, CO3, CO4, CO5, CO6
7. Name two key pioneers of early experimental animation and briefly describe their significant contributions.	BL2	CO1, CO2, CO3, CO4, CO5, CO6
8. What is a "tracking shot" and what effect does it have on the viewer?	BL2	CO1, CO2, CO3, CO4, CO5, CO6
9. Describe the importance of scale in stop-motion set design.	BL2	CO2, CO3, CO4
10. Explain the 180-degree rule in filmmaking and describe the potential consequences of violating this rule.	BL2	CO1, CO2, CO3, CO4, CO5, CO6
(PTO)		

Section B

Answer the following questions. Each carries 6 marks (Ceiling: 36 Marks)

11.	Explain the fundamental difference between time-lapse and stop-motion animation, focusing on the method of capturing movement.	BL2	CO1, CO2, CO3, CO4, CO5, CO6
12.	Describe the "production stage" in stop-motion animation, detailing three crucial activities that occur during this phase.	BL2	CO1, CO2, CO3, CO4, CO5, CO6
13.	Explain the concept of pixilation in animation. Discuss how the principles of traditional animation, such as squash and stretch, anticipation, and follow-through, can be applied to pixilation using human subjects or objects. Provide specific examples.	BL2	CO1, CO2, CO3, CO4, CO5, CO6
14.	Outline the basic components of the traditional 3-act structure and explain how an experimental animator might choose to diverge from this structure.	BL2	CO1, CO2, CO3, CO4, CO5, CO6
15.	"Describe the principle of 'Staging' in animation. Discuss its importance in conveying a clear narrative and directing the audience's attention. Provide an example.	BL3	CO1, CO2, CO3, CO4, CO5, CO6
16.	List the three variables that form the exposure triangle in photography. For each variable, briefly explain how it affects the brightness of an image.	BL2	CO2, CO4
17.	Explain how lighting can be used to create different moods in a photograph. Provide three distinct examples, describing the lighting style and the resulting mood.	BL2	CO2, CO3, CO4, CO5, CO6
18.	Explain the principles of 'follow through' and 'overlapping action' in animation. Describe how these principles contribute to creating realistic and engaging movement. Provide examples.	BL2	CO3, CO4, CO5, CO6

Section C

Answer any one question. Each carries 10 marks (1 x 10 = 10 Marks)

19.	What are the 12 Principles of Animation? Explain the Principles with illustration.	BL2	CO1, CO2, CO3, CO4, CO5, CO6
20.	Explain the importance of detailed storyboarding in claymation pre-production. Describe how a well-executed storyboard can save time and resources during the production phase	BL2	CO1, CO2, CO3, CO4, CO5, CO6

CO : Course Outcome

BL : Bloom's Taxonomy Levels (1 – Remember, 2 – Understand, 3 – Apply, 4 – Analyse, 5 – Evaluate, 6 – Create)