

R4427

Sub. Code

25MTF2C1

M.A. DEGREE EXAMINATION, APRIL – 2026

Second Semester

Theatre and Film Studies

THEORIES OF ACTING

(CBCS – 2025 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. Rharata's Nāṭya Śāstra primarily deals with (CO1, K1)
 - (a) Music only
 - (b) Dance only
 - (c) Theatre and performance arts
 - (d) Poetry

2. Abhinaya Śloka is found (CO1, K1)
 - (a) Abhinaya Darpana
 - (b) Nāṭya Śāstra
 - (c) Abhinayasiddhanta
 - (d) Silapathikāram

3. Silapathikāram was authored by (CO5, K1)
- (a) Kambar (b) Ilango Adigal
(c) Thiruvalluvar (d) Soolamani
4. Stanislavsky's System is associated with (CO3, K2)
- (a) Biomechanics (b) Method acting
(c) Poor Theatre (d) Epic Theatre
5. Which of the following is a non-realistic acting style? (CO4, K2)
- (a) Naturalism (b) Expressionism
(c) Realism (d) Methods Acting
6. "Alienation effect" is a concept linked with (CO4, K2)
- (a) Artaud (b) Chekhov
(c) Brecht (d) Stanislavski
7. 'Psychological Gesture' was developed by (CO4, K1)
- (a) Stanislavski (b) Meyerhold
(c) Michael Chekhov (d) Grotowski
8. Expressionistic acting emphasizes (CO4, K2)
- (a) Objective reality (b) Inner emotions
(c) Historical facts (d) Social behaviour

9. Theatre of Cruelty was proposed by (CO4, K1)
- (a) Brecht (b) Artaud
(c) Grotowski (d) Chekhov
10. Pammal Sambandha Muthaliyar is known as (CO5, K1)
- (a) Father of Indian Theatre
(b) Father of Modern Tamil Drama
(c) Pioneer of Expressionism
(d) Father of Tamil Cinema

Part B

(5 × 5 = 25)

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

11. (a) Analyze the role of stylization in non-realistic acting styles. (CO4, K4)

Or

- (b) Evaluate how non-realistic acting challenges naturalistic conventions. (CO4, K5)
12. (a) Discuss the principles of Meyerhold's biomechanics and how they train an actor physically. (CO4, K4)

Or

- (b) Analyze the importance of psychological gesture in Michael Chekhov's approach to character. (CO4, K4)

13. (a) Apply Sankaradass Swamigal's acting ideas to a contemporary Tamil theatre performance you know.
(CO5, K3)

Or

- (b) Evaluate how Pammal Sambandha Muthaliyar's practices shaped modern Tamil theatre acting.
(CO5, K5)

14. (a) Analyze the concept of Rasa and Bhāva in the Nāṭya Śāstra and its relevance to actors.
(CO1, K3)

Or

- (b) Analyze Abhinaya as presented in the Nāṭya Śāstra in relation to actor training. (CO5, K3)

15. (a) Analyze how ritualistic performance forms like Muruval and Sayandam influenced Tamil acting theories. (CO2, K4)

Or

- (b) Evaluate the relevance of Meippāṭṭiyal of Tolkāppiyam to classical acting principles.
(CO1, K5)

Part C

(5 × 8 = 40)

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

16. (a) Analyze the theory of Rasa and Bhāva in the Nāṭya Śāstra and its relevance to acting.

(CO1, K4)

Or

- (b) Create examples from Meippāṭṭiyal of Tolkāppiyam to illustrate its classical acting theory applications.

(CO1, K6)

17. (a) Analyze the emergence of Tamil acting theories from ritualistic performances with reference to Muruval and Sayandam.

(CO2, K4)

Or

- (b) Evaluate the acting principles found in Gunanool, Seyitriyam and Mathanga Soolamani.

(CO2, K5)

18. (a) Analyze Stanislavsky's System of Acting and explain its major principles in detail.

(CO3, K4)

Or

- (b) Analyze the importance of realism in Western theatre with special reference to Stanislavsky.

(CO3, K4)

19. (a) Analyze Meyerhold's Biomechanics and Michael Chekhov's Psychological Gestures as non-realistic acting methods.

(CO4, K4)

Or

- (b) Evaluate the concepts of acting in Epic Theatre, Absurd Theatre and Expressionism.

(CO4, K5)

20. (a) Evaluate the contributions of Sankaradass Swamigal and Pammal Sambandha Muthaliyar to contemporary Tamil theatre acting theories. (CO5, K5)

Or

- (b) Evaluate the acting theories and theatrical practices of N. Muthusamy and S. Ramanujam. (CO5, K5)
-

R4428

Sub. Code

25MTF2C2

M.A. DEGREE EXAMINATION, APRIL – 2026

Second Semester

Theatre and Film Studies

EVOLUTION OF WORLD FILM

(CBCS – 2025 onwards)

Time : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

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

1. Who directed the landmark early film “The Great Train Robbery”? (CO1, K1)
(a) D.W. Griffith (b) Thomas Edison
(c) Edwin S. Porter (d) Charlie Chaplin

2. Which film is recognized as the first cartoon produced with synchronized sound? (CO1, K2)
(a) Gertie the Dinosaur
(b) The Skeleton Dance
(c) Steamboat Willie
(d) Snow White and the Seven Dwarfs

3. In which year was the first Cannes Film Festival held? (CO2, K1)
(a) 1939 (b) 1946
(c) 1955 (d) 1960

4. Which Film series is explicitly mentioned in your syllabus alongside “Monsters Inc” and “Finding Nemo”? (CO2, K2)
- (a) Shrek Series (b) Toy Story Series
(c) Ice Age Series (d) Despicable Me series
5. Which technology allows for smooth, handheld shots without the shakiness of a standard camera? (CO3, K1)
- (a) Zoom lens (b) Satellite
(c) Steady Camera (d) Wide Screen
6. What does the “PG’ rating signify in the Motion Picture Rating system? (CO3, K2)
- (a) Parental Guidance Suggested
(b) Public Gathering
(c) Professional Guidance
(d) Parents and Guardians Only
7. Which director is known for his signature ‘Master of Suspense’ style and films like “Psycho”? (CO4, K1)
- (a) Stanley Kubrick (b) Alfred Hitchcock
(c) Christopher Nolan (d) David Fincher
8. Hayao Miyazaki is famously associated with which style of filmmaking? (CO4, K2)
- (a) German Expressionism
(b) Japanese Animation (Anime)
(c) Italian Neorealism
(d) British New wave

9. Which movement is associated with the film “Bicycle Thief” directed by Vittorio De Sica? (CO5, K1)
- (a) German Expressionism
 - (b) Neorealism
 - (c) New Queer Cinema
 - (d) Scandinavian Revival
10. The film “Metropolis’ by Fritz Lang is a primary example of which movement (CO5, K2)
- (a) British New Wave
 - (b) Third Cinema
 - (c) German Expressionism
 - (d) Japan’s Golden Age

Part B

(5 × 5 = 25)

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

11. (a) Illustrate the contribution of D.W. Griffith to the development of the feature film using “The Birth of a Nation” as an example. (CO1, K3)

Or

- (b) Show how the “Code of Decency Law’ influenced the content and production of early Hollywood Academy Award-winning films. (CO1, K3)

12. (a) Analyse the impact of the Cannes Film Festival on the global recognition of world cinema directors. (CO2, K4)

Or

- (b) Examine the collaborative success of Walt Disney and Pixar through the analysis of “Finding Nemo” or the “Toy Story Series”. (CO2, K4)

13. (a) Illustrate the application of “Special Effects” and “3D films” in enhancing the viewer’s experience in modern cinema. (CO3, K3)

Or

- (b) Demonstrate how the “Steady Camera” and “Zoom lens” revolutionized motion picture cinematography. (CO3, K3)

14. (a) Analyse the signature filmmaking style of Alfred Hitchcock by examining his use of suspense in “Psycho.” (CO4, K4)

Or

- (b) Examine the recurring themes and visual styles in the works of Ingmar Bergman or Federico Fellini. (CO4, K4)

15. (a) Analyse the characteristics of “German Expressionism” as seen in the visual design of “The Cabinet of Dr. Caligari.” (CO5, K4)

Or

- (b) Examine the socio-political themes of the “Third Cinema” movement through the film “Hour of the Furnaces.” (CO5, K4)

Part C

(5 × 8 = 40)

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

16. (a) Assess the significance of “The Great Train Robbery” and “The Birth of a Nation” in establishing the foundational narrative techniques of world cinema. (CO1, K5)

Or

- (b) Evaluate the impact of the transition from silent films to “Technicolor Films” on the career of Charlie Chaplin and the broader film industry. (CO1, K5)
17. (a) Formulate a critical argument regarding how the Cannes film festival has historically shaped the “Auteur” status of directors like Orson Welles or Alfred Hitchcock. (CO2, K6)

Or

- (b) Design a comparative study framework that explores the evolution of animation from Disney’s “Snow White” to the modern CGI of “Toy Story” and “Finding Nemo.” (CO2, K6)
18. (a) Appraise the influence of “Motion Picture Rating” systems (X, PG, R, G) on the creative freedom and commercial distribution of world cinema. (CO3, K5)

Or

- (b) Judge the necessity of “Special Effects” versus “Steady Camera” techniques in maintaining realism within modern cinematic storytelling. (CO3, K5)

19. (a) Develop a detailed analysis of “Signature Works” by comparing the visual storytelling methods of Stanley Kubrick and Quentin Tarantino. (CO4, K6)

Or

- (b) Compose a comprehensive director’s profile for Satyajit Ray or Hayao Miyazaki, highlighting their unique contributions to their respective national cinemas. (CO4, K6)
20. (a) Justify the lasting influence of “Italian Neorealism” on modern world cinema, citing specific examples from “Bicycle Thief” and “Paisan.” (CO5, K5)

Or

- (b) Recommend the essential characteristics that define “New Queer Cinema” based on the analysis of films like ‘Go Fish’ and “Paris is Burning”. (CO5, K5)
-

R4429

Sub. Code

25MTF2C3

M.A. DEGREE EXAMINATION, APRIL – 2026

Second Semester

Theatre and Film Studies

TAMIL THEATRE

(CBCS – 2025 onwards)

Time : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

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

1. Which ancient Tamil text discusses dramatic principles?
(CO1, K2)
(a) Tolkappiyam (b) Silappatikaram
(c) Manimekalai (d) Kambaramayanam
2. *ArangetruKarhai* in *Silappatikaram* is significant because it :
(CO2, K1)
(a) Describes stage craft and performance elements
(b) Narrates the Chola dynasty history
(c) Focuses on temple rituals
(d) Introduces modern theatre
3. Which medieval Tamil theatre form depicts agricultural life with satire?
(CO3, K2)
(a) Kuravanji (b) Pallu
(c) NondiNatakam (d) Villupattu

4. *Therukoothu* is traditionally performed in : (CO3, K1)
(a) Village squares (b) Cinema halls
(c) Royal courts (d) Proscenium theatres
5. Who is regarded as the “Father of Modern Tamil Theatre”? (CO4, K1)
(a) PammalSamhandhaMudaliar
(b) SangaradossSwamigal
(c) Indira Parthasarathy
(d) Na. Muthuswamy
6. Which Tamil theatre form is linked to temple culture and devotional storytelling? (CO4, K2)
(a) Kuravanji
(b) Yakshagana
(c) Burra Katha
(d) Villupattu
7. Gandhigram Theatre workshops were led by: (CO5, K1)
(a) S. Ramanujam
(b) Mangai
(c) Pralayan
(d) Cho Ramaswamy
8. Which modern Tamil theatre group is associated with experimental plays? (CO5, K2)
(a) Koothu-P-Pattarai
(b) Kalakshetra
(c) Rangayana
(d) Nandikar

9. Dalit theatre in Tamil Nadu was pioneered by : (CO5, K1)
- (a) K. Gunasekaran and Jeeva
 - (b) Mangai and Prasanna Ramasamy
 - (c) Cho Ramaswamy
 - (d) Indira Parthasarathy
10. K.P. Sundarambal is remembered in Tamil theatre for:
(CO5, K1)
- (a) Feminist theatre
 - (b) Musical and dramatic performances
 - (c) Political satire
 - (d) Street theatre activism

Part B

(5 × 5 = 25)

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

11. (a) Explain the theatre elements in *ArangetruKathai* of *Silappatikaram*. (CO2, K4)
- Or
- (b) Discuss the role of Sangam and post-Sangam literature in shaping Tamil theatre. (CO1, K2)
12. (a) Describe the contribution of temple culture to medieval Tamil theatre. (CO3, K2)

Or

- (b) Analyse the significance of *Kuravanji* and *Pallu* in Tamil theatre tradition. (CO3, K4)

13. (a) Explain the role of PammalSambandhaMudaliar in modern Tamil theatre. (CO4, K4)

Or

- (b) Discuss the influence of Western theatre on Tamil drama during the pre-independence period. (CO4, K2)

14. (a) Describe the contributions by S. Ramanujam for Tamil Theatre. (CO5, K2)

Or

- (b) Discuss the role of Koothu-P-Pattarai and Na. Muthuswamy in experimental Tamil theatre. (CO5, K2)

15. (a) Explain the emergence of Dalit theatre in Tamil Nadu with reference to K. Gunasekaran and Jeeva. (CO5, K4)

Or

- (b) Describe the contribution of feminist theatre in Tamil Nadu with reference to Mangai and Prasanna Ramasamy. (CO5, K2)

Part C

(5 × 8 = 40)

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

16. (a) Evaluate the evolution of Tamil theatre from ancient texts (Tolkappiyam, Silappatikaram) to medieval forms (Kuravanji, Pallu). (CO3, K5)

Or

- (b) Compare the role of Tamil Theatre in Sangam, medievalperiod and modern theatre. (CO1, K3)

17. (a) Assess the role of Tamil theatre in temple culture and its transformation during the Chola period. (CO3, K5)

Or

- (b) Create a production plan for staging a *Kuravanji* play in a modern theatre setting. (CO3, K6)
18. (a) Analyse the contribution of Tamil theatre to nationalist and social reform movements (SangaradossSwamigal, PammalSambandhaMudaliar). (CO4, K4)

Or

- (b) Develop a training module for actors in Tamil theatre integrating folk improvisation, voice and gesture. (CO4, K5)
19. (a) Evaluate the importance of experimental theatre in Tamil Nadu (Koothu-P-Pattarai, Pralayan's street theatre). (CO2, K5)

Or

- (b) Design a storyboard for a Tamil play scene integrating Dalit and feminist theatre aesthetics. (CO5, K3)

20. (a) Appreciate the role of women in Tamil theatre with reference to K.P. Janaki Ammal. BalamaniAmmaiyar. K.P. Sundarambal. (CO5, K5)

Or

- (b) Write a script and shooting plan for a short documentary on feminist and Dalit theatre movements in Tamil Nadu. (CO5, K2)
-

R4430

Sub. Code

25MTF2E1

M.A. DEGREE EXAMINATION, APRIL – 2026

Second Semester

Theatre and Film Studies

Elective — INTELLECTUAL PROPERTY RIGHTS

(CBCS – 2025 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 specific right under Unit-I protects the commercial interests of those who develop new plant varieties? (CO1, K1)
 - (a) Trademark
 - (b) Plant Breeders Right
 - (c) Trade Secret
 - (d) Patent

2. According to Copyright Law, which of the following best describes what is actually protected? (CO1, K2)
 - (a) A raw idea
 - (b) The specific expression of an idea
 - (c) A functional machine
 - (d) A chemical formula

3. What term refers to the visual appearance, including the shape and color combination of a product's packaging? (CO2, K1)
- (a) Trade Dress (b) Science Mark
(c) Copy right (d) Patent
4. In the context of the Trademark Acts, how is a "Legal entity" characterized? (CO2, K2)
- (a) It is only a natural person
(b) It is any individual or organization capable of holding legal rights and duties
(c) It is a government-only body
(d) It is a type of artistic work
5. The 'WTO TRIPS Agreement' serves as a global treaty for which of the following? (CO3, K1)
- (a) Only local handicrafts
(b) Minimum standards for Intellectual Property Rights
(c) Regulating plant seeds only
(d) Managing student library records
6. Under Patentable subjects, an invention is considered to have an "inventive step" if it : (CO3, K2)
- (a) Is obvious to everyone
(b) Is not obvious to a person skilled in the art
(c) Is a discovery of a natural element
(d) Has a very high price

7. Which of the following categories is specifically protected by GI to indicate a product's origin? (CO4, K1)
- (a) Computer software
 - (b) Agricultural products
 - (c) Scientific theories
 - (d) Generic medicines
8. What is the primary objective of "Laws and treaties" concerning Geographical Indications? (CO4, K2)
- (a) To allow anyone to use regional names
 - (b) To protect the reputation and quality of products linked to a specific region
 - (c) To ban the sale of local goods
 - (d) To replace the need for brand logos
9. How many essential factors are generally required for information to qualify as a "Trade Secret" under international and Indian standards? (CO5, K1)
- (a) One
 - (b) Three
 - (c) Five
 - (d) Ten
10. Why is a "Compilation of Information" considered commercially valuable in the context of Trade Secrets? (CO5, K2)
- (a) Because it's easy for competitors to recreate
 - (b) Because its secrecy provides a competitive advantage and is not generally known
 - (c) Because it must be published in a government gazette
 - (d) Because it is only used for non-profit research

Part B

(5 × 5 = 25)

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

11. (a) Demonstrate how “Industrial design rights” are applied to protect the aesthetic appearance of consumer electronics. (CO1, K3)

Or

- (b) Illustrate the application of “Copyright Law” in protecting the original architectural drawings of a building. (CO1, K3)

12. (a) Analyse the role of “Trade Dress” in distinguishing a brand’s unique packaging from its competitors. (CO2, K4)

Or

- (b) Examine how a “Legal entity” protects its corporate identity through the registration of various ‘Signs’ and “Expressions.” (CO2, K4)

13. (a) Show how the “WTO TRIPS Agreement” regulates the process of “Importing” patented products between member nations. (CO3, K3)

Or

- (b) Illustrate the legal criteria used for “Making and Using” a patented invention within the framework of civil law. (CO3, K3)

14. (a) Analyse the specific legal protections provided to “Foodstuffs and Drinks” under international GI treaties. (CO4, K4)

Or

- (b) Examine how “Agricultural products” derive their reputation and quality from their specific geographical territory. (CO4, K4)

15. (a) Analyse how “Practice and Process” Contribute to the overall “Value” of a trade secret in the manufacturing industry. (CO5, K4)

Or

- (b) Examine the legal requirements for a “Compilation of Information” to be successfully protected as a trade secret. (CO5, K4)

Part C

(5 × 8 = 40)

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

16. (a) Assess the legal effectiveness of “Industrial design rights” in preventing the global imitation of luxury fashion products. (CO1, K5)

Or

- (b) Evaluate the impact of “Plant Breeders’ Rights” on the economic sustainability of small-scale farmers in India. (CO1, K5)

17. (a) Formulate a comprehensive legal policy for a global corporation to manage and protect its “Trade Dress” across diverse international markets. (CO2, K6)

Or

- (b) Design a registration strategy for a new e-commerce platform to safeguard its ‘Service marks’ and digital brand “Expressions.” (CO2, K6)

18. (a) Appraise the influence of the “WTO TRIPS Agreement” on the availability and pricing of patent essential medicines in developing nations. (CO3, K5)

Or

- (b) Judge the validity of patenting software-related inventions under the current standards of “Civil law and Patent” frameworks. (CO3, K5)
19. (a) Develop a detailed marketing and protection model for a community to increase the global “Value” of their traditional “Handicrafts”. (CO4, K6)

Or

- (b) Compose a strategic plan for a regional cooperative to register a unique “Drink” under international GI “Laws and treaties”. (CO4, K6)
20. (a) Recommend a set of “Practice and Process” protocols that a pharmaceutical company should implement to safeguard its drug “Formula” as a trade secret. (CO5, K5)

Or

- (b) Justify the use of “Trade Secret” protection over "Patent" registration for a high-value industrial “Compilation of Information”. (CO5, K5)
-

R4431

Sub. Code

25MTF2S1

M.A. DEGREE EXAMINATION, APRIL – 2026

Second Semester

Theatre and Film Studies

**FILM PRODUCTION WITH AI TOOLS AND
TECHNIQUES**

(CBCS – 2025 onwards)

Time : 3 Hours

Maximum : 75 Marks

Part A

(10 × 1 = 10)

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

1. Which one among the following is considered the first major AI text-to-film generator? (CO1, K2)
 - (a) Script Book
 - (b) Nolan AI
 - (c) Runway Gen-2
 - (d) Descript

2. Which AI tool is widely used for scriptwriting assistance? (CO1, K2)
 - (a) ChatGPT
 - (b) Blender
 - (c) Unreal Engine
 - (d) Adobe Premiere

3. AI-driven cinematography includes : (CO2, K1)
- (a) Automated framing and drone control
 - (b) Manual lighting adjustments
 - (c) Traditional camera rigs
 - (d) Film stock selection
4. Which software is commonly used for AI-driven virtual production and set design? (CO2, K2)
- (a) Unreal Engine (b) Maya
 - (c) Final Cut Pro (d) Photoshop
5. Real-time performance capture in AI film making often uses : (CO3, K2)
- (a) Deepfake technologies
 - (b) Motion sensors and AI tracking
 - (c) Stop-motion animation
 - (d) Clay modeling
6. Which AI tool is associated with automated video editing? (CO3, K2)
- (a) Runway
 - (b) Blender
 - (c) Maya
 - (d) After Effects

7. AI in colour grading is primarily used to (CO4, K1)
- (a) Enhance visual tone and mood
 - (b) Replace actors
 - (c) Generate scripts
 - (d) Control drones
8. Which ethical issue is most debated in AI-generated performances? (CO4, K2)
- (a) Intellectual property and authorship
 - (b) Camera lens selection
 - (c) Lighting setup
 - (d) Costume design
9. AI in marketing and distribution is often used for (CO5, K1)
- (a) Audience analysis and personalization
 - (b) Costume design
 - (c) Scriptwriting
 - (d) Sound mixing
10. Which pioneering AI workshop in Tamil Nadu emphasized collaborative creativity? (CO5, K2)
- (a) Gandhigram Theatre Workshop
 - (b) Koothu-P-Pattarai
 - (c) AI Film Lab Chennai
 - (d) Nolan AI Studio

Part B

(5 × 5 = 25)

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

11. (a) Explain the basics of Artificial Intelligence and Machine Learning in film production. (CO1, K4)

Or

- (b) Describe the history and evolution of AI in creative fields. (CO1, K2)

12. (a) Describe the film production pipeline and identify where AI tools can be integrated. (CO2, K2)

Or

- (b) Analyse the impact of AI on creative authorship and intellectual property. (CO2, K4)

13. (a) Evaluate the role of AI in pre-production (Scriptwriting, storyboarding, animation). (CO3, K5)

Or

- (b) Discuss the use of Nolan AI and other text-to-film generators in script creation. (CO2, K2)

14. (a) Explain AI applications in cinematography and virtual production. (CO3, K4)

Or

- (b) Assess the role of AI in real-time performance capture and deepfake technology. (CO4, K5)

15. (a) Discuss the ethical issues in AI-generated performances. (CO4, K2)

Or

- (b) Evaluate the impact of AI on film jobs and industry evolution. (CO5, K5)

Part C

(5 × 8 = 40)

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

16. (a) Evaluate the future of AI in cinema and its role in collaborative story telling. (CO1, K5)

Or

- (b) Compare traditional film production workflows with AI-driven workflows. (CO1, K3)

17. (a) Assess the contribution of AI tools in pre-production (scriptwriting, storyboarding, animation). (CO2, K5)

Or

- (b) Create a production plan for a short film using AI tools at every stage. (CO2, K6)

18. (a) Analyse the role of AI in cinematography and virtual production with case studies. (CO3, K4)

Or

- (b) Suggest the ideas to Implement the AI-assisted camera work and set design. (CO3, K3)

19. (a) Evaluate the role of AI in post-production (editing, colour grading, sound mixing). (CO4, K5)

Or

- (b) Design a storyboard for a film scene integrating AI-driven editing and synthetic media. (CO4, K3)

20. (a) Discuss the ethical challenges of AI in film production (authorship, deepfake, IP). (CO5, K2)

Or

- (b) Explain the effective assistance of AI in film marketing and distribution. (CO5, K4)
