

R3490

Sub. Code

414301

M.A. DEGREE EXAMINATION, NOVEMBER – 2025

Third Semester

Theatre and Film Studies

THEATRE IN EDUCATION

(CBCS – 2022 onwards)

Time : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** the following objective type questions by choosing the correct option.

1. Which of the following best describes the primary goal of Theatre in Education? (CO1, K2)
 - (a) Pure entertainment
 - (b) Technical theatre training
 - (c) Integration of dramatic arts with educational objectives
 - (d) Professional actor training

2. Arts education is essential in schools because: (CO1, K1)
 - (a) It only improves memory
 - (b) It develops multiple intelligences and enhances overall learning
 - (c) It only develops creativity
 - (d) It only teaches performance skills

3. Drama as a teaching tool is most effective when: (CO2, K1)
- (a) Students are passive observers
 - (b) Only talented students participate
 - (c) It's interactive and involves all students
 - (d) It focuses solely on performance
4. Which learning style is LEAST addressed through drama in education? (CO2, K2)
- (a) Kinesthetic
 - (b) Auditory
 - (c) Visual
 - (d) Rote memorization
5. The role of the teacher in educational drama is primarily to: (CO3, K1)
- (a) Direct a perfect performance
 - (b) Facilitate learning through dramatic activities
 - (c) Teach professional acting techniques
 - (d) Create elaborate productions
6. Simple production techniques in educational theatre should prioritize: (CO3, K1)
- (a) Expensive costumes
 - (b) Professional lighting
 - (c) Learning objectives and student engagement
 - (d) Perfect performances
7. When applying drama in the classroom, which approach is most effective? (CO4, K1)
- (a) Focus only on the final performance
 - (b) Include only the most talented students
 - (c) Integrate it with curriculum objectives
 - (d) Keep it separate from other subjects

8. The most important consideration in choosing drama activities is: (CO4, K1)
- (a) The complexity of the production
 - (b) The age and ability level of students
 - (c) The available budget
 - (d) The performance venue
9. Which production element is most essential for educational theatre? (CO5, K2)
- (a) Professional lighting
 - (b) Elaborate sets
 - (c) Clear communication of ideas
 - (d) Expensive costumes
10. The primary goal of using puppets in education is to: (CO5, K1)
- (a) Create professional puppet shows
 - (b) Enhance engagement and learning through interactive manipulation
 - (c) Replace traditional teaching methods
 - (d) Entertain students only

Part B

(5 × 5 = 25)

Answer **all** questions not more than 500 words each.

11. (a) Explain how theatre arts contribute to developing multiple intelligences in students, Support your answer with specific examples. (CO1, K2)

Or

- (b) Contrast the role of a traditional classroom teacher with that of a drama-in-education facilitator. How do their approaches to teaching and learning differ? (CO1, K4)

12. (a) Explain how puppetry can be integrated across different subjects in the curriculum. Provide detailed examples. (CO2, K2)

Or

- (b) Examine the challenges and opportunities of implementing theatre arts programs in schools with limited resources. (CO2, K4)

13. (a) Analyze the relationship between dramatic play and cognitive development in children. How can educators structure dramatic activities to maximise learning potential at different developmental stages? (CO3, K4)

Or

- (b) Discover the role of assessment in theatre education. What methods can educators use to effectively evaluate student learning through dramatic activities while maintaining the creative spirit of the art form? (CO3, K4)

14. (a) Analyze the benefits and challenges of using Theatre in Education for second language learning. How can dramatic activities be structured to support language acquisition while maintaining student engagement. (CO4, K4)

Or

- (b) Explain the role of improvisation in educational drama. How can it be used effectively to develop students' critical thinking, problem-solving, and social skills? (CO4, K2)

15. (a) Examine how puppet-making and puppet performance can contribute to developing fine motor skills, creativity, and self-expression in students. Provide specific examples and teaching strategies. (CO5, K4)

Or

- (b) Analyze the role of Theatre in Education in developing emotional intelligence and empathy in students. (CO5, K4)

Part C (5 × 8 = 40)

Answer **all** questions not more than 1000 words each.

16. (a) Examine the role of Theatre in Education in developing critical media literacy and digital citizenship in the modern age. (CO1, K4)

Or

- (b) Analyze the relationship between educational theatre and cultural preservation. How can Theatre in Education be used to transmit cultural heritage, promote intercultural understanding, and celebrate diversity while avoiding stereotypes and cultural appropriation? (CO1, K4)

17. (a) Examine the role of Theatre in Education in developing scientific thinking and understanding complex scientific concepts. List the dramatic techniques that can be effectively employed to teach STEM subjects. (CO2, K1)

Or

- (b) Examine the intersection of educational theatre and social justice education. How can dramatic techniques develop students' understanding of social issues? (CO2, K2)

18. (a) Evaluate the potential of Theatre in Education in addressing mental health awareness and emotional well-being in schools. (CO3, K5)

Or

- (b) Analyse the role of Theatre in Education in developing 21st-century skills. (CO3, K4)

19. (a) Examine the potential of the Theatre in Education in adulthood and continuing education. What techniques can be adapted for adult learners, and what unique benefits and challenges do this context present? (CO4, K1)

Or

- (b) Examine the role of Theatre in Education in developing environmental consciousness and sustainable practices. (CO4, K4)

20. (a) Analyze the impact of Theatre in Education on school culture and community building. (CO5, K4)

Or

- (b) Explain the role of Theatre in Education in developing leadership skills and entrepreneurial thinking. (CO5, K2)

R3491

Sub. Code

414302

M.A. DEGREE EXAMINATION, NOVEMBER – 2025

Third Semester

Theatre and Film Studies

DIRECTION THEORIES

(CBCS – 2022 onwards)

Time : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** the following objective type questions by choosing the correct option.

1. Which of the following is a key aspect of the director's craft? (CO1, K2)
 - (a) Creating the script and writing the dialogue
 - (b) Determining the movement, tone, and pacing of the performance
 - (c) Designing the costumes and sets
 - (d) Acting in the play and engaging directly with the audience

2. Which of the following is NOT typically considered a function of a director in modern theater? (CO1, K2)
 - (a) Interpreting the script and determining its staging
 - (b) Managing the technical aspects of the production, such as lighting and sound
 - (c) Acting as a liaison between the performers and the playwright
 - (d) Writing the dialogue and lyrics for the script

3. What does blocking in the directing process refer to? (CO2, K1)
- (a) The rehearsing of dialogue and script memorization
 - (b) The arrangement of actors' movements on stage according to the director's vision
 - (c) The decision-making regarding costume colors and designs
 - (d) The planning of the lighting effects during the performance
4. What does "making the production script" primarily involve? (CO2, K1)
- (a) Writing the dialogues for the play
 - (b) Adding detailed notes for technical elements such as lighting, sound and stage directions
 - (c) Translating the script into multiple languages
 - (d) Editing the original script to shorten the play
5. Why are leadership and collaboration crucial in the directing process? (CO3, K1)
- (a) Leadership ensures the director maintains control, while collaboration encourages creative input from the team
 - (b) Leadership is unnecessary as long as actors are skilled
 - (c) Collaboration is only important for technical teams, not actors
 - (d) Leadership and collaboration are irrelevant in a one-man show

6. What is the primary focus during technical rehearsals? (CO3, K1)
- (a) Refining the actors performances and characterization
 - (b) Finalizing all technical elements, including lighting, sound and set changes, in coordination with the performance
 - (c) Rehearsing only the scenes with the most dialogue
 - (d) Conducting costume fittings and final adjustments
7. Which of the following best describes the “montage” technique in film? (CO4, K2)
- (a) A single long take with no cuts
 - (b) A series of shots edited together to condense time or convey meaning
 - (c) A dramatic pause in the dialogue for emphasis
 - (d) A method of capturing realistic, unedited footage
8. Which of the following is a characteristic of contemporary cinema? (CO4, K2)
- (a) Exclusive reliance on physical film reels for production
 - (b) Increasing use of digital technology, diverse storytelling and globalized themes
 - (c) Focus solely on Western ideologies and narratives
 - (d) Complete avoidance of experimental storytelling techniques

9. What is the primary purpose of creating a ground plan in play production? (CO5, K1)
- (a) To develop the storyline of the play
 - (b) To map the actors' movements on stage and the placement of set pieces
 - (c) To organize the lighting and sound cues
 - (d) To decide on the costume designs for the characters
10. Which of the following is NOT typically part of publicity and event management for a theater production? (CO5, K2)
- (a) Creating promotional materials, such as posters and social media ads
 - (b) Coordinating ticket sales and audience seating arrangements
 - (c) Organizing actor rehearsals and script revisions
 - (d) Scheduling press releases and media coverage for the production

Part B

(5 × 5 = 25)

Answer **all** questions not more than 500 words each.

11. (a) Explain the historical evolution of the director's role in theatrical productions. (CO1, K5)

Or

- (b) Explain the importance of a director's vision in bringing a script to life. (CO1, K5)

12. (a) Find the significance of thorough planning in the production process. (CO2, K1)

Or

- (b) What are the key considerations for casting actors in a play? (CO2, K1)

13. (a) How does a director plan and coordinate entries and exits in a production? (CO3, K1)

Or

- (b) Define the importance of a production script and how it differs from the original script. (CO3, K1)

14. (a) What are the defining trends and characteristics of contemporary cinema? (CO4, K1)

Or

- (b) What are the defining features of classical cinema and how does it differ from postmodernist approaches? (CO4, K1)

15. (a) How does composition contribute to the visual storytelling of a scene? (CO5, K2)

Or

- (b) In what ways does a director balance personal philosophy with audience expectations in their work? (CO5, K1)

Part C

(5 × 8 = 40)

Answer **all** questions not more than 1000 words each.

16. (a) What are the primary responsibilities of a director in theatrical production? (CO1, K1)

Or

- (b) What are the essential skills and techniques required in the director's craft? (CO1, K1)

17. (a) Discuss the key elements involved in designing a play production. (CO2, K6)

Or

- (b) Discuss the steps involved in creating a detailed production timeline. (CO2, K6)

18. (a) Discuss the importance of publicity and event management in the success of a theatrical production. (CO3, K6)

Or

- (b) How can audience feedback be collected and analyzed effectively? (CO3, K6)

19. (a) Describe the different types of film and their unique characteristics. (CO4, K4)

Or

- (b) How has mass culture influenced the themes and styles of contemporary films? (CO4, K2)

20. (a) Analyze the director's responsibilities in the distribution phase of a film. (CO5, K4)

Or

- (b) Analyze the publicity strategy for a film to impact its reception and commercial success. (CO5, K4)

R3492

Sub. Code

414303

M.A. DEGREE EXAMINATION, NOVEMBER – 2025

Third Semester

Theatre and Film Studies

MEDIA LAW AND ETHICS

(CBCS – 2022 onwards)

Time : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** the following objective type questions by choosing the correct option.

1. Article 19(1) deals with (CO2, K2)
 - (a) Right to freedom of speech and expression
 - (b) Right to equality
 - (c) Right against exploitation
 - (d) Right to freedom of religion

2. PCI stand for (CO1, K1)
 - (a) Press corporation of India
 - (b) Press council of India
 - (c) Press company of India
 - (d) Press code of India

3. In which year was the copyright Act enforced? (CO1, K1)
- (a) 1857 (b) 1947
(c) 1957 (d) 1967
4. Which of the following Acts enables a citizen to request information from a 'public authority'? (CO2, K2)
- (a) Right to privacy
(b) Official secrets act
(c) Whistle blowers protection Act
(d) Right to information Act
5. To improve the standard of New agencies and Newspaper _____ was reconstituted. (CO2, K2)
- (a) Press council
(b) Wage boards
(c) Press Forums
(d) Property right
6. TRIPS stands for (CO1, K1)
- (a) Trade Related acts of Intellectual Property Rights
(b) Trade Related aspects of Intellectual Property Rights
(c) Trade Relations act of Intellectual Property Rights
(d) Trade Relations aspect of Intellectual Property Rights

7. Defamatory written statements or materials including movies or photographs is called (CO2, K2)
- (a) Libel (b) Slander
(c) Lien (d) Documents
8. Declaration of what is right or wrong or what ought to be is called (CO3, K3)
- (a) Ethical dilemma
(b) Ethics
(c) Plaintiff
(d) Intentional tort
9. Which of the following sections deals with obscenity? (CO2, K2)
- (a) Section 499 (b) Section 501
(c) Section 502 (d) Section 292
10. _____ is a common restriction placed on media under National Security Laws? (CO2, K2)
- (a) Reporting on weather updates
(b) Publishing false information to manipulate the public
(c) Revealing details about ongoing military operations
(d) Broadcasting educational programs

Part B

(5 × 5 = 25)

Answer **all** questions not more than 500 words each.

11. (a) What is media law and why it is important?
(CO2, K2)

Or

- (b) Write a note on directive principles of state policy.
(CO2, K2)

12. (a) Comment on the significance of trade and Merchandise Marks Act.
(CO3, K3)

Or

- (b) What is the law against indecent representation of women? Explain.
(CO3, K3)

13. (a) Specify the purpose of the press and registration of Books Act.
(CO3, K4)

Or

- (b) Comment on Miscellaneous Provision Act. (CO3, K4)

14. (a) Outline the importance of the Prasar Bharathi Act in India.
(CO2, K2)

Or

- (b) Explain the role and significance of Cinematograph Act.
(CO2, K2)

15. (a) Evaluate the principles of self regulation with suitable examples.
(CO4, K5)

Or

- (b) State the depiction of women and children in Media.
(CO4, K5)

Part C

(5 × 8 = 40)

Answer **all** questions not more than 1000 words each.

16. (a) Discuss the fundamental rights with examples.
(CO1, K2)

Or

- (b) Elaborately discuss the concept of defamation and importance in journalism.
(CO1, K5)

17. (a) Explain why the official secrete act is needed today.
(CO2, K2)

Or

- (b) What changes do you envisage in IT Act. (CO2, K1)

18. (a) Elicit your view on working journalists act, its importance, relevance and impact on media.
(CO2, K3)

Or

- (b) Explain in detail the functions and powers of the press council of India.
(CO2, K3)

19. (a) Compare and contrast the key differences in content regulations between cable TV networks rules and broadcast networks.
(CO3, K3)

Or

- (b) Interpret the broadcasting services regulation bill and its purpose.
(CO3, K3)

20. (a) Write a note on :

(i) National security

(ii) Sex and nudity

(iii) Neutrality. (CO1, K1)

Or

(b) Discuss the concepts of ethics, law and principles of journalism. (CO1, K1)

R3493

Sub. Code

414304

M.A. DEGREE EXAMINATION, NOVEMBER – 2025

Third Semester

Theatre and Film Studies

RESEARCH METHODOLOGY

(CBCS – 2022 onwards)

Time : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** the following objective type questions by choosing the correct option.

1. The first step of Research is (CO2, K2)
 - (a) selecting a problem
 - (b) searching a problem
 - (c) finding a problem
 - (d) identifying a problem

2. Research problem is selected from the stand point of (CO1, K2)
 - (a) Researcher's interest
 - (b) financial support
 - (c) social relevance
 - (d) availability of relevant literature

3. When a research problem is related to heterogeneous population, the most suitable sampling method is (CO1, K2)
- (a) cluster sampling
 - (b) stratified sampling
 - (c) convenient sampling
 - (d) lottery method
4. Which one is called Non-probability sampling? (CO1, K2)
- (a) Quota sampling
 - (b) Cluster sampling
 - (c) Systematic sampling
 - (d) Stratified random sampling
5. What are the conditions in which Type-I error occurs? (CO2, K2)
- (a) the null hypotheses get accepted even if it is false
 - (b) the null hypotheses get rejected even if it is true
 - (c) both the null hypotheses as well as alternative hypotheses are rejected
 - (d) none of the above
6. Which one among the following is the most comprehensive source of population data? (CO3, K2)
- (a) Census
 - (b) National sample surveys
 - (c) Demographic health surveys
 - (d) National family health surveys

7. The data of research is (CO3, K2)
- (a) Qualitative only
 - (b) Quantitative only
 - (c) Both (a) and (b)
 - (d) neither (a) nor (b)
8. Survey research studies means (CO4, K2)
- (a) events
 - (b) populations
 - (c) processes
 - (d) circumstances
9. A satisfactory statistical quantitative method should not possess one of the following qualities (CO4, K3)
- (a) flexibility
 - (b) measurability
 - (c) comparability
 - (d) appropriateness
10. Which of the following is an example of an electronic data collection technique? (CO4, K2)
- (a) face to face interviews
 - (b) paper based surveys
 - (c) online questionnaires
 - (d) telephone surveys

Part B

(5 × 5 = 25)

Answer **all** questions not more than 500 words each.

11. (a) Explain the significance of Research and Research process. (CO2, K2)

Or

- (b) Outline the concept and importance of Research Design. (CO2, K2)

12. (a) Specify the concept of sampling design and discuss its importance. (CO3, K2)

Or

- (b) Compare the role and guidelines of questionnaire and schedule for conducting successful interview. (CO3, K2)

13. (a) Classify the importance of Measures of central tendency and dispersion in research. (CO4, K4)

Or

- (b) Why do we need hypothesis? Explain its types. (CO4, K4)

14. (a) Trace the structure and outline of report writing in Media study (CO1, K2)

Or

- (b) What are the qualities of good research report? Explain types of Reports. (CO1, K2)

15. (a) What do you mean by Internet and Refreshing techniques? Explain. (CO2, K2)

Or

- (b) Write a note on Electronic data collecting techniques. (CO2, K2)

Part C

(5 × 8 = 40)

Answer **all** questions not more than 1000 words each.

16. (a) Elaborately discuss the types of Research. (CO1, K2)

Or

- (b) Comment on Research problem. (CO1, K2)

17. (a) Classify the process of census and sample survey with suitable examples. (CO2, K4)

Or

- (b) Compare and contrast the importance of primary and secondary data collection in research. (CO2, K4)

18. (a) What is Parametric and Non-Parametric research? Distinguish with its advantages. (CO1, K2)

Or

- (b) Discuss the significance of Data Processing and analysis with suitable examples. (CO1, K2)

19. (a) Examine the precautions for writing Research report. (CO4, K4)

Or

- (b) How does proper interpretation contribute to the validity and reliability of the research conclusions? Discuss. (CO4, K4)

20. (a) Analyse the applications of statistical software tools enhance the quality and efficiency of Media research. (CO5, K5)

Or

- (b) Interpret the meaning and concept of computer applications in Media Research. (CO5, K5)
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R3494

Sub. Code

414506

M.A. DEGREE EXAMINATION, NOVEMBER – 2025

Third Semester

Theatre and Film Studies

Elective : FILM APPRECIATION

(CBCS – 2022 onwards)

Time : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

Answer **all** following by choosing the correct option.

1. Which editing style is prominently used in *Bicycle Thieves*? (CO1, K2)
 - (a) Montage editing to create disjointed but symbolic sequences
 - (b) Long takes and minimal cuts to maintain the film's continuity and realism
 - (c) Rapid editing to heighten suspense and action
 - (d) Non-linear storytelling through flashbacks and dream sequences

2. Which of the following aspects is central to Vittorio De Sica's *Bicycle Thieves* (1948)? (CO1, K2)
 - (a) Lavish sets and extravagant costumes
 - (b) Exploration of post-World War II socio-economic struggles
 - (c) Use of professional actors for all roles
 - (d) Focus on high-tech visual effects

3. What distinguishes the editing style in the famous shower scene of *Psycho*? (CO2, K1)
- (a) Use of long, continuous takes to capture the action
 - (b) Rapid cuts and close-ups to create tension and simulate violence
 - (c) A single, static shot showing the entire event
 - (d) Slow-motion sequences emphasizing every detail
4. Which structural element in *Psycho* is considered groundbreaking in the film's narrative? (CO2, K2)
- (a) Introduction of the antagonist in the final scene
 - (b) Killing off the protagonist early in the film
 - (c) Use of a non-linear storytelling approach
 - (d) A happy ending resolving all conflicts
5. How is sound creatively used in *Citizen Kane*? (CO3, K1)
- (a) Overlapping dialogue and innovative sound transitions to enhance realism
 - (b) Minimal use of sound to focus solely on visuals
 - (c) Complete reliance on background music for emotional impact
 - (d) Avoidance of ambient noise to create a sterile environment
6. How does the editing style in *Citizen Kane* contribute to the storytelling? (CO3, K1)
- (a) Non-linear editing with flashbacks to piece together Kane's life
 - (b) Quick, montage-style editing to convey rapid action
 - (c) Minimal cuts with a focus on long, static takes
 - (d) Entire reliance on fades and dissolves for transitions

7. How does Yasujiro Ozu's *Tokyo Story* (1953) reflect the "Shomingeki" tradition? (CO4, K1)
- (a) By focusing on historical epics and grand wars
 - (b) By portraying the everyday lives and struggles of ordinary people
 - (c) Through action-packed sequences and high-paced editing
 - (d) By employing fantastical elements and supernatural beings
8. What thematic focus unites Krzysztof Kieslowski's *Colour Trilogy (Blue, White, Red)*? (CO4, K1)
- (a) Exploration of fantasy and mythical creatures
 - (b) Examination of liberty, equality, and fraternity inspired by the French flag
 - (c) Focus on political conspiracies in modern Europe
 - (d) Depiction of historical events from World War II
9. What is a defining feature of Satyajit Ray's *Pather Panchali* (1955)? (CO5, K1)
- (a) Its lavish set designs and extravagant costumes
 - (b) Its depiction of rural Bengal through neorealism and a focus on human emotions
 - (c) Its focus on a political revolution in India
 - (d) Its use of elaborate special effects for dramatic moments
10. What is a notable aspect of Pa. Ranjith's *Madras* (2014)? (CO5, K1)
- (a) Its focus on the cultural significance of Chennai's colonial architecture
 - (b) Its exploration of caste, politics, and identity through the life of an urban youth
 - (c) Its depiction of the classical arts of Tamil Nadu
 - (d) Its romantic storyline with minimal social commentary

Part B

(5 × 5 = 25)

Answer **all** questions not more than 500 words each.

11. (a) Analyze the significance of aesthetic and technical elements in film appreciation. (CO1, K4)

Or

- (b) Examine the defining characteristics of the Neo-Realistic movement in cinema. (CO1, K4)

12. (a) Evaluate Alfred Hitchcock's contributions to the thriller genre. (CO2, K5)

Or

- (b) Defend the psychological thrills in *Psycho*. How does Hitchcock use character psychology and audience expectations to generate tension and fear? (CO2, K5)

13. (a) Interpret the significance of scripting in David Lean's films. (CO3, K5)

Or

- (b) Compare and contrast the directorial styles of Orson Welles and David Lean. (CO3, K5)

14. (a) Identify the dramatic structure of Kieslowski's *Colour Trilogy*. (CO4, K3)

Or

- (b) Identify the theme of liberty in *Blue*. (CO4, K3)

15. (a) Interpret the depiction of modern relationships in *Mouna Ragam*. How does Mani Ratnam balance traditional values with progressive ideas in the film? (CO5, K5)

Or

- (b) Evaluate the portrayal of urban life, caste, and politics in *Madras*. How does Pa. Ranjith use the wall as a symbol in the narrative? (CO5, K5)

Part C

(5 × 8 = 40)

Answer **all** questions not more than 1000 words each.

16. (a) Discuss how films can reflect social, political, and economic realities. (CO1, K6)

Or

- (b) Reflect on the cultural impact of *Bicycle Thieves*. How has the film adapted cinematic storytelling and public discourse on socio-economic struggles? (CO1, K6)

17. (a) Analyze the dramatic structure of *Psycho*. How does Hitchcock build suspense and misdirect the audience to create a lasting impact on the thriller genre? (CO2, K4)

Or

- (b) Examine the camera techniques used in *Psycho*. How do specific shots, such as the shower scene, contribute to the film's intensity and iconic status? (CO2, K4)

18. (a) Examine how Yasujiro Ozu's *Tokyo Story* embodies the "Shomingeki" tradition. (CO3, K4)

Or

- (b) Analyze the unique cinematic style of Yasujiro Ozu in *Tokyo Story*. (CO3, K4)

19. (a) Provide an overview of the “Three Colors Trilogy” (“Blue,” “White,” “Red”) by Krzysztof Kieślowski and its thematic connections. (CO4, K6)

Or

- (b) Discuss the ways in which the styles and themes of Kieślowski and Ozu continue to inspire filmmakers today. (CO4, K6)
20. (a) Explore the themes of love and societal norms in *Mudal Mariyathai*. How does Bharathiraja depict the conflict between tradition and personal desires? (CO5, K4)

Or

- (b) Analyze the storytelling and character arcs in *Vada Chennai*. How does Vetrimaaran intertwine crime, politics, and the lives of the characters? (CO5, K4)
-