FINAL YEAR PROJECT REPORT

Project on 2D Animation

Project Name: 2D Animated Short Film – 'ABYAKTO'

By

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ID: 211-40-752

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

Supervised By

Mizanur Rahman

Assistant Professor

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Daffodil International University

DAFFODIL INTERNATIONAL UNIVERSITY

DHAKA, BANGLADESH.

August 20, 2025

APPROVAL

This project, titled "2D Animated short film - ABYAKTO", submitted by Mithun Pramanick (ID: 211-40-752) 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 20 August 2025.

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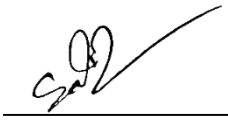

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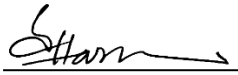

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DECLARATION

I declare that I have done this project under **Mizanur Rahman, Assistant Professor, Department of Multimedia and 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.

Supervised by:

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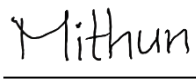

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ACKNOWLEDGEMENT

As always, I am grateful to my parents, who supported me in getting admitted to my dream Subject at Daffodil International University and funded my study costs. I truly accept that no one in this universe loved that much unconditionally.

A **project** is a temporary endeavor undertaken to create a unique product, service, or result. It has a defined beginning and end, and it's designed to achieve specific objectives within a given timeframe and a strict budget. This need for cost control and resource management is what makes us well-versed in the term ‘project’ in our professional lives. It enriches our portfolio for a better job.

My project was a very positive and memorable experience. I gained a better understanding of the actual work experience required to work on a project in a professional industry setting.

First, I would like to thank all the people who guided and assisted me during my project work. I am grateful to my supervisor, **Mizanur Rahman, Assistant Professor of Multimedia and Creative Technology (MCT) at DIU**, who provided advice and assisted me in preparing the project.

Then I would like to express my heartiest gratitude to Dr. Shaikh Muhammad Allayear, Professor and Proctor at Daffodil International University, Dr. Md. Samaun Hasan, Assistant Professor of the Department of MCT, and Md. Salah Uddin is, Assistant Professor and the Head of the Department of MCT at Daffodil International University.

I am also obliged to the Department of Multimedia and Creative Technology, Daffodil International University

I furthermore express my heartiest thanks and gratitude to Almighty God for His divine blessing, which makes it possible to complete the final year project successfully.

ABSTRACT

The short film "ABYAKTO" is a 2D animated exploration of the delicate balance between memory, time, and human connection. Set in a realistic world, the film follows the journey of a boy, Anik, who is insecure about whether his parents still love him or not.

He sometimes gets confused by his mother's behavior. His brother assures him and tells him not to worry about small things, but he doesn't stop. Lastly, did he manage to find the truth or not? That's the primary suspense of our story, and to know the answer, we need to watch the short film.

It was a learning journey. Through researching the history of animation, its principles, and creative writing, I learned how to write stories and craft scripts. What I learned the most was how to bring the imagination inside my mind from the world of thought to the outside world. Also, how to do animation. I progressed and improved by learning about each step, such as sound design, dialogue writing, camera movement, character sketching, buildup, rigging, etc.

A project is a temporary endeavor with a specific goal that requires planning, organizing, and managing resources to achieve a defined outcome within a set timeframe. It involves a series of tasks and activities that are interrelated and contribute to the overall project objective. Projects have a clear beginning and end, and they are unique in that they produce a specific product, service, or result.

The reason behind taking a project rather than an internship or thesis is its convenience and beneficial benefits of getting a job after graduation. This project can help me to strengthen my portfolio for greater educational purposes.

During this short film, I met with real-life scenarios of how to plan for a project, how to manage time to do things for the project, and what the steps of the project are. The project management lessons will always remain in my mind.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER ONE
INTRODUCTION OF MY PROJECT

1.1 What is a project?

A project is a temporary effort undertaken to achieve a specific target, which requires detailed planning, organizing, and management of resources to achieve a distinct result within a particular timeline. It's composed of multiple interrelated tasks and activities which, in aggregate, lead to project completion. Projects are initiated to fulfill specific needs; therefore, they are time-bound with distinct start and completion dates. Projects result in a unique delivery, whether it is a product, service, or outcome.

1.2 Why is it important?

A project is an organized process of working efficiently to solve a problem or reach a specific result. It enhances an individual's goal-oriented learning, innovative skills and fosters a spirit of collaboration. This short film attempts to portray a social message.

In addition to achieving specific goals, projects bring valuable and tangible results that lead the organization to continuous improvement. They teach accountability, goal achievement, and a way to track progress. Projects brighten and strengthen a project manager's portfolio.

Game development, filmmaking, creative design, and video editing projects educate us on utilizing new tech, working on goal-oriented strategies, and even shed light on others. Engineering achievement and technology make it possible to create things of beauty, artworks of unbridled joy. They are meaningful to both the Dreamer and the Doer. They can enable dreams to be embellished, joy can be unfettered, problems can be solved wonderfully and even offer joy. They create meaningful connections between the creator and the user.

1.3. Introduction to my short film:

Films are one of the finest ways to tell a story. My story reveals some untold facts about an issue that arises in children during puberty. It can be seen with adult people too! If we understand our duties better throughout our student life, it will be visible. The story is about of the story, his eyes are opened by a dream sequence. The name of the film is ‘ABYAKTO’.

1.4 Time taken to complete the short film project:

Our last semester last year was 6 months long. I had started the work, but due to some issues, I couldn't attend the defense. So, I technically got 6 more months to complete the remaining credit and prepare for the final defense. During this time, a tragedy turned my life around and prevented me from appearing for the final exams of Fall 2024 last year. It took me about a month to get over this situation and sit down at the table to study again.

CHAPTER- TWO
DETAILS OF USED SOFTWARE AND TOOLS

2.1 Description of the used software:

Figure 1: Adobe Animate Logo

This 3-minute animated short film was created using professional software, but AI tools were used to get design ideas. I used Adobe Animate as the primary tool for character, drawing, rigging, and animation. The animation style was twin-based animation. I also used Adobe Illustrator software for background design. I finally used Photoshop to bring out the textures and set the right lighting in the scene. I used Blender software to create the character turntables which ensured a 3D view of the characters. I used Adobe Premiere Pro to edit the mail video. It was very helpful for audio editing. I used it to do color grading. There are very few alternatives to Premiere Pro when it comes to using transitions. Although I used Premiere Pro to edit the video, After Effects was the only solution for composition. After Effects is a great combination for motion graphics, VFX, CG integration. I also took the help of ChatGPT to portray the characters beautifully. I got extensive help from ChatGPT in creating a character turntable. I also benefited from ChatGPT in the pre-production stage. I was able to ensure the unique look of the characters only with the help of ChatGPT. At the same time, these tools enabled me to ensure the quality of the film and generate creative ideas to bring the story to life.

2.2 Adobe Animate

Adobe Systems developed Animate as a multimedia authoring and computer animation program. It is popular for the creation of vector graphics and animation for television, online videos, websites, web and rich internet applications, and even in the development of games. The software was initially known as Flash Professional which was rebranded to Adobe Animate in 2016 to show that it did more than Flash content. Adobe Animate gives designers and animators the ability to create interactive animations with an extensive array of drawing, rigging, and 2D character and asset animation tools. The software also supports timeline-based animation and frame-by-frame drawing which is needed for traditional and digital animation. Users can add audio and videos and can also use ActionScript or JavaScript to add interactive features. Adobe Animate was used in an entire short film project starting from character and

background design to animating them in frames.

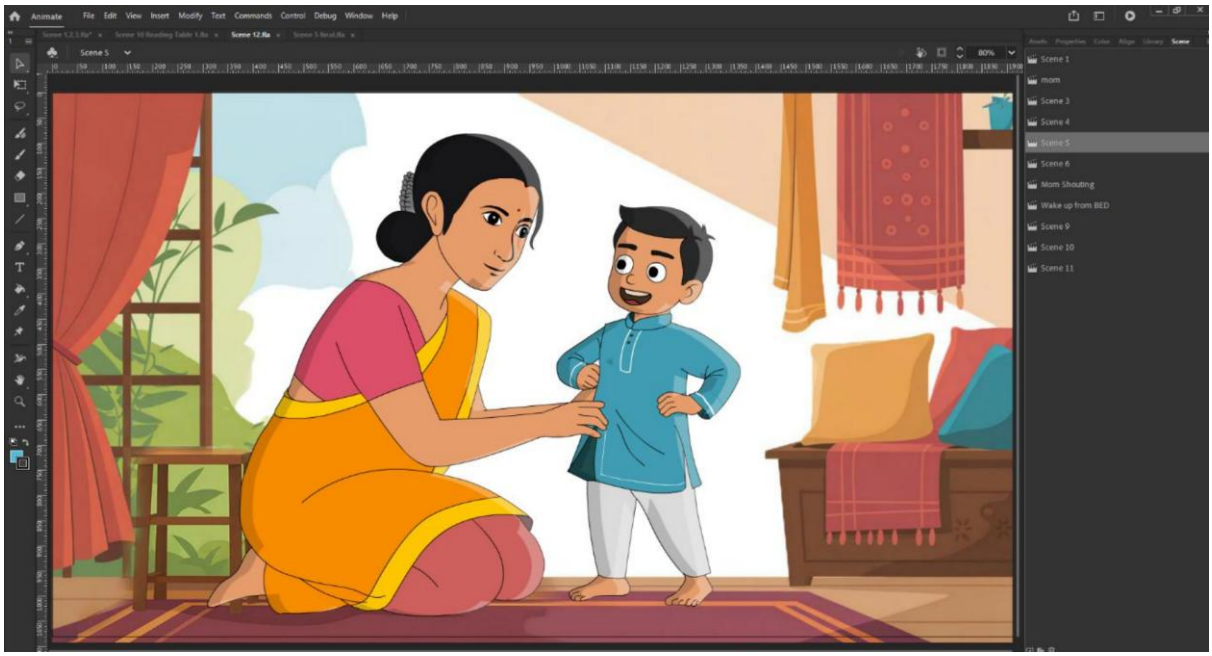


Figure 2: Sample Adobe Animate Scene

2.3 Adobe Illustrator

Adobe Illustrator is one of the most popular programs in the world, which is used for the creation of vector graphics. All designers, illustrators, and other creators across the world view Adobe Illustrator as an industry standard for producing artwork because it enables the creation of high-quality Artwork. Unlike other programs that use raster images, like Photoshop, Illustrator employs the use of vector graphics, which utilizes paths and not pixels. Thus, any artwork created using Illustrator can be scaled infinitely, and there is no loss in quality, which is especially useful for logos, icons, typography, and even detailed illustrations.

Since its launch in 1987, Illustrator has provided its users with a variety of drawing options, shape constructing features, gradients, and text manipulation, making it an invaluable tool for a graphic designer. With the use of the Pen Tool, designers can create exact paths and curves, incorporate the use of color gradients and advanced patterns, and even alter anchor points to form custom shapes. It provides a communicative workflow with the other Adobe apps.

Figure 3: Adobe Illustrator

Illustrator covers every segment of design. From branded collateral and ad campaigns to packaging mock-ups and pure digital abstractions, its crystal-clear lines and infinite

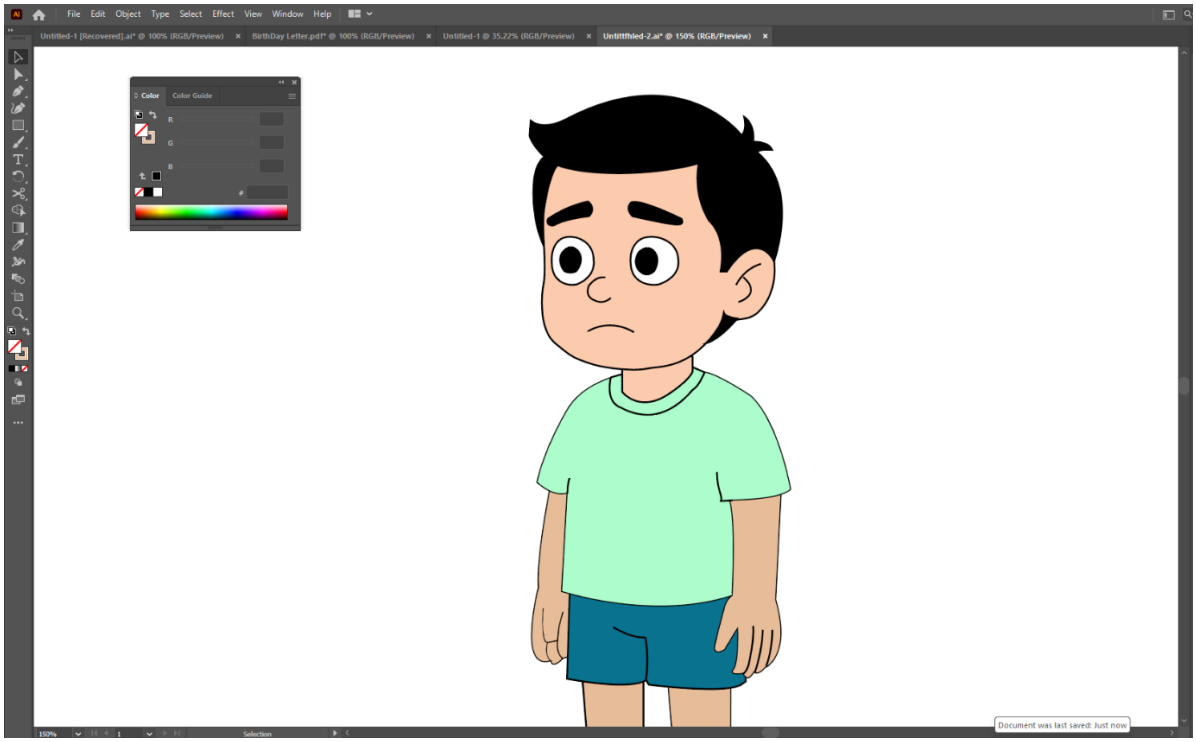


Figure 4: Adobe Illustrator Drawing

scalability hold their edge whether destined for a page, a screen, or a printed wall. A business card and a ten-story billboard start and finish at the same high-res ceiling, guaranteed. Thanks to regular enhancements and a workspace that feels familiar every time, it remains the one constant in the ever-shifting toolkit of creatives.

2.4 Adobe Photoshop

Adobe Photoshop is an application made for photo manipulation and enhancing images. It is a strong adoptable program overall. It's a benchmark for photo retouching, image editing, graphic design, and digital art in the design industry. It was launched in 1990 but has now grown into a reliable tool for photographers, designers, and creators.

Figure 5: Photoshop logo

Photoshop is unparalleled for working with raster-based images, making it deeply useful for anyone looking to improve, enhance, and rebuild photographs. Dedicated tools let you retouch with pinpoint accuracy, tweak color balances, fix exposure issues, or simply erase distractions from a scene. By stacking layers, you can build intricate designs, stack dampening filters, or refine effects, all while using masks to keep modifications localized. Smart Objects keep your original image quality intact, adjustment layers afford tweakable color and brightness changes, and both features make iterative, non-destructive workflows a standard expectation for professional results.

With its vast features and creative potential, Adobe Photoshop remains a cornerstone of modern visual communication and digital content creation.

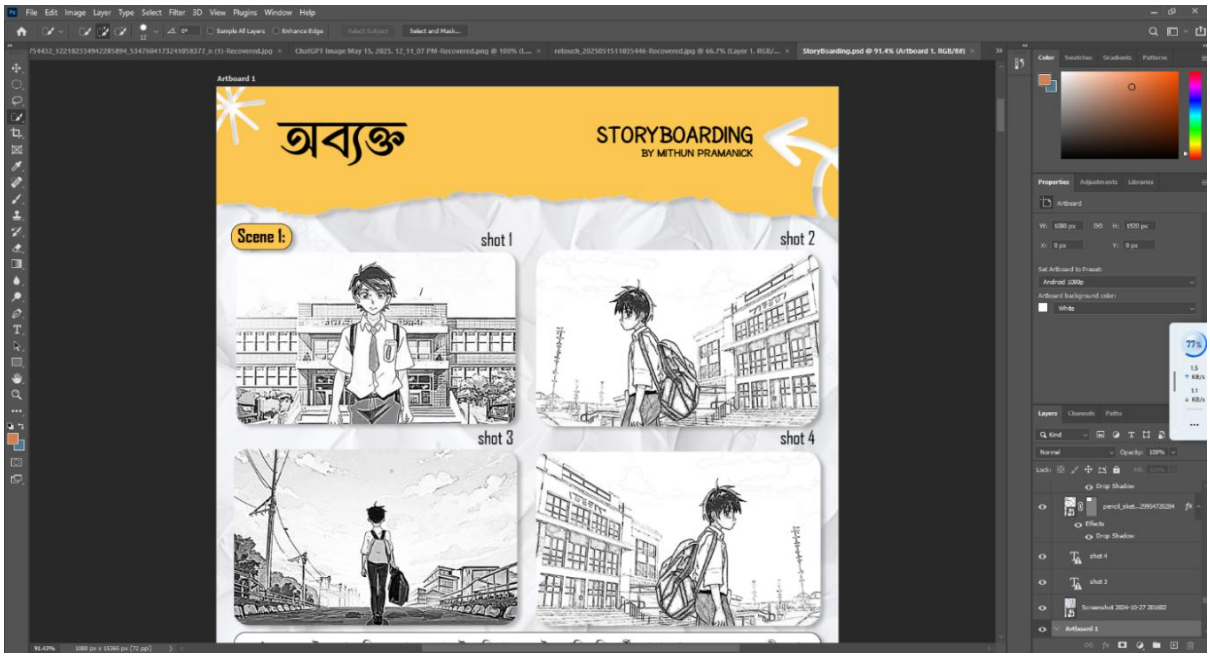


Figure 6: Storyboarding In Adobe Photoshop

2.5 Blender

Blender is a versatile, user-friendly, open-source 3D suite that covers everything from modeling and animation to rendering and VFX, making it a one-stop shop for creators. Overseen by the Blender Foundation, the software is completely free and benefits from the energy of a worldwide community of artists, programmers, and enthusiasts. Inside Blender lives a full set of tools that streamlines the entire 3D production pipeline. You'll find options for modeling via polygons, sculpting, or procedural techniques, plus control over texturing, UV mapping, rigging, skinning, animating, and rendering with the built-in Cycles or Eevee engines. Compositing and video editing are all built-in, and the groundbreaking Grease Pencil lets 2D animation slide effortlessly into 3D, paving the way for workflows that work in perfect sync. For this project, we leaned heavily on Blender 3D to produce character turntables; these 360-degree previews showcase every detail of the model and speed up design reviews, giving everyone immediate, evenly timed visual feedback that tightens up the pipeline.

Figure 7: Blender Logo

Figure 8: Creating Turntable through Blender

2.6 Adobe Premiere Pro

Adobe Premiere Pro is a high--caliber video editor crafted by the creative minds at Adobe Systems. Its reputation in film, television, and the booming online content scene is ironclad, thanks to the capacity to trim and polish full--resolution footage with surgical precision. Renowned for a deep toolbox that bends to the editor's vision, it finds its home in the Adobe Creative Cloud ecosystem. The editors who work with it appreciate the smooth, cloud-driven choreography with sister programs, exchanging footage, graphics, and audio in real time with After Effects, Photoshop, and Audition.

Premiere Pro is built to handle almost any file you can throw at it—footage from drones, podcast-quality voiceovers, and all the stills your shoot requires—so the same session file can move you seamlessly between a TikTok teaser and a full-length horror feature. Its timeline is genuinely tactile. You can ripple, slip, and slide clips until they start to breathe properly. Drop a key light on the green jacket, apply a Lumetri grade to the exterior shot, and add a simple slide-in lower third, and the cuts already pulse with production value.A polished tool from day one, it only gets brighter with each easy-to-skip update, and the workspace can warp to follow each new favorite hack. Whether you're spinning client copy into copy or pouring a two-hundred-page screenplay into Adobe's lungs, the timeline becomes a pipeline to high-definition, high-art, motion-infused, viral proof. The project I completed was edited entirely in Premiere, where I sequenced b-roll, matched footprints of wing-sound to wing-motion and dialed the darkness on the third act. Astra bump. I sent the

Figure 9: Premiere Pro Logo

final project to a queue, and Adobe Media Encoder did the render in the background, the audio and video files picking their respective delivery codecs while I replaced a sleep-deprived espresso with a hardened Scottish tea.

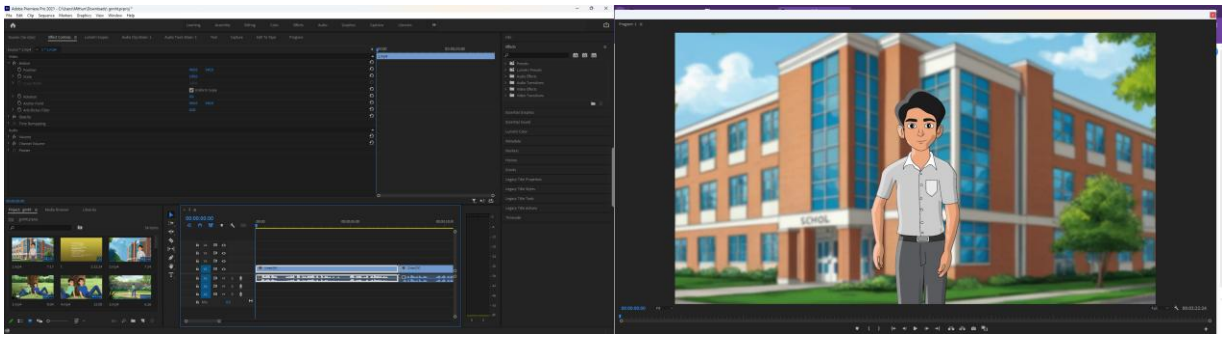


Figure 10: Final Editing in Adobe Premiere Pro

2.7 Adobe After Effects

Adobe After Effects is the go-to tool whenever you need to punch up brilliant motion graphics and visual effects work. Filmmakers, TV producers, ad agencies, and the digital-media crowd lean on it to animate stills, spice up composites, and turn the static into the spectacular. Bundled in Adobe Creative Cloud, it connects effortlessly to Premiere Pro, Photoshop, and Illustrator, making the hand-off between apps feel smooth and intuitive.

Figure 11: Adobe After Effects Logo

With After Effects you breathe motion into nearly any asset. I rely on it for everything from snappy text and kinetic typography to fiery explosions, glints of artificial sunlight, and swirls of smoke. The layer-based timeline is my playbook, letting me nudge keyframes, toggle blending modes, and stack masks and track mattes until everything lines up just right. Performance is snappy enough that exploration play feels viable.

Deep compositing and post-tools are baked right in. I can animate in 3D space, track real-camera motion, key and composite greenscreen footage, and pull finesse with rotoscoping. The scripting language, grounded in JavaScript, and marketplace plugins let me automate repetitive steps or dial in niche effects that would otherwise squelch creativity. This project was a perfect use case for After Effects: I sweetened the edit with subtle motion graphics and VFX that turned good footage into standout.

2.8 ChatGPT:

ChatGPT is the conversational engine behind many creative workflows, powered by the latest advances in the Generative Pre-trained Transformer family. By processing text in context, it produces replies that feel intuitive and remarkably human, which means you can just ask it questions the way you would a co-worker. From drafting a résumé and composing novels to debugging a snippet of code or unpacking complex scientific theories, its versatility impresses both hobbyist and enterprise users alike. Because it can smoothly shift styles, pull in live data when permitted, and learn from each iteration, it keeps evolving—an adaptable co-author in your pocket.

Figure 12: ChatGPT Logo

In pre-production I turned to ChatGPT to brainstorm thumbnail sketches, sculpt character arcs, and fiddle with architectural backdrops for a comic project. With its suggestions displayed and iterated, the planning roadmap crystallized, letting us banish dead ends before the first pencil mark. By the time the shadow of the first comic page o capped the writing and art, the storyboard repository drifted from a text-only brainstorming space to a polished collaborative archive—proof that the blend of so-called human and machine, when orchestrated thoughtfully, expands the frontiers of invention and delivers a finished project that gleams with the polish long associated with craftsmanship.

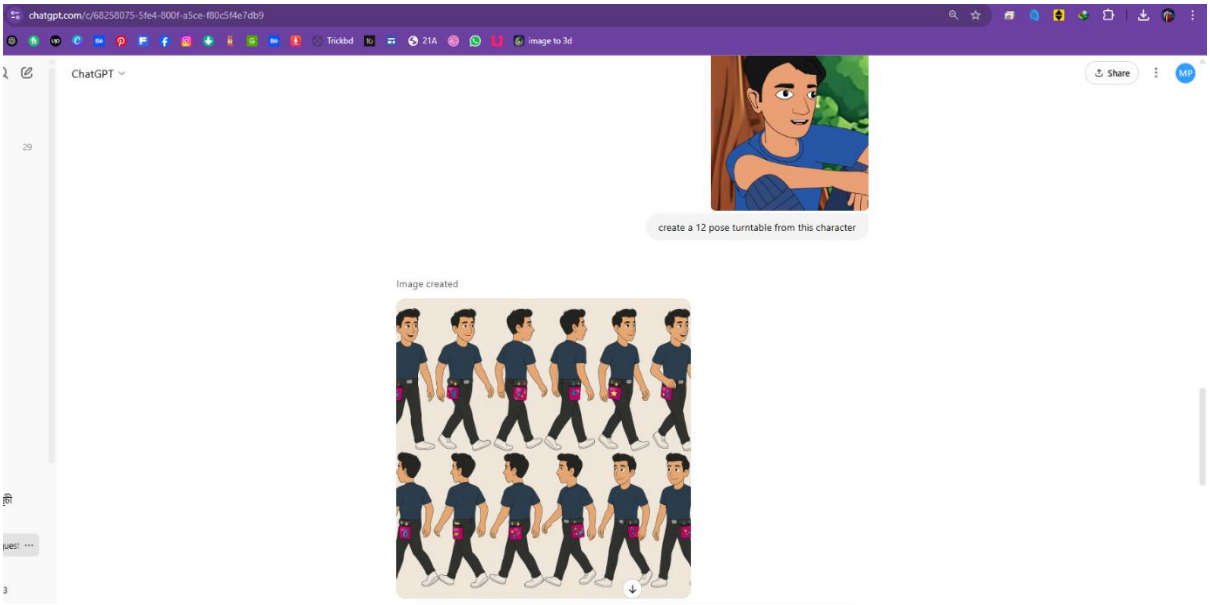


Figure 13: Creating Character Dimension with the help of ChatGPT

CHAPTER THREE
EXPLANATION OF IDEAS IN THE FILM

3.1 Background Study and Concept:

Every human being has freedom of thought. That is why there are people in the world with different thoughts, different meditation concepts, and different views. We envision an ideal society from a religious and cultural perspective with respect for diversity and uniqueness. It is this ideological context that guides my entire project.

The culture of the Indian subcontinent has always emphasized family education and values. Humans are raised in the family from the beginning of life. He evolves with time and enters education through practice, philosophy, and application of moral values. Then came institutional education and the opportunity to express oneself socially. The beginning of my thinking about this story is based on this family's education.

What does family mean? A family is a small social organization in which a husband and wife live together with their unmarried children. In some cases, the husband and wife live under the same roof even when they are married with children. Family education is the education received from the family. Formal education usually requires a strong family education to qualify for formal education. Our story is a family story. The characters, background, plot, and essence of this story all revolve around family education. The role of parents is the most important in a child's life. The education we receive from them develops us and shapes our values. Here are some of the special aspects of the importance of parents:

1) Emotional support: Parents help us face dangers in life by providing care, love and affection. The importance of parents is also essential in building our mental resilience.

2) Education and guidance: Parents are usually the first teachers of a person. They help us develop basic knowledge, life skills and values. These later shape our character. This is how we achieve maturity such as decision-making.

3) Protection: Parents ensure a stable environment for us to grow up. This is essential for the healthy development of the child's brain.

5) Encouragement and Motivation: Parents inspire us to reach our specific goals. They help us in all the things that are needed for this.

6) Cultural Nurture: They nurture culture, traditions and implement them in us. Which above all keeps us close to our culture and traditions.

7) Social Development: We primarily learn social skills from our parents. The foundation for developing communication skills is laid by a child's parents. We establish different relationships at different times in life, here we put those skills to use.

8) Life Lessons: They have their own experience in life. They provide us with valuable knowledge gained from their experiences. This transmits a part of their experience to us and helps us learn from mistakes.

9. Unconditional Love: Unconditional love from parents is essential for mental health. Unconditional and selfless love can instill a strong sense of self-worth and self-worth.

10. Foundations of Independence: As we grow up, parents' guide us towards overall independence and teach us to make our own decisions and face challenges.

Overall, parental influence shapes not only our childhood but also our adult lives, affecting our relationships, likes and dislikes, and overall happiness in life.

At various stages, parents impart valuable knowledge to us but also discipline us for our mistakes. It also includes education and family education. This regime is perceived by the children at different stages of life as "interference with freedom" and "vacuity of love" due to their lack of knowledge. Then, various misconceptions and distance are created about the parents. It is from the thought of solving this problem that the creation of my story called ABYAKTO, which I hope will arouse the thoughts of children, teenagers, the young generation, and adults as well.

3.2 Why did I choose 2D Animation for this story?

I have chosen a 2D animation of my own choice. Animation sometime is more compact than shooting films. Film making is costlier and time-consuming than animation. On the other hand, animation is the area where we can take the greatest number of liberties that can't be captured in real life.

CHAPTER FOUR
HISTORY OF ANIMATION:

4.1 What is Animation?

Animation is an art technique that consists of showing a series of still images all at once. In other words, animation is sketching an object and then showing it as a series frame by frame, so that it looks like a moving and living thing to us. Animation is called 'Pranayaan' in Bengali.

4.2 How many types of Animation?

There are many types of animation. Today, animation, 3D animation, motion graphics, stop motion, typography animation, infographic animation, etc., are the most used animation types in the industry. There is no fixed number of types of animation as the sector is growing and developing.

2D Animation: 2D animation is a widely used animation style. Here, the word D stands for dimension. That is, today animation dimensions are two – width (y axis) and height (x axis). That is, when you watch cartoons like Tom and Jerry, you see the characters' width, height, and side. That's today.

3D Animation: From character movement to composition, technical skills are presented in a very beautiful and perfect way in the 3D animation method. You can easily move the animation character and any part of it in any direction. 3D digital animation is done with the help of computers, with the motion data of the character.

4.3 What is the History of Animation and how?

Some of the periodical paintings date back to about 35,000 years ago, and traces of Stone Age cave paintings have been found.

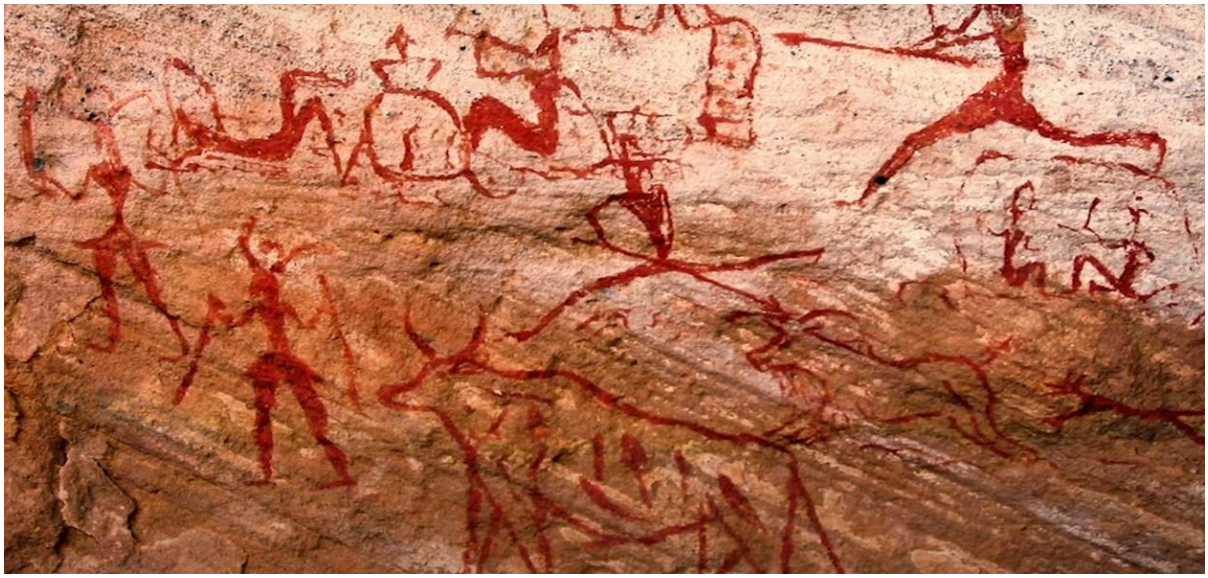


Figure 14: Cave Art/Painting

Then, in 3000 BC, a Bronze Age pot was found in the Sheher-i-Shukteh area, which had images of five goats on it, which, when arranged in succession, formed an animation. 1400 years later, around 1600 BC, Pharaoh Ramesses II built a 110-pillared temple to the goddess Isis in Egypt. Each of the pillars had some periodic images painted on it.

Figure 15: Painted Pillars in Egypt

Figure 16: Painted Pillars in Egypt 2

Leonardo da Vinci's 1900 painting 'The Vitruvian Man' depicts human movement from different angles.

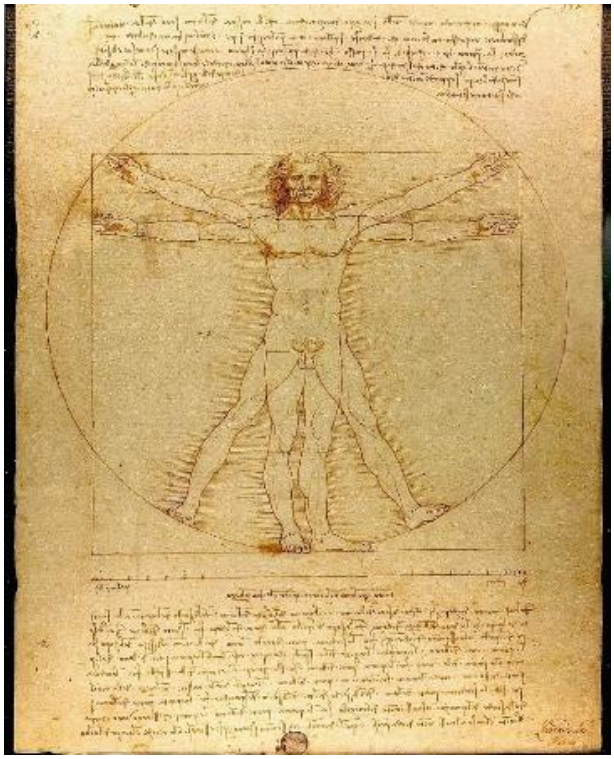


Figure 17: 'The Vitruvian Man'

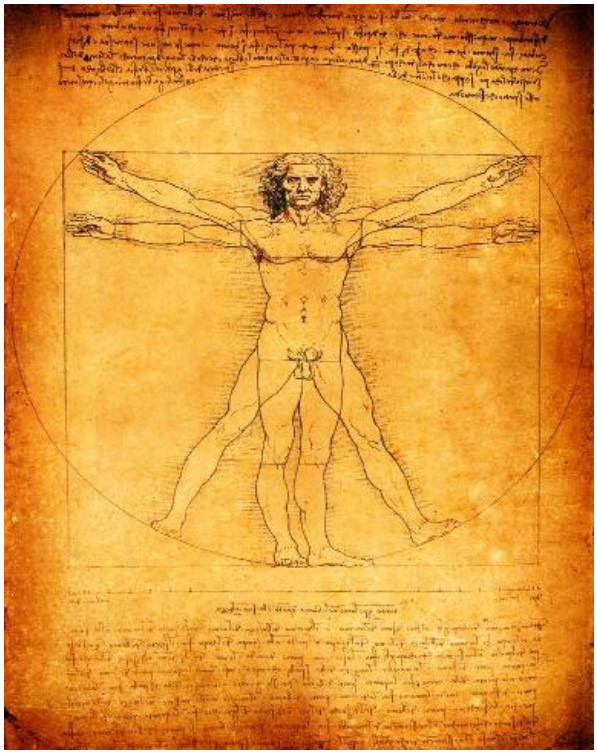


Figure 18: 'The Vitruvian Man' 2

Then in 1679 AD, the Italian philosopher Athanasius Kircher's Turris Babel Safe Arachnologic book revealed his discovery of the Magic Lantern. Whereas in sequential, when light is cast on some image, that light is reflected on the front screen to create a moving image.

Note that photography was invented in 1830 AD; before that, all pictures were drawn by hand.

4.4 Persistence of Vision:

British physician Peter Mark Roget spoke about his theory of 'The persistence of vision with regards to moving objects' in 1824. There, he mentions, when a ray of light is reflected in our eyes, it stays still for some fraction of a second. Where there reflects another image, an illusion works. That is why periodic images are seen as single objects when shown at a certain frequency. Later, some electronic gadgets were invented based on this theory.

British physician John Ayrton Paris discovered The Thaumatrope in 1825. Then Joseph Plateau and Simon Stampfer discovered the Phenakistiscope in 1832.

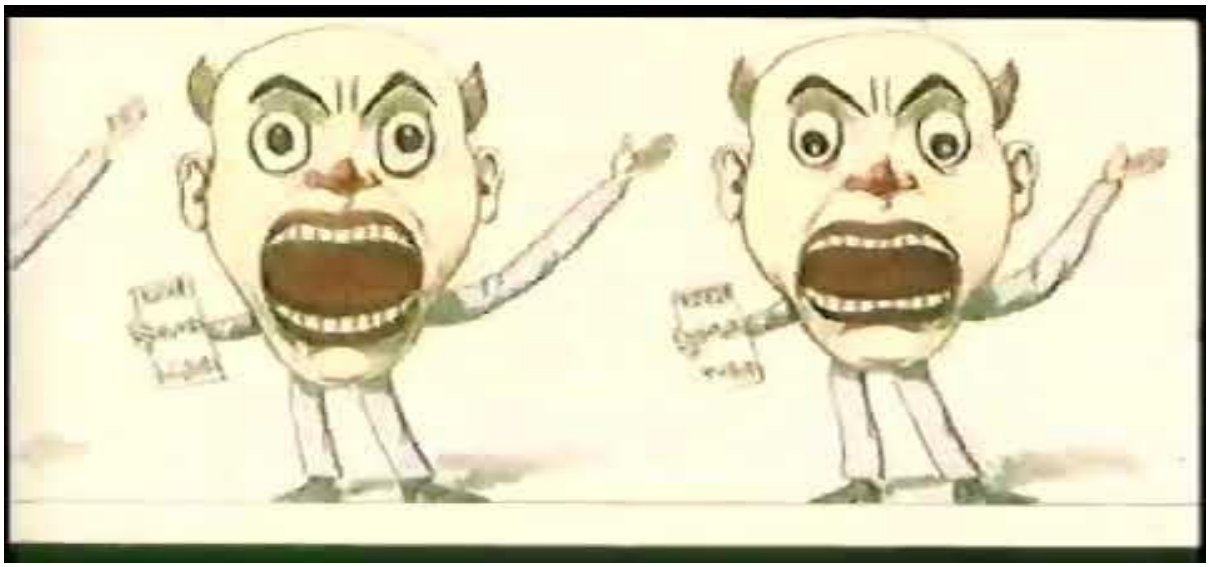


Figure 19: Persistence of Vision

Then in 1833, Simon Stampfer invented the Zoetrope, which is also called the Wheel of Life.

In 1877 French inventor Charles Emile Reynaud made the Praxinoscope by adding some mirrors to the Zoetrope. This discovery can be called a revolution in the animation industry. The first animated sequences were projected with this device.

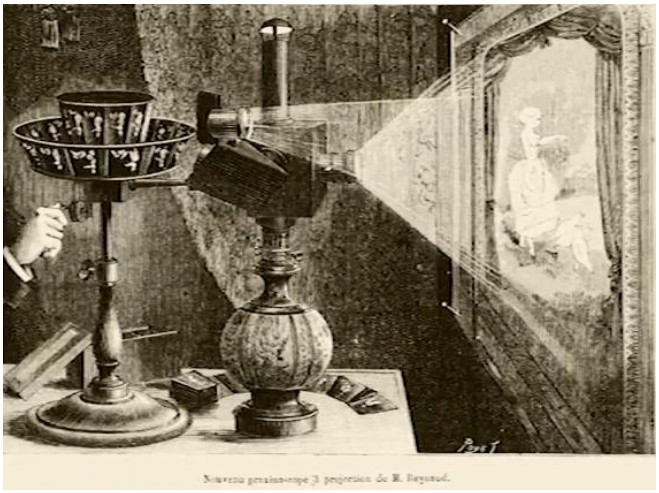


Figure 20: Praxinoscope

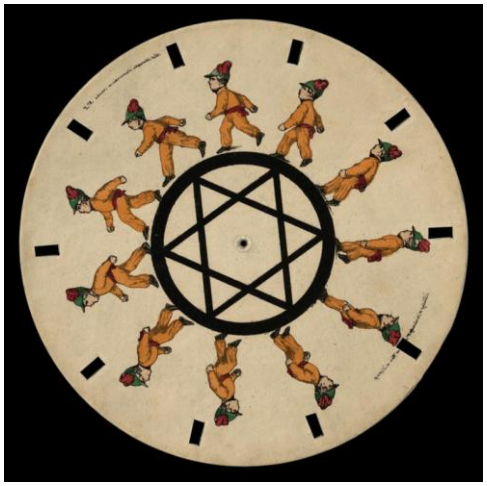


Figure 21: Zoetrope

Meanwhile, in 1868, John Barnes Linnett patented the flipbook, which later became the main medium of classical animation. Here is a brief history of traditional animation.

In 1927, world animation giant Disney produced the first animated movie called Oswald the Lucky Rabbit. It was a silent film.

Figure 22: the first animated movie called Oswald the Lucky Rabbit

In this way, animation gradually improved with the times. Now in 2024, 2D animation has become more popular and easier in the age of automation. In terms of popularity, Today Animation's anime form, or Today Animated Film, has become one of our entertainment mediums by being shown in theaters in different countries of the world.

CHAPTER FIVE - PRE-PRODUCTION
SCRIPTING FOR 2D ANIMATION

Abyakta

(Working title)

Written by
Mithun Pramanick

Directed by
Mithun Pramanick
ID: 211-40-752

Final Defence Project

Mithun Pramanick
ID: 211-40-752
Final defence project
Topic: 2D animated short film
Genre: Educative

Under the supervision of
Mr. Mizanur Rahman
Assistant Professor
Department of Multimedia and
Creative Technology,
Daffodil International
University.

1 EXT. ALIPUR HIGH SCHOOL - PLAYGROUND - MORNING, 2024 **1**

আমরা অনিককে (১৪) দেখছি তার স্কুলমাঠের ভেতর দিয়ে হেটে আসতে। পাশ ভিউ, ফ্রন্ট ভিউ, পেছন ভিউ, ক্লোজ ভিউ এর মাধ্যমে প্রেজেন্ট করা হচ্ছে। শেষ ডায়ালোগের সময় মুখের অভিব্যাক্তি ব্যাকগ্রাউণ্ডে ভয়েস ওভারে চলতে থাকবে...

বক্তা (V.O)

এই হচ্ছে অনিক। আলিপুর সরকারি উচ্চ বিদ্যালয়ে অষ্টম শ্রেণির শিক্ষার্থী।
পড়াশুনায় সে অদম্য মেধাবী। তার অনেক হতাশা- প্রতিবার মেধায় সেরা
স্থান অর্জনের পরেও রেজাল্টে কখনো সে মা বাবাকে সেভাবে খুশি হতে দেখেনা।

CUT TO

2 EXT. HOME YARD - AFTERNOON **2**

বিকেলে উঠানে খেলার সময় দুই ভাই বিশ্রাম নিতে বসেছে। তখন তাদের মধ্যে কথোপকথন চলছে। তারা ক্রিকেট প্র্যাক্টিস করছিলো। আগামী সপ্তাহে ওদের টুর্নামেন্ট আছে।

আদিত্য

গতবারের টূর্ণামেন্টে যেভাবে সহজে আমরা অজিতদের টিমকে হারিয়েছিলাম, এবারে
কিন্তু ততটাও সহজ হবে না।

অনিক

কেন দাদা?

আদিত্য

এবার ওদের টিমে ওদের নতুন প্রতিবেশিও খেলবে। শুনেছি ছেলেটা একসময়
বিভাগীয় পর্যায়ে খেলতো।

অনিক

কিন্তু দাদা, ভয় পেলে চলবেনা। আমরা প্রয়োজনে একটু বেশি প্র্যাক্টিস করে নেবো।
কিন্তু মনোবল রাখতে হবে।

আদিত্য ব্যাটিং করছে আর অনিক বোলিং। বল নিতে অনিককে বেশ দৌড়াতে হচ্ছে। দৌড়ে বল আনতে গিয়ে ক্লান্ত হয়ে পড়েছে তারা। খানিকটা বিশ্রাম নেওয়া প্রয়োজন।

অনিক

দাদা আমি ক্লান্ত, চলো এখন একটু একটু রেস্ট করা যাক।

আদিত্য

বেশ, ছায়ায় বসি চল।

দুজনই উঠানের এক কোণায় গাছের ছায় বসে রয়েছে। পার্শ্ব ভিউ থেকে অনিক কথা বলছে।

অনিক

বাবা মাঝে মাঝে অফিসের কলিগদের সাথে আমার প্রশংসা করে, কিন্তু মা কখনই
আমাকে এপ্রিশিয়েট করেনা। আসলে মা আমাকে এখন আর ভালোই বাসেনা।

আদিত্য

আরে না, আমি তো তোকে ছোটবেলা থেকেই দেখছি, মা বাবা আমাদের দুজনকেই খুব ভালোবাসে।

অনিক

ছোটবেলার কথা আমার মনে আছে। কিন্তু এখন তাদের এমন আচরণ দেখার পর আমি নিশ্চিতভাবে বলতে পারি যে তারা আর আমাকে ভালোবাসে না।

হঠাৎ বাসার দরজায় মায়ের আগমন। মা শাসনের স্বরে বলতে শুরু করলো-

মা

তোরা কি খেলতেই থাকবি ঘন্টার পর ঘন্টা? পড়তে বসবি কখন?

অনিক

একটু পরেই বসতেছি মা।

মা প্রস্থান করলেন দরজার পাশ থেকে। প্রস্থান করে তিনি নিজের কাজে মনযোগী হন।

অনিক

দেখলে তুমি দেখলে? আমার ভাবনাই ঠিক। মা কখনই আমাকে ভালোবাসেনি।

আদিত্য

আরে তুই ভুল ভাবছিস, এটা তো শাসন, সব মা বাবাকেই সন্তানের কল্যানে করতে হয়।

অনিক

কোনো ভুল ভাবছিনা। আমি যা ভাবছি সেটাই ঠিক।

আদিত্য

আচ্ছা বাদ দে এখন। একদিন অবশ্যই প্রমাণ পেয়ে যাবি।

4 INT. HOME - READING ROOM - NIGHT 8:30PM **4**

(রাতে পড়ার টেবিলে বই সামনে রেখে হঠাৎ অনিক চিন্তা করছে। মুখে কলম চিবোচ্ছে।)

অনিক (V.O)

আমি যখন ছোট ছিলাম, সবাই কি সুন্দর ব্যবহার করতো আমার সাথে। যতই বড় হচ্ছি মানুষ তত বেশি ভুল ধরতে থাকছে। এমনটা কেন হয়! যদি আমি সবসময় ছোট থাকতে পারতাম। সবাই এখনও আমাকে আদর করতো। মা ও এতটা বকা দিতো না। ছোট ছোট কথায়, ছোট ছোট কাজে কাজে মা শুধু প্রশংশাই করতো। আর এখন এত সফলতা এত পুরষ্কারেও মা'র মন ভরেনা। শুধু তাই না। অনেক বড় বড় ভুলেও বকা খেতে হতো না।

এদিকে তার ঘুমের সময় হয়ে আসছে। ঘুমন্ত চোখের ক্লোজ শট ক্যামেরাবন্দী করা যেতে পারে। নিজের মনে নানাবিধ চিন্তা নিয়ে সে বিছানায় ঘুমাতে গেলো। বিছানায় ঘুমাতে যাওয়ার শটটা নেওয়া হবে অনিক বিছানায় বসছে এটুকুই। পরনে নাইটসুট থাকবে।

5 INT. HOME - BED - NIGHT 11PM 5

অনিক খুব চিন্তাশীল হওয়ায় আজকে তার ঘুম পাচ্ছিলোনা। সে পাশের পজিশন থেকে সোজা হয়ে ঘুমাতে চেষ্টা করলো।

অনিক (V.O)
যদি আমি আমার ছেলেবেলায় ফেরত যেতে পারতাম! হে ঈশ্বর, আমাকে একবারের জন্য হলেও ছেলেবেলায় ফেরত নিয়ে চলুন।

অনিক শুয়ে রয়েছে। চোখের পাতা বন্ধ হয়ে আসছে। টপ ভিউয়ে ধীরগতিতে দৃশ্যপট ঘোলা হয়ে যাচ্ছে। চোখ বন্ধ হওয়ার এনিমেশন। এরপর টাইম ট্রাভেলের মত ট্রাঞ্জিশন। এরপর চোখ খোলার POV এনিমেশন। এরপর হাত দেখে সে অবাক হচ্ছে।

6 INT. DREAM SEQUENCE AT HOME - BED - NIGHT 11:10PM 6

চোখ খোলার POV এনিমেশন। এরপর হাত দেখে সে অবাক হচ্ছে। হঠাৎ খাবার নিয়ে মা'র প্রবেশ।

অনিক (V.O)
আরে! এ তো সত্যিই ছোট বাচ্চা হয়ে গেলাম আমি!

মা
"আমার বাবুটার খাবার সময় হয়ে গেছে! কতই না ক্ষুধা লেগেছে সোনা বাবার। নাও খেয়ে নাও তো একটুখানি!

অনিক (V.O)
একি! আমি কথা বলতে পারছিনা কেন! ওহ, আমি তো এখন ছোট বাবু হয়ে গেছি।

মা (CONT'D)
"কবে যে তুমি বড় হবে, মায়ের কষ্টগুলো বুঝবে।"

অনিক খুব অবাক চোখে তাকাবে। এই দৃশ্যে মা আর অনিক দুজনেই থাকবে।

অনিক (V.O)
সত্যিই তো মা খুব কষ্ট করছে আমার জন্য। খাইয়ে দেওয়া, স্নান করিয়ে দেওয়া, মলমূত্র পরিষ্কার করা, ঘরের কাজ করা সবকিছুই মা একা হাতে সামলাচ্ছেন।

এসব চিন্তা করতে করতে হঠাৎ খেয়াল করলো মা তাকে ঘুম পাড়াতে এসে নিজেই ঘুমিয়ে গেছেন তার দোলনায় হেলান দিয়ে। কতটা ক্লান্ত হয়ে পড়েছে তার মা। ভাবতেই অনিকের খুব খারাপ লাগছে।

মা (PRELAP)
জমিদারের পোলা কয়টা পর্যন্ত ঘুমাচ্ছে দেখ। স্কুলেও গেলি না আজ।

7 INT. HOME - BED - MORNING 10AM 7

স্বপ্নের মধ্যেই বাস্তবের আওয়াজ শুনছিলো অনিক। এই সিন তার ঘুম ভাঙা থেকে শুরু।

উফ মা আজ স্কুল বন্ধ। চিল্লাইয়ো না তো।

মা

স্কুল নেই বলে কি পড়াও নেই হুম?

অনিক

খানিক বাদেই উঠতেছি। চুপ করো এখন একটু।

এরপর মা চলে গেলো এবং তার অন্যান্য সাংসারিক কাজে ব্যাস্ত হয়ে পড়লো।
একটু পর সে বিছানা থেকে উঠবে।

8 INT. HOME - BED - MORNING 10AM **8**

অনিক (V.O)

থ্যাংক গড। চোখ থাকতেও আস্ত একটা অন্ধ ছিলাম আমি। যখন ছোট ছিলাম, কথাও ঠিকভাবে বলতে পারতাম না আর খেতেও পারতাম না। মা না খাইয়ে দিলে কিভাবে বেঁচে থাকতাম আমি! আর এখন কত বড় হয়ে গেছি। কাজ বেড়েছে, সাথে দায়িত্বও। এগুলো পালন না করলে পূর্ণাঙ্গ মানুষ কিভাবে হবো? মা বাবা তো আমাক নিয়ে দুশ্চিন্তা থেকেই শাসন করে।

অনিক পড়ার টেবিলে পড়ছে তখনই পাশের ঘর থেকে দাদার আগমন।

অনিক

দাদা আমি সব বুঝতে পেরেছি এখন। ঈশ্বর আমার জ্ঞানচক্ষু খুলে দিয়েছেন। আমি এখন মা বাবার ভালো একটা ছেলে হয়ে দেখাবো।

আদিত্য

আমি বলেছিলাম না, একদিন নিশ্চয়ই বুঝবি। নিজে থেকেই।

অনিক

ভাইটা কার দেখতে হবে তো।

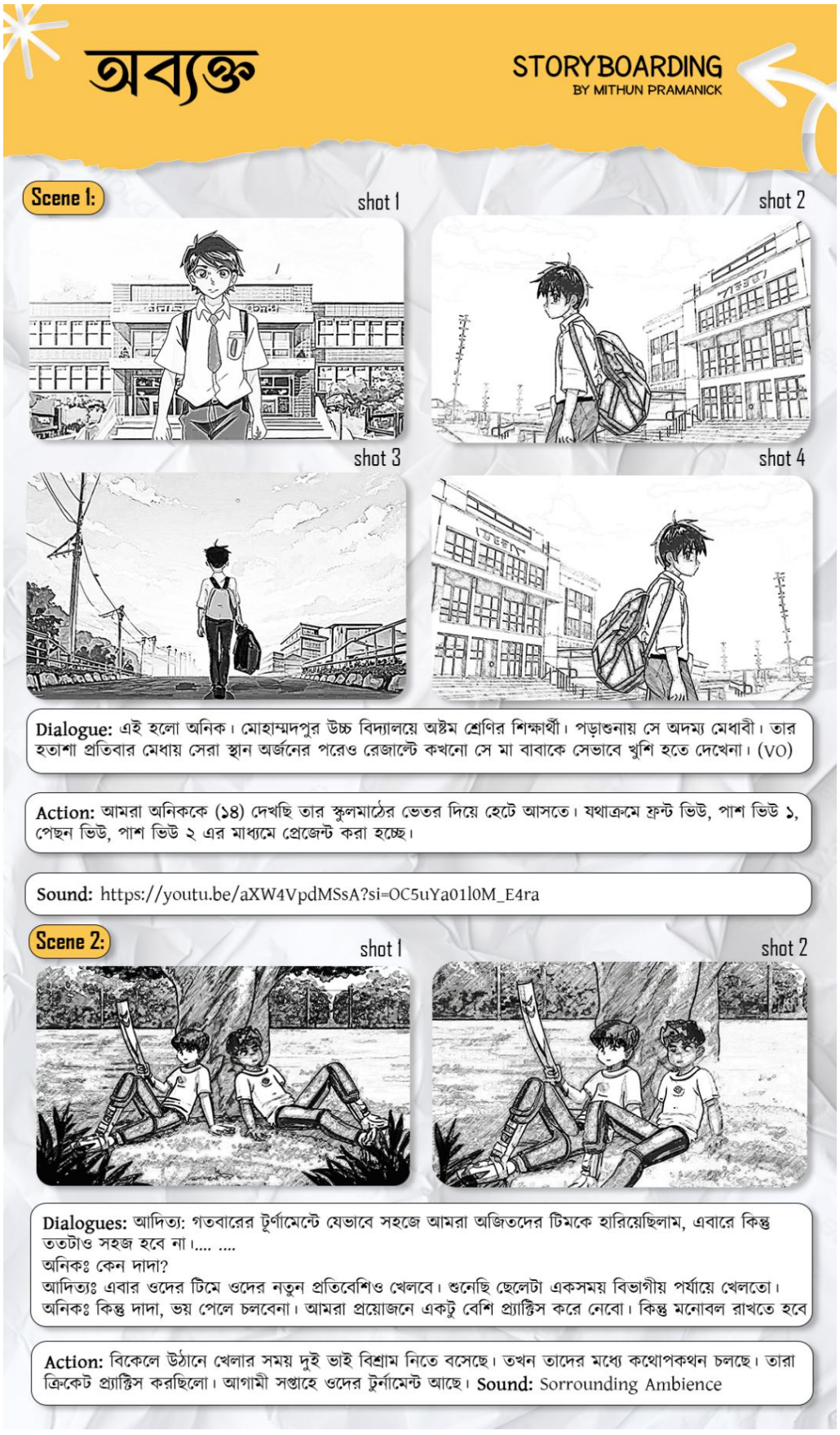
আদিত্য

প্রাউড অফ ইউ ব্রাদার।

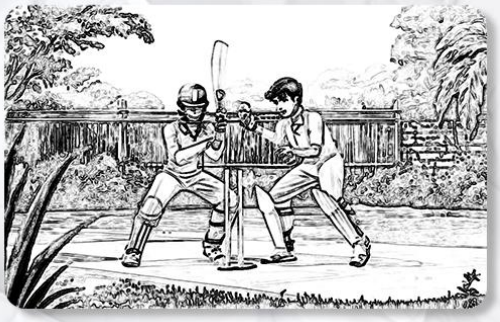
এই বলে সে আদর করে অনিকের মাথার চুল আলতো করে এলোমেলো করে দিয়ে চলে গেলো। (HEADPAT)
পেছন থেকে পড়ার দৃশ্যকে ধীরগতিতে জুম আউট সিনে স্ক্রিনে দেখাতে হবে। স্ক্রিন ডার্ক এবং ব্লার হয়ে পোষ্ট ক্রেডিট লেখাগুলো এনিমেট হতে থাকবে নিচে থেকে উপরে।

(SOUND EFFECT) সাউন্ড ইফেক্ট হিসেবে এখানে ইনপিরেশনাল আপলিফটিং একটা মিউজিক এড করা যেতে পারে অথবা AI GENERATED কোনো গান অথবা ব্যাকগ্রাউন্ড স্কোর চালানো যেতে পারে।

CHAPTER SIX
STORYBOARDING

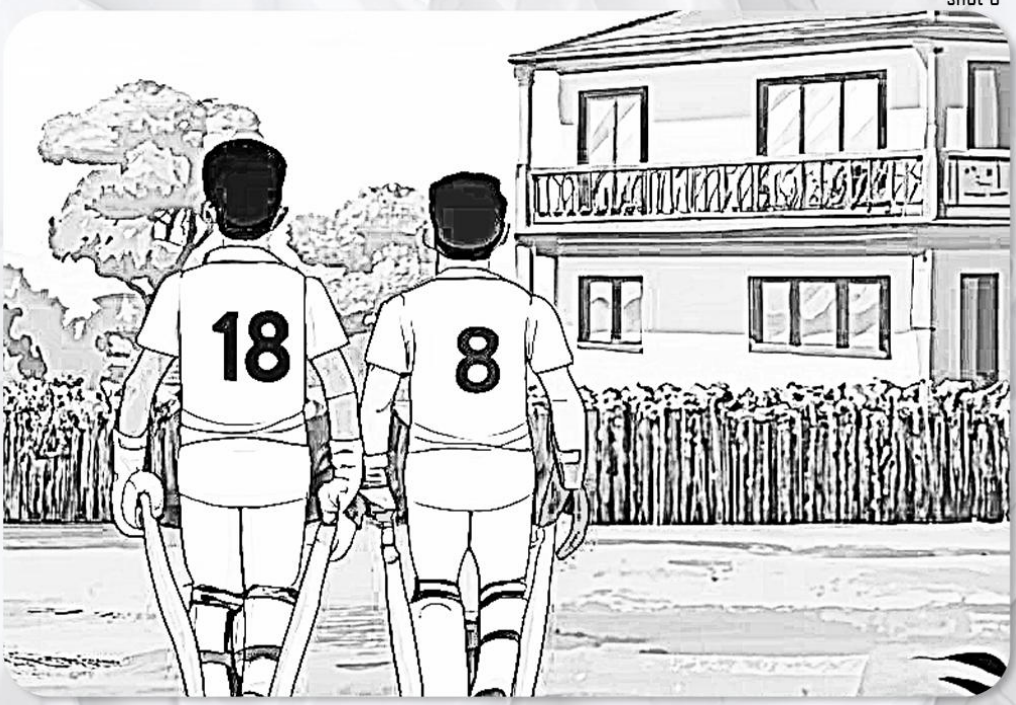


shot 3



shot 4

shot 5



Dialogues: অনিক: দাদা, চলো এখন একটু একটু রেস্ট করা যাক।...আদিত্য: বেশ, ছায়ায় বসি চল।

Action: আদিত্য ব্যাটিং করছে আর অনিক বোলিং। বল নিতে অনিককে বেশ দৌড়াতে হচ্ছে। দৌড়ে বল আনতে গিয়ে ক্লান্ত হয়ে পড়েছে তারা। এরপর তারা খানিকটা বিশ্রাম নিতে ছায়ার দিকে যাচ্ছে। **Sound:** Environmental

shot 6

Dialogues: অনিক: বাবা মাঝে মাঝে অফিসের কলিগদের সাথে আমার প্রশংসা করে, কিন্তু মা কখনই আমাকে এপ্রিশিয়েট করেনা। আসলে মা আমাকে এখন আর ভালোই বাসেনা।
আদিত্য: আরে না, আমি তো তোকে ছোটবেলা থেকেই দেখছি, মা বাবা আমাদের দুজনকেই খুব ভালোবাসে।
অনিক: ছোটবেলার কথা আমার মনে আছে। কিন্তু এখন তাদের এমন আচরণ দেখার পর আমি নিশ্চিতভাবে বলতে পারি যে তারা আর আমাকে ভালোবাসে না।

Action: দুজনই উঠানের এক কোণায় গাছের ছায় বসে রয়েছে। পার্শ্ব ভিউ থেকে অনিক কথা বলছে।

shot 7

shot 8

Dialogues: মা: তোরা কি খেলতেই থাকবি ঘন্টার পর ঘন্টা? পড়তে বসবি কখন?
অনিক: একটু পরেই বসতেছি মা।

Action: হঠাৎ বাসার দরজায় মায়ের আগমন। মা শাসনের স্বরে বলতে শুরু করলো। এবং কথোপকথোনের পর প্রস্থান করলো। প্রস্থান করে তিনি নিজের কাজে মনযোগী হন। **Sound:** Environmental

shot 9

shot 10

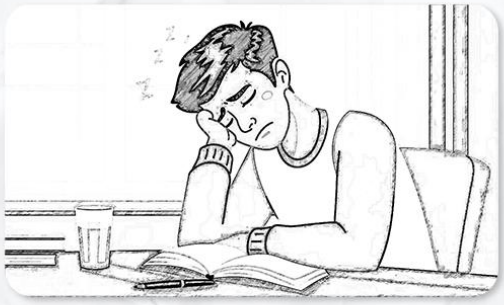
Dialogues: অনিক: দেখলে তুমি দেখলে? আমার ভাবনাই ঠিক। মা কখনই আমাকে ভালোবাসেনি।
আদিত্য: আরে তুই ভুল ভাবছিস, এটা তো শাসন, সব মা বাবাকেই সন্তানের কল্যানে করতে হয়।.....
অনিক: কোনো ভুল ভাবছিনা। আমি যা ভাবছি সেটাই ঠিক।
আদিত্য: আচ্ছা বাদ দে এখন। একদিন অবশ্যই প্রমাণ পেয়ে যাবি।

Action: দুজনই উঠানের এক কোণায় গাছের ছায় বসে রয়েছে। এমতাবস্থায় তাদের মধ্যে কথোপকথন চলছে।

Scene 3:

shot 1

shot 2



Dialogue: আমি যখন ছোট ছিলাম, সবাই কি সুন্দর ব্যবহার করতো আমার সাথে। যতই বড় হচ্ছি মানুষ তত বেশি ভুল ধরতে থাকছে। এমনটা কেন হয়! যদি আমি সবসময় ছোট থাকতে পারতাম। সবাই এখনও আমাকে

করতো। মা ও এতটা বকা দিতো না। ছোট ছোট কথায়, ছোট ছোট কাজে কাজে মা শুধু প্রশংশাই করতো। আর এখন এত সফলতা এত পুরষ্কারেও মা'র মন ভরেনা। শুধু তাই না। অনেক বড় বড় ভুলেও বকা খেতে হতো না।...

Action: রাতে পড়ার টেবিলে বই সামনে রেখে হঠাৎ অনিক চিন্তা করছে। মুখে কলম চিবোচ্ছে। এদিকে তার ঘুমের সময় হয়ে আসছে। ঘুমন্ত চোখের ক্লোজ শট ক্যামেরাবন্দী করা যেতে পারে। নিজের মনে নানাবিধ চিন্তা নিয়ে সে বিছানায় ঘুমাতে যাবে। বিছানায় ঘুমাতে যাওয়ার শটটা নেওয়া হবে অনিক বিছানায় বসছে এটুকুই। পরনে নাইটসুট থাকবে। **Sound:** Environmental

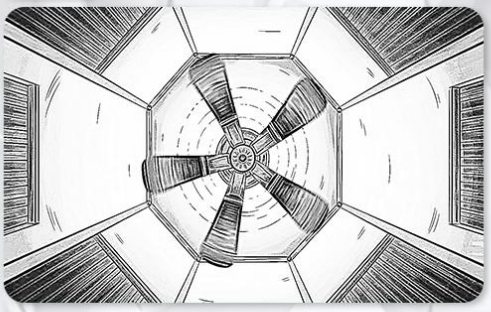
shot 3

Dialogue: অনিক (V.O) যদি আমি আমার ছেলেবেলায় ফেরত যেতে পারতাম! হে ঈশ্বর, আমাকে একবারের জন্য হলেও ছেলেবেলায় ফেরত নিয়ে চলুন। (VO)

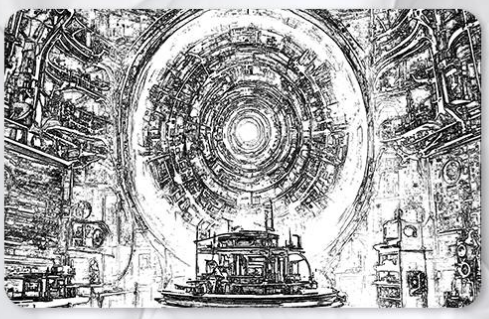
Action: অনিক খুব চিন্তাশীল হওয়ায় আজকে তার ঘুম পাচ্ছিলোনা। সে পাশের পজিশন থেকে সোজা হয়ে ঘুমাতে চেষ্টা করলো। অনিক শুয়ে রয়েছে। চোখের পাতা বন্ধ হয়ে আসছে। টপ ভিউয়ে ধীরগতিতে দৃশ্যপট ঘোলা হয়ে যাচ্ছে।

Scene 4:

shot 1



shot 2



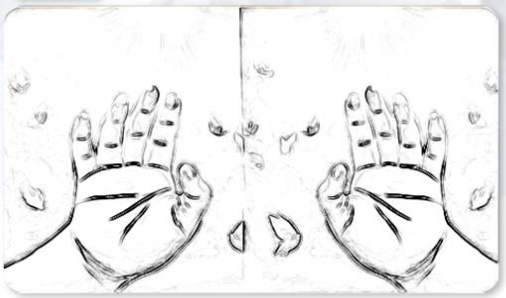
Dialogue: নেই।

Action: চোখ বন্ধ হওয়ার এনিমেশন। এরপর টাইম ট্রাভেলের মত ট্রাঞ্জিশন।

Music: জাদুর মত আওয়াজ।

Scene 5:

shot 1

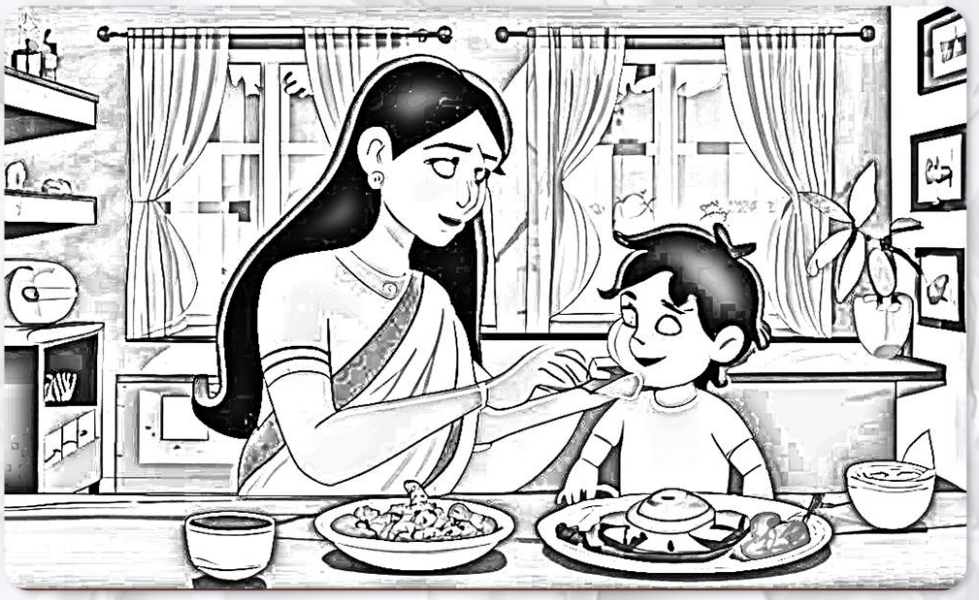


shot 2

Dialogue: অনিক (V.O) আরে! এ তো সত্যিই ছোট বাচ্চা হয়ে গেলাম আমি!
মাঃ "আমার বাবুটার খাবার সময় হয়ে গেছে! কতই না ক্ষুধা লেগেছে সোনা বাবার।

Action: এরপর চোখ খোলার POV এনিমেশন। এরপর হাত দেখে সে অবাক হচ্ছে। হঠাৎ খাবার নিয়ে মা'র প্রবেশ

shot 3



Dialogues: মাঃ খেয়ে নাও তো একটুখানি!
অনিক (V.O) একি! আমি কথা বলতে পারছিনা কেন! ওহ, আমি তো এখন ছোট বাবু হয়ে গেছি।
মা (CONT'D)ঃ কবে যে তুই বড় হবি, মা'র কষ্টগুলো বুঝবি।

Action: অনিক খুব অবাক চোখে তাকাবে। এই দৃশ্যে মা আর অনিক দুজনেই থাকবে।

shot 4

shot 5

shot 6

shot 7

Dialogues: অনিকঃ (VO) সত্যিই তো মা খুব কষ্ট করছে তার জন্য। খাইয়ে দেওয়া, স্নান করিয়ে দেওয়া, মলমূত্র পরিষ্কার করা, ঘরের কাজ করা সবকিছুই মা একা হাতে সামলাচ্ছেন।

Action: খাইয়ে দেওয়া, স্নান করিয়ে দেওয়া, মলমূত্র পরিষ্কার করা, ঘরের কাজ করা সবকিছুই মা করছেন।

shot 8

Dialogues: অনিকঃ (VO) সত্যিই তো মা খুব কষ্ট করছে তার জন্য। খাইয়ে দেওয়া, স্নান করিয়ে দেওয়া, মলমূত্র পরিষ্কার করা, ঘরের কাজ করা সবকিছুই মা একা হাতে সামলাচ্ছেন।
মা: (PRELAP) জমিদারের পোলা কয়টা পর্যন্ত ঘুমাচ্ছে দেখ। স্কুলেও গেলি না আজ।

Action: এসব চিন্তা করতে করতে হঠাৎ খেয়াল করলো মা তাকে ঘুম পাড়াতে এসে নিজেই ঘুমিয়ে গেছেন তার দোলনায় হেলান দিয়ে। কতটা ক্লান্ত হয়ে পড়েছে তার মা। ভাবতেই অনিকের খুব খারাপ লাগছে।

Music: Soft music BGM

Scene 6:

shot 1

Dialogues: অনিকঃ উফ মা আজ স্কুল বন্ধ। চিল্লাইয়ো না তো।
মা: স্কুল নেই বলে কি পড়াও নেই হুম?
অনিকঃ খানিক বাদেই উঠতেছি। চুপ করো এখন একটু।

Action: এরপর মা চলে গেলো এবং তার অন্যান্য সাংসারিক কাজে ব্যাস্ত হয়ে পড়লো।

Music: Soft BGM

shot I

Dialogues: অনিকঃ (V.O) থ্যাংক গড। চোখ থাকতেও আস্ত একটা অন্ধ ছিলাম আমি। যখন ছোট ছিলাম, কথাও ঠিকভাবে বলতে পারতাম না আর খেতেও পারতাম না। মা না খাইয়ে দিলে কিভাবে বেঁচে থাকতাম আমি! আর এখন কত বড় হয়ে গেছি। কাজ বেড়েছে, সাথে দায়িত্বও। এগুলো পালন না করলে পূর্ণাঙ্গ মানুষ কিভাবে হবো? মা বাবা তো আমাক নিয়ে দুশ্চিন্তা থেকেই শাসন করে।

Action: অনিক বিছানা থেকে নেমে পড়লো।

Music: Soft BGM

Scene 7:

shot 2

shot 3

Dialogues: অনিকঃ দাদা আমি সব বুঝতে পেরেছি এখন। ঈশ্বর আমার জ্ঞানচক্ষু খুলে দিয়েছেন। আমি এখন মা বাবার ভালো একটা ছেলে হয়ে দেখাবো।
আদিত্যঃ আমি বলেছিলাম না, একদিন নিশ্চয়ই বুঝবি। নিজে থেকেই।
অনিকঃ ভাইটা কার দেখতে হবে তো।
আদিত্যঃ প্রাউড অফ ইউ ব্রাদার।

Action: অনিক পড়ার টেবিলে পড়ছে তখনই পাশের ঘর থেকে দাদার আগমন।

Music: Soft BGM

shot 4

Dialogues: No Dialogue.

Action: প্রাউড অফ ইউ বলার পর আদিত্য আদর করে অনিকের মাথার চুল আলতো করে এলোমেলো করে দিয়ে চলে গেলো। (HEADPAT)

Music: Soft BGM

shot 5

Dialogues: No Dialogue

Action: পেছন থেকে পড়ার দৃশ্যকে ধীরগতিতে জুম আউট সিনে স্ক্রিনে দেখাতে হবে। স্ক্রিন ডার্ক এবং ব্লার হয়ে পোষ্ট ক্রেডিট।

Music: সাউন্ড ইফেক্ট হিসেবে এখানে ইন্সপিরেশনাল আপলিফটিং একটা মিউজিক এড করা হবে অথবা AI GENERATED কোনো গান অথবা ব্যাকগ্রাউন্ড স্কোর চালাতে হবে।

CHAPTER SEVEN
CHARACTER DESIGN WORKFLOW

How to design basic characters for animation:

1) Make a rough sketch and select Transparency Around 50 to make it a trace layer.
2) Draw the Face using the Paint Brush Tool on a new layer.
3) Draw the Hair on a new layer.
4) Draw the Ear on a new layer.
5) Draw the Nose on a new layer.
6) Select the Line Type Width profile 1 for the Nose.
7) Draw EyeBrowRight on a new layer, and EyeBrowLeft on another new layer. Finally, both need to be converted into Graphic Symbols.
8) Draw Lip on a new layer.
9) Draw the Body on a new layer. (Without hands and neck) Then make a Symbol.
10) Then draw RightHand1 on a new layer. (Up to the elbow). Then convert to Symbol.
11) Draw RightHand2 with a new layer. (From elbow to wrist). Then make a symbol.
12) Draw RightHand3 with a new layer. (From wrist to finger) Then make a symbol.
13) Draw the Hip with a new layer. Make the upper part of the hip a circular shape and then make a symbol.
14) Draw RightLeg1 with a new layer. (Up to knee) Then make a symbol.
15) Draw RightLeg2 with a new layer. (From knee to ankle) Then make a symbol.
16) Draw RightLeg3 with a new layer. (Only leg) Then make a symbol.
17) Make EyeRight Symbol with a new layer.
18) If there are 30 frames per second, the eye will blink in 15 frames.
19) Make the money in a separate layer within the Symbol. Group it if necessary.
20) The eyelashes within the same symbol should be made in a rectangular shape.
21) The eyes will be closed until frames 7-11. In the 7th frame, the lower part of the petal should be lightly rounded. Frames 1-7 and 11-15 should be twinned.
22) Duplicate the outline of the eye shape and right-click on the masking shape and masking layer and click on mask. The mask will be right.
23) Lock all the remaining layers except the main eye layer.
24) To stop the eye blink, select Play single frame for the graphic in the looping option of the Object tab of the Properties section.
25) For EyeLeft, Eye One should be made a Duplicate Symbol.
26) Symbolize the four Face, Hair, Ear, Nose, Lip together and name it FaceWithLips.
27) To parent the hand, it should be parented with the one it will follow. For example, RightHand2 will follow 1, so drag 2 and attach it to 1. Similarly, 3 will follow 2, so 3 will have to be attached to 2.

28) Circles should be given to the joints. The rule for giving circles is to draw a circle on the lowest layer of the Symbol of the upper part. A dot of a different color should be taken in between so that it is convenient to give the Anchor Point.

29) RightHand1, RightHand2, RightHand3 should be selected together and made Duplicate Layers. Then Flip Horizontal. All three should be moved below the Body. Parenting should be removed. Then all three should be made Duplicate Symbols. Then Parenting should be done. Finally, the Layers should be renamed.
30) The same steps should be followed in the case of the legs. (28,29)
31) EyeLeft, Eyeright, EyeBrowRight, EyeBrowLeft, FaceWithLips these five layers have to be symbolized and made Head.
32) All the layers have to be selected and FullBody Symbol has to be created.
33) Head, both hands have to be parented with Body.
34) Hip has to be symbolized with Leg.
35) For LipSync, 12 Lip Poses have to be drawn in Lip Layer within FaceWithLip Symbol.
36) Now Chin Up Down, Squash, Stretch according to these Lip Poses.
37) Frames have to be labeled in Lips Layer according to the table.
38) Hold FaceWithLip layer and click on Lip syncing from Object Tab. Each Frame has to be marked.
39) To connect Vocal Audio, come to the outermost part of the timeline and drag the audio on the frame with New Layer and release it. Audio has to be set to Stream mode.
40) Then copy the voice layer and place it inside the body.
41) Then copy the voice layer and place it inside the Head.
42) Now click on Lip Syncing and select the audio layer.
43) To change the pose of the symbol in a specific frame, you can go inside that symbol and draw a different pose in each frame. Then select Single Frame from the Looping Option.
44) When a different shape is required, select the frame where it is needed and make it a single frame from the Looping Option and select the frame you need.
45) To blink the eyes, go to the frame where you want the eyes to blink, select the keyframe, loop, go to the frame where the blink ends and make the looping a single frame again.

CHAPTER EIGHT
INTRODUCTION TO THE CHARACTERS

8.1 Anik

Name: Anik
Age: 14
Role: Primary Character
Key Trait: Simple boy, Mature for his age, but an overthinker, and Inquisitive

Figure 23: Character: Anik

8.2 Aditya

Name: Aditya
Age: 16
Role: Brother of Anik
Key Trait: A little bit older and a good companion of his brother Anik

Figure 24: Character: Aditya

8.3 Mother

Name: Mother
Age: 40-44
Role: Mother of the other two character
Key Trait: A good mother and a good housewife but sometimes shout at her children to scold them

Figure 25: Character: Mother

CHAPTER NINE - PRODUCTION WORKFLOW AND PROCESS

9.1 WORKFLOW IN THEORY:

🎯 9.1.1 Concept and script development

- **Task:** Writing stories and dialogues.
- **Special tips**: I wrote it with fun, short, and visual ideas in mind.

🖍️ 9.1.2 Creating a storyboard (using Adobe Photoshop)

- **Task:** Drawing a rough sketch of almost every scene.

🎭 9.1.3 Character design and rigging

- Task: Each character's head, body, hands, and legs are designed on separate layers.
- **Rigging method**:
  - ❖ Convert each part as a symbol (F8)
  - ❖ Setting up Pivot points
  - ❖ Prepare Shape tween or classic tween
  - ❖ character rigging with basic classic tween

🖼️ 9.1.4. Background Design

- I've made backgrounds using Adobe Photoshop, Adobe Illustrator and took the help of Artificial Intelligence.
- It's important to keep the background to a separate layer.

🎬 9.1.5 Animation (Keyframe Animation)

Key Steps:

1. **Pose-to-Pose Animation**:
    - ❖ Set the main key poses first (e.g. standing, walking start, stop)
    - ❖ Adding a Classic Tween or Shape Tween by specifying a frame in the Timeline
2. **In-between Frames**:
    - ❖ Animate tween automatically creates frames in between.
    - ❖ Refined as needed.

Motion Techniques:

- Classic Tween Feature: It's a position/scale/rotation between Symbols.
- Motion Tween Feature: It smooths object movement.
- Shape Tween Feature: Change of shape is called shape tween.

👄 9.1.6 Lip-syncing and expression animation

- **Audio Import**: I imported .wav files and placed them on the layer-based Timeline.
- **Mouth Switch Symbols**:
    - ❖ Then I created symbols of different facial poses (A, E, O, M), etc.
    - ❖ I placed frame-by-frame mouth poses in the timeline.

📢 9.1.7 Sound Design

- BGM, Sound effects etc, music was used in different/separate layers in our timeline.
- I made sure that the timing matches layers and characters.

🎨 9.1.8 Coloring and Final Touch

- Coloring using the Fill tool and Gradient Fill.
- Outline smoothing, adjusting Lights and Shadows

📦 9.1.9 Export and Rendering

- Export: .mp4 → Video → Export Video (With the help of Adobe Media Encoder)

🔁 Workflow Recap:

Script → Storyboard → Character Rigging → Animation → Lip-sync → Sound → Final Touch → Export

---

9.2 WORKFLOW WITH EXAMPLE

9.2.1 SCRIPTING

A good script is the backbone of the story. Everything circulates it. I used Microsoft Office Word to write my script. I made sure that it matches the International Scriptwriting Standard.

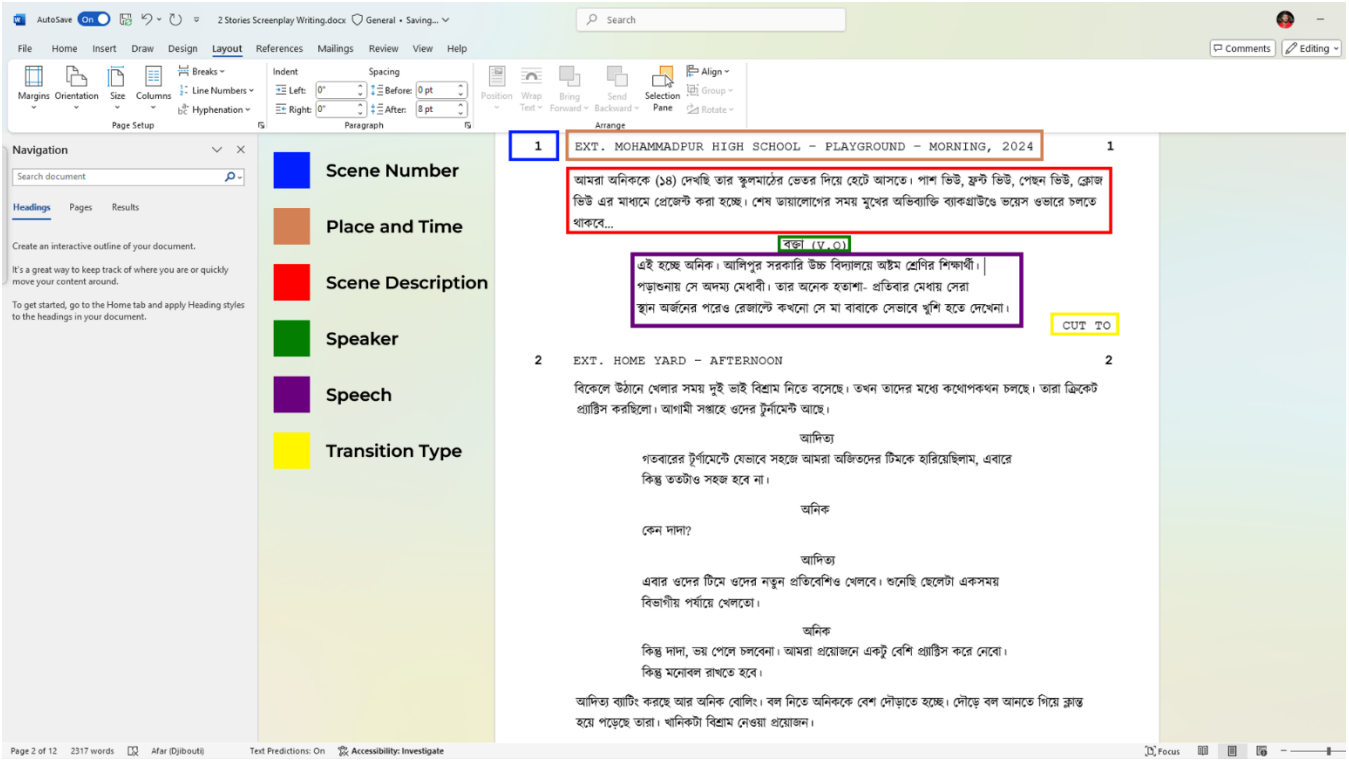


Figure 26: Scriptwriting in Word

9.2.2 STORYBOARD

According to the script, how the scenes and visuals will look, that's all about storyboarding. A storyboard contains Scene Number, Shot Number, Dialogues, Descriptions, Sound Effects and other stuff. A proper and structured Storyboard helps to draw, compose and animate the scenes in a better way.

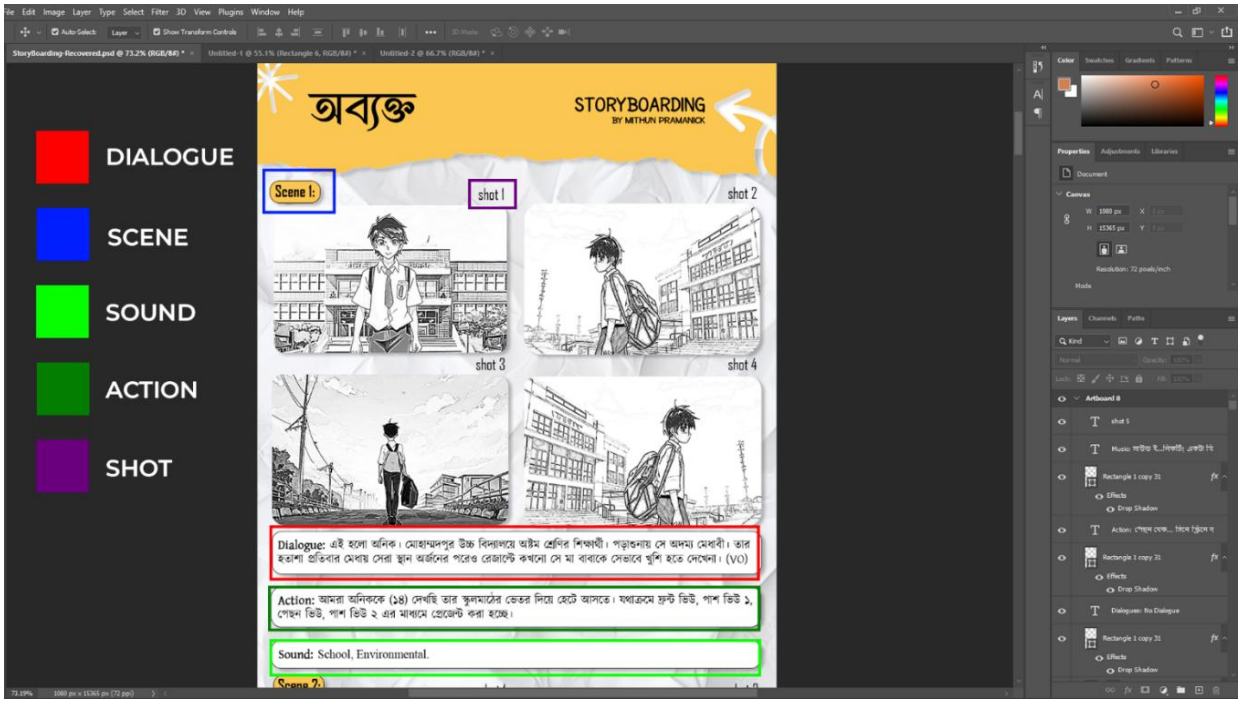


Figure 27: Storyboarding With Adobe Photoshop

9.2.3 CHARACTER DRAWING AND RIGGING

Character drawing is the visual core of an animated film. All we see on the screen is the art form of real-life objects. So, it is important to draw objects and scenes according to the needs of the plot. Drawing character, background design, and composing the scene were the primary things. How can we forget about symbolizing elements!

This foundational stage was crucial for efficient animation, reusability of assets, and maintaining visual consistency throughout the production.

9.2.4 Drawing Process: bring the characters and backgrounds to the scene.

During the first stage, I carefully built every single graphic needed for the short film, from the main characters to small objects.

9.2.4.1 Concept and Design:

- Before drawing, character styles and environments were developed to establish the uniqueness of the short film.
- The main gestures of the characters were drawn because the emotion had to be delivered.

9.2.4.2 Coloring:

- Within Adobe Animate, Pencil, Brush, and Pen tools were primarily used for their customizability.
- Each character part of the body, like head, body, hands, legs, etc, was drawn as a separate shape. This was important for the movement of each component.
- Line thickness was kept constant to maintain the film's visual similarity.
- Then, flat colors were applied using the Paint Bucket tool. I took care that the color does not leak while using the paint bucket tool.

- ❖ Shading and highlights were applied to the whole character based on the lighting conditions of the environment

9.2.4.3 Background and Object Creation:

- ❖ Characters, background elements, and drawn with paintbrush tools.
- ❖ Objects were drawn to the proper scale as the characters and scenes.

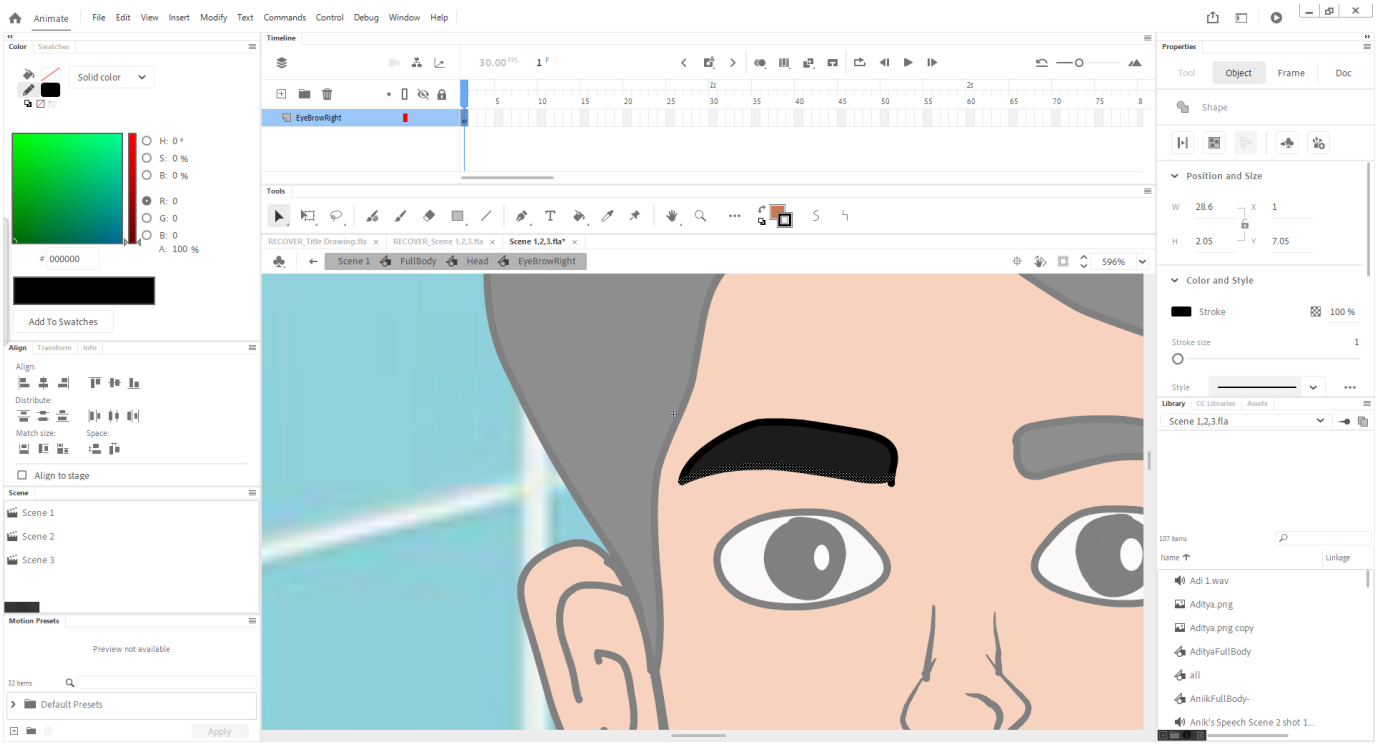


Figure 28: Drawing Objects in Adobe Animate

9.2.5 Converting to Symbols:

Once the initial drawings were completed, the critical step of converting these drawn elements into reusable symbols was then completed.

9.2.5.1 The Symbol:

- ❖ Each drawn character part, complete characters, objects and elements that would be reused or animated was converted into a Graphic Symbol.

9.2.5.2 Process of Conversion:

- ❖ First, I drew a complete character. Then, using the selection tool, I selected all.
- ❖ The selection was then converted to a symbol. The process was Modify > Convert to Symbol.
- ❖ I set the pivot point carefully in that time.

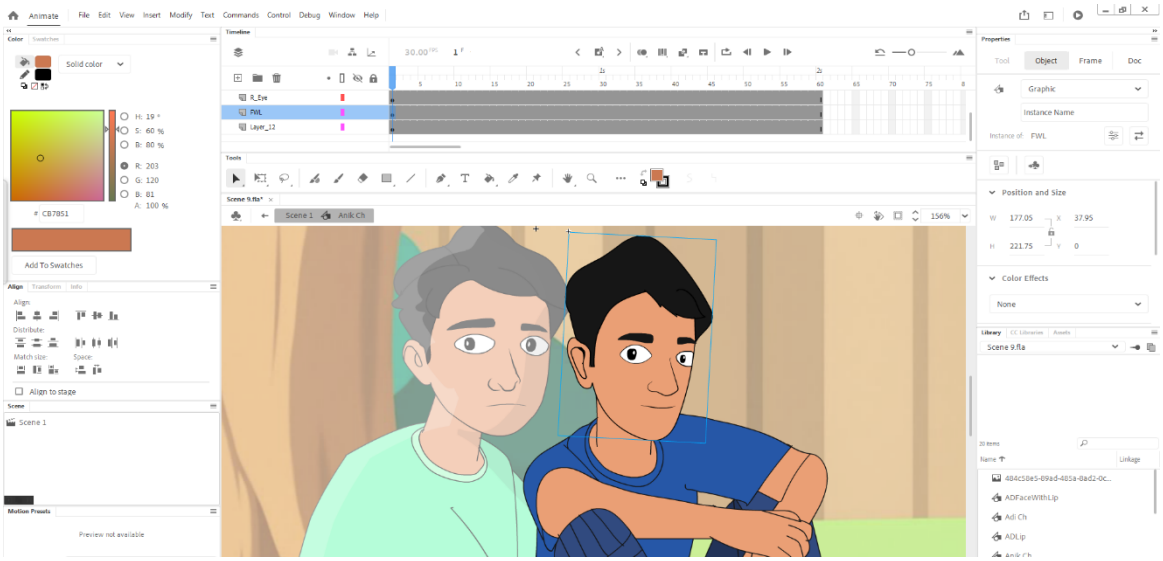


Figure 29: Converting Objects/Characters to Symbol

9.2.6 Benefits of this workflow:

The natural method of transforming elements into symbols brought several advantages to the animated short film.

- **Reusability:** Each element has been converted into a symbol. Working in this way has made our work easier.
- **Efficient Animation:** The pivot points were set correctly. Each limb was also converted into an independent symbol. Classic twinning methodology was followed to rotate, scale, and reposition the individual parts.
- **Consistency:** If any change is made to a symbol, all instances of that symbol being used will automatically change.
- **File Size Measurement:** Adobe Animate handles vectors most efficiently. Using symbols rather than just drawing helps keep the size within the limit.
- **Structured Workflow:** This approach provided a clear and structured pipeline from design to animation, which was essential in the complexities of a full-length film.

Character Rigging was done in the simplest way possible. By drawing circles in the joint and aligning each symbol of the body part with it.

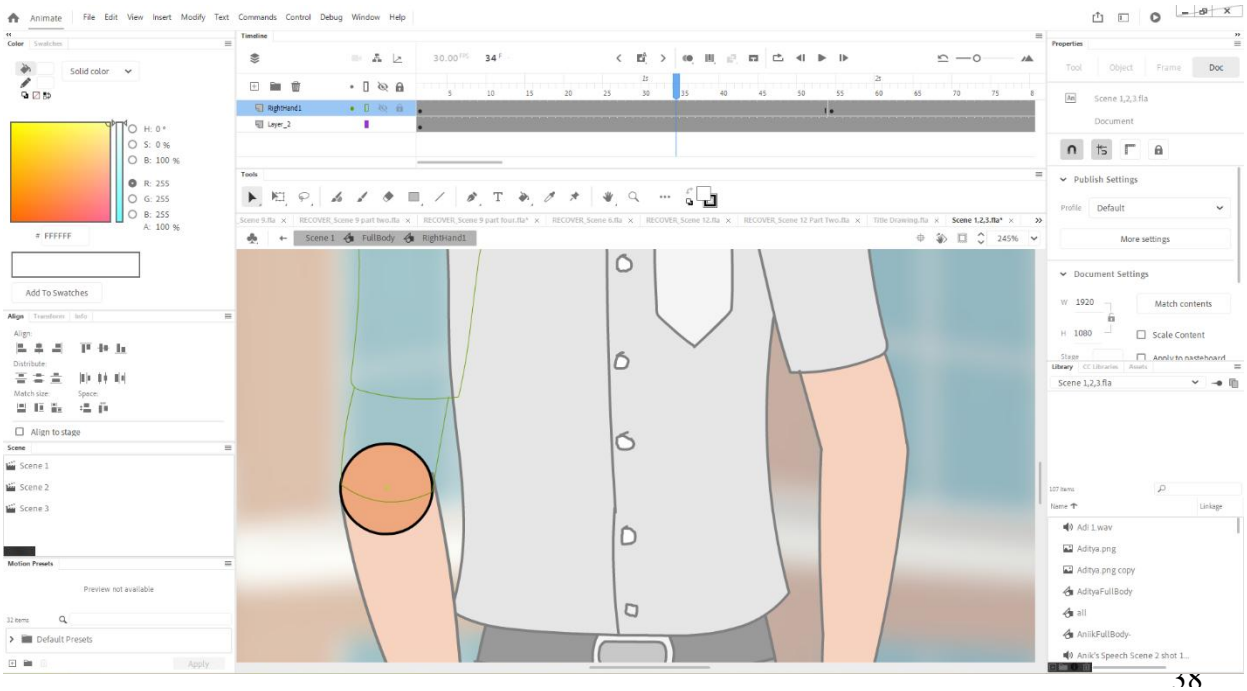


Figure 30: Character Rigging in Adobe Animate

9.3 ANIMATION

If the drawing and symbols are done well in the scene, animating the characters and parts of their body becomes easier. I just need to move the symbols as needed. Animate's twining algorithm made things a lot easier. In some cases, I used frame-by-frame animation as well.

I've used a traditional, frame-by-frame, and twining approach with circles and pivoted points. Using circles or other shapes, placing different parts of the character on different layers, and setting pivot points precisely makes my animation smoother.

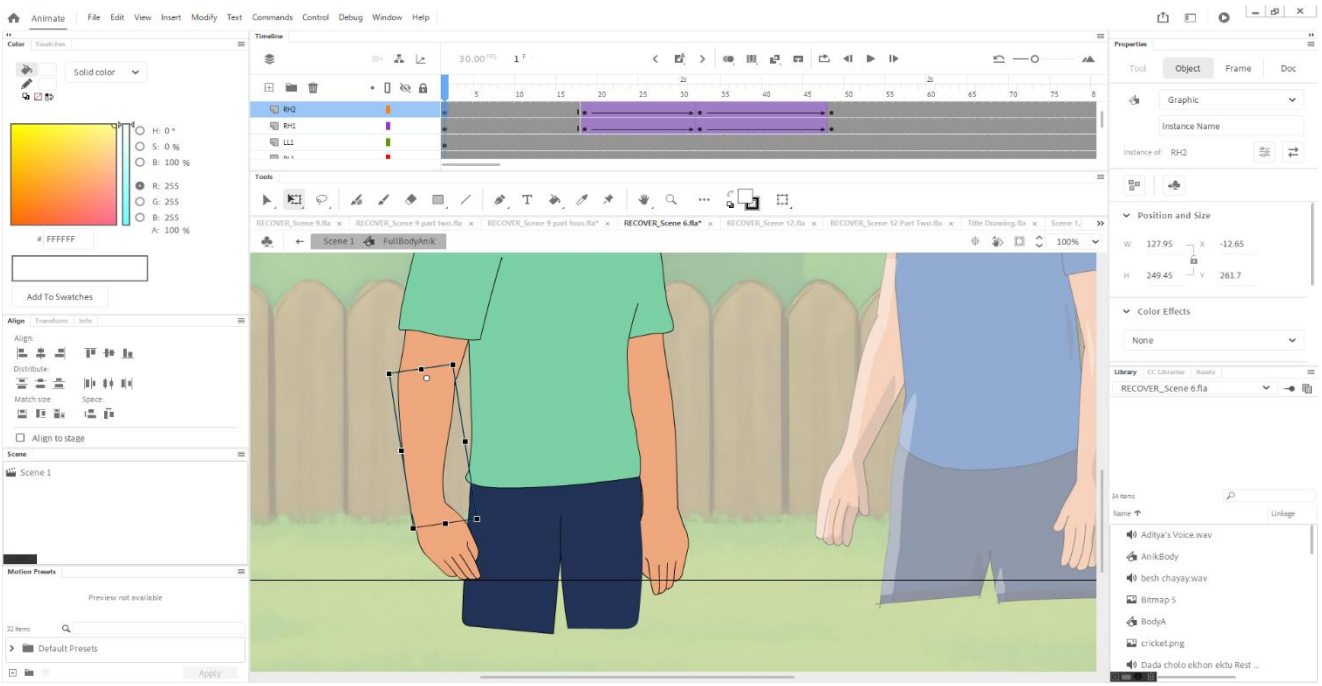


Figure 31: Animation in Adobe Animate

9.3.1 Core Principles:

The basis of my animation was to divide the characters into countless parts. The head, arms, torso, legs, and even the smallest body parts were transformed into different symbols. Every moving object was divided into different parts.
Step-by-Step Process:

9.3.2 Character Breakdown and Symbol Creation:

- Break Down: Began by disassembling my character design into its most basic, interconnected parts.
- Convert to Symbols: Crucially, I converted each of these individual parts into a Graphic Symbol or Movie Clip Symbol. This was vital to manipulate symbols (rotated, scaled, repositioned) and twining their transformations.
- Naming Conventions: The symbols were named in a way that would be easy to remember when animating (e.g., "Left_Leg_1," "Right_Leg_3," "Head," "Body").

9.3.3 Pivot Point Placement in the proper way:

- ❖ Pivot Points: A pivot point is the center point around which movement and rotation happen.
- ❖ Logical Placement: For each symbol, I carefully set the pivoted points. I made sure it doesn't break the laws of natural physics.
- ❖ Ease of Animation: Correct pivot point placement was important for realistic movement. Misplaced pivot points could cause unnatural movement.

9.3.4 Animation Techniques:

- ❖ Classic Twining: This is the base of non-bone animation.
  - ➢ Keyframes: On my timeline, I created keyframes at significant poses or moments in my animation.
  - ➢ Manipulation: Between these keyframes, I manipulated the position, rotation, and scale of my character part symbols.
  - ➢ Tween Creation: I applied Classic Tweens between keyframes. Animate then automatically generated the middle frames.
  - ➢ Parent-Child Relationships (Manual): With the help of a parenting tool, I achieved a similar effect by carefully animating connected parts.
- ❖ Frame-by-Frame Animation: For highly detailed, expressive, or non-linear movements, frame-by-frame animation was an excellent option.
  - ➢ New Keyframe per Pose: I created a new keyframe for every drawing or significant pose.
  - ➢ Redrawing/Repositioning: On each new keyframe, I either draw the character part again or reposition/transform the existing symbol to achieve the targeted look.
- ❖ Shape Tweens: Shape Tweens were valuable for animating deformations within a character part, such as the eye.

9.4 LIP SYNC

9.4.1 Pre-Production: Audio Analysis and Mouth Charting

The basis for accurate facial movements was developed while the emotions of the dialogues were being discussed. Then the audio was recorded.

9.4.1.1 Dialogue Separation:

- ❖ The separate audio tracks for each character were listened to and shared separately.
- ❖ The start and end times were adjusted based on how each dialogue sounded, so that the facial movements matched the dialogue…

9.4.1.2 Phonetic Identification (Mouth Charting):

- ❖ Specific phonetic sounds had to be found for different parts of the dialogue. Common phonetics in animation are Ah, D, Ee, F, L, M, Oh, R, S, Uh, Woo
- ❖ A set of mouth shapes was designed and drawn for each character. These mouth shapes were drawn as separate elements.

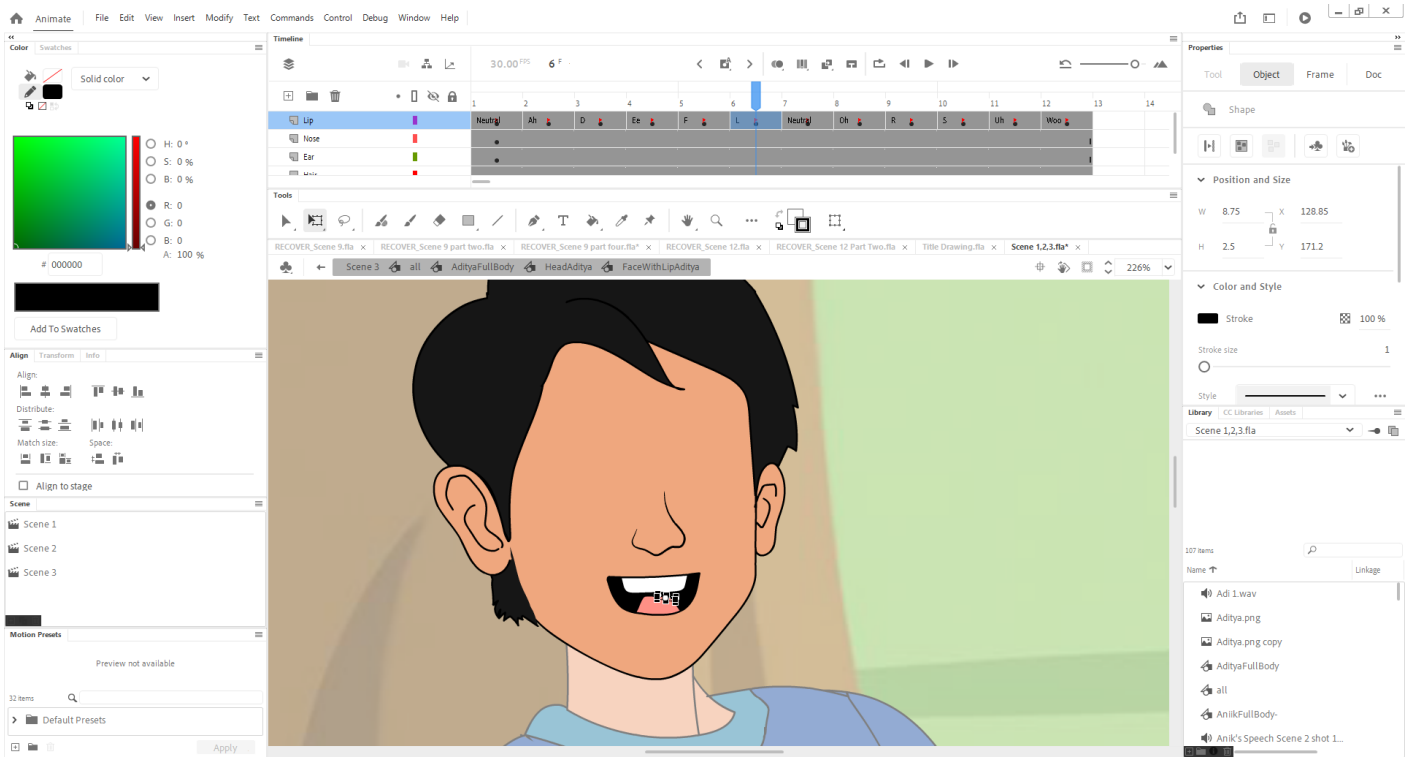


Figure 32: Mouth Charting of Character

9.5 Asset Preparation: Mouth Symbols and Graphics

The chart is now ready according to the face shape and deformity. Now it's time to prepare the objects.

9.5.1 Drawing Mouth Shapes:

- Every mouth shape drawing (e.g., "A," "O," "M," etc.) was done using the brush tool in Adobe Animate and Adobe Illustrator.

9.5.2 Converting to Graphic Symbols:

- All these mouth shapes were then placed inside a single **Symbol**. This created mouth poses within a single symbol.

9.6 Lip-Sync Animation:

The actual animation of the lip sync was achieved through the twinning method. Conjunctions were also used when necessary.

9.6.1 Using the Lip-Sync feature

- Animate CC has built-in lip sync automation, so later refinements are not complicated.
- By selecting the character's 'Face with Lips' symbol and assigning it to the audio layer, the facial expressions would automatically be set, just as the faces were drawn. (Ah, D, Ee, F, L, M, Oh, R, S, Uh, Woo, etc.)
- Animate would then attempt to analyze the audio and automatically place the mouth shapes on the timeline.

9.7 SOUND DESIGN

Beyond visual beauty, the right sound can build whole worlds, nudge feelings toward calm, and wrap the audience in an all-encompassing atmosphere…

.

9.7.1 Audio Collection and Preparation

9.7.1.1 Dialogue Recording and Editing:

- Dialogue for each character was recorded using Gemini software, developed by Google, which is essentially a clever use of artificial intelligence.
- After recording, I edited the essentials of the dialogue.

9.7.1.2 Sound Effects (SFX) editing and Refinement:

- The sound effects were being applied in detail, looking at the visible action and vibrations of the animation.
- Sound effects were collected from various free libraries. Wherever the sound was needed, it was collected and placed in the right place.
- I recorded all the necessary audio files as waveforms to ensure lossless audio.

9.7.1.3 Format Conversion and Consistency:

All required audio assets (dialogue, SFX, music) were recorded to WAV for uncompressed quality.

9.7.2 Integrating Audio into Adobe Animate

The focus shifted repeatedly through the audio along with the prepared assets, which gave it a cinematic feel.

9.7.2.1 Strategic Layering:

- Dedicated timelines were used to maintain clarity and control. Separate layers were used for each character's dialogue. Separate layers were also used to control sound effects.

9.7.2.2 Timeline Placement and Synchronization Settings:

- Audio clips were dragged directly from the library onto their respective timeline layers.
- The "Sync" property in the Properties panel was crucial for instructing playback behavior:
  - **Stream:** Utilized for dialogue and background music, ensuring audio playback is perfectly synchronized with the animation's timeline, stopping and starting with the animation.

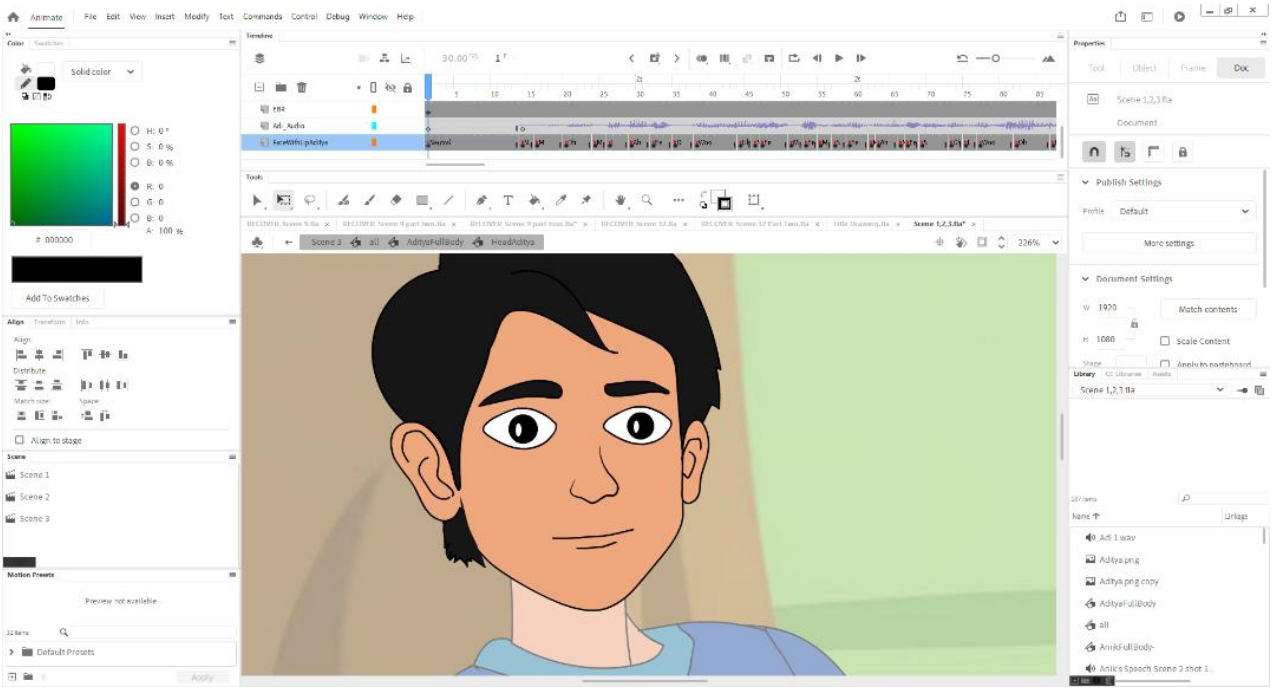


Figure 33: Lip Sync in Adobe Animate

9.8 FINAL TOUCH

I managed the project files within Adobe Animate CC software carefully. More than 18 animated files and 40 scenes were in my project. The final touch was about reviewing them. Then, after reviewing, I corrected my mistakes and refined some edges. That was my final touch for the project.

9.8.1 Project File Checking:

- ❖ I opened all the project files and checked that the scenes were well-organized so that there was no confusion during rendering. I also organized the necessary stock footage collected in a separate folder.

9.8.2 Composition Review:

- ❖ Usually, a scene has many elements, objects, subjects, or focuses. The process of arranging them is called composition. In each scene, whether the drawings, objects, or symbols are in the right place or not, how they would look better if arranged in some other way, everything was rechecked at this stage.

9.8.3 Drawing and Animation: Lastly, I checked all the drawings to see if there were glitches in the drawings and animation. While some elements and symbols were moving in the wrong direction, it looked awkward. I fixed them and finished the polishing steps.

9.9 FINAL EDITING & EXPORT

This entire short film was exported in two steps. First, the scenes were exported to Adobe Animate and arranged in a folder in order 1,2,3.... Then these rendered videos were edited into the final film using Adobe Premiere Pro software, and in this step, the final film was obtained.

9.9.1 Extracting footage from Animate:

- ❖ I sorted my animation projects so well that rendering could not be easier than this. From the file menu, I navigated to File>Export>Export Video/Media, I

selected the scene number, and the target location where I wanted to export the rendered video.

- ❖ I sorted the rendered videos by scene number. There were 40 scenes from 20 Adobe Animate projects.

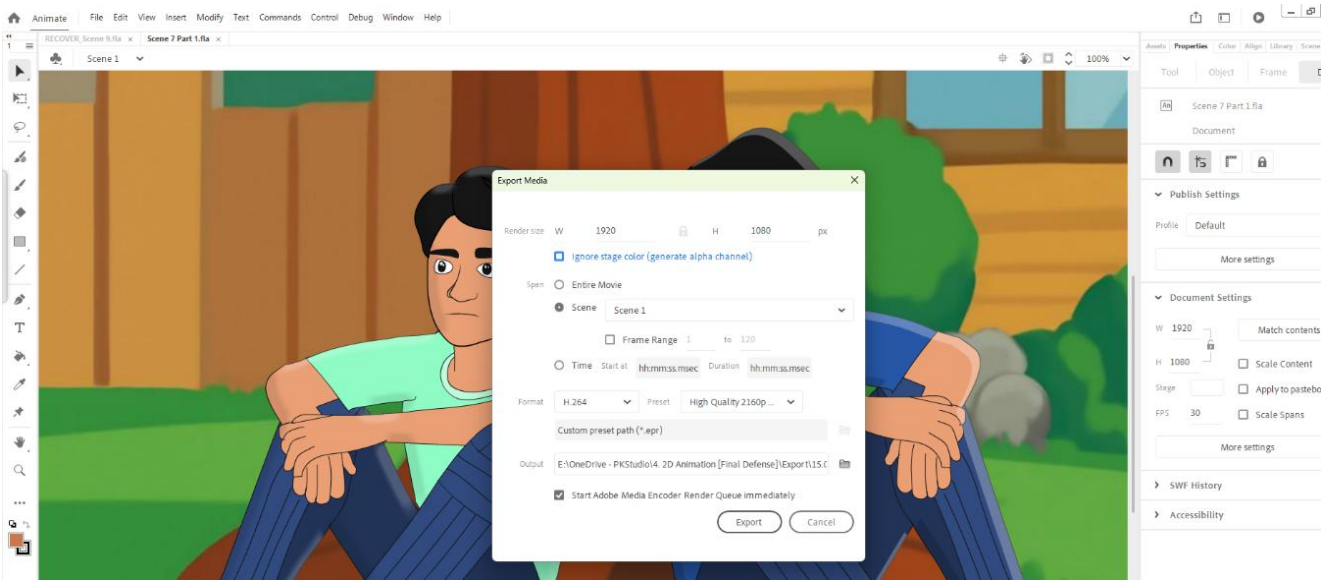


Figure 34: Exporting in Adobe Animate

9.9.2 Editing Final Film in Premiere Pro:

- ❖ I placed each rendered scene one by one in Adobe Premiere Pro software. I did any lighting and color enhancements where necessary.
- ❖ SFX were sourced from various licensed libraries or, where unique sounds were necessary, collected and placed. I added sound effects and background music wherever necessary. I've faded in where the words need to fade in, and I've faded out where they need to fade out.
- ❖ I carefully ensured that the audio transitions were smooth, so that there were no problems when transferring from scene to scene.

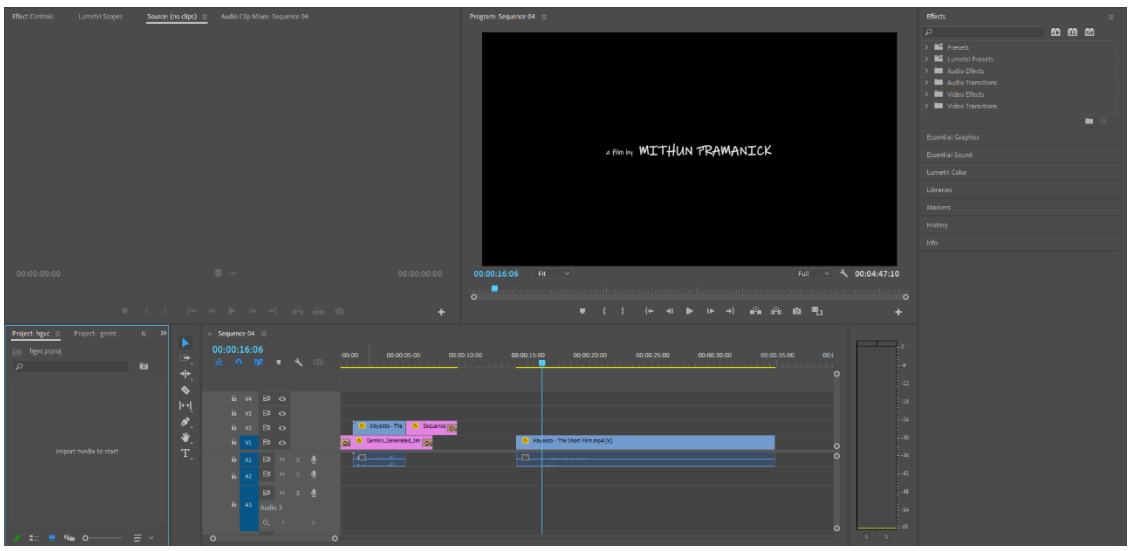


Figure 35: Final Editing in Adobe Premiere Pro

9.9.3 Final Export Using Adobe Media Encoder:

- ❖ When the entire film was ready for final rendering in Premiere Pro, I opened Adobe Media Encoder to render it, imported the project from Premiere Pro, selected the location, resolution, and bitrate, and exported it.

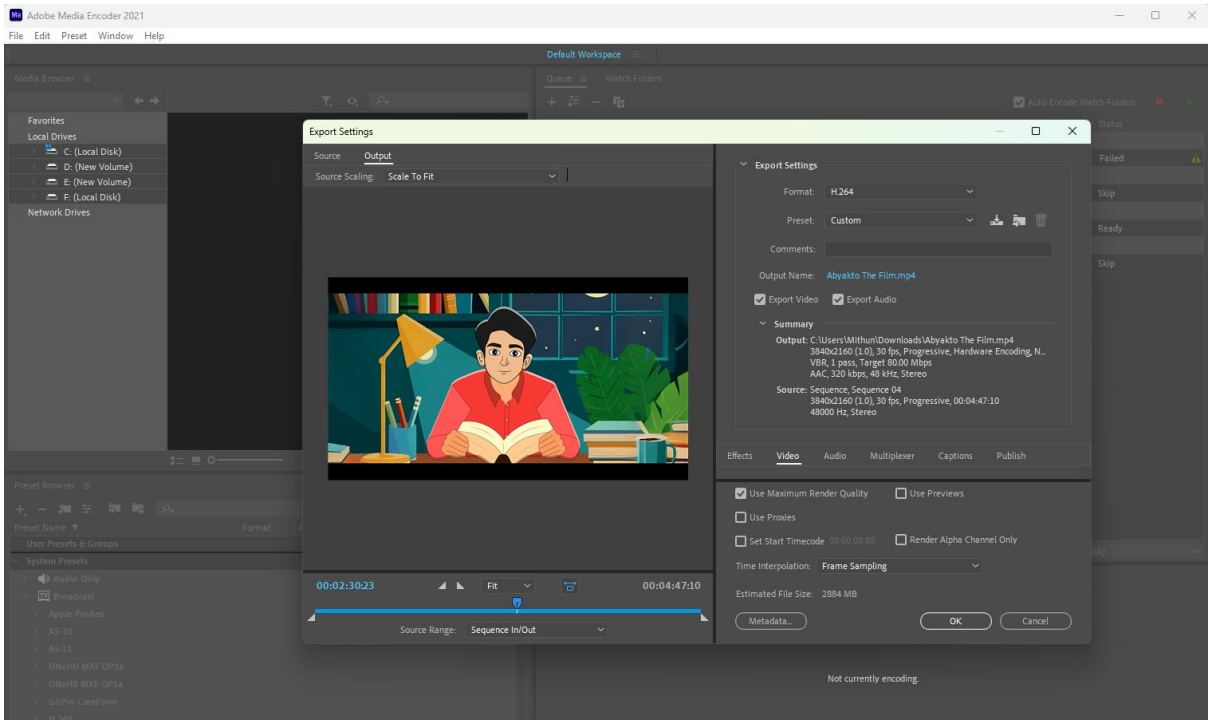


Figure 36: Exporting the Film in Adobe Media Encoder

9.10 Final Video Metadata:

General	
Complete name	Abyakto.mp4
Format	MPEG-4
Format profile	Base Media / Version 2
Codec ID	mp42 (mp42/mp41)
File size	406 MiB
Duration	5 min 9 s
Overall bit rate mode	Variable
Overall bit rate	11.0 Mb/s
Frame rate	30.000 FPS
Encoded date	2025-08-03 14:47:23 UTC
Tagged date	2025-08-03 14:47:26 UTC

TIM	00:00:00:00
TSC	30
TSZ	1

Video	
ID	1
Format	AVC
Format/Info	Advanced Video Codec
Format profile	Main@L5.1
Format settings	CABAC / 3 Ref Frames
Format settings, CABAC	Yes
Format settings, Reference frames	3 frames
Format settings, GOP	M=1, N=30
Codec ID	avc1
Codec ID/Info	Advanced Video Coding
Duration	5 min 9 s
Bit rate	10.7 Mb/s
Width	3 840 pixels
Height	2 160 pixels
Display aspect ratio	16:9
Frame rate mode	Constant
Frame rate	30.000 FPS
Color space	YUV
Chroma subsampling	4:2:0
Bit depth	8 bits
Scan type	Progressive
Bits/(Pixel*Frame)	0.043
Stream size	394 MiB (97%)
Writing library	AVC Coding
Language	Bangla
Encoded date	2025-08-03 14:47:23 UTC
Tagged date	2025-08-03 14:47:23 UTC

Codec configuration box	avcC

Audio	
ID	2
Format	AAC LC
Format/Info	Advanced Audio Codec Low Complexity
Codec ID	mp4a-40-2
Duration	5 min 9 s
Source duration	5 min 9 s
Bit rate mode	Variable
Bit rate	317 kb/s
Maximum bit rate	533 kb/s
Channel(s)	2 channels
Channel layout	L R
Sampling rate	48.0 kHz
Frame rate	46.875 FPS (1024 SPF)
Compression mode	Lossy
Stream size	11.7 MiB (3%)
Source stream size	11.7 MiB (3%)
Language	English
Encoded date	2025-08-03 14:47:23 UTC
Tagged date	2025-08-03 14:47:23 UTC

CHAPTER - TEN
DISCUSSION & CONCLUSION

10.1 Discussion & Conclusion:

This project took shape as an ambitious expedition to produce “ABYAKTO,” a 2D animated short that moved from a fragile idea to a polished frame. At its heart, the mission was to explore the quiet tremors of childhood anxiety and the hushed languages of maternal and paternal affection. To achieve this, an authentic, industry-style pipeline oriented the workflow. Each step, from the first tentative script notes to the last exported .mp4, became a living laboratory, translating theoretical modules from earlier chapters into tangible craft. storyboards, character rings, pigment tests, animatics, soundscapes, and, finally, edits all happened under one roof.

During the pursuit, hurdles emerged in steady waves, each carrying branded, teach-me volumes.

- **Technical Hurdles:** At first, rigging characters in Adobe Animate felt like solving a puzzle without a reference image. Getting the minimum extra controls in place so the characters felt fluid and not jittery meant that each joint’s axis and extra keyframe had to be earned through repetition. Splitting the project into over 18 separate Animate files, each with overlapping techniques, so I could keep debug scenes small, still flooding the hard drive with folders. Aggregating 40 scenes into one final stage, unless the file size tanked, became a daily head-scratcher.
- **Creative Blocks:** Lifting the emotional temperature of the text into believable facial and physical performances never felt like muscle-memory autopilot. More than once, I would step through a planned beat in the animation and discover the pose list felt optional to the character. That led to re-engineering the storyboard in the same plateau, adjusting angles and overrides so that the body carried the narrative weight, not just the voice-over.
- **Time Management and Personal Setbacks:** I already knew that the six-month estimate would be a guess; I just had no sense of how guessing would keep evolving. Balancing the film with coursework and that film’s evolving curriculum needed a ledger I had to keep readjusting in my head. An injury from an accident later sidelined me physically and emotionally, redefining deadlines from happy milestones to moment-to-moment commitments. Re-routed, I salvaged sluggish days into measured progress, willing my conviction to outpace my uncertainty, slide by slide.

Yet battling these challenges turned out to be the aspect I treasured the most. Whenever technical hitches surfaced, I turned to my guide, **Mizanur Rahman** sir, while also plunging into the endless well of tutorials online. Fixing problems this way offered lessons I’d never

get from any book. Whenever the creative faucet slowed to a drip, I asked help from AI companions like ChatGPT, Gemini, letting their idea springs erupt, then refining the best bursts into my language. Each stumble in the mirror, each nagging self-doubt, hardened my resolve and fine-tuned my skill at steering sprawling projects from start to finish.

The milestones arrived in steady, satisfying waves. Following a sequence of tools—wrangling scripts, sketching storyboards in Photoshop, sculpting assets in Illustrator, bursting them to life in Animate, and finally weaving them together in Premiere Pro—proved the heartbeat of the workflow. I sculpted the signature look of “ABYAKTO” and breathed nuance into characters whose quiet flickers of expression proved vital to the storyline. The completed short attains the emotional and narrative landmarks I’d charted at the outset, sketching proof of my growth in a distilled, finished piece. My portfolio now carries not just a project, but the distilled knowledge of an entire chapter closed and passed into practice.

Short film "ABYAKTO": In a nutshell, the 2D animated short film was created with its core objectives achieved. This is a project of complex creative production that shows how I managed it from A to Z. This enabled me to develop this simple concept into a refined visual and narrative piece that later served as a showcase of my storytelling portfolio at the time I was trying to build experience for working in an animation company.

Beyond an academic requirement, this final year project is (it was a profound learning experience. Over the last 2 years, I have refined my technical abilities on popular industry software, specifically on the Adobe Creative Suite, combined with several soft skills such as problem-solving, time management, and resilience when faced with various challenges. The journey of making.

CHAPTER - ELEVEN
REFERENCE

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   https://chatgpt.com

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ORIGINALITY REPORT

10%	10%	3%	7%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

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6	character-animator-manual.com Internet Source	<1%
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