

**From Concept To Screen: Exploring Project Management And Visual Design
In Independent Short Film Production: Jyoti**

BY

Md Shohagh Mia

ID: 213-40-035

This Report Presented in Partial Fulfillment of the Requirements for the
Degree of Bachelor of Science in Multimedia and Creative Technology

Supervised By

Dr. Shaikh Muhammad Allayear

Professor

Department of MCT

Daffodil International University



DAFFODIL INTERNATIONAL UNIVERSITY

DHAKA, BANGLADESH

15 NOVEMBER 2025

APPROVAL

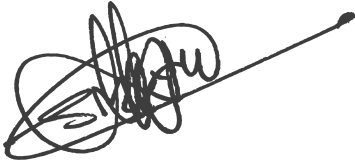
This project titled "**From Concept to Screen: Exploring Project Management and Visual Design in Independent Short Film Production: Jyoti**" submitted by Md Shohagh Mia to the **Department of Multimedia and Creative Technology (MCT), Daffodil International University**, has been accepted as satisfactory for the partial fulfillment of the requirements for the degree of B.Sc. in Multimedia and Creative Technology and approved as to its style and contents. The presentation took place on **15 November, 2025**.

BOARD OF EXAMINERS



Md. Salah Uddin
Assistant Professor & Head
Department of MCT
Daffodil International University

Chairman



Dr. Shaikh Muhammad Allayear
Professor
Department of MCT
Daffodil International University

Internal Examiner



Dr. Md. Samaun Hasan
Assistant Professor
Department of MCT
Daffodil International University

Internal Examiner



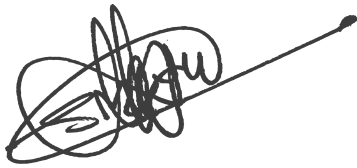
Shameek Khandoker Monon
Founder and CEO
Fire Drum Studios

External Examiner

DECLARATION

I do so declare that this project has been done under the guidance of **Dr. Shaikh Muhammad Allayear, Professor in the Department of Multimedia & Creative Technology at Daffodil International University**. Moreover, I confirm that no part of this project, or part of it, has been presented elsewhere in order to obtain any degree or diploma.

Supervised by:



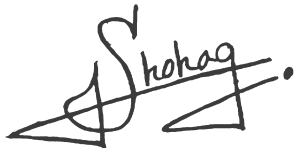
Dr. Shaikh Muhammad Allayear

Professor

Department of Multimedia & Creative Technology

Daffodil International University

Submitted by:



Md Shohagh Mia

ID: 213-40-035

Department of Multimedia & Creative Technology

Daffodil International University

ACKNOWLEDGEMENT

I would like to recognize the Divine Providence because of the blessings I have. Through the grace of God, I was able to complete my final-year research project and I am still greatly thankful of the advice, as well as support that was given to me during this process.

This project wouldn't have been possible without the support and guidance of many people. I am very grateful to everyone who shared their time, effort, and talent in creating my short film, "Jyoti." I extend my sincere thanks to my supervisor, **Dr. Shaikh Muhammad Allayear, Professor, Department of Multimedia and Creative Technology**, Daffodil International University, whose knowledge and support in Filmmaking helped a lot in the success of my project.

I want to sincerely thank **Mr. Md. Salah Uddin, Assistant Professor and Head, Mr. Kazi Jahid Hasan, Assistant Professor, and Dr. Md. Samaun Hasan, Assistant Professor, Department of Multimedia and Creative Technology**, Daffodil International University, for their support in helping me complete this project. I am also grateful to all the faculty members and staff of the MCT Department at Daffodil International University for their guidance and support.

I would wish to express my heartfelt thankfulness to the faculty of Daffodil International University, who have continuously helped me in my research project. I can say that I have been supported and motivated by my fellow students in Daffodil International University in our academic activities as a group, and I can say that all the active discussions and experiences I had with them were very helpful in adding value to this journey in university life.

Lastly, my parents are what I am very thankful to have; they never gave up on me despite my goals, never doubted my goals, and always remained supportive. I am still very grateful for their contributions.

ABSTRACT

This report is an analysis of the recent production of an independent short film Jyoti, with a focus on the implementation of project management principles and approaches to production design during the production of the film. The main aim of the project was to show the synergistic interaction between creative design and careful planning that will result in a high-quality film within the limitations of time, budget, and equipment. This was a comprehensive piece of work addressing the three typical stages of filmmaking that are canonical. I designed narrative maps, mood boards, character archetypes, plot diagrams, screenplays, and a Gantt chart to coordinate the project timeline during pre-production. During production, I was the allocation of roles in the form of casting, costume, procurement of props, set design, budget control, cast coordination, and equipment allocation. During post-production, I created the film poster, Bangali title typography, and the subtitle to create the visual image of the film. The empirical findings showed that strategic planning and collaborative creativity can produce professional results even using crude tools and having very few financial resources. The movie did manage to demonstrate tension, fear, and richness of psychology due to strong visual design and accurate production work. To gain skills in this project, I was able to focus on the line of Project management and understanding design thinking and teamwork. In short, to summarize, Jyoti demonstrates that a movie does not have to be supported by a decent budget to create a significant influence; instead, it requires a quality of leadership, organization, and creative work in making a vision work out into a powerful visual story.

TABLE OF CONTENTS

CONTENT	PAGE
APPROVAL	ii
DECLARATION	iii
ACKNOWLEDGEMENT	iv
ABSTRACT	v
TABLE OF CONTENTS	vi
LIST OF FIGURES	viii
CHAPTER 1	
INTRODUCTION	1-7
1.1 Background of the Study	1
1.2 Objectives of the Project	3
1.3 Scope of Work	4
1.4 Methodology of the Project	5
1.5 Structure of the Report	6
CHAPTER 2	
LITERATURE REVIEW	8-16
2.1 Case Studies for Independent Film Production	8
2.2 Production Design in Short Films	12
2.3 Resource Management in Film Projects	14
2.4 Cinematography and Technical Coordination	15
CHAPTER 3	
PRE-PRODUCTION CONTRIBUTIONS	17-45
3.1 Core Responsibilities	17
3.2 Story Mapping and Mood-Boarding	17
3.3 Plot Diagram and Character Archetypes	20
3.4 Casting and Costume Planning	26
3.5 Gantt Chart for Production Timeline	31
3.6 Bangla Version of Screenplay	32

CHAPTER 4	
PRODUCTION CONTRIBUTIONS	46-53
4.1 Core Responsibilities	46
4.2 Cast Management	46
4.3 Set Design and Props Management	48
4.4 Team Coordination and Workflow Management	51
4.5 Budgeting and Resource Allocation	52
CHAPTER 5	
POST-PRODUCTION CONTRIBUTIONS	54-57
5.1 Core Responsibilities	54
5.2 Title Design	54
5.3 Poster Design	56
5.4 Sub-Title Editing	57
CHAPTER 6	
RESULTS & DISCUSSION	58-59
6.1 Efficiency of Production Design	58
6.2 Challenges of Resource Management	58
6.3 Impact on Final Film Quality	59
CHAPTER 7	
LIMITATIONS	60
CHAPTER 8	
EVALUATION	61-63
8.1 Cultural Impact and Interpretation	61
8.2 Course Covered and Software Used	61
CHAPTER 9	
CONCLUSION	64
APPENDIX	65
REFERENCES	66-68

LIST OF FIGURES

FIGURE	PAGE NO
Figure 2.1.1: Screenshot of the Paranormal Activity(2007) Poster	8
Figure 2.1.2: Screenshot of the The Lunchbox(2013) Poster	9
Figure 2.1.3: Screenshot of the Debi(2018) Poster	10
Figure 2.1.4: Screenshot of the Gunin(2022) Poster	11
Figure 2.1.5: Screenshot of the Moshari(2022) Poster	12
Figure 3.2.1: Screenshot of the Story Mapping	18
Figure 3.2.2: Screenshot of the Mood-Boarding	20
Figure 3.2.3: Screenshot of the Mood-Boarding Editing	20
Figure 3.3.1: Screenshot of the Plot Diagram	21
Figure 3.3.2: Screenshot of the Poloy Character Archetypes 1	22
Figure 3.3.3: Screenshot of the Jyoti Character Archetypes 2	23
Figure 3.3.4: Screenshot of the Jawad Character Archetypes 3	23
Figure 3.3.5: Screenshot of the Ratul Character Archetypes 4	24
Figure 3.3.6: Screenshot of the Friend 1 Character Archetypes 5	25
Figure 3.3.7: Screenshot of the Friend 2 Character Archetypes 6	25
Figure 3.4.1: Screenshot of the Character Casting List	28
Figure 3.4.2: Screenshot of the Proloy Scene Costume	29

Figure 3.4.3: Screenshot of the Jyoti scene costume	30
Figure 3.4.4: Screenshot of the Proloy 's Friends scene costume	30
Figure 3.4.5: Screenshot of the Jawad, Ratul and Proloy's present character scene costume	31
Figure 3.5.1: Screenshot of the Gantt Chart for Production Timeline	32
Figure 4.2.1: Character Wise Shooting Plan Management Table List	47
Figure 4.2.2: Character Shortlist & Information Management Table List	47
Figure 4.2.3: Location Wise Character Management Table List	48
Figure 4.2.4: Screenshot of the Behind-the-Scenes	48
Figure 4.3.1: Screenshot of the Behind-the-Scenes	49
Figure 4.3.2: Screenshot of the Behind-the-Scenes	49
Figure 4.3.3: Screenshot of the pops Reference	50
Figure 4.3.4: Screenshot of the Behind-the-Scenes	50
Figure 4.4.1: Screenshot of the Behind-the-Scenes	51
Figure 4.4.2: Screenshot of the Behind-the-Scenes	52
Figure 4.5.1: Screenshot of the Budgeting	53
Figure 5.2.1: Screenshot of the Title Design editing	55
Figure 5.2.2: Screenshot of the Title Design output	55

Figure 5.3.1: Screenshot of the Poster Design Editing	56
Figure 5.3.2: Poster Design Output	56
Figure 5.4.1: Screenshot of the Subtitle Editing	57
Figure 8.2.1: Logo Of Adobe Illustrator	62
Figure 8.2.2: Logo Of Adobe Photoshop	63
Figure 8.2.3: Logo Of Adobe Premiere Pro	63

CHAPTER 1

INTRODUCTION

Production of a short film is not only innovation, but also careful design and administration. All elements of the movie, from the plot of the story to the dress-making and the setting construction, rely on the most efficient use of sources and the smooth flow of the production process. The current report, entitled From Concept to Screen: Exploring Project Management and Visual Design in Independent Short Film Production: Jyoti, clarifies the way the production design has been integrated with project management in the production of the short film Jyoti.

Jyoti is a psychological horror movie that combines the daily experience of student life with the cultural notions of the supernatural experience. Being driven by students, it was limited in terms of time, funds, or gear, so meticulous planning was essential. The production was a process as follows: a narrative map was built, mood boards were created, the cast was picked, costumes were planned, props were purchased and organized, sets were designed, and cinematographic aspects were planned. During this period, Gantt charts and budget tracking systems were used as project management tools to keep the project on track. Effective film production requires a systematic management approach, in which a necessary deconstruction of the script and the construction of a global schedule guarantee the conjunction of artistic and logistical components, respecting the budget constraints. [19]

The main essence of this report is to write an elaborate history of how the movie was produced, to outline the problems being faced, and how the merging of the production design and management made the production of the film successful. More than that, the report discusses the cultural message of the film and explains how thorough planning can bring a small-budget student film to an extent of professionalism as well as meaningfulness.

1.1 Background of the Study

The short film Jyoti came up as part of an academic and artistic project that aimed to explore the interaction between project management and production design with reference to independent filmmaking. These two areas are indispensable in the modern film-making industry when it comes to the smooth running of a production,

coupled with delivering a high-quality visual deliverable. Very often, independent filmmakers are faced with a number of challenges, such as limited budget, small crews, and time limitations. The research paper will focus on clarifying how these hindrances can be overcome through careful design, methodical structuring, and reflective creative determination to contribute to reaching a professionally developed short film.

The novel, *Jyoti*, falls under the genre of psychological thriller and supernatural horror. The psychological horror genre as a whole relies more on the manipulation of atmospheric elements and narrative ambiguity to create deep feelings of dread and suspense in audience members, as opposed to relying solely on visceral shock or jump scares.[20].

The choice of the genre allows a high degree of creative freedom in production design and the work of cinematographers, allowing for experimentation with the light and color schemes and space placement systematically in order to project the feelings of the character and their inner world. According to an American Film Institute guide on cinematography, "Cinematography is not limited to the simple recording of action, but requires a thorough knowledge of lighting ratios and camera movement, which work in concert with one another to shape the form of the image and to focus the viewer's visual attention through the action. [24]."

The research hypothesis behind this project was to gain practical learning regarding the conceptualization of a movie on paper and its final presentation on the screen. It provided a realistic ground and exercise of both innovative and executive ability in the field of story building, script writing, character building, set and prop supervision, costume making, cinematographic organization, and post-production editing. All these experience exercises served to affirm a comprehension of how single departments are unified into one coherent production system.

As a student majoring in multimedia and creative technology at Daffodil International University, I had a full course of learning that involved not only the technical side of filmmaking but also how best to act in oral presentations, leadership, teamwork, and resource management. My experience with *Jyoti* taught me that one can creatively combine aspirations and a sense of realism to greatly improve execution, use the visual design to express emotion organizationally, and organize a group of people to reach a group goal in an effective manner.

The research also demonstrates that the visual design contributes to narrative

coherence in independent filmmaking. Through the application of artistic direction and methodical project management, Jyoti demonstrates how, through a carefully planned production, a powerful emotional reaction can be aroused in a production working with limited resources. The deep-rooted argument of the given project is based on the belief that a strong storyline, a unique visual factor, and professional teamwork are the key factors of successful filmmaking, regardless of the magnitude.

1.2 Objectives of the Project

The main goal of this project was to look into the application of project management and production design in the production of a complete short film, starting with its conception to its screening. This research aimed to prove that well-considered planning, effective teamworking, and creative thinking will help to turn a simple idea into a professional short film, despite the lack of resources.

A secondary goal was to understand the overall process of independent filmmaking, including the stages of pre-production, production, and post-production. On the one hand, through the practical experience, I was to gain the hands-on experience of the fundamental areas, including narrative mapping, set design, prop management, costume planning, cinematographic coordination, and visual design.

Strict organizational unity between the sets, props, costumes, and lighting required a methodical systematization of all items, costumes, and sources of light, which had to be in harmony with the narrative content and expression of the emotional condition of characters.

The scarcity of resources, in this case, budgetary, equipment, and temporal constraints, also resulted in one of the key issues, namely, the development of strategies that could allow one to comply with these constraints without affecting the quality of the film.

The initiative was also aimed at developing my resource management competencies to be effective in the management of time, money, and human resources. I also wanted to find out approaches that support high standards of visual appeal and story integrity at a cost-effective level, which is of paramount importance to independent filmmaking.

What is more, the project also strived to develop a strong visual image through the design of posters, typography of the title, and editing of the subtitle. The following elements of creativity supported the engagement of the audience and the expression of the emotional and psychological tonality of the work.

As a whole, the project was intended to help people both to create and to manage a real film. After Jyoti was finished, I tried to sum up how design, scheduling, and crew co-operation in good spirit together breeds an excellent short film that has professional quality, meaning, as well as remaining pure in its aesthetic force.

1.3 Scope of Work

This project will be inclusive of the whole filmmaking process, which can be said to start with the initial planning stage, to the subsequent distribution of the short film called Jyoti. The main focus of the undertaking was on the management of the project and design of the production processes that demonstrate the merging of creative and organisational tasks needed to carry out an independent movie within the limited time and budget availability. The project managed to cover all three main work phases of production, which are pre-production, production, and post-production.

My tasks during pre-production included story development, creation of mood boards, screenplay writing, character archetype, costume design, and casting process, as well as creation of a production schedule through a Gantt chart. I was also involved in the allocation of resources and budgeting to make sure that every task was done using the available fiscal resources. This step provided a strong platform for the movie, which ensured the production process was well organized.

My tasks during the production phase included set design, managing props, coordinating the whole cinematography, administering the cast, and supervising the stage. Cooperation with the cinematographer and the crew was critical to match every shot with how the scene needed to be delivered in terms of visual appeal and the mood the scene whatsoever gains. Cast, costume, and equipment supervision required group work and making quick decisions to address the unexpected issues faced in the course of shooting the film.

The post-production process concerned the design of the poster, the design of the title type, and the editing of subtitles. All these design ingredients played a crucial role in

creating a certain visual identity of the film, therefore, making it ready to be presented and marketed.

The scope of work also included the use of several software suites, such as Adobe Photoshop, Adobe Premiere Pro, and Adobe Illustrator, to do editing and design jobs, and a Google sheet to budget and manage the resources. In brief, the creative and administrative approach was incorporated in the scope of the project, and it brought about the synthesis of narrative development, visual design, and production administration. The overall goal was to create a professional short film that could bring across a strong message and be an example of a harmonious approach in terms of creative conception, thorough planning, and joint effort.

1.4 Methodology of the Project

The entire process of making the film, from planning for the short film to delivering *Jyoti*, is part of this project. This movie-making was incremental, carefully balancing creativity with resources. My section was divided into pre-production, production, and post-production stages. Each phase also required some kind of methodology on how to do its operations, but in general, they were necessary to support a smooth online the film without violating an understandable design appeal.

So during pre-production, I attempted to do as much as I could before getting onto the location. I started by making a Story Map and outlining where my screenplay would turn within this structure, and most importantly, I broke the screenplay down into smaller parts while marking those turning points. I even created a film mood board to evoke a tone and style just by poking around swatches of color, set-ups in different lights, or architectural drawings of the layout of a set. My character archetypes would serve as a guide for casting choices and costume design. I wrote the screenplay in Bangla, which I did to be comprehensive. I made a Gantt of how we're gonna schedule all the resources in time and allocate them in the film.

I needed to figure out the actors' schedules and mark off when cast members were available as needed. My task was to make sure props and set construction adhered to the templates that everyone agreed upon. Custom-wise, in that stage of preparation, it was all about cost; I monitored costs and made sure we were staying within budget. Another job I also did constantly to maintain character uniformity through the

costumes was to follow closely the D.O.P.'s work in each shot, always side by side with him, perceiving how a scene will gimbal my designs. Equipment was managed accurately, and there were schedules and reports to avoid delays in the activities. My tasks were poster design, title making, and subtitle Editing. But his overall goal was to come up with ones that could be laid against the tonal aspects of the movie and make them appealing to audiences.

All in all, my method was a mixture of well-evolved creative reasoning and down-to-earth execution. Through using the power of making concrete design reference, while monitoring benefits in terms of resources (budget/time/equipment, etc), I kept a constant structure to the project and maintained its focus on supporting that art department vision for the film.

1.5 Structure of the Report

This report is organized to show the complete process of creating the short film Jyoti, from initial concept to final product. Each section describes how project management and production design worked in tandem throughout every phase of filmmaking. The organization of topics makes it easy for readers to understand the work process by following its logical development: each major phase is right here, from planning through execution and into assessment afterwards.

The first section introduces the film's background, main purpose, and goals. It discusses why this research was significant and how it connects with independent cinema design.

Through a review of literary studies and a theoretical research framework for production design, resource management, and methods of independent film production were presented. In this way, the new ideas helped plan Jynuti's creative decisions.

This is the core section of the essay. It leads you through the methods that were used in pre-, production, and post-production: story mapping, mood board, Gantt charts, and design planning methods to aid our project development.

And the fourth section is practical work and implementation. Techniques used at each stage are discussed. The pre-production stage consisted of planning and design of the

production, production meant shooting, set management, organizing cast members and equipment needed (such as microphones or lighting fixtures), and finally post production had to do title editing, titling your film so it looked professional. Section five reports the results and illuminates how effective design and management of resources improved visual montage quality in the film 'Jyoti', as well as an overall richer narrative. This section also presents some difficulties that were encountered by each of us who worked on the project, along with their eventual resolution.

The final section includes evaluation, limitations, lessons learned, conclusion, and feedback. This report covers the development of Jyoti from concept to finished short film. Whether or not a decent crop will come up in the richness of these fields amid chaos is a matter of great concern to everybody who lives within them.

CHAPTER 2

LITERATURE REVIEW

2.1 Case Studies for Independent Film Production

Indie filmmaking is known for creativity, adaptability, and innovation in production. Independent filmmaking, especially when produced on a low-to-no budget range, requires a great deal of resourcefulness on the part of the producer who has demonstrated an ability to maximize production value through problem-solving creatively and through efficient coordination of the production team, and not through financial expenditure [21].

Case Study 1: Paranormal Activity (2007)

- Paranormal activity (2007) is an American supernatural horror movie which was produced, written, directed and edited by Oren Peli; the movie revolves around a young couple who fall victims of a supernatural phenomenon in their house. By using minimal props, realistic settings, and simple camerawork it made the production costs low. Careful planning and smart use of resources let the filmmakers focus on building tension through cinematography and sound, proving that high impact is possible without high expense.[1]



Figure 2.1.1: Screenshot of the Paranormal Activity(2007) Poster

Case Study 2: The Lunchbox (2013)

- The Lunchbox is a 2013 drama film written and directed by Ritesh Batra. The Lunchbox is a famous Indian movie that tells the story of a special friendship between Ila, a lonely housewife, and Saajan, an old, widowed office worker. The film uses natural lighting and realistic set design to reflect the simplicity of everyday Mumbai life. Made on a very small budget, The Lunchbox shows that even the smallest stories can leave the biggest emotional impact by using smart management and resource management.[2]

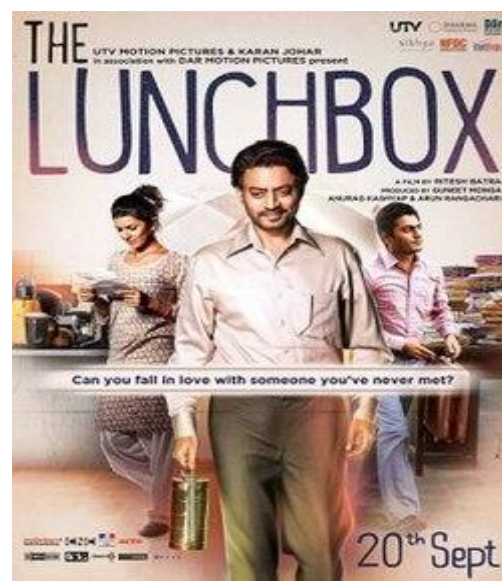


Figure 2.1.2: Screenshot of the The Lunchbox(2013) Poster

Case Study 3: Debi (2018)

- Debi is a 2018 Bangladeshi supernatural thriller film based on Humayun Ahmed's novel and directed by Ritesh Batra. The movie is the account of a middle-class housewife Ranu who seems to be victimized by some paranormal activities. After a series of strange happenings, her husband Anis refers to Misir Ali, a psychiatrist and an adjunct professor of Dhaka University, so that he could obtain a conclusive meaning of her alleged supernatural malady.[3] In resource management, the film displayed both strengths and weaknesses. However, the strong atmosphere created by the lighting, costumes, and set design helped maintain the film's quality. For independent filmmakers, Debi

shows that good planning, smart resource use, and creative design decisions can help overcome budget and technical challenges.



Figure 2.1.3: Screenshot of the Debi(2018) Poster

Case Study 4: Gunin (2022)

- Gunin is a 2022 Bangladeshi supernatural romance film directed by Giasuddin Selim. Gunin is set in a rural area in 50 years ago. It is the story of a farmer from a village where paranormal activities were cast out at a dam located outside the village. A film that tells the story of a village woman named Rabeya and her connection with a local spiritual healer, known as the Gunin. The film takes place in a rural area where people still believe in magic, spirits, and unseen powers.[4]

It underscored the significance of time and budget management. In visual design, Gunin relied on the old-style rural landscapes and clothes, plus some symbolic props, to make a really supernatural atmosphere. Gunin's case clearly proves that with prior planning, smart use of location, and to some extent good visual sense, an indie film in Bangladesh can create itself a cultural impact even with very limited resources.

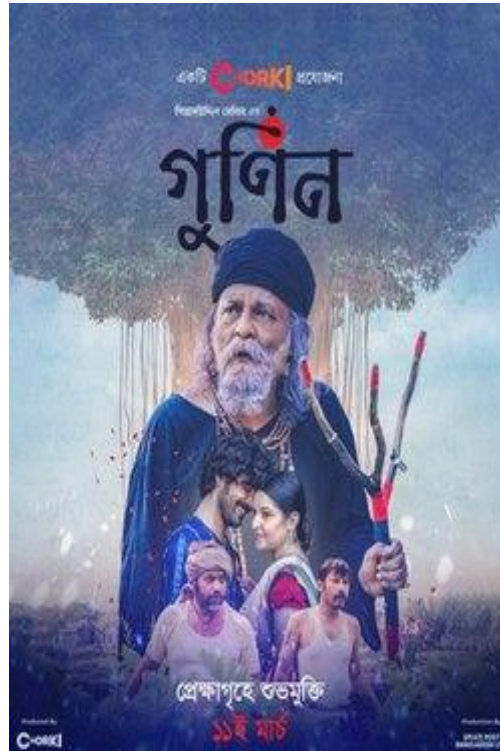


Figure 2.1.4: Screenshot of the Gunin(2022) Poster

Case Study 5: Moshari (2022)

Moshari is a 2022 Bangladeshi horror short film directed by Nuhash Humayun and produced by Little Big Films. This short film is set in a world of the future where monsters roam and man has vanished everywhere on earth except Dhaka. In that town, two sisters, Apu and Ayra, sleep under a mosquito net at night to avoid monsters. One night, Ayra leaves the net and is attacked by a monster. Her sister Apu stands up for her. The movie blends horror, emotion, and familial love to demonstrate the lengths people will go to protect their loved ones.[5]

production that looks as glossy with so few resources. As it was a low-budget production, the visual elements were strikingly implemented using props, costumes, and lighting. Which proves that a Bangladeshi short film is able to take its place with advanced planning, managing of resource and innovative production design.



Figure 2.1.5: Screenshot of the Moshari(2022) Poster

Lessons for Independent Projects

There are a lot of lessons you can learn working on indie films, and it makes creatives grow personally, as well as professionally. From films like *The Lunchbox*, *Debi*, *Gunin*, and *Moshari*, we know that in cinema, it is the tale-teller who matters and not the budget. There's also the general lesson of thrift - that when resources are limited, creativity and ingenuity result. Yes, these are all examples that show indie film does well by not striving to compete against the volume of big production houses but by figuring out how best to utilize what they do have.

2.2 Production Design in Short Films

Production design is a critical aspect of filmmaking that develops the visual world of a short. It is all the images and sounds that appear on screen, the sets, locations, props, and costumes. That is what to do with the story and to set the desired mood. In short films, which have so little time to tell a story, production design can be far more pivotal in expressing character, theme, and emotion quickly.

Key Elements of Production Design

- Locations and Sets:** Location or setting again is important, as this will help to make the film realistic and visually pleasing. The production designer
- collaborates closely with the director, choosing or creating locations such as they will best convey the story's mood and visual style.
- Props:** Props are the physical items within a scene that either reveal something about the character or push the story ahead. They bring the film's world to life and deepen its texture. Well-thought-out props don't simply make the world of a film seem real; they help tell the story by standing in as symbols for themes or character emotions.
- Costume Design:** Costumes reveal who the characters are, where they are from, and their personality or social status, and even their emotional state. Clothing can reflect an inner world; it can change, turmoil, and impress. To bring a film to life, costumes have to be representative of the period and location in which it is set.
- Lighting and Color:** Lighting and color are strong instruments influencing mood, accentuating feelings, and defining the viewer's focal point. Soft lighting may elicit a romantic and nostalgic atmosphere, while harsh lighting can produce suspense or feelings of sorrow. A similar policy of modulation over the enjoyable spectrum maintains color purity, which ensures the director's creative composition and harmony throughout.

Production Design in "Jyoti"

In the short film, *Jyoti*, the production of art was done with much attention to detail so as to enhance the psychological thriller aspect of the film. The location switches between the typical university setting and less cozy, breathless ones, like an old building, in which *Jyoti* stores the obsessive galleries of photographs glued to the wall. The tonal palette of the movie shifts to an informal and conversational setting in a tea stall to a nightmarish, foreboding setting that is linked with a deserted foggy field, which finally leads to a tense and high-stakes chase in a washroom. These differing and contrasting places are essential in the production design of the movie, which builds up the growing feeling of paranoia and fear.

2.3 Resource Management in Film Projects

Resource management is the process of planning, organizing, and controlling all the things needed to make a film. In simple terms, it's about making sure you have the right people, money, and equipment at the right time to get the job done smoothly. Good resource management is very important in film projects, especially for short films, because budgets are often small and time is limited.

Key Areas of Resource Management

- ★ **People:** This refers to the crew and cast management. That's as in ensuring that everyone knows what their role is, what the schedule is, and exactly what's expected of them when they're working on set. For your film, that means overseeing the talent and the crew.
- ★ **Budget:** This has to do with keeping tabs on all of the money you're spending related to the movie. That includes costs for equipment, props, costumes, and travel. A major aspect of budget discipline is establishing a plan and then clinging to it so you're not out of money prematurely before you've completed the movie.
- ★ **Time:** Time management will entail creating a schedule (like the Gantt chart) for every phase of the project, from pre-production to post-production. It's about that feeling you get knowing days on set are slicked and the project is moving ahead to schedule.
- ★ **Equipment:** All the cameras, lights, microphones, and other gear used to do the actual filming. It can then confirm that the equipment is in place and working on your scenes.
- ★ **Props and Wardrobe:** This is all about the props and costumes. It is making sure the items are prepared, holders for said scenes, and returned unscathed after shooting.

Resource Management in "Jyoti"

The resource management was critical in the short film Jyoti because it ran on a shoestring budget. For instance, the team had to rent some articles, a microphone, a camera, a drone, a gimbal, a costume, and many more. This is an example of how a difficult problem can be made manageable through good resource management.

Managing the cast, props, budget, and equipment well allowed us to stick to our goal and produce a final creative product

2.4 Cinematography and Technical Coordination

Cinematography is frequently referred to as painting with light and motion. It doesn't just record what's in front of the camera but converts thoughts, feelings, and literal topics into imagery that resonates with an audience. From camera angle to movement to lens selection, these can determine the mood of a music video and size-up, describe, or frame a vibe. In short, particularly when time is of the essence (pardon the pun), every shot must be meticulously framed in order to get the most for story and feeling. One frame can imply tension, illuminate character psychology, or set a mood.

Cinematography is the backbone of technical coordination. And even though it is cinematographers who have the creative vision, it's that vision that would not be possible without a trusting communication among the technical departments, such as gaffer, camera department, sound, and production design. Technical coordination ensures that both departments know what's required for a scene and that their equipment, lighting, and sound are in place when they're needed.

Role of Cinematography in Storytelling

- **Mood and Atmosphere:** Light, shadow, and color temperature define the eeriness in a film.
- **Character Perspective:** You can show that a character is vulnerable, asserting a position of power, by using camera angles and movement.
- **Symbolism:** Each character can be a metaphor without speaking. Choices like framing questions or perspective can visually hint at deeper themes, dialogue-free.
- **Pacing:** long takes or fast cuts, inspired by the cinematographic organization of the narrative.
- **Emotions:** Cinematography frames and communicates emotion through shot composition, lighting design, and camera movement, which draws your audience into the characters' feelings

Role of Technical Coordination

- **Equipment Management:** Making sure cameras, tripods, lights, microphones, and other equipment are all present, working, and configured.
- **Crew Synchronization:** Making sure everyone in all the various departments is aware of this shot list and when it's happening.
- **Problem-Solving:** Promptly responding to technical problems such as 'lights out,' low batteries, and noise disruptions.
- **Resource Optimization:** Synchronizes scheduled shooting times with scene and actor needs, as well as lighting.
- **Coordinates Timing and Scheduling:** Keeps color matching, lighting, and framing consistent in disparate scenes to shot transitions.
- **Maintains Visual Consistency:** Keeps color matching, lighting, and framing consistent in disparate scenes to shot transitions.
- **Ensures Smooth Workflow:** Good coordination allows the camera, lighting, sound, and set of all departments to work smoothly together during production.

Connection Between the Two

Cinematography and technical implementation are interrelated when considering as one works only as well as the other does. While cinematography is about the creative and visual storytelling elements, technical coordination, on the other hand, is what ensures that all of the practical, logistical, and technical aspects of production are in place to maintain these higher-level ideals. Cinematography and technical considerations are linked; creativity and technique need to be married energetically. Cinematography will patch what is seen and felt, whilst camerawork patches who is practically and efficiently. This results in a subjective experience that still adheres as a literal objective action on screen.

CHAPTER 3

PRE-PRODUCTION CONTRIBUTIONS

The pre-production of Jyoti reinforced how essential a good structure and design are to an independent film. I found a way to bridge that gap between 'creative ideas' and 'management', using story mapping, mood-boarding, character archetypes, screenplay drafting, and Gantt chart planning. Casting and costume planning were also done to keep the characters visually within the psychological horror motif, as well as on budget. These contributions really paved the way for production and proved that in low-resource production, you probably need to spend twice as much time in preproduction to get an efficient, easy workflow and visually consistent film.

3.1 Core Responsibilities

Pre-Production

- Created story mapping, mood-boards, plot diagrams, and character archetypes.
- Prepared the Bangla version of the screenplay.
- Created a Gantt chart for scheduling and time management.
- Managing the casting and costume planning within the set budget.

3.2 Story Mapping and Mood-Boarding

A story map is a strategy that uses a graphic organizer to help students learn the elements of a book or story. When students learn the characters, plot, setting, problem, and solution of a story, they are motivated to read critically to find out what is important. [6]

Mood-boarding set the visual tone, gathering colours, textures, and references that represented the film's moody and pernicious aesthetic. Between them, these tools enabled the team to share a vision both of the story and look before production got underway. That made communication smoother, cut down on confusion, and helped determine subsequent casting, costume, prop, and camera decisions. [7]

In summary, storyboarding and mood-boarding made Jyoti strong in pre-production and demonstrated how good planning is more effective as well as visually sounder filmmaking.

Story Mapping

I made a story map for Jyoti as an interface for her to keep track of the unfolding of narration. One of the things I used when planning it was a story map that helped me to divide all the segments up and identify the most dramatic beats. This helped establish a sense of where tension needed to build, when emotions should climax, and how the story needed to resolve. In practice, my story map separated the film into four acts: first depicting Proloy's life on campus as normal, next setting the stage with a gradual rise in frequency of strange happenings related to Jyoti, then toward an apex in psychological tension, and finally finishing with an ambiguous coda that erases much distinction between dream and reality.

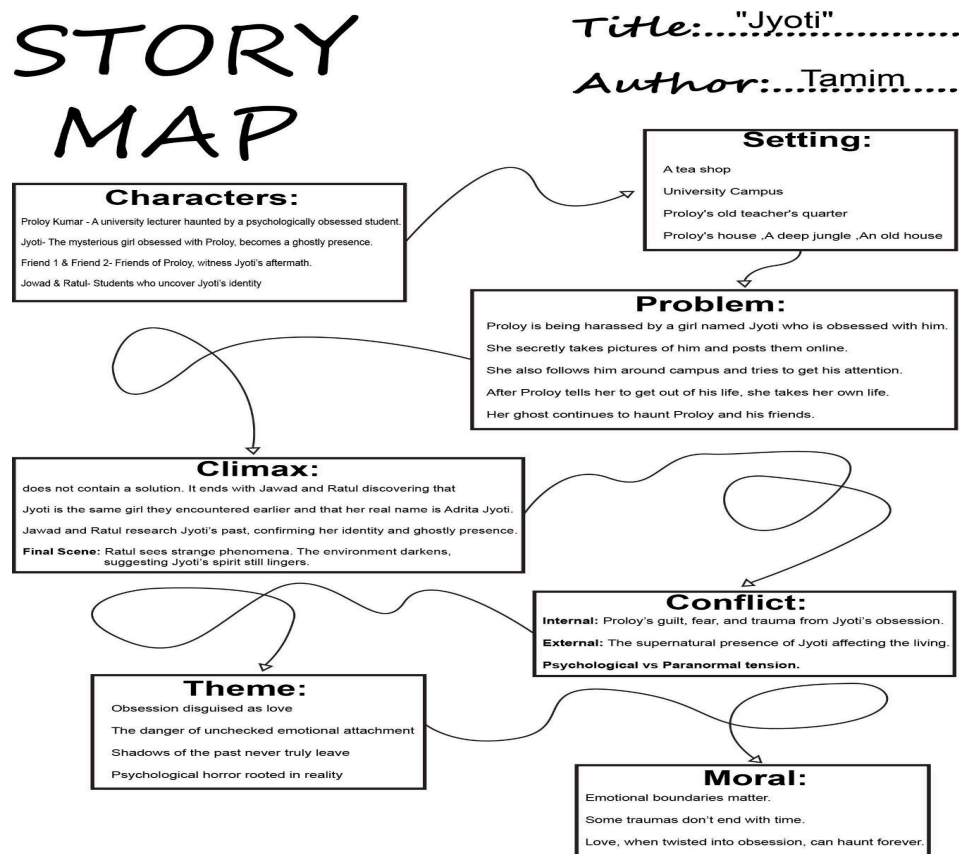


Figure 3.2.1: Screenshot of the Story Mapping

Mood-Boarding

I created a mood-board to capture the visual tone and atmosphere of the film. The mood-board consisted of collected images, color palettes, and design inspirations that reflected the psychological and supernatural themes of Jyoti. For moodboard, I collected images from movies.

Pett Kata Shaw(2022): Pett Kata Shaw is a 2022 Bangladeshi horror web series written and directed by Nuhash Humayun. The series is based on traditional Bangladeshi folk tales and reimagines them with a modern twist. Each episode tells a different story, mixing supernatural elements with real human emotions and social messages.[8]

Coffin(2022): Coffin is a 2022 Bangladeshi Psychological Thriller/Horror short film directed by Nuhash Humayun. The individual acting as the driver in the ambulance is given the duty of moving a dead body that is a ten-day-old to its place of burial. The driver is not aware of the necromantic powers attached to the body; therefore, the journey he goes through presents itself as a horrible fight against evil supernatural beings.[9]

No One Gets Out Alive(2021): No One Gets Out Alive is a 2021 British supernatural horror film directed by Santiago Menghini. The story of Ambar, a young Mexican woman who moves to the United States in search of a better life. She rents a cheap room in an old boarding house, but soon she starts hearing strange noises and seeing disturbing visions. As the story unfolds, Ambar discovers that the house hides a dark secret connected to ancient rituals and sacrifices.[10]

Juju Asche(2022): Juju Asche is a 2022 Bangladeshi psychological thriller short film directed by Shihab Shaheen. It tells the story of a young woman who suddenly finds herself in a terrifying world where she can't tell what is real. The film details the ways in which superstition, fear, and guilt influence human behavior. This whole mix of the supernatural with reality makes it difficult for the audience to know if what they are seeing is real or a product of the imagination. [11]

This was the reference point for everyone. It influenced the decisions on how to build sets, what costumes, and in some cases even lighting setups would look like, everything to make sure that the film always looked a certain way.

role, as well as how they performed, what they looked like, and how they slotted into the game.

Plot Diagram

A plot diagram definition is a simplified and diagrammatically defined view of the structure of a story, breaking it down into its essential elements: exposition, rising action, climax, falling action and resolution and making it easier to analyse narratives rigorously both to readers and writers.[12]

By structuring the story this way, I was able to find points of tension and know how the audience should feel throughout its running time. The exposition was about Proloy and his friends in the form of a regular campus life, and the rising action showed Jyoti's unusual doings that indicated obsession.

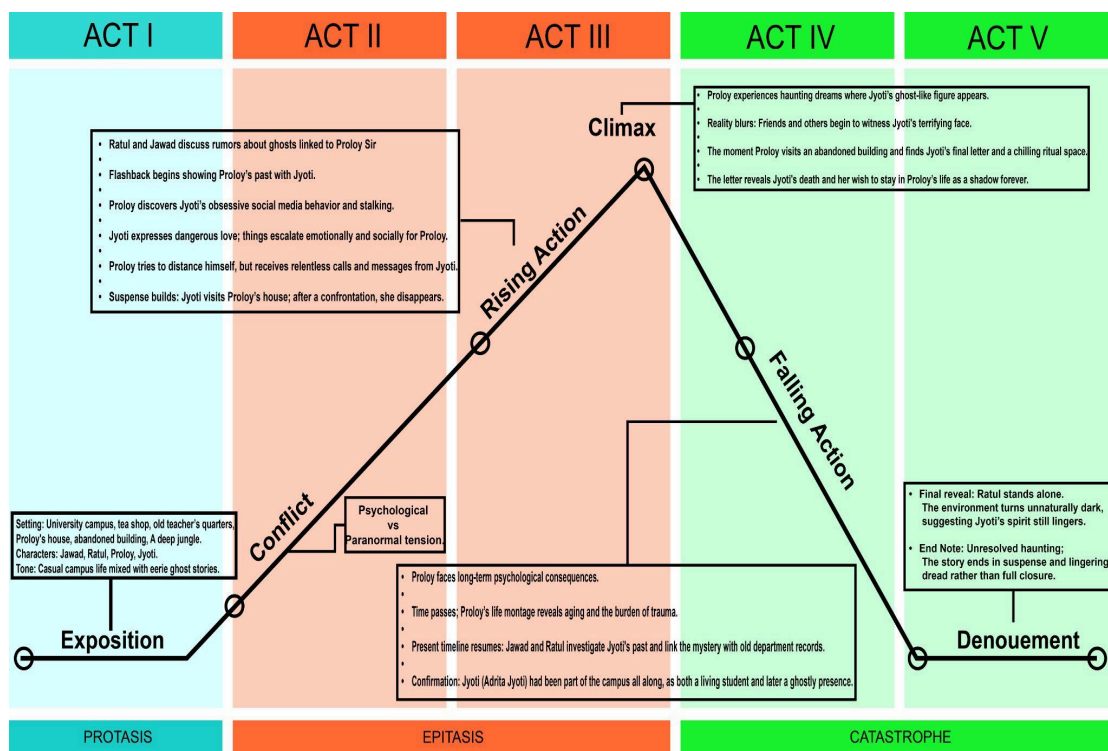


Figure 3.3.1: Screenshot of the Plot Diagram

Character Archetypes

A character archetype is a stock character that is repeated and represents something that is common to human life. These archetypes are instantly familiar in novels,

movies, and other forms of narrative, and fit into a pre-determined formula, despite the specifics, including names and physical traits, differing.[13]

The archetypes I created gave each character a clear-cut identity that helped fit into the story and visual shape of the movie. Understanding these archetypes allowed me to design my cast list and costumes very well. From a project management perspective, having all the archetypes predetermined reduced decision time as each character's traits and visual appearance were already planned.



Figure 3.3.2: Screenshot of the Poloy Character Archetypes 1

Tragic Hero:

The tragic Hero is the person the story is most about, whose quest we pay close attention to. Internal and external conflicts carry the plot. In the beginning, Proloy seems to be an average student, a little arrogant perhaps. He is trapped in a web he cannot comprehend, and responds with fear and anger.

- **Characteristics:** Rational, ambitious, vulnerable.
- **Desires:** A respected, peaceful life.
- **Fears:** Madness, loss of honor



Adrita Jyoti

Figure 3.3.3: Screenshot of the Jyoti Character Archetypes 2

Shadow / Obsessive Lover:

The Shadow is a special type of Antagonist, a Darker, threatening Villain looming in the shadows. Jyoti is portrayed as enigmatic, eccentric, and intensely obsessive.

- **Characteristics:** Mysterious, deeply obsessive, emotional.
- **Desires:** Extreme love and attention, permanent connection to Praloy.
- **Fears:** Rejection, abandonment.



Jawad bin Murtaza

Figure 3.3.4: Screenshot of the Jawad Character Archetypes 3

The Storyteller:

The Storyteller archetype also acts as a narrator for the viewers. Jawad is cool-headed and sage, acting as a narrator to the audience. If he weren't here, any lore about the legends and these characters' history would be lost. He is the flashbacker in chief, leading viewers through the central conflict.

- **Characteristics:** Friendly, humorous, curious, knowledgeable, serves as the narrator.
- **Desires:** Reveal the true story behind the campus legends, keep friendships.
- **Fears:** Being ignored or excluded.



Ratul Sorkar

Figure 3.3.5: Screenshot of the Ratul Character Archetypes 4

The Sidekick:

The 'Sidekick is a faithful friend and confidant who acts as a foil and audience surrogate. Ratul is inquisitive, a bit naive, and easily frightened. He's the everyman, presenting questions and responding to the oddity around him with hopefully universal fear and disbelief.

- **Characteristics:** Normal, Curious, a bit naive, and easily spooked.
- **Desires:** Safety, truth about the events, to understand the strange events with a logical explanation.
- **Fears:** Loneliness, supernatural and unknown danger.



Friend 1

Figure 3.3.6: Screenshot of the Friend 1 Character Archetypes 5

Witness:

The Witness represents an observer of significant events, sometimes unwittingly. The one who first informs Proloy of Jyoti's oddity and eventually convinces him to join Facebook. They witness one of Jyoti's supernatural manifestations later.

- **Characteristics:** Casual, observant, secondary character, typical student.
- **Desires:** simple, normal campus life.
- **Fears:** Becoming a target of the haunting, getting harmed for knowing too much.



Friend 2

Figure 3.3.7: Screenshot of the Friend 2 Character Archetypes 6

The Skeptic:

The Skeptic is someone who questions the reality of a situation; often a voice of reason to contrast with all the supernatural or mawkishness in the story. His friend 2 also brushes aside Proloy's fears, attributing his sleep-deprived ramblings to everyday explanations, such as some over-the-counter medication. He is sanity and truth.

- **Characteristics:** Practical, blunt, caring, Down-to-earth, and pragmatic
- **Desires:** Protect Proloy, avoid chaos, To help his friend by finding a rational solution.
- **Fears:** Losing his friend, facing real ghosts.

3.4 Casting and Costume Planning

Casting and costuming in Jyoti were integral to the bridging of story with look. "With these seemingly stereoscopic actors, I wanted to make sure that each part fit that actor's character types and amplify the psychological framework of the film. It really taught me how characters could be authentic, how it would maintain the film's tone, and also how design and project management should shake hands with each other when working in independent filmmaking.

Casting

In Jyoti, I was responsible for planning and coordinating the casting process. My approach was guided by the character archetypes developed earlier in pre-production.

Proloy Kumar Roy character cast:

- **Name:** KM ZOBEAR H
- **Sex:** Male
- **Age:** 22
- **Occupation:** University Student
- **Role in the Story:** The protagonist whose life becomes entangled with Jyoti's obsessive and paranormal forces.

Adrita Jyoti character cast:

- **Name:** Zaynab Akhi
- **Sex:** Female

- **Age:** 24
- **Occupation:** University Student
- **Role in the Story:** The antagonist who uses black magic and obsession to make Proloy her eternal companion as a shadow/paranormal entity.

Jawad bin Murtaza character cast:

- **Name:** Sakib Ahmed Pabon
- **Sex:** Male
- **Age:** 25
- **Occupation:** University Student
- **Role in the Story:** The storyteller of the narrative. Zawad is the one who introduces the story to Ratul and serves as the guide to the events surrounding Jyoti.

Ratul Sorkar character cast:

- **Name:** Ayman Hossain
- **Sex:** Male
- **Age:** 21
- **Occupation:** University Student
- **Role in the Story:** Secondary character who listens to Jawad's story about Jyoti and Proloy, representing the audience's perspective.

Tanvir Hassan Nirjhor (Friend 1) character cast:

- **Name:** Imtiaj Uddin Nayon
- **Sex:** Male
- **Age:** 21
- **Occupation:** University Student
- **Role in the Story:** Minor character who helps raise the tension surrounding Jyoti's haunting presence.

Ayan Charaborty (Friend 2) character cast:

- **Name:** RA BI UL Islam
- **Sex:** Male
- **Age:** 21

- **Occupation:** University Student
- **Role in the Story:** This character doubts strange events and questions the supernatural, which creates contrast with the protagonist's fear.

Proloy's present character cast:

- **Name:** Dr. Sheikh Muhammad Allayear
- **Sex:** Male
- **Age:** 41
- **Occupation:** Professor and Head of the MCT Department
- **Role in the Story:** The character acted as a visual storyteller, supporting the main plot by hinting at fear, memory, or supernatural presence.

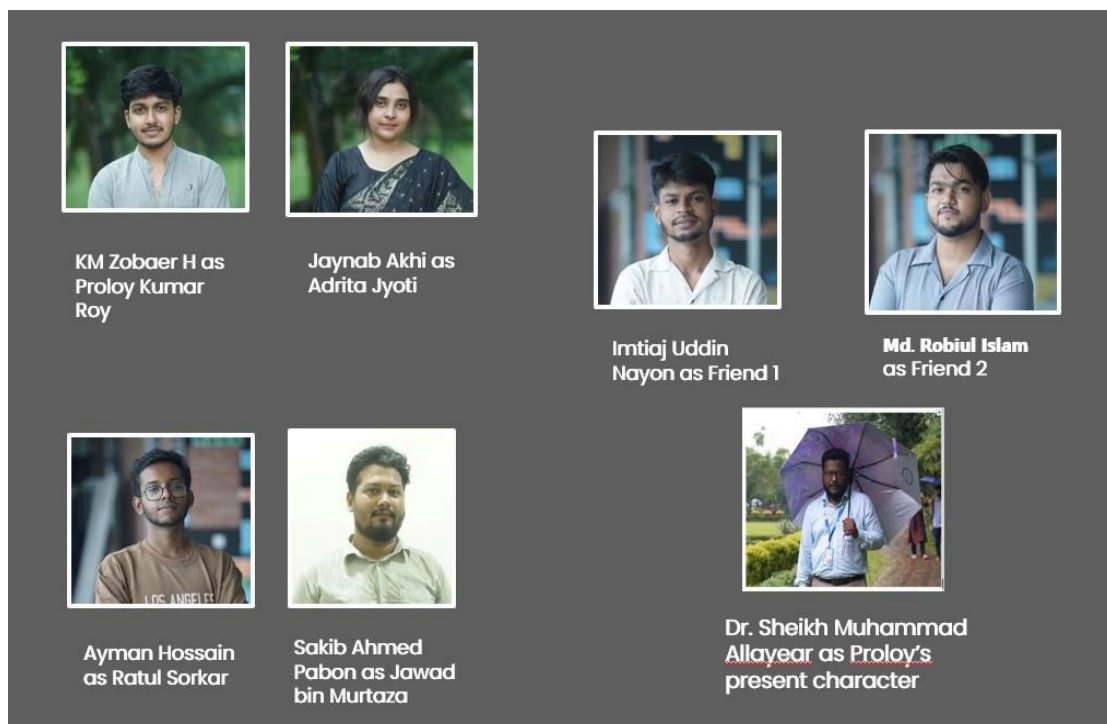


Figure 3.4.1: Screenshot of the Character Casting List

Costume Planning

Costume planning on Jyoti was a key step in making sure the visual design worked as storytelling. Given that the film is a psychological horror, costumes were created to be both real and reflective of characters' emotions, personality & development.

Proloy:

- ★ **University and Outside:** In the flashback sequence at university and outside, Proloy was shown with two casual shirts, denims, and casual shoes as a young student's attire. That's all, just a shirt, pants, and a bag. The clothes were no-frills, designed to be worn to lectures and hanging out with friends.
- ★ **Home:** When he's at his home, Proloy wears a black t-shirt and olive green jeans. This was a simple T-shirt and jeans. When he was at Jyoti's home, Proloy was wearing a black shirt, olive green jeans, and casual shoes.



Figure 3.4.2: Screenshot of the Proloy Scene Costume

Jyoti:

- ★ **University and Outside:** In the flashback scenes at the university and outside, Jyoti was wearing a different three-piece, black saree, dark kajal around her eyes, and sandal shoes. This all-black traditional creates a powerful visual contrast, and the dark makeup focuses attention on her unsettling nature.
- ★ **Home:** When she's at her home, Jyoti wears a black saree and dark kajal around her eyes. Jyoti appears in a striking and haunting costume. Jyoti's costumes are central to her identity and the story's supernatural elements.



Figure 3.4.3: Screenshot of the Jyoti scene costume

Proloy 's Friends:

- ★ **University and Outside:** In the flashback scenes at the university and outside, Proloy friend1 was wearing a casual shirt, jeans, and black sandal shoes. Next friend 2 was wearing a casual shirt, jeans, and black loafers.
- ★ **Home:** When friend 2 was at his home, he was wearing a t-shirt and jeans. Then he goes to wash his body, then wears Sentu genji, gamcha, and jeans. The clothes were simple and practical, suitable for home.



Figure 3.4.4: Screenshot of the Proloy 's Friends scene costume

Jawad, Ratul, And Proloy's Present Character:

- ★ **University and Outside:** Jawad is wearing a casual shirt, brown jeans, and sandal shoes. Next Ratul is wearing a T-shirt, black jeans, and sneakers. Proloys' present character is wearing a casual shirt, jeans, and casual shoes.

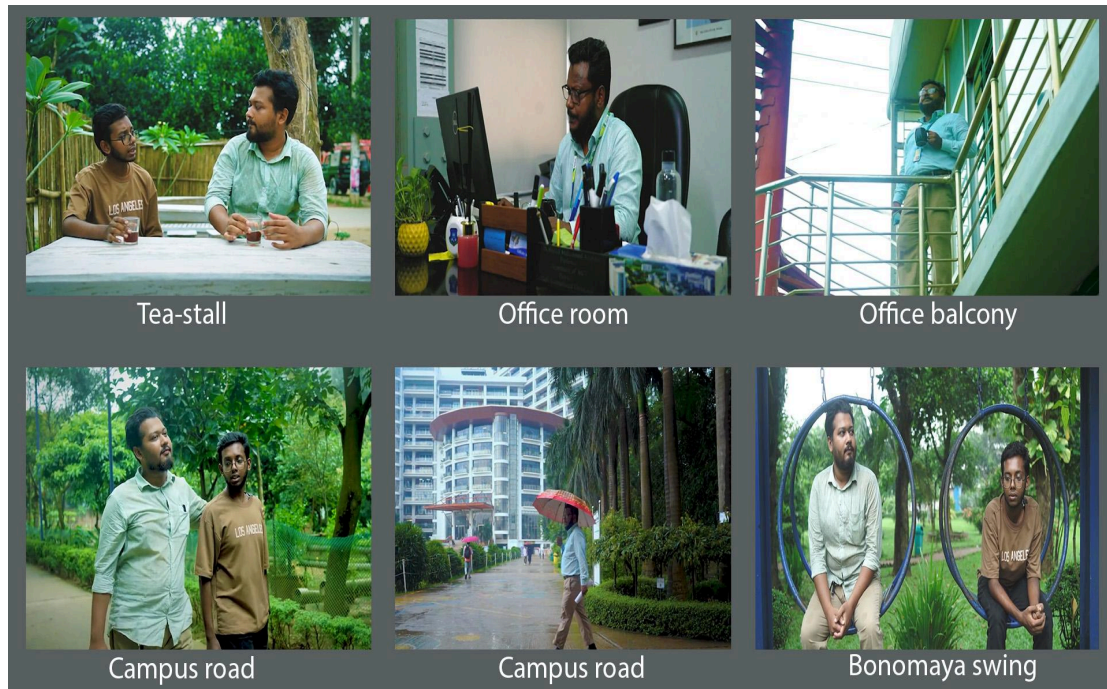


Figure 3.4.5: Screenshot of the Jawad, Ratul, and Proloy's present character scene costume

3.5 Gantt Chart for Production Timeline

A Gantt chart is a bar chart that illustrates a project schedule.[14]

To plan and control the whole production process in the implementation of the short film called Jyoti, the Gantt chart was used. This tool helped to arrange all the stages, pre-production, production, and post-production, in a properly designed schedule. The chart that was used made sure that the team was on track with the dates that the various activities would begin and end, and all tasks were accomplished within the time frame allocated.

The chart was revised regularly in order to control the schedule disruption. Its ability to expose interdependencies among tasks allowed a better coordination between the departments, such as design, cinematography, and editing.

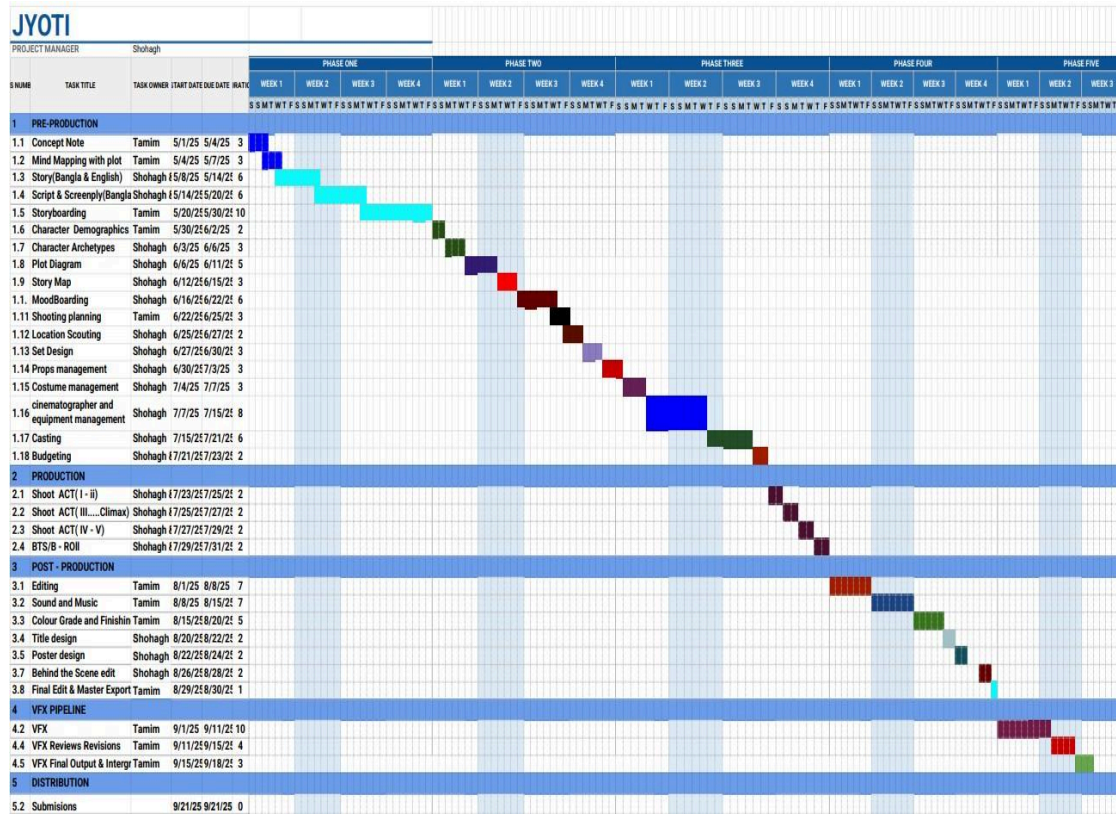


Figure 3.5.1: Screenshot of the Gantt Chart for Production Timeline

3.6 Bangla Version of Screenplay

A screenplay or script is a written work for a film, television show, or other moving media that expresses the movement, actions, and dialogue of characters.[15]

Here is my project screenplay:

সিকোয়েন্স: ০১

স্থান: চায়ের দোকান, ক্যাম্পাস

সময়: সন্ধ্যা ৫:৩০

কস্টিউম: সাধারণ ক্যাম্পাস পোশাক (শার্ট, জিন্স, টি-শার্ট, কেডস)

চরিত্র: জাওয়াদ, রাতুল, অচেনা মেয়ে (জ্যোতি)

প্রপস: চায়ের কাপ

দৃশ্য: ০১

দৃশ্যের শট: ক্লোজ শট, মিড শট

জাওয়াদ: টিকেট কাটছিস কবের? কাল না পরশু?

রাতুল: কালকের ভাই। ভাবছিলাম আজই চলে যাবো, কিন্তু রুমমেট এর জন্য কালকে যেতে হচ্ছে।

জাওয়াদ : যা, যা একসাথেই যা। যতদিন ক্যাম্পাসে আছোস একসাথে থাকাই ভালো।

রাতুল(মুচকি হেসে): ব্যাপারটা একসাথে থাকার নয়। ব্যাপারটা হচ্ছে, ক্যাম্পাসে নাকি ভূত-প্রেতের কাহিনী হয়।

জাওয়াদ: ওইযে, মাঝরাতে একা একা দোলনা দোল খায়-

রাতুল: সন্ধ্যার দিকে নাকি ক্লাসরুমের লাইটগুলো জ্বলে উঠে-

জাওয়াদ: হ্যাঁ সবাই চলে গেলে একাডেমিক বিল্ডিং এর টয়লেটের পানি শব্দ শোনা যায়।

রাতুল: এসব ঘটনাগুলো কতটুকু সত্য ভাই?

জাওয়াদ: সত্য-মিথ্যার হিসাব করি নাই। কিন্তু এই ঘটনার পেছনের গল্পগুলো মন ছুয়ে যায়।

রাতুল: গল্প?

জাওয়াদ: আরে, শনিছ নাই? চল শুনাই।

দৃশ্য: ০২

দৃশ্যের শট: ওএস শট

(জাওয়াদ চায়ের বিল দিচ্ছে। রাতুল দোকান থেকে বের হতেই এক অচেনা মেয়ের সাথে ধাক্কা খায়।)

অচেনা মেয়ে: Sorry ভাইয়া।

রাতুল: It's okay.

(জাওয়াদ দোকান থেকে বের হয়ে রাতুলের কাঁধে হাত রাখে।)

জাওয়াদ: চল

রাতুল: কোথায়?

জাওয়াদ: ক্যাম্পাসে।

দৃশ্য: ০৩

দৃশ্যের শট: লং শট, মিড শট

(জাওয়াদ আর রাতুল বনমায়ার দোলনার দিকে হাঁটছে। তখনই জাওয়াদ তার এক বান্ধুবিকে দেখতে পায় তার সহপাঠীদের সাথে।)

জাওয়াদের বান্ধুবি:আরে কিরে দোস্ত বাসায় যাস নি?

জাওয়াদ: না রে, এক্সট্রা ক্লাশ ছিলো।

জাওয়াদের বান্ধুবি: যা, যা।

(এই বলে জাওয়াদের বান্ধুবি তার সহপাঠীদের সাথে চলে যায়। জাওয়াদও সামনে ফিরে হাসিমুখে নিয়ে হাঁটতে শুরু করে।)

রাতুল: ভাই, আপনারা যে কত মেয়ে চিনে !

জাওয়াদ: *হাঁসি থামিয়ে* আরে গল্প শোন ।

(B-roll of Matured Proloy Kumar in an Old Teacher's Quarter)“ওই যে বিল্ডিং টা দেখছিস? ওইখানে আমাদের ডিপার্টমেন্ট হেড জনাব প্রলয় কুমার থাকে। প্রলয় স্যার এই ভার্সিটি থেকেই ব্যাচেলরস কমপ্লিট করেন এবং এখানে ফ্যাকাল্টি হিসেবে জয়েন করার আগে বিদেশ চলে যান Higher Studies জন্য। অবশ্য এখানে থাকলে তার অতীত তাকে বন্দি করে রাখতো।“

রাতুল: অতীত?

[Flashback begins]

সিকোয়েন্স: ০২

স্থান: বিশ্ববিদ্যালয় ক্যাম্পাস-ডিপার্টমেন্ট

সময়: বেলা ১১.০০ টা

চরিত্র: প্রলয়, জ্যোতি, Friend 1

প্রপস: নেইল কাটার, চিরুনি, ব্যাগ

কস্টিউম: প্রলয় – ক্যাজুয়াল শার্ট ও ব্যাগ; জ্যোতি - কুর্তি ও চুল খোলা, Friend 1 - ক্যাজুয়াল শার্ট

(Transitions with a montage of Proloy and Jyoti's footages)

দৃশ্য: ০১

দৃশ্যের শট: লং শট, মিড শট, ক্লোজ শট

(জ্যোতি ও প্রলয় ডিপার্টমেন্টে ক্লাশের বাইরে ক্লোরে বসে বন্ধুবান্ধবের সাথে কথা বলছে, মজা করছে এবং ক্লাশ শুরু হওয়ার অপেক্ষা করছে। জ্যোতি নোথ কাটছে, মাঝে মাঝে চুল ঠিক করছে, প্রলয় মোবাইলে ব্যস্ত)

স্ক্রিনের বাইরে থেকে বন্ধুবান্ধবির কথোপকথন: এমন একটা গার্লফ্রেন্ড থাকলে আর কি লাগে? হা হা হা

(ইতিধ্যেই ক্লাশে স্যার চলে আসেন। প্রলয় হড়োহড়ি করে ব্যাগ নিয়ে ক্লাশে চলে যায়। জ্যোতি নেইল কাটার, চিরুনি, প্রলয়ের নোথের টুকড়ো যলদি করে ব্যাগে ভরে নিয়ে ক্লাশে ঢুকে পড়ে।)

দৃশ্য: ০২

দৃশ্যের শট: মাঝের শট, কাছাকাছি শট

Friend 1: জ্যোতি মেয়েটা অদ্ভুত না? সারাদিন ক্লাসে বাইরে তাকিয়ে থাকে। ক্লাসে মন নাই, রিটেক নিয়া জুনিয়রদের সাথে ক্লাস করে। তুই ওরে কতদিন ধরে চিনস?

(প্রলয় পেছনে তাকিয়ে দেখে জ্যোতি আসলেই জানালার বাইরে তাকিয়ে আছে)

প্রলয়: ও যখন থেকে আমাদের সাথে ক্লাশ করে, তখন থেকেই দেখি আমার পিছে পিছে ঘুরে। কেন ?

Friend 1: না এমনিতেই, দেখস নাই তোর কালকে নখ কেটে দিল চুল আছড়ে দিল । এমন কে ?

প্রলয়: তো ?

Friend 1: কিছুনা, এমনি ফেসবুক আইডি খুলে নে , তাইলেই বুঝবি।

প্রলয়: ফেসবুক?

সিকোয়েন্স: ০৩

স্থান: রাস্তা

প্ৰপস: বাটন ফোন।

সময়: দুপূৰ ১:০০ টা

চৰিত্ৰ: প্ৰলয়, Friend 2

কস্টিউম: ক্যাম্পাস পোশাক (শাৰ্ট, প্যান্ট)

দৃশ্য: ০১

দৃশ্যেৰ শট: OS শট, মিড শট, ক্লোজ শট

(প্ৰলয় ও Friend 2 রাস্তায় দাঁড়িয়ে কথা বলছে। Friend 2 প্ৰলয়ৰ ফোনে ফেসবুক খুলে তা কিভাবে চালাতে হয় তাৰ ব্যাখ্যা দিছে।)

Friend 2: হ্যা, এটাই ফেসবুক। এখানে গেলে ফেসবুকে ঢুকতে পারবি আর এখানে চাপ দিলে ফেসবুক থেকে বেরিয়ে বেরিয়ে আসবি।

প্ৰলয়: দেখি জ্যোতিৰ আইডিটোৱে খুঁজে বের করত । ওৱ প্ৰোফাইলে আসলে কি আছে।

(Friend 2 জ্যোতিৰ নাম সাৰ্চ কৰে, স্ক্ৰিনে ছবিসহ প্ৰোফাইল ভেসে উঠে। জ্যোতিৰ প্ৰোফাইলে ৱিকুয়েস্ট দিয়ে Friend 2 প্ৰলয়কে ফোনটি হাতে দেয়)

Friend 2: এই, দেখ।

দৃশ্য: ০২

দৃশ্যেৰ শট: ক্লোজ শট, এক্সট্ৰিম ক্লোজ শট

(প্ৰলয় প্ৰোফাইলে ঢুকে দেখে প্ৰথম দিকে জ্যোতিৰ ক্যাম্পাসে তোলা কিছু ছবি এবং অন্যৱকম ৱহস্যময় কিছু স্ট্যাটাস। নিচে যেতে যেতে সে দেখতে পায় বাকি প্ৰায় সব ছবিই প্ৰলয়ৰ, দেখেই বুঝা যাচ্ছে প্ৰলয়ৰ অবগতি ছাড়া দূৰে থেকে গপনভাবে তোলা- সাথে ভয়ানক উদ্বিগ্ন কিছু ক্যাপশন এবং একটি নতুন আইডি “Adrita Jyoti” থেকেও একই ছবি শেয়াৰ কৰা)

(প্ৰোফাইল ঘাঁটতে ঘাঁটতে দেখতে পায়: দেয়ালে প্ৰিন্ট কৰা তাৰ ছবি, নোট, কোলাজ)

প্রলয় ধীরে ধীরে হিমশীতল হয়ে পড়ে, কপালে ঘাম এবং চোখে ভয়ের আভাশ চলে আসে। কম্পিত হাতে মোবাইল রেখে দেয়...)

সিকোয়েন্স: ০৪

স্থান: প্রলয়ের বাসা

সময়: রাত ৮ টা

চরিত্র: প্রলয়, জ্যোতি, Friend 2

প্রপস: মোবাইল ফোন

কস্টিউম: সেন্টু গেঞ্জি, লুঙ্গি

দৃশ্য: ০১

দৃশ্যের শট: লং শট, মিড শট, ক্লোজ শট

(প্রলয় নিজের রুমে এদিক সেদিক হাটাহাটি করছে আর রাগের মাথায় জ্যোতির সাথে ফোনে কথা বলছে।)

প্রলয়: (রেগে গিয়ে) তুমি কতদিন ধরে এসব পোস্ট দিতাছো? মানুষ কি এসব পোস্ট দেখবে না?

জ্যোতি:(ফনে) দেখবে।

প্রলয়: আর দেখে কি বলবে?

জ্যোতি:(ফনে) যা বলার বলুক।

প্রলয়: যা বলার বলুক, মানে। তুমি তো এই সেমিস্টারেই চলে যাবা। আর আমি, আমার থাকতে হবে দুইটা বছর। মান-সম্মান, ইজ্জত সবই শেষ।

জ্যোতি:(ফনে) আমার জন্য তোমার -

প্রলয়: এই ছবিগুলো দিয়ে তুমি কি বোঝাতে চাও? যে তুমি আমার জন্য পাগল? ভালোবাসো আমাকে?

(কল কেটে যায়)

দৃশ্য: ০২

দৃশ্যের শট: লং শট, মিড শট, ক্লোজ শট

(প্রলয় ভার্টিসিটি যায়নি তাই ঘুমাচ্ছে। প্রলয়ের ফোন প্রলয়ের পাশে সাইলেন্ট অবস্থায় পড়ে আছে। ফোনে ৬৬৬ টা মিস কল।)

Friend 2: এতগুলো কল কেউ কাউকে দেয়?

প্রলয়: (ঘুমের ঘোরে) কি সাইকোপ্যাথের প্রেমে পড়ছি রে ভাই। জীবন থেকে ভালোবাসা নামক এই বিপদটা কাইটা পড়লেই তো পারে।

ঠিক তখনই প্রলয়ের ফোনে একটি ম্যাসেজ আসে।

জ্যোতির ম্যাসেজ: কখনো না !

(বাড়ির কলিং বেল বেজে উঠে।)

Friend 2: যা গেট খোল। আমি গোসলে ঢুকলাম। ঘুম না আসলে একটা ঘুমের ওষুধ খেয়ে ঘুমিয়ে পড়বি।

দৃশ্য: ০৩

দৃশ্যের শট: ডোর পিওভি, মিড শট

(দরজা খুলতেই দেখা যায় জ্যোতি দাঁড়িয়ে, কালো শাড়ি, কালো টিপ পরা, চোখে গাঢ় কাজল, মাথা সামান্য কাত করা)

জ্যোতি: ক্লাসে এসো নাই কেন? শরীর খারাপ?

প্রলয়: (খতমত খেয়ে) এতগুলো মিস কল শুধু এই কথা বলার জন্য?

জ্যোতি: একটা ক্রিপি সাইকোপ্যাথের কাছ থেকে এর চেয়ে বেশি কি আশা করো?

প্রলয়: এই কথা তুমি শুনলে কি করে? এটা একটা ব্যাচেলর বাসা, বাড়িওয়ালা মেয়ে মানুষ দেখলে কী বলবে!

জ্যোতি: কে কী বলবে তা নিয়ে এত ভাবো কেন? ভালোবাসা এত কিছু গুণাই ধরে না।

প্রলয়: ভালোবাসা ? তোমারে তোমার ভালোবাসার দোহাই, আমার জীবন থেকে তুমি চলে যাও।

জ্যোতি: আমি পৃথিবী থেকে চলে যেতে পারি, তবুও তোমার জীবন থেকে না।

প্রলয়: তবে তাই করো।

(প্রলয় জ্যোতির মুখের উপর দরজা বন্ধ করে দেয়।)

চার এর সাব-সিকোয়েন্স

স্থান: ভার্টিসিটি ক্যাম্পাস (স্বপ্ন)

চরিত্র: প্রলয়, জ্যোতি, Friend 2 (অডিও)

সময়: দিনের বেলা, তবে অন্ধকারাচ্ছন্ন

প্রপস: বিছানা

কস্টিউম: প্রলয় – সাদা জুন্স, জ্যোতি - কালো শাড়ি

দৃশ্য: ০১

দৃশ্যের শট: প্রশস্ত, ওভারহেড, সুররিয়াল স্লো মোশন

(প্রলয় হঠাৎ চোখ খুলে নিজেকে ভার্টিসিটির মাঠে দেখতে পায়। চারপাশ কুয়াশায় ঢাকা। সে উঠে বসতে চায় কিন্তু শরীর নাড়াতে পারে না।)

(জ্যোতির ছায়া দূরে ভার্টিসিটির উপর ভাসমান অবস্থায় আছে। তার মুখ অস্পষ্ট, কালো শাড়ির ছায়া, চোখ ঝলমল করছে। আসেপাসে ধুলোবালি এবং কুয়াসা জ্যোতিকে ঘিরে ঘূর্ণির মতো ঘুরপাক করছে)

(জ্যোতি প্রলয়ের দিকে স্বলন্ত চোখ নিয়ে ভয়ানকভাবে তাকায়, প্রলয় অসহায় হয়ে চোখ বড় করে জ্যোতির চোখে চোখ মিলায়)

কোথা থেকে যেনো আবছা কিছু শূনা যাচ্ছে-কেউ কিছু বলছে: এটা কি স্বপ্ন না বাস্তব?

(জ্যোতির ছায়া ধীরে ধীরে প্রলয়ের দিকে এগিয়ে আসে। প্রলয় চিৎকার করতে চায় কিন্তু গলা থেকে শব্দ বের হয় না। হঠাৎ সব অন্ধকার হয়ে যায়)

Friend 2 (Voice Over): এটা কি স্বপ্ন না বাস্তব?

(jump cut)

সিকোয়েন্স: ০৫

স্থান: বনমায়া, ডেপার্টমেন্ট

চরিত্র: প্রলয়, Friend 2, জ্যোতি

সময়: দুপুর ১২টা

প্রপস: বেঞ্চ

কস্টিউম: সাধারণ ক্যাম্পাস পোশাক (শার্ট, জিন্স, টি-শার্ট, কেডস)

দৃশ্য: ০১

দৃশ্যের শট: মার্কের শট, দীর্ঘ শট

(প্রলয় এবং প্রলয়ের বন্ধু Friend 2 বনোমায়াতে কথা বলছে। প্রলয় বসে আছে আর প্রলয়ের বন্ধু Friend 2 দাঁড়িয়ে আছে।)

Friend 2: এটা কি বাস্তব? নাকি স্বপ্ন?

প্রলয়: স্বপ্নই তো মনে হয়। কিন্তু কেন যেন সবকিছু অনেক বাস্তব লাগতেছিল।

(প্রলয়ের বন্ধু মুখে হতাশ ভাব নিয়ে তার হাতঘড়ির দিকে তাকায়। সেই অবস্থাতেই সে প্রলয়ের দিকে এগিয়ে এসে প্রলয়ে কে চড় বসিয়ে দেয়।)

প্রলয়: হোপ ব্যাটা।

Friend 2: (স্বজোরে) হোপ ব্যাটা, পাগল পাইছস আমারে? দুই দিন ধইরা ঘুমাস। আর ক্লাস টাইমে আমারে ডাইকা উলটাপালটা কাহিনী শুনাছ?

প্রলয়: ২ দিন?

Friend 2: কেন ঘুমের ওষুধ যে পূরা পাতাটা খাইছো, মইরা থাকলে দোষ হইতো কার?

প্রলয়: কার?

Friend 2: কার আবার? তোর সাথে কে থাকে? জীন ভুত? সারাদিন খালি ভার্শিটি আর জ্যোতি, ভার্শিটি আর জ্যোতি। আর এখন তো শুনি ভার্শিটির উপরে জ্যোতি! হায়রে আবেগ রে.....

(প্রলয় কিছু বলে উঠতে পারে না। চুপ করে বেঞ্চে বসে থাকে। প্রলয়ের বন্ধু Friend 2 তার কথা শেষ করে ডানে তাকাতেই জ্যোতির ক্ষত বিক্ষত বীভৎস চেহারা দেখতে পায়। প্রলয়ের বন্ধু আচমকা আতংকের চিৎকার করে দৌড়ে ছুটতে থাকে।)

দৃশ্য: ০২

দৃশ্যের শট: লং শট, মিড শট

ছুটতে ছুটতে প্রলয়ের বন্ধু Friend 2 ডিপার্টমেন্টে চলে যায়। হঠাৎ তাদের আরেকটা বন্ধু (Friend 1) দৌড়ে এসে তার সাথে ধাক্কা খায়। প্রথম বন্ধু Friend 2 কোনরকম কথোপকথন করার আগে নিজেকে সামলিয়ে নেয়। চিন্তিত মুখ নিয়ে তার বন্ধুকে জিজ্ঞেস করে –

Friend 2: কিরে কিরে। তোর কি হইছে?

(Friend 1: হাঁপাতে হাঁপাতে কিছু একটা বলার চেষ্টা করে এবং আঙ্গুল দিয়ে ওয়াশরুমের দিকে দেখায়)

পাঁচ এর সাব-সিকোয়েন্স (ফ্ল্যাশব্যাক)

স্থান: ডিপার্টমেন্ট ওয়াশরুম

চরিত্র: Friend 1, জ্যোতি

সময়: সন্ধ্যা

প্রপস: দরজা, মোবাইল ফোন

কস্টিউম: সাধারণ ক্যাম্পাস পোশাক (শার্ট, জিন্স, টি-শার্ট, কেডস)

দৃশ্য: ০১

দৃশ্যের শট: মাঝের শট, কাছাকাছি শট

(Friend 1 ওয়াশরুমে বসে মুখে শিশ বাজাচ্ছে এমন সময় স্টলের দরজায় টোকা পড়ে।)

Friend 1: ভাই, একটু ওয়েট করেন না।

(টোকা বন্ধ হয়। হালকা স্বস্তির নিশ্বাস)

(ধাক্কার শব্দ বাড়ে)

হঠাৎ দরজায় আক্রমণাত্মক ধাক্কা পড়ে।

(হঠাৎ দরজা খোলে ও সাথে সাথেই দেয়ালে লেগে আবার বন্ধ হয়ে যায়। এর মধ্যে জ্যোতির চেহারা এক মুহূর্তের জন্যে ভেষে উঠে, পরক্ষণেই শূন্যতা।)

সাব-সিকোয়েন্স শেষ।

সিকোয়েন্স: ০৫ - চলমান

দৃশ্য: ০৩

দৃশ্যের শট: মাঝের শট, কাছাকাছি শট

Friend 2: তুইও জ্যোতিরে দেখছিস?

Friend 1: তুইও মানে? তুইও দেখছিস?

Friend 2: না. না মানে... প্রলয় দেখছে।

Friend 1: প্রলয়? প্রলয় কোথায়?

সিকোয়েন্স: ০৬

স্থান: গভীর জঙ্গল

চরিত্র: প্রলয়

সময়: গোধূলি

প্রপস: মোবাইল ফোন

কস্টিউম: ট্রাভেল শার্ট

দৃশ্য: ০১

দৃশ্যের শট: ওয়াইড শট, টপ ভিউ, ক্লোজ শট

(প্রলয় জঙ্গলের ভেতর হাঁটছে। ফোনে চ্যাট স্ক্রিন)

Chat:

প্রলয়: আপু জ্যোতির বাসাটা কোথায়?

নিশিতা: আমরা কেউ কখনো যাই নাই। ঝাউবনের পাশে একটা পুরানো বিল্ডিং ছিলো...

(চ্যাটের নির্দেশনা অনুযায়ী প্রলয় এগোয়, হঠাৎ পুরানো বিল্ডিং চোখে পড়ে।)

সিকোয়েন্স: ০৭

স্থান: পুরানো ঘর

চরিত্র: প্রলয়

সময়: সন্ধ্যা

প্রপস: রক্ত চিঠি, মোম, দেয়ালে ছবি,

কস্টিউম: আগের মতো

দৃশ্য: ০১

দৃশ্যের শট: লং শট, মিড শট, ক্লোজ শট

(প্রলয় ঘরে প্রবেশ করে। আলো প্রবেশ করছে না। বিদঘুটে গন্ধ। দেয়ালে ঝোলানো সেই ফেসবুক পোস্টের ছবিগুলো- সবই প্রলয়ের)

(পেন্টাগ্রাম এর মাঝখানে রক্ত দিয়ে লিখা চিঠি)

চিঠি পাঠ (জ্যাতির কন্ঠে)

ভিজুয়াল: প্রলয় চিঠি হাতে নিয়ে পড়ছে

ভয়েস অভার: প্রলয়, তুমি এসেছো-আমি জানতাম। তুমি বললে-চলে যাও;আমি পৃথিবী ছেড়ে দিলাম।

ভিজুয়াল: প্রলয় জ্যাতির সাথে রাগারাগি করে তার মুখের উপর দর্জা বন্ধ করে দেয়ার ক্ল্যাশব্যাক।

ভয়েস অভার: তবু একটা জিনিস রেখে গেলাম: আমার ছায়া-তোমার একাকিস্থে, তোমার হাসিতে, তোমার রাতের নীরবতায়।

ভিজুয়াল: জ্যোতি একটা মোম্বাতি আচ্ছন্ন পেন্টাগ্রাম এর মাঝখানে বসা। তার ছায়া সামনের দেয়ালে দৃশ্যমান। হঠাত, স্ক্রিনের বাইরে থেকে একটি ব্যাফম্যাট (শয়তানের প্রতিচ্ছবি) এর ছায়া এসে জ্যোতির ছায়ার উপর প্রতিস্থাপিত হয়।

ভয়েস অভ্যর্থনা: আমি তোমায় পূর্ণতা দিতে পারিনি; তবুও তুমি আমাকে ভুলতে পারবে না। তুমি চোখে দেখবে না, তবু আমার ছায়া প্রতিটি নিশ্বাসে তোমার পাশে থাকবে।

এটাই আমার শেষ-নিঃশব্দে থমকে থাকা এক সাইকোপাথের ভালোবাসা

ভিজুয়াল: প্রলয় চিঠি হাতে নিয়ে পড়ছে এবং সেখান থেকে চলে যায়।

ভিজুয়াল: প্রলয়ের বয়স বৃদ্ধি এবং সময় অতিবাহিত হওয়ার ফলে তার জীবনে আসা পরিবর্তনের একটি montage

সিকোয়েন্স: ০৮

স্থান: বনমায়া

চরিত্র: জাওয়াদ, রাতুল

সময়: সন্ধ্যা ৬ টা

প্রপস: মোবাইল

কস্টিউম: সেমি-ফর্মাল

দৃশ্য: ০১

দৃশ্য শট: স্ট্যাটিক মিড

(জাওয়াদ ও রাতুল দোলনায় বসে)

রাতুল: ভাই, ওরা কি আমাদের ডিপার্টমেন্টেই তো পড়তো?

জাওয়াদ: হ্যাঁ। আমাদের ডিপার্টমেন্টেই

রাতুল: তাহলে ডিপার্টমেন্টে জ্যোতির একটা ছবি থাকার কথা?

জাওয়াদ: হ্যাঁ। আছে হয়তো? খোঁজ নিতাছি দাঁড়া।

(জাওয়াদ তার পরিচিত ডিপার্টমেন্টের এক কর্মকর্তাকে ফোন করে জ্যোতির খোজ দেয় এবং ছবির সন্ধান করে তাকে পাঠাতে বলে।)

দৃশ্য: ০২

দৃশ্যের শট: কাঁধের উপর দিয়ে

(কিছুক্ষন অপেক্ষার পর ফোনে ছবি আসে। ছবিতে সেই মেয়ের মুখ যার সাথে রাতুলের চায়ের দোকানে ধাক্কা লেগেছিল, আবার বনোমায়ায় হঠাৎ দেখা হয়ে যাওয়া জাওয়াদের বান্ধুটির পিছে থাকা এক মেয়ের চেহারা অবিকল জ্যোতির সাথে মিলে যায় - ছবিতে নাম: আদুতা জ্যোতি)

দৃশ্য: ০৩

দৃশ্য শট: মিড শট, সাসপেন্স হোল্ড

(জাওয়াত ফোন কল ধরতে ধরতে দোলনা থেকে উঠে চলে যায়।)

জাওয়াদ:হ্যাঁ ভাই। হ্যাঁ পাইছি পাইছি, ভাই।

(রাতুল একা দোলনায় । পাশের দোলনা অযথা দুলতে শুরু করে)

(রাতুলের চোখ কপালের দিকে। ঘাম গড়িয়ে পড়ে, হঠাৎ আশপাশ আরো অন্ধকার হয়ে উঠে)

The End.

CHAPTER 4

PRODUCTION CONTRIBUTIONS

The production phase of Jyoti showed how effective project management and visual design can work together to bring a creative idea to life. During this stage, I focused on coordinating cast members, managing props and sets, handling the budget, and ensuring smooth cinematography and equipment use.

4.1 Core Responsibilities

production

- **Cast Management:** Coordinated all actors according to the shooting schedule and ensured smooth communication on set.
- **Props and Set Design:** Prepared, organized, and managed props and sets to match the psychological horror theme.
- **Budget Management:** Tracked all production costs, including food, costumes, props, equipment, and crew payments, to stay within budget.
- **Cinematography Coordination:** Supported camera and lighting setups to achieve the desired mood and visual tone for each scene.
- **Equipment Management:** Oversaw the use of cameras, lighting, and other technical gear to maintain efficiency during shooting.

4.2 Cast Management

Effective cast management in the case of Jyoti was an intermediary nexus between creative and production efficacies. The ability of the board involved cooperation with members who monitored day to day running operations such as the schedule of rehearsal, fittings and call on time. Such coordination significantly decreased the shooting downtimes and alleviated the last minute scheduling conflicts.

I also had to do collaborative scheduling with production in cases where there is a change in availability of an actor hence avoiding resource wastage in terms of equipment and crew time.

Shooting Plan				
Day 1:				
SL	Sequence	Scene	Characters	Props
01	Sequence 1	<ul style="list-style-type: none"> Scene 1 Scene 2 Scene 3 	<ul style="list-style-type: none"> Jawad Ratul Jawad's friend Jyoti Matured Proloy Kumar 	<ul style="list-style-type: none"> Eye Glass
02	Sequence 8	<ul style="list-style-type: none"> Scene 1 Scene 2 Scene 3 	<ul style="list-style-type: none"> Jawad Ratul 	<ul style="list-style-type: none"> Smart Phone
03	Sequence 2	<ul style="list-style-type: none"> Scene 1 	<ul style="list-style-type: none"> Proloy Jyoti Friend 1 Classmate's and the teacher 	<ul style="list-style-type: none"> Nail Cutter Comb Bags
04	Sequence 3	<ul style="list-style-type: none"> Scene 1 Scene 2 	<ul style="list-style-type: none"> Proloy Friend 2 	<ul style="list-style-type: none"> Button Phone
05	Sequence 4 (Sub Sequence)	<ul style="list-style-type: none"> Scene 1 (Jyoti Green screen and BG plate of AB4 and Football field) 	<ul style="list-style-type: none"> Jyoti 	<ul style="list-style-type: none"> Leaf Blower Green Screen
06	Sequence 4	<ul style="list-style-type: none"> Scene 3 	<ul style="list-style-type: none"> Proloy Jyoti 	

Shooting Plan				
Day 2:				
SL	Sequence	Scene	Characters	Props
01	Sequence 2	<ul style="list-style-type: none"> Scene 2 	<ul style="list-style-type: none"> Proloy Jyoti Friend 1 Classmate's and the teacher 	<ul style="list-style-type: none"> Nail Cutter Comb Bags
02	Sequence 5	<ul style="list-style-type: none"> Scene 1 Scene 2 Scene 3 	<ul style="list-style-type: none"> Proloy Friend 2 Friend 1 Jyoti 	<ul style="list-style-type: none"> Bag Water Bottle
03	Sequence 5 (Sub Sequence)	<ul style="list-style-type: none"> Scene 1 	<ul style="list-style-type: none"> Friend 1 Jyoti 	<ul style="list-style-type: none"> Leaf Blower
04	Sequence 7	<ul style="list-style-type: none"> Scene 1 Visual 1 Visual 2 	<ul style="list-style-type: none"> Proloy Jyoti 	<ul style="list-style-type: none"> Ink for Letter Chalk for drawing a pentagram Proloy's images printed out Candles Baphomet head Table Blood

Day 3:				
SL	Sequence	Scene	Characters	Props
01	Sequence 6	<ul style="list-style-type: none"> Scene 1 	<ul style="list-style-type: none"> Proloy 	<ul style="list-style-type: none"> Button Phone
02	Sequence 4	<ul style="list-style-type: none"> Scene 1 Scene 2 Scene 4 	<ul style="list-style-type: none"> Proloy Friend 2 	<ul style="list-style-type: none"> Button Phone
03	Sequence 4 (Sub sequence)	<ul style="list-style-type: none"> Scene 1 (Proloy shots) 	<ul style="list-style-type: none"> Proloy 	<ul style="list-style-type: none"> Leaf Blower

Figure 4.2.1: Character Wise Shooting Plan Management Table List

Characterwise Shortlist:	
Jawad	
Sequence 1	<ul style="list-style-type: none"> - Scene 1 - Scene 2 - Scene 3
Sequence 8	<ul style="list-style-type: none"> - Scene 1 - Scene 2 - Scene 3
Ratul	
Sequence 1	<ul style="list-style-type: none"> - Scene 1 - Scene 2 - Scene 3
Sequence 8	<ul style="list-style-type: none"> - Scene 1 - Scene 2 - Scene 3
Jyoti	
Sequence 1	<ul style="list-style-type: none"> - Scene 2 - Scene 3
Sequence 2	<ul style="list-style-type: none"> - Scene 1 - Scene 2
Sequence 4	<ul style="list-style-type: none"> - Scene 3
Sub-Sequence 4	<ul style="list-style-type: none"> - Scene 1
Sequence 5	<ul style="list-style-type: none"> - Scene 1
Sub-Sequence 5	<ul style="list-style-type: none"> - Scene 1
Sequence 7	<ul style="list-style-type: none"> - Scene 1 (flash back)

Characterwise Shortlist:	
Proloy (Young)	
Sequence 2	<ul style="list-style-type: none"> - Scene 1 - Scene 2
Sequence 3	<ul style="list-style-type: none"> - Scene 1 - Scene 2
Sequence 4	<ul style="list-style-type: none"> - Scene 1 - Scene 2 - Scene 3 - Scene 4
Sub-Sequence 4	<ul style="list-style-type: none"> - Scene 1
Sequence 5	<ul style="list-style-type: none"> - Scene 1
Sequence 6	<ul style="list-style-type: none"> - Scene 1
Sequence 7	<ul style="list-style-type: none"> - Scene 1
Proloy (Matured)	
Montage	<ul style="list-style-type: none"> - Stand on the balcony - Drinking coffee - Working at the desk - Working outdoor - Walking outside - Talking with others - Riding a cycle - Meeting
Friend 1	
Sequence 2	<ul style="list-style-type: none"> - Scene 1
Sequence 5	<ul style="list-style-type: none"> - Scene 2 - Scene 3
Sub-Sequence 5	<ul style="list-style-type: none"> - Scene 1

Characterwise Shortlist:	
Friend 2	
Sequence 3	<ul style="list-style-type: none"> - Scene 1
Sequence 4	<ul style="list-style-type: none"> - Scene 2 - Scene 4
Sequence 5	<ul style="list-style-type: none"> - Scene 1 - Scene 2 - Scene 3

Cast management table				
Name	Confirmation	Batch	Role	Contact
Joyrab Akhi	YesD	30	Jyoti	01845617809
Sham Akhi	Yes	31	Proloy's friend	0186098912
Sham Akhi	Yes	31	Ayan Otabaony (Friend 2)	0187207838
KM Zobaer H	YesD	36	Proloy	01818246813
Sham Akhi	Yes	31	Jawad	0183511444
Robul	YesD	38	Friend 2	01620-168044
Imiaz uddin	YesD	38	Friend 1	01743747460
Ayman Hossain	YesD	39	Ratul	01602305630
Sakib Ahmed	YesD	34	Jawad	01721491576

Figure 4.2.2: Character Shortlist & Information Management Table List

Location-wise Shortlist:		Zone: Dattapara	
Tea stall		Character	
Sequence 1	- Scene 1 - Scene 2	- Jawad - Ratul - Jyoti	
Dattapara road		Character	
Sequence 3	- Scene 1 - Scene 2	- Proloy - Friend 2	
Proloy Home		Character	
Sequence 4	- Scene 1 - Scene 2 - Scene 3 - Scene 4	- Proloy - Friend 2 - Jyoti	
Model Town (Jungle)		Character	
Sequence 6	- Scene 1	- Proloy	
Jyoti Home		Character	
Sequence 7	- Scene 1	- Proloy	

Location-wise Shortlist:		Zone: Campus	
Bonomaya Road		Character	
Sequence 1	- Scene 3	- Jawad - Ratul - Jawad Friend-(girl)	
Bonomaya		Character	
Sequence 5	- Scene 1	- Proloy - Friend 2 - Jyoti	
Sequence 8	- Scene 1 - Scene 2 - Scene 3	- Jawad - Ratul	
Department		Character	
Sequence 2	- Scene 1 - Scene 2	- Proloy - Friend 1 - Jyoti	
Sequence 5	- Scene 2 - Scene 3	- Friend 2 - Friend 1	
Sub-Sequence 5	- Scene 1	- Friend 1 - Jyoti	
Football Field		Character	
Sub-Sequence 4	- Scene 1	- Proloy - Friend 2 - Jyoti	

Notes	
Sq. 1-Scene 1: When they talk about paranormal activities (Seings swinging at night, faucets turning on by themselves, etc), serie shots of these things happening should be inserted.	
Sq. 4-Scene 3-4: Take Jyoti's sad montage shots upon Proloy closing the door on her.	
Sq. 7-Visual scene: Take a similar walking/cycling shot of mature proloy as well as young proloy.	
Note to self:	
<ul style="list-style-type: none"> Take Photos of each character, especially Proloy (Candid). Jyoti and Proloy montage shots. Jyoti's voice-over for the letter-reading part. Make the artist practical/rehearse before starting the camera. Take reaction shots to fill up dialogue scenes. Take filter shots. 	

Props Management	
<ul style="list-style-type: none"> Candle Chalk Button phone Flags Letter (red color writing) Nail cutter Comb Proloy photos (printed and marked) Diaphomet head cutout Leaf Blower Hand clock Tea Cup 	
Outfits Management	
Characters	Outfits
Jawad	<ul style="list-style-type: none"> Casual outfits (Casual Shirt, Jeans, casual shoes)
Ratul	<ul style="list-style-type: none"> Casual outfits (T-shirt, jeans, casual shoes)
Proloy	<ul style="list-style-type: none"> 3 Casual Shirts Undershirt (dhotu genji) Lungi/Trousers
Jyoti	<ul style="list-style-type: none"> Kurti / 3 piece Black Saree
Friend 1	<ul style="list-style-type: none"> 3 Casual Shirts
Friend 2	<ul style="list-style-type: none"> 3 Casual Shirts

Figure 4.2.3: Location Wise character Management Table List



Figure 4.2.4: Screenshot of the Behind-the-Scenes

4.3 Set Design and Props Management

Production design is part of the very basis of visual narrative, in which the careful choice of props and the setting of the physical space makes a considerable contribution to the creation of the film's diegetic reality and of its addition to the film's narrative mood. [22].

Set Design Management

The set of Jyoti was extremely important for creating the ominous and dreary mood of the script. As I had a low budget for the film, I could only select straightforward and accessible locations. Before shooting, I sketched out how each scene would look by creating a mood board and simple sketches.

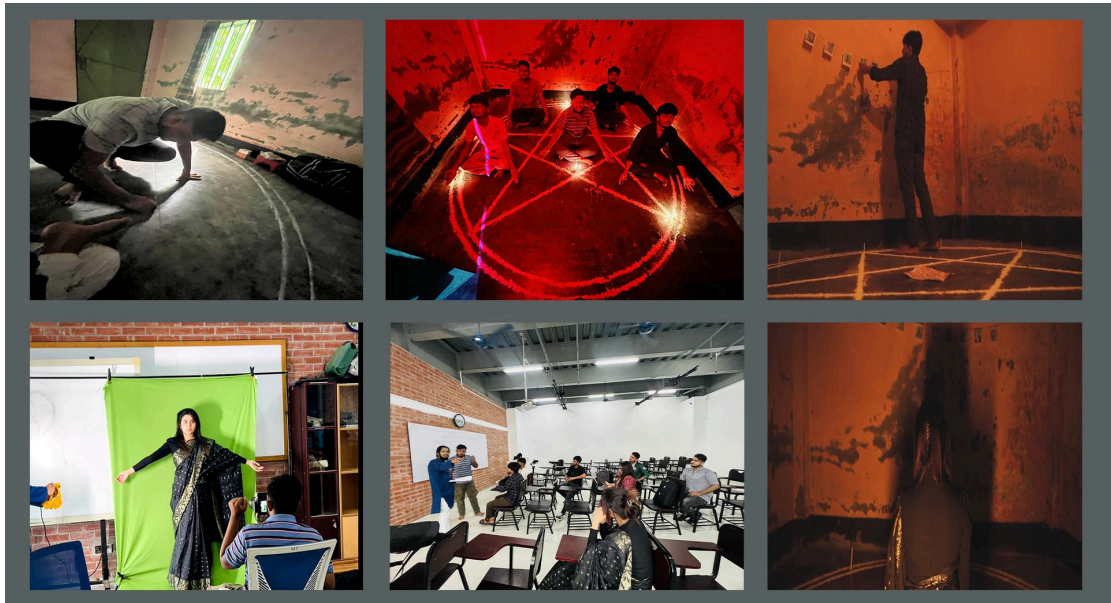


Figure 4.3.1: Screenshot of the Behind-the-Scenes



Figure 4.3.2: Screenshot of the Behind-the-Scenes

Props Management

Props management played an important role in building the horror atmosphere and supporting the storytelling. Before filming, I made a props list for each scene. Some props were collected from personal spaces, while others were made by hand or borrowed to reduce costs.

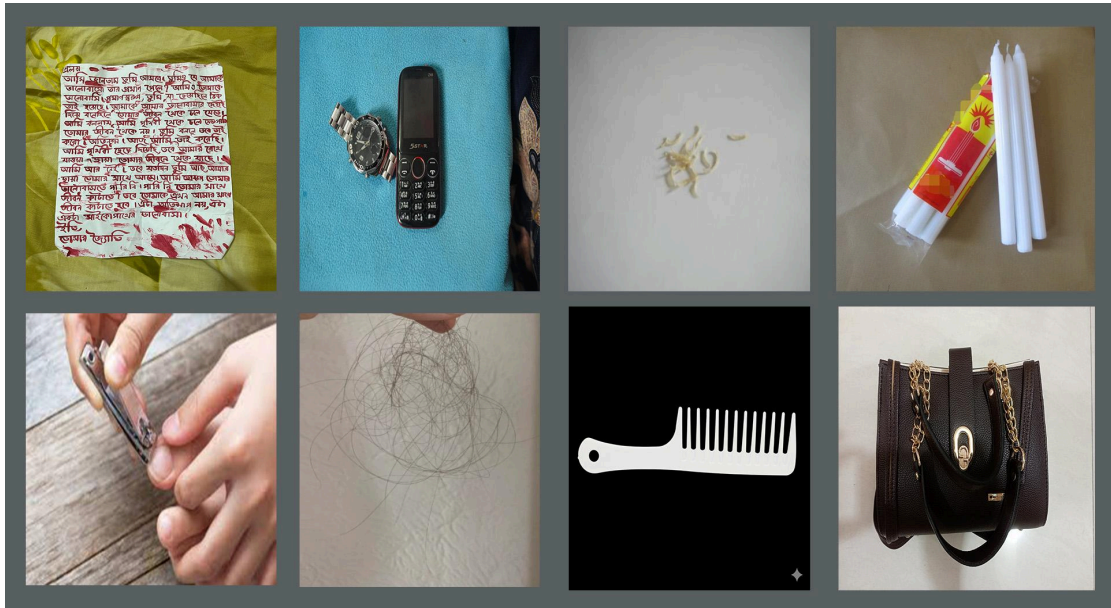


Figure 4.3.3: Screenshot of the props Reference



Figure 4.3.4: Screenshot of the Behind-the-Scenes

4.4 Team Coordination and Equipment Management

In the production of Jyoti, team coordination and equipment management were two very important parts of keeping the whole project organized and efficient. Since this was an independent short film with a small crew, every member had to handle multiple responsibilities.

Team Coordination

As part of my role, I helped manage the coordination between different departments such as cinematography, lighting, costume, and art direction. Regular meetings and discussion sessions were held to review the shooting plan and solve problems quickly. This coordination helped everyone stay focused and reduced confusion during production.



Figure 4.4.1: Screenshot of the Behind-the-Scenes

Equipment Management

For equipment management, I worked closely with the cinematographer to prepare and organize all the tools needed for shooting. Each piece of equipment was carefully checked, labeled, and tested before filming to avoid technical issues. We also planned

how to transport and store the equipment safely at each shooting location. Our main equipment included,

- ❖ Sony A7C camera
- ❖ Sigma 24mm lens
- ❖ Sony 85mm lens
- ❖ DJI Mini 3 Pro drone
- ❖ LED Light Stick
- ❖ Reflectors
- ❖ Hand-blower
- ❖ Ulanzi M18 microphone
- ❖ DJI RS 4 Handheld Camera Gimbal Stabilizer

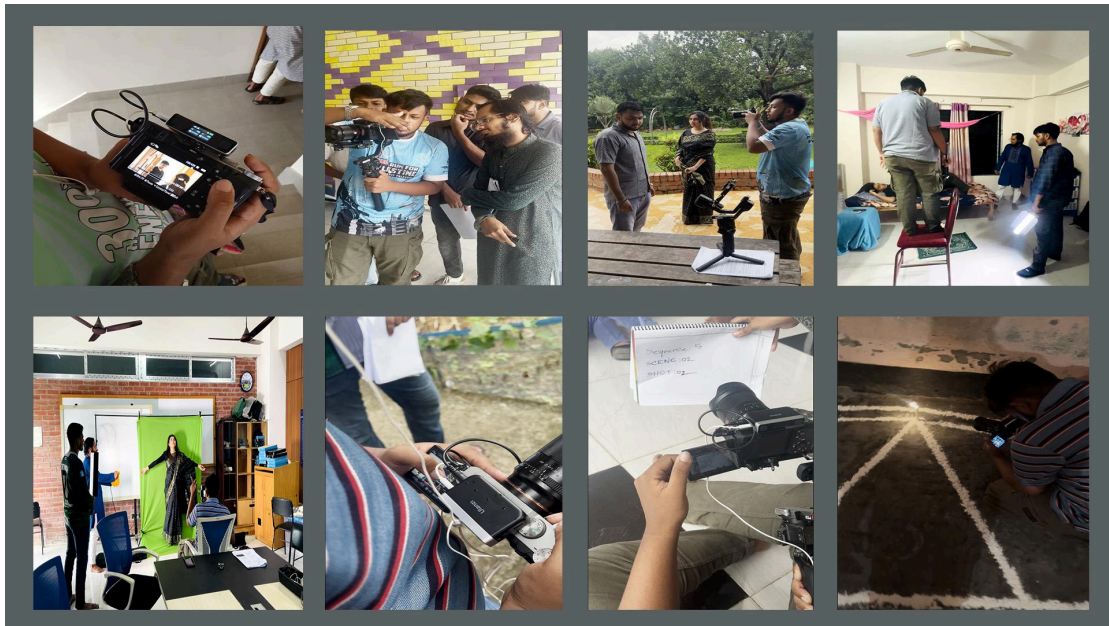


Figure 4.4.2: Screenshot of the Behind-the-Scenes

4.5 Budgeting and Resource Allocation

The allocation of budget and resources was a huge part of the management of Jyoti's short film. I am responsible for ensuring that all costs are captured and resources are effectively utilized, and I produced a comprehensive budget to manage costs throughout the project. ” Since Jyoti was an independent project by a student, I really had to calculate and divide the money among food, props, transport, and other expenses, and pay those who worked) on the film!

Budgeting began in pre-production. I put together a nice, simple budget sheet via Google Sheet, which listed all cost areas, including preproduction, payment to artists, camera/lighting/hire, transport/food , and postproduction. That helped me see where the cash was flowing, and change tacks when necessary.

PROJECT TITLE: JYOTI			
PROJECT MANAGER: Md.Shohagh Mia			
SI	Pre Production & Location	Day	Total Amount
1	Pre Production		
	Props		250.00
	House		0.00
	Set		0.00
	Set Props		200.00
	Location		0.00
	Costume		0.00
2	Director Team		
	Director		0.00
	Art Director		0.00
	Assistant Director		0.00
4	Artist		
	Lead Artist 1	8	1,500.00
	Lead Artist 2	8	0.00
	Supporting Artist 1	8	500.00
	Supporting Artist 2	8	500.00
	Supporting Artist 3	8	500.00
	Supporting Artist 4	8	500.00
	Extra Artist	8	200.00
5	Make Up Artist		
			0.00
6	Camera		
	Cinematographer & Photographer	8	2,000.00
	Drone Camera	8	0.00
	sony alpha camera	8	0.00
	other gear	8	1,400.00
7	Light		
	Light Rent		0.00
	Light Gaffer		0.00
	Light Crew		0.00
8	Production Cost		
	Production Manager	8	0.00
	Production Boy	8	0.00
	Transport cost	8	2,475.00
	Food	8	3,100.00
9	Post Production		
			0.00
	Total		13,125.00

Figure 4.5.1: Screenshot of the Budgeting

CHAPTER 5

POST-PRODUCTION CONTRIBUTIONS

The post production of Jyoti had a significant role in completing the film and providing it with its eventual emotional look and visual. I was a part of the design and setup of poster, title typography and title animation. These served to carve out a unique identity for the movie and establish its dark, psychological tone.

At this period I learned to be patient and particular. I also learnt the importance of teamwork as in post everything is connected. At this stage, all the planning and shooting became a full movie. It was the most incredible learning experience as a designer and filmmaker.

5.1 Core Responsibilities

- **Poster Design:** The design philosophy that underlay the poster was founded on the premise that good film key art required the mood and ambiguity of the narrative in one image, using symbolic imagery instead of an explicit visualization version to generate intrigue among potential audiences [25].
- **Title Typography:** Created the Bangla title design and title animation to give the film a strong identity and professional look.
- **Team Coordination:** Worked closely with the director, editor, and sound designer to ensure all visual and sound elements matched the film's vision.

In post-production, I used my creative and technical skills to complete the final version of Jyoti.

5.2 Title Design

The typographic design used in the film's title and promotional content is a key visual signifier, determining the tonal structure of the genre and significantly influencing the audience's first impression of the project's identity. [23]

The title was developed to symbolize the dark and mysterious nature of the story that Jyoti tells. Furthermore, the use of shape, texture as well and space manipulations in expressing fear, suspense, and mystery in titles was analyzed. After this analysis, the

name of Jyoti was written in a Bangla script. It was determined that dark sanguine color should be used with a gradient of the same, as a sign of fear, pain, and emotional intensity. The use of a solemn and dripping theme helped to create the mystical feel. The design was not very complex, but strong, and did not contradict the psychological and supernatural motifs of the film.

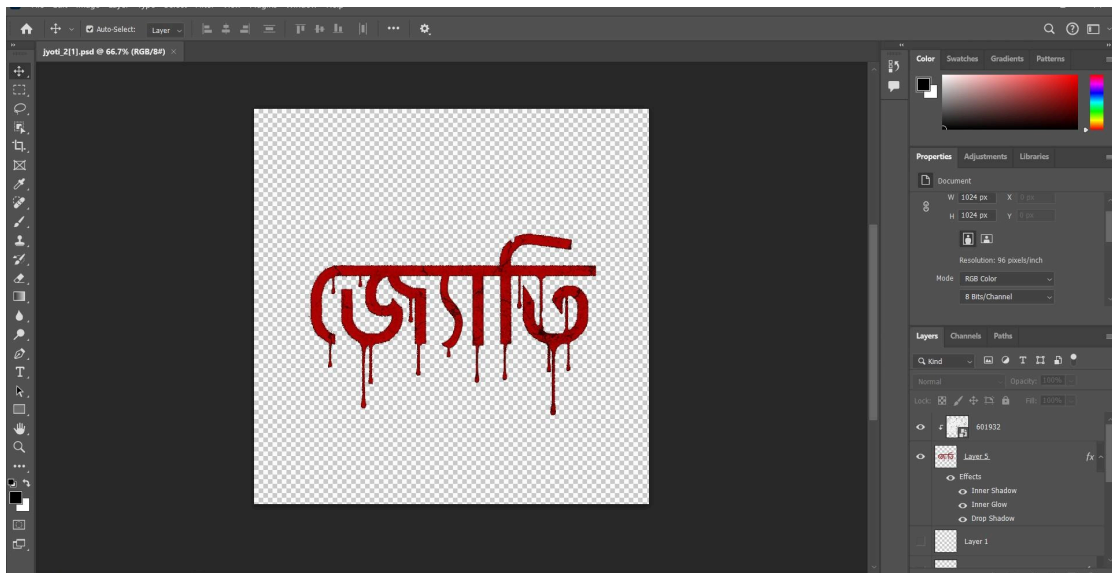


Figure 5.2.1: Screenshot of the Title Design editing



Figure 5.2.2: Screenshot of the Title Design output

5.3 Poster Design

Jyoti's official poster was created to mirror the film's dark and emotional theme. This is a composition I made with Adobe Photoshop, focusing on the expressions of the protagonist and the atmosphere of horror. The red title of the Bangla film reflects blood, fear, and tension in it, akin to that of the psychological horror genre.

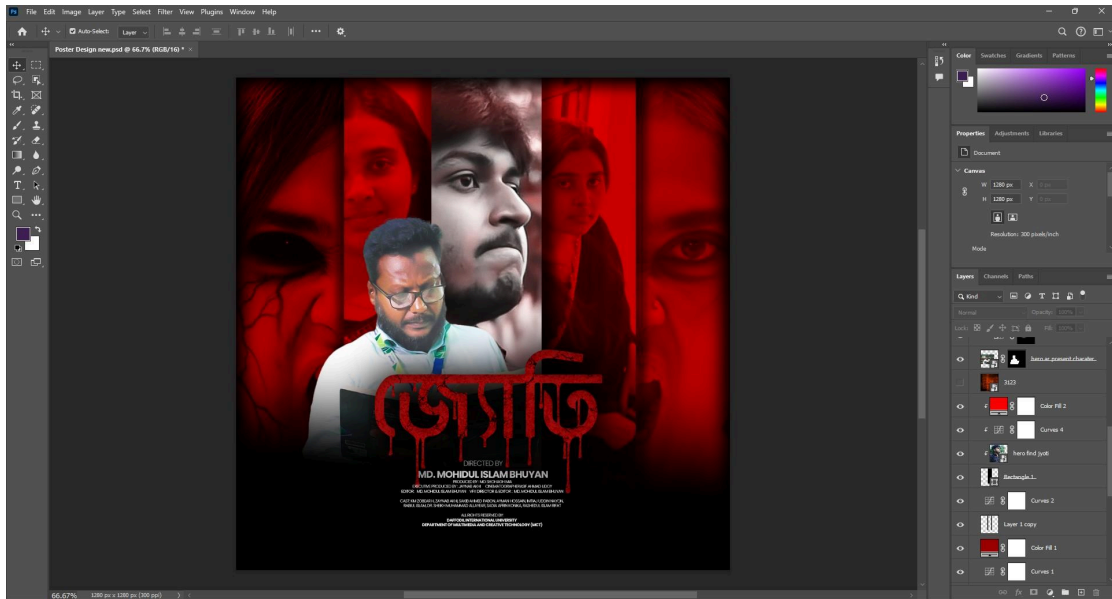


Figure 5.3.1: Screenshot of the Poster Design Editing



Figure 5.3.2: Poster Design Output

5.4 Sub-Title Editing

My task in the post-production department at Jyoti involved adding subtitles to the film in an editing suite so that it was comprehensible and available to a great number of people. As Jyoti is a Bangla short film, including Bangla subtitles was necessary to cater to those who don't know Bangla but have the appetite for psychological and horror tales.” The film was also enhanced by the excellent subtitles, which made it academic and festival-friendly.

I created and timed every single subtitle, paying close attention to the characters' dialogue as well as their emotions at that point in time. I was able to do this with the help of Adobe Premiere Pro and get both the video timing as well as sound timing just right. Another one I wanted to keep neat and clean text on this, so I went with a Bangla font with a tiny drop shadow to make it stand out against a dark background -because, hey, Horror Movies.

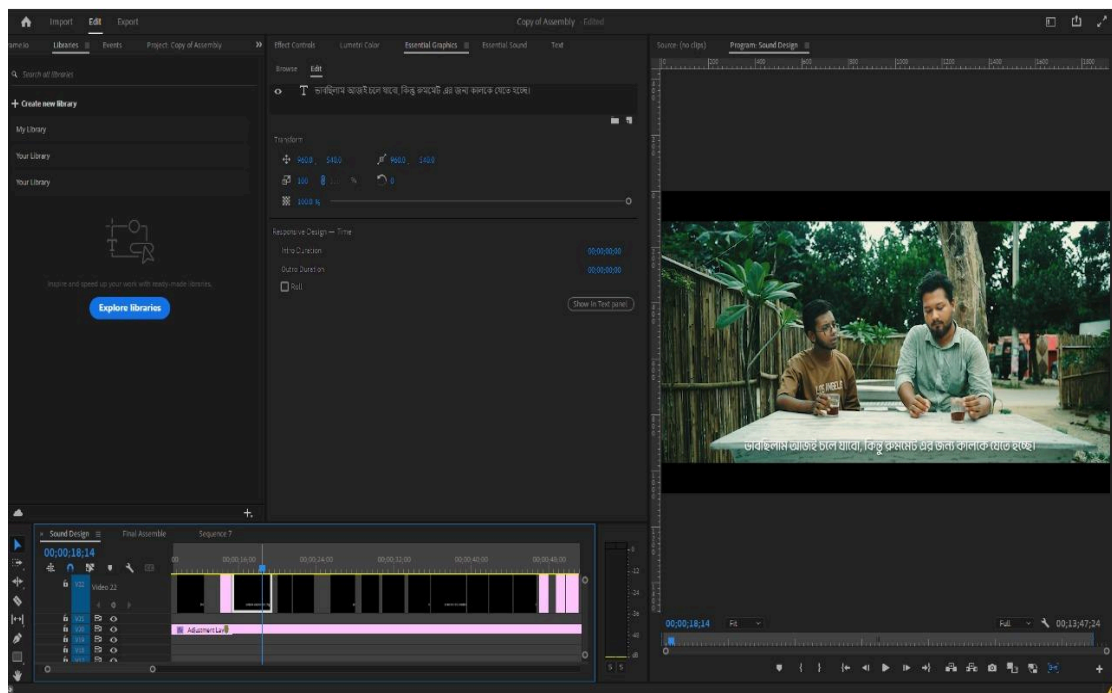


Figure 5.4.1: Screenshot of the Sub-title Editing

CHAPTER 6

RESULTS & DISCUSSION

The results and discussion of Jyoti that is highlight how strong planning, creative design, and resource management can come together to produce an effective independent short film. From pre-production to post-production, every stage contributed to the smooth finishing of the concept into a finished screen production.

6.1 Efficiency of Production Design

The production design of Jyoti also helped in maintaining a dark and terrifying tone to the story. I was able to use it in my humble budget for this production design. I concentrated on employing simple ideas and simple material to make the scenes appear believable and meaningful. Every set, prop, piece of costume, and lighting was deployed with a distinctive focus – nothing was wasted. I am not big on spending money on Jyoti production sets. I didn't want a budget to ruin everything, so instead of spending money on using places, I have used normal locations and changed their look with lighting, color, and props. For that, a film is visually strong, without costing too much or taking up too much time. A combination of preproduction planning and teamwork managed to keep everything in line while shooting.

6.2 Challenges of Resource Management

Making Jyoti one of the biggest problems I faced was working with a small budget. Because it is an independent short film, we had to plan from food and costumes to props, lights, and camera equipment.

One of the best challenges was time, another big challenge. We had to be done quickly on a short schedule, like everything, preparing locations, setting up equipment, and organizing the cast. We faced many issues, for example, such as weather changes or technical problems. For this reason, which made things harder. It was also challenging to manage all departments together, for example, costume, lighting, and camera teams; we made sure that we didn't waste time or materials. But we solved many problems and issues through teamwork and communication

Managing limited resources in Jyoti taught me how to organize better plans, how to make quick decisions, and how to stay flexible and fix the problem. Even with a small budget and a short time, creative thinking helped us to finish the film successfully.

6.3 Impact on Final Film Quality

Good planning, teamwork, and creative thinking were the final qualities of the independent film "Jyoti". With a small budget, we were to make the film look good. Because every part, such as set design and costumes, lighting, and camera work, was carefully planned. For this, the story's dark and scary atmosphere came out. Good time management and clear communication helped with the shooting. The work was quicker and more efficient because everyone executed their job perfectly. But there were some problems, including constraints on money and equipment. Creative ideas went a long way toward solving most of the challenges.

Jyoti proved that you can make a low-budget film without the pocket being big budget. A good film can be made to come out very short with the right resources, planning, and teamwork.

CHAPTER 7

LIMITATIONS

In the production of Jyoti, many things have limited what could otherwise have been an ideal process. As an independent student project, the film was created with a very small budget. This severely restricted our access to professional high-grade equipment and the capabilities of shooting places located far off from city lights or sophisticated lighting setups, so it made other things necessary inside this vacuum of resources.

I had to face several challenges while making Jyoti. The biggest downside was the lack of budget, which made it difficult to work with professional gear and higher-end locations. I spent I had to use a little creativity to attain the look.

Scheduling was another major challenge in this project since there was a limited amount of time because the band had other engagements. It was therefore crucial to work out a strategic plan so that filming and editing is done within the tight schedule.

There were also limitations in material resources: props, set elements, and costumes were either to be made in the workshop or limited to recycling. In addition, technical problems in the editing suite, especially in terms of audio cut, compounded the delays, and this hindered post-production processes.

Nonetheless, the experience was worthwhile in terms of developing problem-solving, effective time-management, and creative under-pressure resilience. All these competencies played a role in the success of the Jyoti learning project.

CHAPTER 8

EVALUATION

8.1 Cultural Impact and Interpretation

Jyoti, as a short film, conveys a deep psychological and social perspective to the audience. It illustrates that fear and darkness reside within everyone, but with the help of courage and belief in oneself, those fears can be overcome. The story exemplifies the way that people in our culture are encouraged to conceal how they feel or what they're afraid of instead of confronting them. Jyoti encourages viewers to search within themselves and find their own light, their "jyot," even when times are challenging.

The movie also addresses mental health awareness, for how internal struggles can impact someone's mind and behavior. Rather than going with horror stereotypes, Jyoti sees fear as a metaphor for guilt, suffering, and emotional stress, which are part and parcel of life.

On a larger cultural level, the message is that we should all be strong and face up to reality and ourselves. It is also a testament to how bravery isn't about battling against the external world, but fighting with fear within. It mirrors a shifting attitude in Bangladeshi society as people there are beginning to speak openly about emotions and mental health.

8.2 Course Covered and Software Use

Course

I had tried to cover Film Studies & Appreciation, Video Production, Digital Cinematography, Techniques of Film Making, Fundamentals of Graphic Design, Typography Design, Project Management, Motion Graphics, Audio & Video Streaming, courses through our project.

Software Use

Adobe Illustrator

Adobe Illustrator is a vector-based design tool used for designing logos, art and icons, typography, and illustrations.[16]

Implementation: I used this software to make a Title Typography Design, Story Map, Moodboard, Gantt chart, and Plot Diagram.



Figure 8.2.1: Logo Of Adobe Illustrator

Adobe Photoshop

Adobe Photoshop is the leading software for professional editing of raster graphics, utilized for digital artwork, photo retouching, graphic design, and the creation of web graphics. An essential feature for enhancing images, eliminating unwanted elements, fine-tuning colors, and retouching imperfections. Craft unique artwork, digital illustrations, and intricate designs from the ground up. Produce web visuals, posters, promotional materials, and content for social media. Blend elements from different images to create new compositions.[17]

Implementation: I used this software to make a Poster Design, Character Image Editing, Pops, and Costume Image Organization, etc.



Figure 8.2.2: Logo Of Adobe Photoshop

Adobe After Effects

Adobe Premiere Pro is a professional video editing application that enables precise trimming, video effects, transitions, title creation, and advanced color correction. It is enhanced by features like built-in motion graphics templates, text and caption tools, and a comprehensive export suite that preserves high fidelity output.[18]

Implementation: I used this software to make a Sub-Title Editing for a short film.



Figure 8.2.3: Logo Of Adobe Premiere Pro

CHAPTER 9

CONCLUSION

Engagement with the short film Jyoti was a full learning experience, towards comprehending the symbiotic relation between project management and production design in the filmmaking process. The project defined how careful planning, teamwork, and creative decision-making can help bring a simple idea into a substantial narrative in an image.

"Oversight of all three phases, pre-production, production, and post-production, was hugely enabling me to gain a robust understanding of the contributory importance of each stage to the outcome of the film, reinforcing the industry standard that effective production management is the backbone of any successful cinematic venture [23].

In pre-production, I established the moodboard, casting plan, and designed costumes and sets. On the production end, I handled prop management, equipment, and managed the cast so we could meet our scheduled needs and creative expectations.

During post-production, I worked on title typography, subtitle editing, and other jobs related to poster creation that have made the movie take shape and look professional. The difficulty also offered some real challenges that were not admissible with authorities, for example, financial restriction, time pressure, and dearth of material; all this made me grow from an untrained filmmaker to a fully accomplished and mature one.

Generally speaking, Jyoti was not just a short film; it was a learning and personal journey. It revealed the significance of communication, patience, and an organizational skill set in the creative work. The experience of making Jyoti will carry on to other projects and will help strengthen my beliefs as a designer and a filmmaker.

APPENDIX

Appendix A: Project Files

01. Film Mood-Board files [Online], available at

https://drive.google.com/drive/folders/1cHP7YxcU1BZQADBnqMUcqbBb6u89zmH_?usp=sharing/

02. Film Story Mapping files [Online], available at

<https://drive.google.com/drive/folders/11u-MlsrRAIjlCoikJqnTMDqtPu5IVbLn?usp=sharing/>

03. Film Plot Diagram files [Online], available at

<https://drive.google.com/drive/folders/1mCyNZgj31W6hQXyIZxbQiSNJ1YpMSCUb?usp=sharing/>

04. Film Budget list for Jyoti [Online], available at

<https://docs.google.com/spreadsheets/d/1sPJLyBlzcHrtlOaon2PcJnkBsTSdB62RUGLXRjUu494/edit?usp=sharing/>

05. Project Gantt Chart for Jyoti film [Online], available at

<https://docs.google.com/spreadsheets/d/1x5mr4VJz56958qcGBgyUah6Gp5fNiKjrhexnFPuDlnw/edit?usp=sharing/>

06. Title Design & Sub-Title Editing project files [Online], available at

<https://drive.google.com/drive/folders/1AbeJZiLFscrVFhwKltTitCvaE5bYHWXI?usp=sharing/>

07. Poster Design project files [Online], available at

https://drive.google.com/drive/folders/1z32y93bY_uqn0KXJnfv6P9jnAiGvtj8M?usp=sharing/

08. Behind the scene files [Online], available at

<https://drive.google.com/drive/folders/1o-4MG4rcY57RZI5BjYsy1SRTPO4o95Z0?usp=sharing/>

REFERENCES

- [1] Paranormal Activity (2007) [Online], available at <<https://en.wikipedia.org/wiki/Paranormal_Activity/>>, last accessed on 18-09-2025 at 06:11 AM.
- [2] The Lunchbox (2013) [Online], available at <<https://en.wikipedia.org/wiki/The_Lunchbox/>>, last accessed on 18-09-2025 at 06:18 AM.
- [3] Debi (2018) [Online], available at <<[https://en.wikipedia.org/wiki/Debi_\(2018_film\)](https://en.wikipedia.org/wiki/Debi_(2018_film))>>, last accessed on 18-09-2025 at 06:19 AM.
- [4] Gunin (2022) [Online], available at <<<https://en.wikipedia.org/wiki/Gunin/>>>, last accessed on 18-09-2025 at 06:21 AM.
- [5] Moshari (2022) [Online], available at <<<https://en.wikipedia.org/wiki/Moshari/>>>, last accessed on 18-09-2025 at 06:23 AM.
- [6] What is Story Map? [Online], available at <<<https://www.readingrockets.org/classroom/classroom-strategies/story-maps/>>>, last accessed on 18-09-2025 at 06:25 AM.
- [7] What is a film Mood-Board? [Online], available at <<<https://www.studiobinder.com/blog/what-is-a-mood-board-definition/>>>, last accessed on 18-09-2025 at 06:30 AM.
- [8] Pett Kata Shaw(2022) for mood-board [Online], available at <<<https://www.imdb.com/title/tt19408064/>>>, last accessed on 18-09-2025 at 06:45 AM.
- [9] Coffin(2022) for mood-board [Online], available at <<<https://www.imdb.com/title/tt34622089/>>>, last accessed on 18-09-2025 at 06:58 AM.
- [10] No One Gets Out Alive(2021) for mood-board [Online], available at <<[https://en.wikipedia.org/wiki/No_One_Gets_Out_Alive_\(film\)](https://en.wikipedia.org/wiki/No_One_Gets_Out_Alive_(film))>>, last accessed on 18-09-2025 at 07:11 AM.

- [11] Juju Asche(2022) for mood-board [Online], available at <<<https://www.youtube.com/watch?v=EVmusZgNHJw/>>>, last accessed on 18-09-2025 at 07:25 AM.
- [12] What is a Plot Diagram? [Online], available at <<<https://www.storyboardthat.com/articles/e/plot-diagram/>>>, last accessed on 18-09-2025 at 07:40 AM.
- [13] What are Character Archetypes? [Online], available at <<<https://nofilmschool.com/character-archetypes/>>>, last accessed on 18-09-2025 at 08:11 AM.
- [14] About the Gantt Chart? [Online], available at <<https://en.wikipedia.org/wiki/Gantt_chart/>>, last accessed on 18-09-2025 at 08:30 AM.
- [15] What is Screenplay or চিত্রনাট্য? [Online], available at <<<https://www.studiobinder.com/blog/what-is-screenplay-definition/>>>, last accessed on 18-09-2025 at 08:41 AM.
- [16] Adobe Illustrator – Graphic Design and Vector Art Software [Online], available at <<<https://www.adobe.com/products/illustrator.html/>>>, last accessed on 18-09-2025 at 08:50 AM.
- [17] Adobe Photoshop – Photo and Image Editing Software [Online], available at <<<https://www.adobe.com/products/photoshop.html/>>>, last accessed on 18-09-2025 at 08:53 AM.
- [18] Adobe After Effects – Motion Graphics and Visual Effects Software [Online], available at <<<https://www.adobe.com/products/premiere.html/>>>, last accessed on 18-09-2025 at 08:58 AM.
- [19] B. Cleve, Film Production Management, 4rd Edition,Focal Press, 2017, pp.17.
- [20] M. Leeder, Horror Film: A Critical Introduction, 1st Edition, Bloomsbury Academic, 2018, pp.4.
- [21] E. Grove, Raindance Producers' Lab Lo-To-No Budget Filmmaking, 2nd Edition, Focal Press, 2013, pp.15.

[22] V. LoBrutto, *The Filmmaker's Guide to Production Design*, 1st Edition, Allworth Press, 2002, pp.12.

[23] Honthaner, E. L, *The Complete Film Production Handbook*, 4rd Edition, Focal Press, 2010, pp.8.

[24] B. Brown, *Cinematography: Theory and Practice*, 3rd Edition, Routledge, 2016, pp.48.

[25] I. H. Smith, *Selling the Movie: The Art of the Film Poster*, 1st Edition, University of Texas Press, 2018, pp.6.

213-40-035

ORIGINALITY REPORT

9%	8%	1%	5%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	dspace.daffodilvarsity.edu.bd:8080 Internet Source	3%
2	Submitted to Daffodil International University Student Paper	2%
3	en.wikipedia.org Internet Source	1%
4	repository.up.ac.za Internet Source	<1%
5	Submitted to Asia Pacific University College of Technology and Innovation (UCTI) Student Paper	<1%
6	wikimili.com Internet Source	<1%
7	Submitted to Grand Canyon University Student Paper	<1%
8	Submitted to HELP UNIVERSITY Student Paper	<1%
9	Submitted to National University of Ireland, Maynooth Student Paper	<1%
10	babelonas.net Internet Source	<1%
11	docslib.org Internet Source	<1%

12	Submitted to Mesa State College Student Paper	<1 %
13	findatwiki.com Internet Source	<1 %
14	es.scribd.com Internet Source	<1 %
15	www.coursehero.com Internet Source	<1 %
16	www.storyboardthat.com Internet Source	<1 %
17	Submitted to West Herts College Student Paper	<1 %
18	www2.mdpi.com Internet Source	<1 %
19	Submitted to The Hong Kong Polytechnic University Student Paper	<1 %
20	Submitted to Alliance University Student Paper	<1 %
21	Submitted to Southern New Hampshire University - Continuing Education Student Paper	<1 %
22	www.citethisforme.com Internet Source	<1 %
23	Submitted to Green University Of Bangladesh Student Paper	<1 %
24	Submitted to North South University Student Paper	<1 %
25	Submitted to Victoria University Student Paper	<1 %

26	graphsearch.epfl.ch Internet Source	<1%
27	www.also.com Internet Source	<1%
28	kelseyparkertvproductionblog.blogspot.com Internet Source	<1%
29	www.football-research.bbk.ac.uk Internet Source	<1%
30	Submitted to The College of Saint Rose Student Paper	<1%
31	www.slideshare.net Internet Source	<1%
32	www.scribd.com Internet Source	<1%

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off