

**From Story to Screen: Narrative Development, Direction, and Post-
Production of the Short Film ‘Jyoti’**

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

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APPROVAL

This project, titled “**From Story to Screen: Narrative Development, Direction, and Post-Production of the Short Film ‘Jyoti’**”, was submitted by MD. MOHIDUL ISLAM BHUYAN, to the Department of Multimedia and Creative Technology, 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 was held on 15th November 2025.

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I hereby declare that this project has been completed by me under the supervision of **Kazi Jahid Hasan, Assistant Professor, Department of Multimedia & Creative Technology, Daffodil International University**. I also declare that neither this project nor any part of this project has been submitted elsewhere for the award of any degree or diploma.

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ABSTRACT

This short provides a full overview of a story about one sided love that turns into a ghostly curse. This project's goal was producing a professional level short film that would be ready for OTT and Streaming platforms. The literature review shows the research and study behind this project and the references to study materials and other films that inspired the decision making of this project. The pre-production, production, and post-production phase was included in the methodology. I contributed to each part of the methodology with writing, mind mapping, planning, storyboarding, directing, editing, color grading, adding visual effects, animating the title, designing the sound effects and composing the music. The completed short film is the final product of this project along with this report that documents our creative and technical journey from generating the concept to planning, shooting, editing, finalizing the project and the lessons learned on the journey to completing this project.

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CHAPTER 1

Introduction

1.1 Background of the Study

The process of developing this short film is documented in this project. The process involved three parts (i) pre-production, (ii) production and (iii) post production. The concept of the film revolves around achieving one's desire through sinister means; in this case, it was love that the main character of the story tries to achieve through dark rituals. The story takes place in a university campus in 2010, which was chosen because this was the time when the internet and social media were first introduced to the youth of this country, which was an important part of the story. This setting, combined with superstitions from local Bangladeshi folklore about dark magic and rituals, would be relatable to the audience and would help create an eerie experience while watching the short film.

1.2 Objectives of the Project

The main objective of this project was to produce a complete short film from start to finish successfully. I also set some personal and professional objectives besides the main objective of the project, which was quite challenging for me, as this project was my first time directing a short film. Since the story was relying upon heavy visual effects, I had to be really particular with my decision-making for perfect execution. Both my technical and creative skills were put to the test through this project. I also gained a lot of important skills such as leadership, team management, critical thinking, and instant problem-solving, during this project. Additionally, engaging with the audience on an emotional level with proper cultural value while creating a fully distributable short film was one of our goals, which we achieved through hard work and commitment. In summary, the successful completion of a fully distributable short film, which delivered a strong message, tested our technical and creative skills and developed our abilities was the primary objective of this project.

1.3 Scope of Work

The scope of this project covers every step of the filmmaking process. My contributions are crucial to each one. The initial concept for "Jyoti" was in my mind since the start of my university life. Before finalizing for the final defense, the story was carefully polished through several versions and feedback sessions. Throughout the project, my main responsibilities were:

- **Pre-production:**
 - Creating the concept note and mind mapping the whole project.
 - Writing the story, screenplay, and dialogues.
 - Character Demographics.
 - Drawing the storyboard and planning the shoot.
- **Production:**
 - Direction.
- **Post-production:**
 - Editing and color grading.
 - Visual Effects.
 - Sound Design and Music Composition.

1.4 Methodology of the Project

The methodology of this project involved pre-production, production and post production. The pre-production phase took us the longest to complete because this project involved unrealistic scenery. So we needed to put the most time in this phase to figure out how to achieve these goals and what did we need in order to do so. This was a group project with three members in the team. It was impossible for just 3 of us to complete the production phase without the help from our talented juniors and a larger shooting crew. The problem was that none of us had experience at the industry level. I divided each of the member's roles according to their talents and interests. Despite gathering more help, our 3 day production schedule ended up taking 2 extra days because of the limitations we faced due to bad weather and sudden schedule changes of the team members. In the post-production process I used industry standard softwares like Adobe premiere pro for editing and color grading, Adobe after effects for title animation and visual effects, FL Studio for sound design and music composition and Adobe podcast for enhancing the noisy dialogues.

1.5 Structure of the Report

I divided this report into 8 chapters to cover each and every detail of the project:

- **Chapter 01: Introduction:** The overview of the project, objectives, scope, and methodology.
- **Chapter 02: Literature Review:** Study of other films, screenwriting, and directors, and post-production practices.
- **Chapter 03: Pre-production Contributions:** Thinking, writing, planning behind the project.
- **Chapter 04: Production Contributions:** My experience as a director, the skills I have used, and the challenges I faced.
- **Chapter 05: Post-production Contributions:** The technical and creative aspects of editing, color grading, visual effects, title animation, sound design, and music composition.
- **Chapter 06: Results & Discussion:** The completed film, the message, and the impact on the audience, along with the learnings I have received from this project.
- **Chapter 07: Limitations:** The constraints and challenges faced during the project.
- **Chapter 08: Conclusion:** Final thoughts and reflections.

CHAPTER 2

Literature Review

The research and studies of similar projects and materials from filmmakers that drove this project are outlined in this chapter. While studying other filmmakers and projects, I made sure to focus on horror and mystery genres so the learnings could be implemented in this project.

2.1 Storytelling in Short Films

While writing the story for ‘Jyoti’, I had to keep in mind that the screentime for this project would be limited. So I had to write the story to deliver the most impact within a small amount of time. I used the "story within a story" ^[1] method to express the past stories of the characters. The story of “Jyoti” starts in the present day and then gives a flashback of another story in 2010. This is a common technique often used in mystery movies. I studied Bangladeshi filmmaker Nuhash Humayun ^[2], because he can produce high quality films with a very low budget production. His films like "Pett Kata Shaw"^[3] and "Moshari"^[4] shows unique ways of story writing that leave the audience in shock. The story’s progress from introducing the love story to revealing the dark intention was designed to feed the audience quick information while maintaining an interesting pace to hold their attention throughout the film.

2.2 Screenwriting and Screenplay Structure

Studying the legendary filmmaker’s insights while observing modern cinema techniques acted as a base while writing the screenplay for “Jyoti”. By studying Syd Field's "Three-Act Structure," ^[5] I learned to divide the story into three parts, including the setup, the confrontation and resolution to build a well-structured narrative. Satyajit Ray's "Ekei Bole Shooting" ^[6] provided valuable insight into the legendary Satyajit Ray’s writing style, which was implemented throughout the screenplay to maintain an artistic undertone throughout the whole short film. I had to use the teachings from these books in a very selective manner because of the limited screentime of the short film.

2.3 Directorial Practices in Independent Cinema

Since I had limited resources and budget for this project, I studied independent films and the techniques the filmmakers used to turn resource constraints into power instead of weakness. In the long list of independent directors, Nuhash Humayun ^[2], Vicky Zahed ^[7], and Indian filmmakers like Anand Gandhi ^[8], Amar Kaushik ^[9], and Santram Varma ^[10] influenced my visual style and framing composition for this project the most. Low-budget projects like "Tumbbad" ^[19] and Nuhash Humayun's "Pett Kata Shaw." ^[3] taught me to visualize the "story within a story" ^[1] technique multiple times in the same story. Films like Krishna Cottage ^[12] and The Bridge ^[13], influenced how I showed the "sinister love" and its haunting consequences in the project.

2.4 Post-Production in Short Film Projects

The project's post-production process was influenced by thoroughly observing established industry professionals' use of color, sound, and visual effect approaches. Materials and tutorials from renowned VFX artists like Andrew Kramer ^[14], Ryan Connolly ^[15], and Brandon Fate ^[16] provided a valuable guide to implement visual effects to enhance the supernatural aspect of the short film.

Applying a dark color tone throughout the film to highlight the eerie nature of the story was the main objective of the color grading process. Nuhash Humayun's "Pett Kata Shaw,"^[3] which is renowned for using color grading to imply horror, was the biggest inspiration in my case. For color grading inspirations, I referred to Vishal Furia's "Chhorii"^[17] and Anvita Dutt Guptan's "Bulbbul"^[18] because they are known for using color to tell the story.

Lastly, for sound design, movies like "The Conjuring" ^[11] and "Tumbbad" ^[19] inspired me to use ambient noises and distant sounds to keep the audience engaged.

CHAPTER 3

Pre-Production Contributions

The pre-production phase is considered the base for making a film. This phase includes generating ideas, writing and planning the workflow. In the case of “Jyoti”, I contributed by mind mapping, writing, storyboarding and scheduling the shoot.

3.1 Story Development & Concept Note

I thought of the story used in this project in my first semester at the university. It was originally a slow paced story so the viewer can spend time with the characters and develop a strong feeling towards them. I had to re-think the story’s structure to shorten the runtime of the short film. So I had to remove a lot of comedic and character development moments from the story.

Here’s the Concept Note for “Jyoti”:

Title: “Jyoti”

Logline: A casual discussion of two university students delves deeper into a supposed ghostly rumor and eventually discovers it to be more of a reality than just a story.

Genre: Psychological Thriller / Supernatural Horror

Purpose & Vision: The story aims to connect with the audience using an innocent love story and then put the audience in a dilemma by putting a 180 degree shift in the tone of the story. The love story turns into a story of one sided obsession in a very short time. Introducing strange behavioral changes before revealing the actual plot of the story takes the audience on a journey of discovering information rapidly which would cause mixed feelings, all of which merged together as the plot unfolds. The purpose of this story is to mix campus culture and local folklore together in a fictional word to deliver a strong message to the audience.

Inspiration

Every university has its own folklore in Bangladesh, and this story is based on the lore of paranormal activities around our campus. Bangladeshi horror project by Nuhash Humayun (*Moshari* ^[4], *Pett Kata Shaw* ^[3]) are the main inspiration for the execution of this project.

Tone & Visual Style

The tone of this short film is vibrant at the beginning and as the story moves forward, the tone changes to be darker. Since the story involves scenes that are unreal, the visual style is highly dependent on visual effects.

Core Conflict

The core conflict revolves around a character's obsessive love that the other person finds disturbing. To achieve love, the obsessive character resorts to black magic and curses that stick with the other person for life. The curse haunts the person and everyone around him. Despite being aware of this, the cursed character decides to move forward in life, which leads to the main message of the story.

Core message

“When love turns into a sinister shadow that attaches itself unwantedly, it is no longer love, but a curse. And when life hands you such curses, do not lose yourself like Jyoti, move on like Proloy.”

Target Audience

This story is for young adults who are going through new emotions and feelings in life. The age group for the target audience is 17-27 because people in this age group usually face some situations portrayed in the story so they will relate the most with this story.

Target Duration: 13-15 minutes

Why Now?

This is the perfect time for these kinds of stories to be presented to the audience because mystery stories based on local folklore are rare nowadays. It is necessary to show people that these stories are not outdated. They just need to be presented through a modern cinematic lens.

Here's the story for "Jyoti"

The Rumor Begins:

Before the academic holiday's two university students, Jawad and Ratul are chatting at a tea stall about Ratul's departure to his home when Ratul mentions the eerie campus rumors like lights flickering, faucets turning on by themselves, and swings moving without anyone sitting on them, which have the students concerned about staying alone at the dormitory. Jawad mentions that these rumors are unverified, but they have a story behind them. Ratul runs into a girl as they leave for campus. A moment later, Jawad finds a female friend asking him about him not leaving for home for the holidays, to which Ratul comments on Jawad's popularity amongst girls. Jawad ignores his remarks and begins the story about the rumors that revolve around Mr. Proloy Kumar, their department head.

Flashback to Proloy's Past:

The story switches to Proloy's student life. Jyoti and Proloy are waiting for class with their friends. Jyoti is cutting Proloy's nails and brushing his hair before class, and as the teacher arrives, Jyoti waits for everyone to go to class and quickly collects all the hair and nails before entering the class. Jyoti's weird behavior catches one of Proloy's friends (Friend 1)'s attention. As he enquires about Proloy's relationship with Jyoti, he suggests that Proloy look her up online.

Proloy sets up a Facebook account with the help of another one of his friends (Friend 2) and immediately asks him to bring up Jyoti's profile. Upon reading Jyoti's posts, he is startled by the eeriness of her dark tone. This feeling quickly turns into a horrifying one as he scrolls further to find that all the photos are of him taken without him noticing; the weird markings on the photos terrify him further and give him a hint of something sinister.

The Confrontation and the Warning:

Proloy angrily confronts Jyoti about these pictures over the phone, to which Jyoti indicates her lack of care about Proloy's concern and what others would say about these photos. Proloy aggressively asks Jyoti if she's doing this to prove her love, but before he could finish his sentence the call ends abruptly.

Later, as Proloy is lying down in his bed, his phone shows that he has ignored 666 missed calls from Jyoti. Proloy's friend (Friend 2) asks Proloy about so many phone calls from Jyoti. Proloy calls Jyoti a "psychopath" and wishes that this "trouble" called "love" would go away. Jyoti sends a message right away that says, "Never!". A few moments later, the doorbell rings.

Proloy is shocked to find Jyoti standing wearing a black saree upon opening the door. She asks why he did not attend the class. Instead of answering her question, Proloy asks her about so many missed calls. He also expresses his concern about what the landlord would say if he notices Jyoti at a male dormitory. Jyoti brushes off his concerns, implying lovers should not care about others. Proloy angrily asks her to leave him alone, to which Jyoti's terrifying reply is final: "I can leave the earth, but not your life." Frustrated, Proloy slams the door shut in her face.

The Nightmare and the Haunting:

In a dream of Proloy, he finds himself at the football field on the campus, his body is paralyzed, and he is surrounded by crows. He looks up to see Jyoti's ghostly figure floating above the campus building, looking directly at Proloy as he tries to scream, but he is unable to. A distorted voice says, "Is this a dream or reality?"

Proloy and Friend 2 are shown sitting down at the campus's resting area. Proloy discovers that he has been sleeping for the past 2 days, as his friend scolds him for taking the sleeping pills so recklessly. As Friend 2 turns around to leave, he faces Jyoti's demonic, deformed face, which terrifies him so much that he runs away, running into Friend 1 upon reaching the department floor.

Friend 2 discovers that Friend 1 was also running away from something. When he interrogates, he finds out that Friend 2 also experienced a scary encounter, as the door of the department washroom stall door began to be violently banged on, and he caught a scary glimpse of Jyoti's face.

As they wonder about Proloy, the story moves on to the next part.

The Revelation:

The scene shifts to Proloy walking through a dense jungle towards an old, abandoned building that a friend of Jyoti has directed him to as Jyoti's house. Inside the dimly lit room, he finds his pictures, identical to the Facebook posts. He finds a pentagram drawn on the floor with candles around it and a letter in the middle.

Jyoti's voice-over begins to read the letter: "Proloy, I knew you would come... Proof, what you wanted has happened... You said, 'Then go away.' Congratulations! Today I have done it. I have left the earth."

The story returns to Jawad and Ratul. Ratul asks if Jyoti's picture is available in the department records. Jawad messages an official for a photo. When the picture arrives, Jawad and Ratul realize the girl Ratul bumped into at the tea stall and the girl Jawad saw earlier near his friend are identical to the deceased Adrita Jyoti. As the swing beside Ratul swings on its own, he realizes that Jyoti is still haunting the campus.

3.2 Screenplay and Mind Mapping

Screenplay:

সিকোয়েন্স: ০১

স্থান: চায়ের দোকান, ক্যাম্পাস

চরিত্র: জাওয়াদ, রাতুল, অচেনা মেয়ে (জ্যোতি)

সময়: সন্ধ্যা ৫:৩০

প্রপস: চায়ের কাপ

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

Scene: 01

Shot: Close shot, Mid shot,

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: ওইসে, 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।

Scene: 02

Shot: OS shot

(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।

Scene: 03

Shot: Long shot, Mid shot

(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।)

রাতুল: ভাই, আপনারে 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 ব্যাচেলর্স 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

কস্টিউম: প্রলয় – ক্যাজুয়াল শার্ট ও ব্যাগ; জ্যোতি –

সময়: বেলা ১১.০০ টা

কালো কুর্তি ও চুল খোলা, Friend 1 – ক্যাজুয়াল

চরিত্র: প্রলয়, জ্যোতি, Friend 1

শার্ট

প্রপস: নেইল কাটার, চিরুনি, ব্যাগ

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

Scene: 01

Shot: Long shot, Mid shot, Close shot

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

স্ক্রিনের বাইরে থেকে বন্ধুবান্ধবির কথোপকথন: ইস এমন একটা পারসন থাকলে লাইফে আর কি লাগে? হা হা হা

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

Scene: 02

Shot: *Mid, Close*

Friend 1: জ্যোতি মেয়েটা অড্ডুত 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 এমনতেই, দেখস নাই তোর কালকে নখ কেটে দিল চুল আছড়ে দিল। এমন ক্যা?

প্রলয়: তো?

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

প্রলয়: ফেসবুক?

সিকোয়েন্স: ০৩

স্থান: রাস্তা

চরিত্র: প্রলয়, Friend 2

প্রপস: বাটন ফোন।

কস্টিউম: ক্যাম্পাস পোশাক (শার্ট, প্যান্ট)

সময়: দুপুর ১:০০ টা

Scene: 01

Shot: OS, Mid, Close

(প্রলয় ও Friend 2 রাস্তায় দাঁড়িয়ে কথা বলছে। Friend 2 প্রলয়ের ফোনে ফেসবুক খুলে তা কিভাবে চালাতে হয় তার ব্যাখ্যা দিচ্ছে।)

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

প্রলয়: দেখি জ্যোতির আইডিটারে খুঁজে বের করত। ওর প্রোফাইলে আসলে কি আছে।

(Friend 2 জ্যোতির নাম সার্চ করে, স্ক্রিনে ছবিসহ প্রোফাইল ভেসে উঠে। জ্যোতির প্রোফাইলে রিকুয়েস্ট দিয়ে

Friend 2 প্রলয়কে ফোনটি হাতে দেয়)

Friend 2: এই, দেখ।

Scene: 02

Shot: Close, Extreme Close-up

(প্রলয় প্রোফাইলে ঢুকে দেখে প্রথম দিকে রহস্যময় কিছু স্ট্যাটাস। নিচে যেতে যেতে সে দেখতে পায় বাকি সব ছবিই প্রলয়ের, দেখেই বুঝা যাচ্ছে প্রলয়ের অবগতি ছাড়া দূরে থেকে গপনভাবে তোলা।)

(প্রোফাইল ঘাঁটতে ঘাঁটতে দেখতে পায়: দেয়ালে প্রিন্ট করা তার 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

প্রপস: মোবাইল ফোন

সময়: রাত ৮ টা

কস্টিউম: সেন্দু গেঞ্জি, লুঙ্গি

চরিত্র: প্রলয়, জ্যোতি, Friend 2

Scene: 01

Shot: Long shot, Mid shot, Close shot

(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)

Scene: 02

Shot: Long shot, Mid shot, Close shot

(প্রলয় ভার্টিসিটি যায়নি। প্রলয়ের ফোন প্রলয়ের পাশে 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।

Scene: 03

Shot: Door POV, Mid

(দরজা খুলতেই দেখা যায় জ্যোতি দাঁড়িয়ে।)

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 গুনাই 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।)

সাব-সিকোয়েন্স

স্থান: ভার্টিসিটি ক্যাম্পাস (স্বপ্ন)

চরিত্র: প্রলয়, জ্যোতি, Friend 2 (অডিও)

সময়: দিনের বেলা, তবে অন্ধকারাচ্ছন্ন

প্রপস: বিছানা,

কস্টিউম: প্রলয় - সাদা জুব্বা, জ্যোতি - কালো শাড়ি

Scene: 01

Shot: Wide, Overhead, Surreal Slow Motion

প্রলয় হঠাৎ চোখ খুলে নিজেকে ভার্টিসিটির মাঠে দেখতে পায়। সে উঠে বসতে চায় কিন্তু শরীর নাড়াতে পারে না।

জ্যোতির ছায়া দূরে ভার্টিসিটির উপর ভাসমান অবস্থায় আছে। আসেপাসে কিছু কাক জ্যোতিকে ঘিরে ঘূর্ণির মতো ঘুরপাক করছে।

কোথা থেকে যেনো আবছা কিছু শুনা 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)

সাব-সিকোয়েন্স শেষ।

সিকোয়েন্স: ০৫

স্থান: বনমায়ী, ডিপার্টমেন্ট

চরিত্র: প্রলয়, Friend 2, জ্যোতি

সময়: দুপুর ১২টা

প্রপস: বেঞ্চ

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

Scene: 01

Shot: Mid, long shot

(প্রলয় এবং প্রলয়ের বন্ধু Friend 2 বনোমায়ীতে 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 দুই পাতা পুরোটা 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! হয়রে আবেগ রে.....

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

Scene: 02

Shot: Long shot, Mid shot

(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)

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)

Scene: 01

Shot: Mid shot, Close shot

(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, 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

Scene: 03

Shot: Mid shot, Close shot

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,

Scene: 01

Shot: Wide, Top View, Close shot

(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: পুরোনো ঘর

প্রপস: চিঠি,মোম,দেয়ালে ছবি,টেবিল, রক্ত

চরিত্র: প্রলয়

কস্টিউম: আগের মতো

সময়: সন্ধ্যা

Scene: 01

Shot: Long shot, Mid shot, Close shot

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

(পেন্টাগ্রাম এর মাঝখানে রক্ত দিয়ে লিখা চিঠি)

চিঠি পাঠ (জ্যোতির কণ্ঠে)

ভিজুয়াল: প্রলয় চিঠি হাতে নিয়ে পড়ছে

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

ভিজুয়াল: প্রলয় জ্যোতির সাথে রাগারাগি করে তার মুখের উপর দর্জা বন্ধ করে দেয়ার ফ্ল্যাশব্যাক।

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

ভিজুয়াল: জ্যোতি একটা মোম্বাতি আচ্ছন্ন পেন্টাগ্রাম এর মাঝখানে বসা। তার ছায়া সামনের দেয়ালে দৃশ্যমান।

হঠাত, স্ক্রিনের বাইরে থেকে একটি ব্যাফোম্যাট (শয়তানের প্রতিচ্ছবি) এর ছায়া এসে জ্যোতির ছায়ার উপর প্রতিস্থাপিত হয়।

ভয়েস অভার: 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: 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

Scene: 01

Shot: Static Mid

(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।)

Scene: 02

Shot: Over the Shoulder

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

Scene: 03

Shot: Mid, Suspense Hold

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

জাওয়াদ:হ্যাঁ ভাই। হ্যাঁ পাইছি পাইছি, ভাই।

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

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

The End

Mind Mapping:

This project’s screenwriting was supported by a comprehensive mind mapping. I mapped out the core concept, around which I mapped the inspirations that motivated this project, what-if scenarios that shaped the story, the genre of the short film according to the story, the characters involved and the roles that the characters play, the settings and locations that would be used to tell the story, etc., in the mind mapping process to fully visualize my thoughts. I also divided the plot of the story into beginning, middle, climax, and ending. It helped me plan the execution of each part of the project with proper accuracy. I made sure to answer any questions one might have relating to the story in this mind mapping format. Hence, this mind map acted as a complete guideline for the workflow of the project, including the pre-production, production and post production phase.

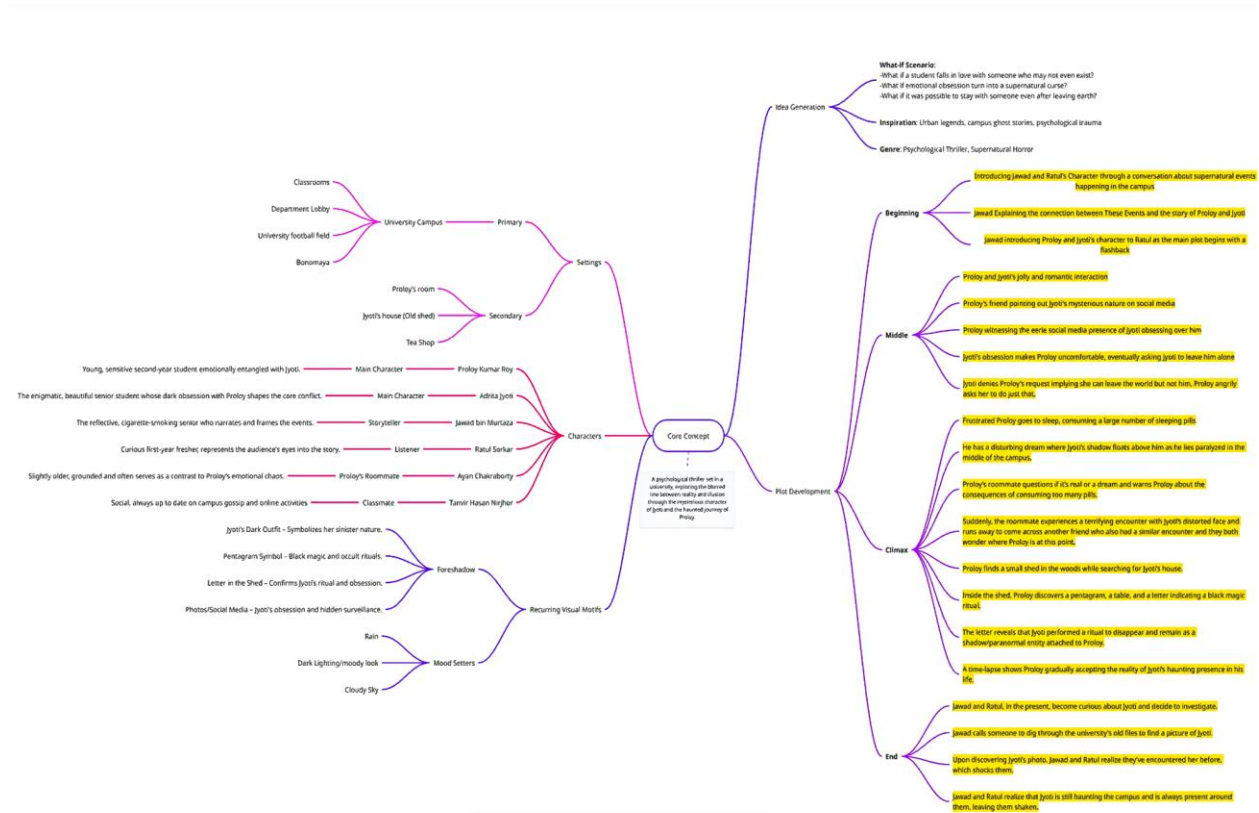


Figure 3.2.1: Mind Mapping of “Jyoti”

3.3 Character Demographics & Narrative Flow

Character Demographics:



Proloy Kumar Roy
(Played by KM Zobear H)

Age: 22

Gender: Male

Occupation: University student

Physical Features:

- **Height:** 5'6"
- **Weight:** 70 kg
- **Skin Tone:** Medium Brown
- **Hair:** Short and slightly messy black hair
- **Dressing Sense:** Checked shirts, T-shirts, semi-formal pants

Personality: Innocent and carefree about his life decisions. Anxious about new attachments.

Role in the Story: He is the main character of the story, who unknowingly gets himself involved in an obsessive, one-sided relationship and ends up being the victim of Jyoti's curse.



Adrita Jyoti

(Played by Zaynab Akhi)

Age: 24

Gender: Female

Occupation: University student

Physical Features:

- **Height:** 5'4"
- **Weight:** 55 kg
- **Skin Tone:** Fair to medium brown
- **Hair:** Long, silky black hair
- **Dressing Sense:** Mostly black sarees foreshadowing her dark intent

Personality: Mostly quiet. Stays in her own world. Not very good at studies. She has a mystery about her presence. She obsesses over anything she wants to the point where she becomes careless of anyone else.

Role in the Story: She is the antagonist of the story. Obsessing over Proloy and placing a curse on him to stay with him forever.



Jawad bin Murtaza
(Played by Sakib Ahmed Pabon)

Age: 24

Gender: Male

Occupation: University student

Physical Features:

- **Height:** 5'10"
- **Weight:** 75 kg
- **Skin Tone:** Medium brown
- **Hair:** Short, black hair
- **Dressing Sense:** Semi-formal shirts and pants

Personality: Caring about juniors, popular amongst friends. Up to date on campus stories and rumors, and likes to express and explore this trait.

Role in the Story: He is the storyteller. Since he is a senior at the university, he knows the story of Proloy and Jyoti and explains the story to his junior as well as the audience.



Ratul Sorkar

(Played by Ayman Hossain)

Age: 20

Gender: Male

Occupation: University student

Physical Features:

- **Height:** 5'6"
- **Weight:** 58 kg
- **Skin Tone:** Medium brown
- **Hair:** Short, black hair
- **Dressing Sense:** T-shirt and Jeans

Personality: Curious but self-conscious. Likes to stick with friends and roommates and cares about their problems.

Role in the Story: He is the listener who plays the role of the audience throughout the short film. The story unfolds to the audience through his curiosity and questions.



Tanvir Hassan Nirjhor (Friend 1)

(Played by Imtiaz Uddin Nayon)

Age: Early 22

Gender: Male

Occupation: University student

Physical Features:

- **Height:** 5'6"
- **Weight:** 60 kg
- **Skin Tone:** Medium Brown
- **Hair:** Short, black hair
- **Dressing Sense:** Casual shirt and jeans

Personality: Observant, mature. Naturally aware of his surroundings. Hence, he is the first to notice if there is something wrong around him.

Role in the Story: He is the one to spark questions about Jyoti's weird presence, which leads Proloy to investigate her to find out her sinister obsession. He ends up paying the price for this mistake.



Ayan Chakraborty (Friend 2)

(Played by Rabiul Islam)

Age: 22

Gender: Male

Occupation: University student

Physical Features:

- **Height:** 5'8"
- **Weight:** 70 kg
- **Skin Tone:** Fair
- **Hair:** Short, black, and neatly styled hair
- **Dressing Sense:** Formal or semi-formal shirts and pants.

Personality: Caring and concerned individual. More mature than people his age. Up to date with the technology of his time.

Role in the Story: He helps Proloy discover Jyoti's creepy Facebook posts. He is skeptical of Proloy's scary dream until he experiences Jyoti's demonic presence himself.



Proloy Kumar Roy (Matured)

(Played by Dr. Shaikh Muhammad Allayear)

Age: 35-40

Gender: Male

Occupation: University Department Head (Faculty Member)

Physical Features:

- **Height:** 5'8"
- **Weight:** 75 kg
- **Skin Tone:** Medium Brown
- **Hair:** Short, black, and neatly styled
- **Dressing Sense:** Strictly formal outfit with faculty ID card.

Personality: Stays silent and seems to lead a regular life of a varsity faculty, but has emotions hidden inside him.

Role in the Story: He is the embodiment of moving forward in life despite past traumas or lifelong curses. He decides to accept the fact that Jyoti will haunt him forever, but he refuses this curse to stop him moving on in life, which leads to the core message of the story.

Narrative Flow

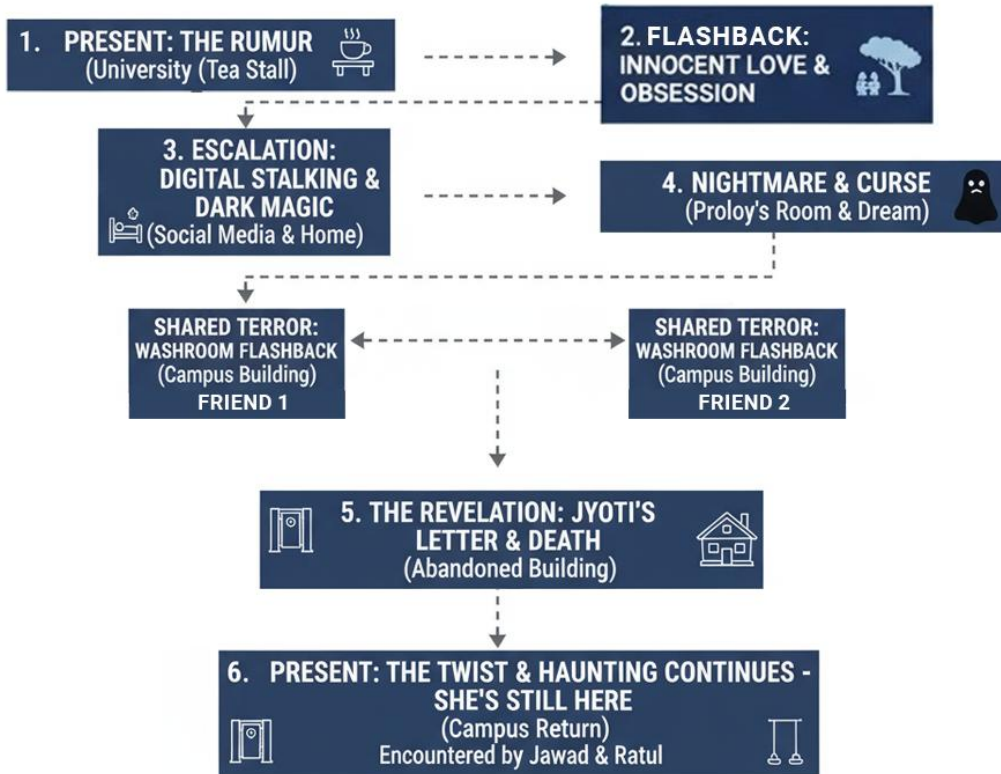


Figure 3.3.1: Story map of “Jyoti”

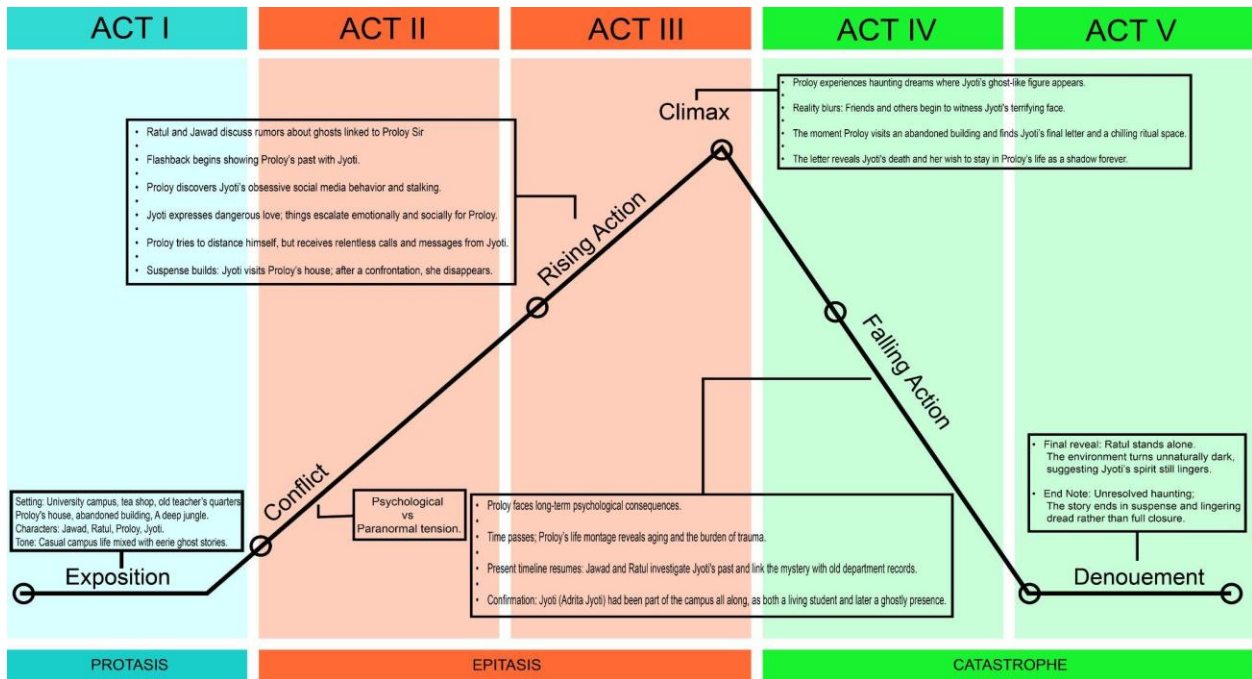


Figure 3.3.2: Plot diagram of “Jyoti”

3.4 Storyboard and Shooting Plan

The planning and initial visualization of the story are portrayed in this section. This process acted as an important guideline for the production phase to use our time, budget, and resources optimally.

Storyboard:

It is basically a rough sketch of the entire story from the director's lens to align the production team's vision with the director's. By drawing out as many shots as possible, the director bridges the gap between everyone's imagination and gets them on the same page about how the film should look after the shoot. This process also helps pre-plan the creative and technical side of the visualization to maximize the emotion conveyed through the film, such as visual effects, shot composition, acting cues, etc. Moreover, it acts as a blueprint for the post-production phase, so any unnecessary improvisation and experimentation can be avoided that would waste a lot of time otherwise.

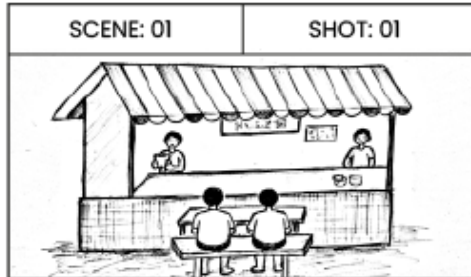
The full storyboard of the film is provided on the next pages:

STORYBOARD

Project Name: Jyoti

Sequence: 01

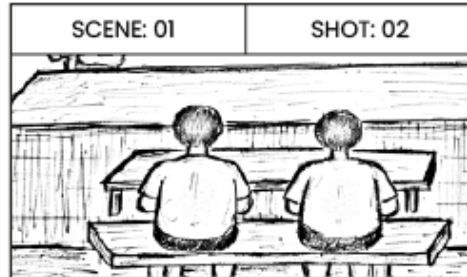
PAGE: 01



Wide Shot: Tea stall exterior, students sitting.

Story: Introduces the location. Jawad and Ratul are seated the tea stall is buzzing with life.

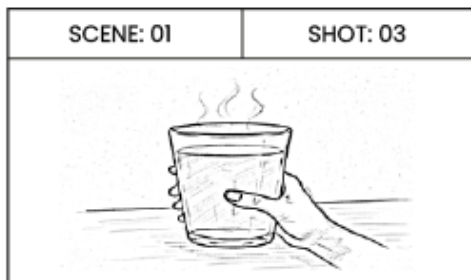
Dialogue Beat: Jawad casually asks Ratul about his travel plans.



Over the Shoulder: Back view of Jawad & Ratul facing the tea stall counter, cups in front of them.

Story: Builds intimacy in their talk, showing Ratul's nervous energy.

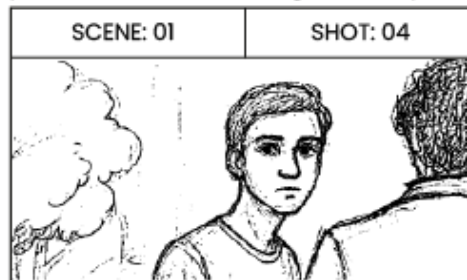
Dialogue Beat: Ratul admits he postponed leaving so he could travel with his roommate because of paranormal activities occurring in the campus.



Close-up: A steaming tea cup being pushed forward across the table.

Story: Symbolic moment of Jawad's reassurance and calmness.

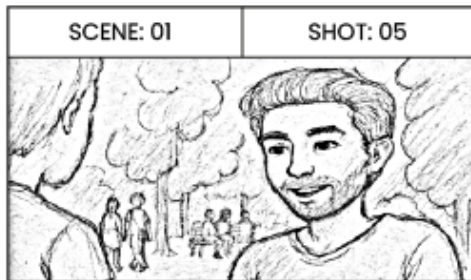
Dialogue Beat: Ratul nervously explains why students avoid staying alone – because of ghosts and strange happenings.



Medium Shot/ Over the shoulder: Ratul smiling nervously, leaning in while talking.

Story: Shows his impressionable, uneasy nature, while he continues to list paranormal events.

Dialogue Beat: Ratul describes swings moving at night, lights flickering in classrooms.



Medi Shot/ Over the shoulder: Jawad smirking knowingly, confident expression.

Story: Reveals his teasing, skeptical side, setting him up as the storyteller.

Dialogue Beat: Jawad jokes about ghostly sounds in toilets, admits he never checks truth or lies, but says the story behind it matters. He leans forward: "Haven't you heard? Let me tell you."



Mid Shot: Ratul Facing the camera, Jawad facing the tea stall.

Story: They both get ready to leave the tea stall, ratul is walking out and jawad is paying the bill.

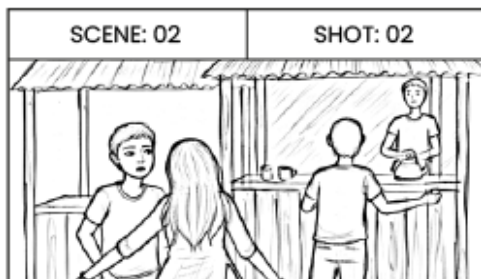
Dialogue Beat: N/A

STORYBOARD

Project Name: Jyoti

Sequence: 01

PAGE: 02



Mid Shot: The camera follows ratul as he walks out

Story: An unknown girl suddenly bumps into ratul and apologizes to him while jawad is still paying the bill

Dialogue Beat: N/A



Mid Shot: Jawad now facing the camera with the tea vender behind him.

Story: Jawad is catching up with Ratul while cleaning his glasses

Dialogue Beat: N/A



Mid Shot: Camera stays in it's position as Ratul and Jawad leave the shot

Story: Jawad catches up with Ratul and puts his arm around Ratul's neck as they walk away.

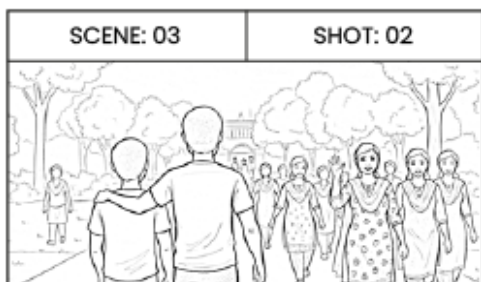
Dialogue Beat: Jawad says to Ratul "Let's Go"



Wide Shot: The camera tracks backwards as the characters advances towards the camera

Story: Jawad and Ratul reaches the campus heading towards bonomaya

Dialogue Beat: N/A



Medium Shot/ Over the shoulder: Camera follows Jawad and Ratul, keeping them on the left side as a group passes by them on the right side.

Story: Jawad and Ratul stumbles upon a group of Jawad's friends on their way to bonomaya.

Dialogue Beat: Jawad's friend asks him about going home for the holidays.



Over the Shoulder: Camera tracks forward to a medium close shot.

Story: Jawad briefly conversates with his friend.

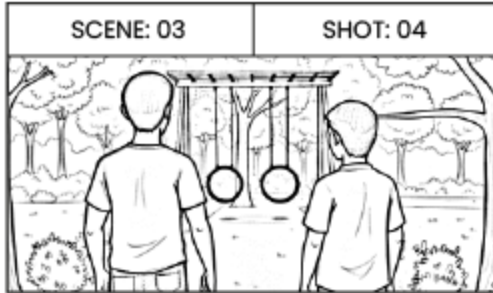
Dialogue Beat: Jawad explain he couldn't go home due to extra classes.

STORYBOARD

Project Name: Jyoti

Sequence: 01

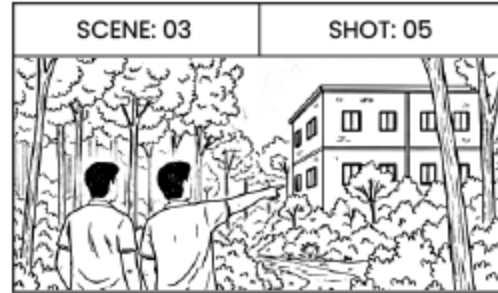
PAGE: 03



Mid Shot: The camera is pointing towards the swings from behind the characters.

Story: Jawad and Ratul walks towards the swings in Bonomaya.

Dialogue Beat: Jawad starts to tell the story urging Ratul to listen.



Mid Shot: Camera is positioned behind the two characters, focusing on a building in the distance.

Story: Jawad points to a building to show Ratul.

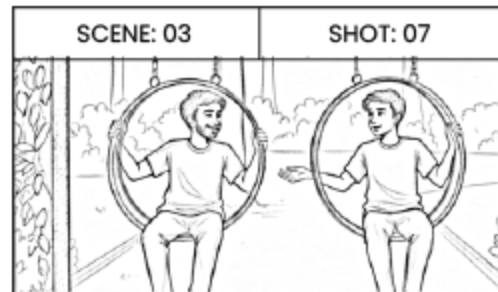
Dialogue Beat: Jawad introduces the protagonist of the story, Proloy Kumar



Mid/Long Shot: The camera points to the same character from different angles, collecting a number of shots.

Story: Jawad is talking about the protagonist, Proloy as a montage of the character appears on screen.

Dialogue Beat: Voice over of Jawad describing the back story of Proloy Kumar.



Mid Shot: Camera stays in it's position as Ratul and Jawad is sitting on the swings

Story: Jawad triggers Ratul's curiosity for the story by talking about Proloy Kumar's back story.

Dialogue Beat: Ratul asks Jawad about Proloy's past.

[Flashback of Proloy and Jyoti begins]

STORYBOARD

Project Name: Jyoti

Sequence: 02

PAGE: 04



Long Shot: The camera tracks forward with a dolly in shot.

Story: Jyoti and Proloy are sitting on the floor outside the classroom in the department, chatting with friends, and waiting for the class to start.

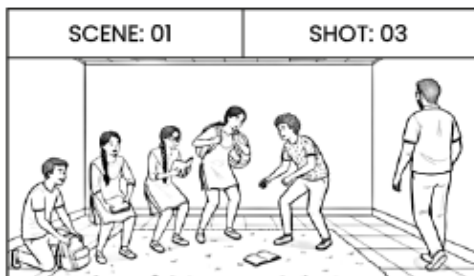
Dialogue Beat: Students chatting indistinctively.



Close Shot: The camera is facing the hands of Proloy and Jyoti.

Story: Jyoti is cutting Proloy's nails and occasionally fixing his hair, and Proloy is not paying attention.

Dialogue Beat: Their friends in the background jokingly taunting Jyoti's care for Proloy.



Long Shot: Camera Pans from left to right to follow the teacher entering the frame.

Story: Just then, the teacher came along, Proloy and others followed the teacher to the class.

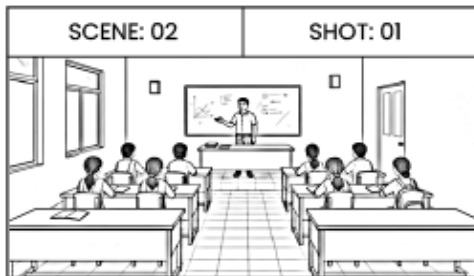
Dialogue Beat: All the students tell each other to go to the classroom.



Close Shot: The camera is fixed to focus on Jyoti's bag left side and the students on the other side.

Story: Jyoti quickly packed the nail clipper, comb, and Proloy's nail pieces into the bag before entering the class.

Dialogue Beat: N/A



Long Shot: The camera is fixed at the back of the class.

Story: The teacher is giving a lecture in the class.

Dialogue Beat: Voice of Proloy and his 'Friend 1' talking to each other about Jyoti.



Mid Shot: The camera is still, pointing at Proloy and his Friend 1.

Story: Proloy's 'Friend 1' leans over to converse with him

Dialogue Beat: 'Friend 1' expresses that he find Jyoti's behaviour strange as she's unattentive and keeps looking out the window in every class.

STORYBOARD

Project Name: Jyoti

Sequence: 02

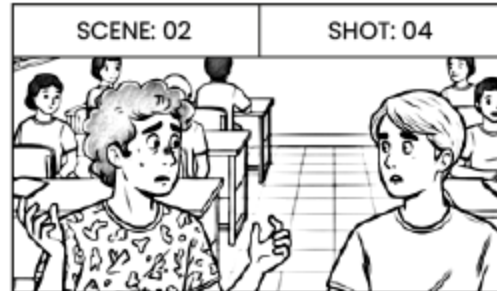
PAGE: 05



Close Shot: The camera follows Proloy as he looks back at Jyoti.

Story: Proloy looks back at Jyoti and sees she is actually looking outside the window as his 'Friend I' suggests.

Dialogue Beat: N/A



Mid Shot: The camera follows proloy back to the previous position.

Story: Proloy continues the conversation with his friend with a curious face.

Dialogue Beat: Proloy asks his friend about the reasons for his remarks and the friend tells him to open a Facebook profile to understand better.

STORYBOARD

Project Name: Jyoti

Sequence: 03

PAGE: 06



Mid Shot: The shot jump-cuts from the previous sequence to a fixed position.

Story: Proloy's 'Friend 2' helps Proloy get a Facebook account.

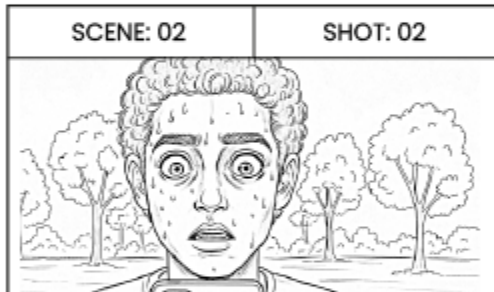
Dialogue Beat: 'Friend 2' introduces Facebook to Proloy.



Close-Up: The camera shows the phone screen from Proloy's POV.

Story: Proloy realises what his 'Friend 1' was talking about, upon seeing the creepy photos Jyoti posted on Facebook.

Dialogue Beat: Proloy asks himself why is Jyoti posting his candid photos on her profile.



Extreme Close-up: The camera shows Proloy from Below.

Story: Proloy's face turns pale and he starts sweating uncontrollably.

Dialogue Beat: N/A

STORYBOARD

Project Name: Jyoti

Sequence: 04

PAGE: 07



Mid Shot: The camera is tracking Proloy as he paces back and forth.

Story: Proloy talking over the phone, pacing back and forth in his house.

Dialogue Beat: Proloy asks Jyoti about the facebook posts as she expresses her careless feelings about it.



Mid Shot: The camera stops as Proloy stops walking.

Story: The phone cuts abruptly.

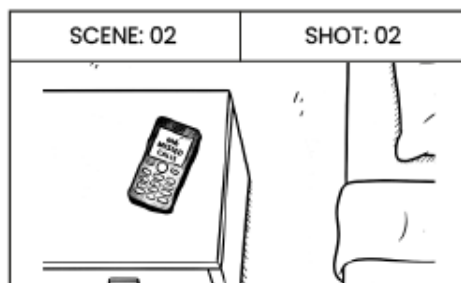
Dialogue Beat: Proloy assumes that his cellphone had ran out of balance.



Top View/ Long shot: The camera stays fixed showing Proloy's whole room.

Story: Proloy's phone keeps ringing as he lays down in his bed.

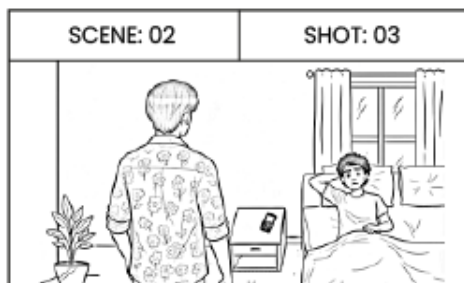
Dialogue Beat: N/A



Close Shot: The camera is fixed to focus on Proloy's phone on the table.

Story: Proloy's phone stops ringing and shows exactly 666 missed calls.

Dialogue Beat: N/A



Long Shot: The camera is fixed at the back of the room.

Story: Proloy's friend hears his phone ring and comes to talk to him.

Dialogue Beat: 'Friend 2' inquires the reason Jyoti is calling him so many times as he expresses annoyance.



Mid Shot: The camera is still, pointing at Proloy.

Story: Proloy continues the conversation with his friend.

Dialogue Beat: Proloy shares the same annoyance of his 'Friend 2' and suggests that he wants this 'love' to go away from his life.

STORYBOARD

Project Name: Jyoti

Sequence: 04

PAGE: 08



Close Shot: The camera is fixed to focus on Proloy's phone on the table.

Story: Just as Proloy suggests he wants Jyoti's love to get out of his life, a message appears from Jyoti saying 'Never' as if she could hear her.

Dialogue Beat: N/A



Mid Shot: The camera tracks proloy as he opens his door.

Story: Proloy opens his door upon the ringing of the doorbell and finds Jyoti standing outside his Door.

Dialogue Beat: Jyoti asks Proloy the reason why he skipped class which he avoids talking about.



Over the shoulder/ Mid shot: The camera stays fixed, focusing on Proloy from behind Jyoti.

Story: Proloy's confronts Jyoti about the strange shift of her behavioural pattern.

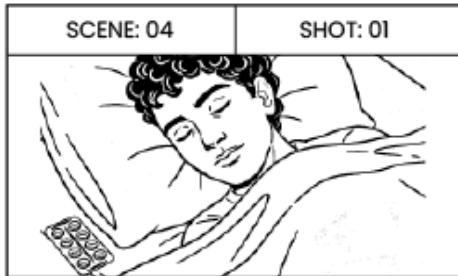
Dialogue Beat: Proloy complains about her sudden appearance and asks her to go away from his life, Jyoti replies she can leave the world but not him.



Over the shoulder/ Mid shot: The camera stays fixed from behind Jyoti.

Story: Proloy angrily shuts the door on Jyoti's face.

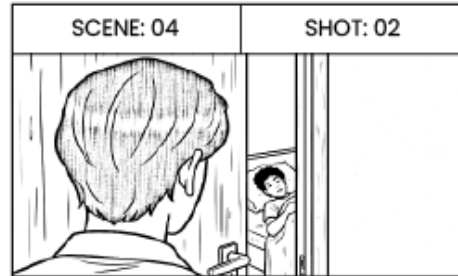
Dialogue Beat: As he is shutting the door he asks her to 'do just that'- referring to leaving the world.



Medium-Close Shot: The camera is fixed, focusing on Proloy and the sleeping pills beside him.

Story: Proloy is sleeping with a medicine leaf beside him suggesting he took sleeping pills before sleeping.

Dialogue Beat: N/A



Mid Shot: The camera is still, pointing at Proloy from behind his friend through a small opening of his room's door.

Story: Proloy's friend sees him sleeping through his room's door.

Dialogue Beat: N/A

STORYBOARD

Project Name: Jyoti

Sequence: 04 (Sub Sequence)

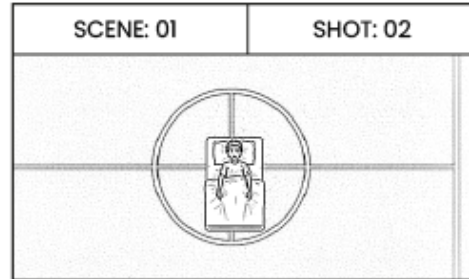
PAGE: 09



Top Down Shot: The camera tracking backwards, Proloy in the center, Possibly a vertigo effect.

Story: Proloy enters a strange dream in which he is lying down in his bed on the football field of the campus.

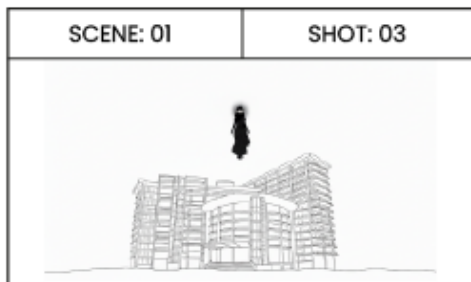
Dialogue Beat: N/A



Top Down Shot: The camera continues tracking backwards with proloy and his bed in the center.

Story: Proloy opens his eyes and finds himself lying in his bed on the football field. He tries to move but his body is frozen. He is scared to death.

Dialogue Beat: N/A



Long shot: The camera tracks forward, focusing the academic building of the campus.

Story: Proloy looks up at the academic building and sees a dark figure levitating above the building.

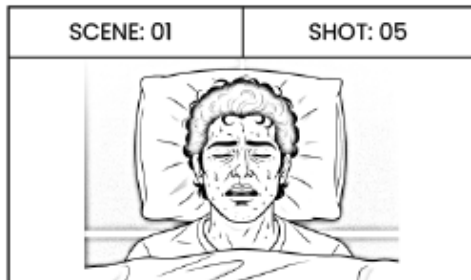
Dialogue Beat: N/A



Long shot: The camera tracks forward, focusing the academic building of the campus.

Story: As Proloy focuses more he realizes that it is Jyoti levitating in the sky with sparking eyes and darkness surrounding her. The figure slowly starts moving towards Proloy.

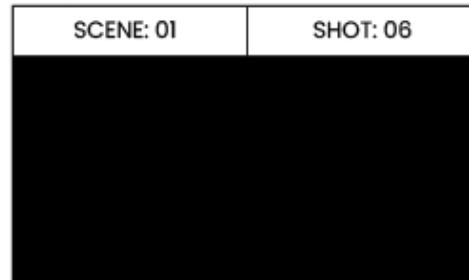
Dialogue Beat: N/A



Close Shot: The camera is fixed, focusing on Proloy.

Story: Proloy closes his eyes and tries to scream but no sound comes out of his mouth.

Dialogue Beat: N/A



Shot: The camera shows a black screen

Story: As Proloy's fear reaches it's peak, the entire screen turns black with an audible high pitched sound.

Dialogue Beat: A distant muffled voice asks Proloy if all this was a dream or was it real.

STORYBOARD

Project Name: Jyoti

Sequence: 05

PAGE: 10



Long Shot: The camera dolly from left to right.

Story: The dream ends. Proloy sits on a bench, disoriented, while 'Friend 2' stands beside him.

Dialogue Beat: 'Friend 2' asks Proloy if he was dreaming. Proloy affirms that it was a dream but it seemed real.



Mid Shot: The camera is fixed.

Story: Proloy's friend slaps Proloy angrily.

Dialogue Beat: 'Friend 2' rhetorically asks if Proloy is joking. He also inserts that Proloy consumed a whole leaf of sleeping pills and slept for 2 continuous days.



Long shot: The camera tracks forward.

Story: Proloy's friend bursts with rage.

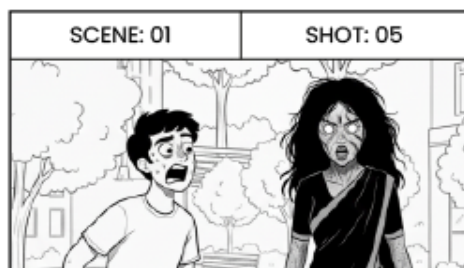
Dialogue Beat: Friend 2 confronts Proloy about him irresponsibly consuming so many sleeping pills and inserts that everyone would blame him if anything would've happened to Proloy.



Close shot: The camera stays still focusing on Proloy.

Story: Proloy sits shocked upon discovering he slept for 2 days.

Dialogue Beat: N/A



Close Shot: The camera tracks 'Friend 2' as he turns to his left.

Story: As soon as Proloy's 'Friend 2' finishes speaking, he looks to his right and sees Jyoti's distorted and horrifying face.

Dialogue Beat: N/A



Shot: The camera follows 'Friend 2' as he runs.

Story: Upon seeing Jyoti's demonic face, 'Friend 2' gets really scared and starts running away.

Dialogue Beat: N/A

STORYBOARD

Project Name: Jyoti

Sequence: 05

PAGE: 11



Long Shot: The camera dollyng from right to left.

Story: 'Friend 2' reaches the department running and he bumps into 'Friend 1' as he was also running away from something.

Dialogue Beat: N/A



Mid Shot: The camera is fixed.

Story: 'Friend 1' points to the washroom with a scared face.

Dialogue Beat: 'Friend 2' asks 'Friend 1' what happened and 'Friend 1' points to the washroom and explains what happened.

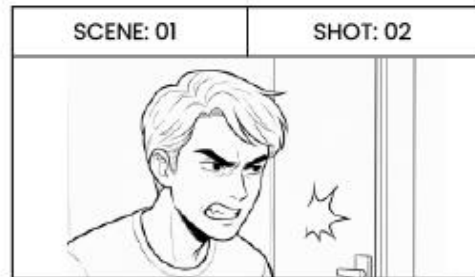
Sequence: 05 (Sub Sequence)



Mid shot: The camera is fixed.

Story: 'Friend 1' is sitting in the washroom stall, whistling with his mouth.

Dialogue Beat: N/A



Close shot: The camera is fixed.

Story: He hears a knock on the door that keeps getting louder which angers him.

Dialogue Beat: 'Friend 1' asks who is it and gets no response in return.



Close Shot: The camera is fixed.

Story: The stall door swings open all of a sudden as a short glimpse of Jyoti's face can be seen.

Dialogue Beat: N/A



Close Shot: The camera is fixed.

Story: As the stall door swings, Jyoti's face disappears at the very next moment.

Dialogue Beat: N/A

[Sub sequence ends]

STORYBOARD

Project Name: Jyoti

Sequence: 05 (Continues)

PAGE: 12



Long Shot: The camera is fixed.

Story: Both of them sits on the floor in distress.

Dialogue Beat: 'Friend 2' discovers that 'Friend 1' also saw Jyoti as 'Friend 1' also discovers that 'Friend 2' also saw Jyoti.



Mid Shot: The camera is fixed.

Story: Both of them now looks at the camera with a curious face.

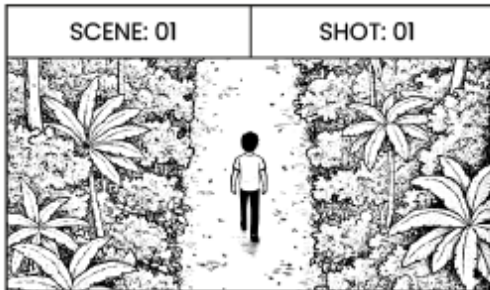
Dialogue Beat: They both wonder where could Proloy be at this time.

STORYBOARD

Project Name: Jyoti

Sequence: 06

PAGE: 13



Top Down Shot: The camera tracks forward.

Story: Proloy walks through a dense jungle road looking for Jyoti, following the coordinates given by Jyoti's friend.

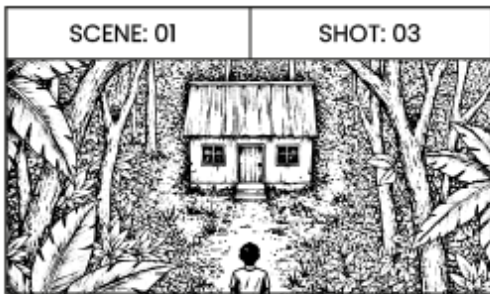
Dialogue Beat: N/A



Close Shot: The camera is fixed.

Story: Proloy looks at his phone's message that shows the coordinates given to him by 'Nishita' who is a classmate of Jyoti.

Dialogue Beat: N/A



Top Down shot: The camera tracks forward.

Story: Proloy sees a small house just ahead of him so he approaches the house.

Dialogue Beat: N/A

STORYBOARD

Project Name: Jyoti

Sequence: 07

PAGE: 14



Medium shot: The camera focuses on the wall of the room from behind Proloy.

Story: Proloy walks into the building and sees his photos hanged on the wall with strange markings on the photos.

Dialogue Beat: N/A



Long Shot: The camera tracks backwards.

Story: Proloy notices a pentagram drawn on the floor suggesting some ritual has taken place earlier. he also notices a table on which a letter is placed.

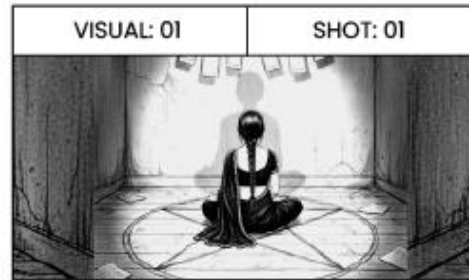
Dialogue Beat: N/A



Close shot: The camera is fixed.

Story: Proloy walks forward and notices that the letter is written with blood as he picks it up to read. As he reads the letter he discovers Jyoti casted a black magic spell on him to stay with him forever as a shadow that never leaves him alone.

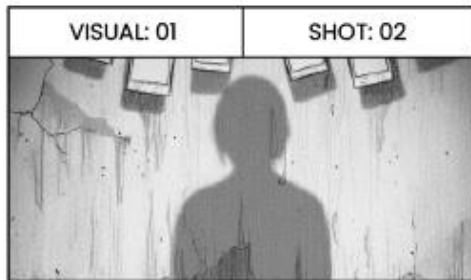
Dialogue Beat: N/A



Long shot: The camera tracks forward.

Story: As proloy is reading the letter, the visual shows Jyoti sitting in the middle of the pentagram performing a ritual.

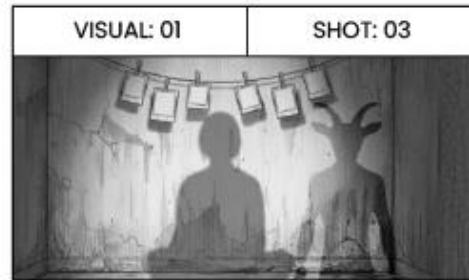
Dialogue Beat: Voice over reading Jyoti's letter.



Close Shot: The camera tracks forward.

Story: Jyoti's casts a clearly visible shadow on the wall as she is performing the ritual.

Dialogue Beat: Voice over reading Jyoti's letter.



Long Shot: The camera tacks backwards.

Story: A strange shadow of a goat-headed creature approaches Jyoti's shadow from the side.

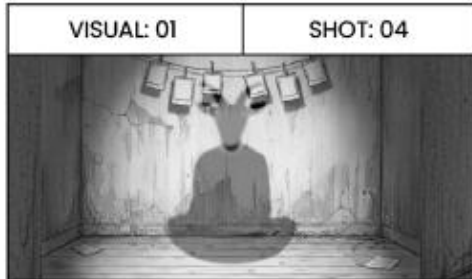
Dialogue Beat: Voice over reading Jyoti's letter.

STORYBOARD

Project Name: Jyoti

Sequence: 07

PAGE: 15



Long Shot: The camera tacks backwards.

Story: The goat-headed figure slowly replaces Jyoti's shadow and takes her place.

Dialogue Beat: Voice over reading Jyoti's letter.



Long Shot: The camera is fixed from Proloy's POV.

Story: Proloy walks out of the house with the letter in his hand. He crumbles the letter as he walks forward.

Dialogue Beat: Voice over reading Jyoti's letter.



Close shot: The camera tracking Proloy.

Story: Proloy walks back the same road he came through with the crumbled letter in his hand.

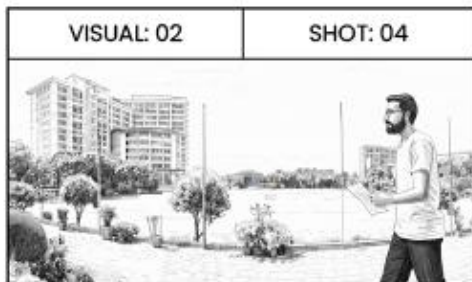
Dialogue Beat: Voice over reading Jyoti's letter.



Long shot: The camera tracks Proloy.

Story: Proloy walks across the campus with the letter in his hand.

Dialogue Beat: Voice over reading Jyoti's letter.



Close Shot: The camera tracks Proloy.

Story: The shot shows the matured Proloy in the same setting indicating the passing of time.

Dialogue Beat: Voice over reading Jyoti's letter.

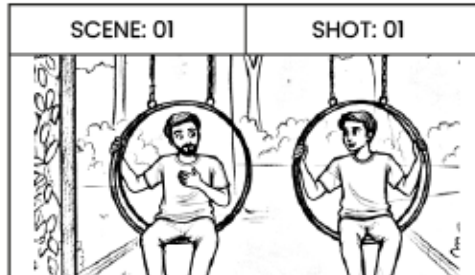
[Flashback Ends]

STORYBOARD

Project Name: Jyoti

Sequence: 08

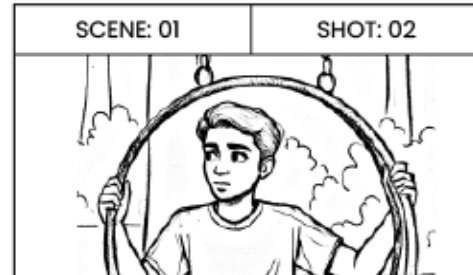
PAGE: 16



Long Shot: The camera tacks forward.

Story: Jawad ends the story, sitting in the same location he began it in with Ratul.

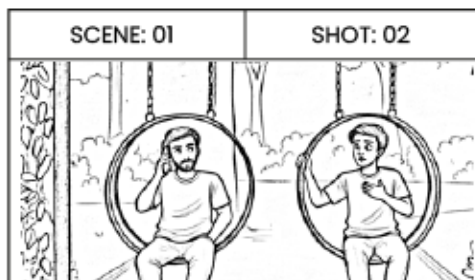
Dialogue Beat: N/A



Mid Shot: The camera is fixed.

Story: Ratul wonders about Jyoti and expresses his curiosity to Jawad.

Dialogue Beat: Ratul asks if Jyoti's photo can be found in their department archives.



Long shot: The camera is fixed.

Story: Jawad makes a phone call to someone he knows from the department office.

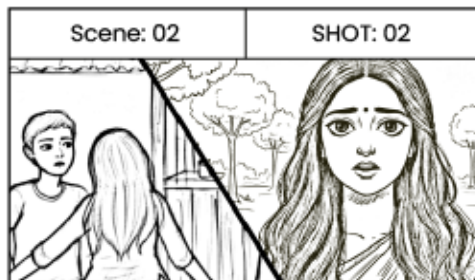
Dialogue Beat: Jawad asks the department official to try and find a photo of Jyoti and send it to him.



Long shot: The camera is fixed.

Story: Jawad's phone receives a notification with Jyoti's photo attached with it.

Dialogue Beat: N/A



Flashback: Ratul bumping into a girl in Sequence 1, Scene 2, Shot 2.

Story: Ratul is shocked to discover that the girl that bumped into him looks exactly like Jyoti.

Dialogue Beat: N/A



Flashback: Jawad having a small conversation with his friend in Sequence 1, Scene 3, Shot 2.

Story: Jawad also remembers his meeting with his friend earlier, he recalls seeing a girl in the back of his friend's group that resembles Jyoti exactly.

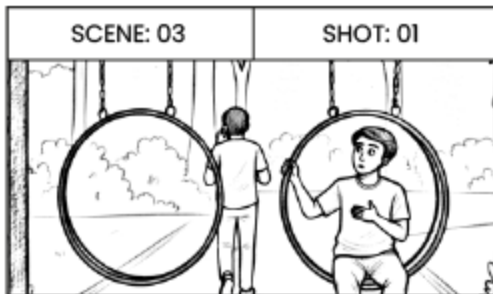
Dialogue Beat: N/A

STORYBOARD

Project Name: Jyoti

Sequence: 08

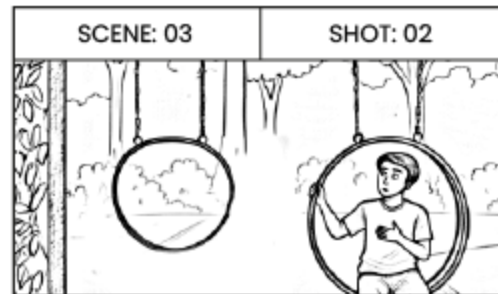
PAGE: 17



Long Shot: The camera is tracking forward.

Story: Jawad receives a phone call and he walks away from the swing to talk.

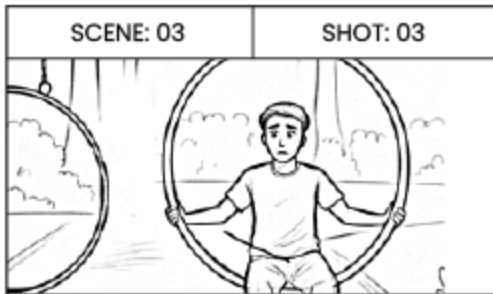
Dialogue Beat: Jawad is confirming over the phone that he received the picture.



Mid Shot: The camera is tracking forward.

Story: Ratul sits alone in the swing when all of a sudden the empty swing beside him starts swinging back and forth by itself.

Dialogue Beat: N/A



Long shot: The camera tracks forward.

Story: Ratul's heart drops as he looks at the camera with a scared expression.

Dialogue Beat: N/A

[The End]

Shooting Plan:

Supported by the detailed storyboard, the shooting plan was structured to initially execute a 3-day production phase, which extended to 5 days later due to sudden weather changes and emergency situations of the crew members. This plan disregards the flow of the story and focuses on location and character-wise shortlist to determine the order of the shooting to fully utilize time and resources. This method is called “shooting out of order”^[20], where we arrange the order of the shoot to fit the schedule of the cast as well as the crew members. The plan was designed to be flexible and immediately changeable upon encountering unplanned situations such as bad weather, lack of outdoor lights, etc. The plan included the sequence, the scenes, the characters, and the props we would need for each shot, which allowed us to be prepared for each shoot without any chances for mistakes.

The detailed shooting plan for ‘Jyoti’ is provided in the next pages:

TABLE 1: SHOOTING PLANS FOR 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 	

TABLE 2: SHOOTING PLANS FOR 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

TABLE 3: SHOOTING PLANS FOR 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

3.5 Gantt Chart for Production Timeline

A Gantt chart was used to plan the tasks and their duration during this project, which allowed us to have a deadline for every task for the project. We faced many challenges, which caused us to sometimes move away from the plan. The team’s lack of experience in this particular type of project was the main obstacle that caused delays in the initial plan. However, every member of the team took this planning very seriously and did their best to stick to the designated timeline for each task.

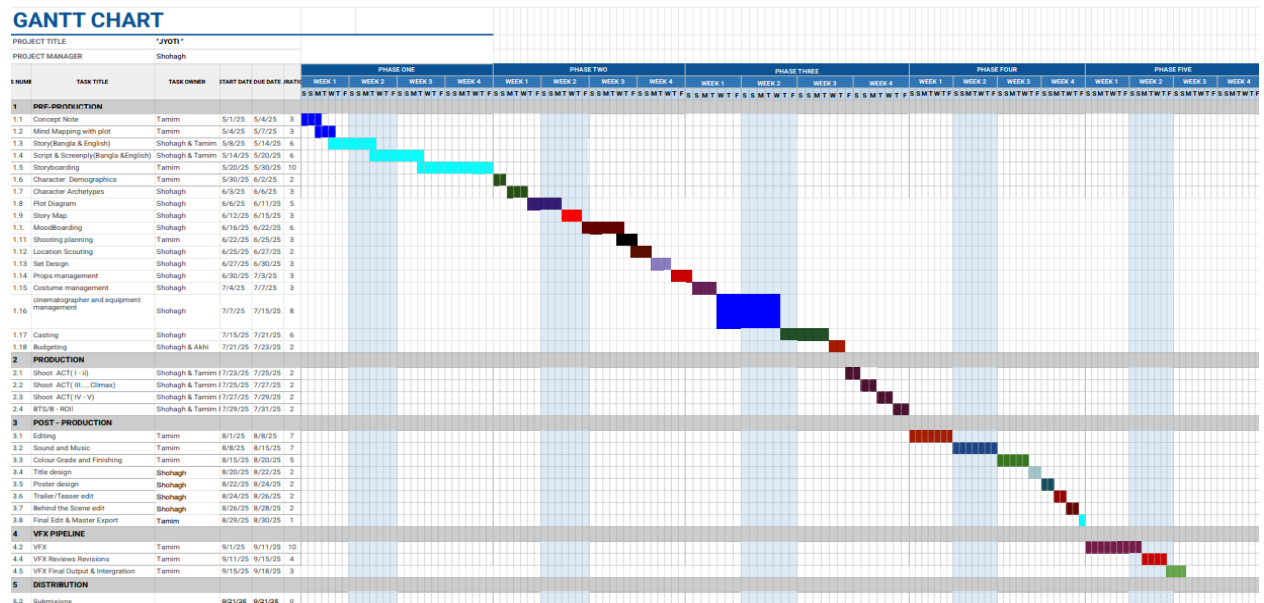


Figure 3.5.1: Gantt Chart for ‘Jyoti’

CHAPTER 4

Production Contributions

As the director of the project, I had many responsibilities, including communicating, managing, leading the crew members, and solving problems on the spot in order to align our visions and get accurate results from each member. This chapter attempts to explain my contributions, which manifested as the visual aesthetic for “Jyoti”.

4.1 Role as Director

As a first-time director, I had to align everyone’s different skills to act as a single artistic vision. My biggest obstacle showed up upon realizing not everyone was as dedicated to the project as other members, which I had to overcome by sharing my passion and backstory behind this project with the members. From feeding the cinematographer my thoughts and imagination to making sure the cast was feeling the right emotions during their shoots, my role as a director required me to constantly multitask.



Figure 4.1.1: Continuously communicating with the cinematographer to stay on the same page.



Figure 4.1.2: Reviewing the shots for each scene.



Figure 4.1.3: Discussing the shot before rolling the camera.

4.2 Directing Cast and Crew

In order to express my vision accurately to the fellow members, I needed to build friendly and approachable relationships with everyone. Our technical terms and vocabulary matched with each other because we were all students of Multimedia and Creative Technology. But when it didn't, I would just ask them to trust my vision. At the same time, I urged everyone to question the script without any hesitation, which allowed them to find their roles' uniqueness and act accordingly, as it required them to be in control of their characters.

I built an environment of trust and allowed them to experiment with their expression and body language during the emotional and horror sequences. Before starting the camera, I would make the cast rehearse each scene, and when I felt they felt comfortable during rehearsals but shy in front of the camera, I would secretly ask the cinematographer to roll the camera during the rehearsal without the cast's notice. This allowed me to capture the genuine and organic moments.



Figure 4.2.1: Explaining the scenes to the cast before the shoot.

4.3 Visual Style and Shot Composition

To emphasize the psychological and horror aspect of the story, the visual style was kept consistent to match a dark and unsettling look. The look of the film was intentional to convey the mood of the film to the audience.

- **Handheld Camera Work:** For the suspenseful scenes, the use of a handheld camera is a common practice in this kind of project [21]. The shakiness of the camera highlights the tension and height of emotion to the audience.



Figure 4.3.1: Handheld camera work for suspense or dramatic effect.

- **Compositional Techniques:** In order to improve the storytelling, most of the shots used the golden ratio and the rule of thirds, as they are the fundamental techniques of filmmaking^[22]. Some shots were taken with symmetry in mind for aesthetically pleasing visuals. Moreover, we used leading lines to guide the viewer's eyes to the subject.

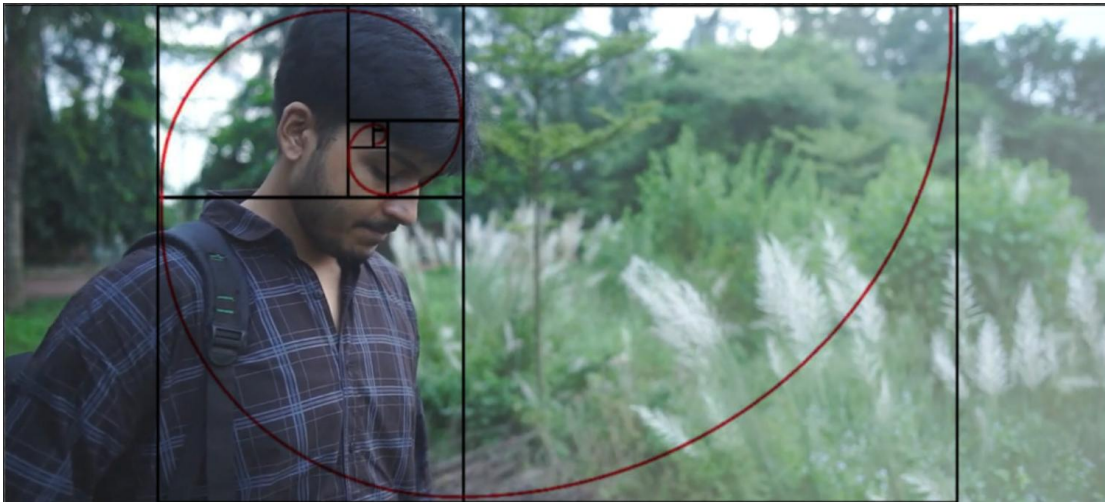


Figure 4.3.2: Use of the golden ratio.



Figure 4.3.3: Use of the golden ratio.

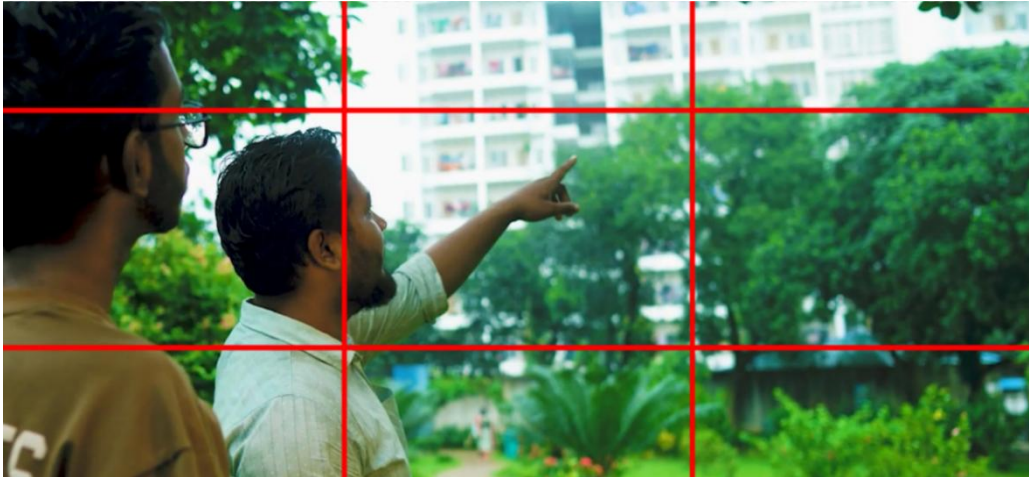


Figure 4.3.4: Use of the rule of thirds.

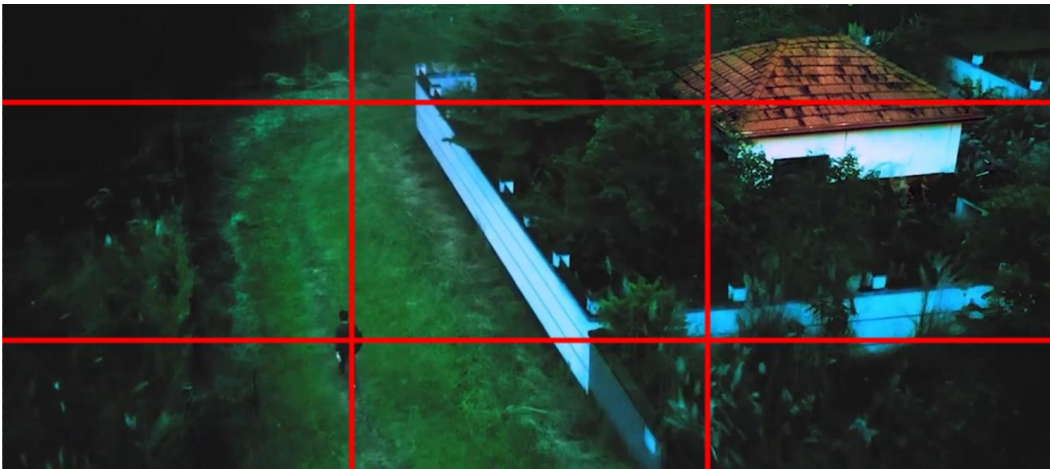


Figure 4.3.5: Use of the rule of thirds.



Figure 4.3.6: Use of symmetry.



Figure 4.3.7: Use of symmetry

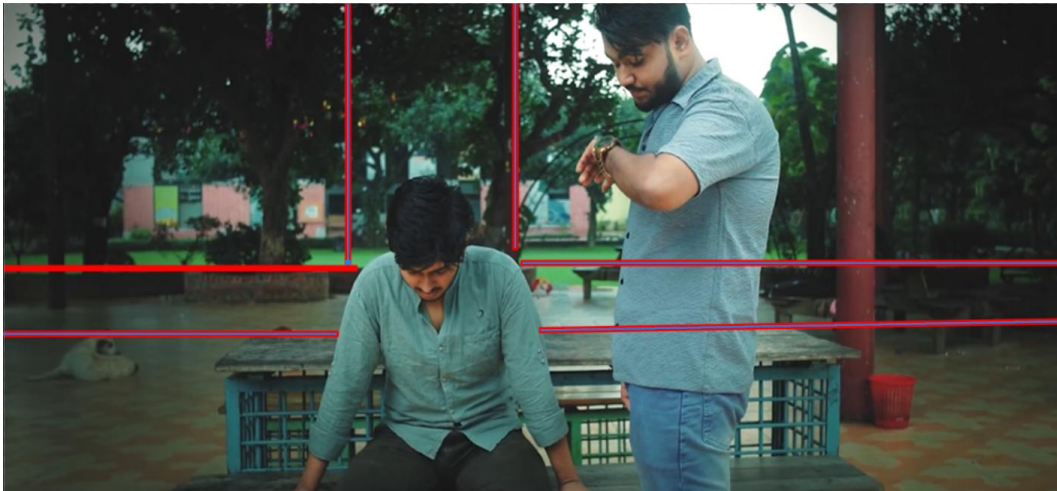


Figure 4.3.8: Use of leading lines



Figure 4.3.9: Use of leading lines

- **Extreme Close-ups:** To capture the cast's facial reaction, emotions, the use of extreme close-ups was used throughout the project was necessary to convey the character's feelings to the viewer.



Figure 4.3.10: Use of extreme close-up



Figure 4.3.11: Use of extreme close-up

- **Creative Lighting:** We faced a challenge with lighting the shots because of not having enough light. We used an ice light from the department to light the shots. In some VFX shots, we used the light to replicate natural lighting and in some shots, it was used to portray special effects [23].



Figure 4.3.12: Replicating outdoor light to match the VFX



Figure 4.3.13: Using red strobe light behind the character for special effects.

4.4 Challenges in Direction

We faced many problems while shooting; it was my responsibility as a director to come up with a solution for each problem. Here are some of the biggest challenges I faced during the production phase:

- **Directing Emotionally and Technically Complex Scenes:** The hardest part to direct was the ending sequence because we were losing daylight very quickly but the actors struggled to show genuine fear through their expressions. We also needed to attach strings to the swings to move them from a distance without the string being visible to the camera. This part was challenging because the shot was wide and there was no obstacle to hide the string behind.
- **Logistical Challenges:** While shooting the washroom horror scene, there was very little space for the crew and the gears to fit in so we had to cleverly place the camera with as less people behind the camera as possible.
- **Managing Inexperienced Student Actors:** The entire cast consisted of our juniors who had no experience in acting. So it was very tough to get accurate expressions out of the casts.
- **Contending with Unexpected Factors:** Bad weather caused us to delay the outdoor shoots since there were no other options. So I decided to continue shooting indoors while we wait for the rain to clear.

CHAPTER 5

Post-Production Contributions

Any film is incomplete without a proper post-production phase. This is the part where the raw footage from the camera is cut, stitched and stylized in order to tell the story to the audience.

5.1 Editing

In the editing part, my job was to balance the pacing of the short film. I went for a mixed pace. I sorted the clips and organized them into 8 sequences so I wouldn't have to look for each footage when necessary ^[24]. Premiere Pro kept on crashing because of the heavy load of the project which taught me to save the project after every slight change.

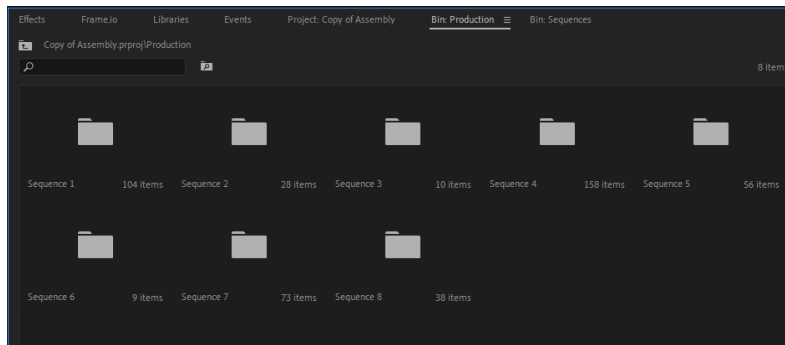


Figure 5.1.1: Sorting the raw footage for editing.

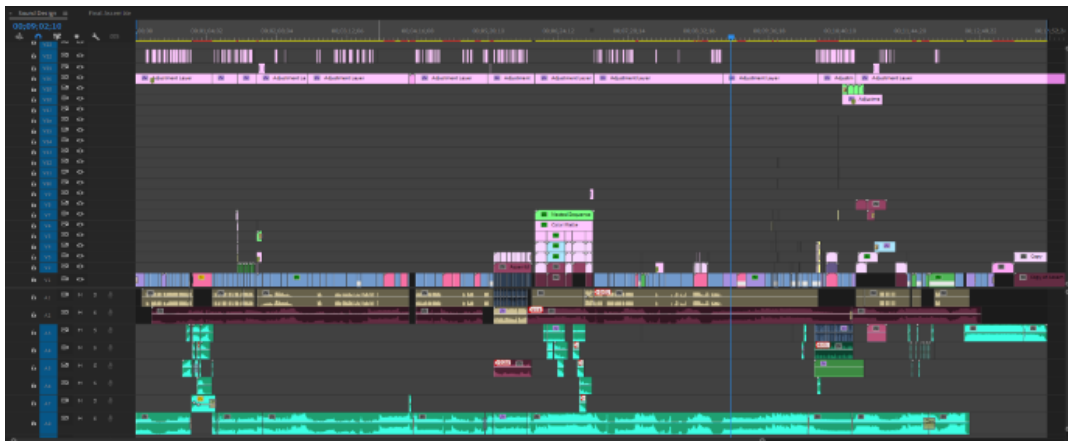


Figure 5.1.2: The editing timeline of 'Jyoti'

5.2 Color Grading

Color grading is used to communicate emotion and enhance the film's cinematic look. I wanted the color for this short film to be dark and less saturated. I tinted the shadows green and added a touch of yellow in the highlights to achieve this look and I graded the nighttime clips with a bluish tint. I used my color grading to emphasize emotions. Here are some examples:

- I used bright and colorful theme was used for romantic and joyful scenes.
- I used dark and blueish tones to create a sense of creepiness during the horror scenes.
- In some scenes where Jyoti performs rituals, I used bright red hues for evil look.
- I desaturated the flashback sequences to make them different than the present time footage.

Dealing with low light and over exposed footage was one of the biggest challenges in the color grading process.



Before



After

Figure 5.2.1: Before and after of the color grading.



Before



After

Figure 5.2.2: Before and after of the color grading.



Before



After

Figure 5.2.3: Before and after of the color grading.

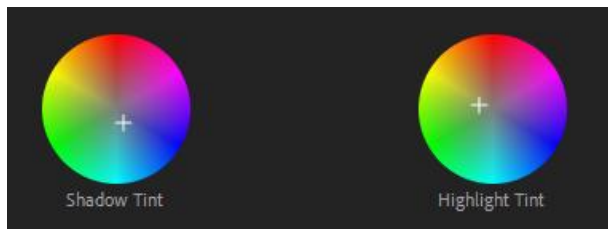
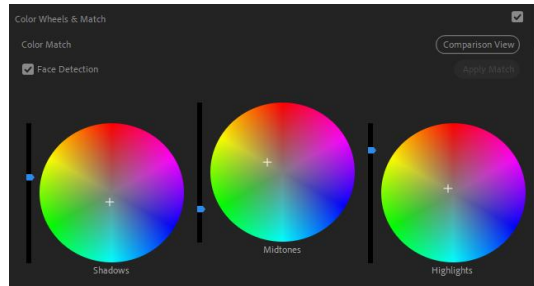
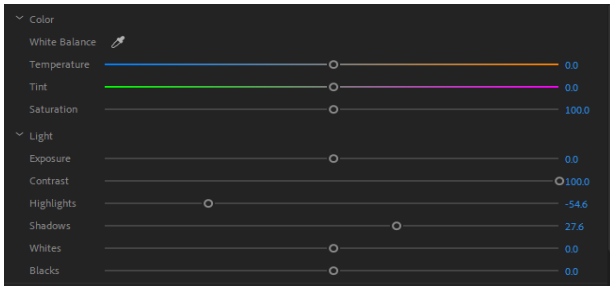


Figure 5.2.4: Basic correction and color wheels for 'Jyoti'

5.3 VFX Integration

Since the film heavily relies on VFX, my work involved creating several specific VFX shots to bring the supernatural elements to life:

- **Phone Screen Replacement:** This required perspective tracking and compositing of screen content, along with adding the smudges and a glow to make it look like a real screen.



Before



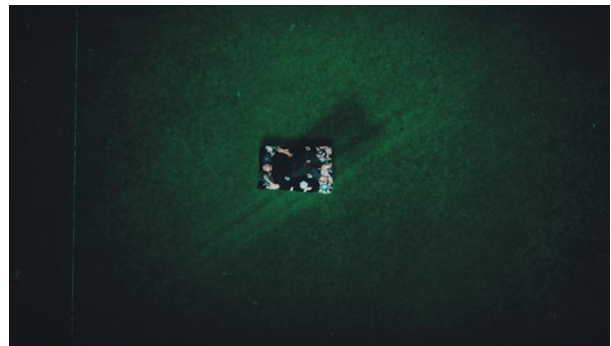
After

Figure 5.3.1: Before and after of phone screen replacement.

- **Dream Sequence Compositing:** The dream sequence in Sequence 4 included rotoscoping, color and light matching and adding fake camera movements and shadows.



Before



After

Figure 5.3.2: Before and after of the dream sequence compositing.

- **Flying Effects:** Shots of Jyoti floating above the university building required chroma keying, roto-scoping, sky replacement, and complex camera tracking to execute the effect.



Before



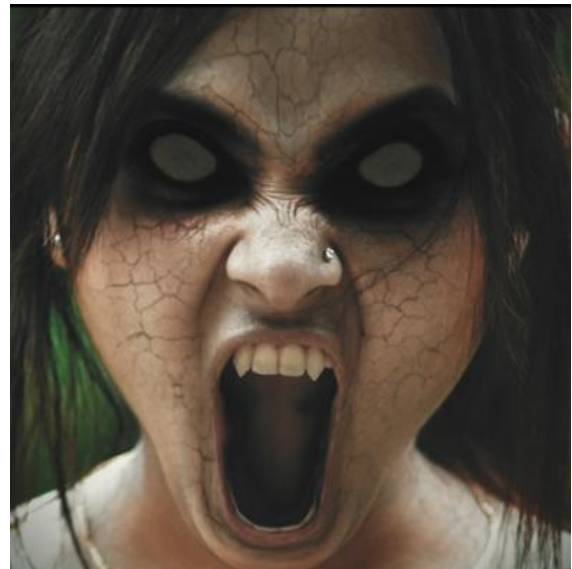
After

Figure 5.3.3: Before and after of the flying effect.

- **Face Distortion:** Creating Jyoti's distorted face involved face tracking, using the liquify effect, adding grunge textures, and replacing the eyes.



Before



After

Figure 5.3.4: Before and after of the face distortion.

- **Demonic shadow:** The black magic scene was created using fake shadows, rotoscoping, and keyframing the shadows to match the lighting and movement of the live-action footage. I also added smokes and flickering lights to go with the scene.



Before

After

Figure 5.3.5: Before and after of the demonic shadow effect.

5.4 Title Animation

In the title sequence, the word "Jyoti" appears in red color on a black background with a pattern of cracked soil. A crow flies past to hint at foreshadowing. A loud "whoosh" sound is added when the title appears, and another "whoosh" is heard as it scales up to cover the screen.

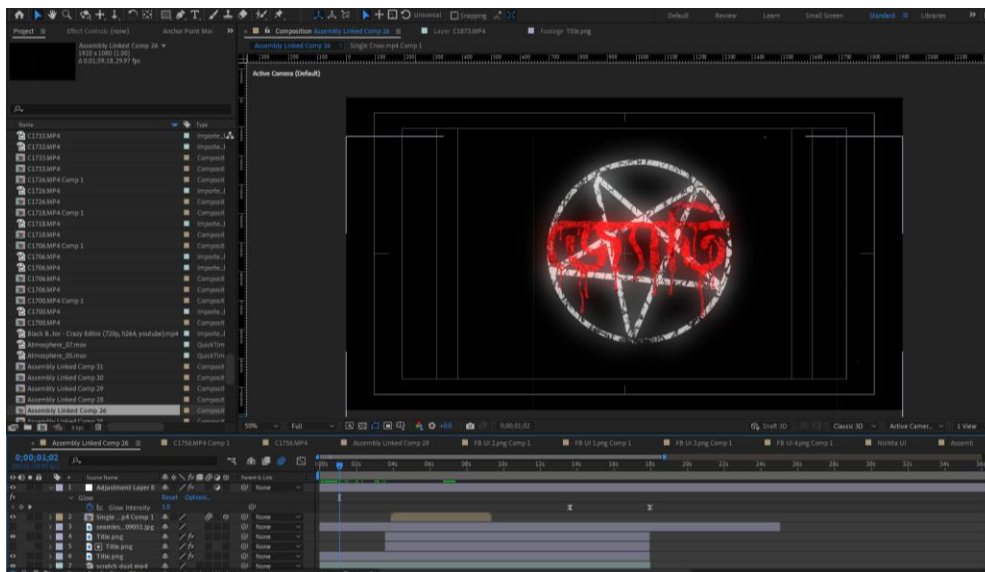


Figure 5.4.1: Title animation for 'Jyoti'

5.5 Sound Design and Music Composition

The sound design philosophy that I depended on was a mix of calm ambience with sudden, impactful hits and risers to build tension [25]. A noteworthy amount of Foley sound had been used to fill in empty scenes and to make it more realistic. There was a unique sound effect that had a transitional voice at the end of the dream scene. I gained this by applying a mixture of a low-pass filter, pitch shift, and reverb to create a muffled, ethereal quality before fading to a clearer version. For the music, I myself composed a lo-fi romantic song that was used as the theme song. The music assisted as an emotional anchor, making a distinct mood and strengthening the romantic aspects of the story before its creepy turn. The whole sound design process was handled by using FL Studio and native plugins and automations assembled inside the software.



Figure 5.5.1: Sound Design for 'Jyoti'

CHAPTER 6

Results & Discussion

This chapter serves as a detailed evaluation of this project. It describes the final product's technical specifications and discusses the project's overall success from a creative, technical, and personal point of view. I will explain this project's accomplishments and learnings in this part.

6.1 Final Product

The final deliverable of this project is the completed short film itself in a video format. This short film is the testament of all the technical and creative efforts that were put behind it.

TABLE 4: DETAILED SPECIFICATIONS FOR THE DELIVERABLE FILE.

Specification	Details
Format	Mp4
Final Screenshot	14:09
Final File Size	2.04 GB
Video Resolution	1080p
Aspect Ratio	16:9
Intended Showcase	Streaming platforms, social media, OTT Platforms, and various Digital Screens



Figure 6.1.1: Still frame from the short film 'Jyoti'



Figure 6.1.2: Still frame from the short film 'Jyoti'



Figure 6.1.3: Still frame from the short film 'Jyoti'



Figure 6.1.4: Still frame from the short film 'Jyoti'



Figure 6.1.5: Still frame from the short film 'Jyoti'



Figure 6.1.6: Still frame from the short film 'Jyoti'



Figure 6.1.7: Title design for the short film 'Jyoti'



Figure 6.1.8: Poster for the short film 'Jyoti'

6.2 Narrative Impact and Audience Reception

This section focuses on the narrative impact and the emotional journey intended to deliver the film's core message, which is: *“When love haunts like a sinister force, it is not love but a curse, and when faced with a curse, one must move on like Proloy, not lose oneself like Jyoti.”*

Intended Emotional Arc

I designed the dual-timeline structure for this film for the audience to feel the following emotional arc:

1. **Curiosity and Connection:** Beginning with a curiosity about campus rumors, then connecting Proloy’s life to the rumor.
2. **Emotional Shift:** As Jyoti’s love turns into a sinister obsession, the feeling of innocent love is replaced with eeriness and concern.
3. **Climactic Shock:** Sympathize with Proloy upon discovering the curse is placed on him for a lifetime.

Anticipated Audience Reaction and Strengths

The story of “Jyoti” is designed for the audience to experience Proloy’s situation and witness him move on with his life despite his life-changing trauma, which would justify the film’s ending message to the audience. The final twist of the plot, as well as the visual effects of this project, are most likely to be the talking point for the audience.

- **The Final Twist:** As the audience discovers that Jyoti is still haunting the campus and is constantly following Jawad and Ratul, the audience is expected to feel genuine shock and a sense of anxiety.
- **VFX and Horror Elements:** The usage of VFX is expected to be one of the major talking points, delivering the unexpected moments of visual shock which is important for a modern horror film.

6.3 Overall Project Success and Lessons Learned

I consider the mixture of creative, technical, and individual achievements to be the biggest success for this project. The team's efforts and hard work are clearly visible in the short film itself. From thinking of the idea to putting the final clip together during post-production, it was a journey of learning new things constantly and applying them to the project. The execution of heavy visual effects to mix supernatural elements with live action footage is another aspect of the project's success. Moreover, the greatest accomplishment of this project was my individual growth as a writer, director, editor, sound designer, visual effects artist, and as person.

The key lesson this project taught me was that filmmaking is an extremely difficult process and a 360-degree pre-production process is absolutely necessary for an effective workflow. The plan for a film's production must include as much risk management as possible because any unwanted situation can occur at any time and delay or hamper the film's production. Additionally, the project demonstrated the importance of accurate budget distribution and management, as poor planning can lead to serious problems with equipment availability or manpower which can be a headache for a time bound project.

CHAPTER 7

Limitations

Every film project operates within a set of constraints, and "Jyoti" was no exception. The final product and the production process were directly shaped by several key limitations in financial, temporal, technical, and human resources. Acknowledging these challenges is crucial to a full understanding of the project's scope and provides valuable insight for future endeavors.

7.1 Financial Constraints

The most significant limitation of this project was the lack of a substantial budget, which directly impacted the quality of resources we could secure. This financial constraint was the root cause of many of the subsequent challenges, as we were unable to afford professionals for key roles.

- **Lack of Professionals:** The limited budget made it impossible to hire professional actors, a seasoned cinematographer, or a dedicated lighting crew. This forced the team to rely on students, which, while a valuable learning experience, led to inconsistent performances and technical quality that had to be addressed extensively in post-production.
- **Equipment & Location:** The budget restricted access to professional-grade lighting and cinematography equipment, forcing us to rely on basic gear. Furthermore, securing better locations was not an option, which required us to be more creative with the spaces we could access for free. The lack of proper equipment caused issues with inconsistent footage and noise, adding a significant burden to the post-production workflow.

The inability to secure these professional resources ultimately forced an adaptation of the original plan, moving a substantial amount of the creative and technical work to post-production and turning a lack of resources into an opportunity for resourcefulness.

7.2 Time Constraints

The production part of the project was especially time-sensitive because of the limited budget and resources. Since we were unsure of the final defense dates, we had to complete the whole project, limited by uncertainty.

- **Rushed Planning and Shooting:** Projects like these require in-depth planning, which includes location scouting, set design, prop design, etc. Since we were restricted by time, a lot of those processes were rushed, which resulted in some missed opportunities.
- **Added Stress:** Every member of the crew was under a lot of pressure to work fast according to a tight deadline, which resulted in a lack of extra takes and experimentation.

7.3 Technical Constraints

We had a limited number of equipment to work with due to budget and time issues. Although we were able to work with these gears, the opportunity to explore the full potential of the cinematography was missed.

- **Equipment Performance:** Since we were aiming for a mysterious, gloomy, and dark look for the film, we needed cameras and lenses to perform well under low light conditions, which was not possible with the department's equipment. We solved that problem by stylizing the shots with creative color and framing techniques. Moreover, our cinematographer found these gears difficult to operate, along with limited options for the camera lens, which led us to improvise on set to tackle the challenge.
- **Impact on Creative Vision:** I had to change some of my lighting and cinematographic choices to work with our technical limitations. I also dropped some of the ideas that required wider lenses and more lights, which caused us to replace those ideas with new ones that were executable with the gears we had.

7.4 Human Resource Limitations

The insufficient and inexperienced team members had become a great challenge while making the film. Since the amateurs performed even with great effort, there was a huge gap in focused roles.

- **Unfilled Roles:** In this project, another lacking was in the serious areas, like experts in sound recording, a lighting expert, and an experienced producer. For these reasons, the audio quality lacked professionalism, and the lighting was not up to expectations, for which extensive enhancement in post-production was made.
- **Creative Burden:** Because we could not manage a skilled team to work on the project, the entire artistic and technical load fell on my shoulders. I had to take responsibility for ensuring the quality of the lighting, framing, and overall workflow, which eventually made this film or project a solo artistic vision, just executed with the help of some dedicated people, but an inexperienced team.

CHAPTER 8

Conclusion

This project gave me a broad understanding of the complete filmmaking process. From paper to a screen, this project took me on a long journey of learning, doing, failing, and trying again.

Although I faced obstacles and challenges, this project forced me to find solutions and stay committed to completing the project. The constant support and availability of my supervisor acted as a blessing for me at times when I faced problems that seemed impossible to solve.

The process of making this film was essentially a circle of facing and solving problems, managing situations and people to work in the favor of the project, which led to my personal development, which I believe would be significant for my future endeavors. Skills gained from this project, such as leadership, time and resource management, effective communication, mastering technical skills, and solving problems on the go, are essential for any individual looking to get into professional life.

In summary, “Jyoti” was not just an academic project. It is proof of my improved skills and creativity. This project taught me lessons that are priceless for my future journeys.

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