FINAL YEAR PROJECT REPORT

BY

Parban Roy
ID: 163-40-367

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

Supervised By

Dr. Sheikh Muhammad Allayear
Associate Professor & Head
Department of Multimedia & Creative Technology
Daffodil International University

DAFFODIL INTERNATIONAL UNIVERSITY

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APPROVAL

This Project titled **"Production & Pre-Production for Development an Interactive Social Educational Short film: Panchali"**, submitted by Parban Roy 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 has been held on 7 February 2021.

BOARD OF EXAMINERS

Dr. Sheikh Muhammad Allayear   **Chairman**
Associate Professor & Head
Department of Multimedia and Creative Technology
Faculty of Science & Information Technology
Daffodil International University

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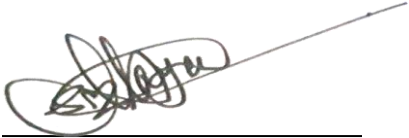Daffodil International University

Md. Samaun Hasan   **Internal Examiner**
Lecturer (Senior Scale)
Department of Multimedia and Creative Technology
Faculty of Science & Information Technology
Daffodil International University

Dr Mohammad Zahidur Rahman   **External Examiner**
Professor
Department of Computer Science and Engineering
Jahangirnagar University

DECLARATION

I hereby declare that, this project has been done by me under the supervision of **Dr. Sheikh Muhammad Allayear, Associate Professor & Head, 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 award of any degree or diploma.

Supervised by:

Dr. Sheikh Muhammad Allayear
Associate Professor & Head
Department of Multimedia & Creative Technology
Daffodil International University

Submitted by:

Parban Roy
ID: 163-40-367
Department of Multimedia & Creative Technology
Daffodil International University

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ABSTRACT

One of the common trends in our society is to put different pressure on the children all the time, to put different kinds of decisions on their shoulders. Parents impose their decision on them regardless of whether they accept it or not. Parents don't teach their children to be like themselves from an early age, they put a burden on them from the beginning that you have to be what you are. But they don't try to understand what her son or daughter really wants to be when they grow up. Parents should understand that every profession is equally important, no one is big or small at work. So the child should be allowed to go, just take care that he can become a good person.

Adolescents and young women do not need their parents to make their decisions. They think their parents are the villains of their lives. Her parents prevent her from doing what she wants to do. They sometimes try to understand what his parents want them to understand. They should try to understand their parents. Parents never want to harm their children.

We should take the necessary steps to build decent communication with our parents. Parents should give priority to the decisions of their sons and daughters. To make them wisely so that they can make good decisions. Only then will I be able to overcome this problem of society.

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CHAPTER 1

INTRODUCTION

Every parent shouldn't impose their decision on their child's emotional development. Parents are now considering getting a certificate and earning more money as a child's achievement instead of being educated but it's not good for children's development. All children who promise to be changing parents within the future should keep their promise. Every adult is complementary to every other. Every profession is equally significant for our common people. This may further facilitate the mental development of the youngsters in our society and contribute to the creation of wonderful people and responsible parents.

CHAPTER 2
THE HISTORY OF CINEMA

The History of Film and the starting era is not clearly defined. Lumiere brother's short film in Paris on 28th December 1895 is regarded as the first technically cinematographic motion pictures in this world. After Lumiere brother's success, film companies and studios were attracted and established all over the world. In first decade, motion pictures watched film moving from a novelty to an established mass cinema entertainment industry. In early times, cinema was black and white, under a few minutes long, without sound and steady camera.

The technical general cinematic language over some years with the use of some several shots. Camera movements, field size, camera angle, continuity between shots and other cinematic technics contributing vital roles in the narrative of films. In the late 1890s, special effect (VFX) become a feature in movies, popularized by fantasy films. Manny effects were impractical or impossible to perform more magic to the experience of movies. [1]

2.1 History of Bangladeshi Cinema

The cinema of Bangladesh is the Bengali language film industry based in Dhaka, Bangladesh. It is frequently referred to as Dhallywood since 1970s. The dominant style of Bangladeshi cinema is melodramatic cinema, which developed from 1947 to 1990 to present. Bradford Bioscope Company introduced cinema in Bangladesh in 1898. In 1956, the "Face and The Mask" was the first Bengali language full length movie. Many Dhallywood films were inspired by Indian films, some of the films were unofficial remakes of some time since 1970s. Many successful Bangladeshi films were produced through 1970s, 1980s and first half of 1990s.

In 1970, 41 films were released. Shorolipi by Nazrul Islam, Taka Ana Paay and The Jibon Theke Neya by Zahir Raihan were notable.

The 1970s and 1980s were a golden era for Bangladeshi film industry commercially and critically. At this time, a lot of actors and actress enjoyed popularity, including Abdur Razzak who was the most successful actor commercially during this period, as well as as Kabari, Shabana, Bobita, Farooque, Shabnam, Shuchanda, Alamgir, Sohel Rana, Amol Bose, Bulbul Ahmed, Zafar Iqbal and others. In west Bengal, Uttam Kumar was the great legend of 60s, 70s, 80s period. Chutir Ghonta (1980), Jonmo Theke Jolchi (1982), Bhat De (1984) were are notable works.

Tanvir Mokammel, Tareque Masud, Morshedul Islam, Humayun Ahmed, Nasiruddin Yousuf etc were notable directors of this decade. Alamgir, Jashim, Ilias Kanchan, Nayeem, Salman Shah were the notable actors.

In 2005, most Bangladeshi films began doing poor business and Bangladesh produced about 100 low budget movies a year with a vulgarism problem. "Monpura" was the most successful film of this decade. [2]

2.2 Glimpse of 2D Animation

2d Animation means two-dimensional animation process. 2D Animation is made by hundreds of frames and plays with a rapid speed, then 2D animation happens. Basically 24 frames per second with a speedy illusion. This process is done by 2D animation for over hundred years. Drawing in frame by frame is very important for smooth two-dimensional animation. Mickey Mouse is a famous 2D animation character by Disney. 1930 to 1970s was the golden age of 2D animation. 2D animation is still very much prominent from the time late 90s to today.

Famous 2D animations are Mickey Mouse, Tom & Jerry, Papai, The Lion King, Simpson, Bambi etc.

2.3 Glimpse of VFX

VFX means visual effects. That means the process of manipulate a context of a live action of a film with some extra visualistic effects. VFX have some genre categories. Such as Animation, modeling, CGI, simulation, matte painting etc.

Jurassic Park, Inception, Avatar, Avengers, Matrix, Iron man are the example of vfx films.

2.4 Glimpse of 3D Animation

3D Animation means three-dimensional animation process. They can be rotated and moved like real objects. 3D animation is at the heart of games and virtual reality, but it may also be used in presentation graphics to add flair to the visuals. 3D Animation is made by 3D software.

The Boss Baby, Moana, Ice Age, Tomorrow are the example of 3D Animation films.

CHAPTER 3
CASE STUDY

3.1 Case Study Overview

It is a common practice of the people of Bangladesh to impose their decision on their child. We have decided to make a socially conscious short film on this subject. Several film directors have already made films on the subject.

Some of them outstanding movies are

Generation Ami: "Generation Ami" is a 2018 Bengali dramatization movie coordinated by Mainak Bhaumik, which stars Rwitobroto Mukherjee and Sauraseni Maitra in lead jobs. The film was created under the flag of Shree Venkatesh Films. It was a lovely film. This is a story about growing up of fellowship, child rearing, growing up, and getting yourself. A film that works with all Bengali parents and their children. This film perfectly shows the points of parents and children. A well-acted film with equally great screenplay, soundtrack and direction. In the story, the thoughts of the parents are portrayed as self-centered thoughts, which is not entirely accurate. [3][4]

3 Idiots: "3 Idiots" is a 2009 Hindi film directed by Rajkumar Hirani, which stars Amir Khan, Madhavan and Sharman Jossi in lead roles. It was a great movie with a combination of beautiful pictures and good works based on true story. Whatever the problem in life, just say to yourself 'All is well'. It will not solve your problem but will give you the courage to face it "Chase will follow excellence and success". Life is not about numbers, grades, but about pursuing your dreams. These are the gold rules that 3 IDITS teaches you in a very light and entertaining way. The movie makes you laugh and in the process you learn many golden rules that can change your life in a great way. [5][6]

Secret Superstar: "Secret Superstar" is a 2017 Hindi film directed by Advait Chandan, which stars Zaira Wasim, Meher Vij, Amir Khan and Raj Arjun in lead roles. Insia, an ambitious young girl, dreams of becoming a singer but faces opposition from her father. Undeterred, she strives to follow her passion by anonymously posting her songs on the Internet. It is a story of motherhood (an unrequited and loving relationship between a mother and a daughter), about dreams and struggles to achieve. This movie is a great illustration that if you really have a dream and you have the desire to fulfill it, no matter how bad the situation is, you will turn your dreams into reality. It beautifully explains the sacrifices that a mother can make to make her child happy and to realize her dreams. [7][8]

Matir Moina: "Matir Moina" is a 2002 Bangla film directed by Tarek Masud, which stars Nurul Islam Bablu, Russell Farazi, Jayanto Chattopadhyay, Rokeya Prachy, Soaeb Islam and Lameesa R. Reemjheem in lead roles. The film depicts ignorance and misunderstandings about Islam as well as imposing one's blind faith on one's children and family. [9][10]

Taare Zameen Par: "Taare Zameen Par" is a 2007 Hindi Film directed by Aamir Khan, which stars Darsheel Safary and Aamir Khan in lead roles. This is not a children's movie. It's not just movies with 'special' kids. What it means and brightly illustrates is how the cruel world outside is robbing our children of their precious childhood. This is how our parents turn into monsters and impose their own dreams and aspirations on their child that can ultimately destroy our children's self-confidence and create a generation of hatred. How each child needs attention and care and how we lack these qualities in this life is time bound. [11][12]

3.2 Problem Identification

The subject that we have focused on working on, in the past many people have gifted very beautiful work on this subject. But it seems to me that some more aspects can be highlighted in this regard, we will highlight those aspects here.

- Although parents have been portrayed as villains in past works, parents are not really the child's villains, parents always pray for the child's success. The way parents think can make life difficult for many.

- Past work has shown what parents are doing now and what parents should do in the future. However, no idea what the future parents are doing.

- All of today's children who promise to be changeable parents later, but they forget this promise once they become parents and adopt the methods that their parents did to them.

- Parents are now considering earning a certificate and earning more money as a child's success than being well-educated.

- Every professional person complements each other. Every profession is equally important for our society.

3.3 Objectives

Every parents should not impede their child's emotional development by imposing their decisions. Parents are now considering earning a certificate and earning more money as a child's success than being well-educated but it's not good for children development. All children today who promise to be changeable parents in the future should keep their promises. Every professional person complements each other. Every profession is equally important for our society. It will facilitate the mental development of the children of our society as well as contribute to the creation of good people and responsible parents.

3.4 Related Work and Research

1. Generation Ami
   Director: Maink Bhaumik
   Initial Release: 3rd November 2018
   Summary: The movie is highly relatable as we Bengalis are always concerned with our child's education and upbringing. The character Apu is the very epitome of all the Bengali kids who wants to live the life but is forced to be a perfect and disciplined child. The role of the overprotective mother has been the best part of the film as I can easily recount my own mother scolding me for getting average marks. Durga is the depressed kid whose parents are busy with their own life, giving little importance to their daughter. Still she manages to be there for her brother, when needed. The bonding of their relationship is just beautiful. If you are a Bengali you'll love this film. [3][4]

2. 3 Idiot
   Director: Rajkumar Hirani
   Initial Release: 25 December 2009
   Summary: Farhan Qureshi and Raju Rastogi want to re-unite with their fellow collegian, Rancho, after faking a stroke aboard an Air India plane, and excusing himself from his wife - trouser less - respectively. Enroute, they encounter another student, Chatur Ramalingam, now a successful businessman, who reminds them of a bet they had undertaken 10 years ago. The trio, while recollecting hilarious antics, including their run-ins with the Dean of Delhi's Imperial College of Engineering, Viru Sahastrabudhe, race to locate Rancho, at

his last known address - little knowing the secret that was kept from them all this time. [5][6]

3. Secret Superstar
   Director: Advait Chandan
   Initial Release: 19 October 2017
   Summary: Insia is very passionate about singing but she belongs to a very conservative family. Her father doesn't let her develop her talent but her mother secretly lets her follow her passion for singing. She begins anonymously posting her songs over the internet and gains nationwide fame including people from the music industry. The movie shows her journey to break free and follow her dream of being a singer. [7][8]

4. Matir Moina
   Director: Tarek Masud
   Initial Release: 15 May 2002 [Cannes Film Festival], 30 April 2004[North America]
   Summary: Matir Moyna, known in English as The Clay Bird is a Bengali film directed by Tareque Masud, a film director of Bangladesh. The film was released in 2002. This the first movie from Bangladesh nominated for Oscars. The film is set in the late-'60s, prior to Bangladeshi independence from Pakistan; the film deals with a young boy named Anu, in a Bangladeshi small-town, with his strict and deeply religious father, mother and little sister.The story starts with a boy Anu whose father fears his boy's corruption by the outside world sends his son to study in to a strict Islamic school called Madrassa.

   This film reveals many allegations and documented cases of physical abuse in madrassas, such as corporal punishment, beatings and other such practices. [9][10]

5. Taare Zameen Par
   Director: Aamir Khan
   Initial Release: 21 December 2007
   Summary: Ishaan Awasthi is an eight-year-old child whose world is filled with wonders that no one else seems to appreciate; colours, fish, dogs and kites are just not important in the world of adults, who are much more interested in things like homework, marks and neatness. And Ishaan just cannot seem to get anything right in class. When he gets into far more trouble than his parents can handle, he is packed off to a boarding school to 'be disciplined'. Things are no different at his new school, and Ishaan has to contend with the added trauma of separation

from his family. One day a new art teacher bursts onto the scene, Ram Shankar Nikumbh, who infects the students with joy and optimism. He breaks all the rules of 'how things are done' by asking them to think, dream and imagine, and all the children respond with enthusiasm, all except Ishaan. Nikumbh soon realizes that Ishaan is very unhappy, and he sets out to discover why. With time, patience and care, he ultimately helps Ishaan find. [11][12]

3.5 Idea or Concept Generation

We saw a lot of work done in the past, we did a case study with them, the work was really beautiful, but we was able to select some problems from there. We want to highlight those issues through a short film. Because people are so busy these days, maybe not everyone can afford to spend a lot of time watching a full movie that's why we make short film.
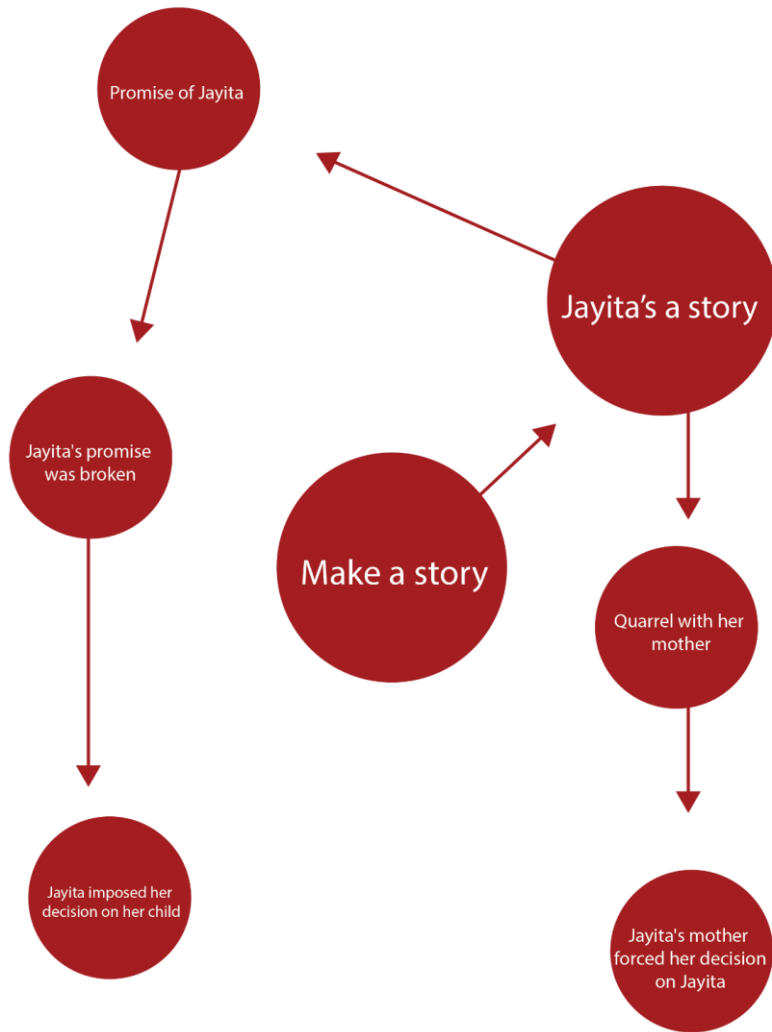
3.5.1 Mind Mapping

Figure 3.5.1.1: Mind Mapping Chart

3.5.2 Character sketching

Main Character:

Name: Jayita

Age: We are presenting Jayita at two different ages. At first, we see her as a college student, later we see her as an employee of a multinational company and the mother of a child.

Character 2:

Jayita's Mother

Age: 48

Character Brief: She is Jayita's Mom, She is a housewife. Her husband work in abroad.

Character 3:

Jayita's Daughter

Age: 8

Character Brief: She is Jayita's Daughter, She is a student of Class One.

Character 4:

Priya

Age: 20

Character Brief: She is a student of private university.

CHAPTER 4
VIEWER RESEARCH (Discover & Define)

4.1 Target People

Our work is especially for those who have become parents. On the other hand, it is now for their children who will be future parents.

4.2 Target People Analysis

Name: Aabro

Sex: Female

Age: 24

Occupation: Student and Job holder

Opinion: Every parent should be given an idea about the surroundings after giving birth to their child, teaching them what is good and what is bad. Then when the child learns to understand and think at a certain time, he should be given full freedom to make decisions.

Name: Nilima Roy

Sex: Female

Age: 50

Occupation: Housewife

Opinion: The child should not be given full freedom until a certain age. However, even if you don't give them complete freedom at that time, you need to listen to your child's comments and observe what they have to say. If something is good it should be encouraged, if it is bad it should be discouraged. So when a child learns to understand everything after a certain age, he should be given the freedom to make decisions. But at the same time, it is important to note that the child is actually making the right decision.

Name: Ovishak Roy

Sex: Male

Age: 23

Occupation: Student and Filmmaker

Opinion: Every parent should give their child complete freedom from the beginning. So that he learns to think from himself and can live as he pleases. However, in this case, the parents can keep an eye on the child so that it does not flow in a bad direction.

Name: MD. Abul Hossain

Sex: Male

Age: 55

Occupation: Tea shopkeeper

Opinion: Parents should not give their children full freedom. Because the child will be ruined only when he gets complete freedom. However, the child should be allowed to decide what to do when the child grows up. In this case, the child cannot be pressured in any way.

Name: Purbasa Roy

Sex: Female

Age: 17

Occupation: Student

Opinion: The child should never be given complete freedom. The child should be given as much freedom as necessary for his mental development. Giving extra freedom leads the child to the bad side. But the child must be given the freedom to make decisions.

Name: MD. Salah Uddin

Sex: Male

Age: 30

Occupation: University Teacher

Opinion: To build a career, parents must give their children complete freedom. Because in this case, if the decision is forced, the child cannot accept it and he can do well in other

things, but if he is forced to do something with it, he will never be able to do well in it. So it should not be forced in this case.

Name: Sayem Chowdhury

Sex: Male

Age: 23

Occupation: Student and Filmmaker

Opinion: Every parent should give the child freedom with a restriction. On the other hand, he should be given full freedom to make his own decisions in his professional life, but he should also take care that he does not become bad.

Name: Md. Shipon

Sex: Male

Age: 35

Occupation: Cobbler

Opinion: Parents should give their children as much freedom as possible. And there is nothing to force him to go into any profession in the future, he should be satisfied with what will happen in the will and effort of the creator.

Name: Md.Shahin Shaikh

Sex: Male

Age: 48

Occupation: The doorman

Opinion: Children can never be held captive. They have to make way for the world to know. At the same time, they should be protected with affection. He should also be given full freedom to make decisions.

Name: Chandan Aumi

Sex: Male

Age: 27

Occupation: Filmmaker

Opinion: Their responsibility as parents is to teach their children the ability to make their own decisions after birth. Teach the child to make the right decision. Then give the child complete freedom to make decisions. But as a parent, your decision should not be imposed on the child. If a parent says that their child cannot make a decision, then they impose their own decision on the child, it is their failure that they have not been able to make their child wise in proper education.

4.2.1 Psychology

Even today in our society every parent is forcing their decisions on their child and impeding their emotional development. Parents are still giving children more importance than earning money and getting a certificate. All the children of today who promise to be changeable parents in the future are not living up to their promises. Although every professional complements each other, people in our society still do not think that way and determine the importance of people in terms of money.

4.2.2 Geographical Psychology

People in almost all countries of South Asia, including Bangladesh, have a tendency to impose their decisions on their children. But if we look at Europe and America, we see that they never impose their decisions on their children. They teach children to consider personal life and professional life differently from the very beginning and they also value personal life and professional life. They give equal importance to all kinds of works.

4.2.3 Education/Culture

In our country, culture or something like that, it has become a tradition that parents force us to make many decisions from our childhood. A lot of times we can't accept it, but society calls us rude when we oppose it. This teaching has been going on in our country for many years and in this continuity it is seen that when we become parents we try to impose our own decision on their child against their opinion.

4.3 Survey Questions/Form/Creative Brief

63, Shantinagar, Dhaka-1217

North Dhanmondi, Dhaka - 1205

Banasree,rampura,dhaka

112/3, north mugdapara, dhaka-1214

Madhyamgram

Road-1,House-11/3,Kallyanpur, Dhaka

Dogair notun para

Kaikhali, Kolkata -700052
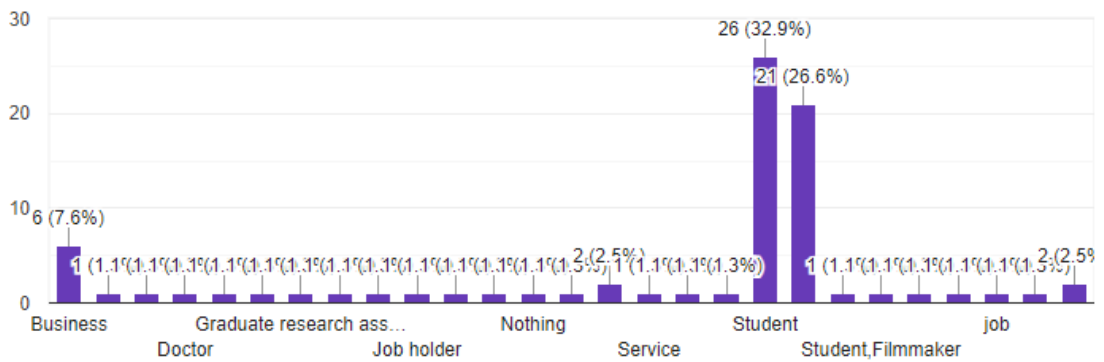
munshiganj, Sador

Occupation
79 responses

Figure 4.3.1: Screenshot of Google From
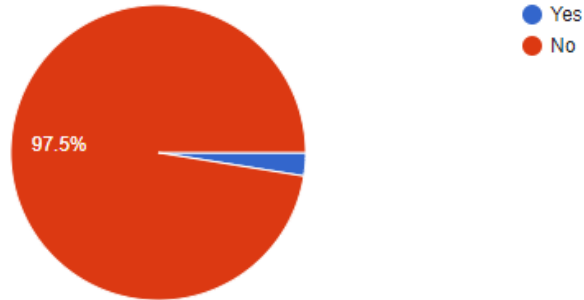
Do you have any children?

79 responses

Figure 4.3.2: Screenshot of Google From

Do parents give their children complete freedom to make their own decisions?

79 responses

Figure 4.3.3: Screenshot of Google From

If the child of a parent cannot make his own decisions is a failure for parents because they have not been able to teach their children to make their own decisions. Do you agree with this?

79 responses

Legend:
- Yes
- No
- Totally depends on the situation
- Depends on situation
- It depends on age & maturity. Apparentlya child can't make any decisio.

26.6%

69.6%
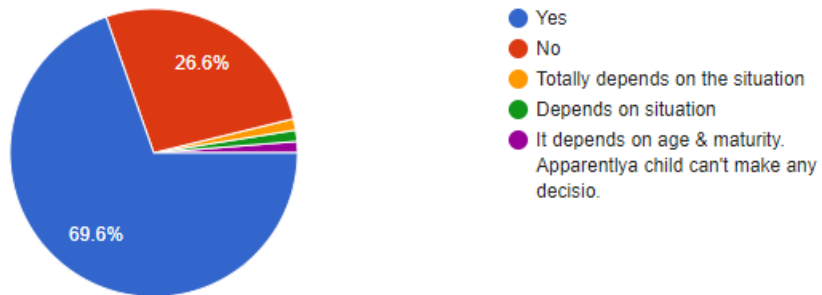
Figure 4.3.4: Screenshot of Google From

4.4 Contents Medium

We can highlight the issues we are working on in different ways. Such as full length movies, short length movies, 2d 3d animated movies, documentaries, audio visual content etc. In this we will highlight the issue through a short film. Because our target audience people are so busy these days, maybe not everyone can afford to spend a lot of time watching a full movie that's why we make short film.

CHAPTER 5
IDEA RESHAPING

5.1 Idea to update [Plot Creation]

We went to our target people based on our ideas and analyzed them and based on their statements we reshaped our ideas.

We reshape our idea and we make a story from our idea.

5.2 Character update

Main Character:

Name: Jayita

Age: We are presenting Jayita at two different ages. At first, we see her as a college student, later we see her as an employee of a multinational company and the mother of a child.

Character Brief: She is a little arrogant and fickle girl. She does not want to accept the decision of others. She wants to be like himself. Wants to fly in the open sky.

Character 2:

Jayita's Mother

Age: 48

Character Brief: She is Jayita's Mom, She is a housewife. Her husband work in abroad. She imposes her decision on her daughter just like any other mother in society. She cares for the child, but she does not give her child the freedom to make decisions.

Character 3:

Jayita's Daughter

Age: 8

Character Brief: She is Jayita's Daughter, She is a student of Class One. She is a sweet girl, she always wants her mother by her side. She doesn't like to be one.

Character 4:

Priya

Age: 20

Character Brief: She is a student of private university. She is the daughter of a modern family of this era. As a conscious girl, she wants to develop her mother as a conscious mother of the society.

5.2.1 Dialogs

Since we are going to do the work centered on Bangladesh, our work will also be done in Bengali. According to various sources, there are six dialects of the Bengali language.

1. Bangali dialect
2. Rarhi dialect
3. Varendri dialect
4. Rangpuri dialect
5. Manbhumi dialect
6. Sundarbani dialect

Spoken and literary variants:

1. Shadhubhasha (সাধু ভাষা)
2. Choltibhasha (চলিত ভাষা)

Since we are highlighting upper-middle-class families in our story and they are residents of Dhaka. So we will use the language of that class of people. They mainly use pure (Cholito) Bangla language. Therefore, we will keep the pure Bengali (Cholito) language in the construction of our conversation.

Demo: আমার লক্ষীসোনাটা বড় হয়ে ডাক্তার হবে।

5.3 Dramatically Theme Analysis

Here we have a child of upper middle class family who disagrees with that kind of parental opinion, which we are presenting to the viewer through drama.

5.3.1 Environment Creation

Since we will present in our selective content the issues of anger, pride, resentment, and some decision making between parents and children, our environment will represent most of the domestic environment.

5.3.2 Emotion/Sense Analysis

Here we will deal with the emotions of the parents towards the child and the emotions towards the parents of the child. Our goal is to highlight the differences between the attitudes of children and parents.

CHAPTER 6
STORY WRITING

এটি এমন একটি গল্প যে গল্পটি টিভিতে একটি মেয়ে দেখছে এবং তার মাকে দেখতে বলছে। টিভিতে দেখানো গল্পটি একটি মেয়ের গল্প যে প্রথমে নিজের সিদ্ধান্ত নিজে না নিতে পেরে মায়ের সিদ্ধান্ত গ্রহনে বাধ্য হয় এবং পরবর্তীতে তার মাকে এই ব্যাপারের জন্য দোষী করে এবং প্রতিজ্ঞা করে ভবিষ্যতে যখন মেয়েটি নিজে মা হবে তখন তার সন্তানকে পূর্ণ স্বাধীনতা দিবে নিজের সিদ্ধান্ত নিজে গ্রহণ করার ব্যাপারে। কিন্তু পরবর্তীতে দেখা যায় যখন মেয়েটি নিজে মা হয়ে যায় তখন সেও তাই করে তার মা তার সাথে যা করেছিলো আর সেই মেয়েটি হলো জয়িতা।

CHAPTER 7
WORKFLOW AND PROJCT OVERVIEW

7.1 Pre-Production Phase

We have spent much time to choose my final defense topic. We thought and thought, suddenly we decided that we should make a social educational multidimensional short film about parents and children. First of all, we decided to make only video production related short film. After that, we changed my decision. We included motion graphics for title animation, 2D animation, 3D, and visual effects for some shots. We decided on our short film title name as "পাঞ্চালী". After that, we created the script and storyboard based on my story. Then found the location and made a budget and cast actor and made a production team.

7.1.1 Gantt Chart
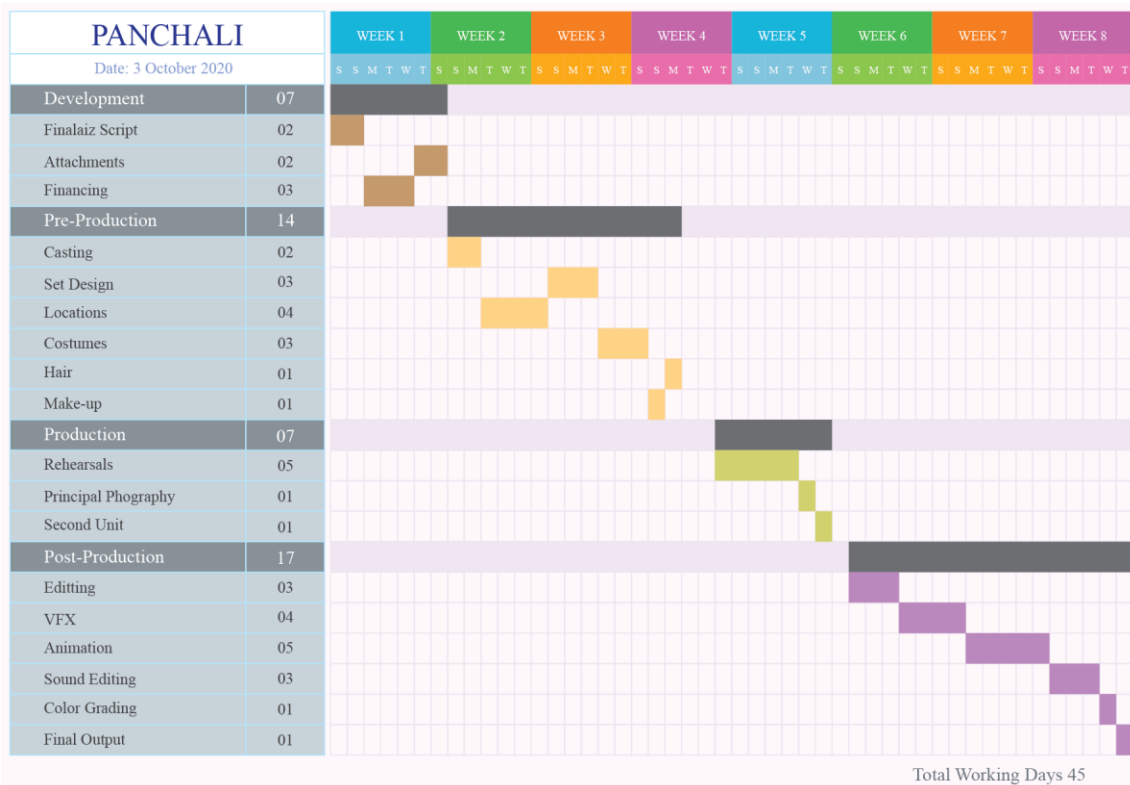
Figure 7.1.1.1: Screenshot of Gantt Chart

7.1.2 Script Writing

দৃশ্য ০১

স্থানঃ বসার ঘর

চরিত্রঃ জয়িতা, জয়িতার মেয়ে ইমি

সময়ঃ সকাল

প্রপসঃ রংপেন্সিল বক্স, বাচ্চাদের খেলনা, পুতুল, অফিস ব্যাগ।

বিবরনঃ সুন্দর একটি সকাল। বসার রুমের টেবিলের উপর রংপেন্সিল ছড়ানো , ইমি ড্রইং করছে। জয়িতা এখন অফিস যাবে। জয়িতা অফিস ব্যাগ কাধে নিয়ে গুছাতে গুছাতে ইমির কাছে আসলো। ততক্ষণে ইমির ড্রয়িং করা বন্ধ হয়ে গেছে।

জয়িতাঃ   মাম্মা …। মাম্মা আমি অফিসে যাচ্ছি।

বিবরনঃ ইমি রাগ করে রংপেন্সিল, খাতা সব ধাক্কা দিয়ে সরিয়ে দিলো

জয়িতাঃ   মাম্মা আমি অফিসে যাচ্ছি।

ইমিঃ   উহঃ প্রতিদিনি বলে ৫ টায় আসবে, আমি যখন অফিস করবো কক্ষনো দেরি করবো না।

জয়িতাঃ   আজ আর এমন হবে না মামনি ।

ইমিঃ   আমার একা একা একদম ভালো লাগে না।

জয়িতাঃ   আমি তো জানি আমার মাম্মা আমাকে কতটা মিস করে।

              যখন তুমি বড় হয়ে ডাক্তার হবে তখন মাম্মা আর অফিস

              করবে না সবসময় তোমার কাছেই থাকবে।

বিবরনঃ আমরা দেয়ালে একটি ঘড়ি দেখতে পাই , ঘড়ির শব্দ শনা যাচ্ছে টিক টিক টিক, ঘড়ির উপর ক্যামেরা Clock wise ঘুরবে।

দৃশ্য ০২

(ফ্ল্যাশব্যাক)

স্থানঃ জয়িতার ঘর

চরিত্রঃ জয়িতা, জয়িতার মা

সময়ঃ বিকাল

প্রপসঃ ইজেল, কালার প্লেট, রঙ, তুলি, পুরনো কম্পিউটার।

বিবরনঃ জয়িতা নিজের ঘওে প্যাইন্টিং করছে। ক্যানভাস ইজেলে, হাতে কালার প্লেট। বিছানার চারিদিকে বই-খাতাপত্র ছড়ানো। হঠাৎ জয়িতার মার জয়িতার ঘওে ঢোকে। জয়িতা দরজায় নক শুনে দরজার দিকে তাকায়। দেখে ওর মা।

মাঃ   We Decided, তুমি তোমার আংকেল এর অফিসেই জয়েন করেছো And it's final. (জয়িতার বাবা জয়িতার মাকে ডাকে) আসছি... (জয়িতার দিকে তাকিয়ে) এগুলা এ পর্যন্ত ঠিক আছে। এগুলো দিয়ে ক্যারিয়ার করা যায় না।

বিবরনঃ জয়িতা কালার প্লেট ছুরে মারে ক্যানভাস এর দিকে। পরের শটে দেখা তুলিটা স্লোমোতে যাচ্ছে। তারপর জয়িতা রেগে ঘর থেকে বেরিয়ে যায়। তারপর আমরা ২ডি এনিম্যাশনে দেখতে পাই জয়িতা সিঁড়ি বেয়ে ছাদে যায়। (মায়ের কথা গুলো বার বার রিপিট হতে থাকে) জয়িতা ছাদের দরজা খুলে ছাদে প্রবেশ করে(রিয়েল সিন ব্যাক)।

দৃশ্য ০৩

(ফ্ল্যাশব্যাক)

স্থানঃ জয়িতার বাসার ছাদ

চরিত্রঃ জয়িতা

সময়ঃ বিকাল

বিবরনঃ জয়িতা ছাদে কিছু দূর হেটে ক্যামেরার ল্যান্সের সামনে দাঁড়ায়। এবং নিঃশ্বাস নিতে থাকে। আকাশে বিদ্যুৎ চমকাতে থাকে, জয়িতা কান্নায় ভেঙে পরে।

জয়িতাঃ   (স্বগত) আমি কখনোই আমার সন্তানের উপর কোনকিছু চাপিয়ে দেবো না। (ক্যামেরা সার্কেল হ্যন্ডি, সাউন্ড ধিরে ধিরে ব্ল্যাক আউট)

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দৃশ্য ০৪

(ফ্ল্যাশইন)

স্থানঃ বসার ঘর

চরিত্রঃ জয়িতার মেয়ে

সময়ঃ সকাল

প্রপসঃ   খাঁচা (৩ডি), পুতুল (৩ডি)

বিবরনঃ জয়িতা দরজা দিয়ে বের হয়ে যাচ্ছে। বসার ঘরে বাচ্চা মেয়েটার মতো হুবুহু একটা পুতুল টেবিলের উপর একটি খাঁচায় রাখা রয়েছে। পুতুলটি নড়াচড়া করার চেষ্টা করছে কিছু পারছে না।

দৃশ্য ০৫

স্থানঃ বসার ঘর

চরিত্রঃ প্রিয়া

সময়ঃ রাত

প্রপসঃ টিভি, টিভি রিমোট, কফি মগ, স্ন্যক্স।

বিবরনঃ আমরা এতক্ষন সময় ধরে যা দেখছিলাম তা একটি সমাজসচেতনতা মূলক স্বল্প দৈর্ঘ্য চলচিত্র ছিলো । যা প্রিয়া তার বসার

ঘরের টিভিতে সোফার উপর বসে দেখছিলো। প্রিয়া স্বল্প দৈর্ঘ্য চলচিত্রটি দেখে তার মাকে এই বিষয়টি সম্পর্কে উপলব্ধি করানোর জন্য ডেকে উঠলো ।

প্রিয়াঃ   মা দেখো...!

দৃশ্য ০৬

২উ অ্যানিমেশন

· একজন দর্জি ডাক্তারের কোর্ট বানাচ্ছে।

· একজন ইঞ্জিনিয়ার ডাক্তারের টেটিস্কোপ বানাচ্ছে।

· ডাক্তার কোর্টটা পরে টেটিস্কোপটা ঘারে নিলো।

· দর্জি অসুস্থবোধ করছে, সে ডাক্তারের কাছে চিকিৎসার জন্য এসেছে, ডাক্তার তাকে চিকিৎসা দিচ্ছেন।

· ডাক্তার বোরিং ফিল করছে সে হেডফোন দিয়ে গান শুনছে।

· একজন মিউজিক কম্পোজার মিউজিক কম্পোজ করছে।

· একজন মুচি জুতা ঠিক করছে।

অফভয়েজঃ   Without the existence of all kinds of working people, world or society is immovable All kinds of working people need all kind of working people.

সিধান্ত নয়, পরামর্শ দিন।   ব্যাক্তিত্ব গড়তে দিন।

7.1.3 Props Analysis

দৃশ্য ০১

প্রপসঃ

রংপেন্সিল বক্স, বাচ্চাদের খেলনা, পুতুল, অফিস ব্যাগ।

দৃশ্য ০২

প্রপসঃ

ইজেল, কালার প্লেট, রঙ, তুলি, পুরনো কম্পিউটার।

দৃশ্য ০৩

প্রপসঃ

দৃশ্য ০৪

প্রপসঃ

খাঁচা (3D), পুতুল (3D)

দৃশ্য ০৫

প্রপসঃ

টিভি, টিভি রিমোট, কফি মগ , সেনক্স

We will create some props in 3D elements for the convenience of our making

7.1.4 Storyboarding
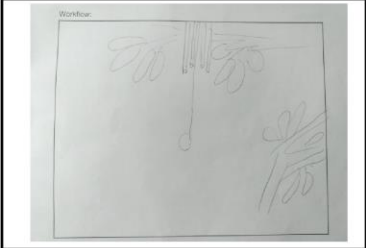
Name : Panchali		Spot : Drawing room		Episode :	Page : 01
Sequence : 01	Footage	Sequence : 01	Footage	Sequence : 01	Footage
Scene No : 01		Scene No : 02		Scene No : 03	
Action : Long shoot		Action : Mid shoot		Action : Close shoot	
Dialogue :		Dialogue :		Dialogue :	
Note : সুন্দর একটি সকাল		Note : সুন্দর একটি সকাল		Note : বসার রুমের টেবিলের উপর রংপেন্সিল ছড়ানো	

Figure 7.1.4.1: Screenshot of Storyboard

Name : Panchali		Spot : Drawing room		Episode :	Page : 02	
Sequence : 01	Footage	Sequence : 01	Footage	Sequence : 01	Footage	
Scene No : 04		Scene No : 05		Scene No : 06		
Action : Close shoot		Action : Close shoot		Action : Trolly shoot		
Dialogue :		Dialogue :		Dialogue :		
Note :		Note :		Note :		

Figure 7.1.4.2: Screenshot of Storyboard

Name : Panchali		Spot : Drawing room		Episode :	Page : 03	
Sequence : 01	Footage	Sequence : 01	Footage	Sequence : 01	Footage	
Scene No : 07		Scene No : 08		Scene No : 09		
Action : Close shoot		Action : Master shoot		Action : Mid shoot		
Dialogue :		Dialogue : মামনি ... ।		Dialogue : মামনি আমি অফিসে যাচ্ছি		
Note : ইমি ড্রুইং করছে		Note : জয়িতা এখন অফিস যাবে, বসার রুমে জয়িতার উপস্থিতি লক্ষ্য করা গেলো		Note : জয়িতা ডায়নিং টেবিল থেকে অফিস ব্যাগ হাতে নিয়ে গুছাতে গুছাতে ইমির কাছে আসলো		

Figure 7.1.4.3: Screenshot of Storyboard

Name : Panchali	Spot : Drawing room	Episode :	Page : 04

Sequence : 01 Scene No : 10	Footage	Sequence : 01 Scene No : 11	Footage	Sequence : 01 Scene No : 12	Footage
Action : Close shoot		Action : Two shoot		Action : Two shoot	
Dialogue : ইমিঃ উহঃ প্রতিদিনি বলে ৫ টায় আসবে, আমি যখন অফিস করবো কক্ষনো দেরি করবো না।		Dialogue : জয়িতাঃ আজ আর এমন হবে না মামনি		Dialogue : জয়িতাঃ অমিত জানি আমার মাম্মা আমাকে কতটা মিস করে। যখন তুমি বড় হয়ে ডাক্তার হবে তখন মাম্মা আর অফিস করবে না সবসময় তোমার কাছেই থাকবে।	
Note : ততক্ষণে ইমির ড্রয়িং করা বন্ধ হয়ে গেছে। ইমি রাগ করে রংপেন্সিল, খাতা সব ধাক্কা দিয়ে সরিয়ে দিলো		Note :		Note :	

Figure 7.1.4.4: Screenshot of Storyboard
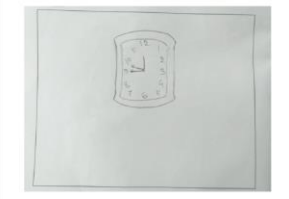
Name : Panchali	Spot : Drawing room	Episode :	Page : 05

Sequence : 01 Scene No : 13	Footage	Sequence : 01 Scene No : 14	Footage	Sequence : 01 Scene No : 15	Footage
Action : Mid shoot		Action : Track shoot		Action : Track shoot	
Dialogue :		Dialogue :		Dialogue :	
Note : কবুতর (মনতাজ)		Note : পুরনো গাড়ী (মনতাজ)		Note : আমরা দেয়ালে একটি ঘড়ি দেখতে পাই , ঘড়ির শব্দ শনা যাচ্ছে টিক টিক টিক।	

Figure 7.1.4.5: Screenshot of Storyboard
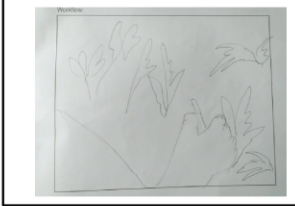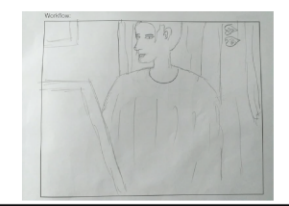
Name : Panchali	Spot : Living room	Episode :	Page : 06

Sequence : 02 — Footage	Sequence : 02 — Footage	Sequence : 02 — Footage
Scene No : 01	Scene No : 02	Scene No : 03
Action : Close shoot	Action : Close shoot	Action : Close shoot
Dialogue :	Dialogue :	Dialogue :
Note : ক্যানভাস ইজেলে, হাতে কালার প্লেট।	Note : জয়িতা নিজের ঘরে প্যাইন্টিং করছে।	Note : জয়িতা নিজের ঘরে প্যাইন্টিং করছে।

Figure 7.1.4.6: Screenshot of Storyboard

Name : Panchali	Spot : Living room	Episode :	Page : 07

Sequence : 02 — Footage	Sequence : 02 — Footage	Sequence : 02 — Footage
Scene No : 04	Scene No : 05	Scene No : 06
Action : Master shoot	Action : Two shoot	Action : Mid shoot
Dialogue :	Dialogue : We Decided, তুমি তোমার আংকেল এর অফিসেই জয়েন করছো And it's final.	Dialogue : আসছি... এগুলা এ পর্যন্ত ঠিক আছে। এগুলো দিয়ে ক্যারিয়ার করা যায় না।
Note : হঠাৎ জয়িতার মার জয়িতার ঘরে প্রবেশ করলো।	Note : জয়িতা দরজায় নক শুনে দরজার দিকে তাকায়। দেখে ওর মা।	Note : জয়িতার বাবা জয়িতার মাকে ডাকে

Figure 7.1.4.7: Screenshot of Storyboard

| Name : Panchali | Spot : Living room | Episode : | Page : 08 |

Sequence : 02 Footage	Sequence : 02 Footage	Sequence : 02 Footage
Scene No : 07	Scene No : 08	Scene No : 09
Action : Mid shoot	Action : Track shoot	Action : Back trolly shoot
Dialogue :	Dialogue :	Dialogue :
Note : জয়িতা কালার প্লেট ছুরে মারে ক্যানভাস এর দিকে।	Note : তুলিটা স্লোমোতে যাচ্ছে।	Note : জয়িতা এক দৌড়ে নিজের ঘর থেকে বেরিয়ে গেলো।

Figure 7.1.4.8: Screenshot of Storyboard

| Name : Panchali | Spot : Stairs / 2D | Episode : | Page : 09 |

Sequence : 02 Footage	Sequence : 02 Footage	Sequence : 02 Footage
Scene No : 10	Scene No : 11	Scene No : 12
Action : Master shoot	Action : Close shoot	Action : Close shoot
Dialogue : মায়ের কথা গুলো বার বার রিপিট হতে থাকে	Dialogue : মায়ের কথা গুলো বার বার রিপিট হতে থাকে	Dialogue : মায়ের কথা গুলো বার বার রিপিট হতে থাকে
Note : ২ডি এনিম্যাশনে দেখতে পাই জয়িতা সিঁড়ি বেয়ে ছাদে যায়।	Note : ২ডি এনিম্যাশনে দেখতে পাই জয়িতা সিঁড়ি বেয়ে ছাদে যায়।	Note : জয়িতা ছাদের দরজা খুলে ছাদে প্রবেশ করে।

Figure 7.1.4.9: Screenshot of Storyboard

Name : Panchali	Spot : Roof	Episode : Page : 10
Sequence : 03 Footage Scene No : 01	Sequence : 03 Footage Scene No : 02	Sequence : 03 Footage Scene No : 03
Action : Long, Mid shoot	Action : Mid shoot	Action : Mid Close shoot
Dialogue : মায়ের কথা গুলো বার বার রিপিট হতে থাকে	Dialogue : মায়ের কথা গুলো বার বার রিপিট হতে থাকে	Dialogue :
Note : জয়িতা ছাদের মাঝখানে এগিয়ে গিয়ে দাঁড়ালো	Note : জয়িতা উদাসীন হয়ে আকাশের দিকে তাকালো	Note : জয়িতার কানে শুধু এখন জয়িতার মায়ের কথাগুলোই সাইরেনের মত বাজছে।

Figure 7.1.4.10: Screenshot of Storyboard

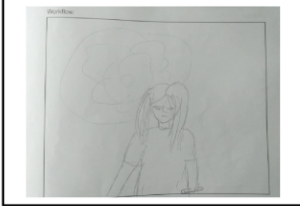| Name : Panchali	Spot : Roof	Episode : Page : 11
Sequence : 03 Footage Scene No : 04	Sequence : 03 Footage Scene No : 05	Sequence : 03 Footage Scene No : 06
Action : Long shoot	Action : Mid Close shoot	Action : Mid shoot
Dialogue :	Dialogue :	Dialogue :
Note : আকাশটা আজ মেঘলা , মাঝে মাঝে বিদ্যুৎ চমকাচ্ছে, হয়তবা কিছুক্ষনের মধ্যেই জোড়াল বৃষ্টি নেমে আসবে ।	Note :	Note : জয়িতার চিৎকার।

Figure 7.1.4.11: Screenshot of Storyboard

Name : Panchali		Spot : Roof		Episode :	Page : 12

Sequence : 03	Footage	Sequence : 03	Footage	Sequence : 03	Footage
Scene No : 07		Scene No : 08		Scene No : 09	

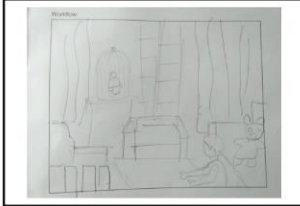| Action : Mid shoot	Action : Mid shoot	Action : Mid close shoot
Dialogue :	Dialogue :	Dialogue : আমি কখনোই আমার সন্তানের উপর কোনকিছু চাপিয়ে দেবো না।
Note : জয়িতা হাঁটু গেঁড়ে বসে কান্নায় ভেঙ্গে পড়লো।	Note :	Note :

Figure 7.1.4.12: Screenshot of Storyboard

Name : Panchali		Spot : Drawing Room		Episode :	Page : 13

Sequence : 04	Footage	Sequence : 04	Footage	Sequence : 05	Footage
Scene No : 01		Scene No : 02		Scene No : 01	

Action : Track shoot	Action : Trolly shoot	Action : Mid shoot
Dialogue :	Dialogue :	Dialogue :
Note : জয়িতা দরজা দিয়ে বের হয়ে যাচ্ছে।	Note : বসার ঘরে বাচ্চা মেয়েটার মতো হুবহু একটা পুতুল টেবিলের উপর একটি খাঁচায় রাখা রয়েছে। পুতুলটি নড়াচড়া করার চেষ্টা করছে কিছু পারছে না।	Note : প্রিয়া তার বসার ঘরের টিভিতে সোফার উপর বসে দেখছিলো।

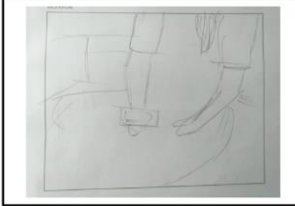Figure 7.1.4.13: Screenshot of Storyboard

Name : Panchali		Spot : Drawing Room		Episode :	Page : 14

Sequence : 05	Footage	Sequence : 05	Footage	Sequence : 05	Footage
Scene No : 02		Scene No : 03		Scene No : 04	
Action : Close shoot		Action : Mid close shoot		Action : Mid shoot	
Dialogue :		Dialogue :		Dialogue :	
Note :		Note :		Note :	

Figure 7.1.4.14: Screenshot of Storyboard

Name : Panchali		Spot : Drawing Room		Episode :	Page : 15

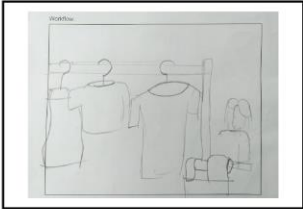| Sequence : 05	Footage	Sequence : 06	Footage	Sequence : 07	Footage
Scene No : 05		Scene No : 01		Scene No : 01	
				Title Animation	
Action : Mid shoot		Action : Master shoot		Action : Master shoot	
Dialogue : মা দেখো		Dialogue :		Dialogue :	
Note : প্রিয়া স্বল্প দৈর্ঘ্য চলচ্চিত্রটি দেখে তার মাকে এই বিষয়টি সম্পর্কে উপলব্ধি করানোর জন্য ডেকে উঠলো ।		Note :		Note :	

Figure 7.1.4.15: Screenshot of Storyboard

Name : Panchali		Spot : 2D		Episode :	Page : 16

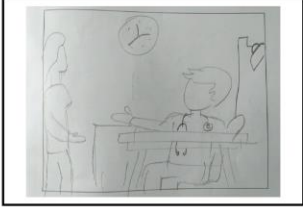| Sequence : 08 Footage Scene No : 01	Sequence : 08 Footage Scene No : 02	Sequence : 08 Footage Scene No : 03
Action : Master shoot	Action : Master shoot	Action : Master shoot
Dialogue :	Dialogue :	Dialogue :
Note : একজন দর্জি ডাক্তারের কোর্ট বানাচ্ছে।	Note : একজন ইঞ্জিনিয়ার ডাক্তারের টেটিস্কোপ বানাচ্ছে।	Note : ডাক্তার কোর্টটা পরে টেটিস্কোপটা ঘারে নিলো।

Figure 7.1.4.16: Screenshot of Storyboard

Name : Panchali		Spot : 2D		Episode :	Page : 17

Sequence : 08 Footage Scene No : 04	Sequence : 08 Footage Scene No : 05	Sequence : 08 Footage Scene No : 06
Action : Master shoot	Action : Master shoot	Action : Master shoot
Dialogue :	Dialogue :	Dialogue :
Note : দর্জি অসুস্থবোধ করছে , সে ডাক্তারের কাছে চিকিৎসার জন্য এসেছে ।	Note : ডাক্তার তাকে চিকিৎসা দিচ্ছেন।	Note : ডাক্তার বোরিং ফিল করছে ।

Figure 7.1.4.17: Screenshot of Storyboard

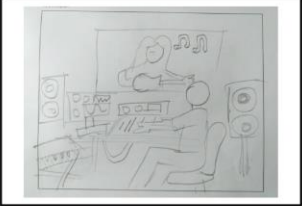| Name : Panchali		Spot : 2D		Episode :	Page : 18

Sequence : 08	Footage	Sequence : 08	Footage	Sequence : 08	Footage
Scene No : 07		Scene No : 08		Scene No : 09	

Action : Master shoot	Action : Master shoot	Action : Master shoot
Dialogue :	Dialogue :	Dialogue :
Note : ডাক্তার হেডফোন দিয়ে গান শুনছে।	Note : একজন মিউজিক কম্পোজার মিউজিক কম্পোজ করছে।	Note : একজন মুচি জুতা ঠিক করছে।

Figure 7.1.4.18: Screenshot of Storyboard

Name : Panchali		Spot : Text Animation		Episode :	Page : 19

Sequence : 09	Footage	Sequence : 10	Footage	Sequence : 00	Footage
Scene No : 01		Scene No : 01		Scene No : 00	

Text Animation	Cradit Lineup	
Action : Master shoot	Action : Master shoot	Action :
Dialogue :	Dialogue :	Dialogue :
Note :	Note :	Note :

Figure 7.1.4.19: Screenshot of Storyboard

7.1.5 Costume Analysis

Costume Refarence And Color Breakdown

Figure 7.1.5.1: Screenshot of Costume Reference and Color Breakdown

CHARECHTER UNDERSTANDING

WHO IS JAYITA ?

She is a little arrogant and fickle girl.
She does not want to accept the
decision of others. She wants to be
like himself. Wants to fly in the open sky.

WHO IS JAYITA's MOTHER ?

She is Jayita's Mom, She is a housewife.
Her husband work in abroad.
She imposes her decision on her
daughter just like any other mother in
society. She cares for the child,
but she does not give her child the
freedom to make decisions.

WHO IS PRIYA ?

She is a student of private
university. She is
the daughter of a modern
family of this era.
As a conscious girl, she
wants to develop her mother as a
conscious mother of the society.

WHO IS EMI ?

She is Jayita's Daughter,
She is a student of Class One.
She is a sweet girl, she always
wants her mother by her side.
She doesn't like to be one.

Figure 7.1.5.2: Screenshot of Costume Reference and Color Breakdown

Figure 7.1.5.3: Screenshot of Costume Reference and Color Breakdown

Figure 7.1.5.4: Screenshot of Costume Reference and Color Breakdown

EMI's WEAR

First Look

Figure 7.1.5.5: Screenshot of Costume Reference and Color Breakdown

Priya's WEAR

First Look

Gery	Sky Blue

Figure 7.1.5.6: Screenshot of Costume Reference and Color Breakdown

JAYITA's Accessories

First Look

Second Look

Figure 7.1.5.7: Screenshot of Costume Reference and Color Breakdown

JAYITA's Mother
Accessories

Figure 7.1.5.8: Screenshot of Costume Reference and Color Breakdown

EMI's
Accessories

Figure 7.1.5.9: Screenshot of Costume Reference and Color Breakdown
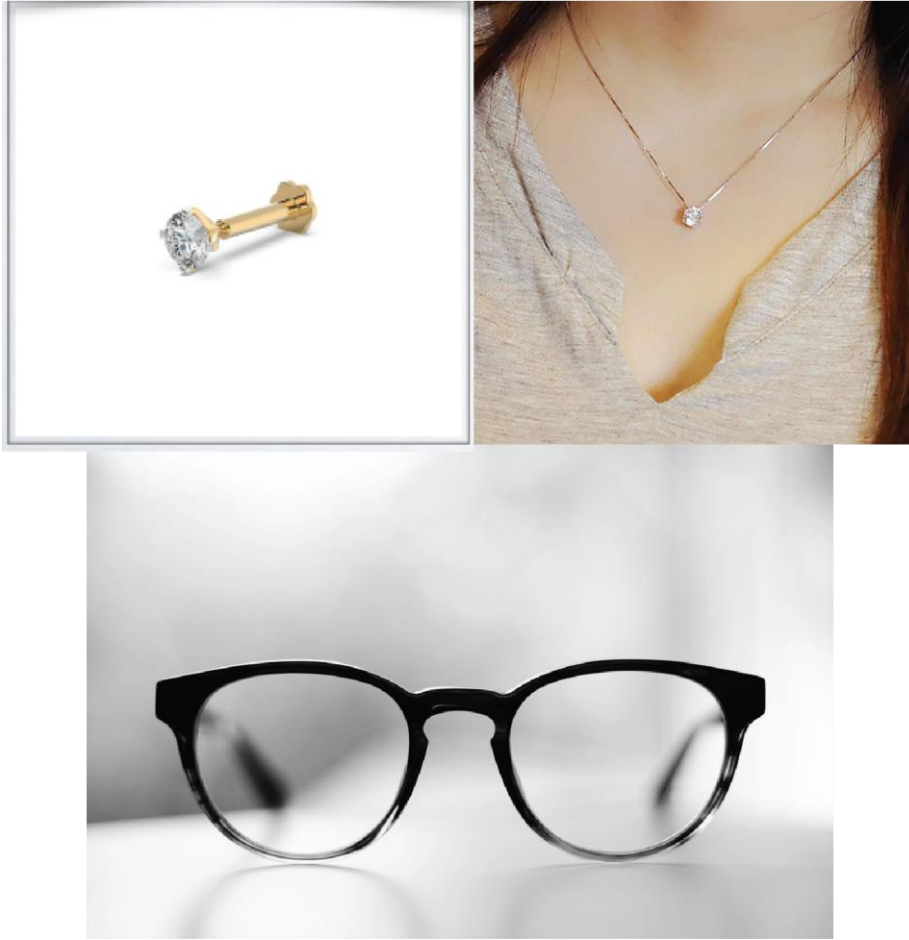
Priya's Accessories

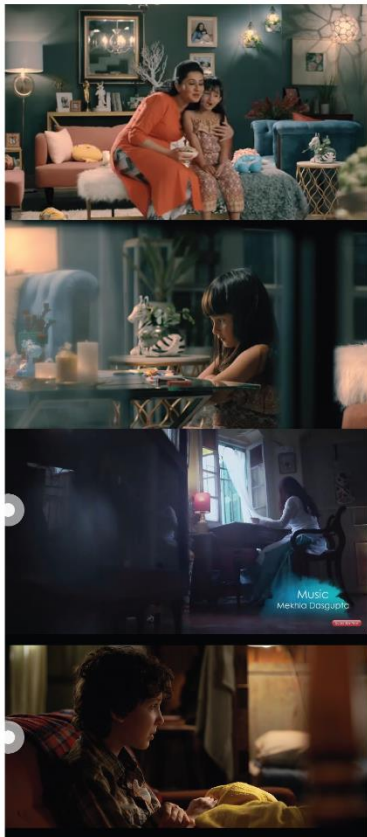Figure 7.1.5.10: Screenshot of Costume Reference and Color Breakdown
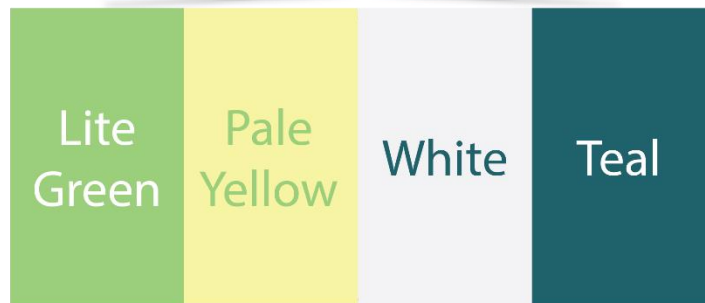
7.1.6 Set Analysis

Figure 7.1.6.1: Screenshot of Set Reference and Color Breakdown

First Seen and 4th Seen

Figure 7.1.6.2: Screenshot of Set Reference and Color Breakdown

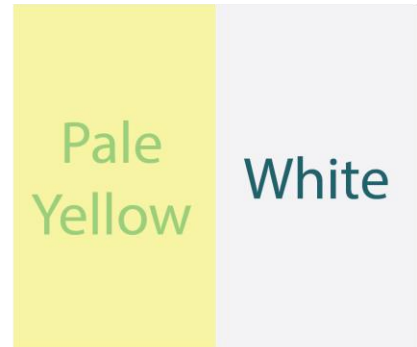# Second Seen and 3rd Seen

Figure 7.1.6.3: Screenshot of Set Reference and Color Breakdown

Second Seen and 3rd Seen

Figure 7.1.6.4: Screenshot of Set Reference and Color Breakdown

7.2 Production Phase

We complete our short film shooting on 24 October 2020 in Uttara at Dhaka. We had used a Sony FS7 camera device for my production with 2 Panja lights, 1 Solar light, 6 baby lights, 2 multi 10 lights, 2 60 lights, a softbox light setup, and trolley. We have used Rode boom for sound taking.

We shot our all scene in Uttara, Sector 7, Road 17, House 20.

Figure 7.2.1: Behind the Scene of Shooting

Figure 7.2.2: Behind the Scene of Shooting

Figure 7.2.3: Behind the Scene of Shooting

Figure 7.2.4: Behind the Scene of Shooting

Figure 7.2.5: Behind the Scene of Shooting

Figure 7.2.6: Behind the Scene of Shooting

Figure 7.2.7: Behind the Scene of Shooting

Figure 7.2.8: Behind the Scene of Shooting

Figure 7.2.9: Behind the Scene of Shooting

Figure 7.2.10: Behind the Scene of Shooting

Figure 7.2.11: Behind the Scene of Shooting

Figure 7.2.12: Behind the Scene of Shooting

Figure 7.2.13: Behind the Scene of Shooting

Figure 7.2.14: Behind the Scene of Shooting

Figure 7.2.15: Behind the Scene of Shooting

Figure 7.2.16: Behind the Scene of Shooting

Figure 7.2.17: Behind the Scene of Shooting

7.2.1 Golden Ratio

The Golden Ratio is a mathematical ratio that's commonly found in nature. It has been used to create visually-pleasing, organic-looking compositions in our frame designs or artwork. The Golden Ratio, also known as the Golden Mean, The Golden Section, or the Greek letter phi, is used to bring harmony and structure to our projects.
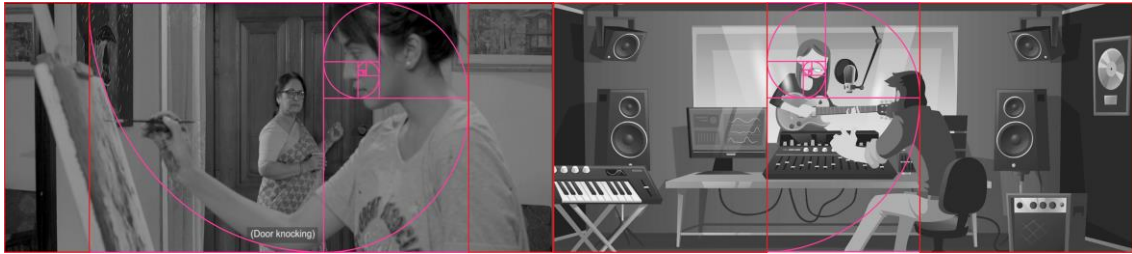

Figure 7.2.1.1: Golden Ratio

Figure 7.2.1.2: Golden Ratio

Figure 7.2.1.3: Golden Ratio

Figure 7.2.1.4: Golden Ratio

Figure 7.2.1.5: Golden Ratio

7.3 Post-Production

We did a lot things in post-production portion, because we also used 2D animation, motion graphics, matte painting, 3D and VFX in some scenes. We used motion graphics for title animation, VFX for motion tracing, matte painting for sky effect, 3D for cage making and 2D animation for some scenes.
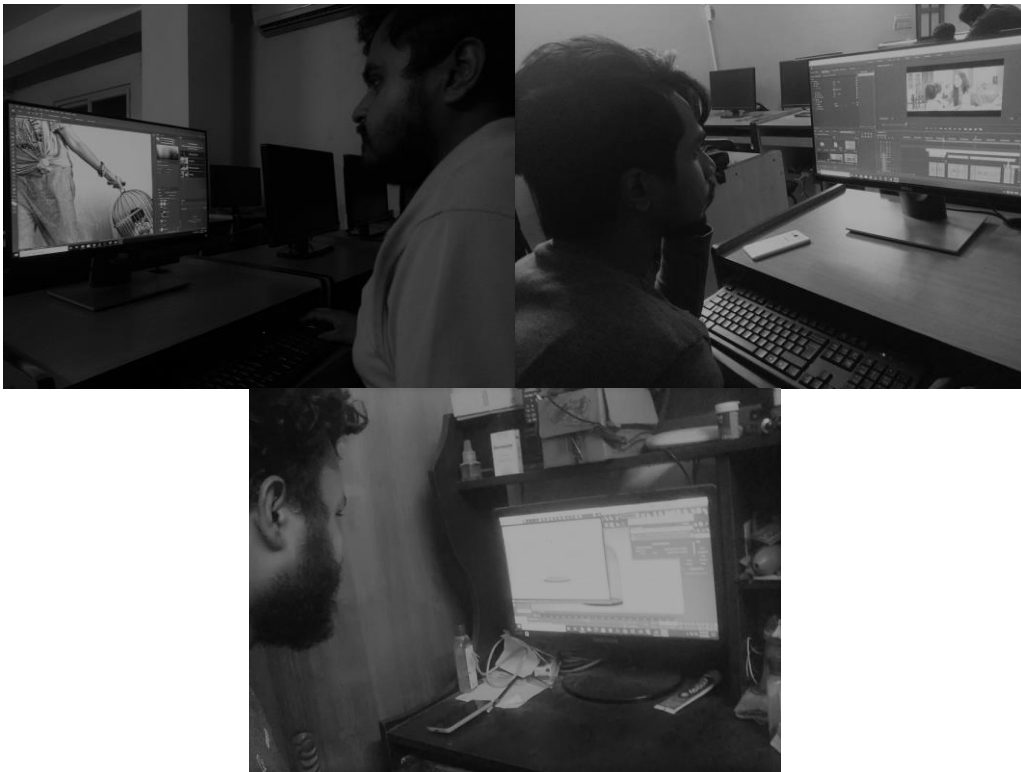

Figure 7.3.1: Behind the Scene of Post-Production

7.3.1 Used Software

We have used Adobe Photoshop, Adobe Illustrator, Adobe Premiere Pro, Adobe After Effects, Adobe Media Encoder, Autodesk 3ds Max, Boujou, FL Studio, DaVinci Resolve etc.

Figure 7.3.1.1: Software Logos

7.3.2 Edit

We are making full composition in Adobe Premiere Pro.

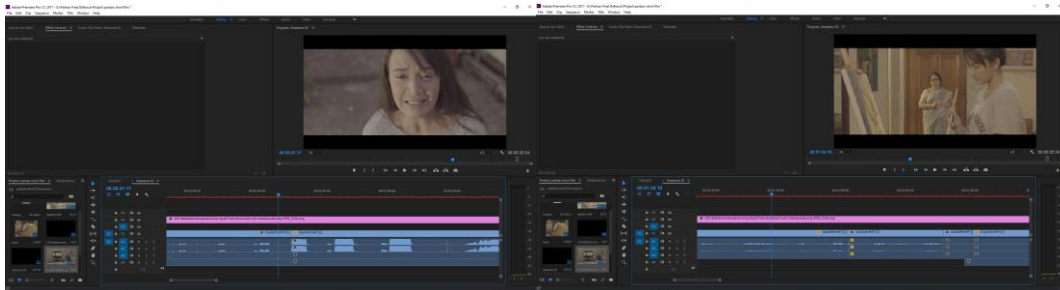Figure 7.3.2.1: Screenshot of Editing
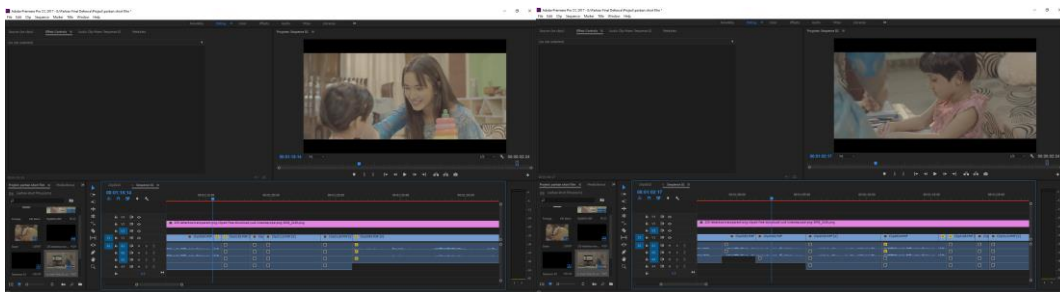
Figure 7.3.2.2: Screenshot of Editing

7.3.3 2D Animation

We create 2D animation scenes in Adobe Illustrator and complete the animation in Adobe After Effects. And we arrange some vector file from online resource.
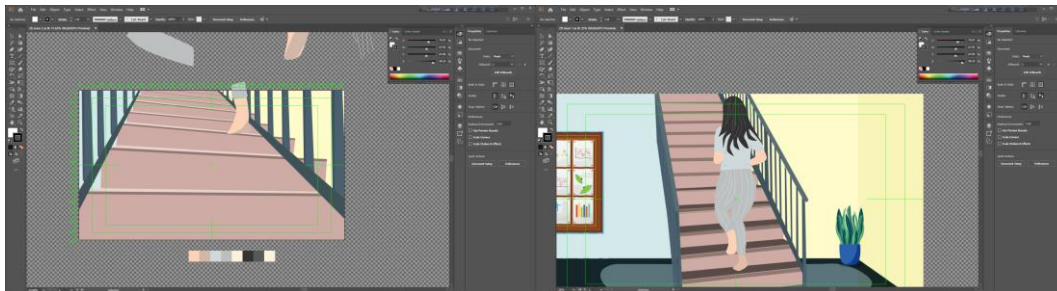
Figure 7.3.3.1: Screenshot of 2D Animation

Figure 7.3.3.2: Screenshot of 2D Animation
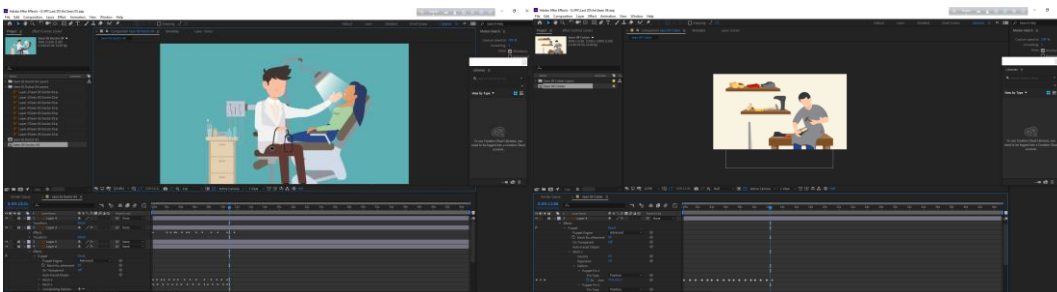
Figure 7.3.3.3: Screenshot of 2D Animation

7.3.4 Matte Painting

We apply matte painting in the sky scene on our project.
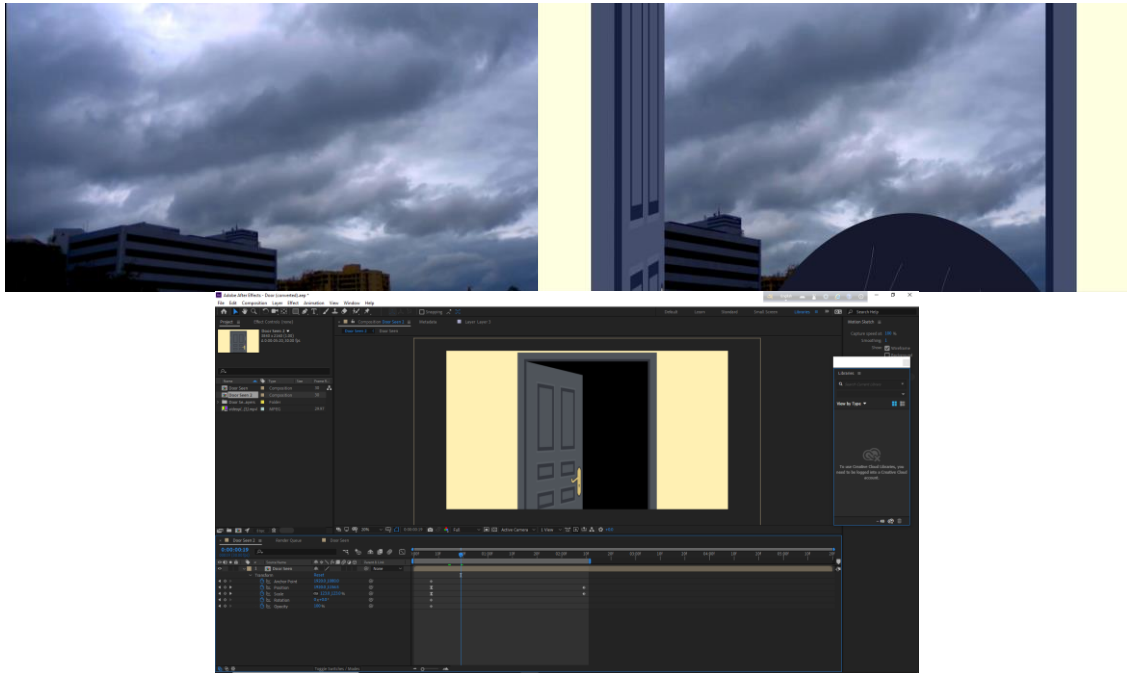
Figure 7.3.4.1: Screenshot of Matte Painting

7.3.5 Motion Tracking

We use motion tracking process for the TV scenes
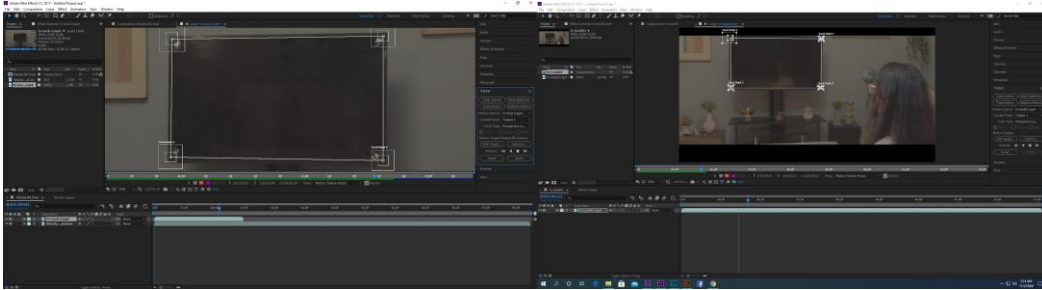
Figure 7.3.5.1: Screenshot of Motion Tracking
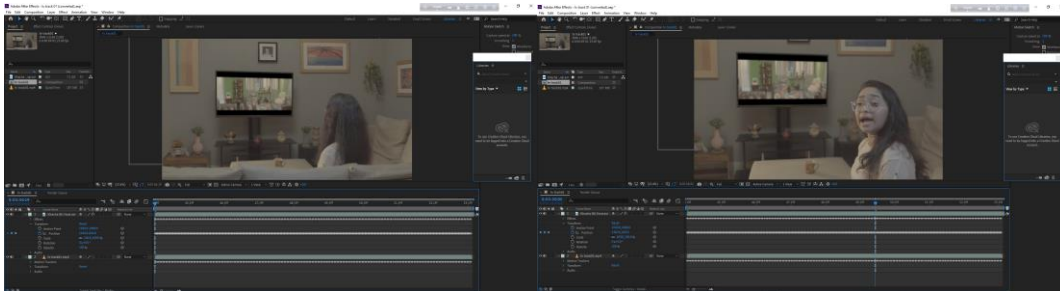
Figure 7.3.5.2: Screenshot of Motion Tracking

7.3.6 3D & VFX

We use 3D object for cage making and use Boujou & Adobe After Effects for VFX.
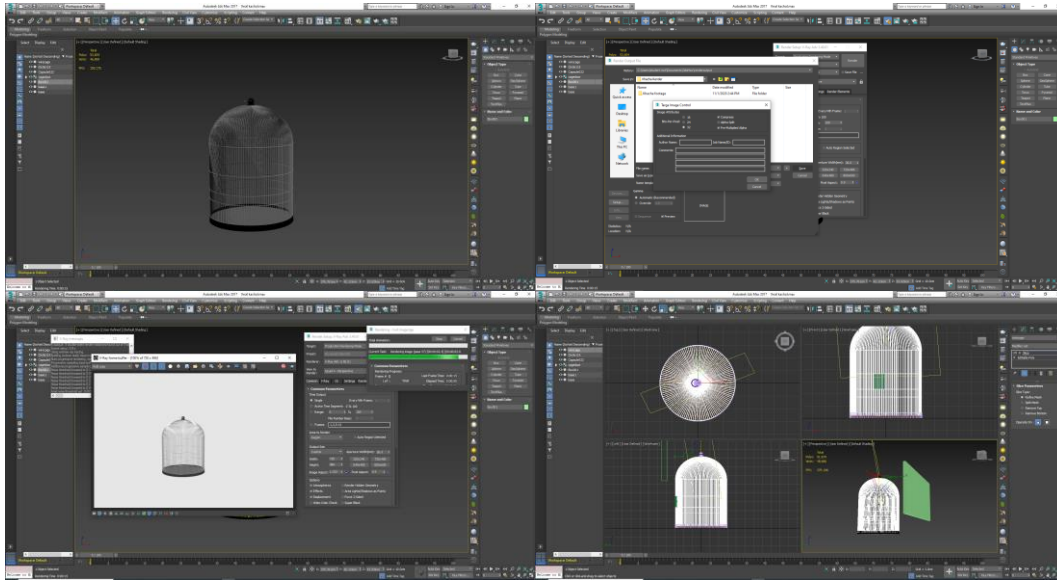
Figure 7.3.6.1: Screenshot of 3D
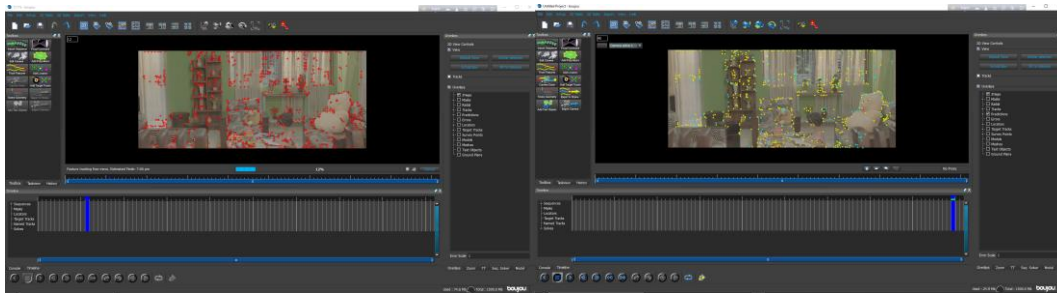
Figure 7.3.6.2: Screenshot of Tracking

7.3.7 Sound Design and Music

We collect many sound and SFX from internet open source. And composite it in FL Studio.
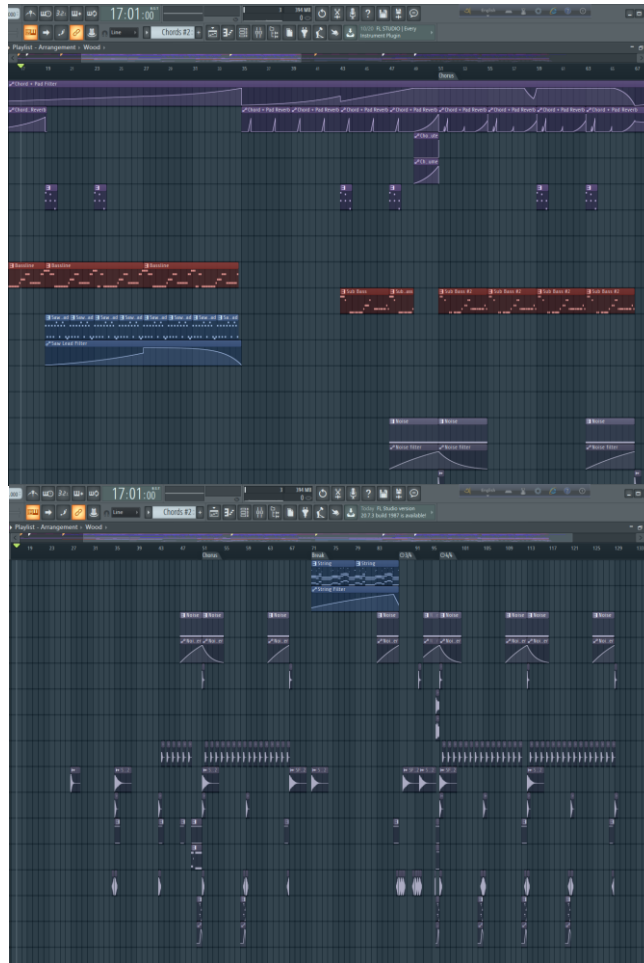
Figure 7.3.7.1: Screenshot of Sound Editing

7.3.8 Title Design or Typography

We have selected the name "পাঞ্চালী" as our project title. Because this name is similar to the project we created. The short film we made tells the story of obstacles in the way of children making their own decisions in the future, closed life, and obstacles in fulfilling children's dreams.

The name Panchali means a wooden doll. This name was the name of the princess of Panchal country. [13]

The shape of our typography is similar to the size of Aladdin's lamp because Aladdin's lamp could fulfill any human dream and our story is about fulfilling dreams.

We put the color theme of our typography between white and red because white symbolizes peace and red symbolizes tying.
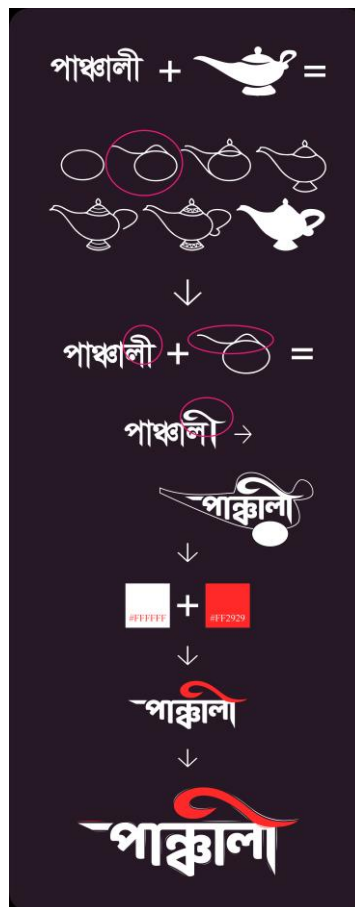
Figure 7.3.8.1: Logic Chart of Typography

7.3.9 Title Animation

We have selected the name "পাঞ্চালী" as our project title. The shape of our typography is similar to the size of Aladdin's lamp because Aladdin's lamp could fulfill any human dream and our story is about fulfilling dreams. So we made our title animation with a brush effect to match the smoke effect of Aladdin's lamp.
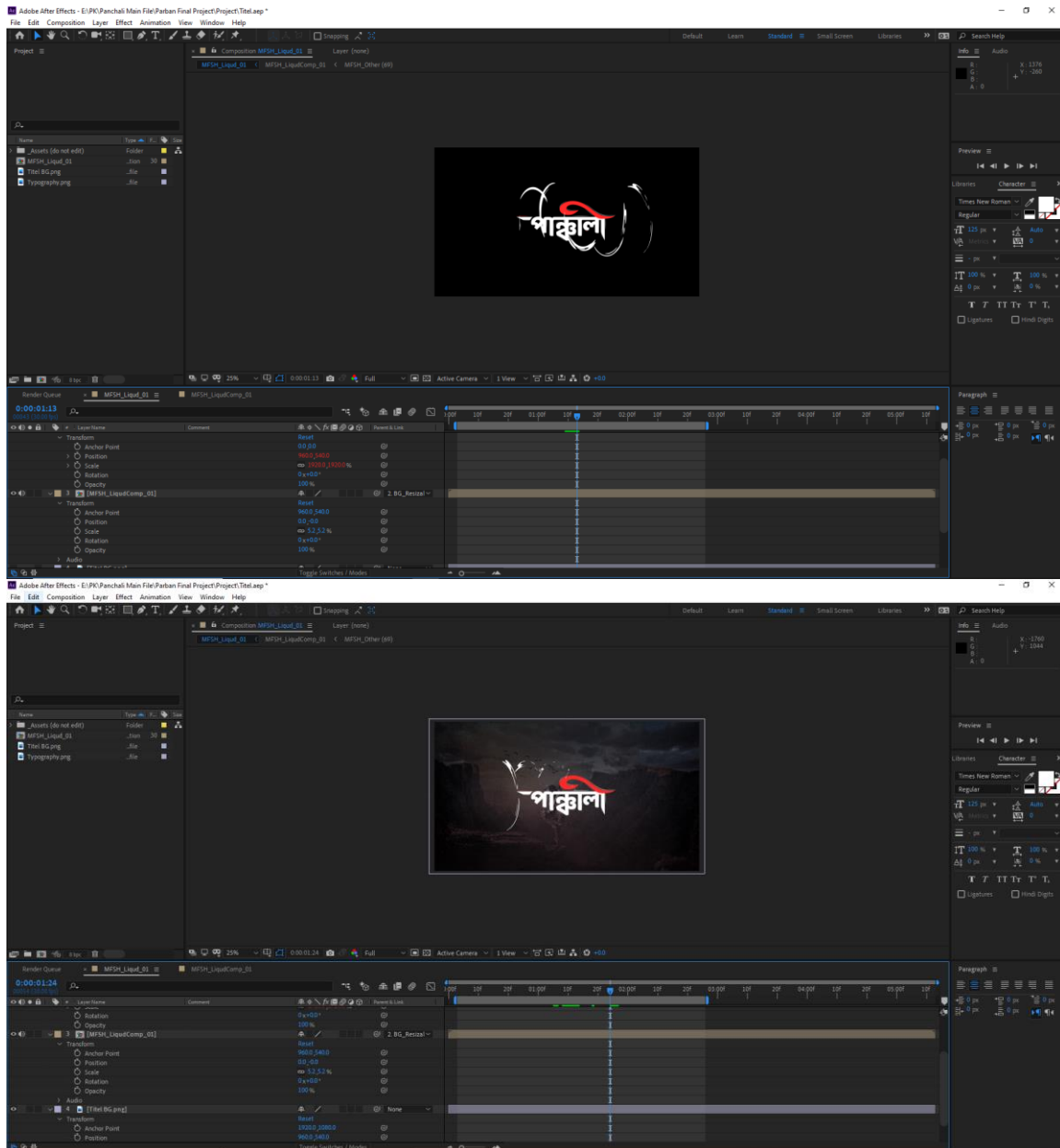
Figure 7.3.9.1: Screenshot of Title Animation

7.3.10 Color Grading

Since our film is not a black and white color film, we have kept the color scheme of our film natural according to the needs of the film time.
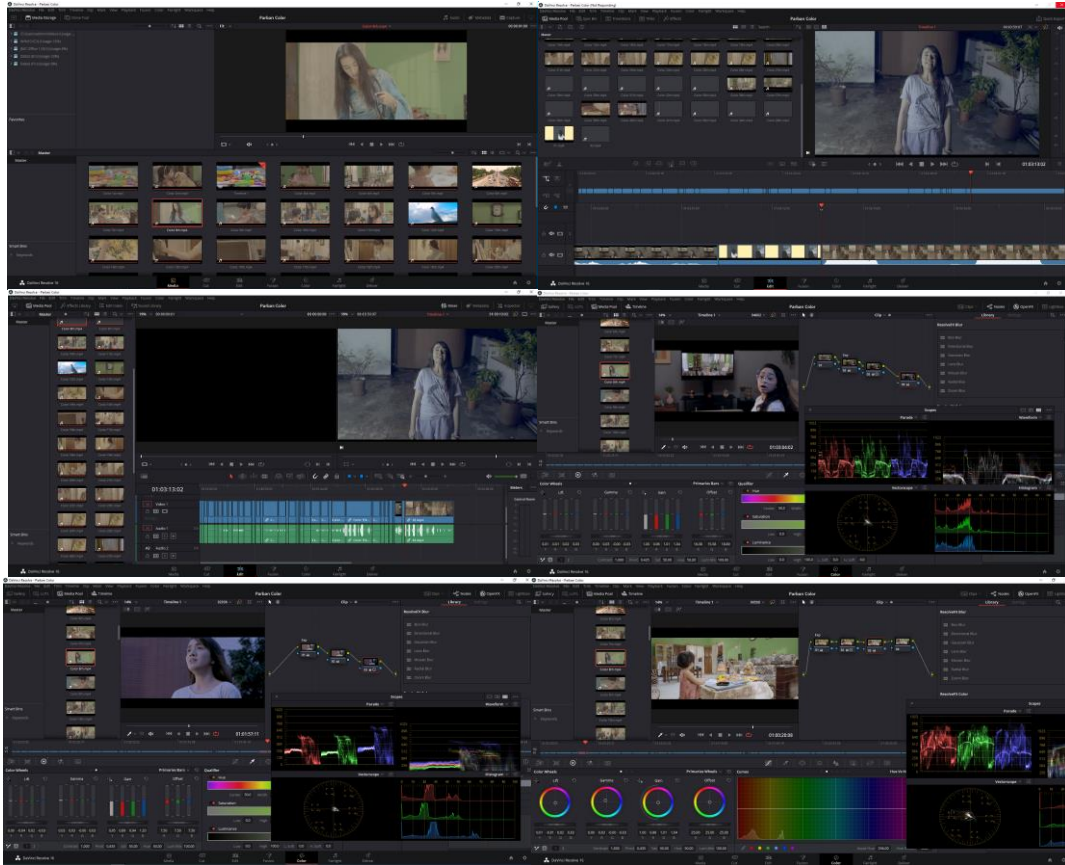
Figure 7.3.10.1: Screenshot of Color Grading

7.3.11 Poster Design

We have tried to sort out the story of our film in our movie posters and at the same time try to give a taste of a modern poster overall.

Figure 7.3.11.1: Behind the scene of Poster Photo-shoot

Figure 7.3.11.2: Poster Design

CHAPTER 8

PRESENTION OF MY PROJECT

My final project is a multidimensional short film, which titled "পাঞ্চালী" submitted by Parban Roy (163-40-367) with my two group mate Shahriar Tanvir (163-40-371) and Bappy Das (163-40-365). Supervised by our honorable head of the department of MCT and Associate Professor Dr. Shaikh Muhammad Allayear.

8.1 Direction

As a director, I had to keep in mind how to present the story so that the viewer can understand and comprehend the story and get the right message of the story, what time the scene was told, where the scene took place, where the scene took place, the personality of the characters, age of the characters, Social and economic status, etc. And considering the production plan, budget issues, and the topic of discussion with everyone on the team, I created "Panchali".

Figure 8.1.1: Behind the scene

8.2 Story

After a lot of research, I got a plot, then I did some more research based on that plot and analyzed it with people's comments and made the story.

8.3 Scripting

Based on the story, I have analyzed different themes, what can be seen in this story, how can give dialogue, I have written the script with the help of Team Mate.

8.4 Cinematography

When I go to present a story visually to the audience, I definitely need to take each frame beautifully. In this case, if there is a golden ratio in each frame, it blooms better.

Figure 8.4.1: Behind the scene

8.5 Editing

I have edited the whole work by composing each shot according to the theme by looking at the script and the storyboard based on the way the director wanted to tell the story. And the whole thing I did with Adobe Premiere Pro CC.
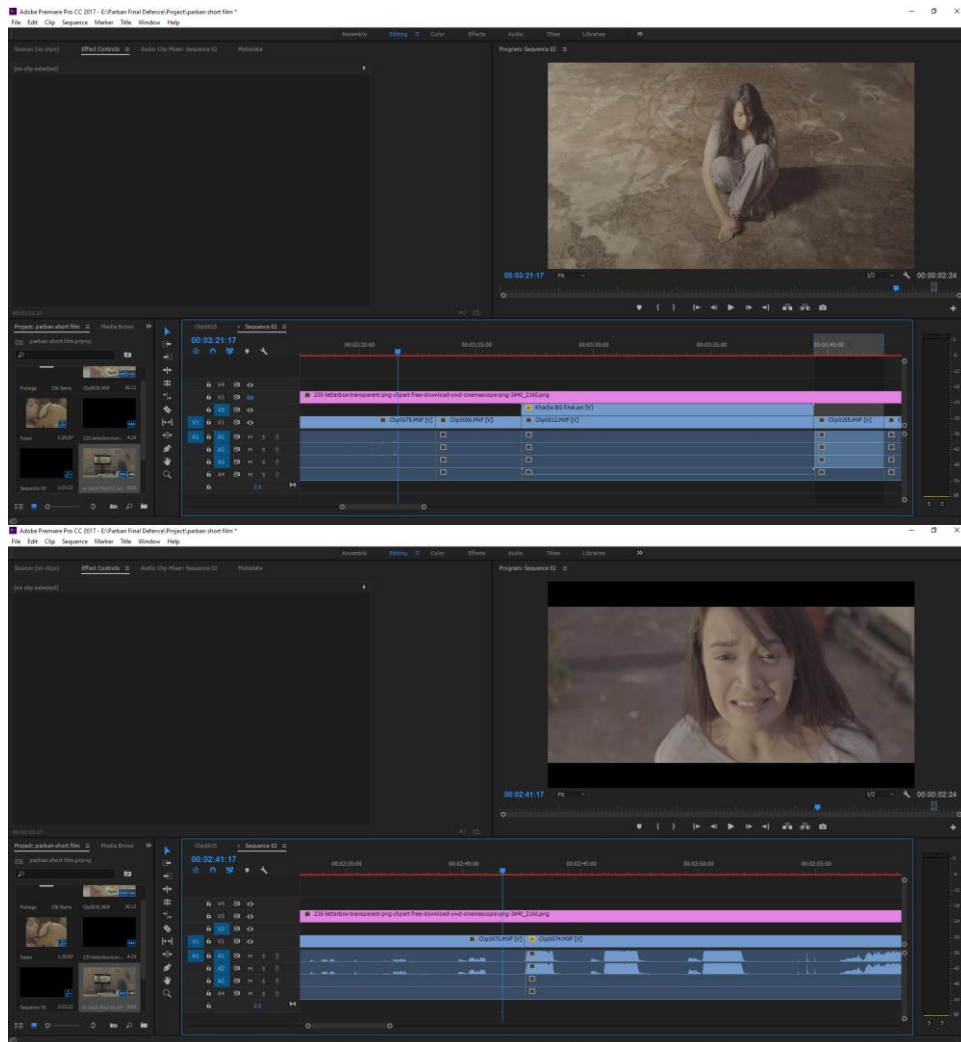
Figure 8.5.1: Screenshot of Premier Pro

8.6 Color Grading

To give each scene a cinematic feel, and picture everything perfectly, I have graded each layer with Da Vinci.
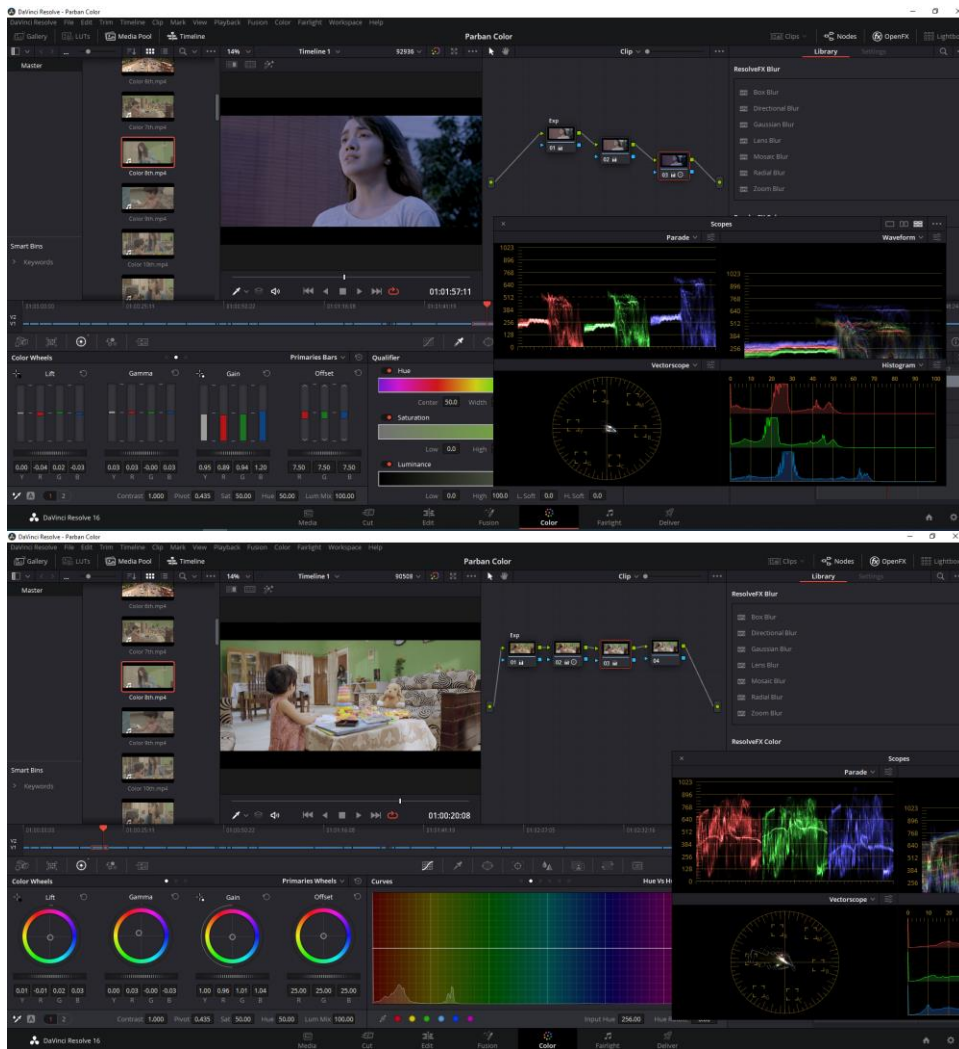
Figure 8.6.1: Screenshot of Da Vinci

8.7 Background Music

Each scene is created in a time-appropriate environment sound or Foley Music Virtual FL Studio to suit the story. And some royalty free music take from online and mix up with folly or environment music.

Figure 8.7.1: Screenshot of FL Studio

8.8 Set Design

I have discussed with my art director what kind of environment the story will need for each scene and how to create each set.

Figure 8.8.1: Discussion

8.9 Typography

The name Panchali means a wooden doll. This name was the name of the princess of Panchal country. [13]
The shape of our typography is similar to the size of Aladdin's lamp because Aladdin's lamp could fulfill any human dream and this story is about fulfilling dreams. I put the color theme of typography between white and red because white symbolizes peace and red symbolizes tying.

Figure 8.9.1: Typography Design

8.10 Matte Painting

A matte painting could be a painted representation of a scene, set, or far off area that permits producers to form the figment of an environment that's not displayed in the shooting area. I apply matte painting in the sky scene on our project.
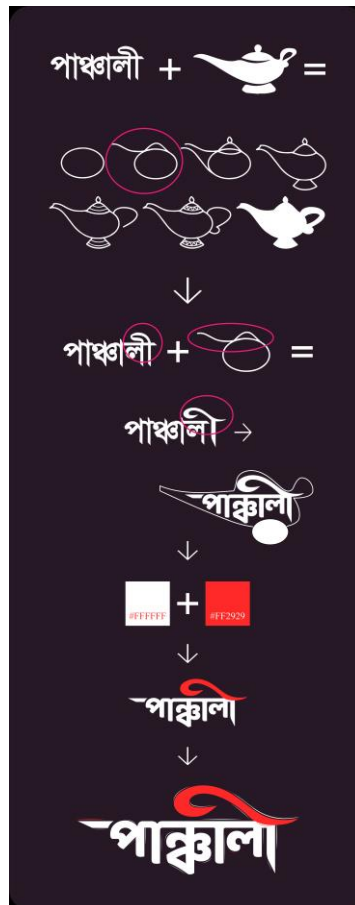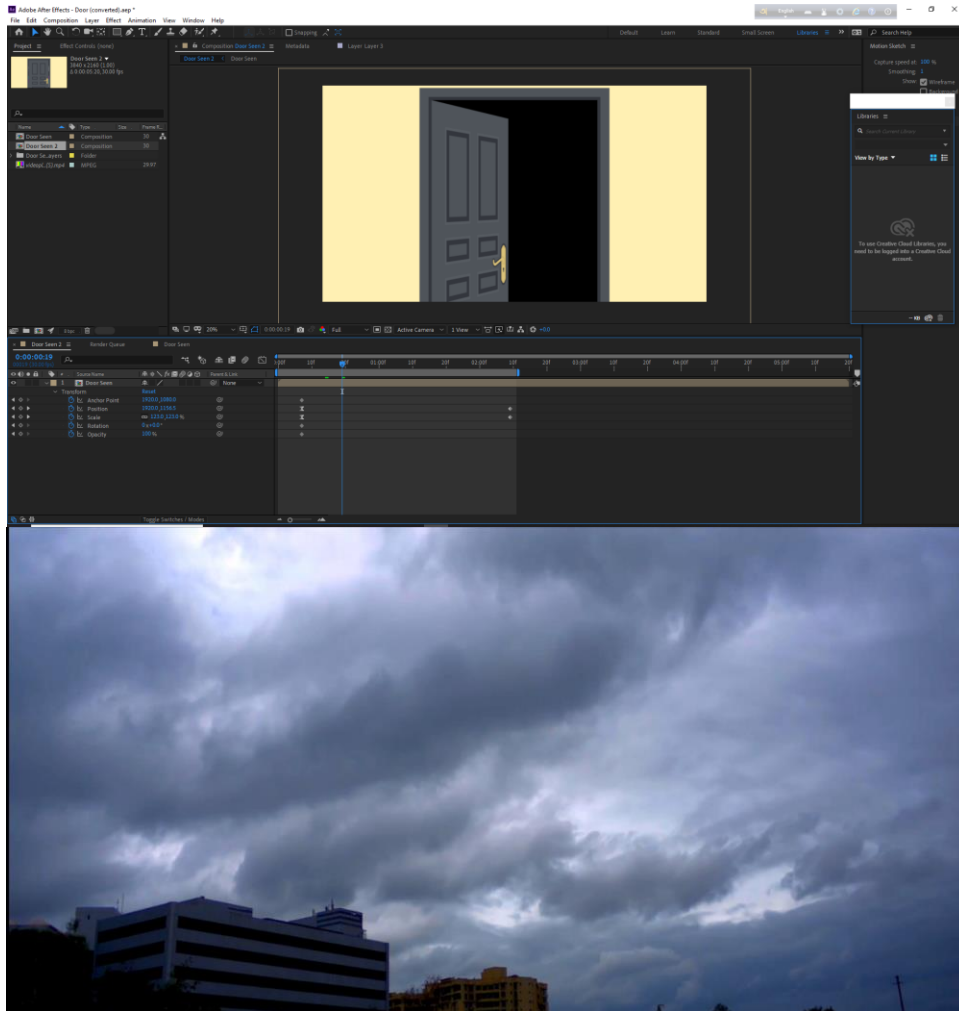

Figure 8.10.1: Screenshot of Matte Painting

Table 8.11 Work Distribution

Name	ID	Participation of Work
Parban Roy	163-40-367	Direction, Story, Scripting, Cinematography, Editing, Color Grading, Background Music, Set Design, Typography, Matte Painting.
Bappy Das	163-40-365	3D Modeling, Motion Graphics, VFX, Storyboard, Costume, Associate Direction, Production Management.
Shahriar Tanvir	163-40-371	2D Animation, Art Direction, Associate Direction, Dubbing, Poster Design, Graphic Design.

8.12 Course Covered

We had try to cover Film Studies & Appreciation, Video Production, Digital Cinematography, Techniques of Film Making, Fundamental of Graphic Design, Typography Design, Project Management, 2D Animation, Motion Graphics, Audio & Video Streaming, 3D Modeling, Lighting & Rendering, VFX & Matte Painting courses through our project.

CHAPTER 9
EVALUATION

9.1 Analysis [What types of message is throwing to the culture]

Every parent should educate their child well and educate their child in such a way that they can differentiate between right and wrong and make the right decision and give their child complete freedom to make their own decision. They should stay with the child by advising without making decisions.

9.2 Cultural Impact Analysis

Parents always want the best for their child but for some social reason children do not understand the way to wish them well and they cannot explain their needs to their parents and make their parents villains in their minds and make many wrong decisions. If we can reduce the misunderstanding between parents and children about this social norm, we will not only get well-educated people in society but also self-educated people, and the number of suicides due to depression will come down.

CHAPTER 10
DISCUSSION AND CONCLUSION

10.1 Discussion

"Panchali" was a multidimensional short film combination of video production, Motion graphics, 2D animation, 3D, Matte painting, and VFX.

The story is about parents and children. Here we will deal with the emotions of the parents towards the child and the emotions towards the parents of the child. Our goal is to highlight the differences between the attitudes of children and parents.

It's a story that a girl is watching on TV. She asked to see her mother. The TV story is about a girl who is forced to accept her mother's decision because she can't make her own decision. And blames his mother for it. She promised to give her child complete freedom to make her own decisions when she became a mother in the future. However, it was later found that when the girl became a mother herself, she treated her child as her mother had treated her. That girl is Jayita.

10.2 Conclusion

Through this project, I wanted to spread something in the culture of our country that it has become a tradition that parents force us to make many decisions from our childhood. Many times we may not accept it, but when we oppose it, society calls us rude. This education has been going on in our country for many years and it is seen that when we become parents we are their children I try to impose my decision on him.

In our art, couple-love stories, stories of revenge are mainstream genres. But there is a lack of social educational stories. I just tried to start that way.

The whole project was like a dream to me, because I got help from the sector I wanted. I extend my sincere love to all our esteemed teachers, students, and staff of the MCT Department.

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