



# ULAB

UNIVERSITY OF LIBERAL ARTS  
BANGLADESH

**Media Studies and Journalism Department**  
**Internship Report**

Name: Sifat Nusrat

ID: 182012048

Term: Spring 2023

Course Code: MSJ 11498

Submission Date: May 7, 2023

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## Student Details

**Name:** Sifat Nusrat

**Student ID:** 182012048

**Department:** Media Studies & Journalism

**Concentration:** Digital Film and Television Production

**Career Goal:** My goal is to contribute in Bangladeshi Film Industry as a Director also as a Producer.

**Project Start Date:** November 06, 2022

**End Date:** March 25, 2023

**Total Weeks:** 10 weeks

## **Acknowledgment**

I feel incredibly fortunate to have successfully concluded my project. I extend my sincerest gratitude to my divine creator, my parents, and all those who have given me the chance to learn and grow under their guidance.

Over the course of the past four years, ULAB has imbued within me the skills and knowledge necessary to become a capable individual. The use of practice-based learning approach by ULAB in their academic curriculum has been instrumental in my outstanding academic progress during my university tenure.

I express my gratitude to the Department of Media Studies and Journalism, for providing me with the opportunity to acquire knowledge about the topics that have always intrigued me. The application of their practice-focused education enabled me to perform exceptionally well during my internship project duration.

During the time I spent creating my project, I received thorough supervision from Dr. Mohammad Shazzad Hossain, from the Department of Media Studies and journalism. I am truly grateful and indebted to him for his unwavering support. Without his guidance, preparing this report and completing my project would have been an arduous task. He has offered invaluable advice and motivation that have steered me towards a successful accounting career and facilitated the completion of my internship project.

In conclusion, I would like to express gratitude to my entire team for their complete collaboration, direction, and assistance throughout my internship. Our project cannot be completed within the scheduled timeframe unless we engage in effective collaboration. Furthermore, I am grateful to my friends for their unwavering support and assistance in helping us achieve our project.

**PLAGIARISM DECLARATION**

1. I know that plagiarism means taking and using the ideas, writings, works or inventions of another as if they were one's own. I know that plagiarism not only includes verbatim copying, but also the extensive use of another person's ideas without proper acknowledgement (which includes the proper use of quotation marks). I know that plagiarism covers this sort of use of material found in textual sources and from the Internet.
2. I acknowledge and understand that plagiarism is wrong.
3. I understand that my research must be accurately referenced.
4. This assignment is my own work, or my group's own unique group assignment. I acknowledge that copying someone else's assignment, or part of it, is wrong, and that submitting identical work to others constitutes a form of plagiarism.
5. I have not allowed, nor will I in the future allow, anyone to copy my work with the intention of passing it off as their own work.

Name: Sifat Nusrat

ULAB ID: 182012048

Signature

**INTERNSHIP REPORT APPROVAL FORM**

Student Name: Sifat Nusrat

ID No:182012048

Major: Digital Film and Television Production Year: 2023

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**INTERNSHIP/PROJECT INFORMATION**

Internship

Organization/Project: Project

Internship Area of Work: Intern

Cinematographer

Semester (Tick one):

Spring 2023

Summer 2023

Fall 2023

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**Advisor APPROVAL**

(Please place a Tick)

Approved

Not Approved

Partial Re-write

Full Re-write

Remarks (If Not Approved/Pretrial/Full Rewrite):

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Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Name: Mohammad Shazzad Hossain

Title: Assistant Professor

E-mail: shazzad.hossain@ulab.edu.bd

Phone: +8801712030624



## **Introduction**

My name is Sifat Nusrat, at present I am studying at University of Liberal Arts (ULAB). I am a student of media studies & journalism and I am doing my major in digital production. It has always dream of mine to contribute into media industry that is the main reason I have chosen this as my career. Since higher secondary I am studying on Arts so that I can learn more about the subject which helped me a lot later while doing my graduation. I have always wanted to become a world class filmmaker. At present, I am about to finish my graduation So, I have decided to do my master's degree from abroad.

In this semester I choose film making as my internship. In this film I worked as a Story writer and Director. This was the best decision of my life. I took the whole team with me and they gave me the best support. We went to Cox's Bazaar for the shoot which was a life time experience for me. The whole cast & crew was so supportive. As a result, we have successfully finished our project.

University of Liberal Arts is one of the best in our country for Media Studies & Journalism. Therefore, most of the requirements which is necessary for the admission is covered in our undergraduate program. I have already done cinematography for music video, also did reel up to three minutes and at this moment I am doing a documentary for one of my courses. As I am a student of media studies it gave me more opportunity to work physically in the same field which has benefitted me for this admission. I believe American Film Institute will give me the opportunity and help me to became a world class filmmaker which I have always dreamt of.

## **Production Basics**

**Production Genre:** Short Fiction

**Production Title:** Single Mother

**Duration:** 22 min

**Aspect Ratio:** 16:9

**Resolution:** 1920 × 1080

**Director:** Sifat Nusrat

## **Background of the Project**

The story of the film is significant because it addresses the complicated topics of motherhood, single parenthood, and the decision to terminate a pregnancy. It takes a nuanced approach to these issues, emphasizing the need of evaluating all choices and making educated judgments.

The films "Nil Battey Sannata," "Unplanned," and "Unpregnant" all influenced me to investigate the themes of parenting, single parenthood, and the option to abort a pregnancy.

"Nil Battey Sannata" is an uplifting film that demonstrates the power of a mother's love as well as the necessity of education in breaking the cycle of poverty. The film's nuanced portrayal of single parenting and the difficulties of raising a child on one's own has encouraged numerous filmmakers to tackle this issue in their work. It has influenced filmmakers to portray single mothers as strong, tough, and resolute people capable of overcoming the challenges of parenting a kid alone.

Similarly, "Unplanned" has inspired me to consider abortion from a different angle. The pro-life attitude of the film has provoked controversy and discussion regarding the moral and ethical ramifications of abortion. It has inspired me to think about the emotional and psychological consequences of abortion on both the mother and the child. It has also motivated people to think about creating stories that contradict the prevalent narrative regarding abortion.

"Unpregnant" has inspired me to investigate the topic of abortion from a pro-choice standpoint. The film's cheerful and amusing approach to the subject has helped it reach a wider audience. It has motivated filmmakers to examine new methods of narrating abortion tales and to investigate the use of humor to convey serious topics and issues.

These films have also influenced my choice to tell stories about motherhood and single parenthood. Another unrelated reason is that, in an industry dominated by male directors, these films have cleared the road for women to express their own experiences and explore subjects that are sometimes missed or misrepresented in mainstream media.

The popularity of these films has also motivated me to experiment with new genres to explore the themes of parenting and single parenthood. "Tully," directed by Jason Reitman, is a comedy-drama about the difficulties of parenthood and postpartum depression. The film follows Marlo, a mother of three who is attempting to balance the duties of parenting. Marlo begins to regain control of her life with the assistance of a night nanny named Tully.

Similarly, the television series "Little Fires Everywhere," based on Celeste Ng's novel, examines the issue of motherhood and the intricacies of mother-daughter relationships. The series follows

the lives of two families, one wealthy and one working-class, whose lives become unexpectedly entwined.

Therefore, the films "Nil Battey Sannata," "Unplanned," and "Unpregnant" all had important roles in motivating me to investigate the themes of motherhood, single parenthood, and the decision to terminate a pregnancy. These films paved the path for me to tell my own stories and explore subjects that are frequently overlooked or misrepresented in mainstream media. They have motivated me to investigate new ways of presenting stories about complex topics and issues, as well as new avenues for telling my own.

Other than that, the inspiration for making this film originated from a variety of sources, including social and political challenges, as well as a desire to present an interesting story. I have felt passionately about the significance of examining these problems through the medium of film, where they can use their creative talents to bring the story to life and share it with a larger audience. Finally, the film's significance stems from its capacity to elicit conversation and contemplation on complex themes that are frequently misinterpreted or ignored in mainstream media.

## **Internship Objectives**

I always wanted to be a film maker that is why I choose making film as my internship project. In this film I worked as a Story writer and Director. This was the best decision of my life. I took the whole team with me and they gave me the best support. We went to Cox's Bazaar for the shoot which was a life time experience for me. The whole cast & crew was so supportive. As a result, we have successfully finished our project.

- To get better at being a professional.
- To get better at writing, making videos, and creating things.
- To become better at making plans for the future are.
- To improve how you talk with others.
- To become better at thinking carefully about things.

## **Objective of the Project**

My objective as a director and scriptwriter would be to create an aesthetically gorgeous and emotionally moving film that engages spectators on several levels. To produce a dramatic and unforgettable viewing experience, the film would use new and creative storytelling approaches such as non-linear narrative structures and visual metaphors.

The objective of the project would be to make a film that has a beneficial impact on society by increasing awareness about the difficulties experienced by single mothers and the significance of empathy and support for women in tough situations. The film would aim to motivate viewers to take action, whether through volunteering, donating to local groups, or advocating for policy changes that help women and single mothers.

## **Project Summary**

The story of the film centers on a single mother who faces a variety of difficulties along the way, including disarray and difficulty making decisions. Her daughter suddenly falls pregnant, which causes her to reevaluate her ideas on parenthood and the decisions she made earlier in life, and the plot takes an unusual turn.

The storyline of the film focuses on the journey of a disobedient female character who, accidentally, gets pregnant and wrestles with the choice of whether to keep the baby or accept motherhood. The video attempts to show through her experiences that abortion is not always the best course of action and that it is crucial to thoroughly weigh all of your options before making a choice.

The film also discusses the difficulties experienced by single mothers and the complexity of raising a child alone. It explores issues of accountability, selflessness, and the unconditional love a mother feels for her kid no matter what.

In conclusion, this movie delivers a potent tale that is both emotionally and intellectually compelling. It emphasizes how crucial making educated decisions is and how those decisions can affect both the person making them and those around them. It also presents a nuanced viewpoint on the subject of abortion, refuting the idea that it is a universal remedy for hard circumstances.

### **Key Message**

The key message of the film is that there is no universal solution to the very personal and complex question of whether to have an abortion. The movie demonstrates how unforeseen circumstances can cause one to reevaluate their choices and how even the most difficult choices can occasionally have unexpected results. The movie encourages viewers to carefully weigh all of their alternatives and approach tough choices with compassion and an open mind.

### **Secondary Message**

The significance of showing sympathy and support for lone mothers is the film's secondary theme. The film depicts the struggles and problems mothers who are single go through when trying to raise a kid on their own and emphasizes the need of getting help from friends, family, and society at large. It demonstrates how even a small amount of compassion and empathy may significantly improve the lives of those who are experiencing hardship.

The film makes an important argument on the complexity of life and the value of compassion, comprehension, and fortitude in overcoming adversity. It implores audiences to help the struggling and approach difficult issues with an open mind, especially single mothers who might have extra difficulties when rearing a child alone.

### **Target Audience**

This film's primary audience would be adults interested in thought-provoking and emotionally compelling stories that tackle complicated themes and issues. The film would specifically appeal to women and men who want to learn more about abortion and the difficulties that lone mothers confront.

## About Our Team

No	Crew Name	Position	Phone Number
01	Sifat Nusrat	Director	+8801521447837 +8801670906550
02	Sifat Nusrat, DM Jilan	Script writer	+8801782501411
03	Kazi Zafar Rahman	Producer	+8801515284632
04	Sifat Nusrat	Executive Producer	+8801689246859
05	Naosad Shuvo.	Cinematographer	+8801746267469
06	Krishna Gopal Basak.	Director of Photography	+8801675158848
07	Nafiz Sadik Mugdho	Drone	+8801717570531
08	Rakkim Mansur	Editor	+8801746267469
09	Mohammad Farhad Hossain Fahad	Sound and Foley	+8801881830232
10	Mohammad Farhad Hossain Fahad	Colourist	+8801738940230
11	Luke D Cruze	Music	+8801738204891
12	Arko Ahmed	Casting Director	+8801715640630
13	Oishe Ahmed, Sifat nusrat, Somiron Pramanik, Arko Ahmed	Artist	+8801724589123
14	Krishna Gopal Basak	Chief Assistant Director	+8801748012378
15	Atkia Adiba Binti	Storyboard	+8801769530268
16	Sifat Nusrat	Art-/ Costume Designer	+8801760216794
17	Sifat Nusrat	Makeup	+880176521084
18	Adib Ashraf, Nafiz Sadik Mugdho	Behind the scene	+8801775310753
19	Basu	Light Gaffer	+8801786318045



## **My Task**

My task as a film director and scriptwriter was to coordinate and oversee the entire production process. I was in charge of managing the budget and dealing with the cast and crew during the pre-production period. I had to narrate the script as well as prepare it for filming. This included constructing the plot, developing the story, and composing the dialogue.

My task as a director became even more critical once we entered the production phase. I had to make sure that everything ran properly on set and that everyone was working as a team. This entailed supervising and guiding the crew to guarantee they were delivering their finest work. As a director, it was my responsibility to ensure that each shot was correctly performed and that the actors were giving their all.

Managing the funds and payment for selected people was one of my main responsibilities during the production period. This entailed keeping a close watch on the budget and staying within our limits. I also had to make certain that everyone was paid on time and fairly, which helped to maintain morale and drive.

Overall, as a director and script writer, I needed to be both innovative and organized. I had to strike a compromise between the needs of the actors and crew and the constraints of the production timeline and money. But, with the help of my team, we were able to finish the project and make a video that we can all be proud of.

## **Significance of the Project**

The significance of this film resides in its ability to approach complex subjects like as motherhood, abortion, and the difficulties experienced by single mothers in a thought-provoking and emotionally compelling manner. The video presents a nuanced perspective on the topic of abortion by portraying the human experience of a single mother and her daughter who unexpectedly becomes pregnant. It challenges popular misconceptions and invites spectators to carefully examine all alternatives.

The film explores the difficulties of parenthood and the option to undergo an abortion, as well as the specific obstacles experienced by single mothers. The film raises awareness about the significance of support and understanding for this often-overlooked group by highlighting the hardships and sacrifices that single mother must undertake in order to raise a child on their own. The film also encourages viewers to recognize the tenacity and strength of single mothers who confront unique obstacles when parenting a child alone.

Furthermore, the film's emphasis on human growth and resilience is especially relevant in today's society, as many people face personal and societal obstacles. The film gives a message of hope and inspiration to people who may be facing similar struggles by presenting a girl who overcomes difficult circumstances and evolves as a person as a result of her experiences. It inspires viewers to endure in the face of adversity and to find strength in challenging situations.

Finally, given the obstacles that women confront in today's culture, the film's emphasis on the significance of support and empathy for single mothers is crucial. The film raises awareness about the need of providing support and resources to women who face unique hurdles in achieving their goals and objectives by spotlighting the efforts and sacrifices those single mothers must make to raise a child on their own. It urges viewers to respect the tenacity and strength of women who suffer adversity, as well as to offer assistance and empathy to those in need.

## **1. Phase One: Pre-Production**

### **1.1 Description**

The pre-production phase refers to the initial stage of planning. In the pre-production phase of video creation, various aspects such as scripting, selection of actors, identification of filming spots, selection of gear and personnel, as well as the creation of shortlists, all come into play. Preproduction is a crucial stage of the film creation process, occurring at the beginning after the development phase and prior to actual production. Due to the strict time constraints, the task was quite challenging. We were required to inform the spectators and devise captivating tales within a practical financial limit. Despite the challenges, we managed to complete everything by the deadline and we were well-prepared for the filming.

### **1.2 Idea Development**

As I began to plan my film, I knew I wanted to depict the tale of a single mother's journey. I wanted to investigate the volatility and unpredictability of life and how it might influence our actions and, eventually, our fate. I began to consider the various events that could lead to a woman being a single mother, and how those experiences might change for each individual.

Then it came up to me: what if my protagonist was a rebellious, free-spirited lady who became pregnant unexpectedly? I can see her debating whether or not to abort the pregnancy, but ultimately deciding to embrace parenthood and take on the responsibility of raising a child on her own.

As I dug deeper into the concept, I recognized it may serve a vital purpose. I sought to disprove the widely held belief that abortion is a universal solution to undesired pregnancies. Instead, I wanted to demonstrate that there are numerous paths to motherhood, each of which is valid and unique.

With this in mind, I began to develop the personality of my protagonist. I envisioned her as flawed and multifaceted, with a rebellious spirit and a passionate resolve to forge her own path in life. I began writing scenes and dialogue, visualizing her journey from the moment she realizes she is pregnant through the trials and tribulations she faces as a single mother.

As I worked on the concept, I realized that I needed to locate the appropriate cast and team to make it a reality. I approached brilliant actors and directors, and we collaborated to craft a film that would challenge prejudices and excite people.

I discovered the power of narrative through this process, and how a single concept can develop

and evolve into something much larger than oneself. I am thrilled to be able to share this film with the world and to start critical conversations about parenting, choice, and the pathways we choose in life.

### **1.2.1 My Contribution**

As the scriptwriter for this film, I was instrumental in bringing to life the story of a single mother's journey. My participation included designing the narrative arc, creating the characters, writing the dialogue, and collaborating with the director and other team members to ensure that the film's vision was properly accomplished.

The main character of the narrative was a rebellious, free-spirited woman who became pregnant unexpectedly. My task was to build a three-dimensional figure with flaws and imperfections that audiences could relate to and empathize with. I worked with her to create a backstory that would explain her motivations and help people understand why she makes the decisions she does.

To do this, I spent a significant amount of time learning and researching into the issues and ideas that we wanted to address in the film. I read books and articles about single parenthood, adolescent pregnancy, and the difficulties of raising a child alone. I also spoke with persons who had firsthand knowledge of these events in order to acquire a better grasp of the emotions and hardships involved.

I started developing the story's narrative arc after I had a firm grasp on the themes and ideas we intended to explore. I wanted to take the main character on a compelling and believable trip that would test her ideas and cause her to develop and progress as a person. I created and rewrote scenes, experimenting with various scenarios and speech until I was satisfied that the story was intriguing and engaging.

As I worked on the script, I discussed my concept with a few independent filmmakers from ULAB and other members of the team. We explored various approaches to specific sequences, debated the best method to express certain feelings or concepts, and made script revisions and adjustments as appropriate. I also worked directly with the performers, giving them pointers on how to deliver their lines and depict their roles as authentically as possible.

My goal throughout the process was to write a script that would provide a solid framework for the picture while also allowing for flexibility and creativity throughout the production phase. I knew that things would undoubtedly change and adapt as we moved from the paper to the screen, but I

wanted to make sure that at the heart of whatever we produced was a powerful and fascinating tale.

### **1.3 Research**

Research is a vital component of any creative effort, including filmmaking, and there are various reasons for this. It helped me in laying a firm basis for the project, ensuring that the story is founded on reliable and credible data. Also, to establish credibility with the audience and guarantee that the story is accurate and nuanced. It also served to inspire and provide fresh ideas for the project, allowing the filmmakers to experiment with alternative subjects and approaches. It helped in the creation of a distinct and distinctive story that resonates with audiences.

The research served to add context for the tale, making it more relevant and meaningful to the intended audience. Research is an important part of the filmmaking process since it helps to guarantee that the story is informed, nuanced, and relevant to the intended audience. It can provide context, stimulate new ideas, and develop cultural sensitivity, all of which contribute to a more effective and compelling film.

#### **1.3.1 My Contribution**

As a script writer for this project, I thoroughly examined three films: "Nil Battey Sannata" by Ashwiny Iyer Tiwari, "Unplanned" by Cary Solomon and Chuck Konzelman, and "Unpregnant" by Rachel Lee Goldenberg.

First, I watched "Nil Battey Sannata," a 2015 Indian film on education, class, and desire. I watched the movie and studied the director's use of color, lighting, and camera angles to communicate the characters' feelings. I also studied the protagonist's and supporting characters' character development, as well as how their interactions with one another grew throughout the film. In addition, I investigated the film's cultural and social setting, including India's school system and socioeconomic class systems.

Following that, I watched "Unplanned," a 2019 American drama film based on the true tale of Abby Johnson, a former Planned Parenthood clinic director turned pro-life activist. I watched the movie and thought about how it used narrative structure, character development, and visual images to tell a compelling story. I also investigated the controversies around the film's subject matter, as well as the reactions of pro-life and pro-choice activists to the film. In addition, I investigated the history and current discussions of the pro-life and pro-choice movements in the United States.

Finally, I watched "Unpregnant," a 2020 American comedy-drama film about a teenage girl's attempt to

obtain an abortion with the assistance of her ex-best buddy. I saw the film and examined how it used humor, music, and visual storytelling to handle a sensitive and complex matter. I also investigated the representation of adolescent pregnancy and abortion in popular culture, as well as its impact on public opinion and policy. I also looked into the history of abortion rights in the United States as well as the present legal and political landscape around the subject.

## 1.4 Script First Draft

Fade In

দৃশ্য: ১

বাহির-পাহাড়ের চূড়া-দিন

চরিত্রঃ অহনা (২৫ - ২৭ বছর বয়সী মেয়ে, শ্যামলা বর্গের)

(Present Time)

পাহাড়ি বন ও তার আশে পাঁশের সুন্দর মনোরম দৃশ্য দেখা যাবে।

হঠাৎ দূরে একটি মেয়েকে পিছন থেকে দেখতে পাওয়া যায় এবং একটি পাহাড়ের চূড়ায় মেয়েটি দাঁড়িয়ে আছে। খুবই নিস্তর পরিবেশ, চারিদিকে।

মেয়েটিকে কাছ থেকে দেখা গেল তখন এক অস্থির পরিবেশ সৃষ্টি হয়। চারিদিকে ঝড়ো হাওয়া বয়ে যাবার শব্দ শুরু হয়ে যায় যেন এখন ঝড় বয়ে আসছে, কিন্তু মেয়েটি স্থির হয়ে দাঁড়িয়ে থাকে। যেন এই ঝড় তার জন্য এখন কিছুই না। মেয়েটির চুল হালকা উড়তে শুরু করে তখন মেয়েটি চোখ বন্ধ করে ফেলে।

Cut to

দৃশ্য: ২

বাহির-বাগান- দিন

(Flash Back)

চরিত্রঃ একটি বাচ্চা মেয়ে (৫-৭ বছর বয়সী, শ্যামলা বর্গের), মা ( ৩৫-৪০ বছর বয়সী, পড়নে শাড়ী )

মা ও মেয়ে দুইজন মিলে গাছ লাগাচ্ছে। মা গাছে পানি ঢালছে ও তার মেয়ের দিকে তাকিয়ে আছে মায়বি চোখে। মেয়েটি মনোযোগ দিয়ে গাছের গোড়ায় মাটি দিচ্ছে।

ডায়লগ

মেয়ে - মা গাছ কেনো লাগাই?

মা - মৃদু হাসি

Cut to

দৃশ্য: ৩

অভ্যন্তর-ডাক্তারের চেম্বার- দিন

চরিত্রঃ অহনা, ডাক্তার (৩৫ বছর বয়সী মহিলা)

বিষন্নতায় অস্থির হয়ে বসে আছে অহনা। সে ঘন ঘন আশে পাশে তাকিয়ে খুব জোরে জোরে পা নাড়াচ্ছে ও মুখে হাত দিচ্ছে।

ডাক্তার একটা প্রেসক্রিপশন করে দিচ্ছে।

ডাক্তারঃ

আপনাকে দুই সপ্তাহ সময় দেওয়া হলো, দুই সপ্তাহ পরে এসে জানাবেন। এর থেকে দেড়ি কিন্তু সম্ভব না।

মেয়েটা, মুখ থেকে হাত সরিয়ে, প্রেসক্রিপশন হাতে নিলো। কিছুক্ষন তাকিয়ে থেকে জোরে একটি নিঃশ্বাস ফেলে উঠে পড়লো এবং রুম থেকে বেড়িয়ে গেল।

Cut to

দৃশ্য: ৪

বাহির-পার্ক - রাত

চরিত্রঃ অহনা

মেয়েটা বসে আছে পার্কের একটি বেঞ্চে। এক হাতে প্রেসক্রিপশন, প্রচন্ড জোরে যেনো বাতাস মেয়েটির চুল উড়িয়ে নিয়ে যাচ্ছে।

হঠাৎ তার চোখ যায় বেলুনের সিলিন্ডার এর উপর সাজানো এক ঝাঁক সাদা বেলুনের ওপরাভালো ভাবে লক্ষ করে দেখে সেখানে মাঝের বেলুনটা লাল। হঠাৎ করে মাঝে থাকা একটি লাল বেলুন ফেটে যায়।

দমকা হাওয়ার শব্দ বন্ধ হয়ে চারদিক নিরব হয়ে যায়। মেয়েটি ফেটে যাওয়া বেলুনের দিকে তাকিয়ে তখন তার চোখ দিয়ে এক পশলা পানি মুখে গড়িয়ে পরে।

Cut to

দৃশ্য: ৫

অভ্যন্তর- বাসা, বাথরুম- দিন

অহনা শুয়ে আছে বিছানায়

বিছানা থেকে নামার শট

উঠে দরজা খুলার জন্য যাবে মাঝ পথে একটা টেবিলের সাথে পায়ে ব্যাথা পাবে।

টেবিলে থাকা ফ্লাওয়ার বাস থাকবে তা পরে যাবে।

অহনা ফ্লাওয়ার বাসটার দিকে একবার তাকিয়ে দরজা খোলার জন্য চলে যাবে।

দরজা খুলতেই ছেলেটার pov তে অহনাকে দেখা যাবে, অহনা ছেলেটিকে দেখে বলবে “আসো” camera track in হবে.

ডায়লগ

অহনা- ভেতরে আসতে পারো।

দৃশ্য: ৬

অভ্যন্তর- বাসা, বাথরুম- দিন

চরিত্রঃ অহনা

বাথটাব ভরা পানির মধ্যে পুরোটা মুখ ডুবিয়ে শুয়ে আছে, কিছুক্ষন এভাবে থেকে হঠাৎ বাথটাব থেকে মুখ তুলে জোরে জোরে নিঃশ্বাস নিতে থাকবে, মনে হচ্ছে মৃত্যু থেকে বেঁচে উঠলো। বাথটাব থেকে কোন রকম একটা বড় তোয়ালে পেঁচিয়ে বাথরুম থেকে বের হবে অহনা।

Cut to

দৃশ্য: ৬ (ক)

অভ্যন্তর-বাসা- দিন

চরিত্রঃ অহনা

ড্রেসিং টেবিলের সামনে দাঁড়িয়ে ভেজা চুল শুকাতে হেয়ার ড্রাইয়ার চালু করে। চুল শুকাতে শুকাতে আচমকা চোখ যাবে খাটের নিচে থাকা

কাটুনের বক্সের দিকে। সে হেয়ার ড্রাইয়ারটি বন্ধ করে বিছানের কাছে গিয়ে বাক্সটি টেনে বের করে বিছানার উপর তুলে।

বিছানায় বসে বাক্সটার টেপ টেনে খোলে এবং দেখতে পায় কিছু পুরনো কাপড়, একটি পুতুল ও একটি অলংকারের বাক্স।

বাক্স থেকে নেকলেসটি বের করে গলায় পরে নিতেই পুরনো স্মৃতি মনে পরে যায় মেয়েটির।

ডায়লগ



- অনেক পুরনো সব কিছু, তোর হতো এসব।

Cut to

দৃশ্য: ৬ (খ)

অহনার মা অহনার মাথায় একটা চুমু দেয় এবং হাত ধরে ড্রেসিং টেবিলে নিয়ে বসিয়ে দেয়। অহনা আয়নার দিকে তাকালে অহনার গলায় একটা নেকলেস পড়িয়ে দেয় তার মা।

ডায়লগ

অহনার মা-এদিকে আয় অহনা, বস এখানে।

অহনা - এটা আমার।

দৃশ্য: ৬ (গ)

অহনা গলা থেকে নেকলেসটি খুলে

(অহনা নেকলেসটি রাখতে রাখতে পুতুলটি কাছে যাওয়ার আগ মুহূর্তে)

Transition

দৃশ্য: ৬ (ঘ)

অভ্যন্তর- পুতুলের দোকান-দিন

চরিত্রঃ ৫-৮ বছরের বাচ্চা মেয়ে (অহনার ছোট বোলা)

পুতুলটি হাত দিয়ে তুলতেই, পাশ থেকে দোকানদার এসে পুতুলটি ছিনিয়ে নিয়ে রেখে দেয় এবং লোকটি ওখানে থাকা একটি লেখার দিকে

ইসারা করে দেখতে বলে (লেখা পুতুলে হাত দেওয়া নিষেধ)

ডায়লগ

সেলসম্যান- “এখানে পুতুলে হাত দেওয়া একদমই নিষেধ”

মেয়েটি মন খারাপ করে দোকান থেকে দৌড়ে বেড়িয়ে যায়।

Cut to

দৃশ্য: ৬ (ঙ)

বাহির এবং অভ্যন্তর - বাসা- দিন

চরিত্রঃ ৫-৮ বছরের বাচ্চা মেয়ে (অহনার ছোট বেলা), অহনার মা

শুরুতে অহনার বাড়ির স্ট্যাবলিসমেন্ট শট

এর পর দেখা যাবে অহনা একা বসে আছে মন খারাপ করে। ঘর বেলুন দিয়ে সাজানো কারন আজ অহনার জন্মদিন।

এমন সময় একটি গিফটের বাক্স হাতে নিয়ে তার মা রুমে ঢুকবে।

ছোট অহনা বাক্সটা খুলে দেখবে সেই পুতুলটাই যেটা দোকানের মালিক তাকে ধরতে দেইনি।

ডায়লগ

অহনা - এটা আমার মা? এটা আমার, এই পুতুলটাই আমি দেখেছিলাম, এটা আমার পুতুল।

খুশিতে অহনা পুতুলটি নিয়ে মনের আনন্দে ঘুরাতে থাকে। এক পরজায় ক্যামেরার সামনে দিয়ে চলে যাবে।

Transition

অহনা বড় হয়ে ঠিক একই ভাবে বসে আছে আয়নার সামনে পুতুল ওপর করে ধরে নিচে নামাচ্ছে ( বাকি অর্ধেক নামা এখান থেকে দেখা যাবে)

Black Out

(Climax)

সব কিছু নিরব এবং কালো স্ক্রিন।

Cut to

দৃশ্য: ৭

অভ্যন্তর- সমুদ্র তীরে- ভোর।

চরিত্রঃ বড় অহনা

অহনার ভয়েস ওভার যেতে থাকবে এবং ধীরে ধীরে দৃশ্য পরিবর্তন হতে থাকবে। অহনা পেটে হাত দিয়ে তার বাচ্চার সাথে কথা গুলো বলবে।

কালো স্ক্রিন ধীরে ধীরে ফেইড হয়ে সামনেই সমুদ্রের ঢেউ বয়ে যাচ্ছে। কিছুক্ষন চুপ থেকে-

অহনা পেটে হাত দিয়ে আছে।

Cut to

দৃশ্য: ৭ (খ)

অভ্যন্তর- বাসা, ডাইনিং রুম- দুপুর

চরিত্রঃ বড় অহনা

ডাইনিং টেবিলে বসা অহনা, একটি বাটিতে কিছু নুডুলস (রামেন) রাখা আছে। অহনা সেগুলো খাবে।

ডায়লগ

আচ্ছা তোর খিদা লাগে না? কিছু খেতে চাস না কেনো, বায়না করিস না কোনো, তোর জন্য আমারও কিছু খেতে ইচ্ছে করে না, এই এক রামেন ছাড়া, রুচিতে কিছু আসে না।

Cut to

দৃশ্য: ৭ (গ)

অভ্যন্তর- বাসা, বারান্দা-বিকাল

চরিত্রঃ বড় অহনা

ডায়লগ

এই ছবিটা খুব গুনি শিল্পীর আকা একটা ছবি, আমি যতবারই চেষ্টা করি, ছবিটা নষ্ট করে দেই, আজ তোকে নিয়ে বসলাম, দেখি শেষ করতে পারি কিনা, এই রে দেখলি, বলতে বলতে রঙের সাথে পানি বেশি মিলিয়ে দিলাম, এভাবে হবে না, সব সময় এলোমেলো করে ফেলি সব, তুই ও নিশ্চয়ই এমনই হতিস।

দৃশ্য ৭ (ঘ)

বাহির- বাসা ছাদ- রাত

চরিত্রঃ বড় অহনা

চাঁদ রাত, দাড়িয়ে দাঁড়িয়ে নিজের সাথে কথা বলছে অহনা।

ডায়লগ

যখন খুব ক্লান্ত লাগে, মনে হয় দুনিয়া থেকে হারিয়ে যাই, তখন আমার এই একটাই জায়গা যেখানে মন চাইলেই চলে আসতে পারি, আজ পুরো চাঁদ উঠেছে, তোর সাথে আমার এখানেই কথা হবে।

দৃশ্য: ৭ (ঙ)

চরিত্রঃ বড় অহনা

দিন থেকে রাত হবে, আবার রাত থেকে দিন এমন কয়েক বার।

শেষবার সূর্য অস্ত যাবার সময় (এডটিটে সূর্য ট্রাক হয়ে ব্লার হবে) বাথটাবের বালের আলোর ক্লেজ শট দিয়ে জুম আউট হয়ে প্যান হবে  
বাথটাবো।

Cut to

দৃশ্য: ৮

অভ্যন্তর- বাসার বারুমের বাথটাব- রাত

চরিত্রঃ বড় অহনা

বাথটাবের মধ্যে মেয়েটা শুয়ে আছে চোখ বন্ধ করে, পুরো বাথটাব যেনো রক্তে ভরে গেছে , একটা সাদা তোয়ালে পড়া থাকবে।

মনোলোগ যাবে ( প্রতিধ্বনি আকারে রিপিট হবে)।

(Drone দিয়ে Bird eye view shot দিয়ে শেষ হবে)

(ক্যামারা মাঝ থেকে উপরে যেতে থাকবে এবং বাসা থেকে আকাশ পর্যন্ত)

Cut to

দৃশ্য: ৯

বাহির- পাহাড়ের চূড়া- দিন

চরিত্রঃ বড় অহনা, মা।

Present

আকাশ দেখানো থেকে ক্যামেরা নামবে।

একটু সামনেই অহনা একা দাঁড়িয়ে, পিছন থেকে একটা লং শট।

পেটে হাত দিয়ে অহনা পিছু ফিরে তাকায়, মেয়েটার বেবি বাম্প বোঝা যাচ্ছে অহনা।

( অহনা থেকে ড্রোনে প্রকৃতির দৃশ্য দেখিয়ে শেষ হবে)

...সমাপ্ত...

১ম এবং ৯ম শট এ মেয়েটির কাছে ব্যাগ থাকবে

## Script First Draft in English:

Fade In

Scenario: 1

Out-of-hill-day

Character: Ahana (25 - 27 years old girl, dark complexion)

(Present Time)

A beautiful view of the hilly forest and the surrounding hills can be seen.

Suddenly a girl is seen from behind and standing on top of a hill. Very quiet environment, all around.

A tense atmosphere was created when the girl was seen closely. The sound of the wind blowing around starts to sound like a storm is coming, but the girl stands still. As if this storm is nothing to him now. The girl closed her eyes as her hair began to fly lightly.

cut to

Scenario: 2

Outdoor-garden- day

(Flash Back)

Character: A baby girl (5-7 years old, dark complexion), mother (35-40 years old, wearing saree)

Mother and daughter are planting trees together. Mother pours water on the tree and looks at her daughter with magical eyes. The girl is paying attention to the soil at the base of the tree.

dialog

Why do you plant trees?

Mother - gentle smile

cut to

Scenario: 3

INTERIOR - DOCTOR'S CHAMBER - DAY

Character: Ahana, doctor (35 years old female)

Ahana is sitting restlessly in depression. He frequently looks around and shakes his feet very loudly and puts his hands on his face.

The doctor is giving a prescription.

Doctor:

You have been given two weeks, come back after two weeks. But one and a half is not possible.

The girl, removing her hand from her mouth, took the prescription. After looking for a while he took a deep breath and got up and left the room.

Cut to

Scenario: 4

OUTSIDE-PARK - NIGHT

Character: Ahana

The girl is sitting on a park bench. Prescription in one hand, strong as if the wind was blowing the girl's hair.

Suddenly, his eyes caught a bunch of white balloons arranged on the cylinder of balloons. Look carefully and see that the middle balloon is red. Suddenly a red balloon in the middle bursts.

The sound of the gust of wind stopped and the surroundings became silent. The girl looked at the burst balloon and a tear rolled down her face.

Cut to

Scenario: 5

Interior - Home, Bathroom - Day

Ahana is lying on the bed

Shot of getting out of bed

Get up and go to open the door.

The flower bus on the table will be gone later.

Ahana glances at the flower buster and goes to open the door.

As soon as the door opens, Ahana will be seen in the boy's POV, Ahana will see the boy and say "come" the camera will track in.

dialog

Ahana- You can come in.

Scenario: 6

Interior - Home, Bathroom - Day

Character: Ahana

(She lies with her face submerged in the bathtub full of water, for some time she suddenly raises her face from the bathtub and breathes loudly, as if she has survived death. She rolls a big towel from the bathtub and exits the bathroom.

Cut to

Scenario: 6 (a)

Inner-House- Day

Character: Ahana

Stands in front of the dressing table and turns on the hair dryer to dry the wet hair. While drying the hair, suddenly the eyes will go to the box of cartoons under the bed. She turned off the hair dryer and walked over to the bed, pulling out the box and placing it on the bed.

Sitting on the bed, he untaps the box and finds some old clothes, a doll and an ornament box.

Taking the necklace out of the box and putting it on her neck, the old memories came to the girl's mind.  
dialog

- Everything is very old, you used to have these.

Cut to

Scenario: 6 (b)

Ahana's mother gives a kiss on Ahana's head and takes her hand on the dressing table. When Ahana looked in the mirror, her mother put a necklace on Ahana's neck.

dialog

Ahana's mother-come here Ahana, sit here.

Ahana - It is mine.

Scenario: 6 (c)

Ahana removed the necklace from her neck

(Moments before Ahana approaches the doll to put down the necklace)

Transition

Scenario: 6 (d)

INTERIOR- DOLL SHOP-DAY

Character: 5–8-year-old girl (Ahana's childhood)

On picking up the doll, the shopkeeper comes from the side and snatches the doll away and the man points to a writing on it and asks to look at it (touching the writing doll is prohibited).

dialog

Salesman- “It is absolutely forbidden to touch the doll here”

The girl ran out of the store upset.

Cut to

Scenario: 6 (E)

Outside and inside - nest- day

Character: 5–8-year-old girl (Ahana's childhood), Ahana's mother

Establishing shot of Ahna's house at the beginning

After this, Ahana will be seen sitting alone and upset. The house is decorated with balloons because today is Ahana's birthday.

At that time his mother will enter the room with a gift box in hand.

Little Ahana opens the box and sees the doll that the shopkeeper didn't let her hold.

dialog

Ahana - is it my mother? This is mine, this is the doll I saw, this is my doll.

Happily, Ahana took the doll and began to spin it in her heart. A parajay will pass in front of the camera.

Transition

Ahana is grown up sitting in the same position in front of the mirror holding the doll up and down (the other half of the descent can be seen from here).

Black Out

(climax)

All is silent and black screen.

Cut to

Scene: 7

INTERIOR - SEASIDE - DAWN.

Character: Big ego



Ahana's voice over will continue and the scene will slowly change. Ahana will talk to her baby with her hand on her stomach.

The black screen slowly fades to the ocean waves in front. Be quiet for a while-  
Ahana has her hand on her stomach.

Cut to

Scenario: 7 (b)

Interior - Living room, dining room - Noon

Character: Big ego

Ahana is sitting at the dining table, with some noodles (ramen) in a bowl. I will eat them all.

dialog

Well, you are not hungry? Whether you want to eat something or not, I don't want to eat anything for you, except for this ramen, I don't like anything.

Cut to

Scenario: 7 (c)

Interior - home, balcony - afternoon

The character is big

dialog This picture is a picture of a very talented artist, every time I try, I ruin the picture, today I sat with you, I will see if I can finish it. Do everything, you must have been like that.

Scenario 7 (d)

OUTSIDE - HOUSE ROOF - NIGHT

Character: Big ego

Chand Raat, Ahana is standing and talking to herself.

Dialog.

When I feel very tired, I feel lost from the world, then this is the only place I can come to whenever I want, today the full moon has risen, I will talk to you here.

Scenario: 7 (E)

Character: Big ego

Day turns into night, and night turns into day a few times.

As the sun finally sets (the sun truck will blur in the edit) the bathtub will zoom out and pan with a close shot of the light bulb in the bathtub.

Cut to

Scenario: 8

INTERIOR - BARUM'S BATHTUB OF HOUSE - NIGHT

Character: Big ego

The girl is lying in the bathtub with her eyes closed, the entire bathtub is full of blood, a white towel is lying on it.

The monologue will go (repeat in echo form).

(End with bird eye view shot by drone)

(The camera will move from the middle to the top and from the house to the sky)

Cut to

Scene: 9

Outside - the top of the hill – day

Character: Big ego, mother.

Present

The camera will drop from showing the sky.

A little ahead of Ahana standing alone, a long shot from behind.

Ahana looks back with her hand on her stomach, Ahana can see the girl's baby bump.

(Concludes by showing nature scenes on drones from Ahana)

...finished...

In the 1st and 9th shot the girl will have a bag on her shoulder.

### **1.4.1 My Contribution**

As the scriptwriter, I performed a critical part in the first draft of the script. I began by doing significant research on the subject, including watching the films "Nil Battey Sannata," "Unplanned," and "Unpregnant." I also read several publications and spoke with ULAB grads who are now working as independent filmmakers.

I wrote the first draft of the script after obtaining all of the essential material. My goal was to tell an engaging story that will appeal to the public while also tackling significant topics such as single motherhood and unexpected pregnancies.

Throughout the process, I worked with the rest of the team to ensure that the script was consistent with the project's overall concept. I incorporated input and revised as needed, constantly attempting to make the greatest story possible.

Overall, my contribution to the first draft of the script was significant because it provided the groundwork for the remainder of the project. I contributed to the project's engagement and effect by completing extensive research and producing a compelling tale.

### **1.5 Structure Analysis of the Script**

#### **Act 1 summary**

Up and down mountains as far as the eye can see. A row of mountains are floating in front of Ahana's eyes. Standing on top of the mountain, I know how she feels lonely. Standing in the middle of the mountains touching the sky, she realizes that he is closer to the sky than to the ground. Suddenly a gust of wind came across the mountain. Meghed seems to have received a call to return home. Such a strong wind blows the leaves of the surrounding trees here and there, but Ahana is quiet, as if nothing happened a little while ago. Suddenly she closes her eyes, mother and daughter are planting trees together. Mother pours water on the tree and looks at her daughter with magical eyes. The girl is paying attention to the soil at the base of the tree. She does not understand the difference between dream and reality.

#### **Act 2 summary**

Ahana is sitting restlessly in depression. She is frequently looking around and shaking her feet very loudly and putting her hands on his mouth. The doctor is giving a prescription. You have

been given two weeks, come back after two weeks. But one and a half is not possible. The girl, removing her hand from her mouth, took the prescription. After looking for a while she took a deep breath and got up and left the room. Stands in front of the dressing table and turns on the hair dryer to dry the wet hair. While drying the hair, suddenly the eyes will go to the box of cartoons under the bed. She turned off the hair dryer and walked over to the bed, pulling out the box and placing it on the bed. Sitting on the bed, she opened the tape of the box and saw some old clothes, a doll and an ornament box. Taking the necklace out of the box and putting it on her neck, the girl remembered the old memories. Ahana's mother gives a kiss on Ahana's head and takes her hand on the dressing table. When Ahana looked in the mirror, her mother put a necklace on Ahana's neck. Ahna is too late to realize the reality. she began to feel that the loneliness was slowly coming to an end.

### **Act 3 summary**

The child in Ahana's belly has made her entire body a living city. These days Ahana can't see anything but the baby. A cry of a soul always haunts him. Ahna listened to the child with her hand on her stomach. I want to hear every day. I want to hold on to him and live. I want to cross the sea of emptiness.

#### **1.5.1 My Contribution**

As a Scriptwriter, I was also in charge of ensuring that the script adhered to the three-act structure guidelines. This entailed segmenting the plot into three different acts: setup, confrontation, and resolution.

We introduced the protagonist and defined her environment, as well as the problems she faced as a single mother, during the setup. We introduced the instigating occurrence - the unanticipated pregnancy - in the confrontation, which moved the tale forward and provided our protagonist with a difficult decision.

We were able to build a captivating story with a defined beginning, middle, and finish by adhering to the three-act structure principles. This framework also assisted us in maintaining a unified narrative and building tension throughout the plot, which made it more impactful for the audience.

## 1.6 Script Final Draft

Fade In

দৃশ্য: ১

বাহির-পাহাড়ের চূড়া-দিন

চরিত্রঃ অহনা (২৫ - ২৭ বছর বয়সী মেয়ে, শ্যামলা বর্ণের)

(Present Time)

পাহাড়ি বন ও তার আশে পাশের সুন্দর মনোরম দৃশ্য দেখা যাবে।

হঠাৎ দূরে একটি মেয়েকে পিছন থেকে দেখতে পাওয়া যায় এবং একটি পাহাড়ের চূড়ায় মেয়েটি দাঁড়িয়ে আছে। খুবই নিস্তর পরিবেশ, চারিদিকে।

মেয়েটিকে কাছ থেকে দেখা গেল তখন এক অস্থির পরিবেশ সৃষ্টি হয়। চারিদিকে ঝড়ো হাওয়া বয়ে যাবার শব্দ শুরু হয়ে যায় যেন এখন ঝড় বয়ে আসছে, কিন্তু মেয়েটি স্থির হয়ে দাঁড়িয়ে থাকে। যেন এই ঝড় তার জন্য এখন কিছুই না। মেয়েটির চুল হালকা উড়তে শুরু করে তখন মেয়েটি চোখ বন্ধ করে ফেলো।

Cut to

দৃশ্য: ২

বাহির-বাগান- দিন

(Flash Back)

চরিত্রঃ একটি বাচ্চা মেয়ে (৫-৭ বছর বয়সী, শ্যামলা বর্ণের), মা ( ৩৫-৪০ বছর বয়সী, পড়নে শাড়ী )

মা ও মেয়ে দুইজন মিলে গাছ লাগাচ্ছে। মা গাছে পানি ঢালছে ও তার মেয়ের দিকে তাকিয়ে আছে মায়াবি চোখে। মেয়েটি মনোযোগ দিয়ে গাছের গোড়ায় মাটি দিচ্ছে।

ডায়লগ

মেয়ে - মা গাছ কেনো লাগাই?

মা - মৃদু হাসি

Cut to

দৃশ্য: ৩

অভ্যন্তর-ডাক্তারের চেম্বার- দিন

চরিত্রঃ অহনা, ডাক্তার (৩৫ বছর বয়সী মহিলা)

বিষন্নতায় অস্থির হয়ে বসে আছে অহনা। সে ঘন ঘন আশে পাশে তাকিয়ে খুব জোরে জোরে পা নাড়াচ্ছে ও মুখে হাত দিচ্ছে।

ডাক্তার একটা প্রেসক্রিপশন করে দিচ্ছে।

ডাক্তারঃ

আপনাকে দুই সপ্তাহ সময় দেওয়া হলো, দুই সপ্তাহ পরে এসে জানাবেন। এর থেকে দেড়ি কিন্তু সম্ভব না।

মেয়েটা, মুখ থেকে হাত সরিয়ে, প্রেসক্রিপশন হাতে নিলো। কিছুক্ষন তাকিয়ে থেকে জোরে একটি নিঃশ্বাস ফেলে উঠে পড়লো এবং রুম থেকে বেড়িয়ে গেল।

Cut to

দৃশ্য: ৪

বাহির-পার্ক - রাত

চরিত্রঃ অহনা

মেয়েটা বসে আছে পার্কের একটি বেঞ্চে। এক হাতে প্রেসক্রিপশন, প্রচন্ড জোরে যেনো বাতাস মেয়েটির চুল উড়িয়ে নিয়ে যাচ্ছে।

হঠাৎ তার চোখ যায় বেলুনের সিলিন্ডার এর উপর সাজানো এক ঝাঁক সাদা বেলুনের ওপর। ভালো ভাবে লক্ষ করে দেখে সেখানে মাঝের বেলুনটা লাল। হঠাৎ করে মাঝে থাকা একটি লাল বেলুন ফেটে যায়।

দমকা হাওয়ার শব্দ বন্ধ হয়ে চারদিক নিরব হয়ে যায়। মেয়েটি ফেটে যাওয়া বেলুনের দিকে তাকিয়ে তখন তার চোখ দিয়ে এক পশলা পানি মুখে গড়িয়ে পরে।

Cut to

দৃশ্য: ৫

অভ্যন্তর- বাসা, বাথরুম- দিন

অহনা শুয়ে আছে বিছানায়

বিছানা থেকে নামার শট

উঠে দরজা খুলার জন্য যাবে মাঝ পথে একটা টেবিলের সাথে পায়ে ব্যাথা পাবে।

টেবিলে থাকা ফ্লাওয়ার বাস থাকবে তা পরে যাবে।

অহনা ফ্লাওয়ার বাসটার দিকে একবার তাকিয়ে দরজা খোলার জন্য চলে যাবে।

দরজা খুলতেই ছেলেটার pov তে অহনাকে দেখা যাবে, অহনা ছেলেটিকে দেখে বলবে “আসো” camera track in হবে।

ডায়লগ

অহনা- ভেতরে আসতে পারো।

দৃশ্য: ৬

অভ্যন্তর- বাসা, বাথরুম- দিন

চরিত্রঃ অহনা

(বাথটাব ভরা পানির মধ্যে পুরোটা মুখ ডুবিয়ে শুয়ে আছে, কিছুক্ষন এভাবে থেকে হঠাৎ বাথটাব থেকে মুখ তুলে জোরে জোরে নিঃশ্বাস নিতে থাকবে, মনে হচ্ছে মৃত্যু থেকে বেঁচে উঠলো। বাথটাব থেকে কোন রকম একটা বড় তোয়ালে পেচিয়ে বাথরুম থেকে বের হবে অহনা।

Cut to

দৃশ্য: ৬ (ক)

অভ্যন্তর- বাসা- দিন

চরিত্রঃ অহনা

ড্রেসিং টেবিলের সামনে দাঁড়িয়ে ভেজা চুল শুকাতে হেয়ার ড্রাইয়ার চালু করে। চুল শুকাতে শুকাতে আচমকা চোখ যাবে খাটের নিচে থাকা

কাটুনের বক্সের দিকে। সে হেয়ার ড্রাইয়ারটি বন্ধ করে বিছানের কাছে গিয়ে বাক্সটি টেনে বের করে বিছানার উপর তুলে।

বিছানায় বসে বাক্সটার টেপ টেনে খোলে এবং দেখতে পায় কিছু পুরনো কাপড়, একটা পুতুল ও একটা অলংকারের বাক্স।

বাক্স থেকে নেকলেসটি বের করে গলায় পরে নিতেই পুরনো স্মৃতি মনে পরে যায় মেয়েটির।

ডায়লগ

- অনেক পুরনো সব কিছু, তোর হতো এসব।

Cut to

দৃশ্য: ৬ (খ)

অহনার মা অহনার মাথায় একটা চুমু দেয় এবং হাত ধরে ড্রেসিং টেবিলে নিয়ে বসিয়ে দেয়। অহনা আয়নার দিকে তাকালে অহনার গলায় একটা নেকলেস পড়িয়ে দেয় তার মা।

ডায়লগ

অহনার মা-এদিকে আয় অহনা, বস এখানে।

অহনা - এটা আমার।

দৃশ্য: ৬ (গ)

অহনা গলা থেকে নেকলেসটি খুলে

(অহনা নেকলেসটি রাখতে রাখতে পুতুলটি কাছে যাওয়ার আগ মুহূর্তে)

Transition

দৃশ্য: ৬ (ঘ)

অভ্যন্তর- পুতুলের দোকান-দিন

চরিত্রঃ ৫-৮ বছরের বাচ্চা মেয়ে (অহনার ছোট বেলা)

পুতুলটি হাত দিয়ে তুলতেই, পাশ থেকে দোকানদার এসে পুতুলটি ছিনিয়ে নিয়ে রেখে দেয় এবং লোকটি ওখানে থাকা একটি লেখার দিকে

ইসারা করে দেখতে বলে (লেখা পুতুলে হাত দেওয়া নিষেধ)

ডায়লগ

সেলসম্যান- “এখানে পুতুলে হাত দেওয়া একদমই নিষেধ”

মেয়েটি মন খারাপ করে দোকান থেকে দৌড়ে বেড়িয়ে যায়।

Cut to

দৃশ্য: ৬ (ঙ)

বাহির এবং অভ্যন্তর - বাসা- দিন

চরিত্রঃ ৫-৮ বছরের বাচ্চা মেয়ে (অহনার ছোট বেলা), অহনার মা

শুরুতে অহনার বাড়ির স্ট্যাবলিসমেন্ট শট

এর পর দেখা যাবে অহনা একা বসে আছে মন খারাপ করে। ঘর বেলুন দিয়ে সাজানো কারন আজ অহনার জন্মদিন।

এমন সময় একটি গিফটের বাক্স হাতে নিয়ে তার মা রুমে ঢুকবে।



ছোট অহনা বাক্সটা খুলে দেখবে সেই পুতুলটাই যেটা দোকানের মালিক তাকে ধরতে দেইনি।

ডায়লগ

অহনা - এটা আমার মা? এটা আমার, এই পুতুলটাই আমি দেখেছিলাম, এটা আমার পুতুল।

খুশিতে অহনা পুতুলটি নিয়ে মনের আনন্দে ঘুরাতে থাকে। এক পরজায় ক্যামেরার সামনে দিয়ে চলে যাবে।

Transition

অহনা বড় হয়ে ঠিক একই ভাবে বসে আছে আয়নার সামনে পুতুল ওপর করে ধরে নিচে নামাচ্ছে ( বাকি অর্ধেক নামা এখান থেকে দেখা যাবে)

## Black Out (Climax)

সব কিছু নিরব এবং কালো স্ক্রিন।

Cut to

দৃশ্য: ৭

অভ্যন্তর- সমুদ্র তীরে- ভোর।

চরিত্রঃ বড় অহনা

অহনার ভয়েস ওভার যেতে থাকবে এবং ধীরে ধীরে দৃশ্য পরিবর্তন হতে থাকবে। অহনা পেটে হাত দিয়ে তার বাচ্চার সাথে কথা গুলো বলবে।

কালো স্ক্রিন ধীরে ধীরে ফেইড হয়ে সামনেই সমুদ্রের ঢেউ বয়ে যাচ্ছে। কিছুক্ষন চুপ থেকে-

অহনা পেটে হাত দিয়ে আছে।

Cut to

দৃশ্য: ৭ (খ)

অভ্যন্তর- বাসা, ডাইনিং রুম- দুপুর

চরিত্রঃ বড় অহনা

ডাইনিং টেবিলে বসা অহনা, একটি বাটিতে কিছু নুডুলস (রামেন) রাখা আছে। অহনা সেগুলো খাবে।

ডায়লগ

আচ্ছা তোর খিদা লাগে না? কিছু খেতে চাস না কেনো, বায়না করিস না কোনো, তোর জন্য আমারও কিছু খেতে ইচ্ছে করে না, এই এক  
রামেন ছাড়া, রুচিতে কিছু আসে না।

Cut to

দৃশ্য: ৭ (গ)

অভ্যন্তর- বাসা, বারান্দা-বিকাল

চরিত্রঃ বড় অহনা

ডায়লগ

এই ছবিটা খুব গুনি শিল্পীর আকা একটা ছবি, আমি যতবারই চেষ্টা করি, ছবিটা নষ্ট করে দেই, আজ তোকে নিয়ে বসলাম, দেখি শেষ করতে  
পারি কিনা, এই রে দেখলি, বলতে বলতে রঙের সাথে পানি বেশি মিলিয়ে দিলাম, এভাবে হবে না, সব সময় এলোমেলো করে ফেলি সব, তুই  
ও নিশ্চয়ই এমনই হতিস।

দৃশ্য ৭ (ঘ)

বাহির- বাসা ছাদ- রাত

চরিত্রঃ বড় অহনা

চাঁদ রাত, দাড়িয়ে দাঁড়িয়ে নিজের সাথে কথা বলছে অহনা।

ডায়লগ

যখন খুব ক্লান্ত লাগে, মনে হয় দুনিয়া থেকে হারিয়ে যাই, তখন আমার এই একটাই জায়গা যেখানে মন চাইলেই চলে আসতে পারি, আজ  
পুরো চাঁদ উঠেছে, তোর সাথে আমার এখানেই কথা হবে।

দৃশ্য: ৭ (ঙ)

চরিত্রঃ বড় অহনা

দিন থেকে রাত হবে, আবার রাত থেকে দিন এমন কয়েক বার।

শেষবার সূর্য অস্ত যাবার সময় (এডটিটে সূর্য ট্রাক হয়ে ব্লার হবে) বাথটাবে বাথের আলোর ক্লেজ শট দিয়ে জুম আউট হয়ে প্যান হবে  
বাথটাবে।

Cut to

দৃশ্য: ৮

অভ্যন্তর- বাসার বারুমের বাথটাব- রাত

চরিত্রঃ বড় অহনা

বাথটাবের মধ্যে মেয়েটা শুয়ে আছে চোখ বন্ধ করে, পুরো বাথটাব যেনো রক্তে ভরে গেছে, একটা সাদা তোয়ালে পড়া থাকবে।

মনোলোগ যাবে ( প্রতিধ্বনি আকারে রিপিট হবে)।

(Drone দিয়ে Bird eye view shot দিয়ে শেষ হবে)

(ক্যামারা মাঝ থেকে উপরে যেতে থাকবে এবং বাসা থেকে আকাশ পর্যন্ত)

Cut to

দৃশ্য: ৯

বাহির- পাহাড়ের চূড়া- দিন

চরিত্রঃ বড় অহনা, মা।

Present

আকাশ দেখানো থেকে ক্যামেরা নামবে।

একটু সামনেই অহনা একা দাঁড়িয়ে, পিছন থেকে একটা লং শট।

পেটে হাত দিয়ে অহনা পিছু ফিরে তাকায়, মেয়েটার বেবি বাম্প বোঝা যাচ্ছে অহনা।

( অহনা থেকে ড্রোনে প্রকৃতির দৃশ্য দেখিয়ে শেষ হবে)

...সমাপ্ত...

১ম এবং ৯ম শট এ মেয়েটির কাছে ব্যাগ থাকবে

## Script Final Draft in English:

Fade In

Scenario: 1

Out-of-hill-day

Character: Ahana (25 - 27 years old girl, dark complexion)

(Present Time)

A beautiful view of the hilly forest and the surrounding hills can be seen.

Suddenly a girl is seen from behind and standing on top of a hill. Very quiet environment, all around.

A tense atmosphere was created when the girl was seen closely. The sound of the wind blowing around starts to sound like a storm is coming, but the girl stands still. As if this storm is nothing to him now. The girl closed her eyes as her hair began to fly lightly.

cut to

Scenario: 2

Outdoor-garden- day

(Flash Back)

Character: A baby girl (5-7 years old, dark complexion), mother (35-40 years old, wearing saree)

Mother and daughter are planting trees together. Mother pours water on the tree and looks at her daughter with magical eyes. The girl is paying attention to the soil at the base of the tree.

dialog

Why do you plant trees?

Mother - gentle smile

cut to

Scenario: 3

INTERIOR - DOCTOR'S CHAMBER - DAY

Character: Ahana, doctor (35 years old female)

Ahana is sitting restlessly in depression. He frequently looks around and shakes his feet very loudly and puts his hands on his face.

The doctor is giving a prescription.

Doctor:

You have been given two weeks, come back after two weeks. But one and a half is not possible.

The girl, removing her hand from her mouth, took the prescription. After looking for a while he took a deep breath and got up and left the room.

Cut to

Scenario: 4

OUTSIDE-PARK - NIGHT

Character: Ahana

The girl is sitting on a park bench. Prescription in one hand, strong as if the wind was blowing the girl's hair.

Suddenly, his eyes caught a bunch of white balloons arranged on the cylinder of balloons. Look carefully and see that the middle balloon is red. Suddenly a red balloon in the middle bursts.

The sound of the gust of wind stopped and the surroundings became silent. The girl looked at the burst balloon and a tear rolled down her face.

Cut to

Scenario: 5

Interior - Home, Bathroom - Day

Ahana is lying on the bed

Shot of getting out of bed

Get up and go to open the door.

The flower bus on the table will be gone later.

Ahana glances at the flower buster and goes to open the door.

As soon as the door opens, Ahana will be seen in the boy's POV, Ahana will see the boy and say "come" the camera will track in.

dialog

Ahana- You can come in.

Scenario: 6

Interior - Home, Bathroom - Day

Character: Ahana

(She lies with her face submerged in the bathtub full of water, for some time she suddenly raises her face from the bathtub and breathes loudly, as if she has survived death. She rolls a big towel from the bathtub and exits the bathroom.

Cut to

Scenario: 6 (a)

Inner-House- Day

Character: Ahana

Stands in front of the dressing table and turns on the hair dryer to dry the wet hair. While drying the hair, suddenly the eyes will go to the box of cartoons under the bed. She turned off the hair dryer and walked over to the bed, pulling out the box and placing it on the bed.

Sitting on the bed, he untaps the box and finds some old clothes, a doll and an ornament box.

Taking the necklace out of the box and putting it on her neck, the old memories came to the girl's mind.  
dialog

- Everything is very old, you used to have these.

Cut to

Scenario: 6 (b)

Ahana's mother gives a kiss on Ahana's head and takes her hand on the dressing table. When Ahana looked in the mirror, her mother put a necklace on Ahana's neck.

dialog

Ahana's mother-come here Ahana, sit here.

Ahana - It is mine.

Scenario: 6 (c)

Ahana removed the necklace from her neck

(Moments before Ahana approaches the doll to put down the necklace)

Transition

Scenario: 6 (d)

INTERIOR- DOLL SHOP-DAY

Character: 5–8-year-old girl (Ahana's childhood)

On picking up the doll, the shopkeeper comes from the side and snatches the doll away and the man points to a writing on it and asks to look at it (touching the writing doll is prohibited).

dialog

Salesman- “It is absolutely forbidden to touch the doll here”

The girl ran out of the store upset.

Cut to

Scenario: 6 (E)

Outside and inside - nest- day

Character: 5–8-year-old girl (Ahana's childhood), Ahana's mother

Establishing shot of Ahna's house at the beginning

After this, Ahana will be seen sitting alone and upset. The house is decorated with balloons because today is Ahana's birthday.

At that time his mother will enter the room with a gift box in hand.

Little Ahana opens the box and sees the doll that the shopkeeper didn't let her hold.

dialog

Ahana - is it my mother? This is mine, this is the doll I saw, this is my doll.

Happily, Ahana took the doll and began to spin it in her heart. A parajay will pass in front of the camera.

Transition

Ahana is grown up sitting in the same position in front of the mirror holding the doll up and down (the other half of the descent can be seen from here).

Black Out

(climax)

All is silent and black screen.

Cut to

Scene: 7

INTERIOR - SEASIDE - DAWN.

Character: Big ego

Ahana's voice over will continue and the scene will slowly change. Ahana will talk to her baby with her hand on her stomach.

The black screen slowly fades to the ocean waves in front. Be quiet for a while-  
Ahana has her hand on her stomach.

Cut to

Scenario: 7 (b)

Interior - Living room, dining room - Noon

Character: Big ego

Ahana is sitting at the dining table, with some noodles (ramen) in a bowl. I will eat them all.

dialog

Well, you are not hungry? Whether you want to eat something or not, I don't want to eat anything for you, except for this ramen, I don't like anything.

Cut to

Scenario: 7 (c)

Interior - home, balcony - afternoon

The character is big

dialog This picture is a picture of a very talented artist, every time I try, I ruin the picture, today I sat with you, I will see if I can finish it. Do everything, you must have been like that.

Scenario 7 (d)

OUTSIDE - HOUSE ROOF - NIGHT

Character: Big ego

Chand Raat, Ahana is standing and talking to herself.

Dialog.

When I feel very tired, I feel lost from the world, then this is the only place I can come to whenever I want, today the full moon has risen, I will talk to you here.

Scenario: 7 (E)

Character: Big ego

Day turns into night, and night turns into day a few times.



As the sun finally sets (the sun truck will blur in the edit) the bathtub will zoom out and pan with a close shot of the light bulb in the bathtub.

Cut to

Scenario: 8

INTERIOR - BARUM'S BATHTUB OF HOUSE - NIGHT

Character: Big ego

The girl is lying in the bathtub with her eyes closed, the entire bathtub is full of blood, a white towel is lying on it.

The monologue will go (repeat in echo form).

(End with bird eye view shot by drone)

(The camera will move from the middle to the top and from the house to the sky)

Cut to

Scene: 9

Outside - the top of the hill – day

Character: Big ego, mother.

Present

The camera will drop from showing the sky.

A little ahead of Ahana standing alone, a long shot from behind.

Ahana looks back with her hand on her stomach, Ahana can see the girl's baby bump.

(Concludes by showing nature scenes on drones from Ahana)

...finished...

In the 1st and 9th shot the girl will have a bag on her shoulder.

## 1.6.1 My Contribution

The final draft of the script was virtually identical from the initial draft, which I wrote and directed. However, according to the circumstances, we did make some minor changes to specific scenes during the filming process.

The final script followed the path of a defiant single mother who becomes pregnant unexpectedly and reconsiders her decision to terminate the pregnancy. The story's goal was to demonstrate that abortion is not a universal solution to every problem.

## 1.7 Script Breakdown

Costume

Props

Make up

Sound

Location

Music

Set

Character

Special Effects

Extra

দৃশ্য: ১

বাহির-পাহাড়ের চূড়া-দিন

চরিত্রঃ অহনা (২৫ - ২৭ বছর বয়সী মেয়ে, শ্যামলা বর্ণের)

(Present Time)

পাহাড়ি বন ও তার আশে পাঁশের সুন্দর মনোরম দৃশ্য দেখা যাবে।

হঠাৎ দূরে একটি মেয়েকে পিছন থেকে দেখতে পাওয়া যায় এবং একটি পাহাড়ের

চূড়ায় মেয়েটি দাঁড়িয়ে আছে। খুবই নিস্তর পরিবেশ, চারিদিকে।

মেয়েটিকে কাছ থেকে দেখা গেল তখন এক অস্থির পরিবেশ সৃষ্টি হয়। চারিদিকে **ঝড়ো হাওয়া** বয়ে যাবার শব্দ শুরু হয়ে যায় যেন এখন ঝড় বয়ে আসছে, কিন্তু মেয়েটি স্থির হয়ে দাঁড়িয়ে থাকে। যেন এই ঝড় তার জন্য এখন কিছুই না। মেয়েটির চুল হালকা উড়তে শুরু করে তখন মেয়েটি চোখ বন্ধ করে ফেলে।

cut to

দৃশ্য: ২

বাহির-বাগান- দিন

(Flash Back)

চরিত্রঃ একটি বাচ্চা মেয়ে (৫-৭ বছর বয়সী, শ্যামলা বর্ণের), **মা** (৩৫-৪০ বছর বয়সী, **পড়নে শাড়ী**) মা ও মেয়ে দুইজন মিলে গাছ লাগাচ্ছে। মা গাছে **পানি** ঢালছে ও তার মেয়ের দিকে তাকিয়ে আছে মায়াবি চোখে। মেয়েটি মনোযোগ দিয়ে গাছের গোড়ায় মাটি দিচ্ছে।

ডায়লগ

মেয়ে - মা গাছ কেনো লাগাই?

মা - মৃদু হাসি

Cut to

দৃশ্য: ৩

অভ্যন্তর-ডাক্তারের চেম্বার- দিন

চরিত্রঃ অহনা, ডাক্তার (৩৫ বছর বয়সী মহিলা)

বিষন্নতায় অস্থির হয়ে বসে আছে অহনা। সে ঘন ঘন আশে পাশে তাকিয়ে খুব জোরে জোরে পা নাড়াচ্ছে ও মুখে হাত দিচ্ছে।

ডাক্তার একটা প্রেসক্রিপশন করে দিচ্ছে।

ডাক্তারঃ

আপনাকে দুই সপ্তাহ সময় দেওয়া হলো, দুই সপ্তাহ পরে এসে জানাবেন। এর থেকে দেড়ি কিন্তু সম্ভব নামেয়েটা, মুখ থেকে হাত সরিয়ে, প্রেসক্রিপশন হাতে নিলো। কিছুক্ষন তাকিয়ে থেকে জোরে একটি নিঃশ্বাস ফেলে উঠে পড়লো এবং রুম থেকে বেড়িয়ে গেল।

Cut to

দৃশ্য:

বাহির-পার্ক – রাত

চরিত্রঃ অহনা

মেয়েটা বসে আছে পার্কের একটি বেঞ্চে। এক হাতে প্রেসক্রিপশন, প্রচন্ড জোরে যেনো বাতাস মেয়েটির চুল উড়িয়ে নিয়ে যাচ্ছে।

হঠাৎ তার চোখ যায় বেলুনের সিলিন্ডার এর উপর সাজানো এক ঝাঁক সাদা বেলুনের ওপরাভালো ভাবে লক্ষ করে দেখে সেখানে মাঝের বেলুনটা লাল। হঠাৎ করে মাঝে থাকা একটি লাল বেলুন ফেটে যায়।

দমকা হাওয়ার শব্দ বন্ধ হয়ে চারদিক নিরব হয়ে যায়। মেয়েটি ফেটে যাওয়া বেলুনের দিকে তাকিয়ে তখন তার চোখ দিয়ে এক পশলা পানি মুখে গড়িয়ে পরে।

Cut to

দৃশ্য: ৫

অভ্যন্তর- বাসা, বাথরুম- দিন

অহনা শুয়ে আছে বিছানায়

বিছানা থেকে নামার শট

উঠে দরজা খুলার জন্য যাবে মাঝ পথে একটা টেবিলের সাথে পায়ে ব্যাথা পাবে।

টেবিলে থাকা ফ্লাওয়ার বাস থাকবে তা পরে যাবে।

অহনা ফ্লাওয়ার বাসটার দিকে একবার তাকিয়ে দরজা খোলার জন্য চলে যাবে।

দরজা খুলতেই ছেলেটার pov তে অহনাকে দেখা যাবে, অহনা ছেলেটিকে দেখে বলবে “আসো” camera track in হবে।

ডায়লগ

অহনা- ভেতরে আসতে পারো।

Cut to

দৃশ্য: ৬

অভ্যন্তর- বাসা, বাথরুম- দিন

চরিত্রঃ অহনা

(বাথটাব ভরা পানির মধ্যে পুরোটো মুখ ডুবিয়ে শুয়ে আছে, কিছুক্ষন এভাবে থেকে হঠাৎ বাথটাব থেকে মুখ তুলে জোরে জোরে নিঃশ্বাস নিতে থাকবে, মনে হচ্ছে মৃত্যু থেকে বেঁচে উঠলো। বাথটাব থেকে কোন রকম একটা বড় তোয়ালে পেচিয়ে বাথরুম থেকে বের হবে অহনা।

Cut to

দৃশ্য: ৬ (ক)

অভ্যন্তর-বাসা- দিন

চরিত্রঃ অহনা

ড্রেসিং টেবিলের সামনে দাঁড়িয়ে ভেজা চুল শুকাতে হেয়ার ড্রাইয়ার চালু করে। চুল শুকাতে শুকাতে আচমকা চোখ যাবে খাটের নিচে থাকা কাটুনের বস্ত্রের দিকে। সে হেয়ার ড্রাইয়ারটি বন্ধ করে বিছানের কাছে গিয়ে বাক্সটি টেনে বের করে বিছানার উপর তুলে। বিছানায় বসে বাক্সটার টেপ টেনে খোলে এবং দেখতে পায় কিছু পুরনো কাপড়, একটা পুতুল ও একটা অলংকারের বাক্স। বাক্স থেকে নেকলেসটি বের করে গলায় পরে নিতেই পুরনো স্মৃতি মনে পরে যায় মেয়েটির।

ডায়লগ

অনেক পুরনো সব কিছু, তোর হতো এসব।

Cut to

দৃশ্য: ৬ (খ)

অহনার মা অহনার মাথায় একটা চুমু দেয় এবং হাত ধরে ড্রেসিং টেবিলে নিয়ে বসিয়ে দেয়। অহনা আয়নার দিকে তাকালে অহনার গলায় একটা নেকলেস পড়িয়ে দেয় তার মা।

ডায়লগ

অহনার মা-এদিকে আয় অহনা, বস এখানে।

অহনা - এটা আমার।

Cut to

দৃশ্য: ৬ (গ)

অহনা গলা থেকে নেকলেসটি খুলে

(অহনা নেকলেসটি রাখতে রাখতে পুতুলটি কাছে যাওয়ার আগ মুহূর্তে)

দৃশ্য: ৬ (ঘ)

অভ্যন্তর- পুতুলের দোকান-দিন

চরিত্রঃ ৫-৮ বছরের বাচ্চা মেয়ে (অহনার ছোট বেল্লা)

পুতুলটি হাত দিয়ে তুলতেই, পাশ থেকে দোকানদার এসে পুতুলটি ছিনিয়ে নিয়ে রেখে দেয় এবং লোকটি ওখানে থাকা একটা লেখার দিকে ইসারা করে দেখতে বলে (লেখা পুতুলে হাত দেওয়া নিষেধ)

ডায়লগ

সেলসম্যান- “এখানে পুতুলে হাত দেওয়া একদমই নিষেধ”

মেয়েটি মন খারাপ করে দোকান থেকে দৌড়ে বেড়িয়ে যায়।

Cut to

দৃশ্য: ৬ (ঙ)

বাহির এবং অভ্যন্তর - বাসা- দিন

চরিত্রঃ ৫-৮ বছরের বাচ্চা মেয়ে (অহনার ছোট বেলা), অহনার মা

শুরুতে অহনার বাড়ির স্ট্যাবলিসমেন্ট শট

এর পর দেখা যাবে অহনা একা বসে আছে মন খারাপ করে। ঘর বেলুন দিয়ে সাজানো কারন আজ অহনার জন্মদিন।

এমন সময় একটি গিফটের বাক্স হাতে নিয়ে তার মা রুমে ঢুকবে।

ছোট অহনা বাক্সটা খুলে দেখবে সেই পুতুলটাই যেটা দোকানের মালিক তাকে ধরতে দেইনি।

ডায়লগ

অহনা - এটা আমার মা? এটা আমার , এই পুতুলটাই আমি দেখেছিলাম , এটা আমার পুতুল।

খুশিতে অহনা পুতুলটি নিয়ে মনের আনন্দে ঘুরাতে থাকে। এক পরজায় ক্যামেরার সামনে দিয়ে চলে যাবে।

অহনা বড় হয়ে ঠিক একই ভাবে বসে আছে আয়নার সামনে পুতুল ওপর করে ধরে নিচে নামাচ্ছে ( বাকি অর্ধেক নামা এখান থেকে দেখা যাবে)

Black Out

(Climax)

সব কিছু নিরব এবং কালো স্ক্রিন।

Cut to

দৃশ্য: ৭

অভ্যন্তর- সমুদ্র তীরে- ভোরা

চরিত্রঃ বড় অহনা

অহনার ভয়েস ওভার যেতে থাকবে এবং ধীরে ধীরে দৃশ্য পরিবর্তন হতে থাকবে। অহনা পেটে হাত দিয়ে তার বাচ্চার সাথে কথা গুলো বলবে।

কালো স্ক্রিন ধীরে ধীরে ফেইড হয়ে সামনেই সমুদ্রের ঢেউ বয়ে যাচ্ছে। কিছুক্ষন চুপ থেকে-

অহনা পেটে হাত দিয়ে আছে।

Cut to

দৃশ্য: ৭ (খ)

অভ্যন্তর- বাসা, ডাইনিং রুম- দুপুর

চরিত্রঃ বড় অহনা

ডাইনিং টেবিলে বসা অহনা, একটি বাটিতে কিছু নুডুলস (রামেন) রাখা আছে। অহনা সেগুলো খাবে।

ডায়লগ

আচ্ছা তোর খিদা লাগে না? কিছু খেতে চাস না কেনো , বায়না করিস না কেনো , তোর জন্য আমারও কিছু খেতে ইচ্ছে করে না , এই এক রামেন ছাড়া , রুচিতে কিছু আসে না।

Cut to

দৃশ্য: ৭ (গ)

অভ্যন্তর- বাসা, বারান্দা-বিকাল

চরিত্রঃ বড় অহনা

ডায়লগ

এই ছবিটা খুব গুনি শিল্পীর আকা একটা ছবি , আমি যতবারই চেষ্টা করি , ছবিটা নষ্ট করে দেই, আজ তোকে নিয়ে বসলাম, দেখি শেষ করতে পারি কিনা, এই রে দেখলি , বলতে বলতে রঙের সাথে পানি বেশি মিলিয়ে দিলাম , এভাবে হবে না, সব সময় এলোমেলো করে ফেলি সব ,

তুই ও নিশ্চয়ই এমনই হতিস।

দৃশ্য ৭ (ঘ)

বাহির- বাসা ছাদ- রাত

চরিত্রঃ বড় অহনা

চাঁদ রাত, দাঁড়িয়ে দাঁড়িয়ে নিজের সাথে কথা বলছে অহনা।

ডায়লগ

যখন খুব ক্লান্ত লাগে , মনে হয় দুনিয়া থেকে হারিয়ে যাই, তখন আমার এই একটাই জায়গা যেখানে মন চাইলেই চলে আসতে পারি , আজ পুরো চাঁদ উঠেছে , তোর সাথে আমার এখানেই কথা হবে।

দৃশ্য: ৭ (ঙ)

চরিত্রঃ বড় অহনা

দিন থেকে রাত হবে, আবার রাত থেকে দিন এমন কয়েক বার।

শেষবার সূর্য অস্ত যাবার সময় (এডটিটে সূর্য ট্রাক হয়ে ব্লার হবে) বাথটাবের বাস্তব আলোর ক্লোজ শট দিয়ে জুম আউট হয়ে প্যান হবে বাথটাবে।

Cut to

দৃশ্য: ৮

অভ্যন্তর- বাসার বারুমের বাথটাব- রাত

চরিত্রঃ বড় অহনা

বাথটাবের মধ্যে মেয়েটা শুয়ে আছে চোখ বন্ধ করে, পুরো বাথটাব যেনো রক্তে ভরে গেছে , একটা সাদা তোয়ালে পড়া থাকবে।

মনোলোগ যাবে ( প্রতিধ্বনি আকারে রিপ্টি হবে)।

(Drone দিয়ে Bird eye view shot দিয়ে শেষ হবে)

(ক্যামারা মাঝ থেকে উপরে যেতে থাকবে এবং বাসা থেকে আকাশ পর্যন্ত )

Cut to

দৃশ্য: ৯

বাহির- পাহাড়ের চূড়া- দিন

চরিত্রঃ বড় অহনা, মা।

Present

আকাশ দেখানো থেকে ক্যামেরা নামবে।

একটু সামনেই অহনা একা দাঁড়িয়ে, পিছন থেকে একটা লং শট।

পেটে হাত দিয়ে অহনা পিছু ফিরে তাকায়, মেয়েটার বেবি বাস্প বোঝা যাচ্ছে অহনা।

( অহনা থেকে ড্রোনে প্রকৃতির দৃশ্য দেখিয়ে শেষ হবে)

...সমাপ্ত...

১ম এবং ৯ম শট এ মেয়েটির কাখে ব্যাগ থাক

### 1.7.1 My Contribution



My involvement as a scriptwriter throughout the Script Breakdown process was critical to the

production's success. This procedure entailed breaking down the script scene by scene and finding all of the pieces needed to bring each scene to life on the screen.

I collaborated closely with the rest of the production team to identify any potential production issues that might develop during the shot. Identifying any location needs, special effects, and other technological issues that needed to be accounted for in the script was part of this process.

Overall, my contribution during the Script Breakdown process was critical to ensuring that the production proceeded smoothly and that the end product appropriately reflected the script's original concept.

## 1.8 Cast and Crew Profile

Cast Look	Description
	<p>Name: Oishi Ahmed Age: 23 Skin Color: Dark Eye Color: Black</p>
	<p>Name: Arko Ahmed Age: 24 Skin Color: Dark Eye Color: Black</p>





Name: Mrs. Nakshi

Age: 40

Skin Color: Dark

Eye Color: Black



Name: Sifat Nusrat

Age: 23

Skin Color: Fair

Eye Color: Black

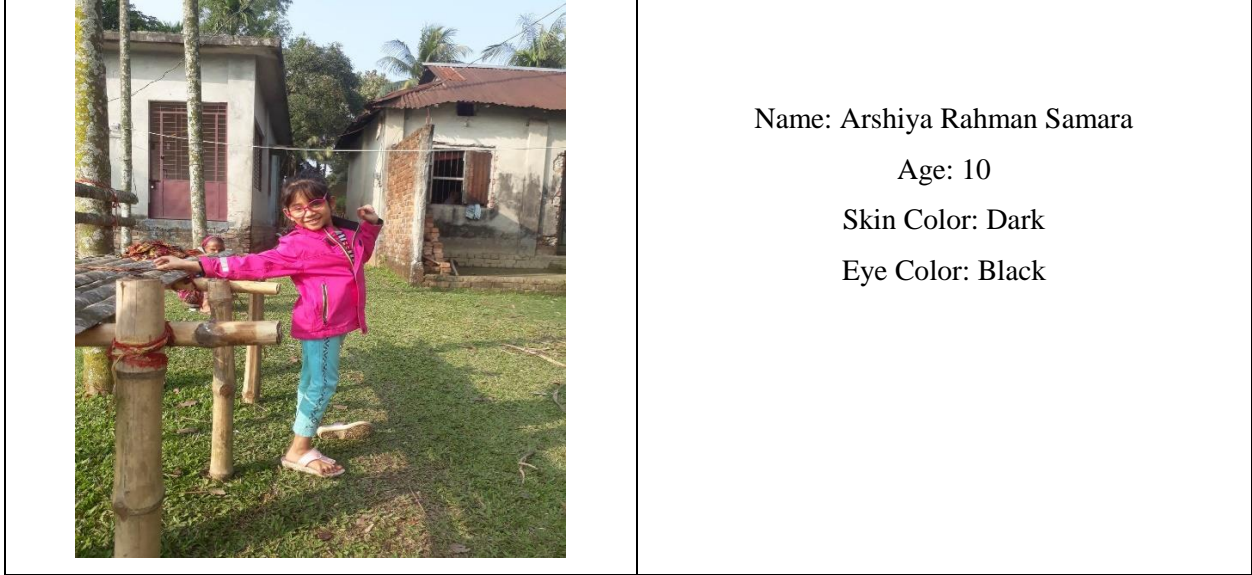


Name: Samiran

Age: 23

Skin Color: Fair

Eye Color: Black



No	Cast	Character	Phone Number
01	Oishi Ahmed	Ahona	+8801717570531
02	Arko Ahmed	Sales Man	+8801746267469
03	Mrs. Nakhsi	Mother	+8801881830232
04	Sifat Nusrat	Doctor	+880173894555678
05	Samiron Pramanik	Sales man	+8801738940230
06	Arshiya Rahman Samara	Ahona Child version	N/A

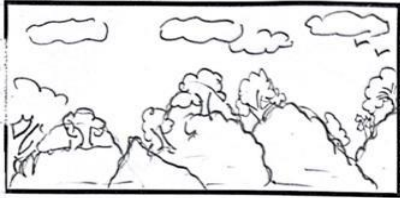

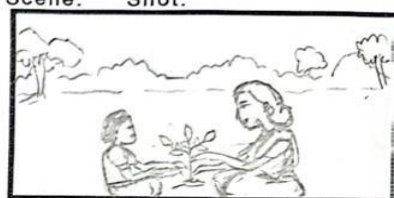



No	Crew Name	Position	Phone Number
01	Sifat Nusrat	Director	+8801521447837 +8801670906550
02	Sifat Nusrat, DM Jilan	Script writer	+8801782501411
03	Kazi Zafar Rahman	Producer	+8801515284632
04	Sifat Nusrat	Executive Producer	+8801689246859
05	Naosad Shuvo.	Cinematographer	+8801746267469
06	Krishna Gopal Basak.	Director of Photography	+8801675158848
07	Nafiz Sadik Mugdho	Drone	+8801717570531
08	Rakkim Mansur	Editor	+8801746267469
09	Mohammad Farhad Hossain Fahad	Sound and Foley	+8801881830232
10	Mohammad Farhad Hossain Fahad	Colourist	+8801738940230
11	Luke D Cruze	Music	+8801738204891
12	Arko Ahmed	Casting Director	+8801715640630
13	Oishe Ahmed, Sifat nusrat, Somiron Pramanik, Arko Ahmed	Artist	+8801724589123
14	Krishna Gopal Basak	Chief Assistant Director	+8801748012378
15	Atkia Adiba Binti	Storyboard	+8801769530268
16	Sifat Nusrat	Art-/ Costume Designer	+8801760216794
17	Sifat Nusrat	Makeup	+880176521084
18	Adib Ashraf, Nafiz Sadik Mugdho	Behind the scene	+8801775310753
19	Basu	Light Gaffer	+8801786318045

### **1.8.1 My Contribution**

Casting is an important part of the filmmaking process. It entails casting the actors who will play the characters on screen. The success or failure of a film can be determined by the quality of its casting, so it is a key factor that must be carefully considered. Arko Ahmed as a casting director took the responsibilities and provided me with few names. As I was the script writer, it was easy for me to visualize which actors might be appropriate for each role. This necessitates a thorough comprehension of the characters' personalities and motivations.

I communicate with a Arko Ahmed, and briefed general concept of the type of performers I'm looking for. The actor's expertise or capabilities are one of the most important aspects in casting. I look at their Facebook accounts to get a better understanding of their acting abilities. This involves reviewing their previous work, reading performance reviews, and watching any films or clips that they may have uploaded. I examine all of these things while making my final casting decisions. I select actors who, in my opinion, have the necessary talents, experience, and chemistry to bring the characters to life on screen.

# 1.9 Storyboard

Title:		Date:	Name:
Scene: Shot:	Scene: Shot:	Scene: Shot:	
			
Audio:	Audio:	Audio:	
_____	_____	_____	
_____	_____	_____	
Scene: Shot:	Scene: Shot:	Scene: Shot:	
			
Audio:	Audio:	Audio:	
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_____	_____	_____	

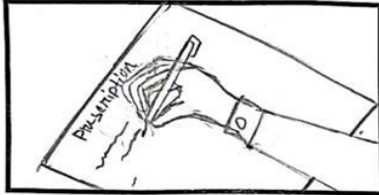
CS Scanned with CamScanner

Title:

Date:

Name:

Scene: Shot:



Audio:

\_\_\_\_\_

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Scene: Shot:



Audio:

\_\_\_\_\_

\_\_\_\_\_

Scene: Shot:

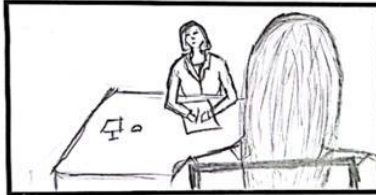


Audio:

\_\_\_\_\_

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Scene: Shot:

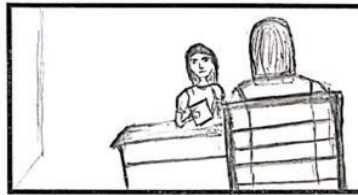


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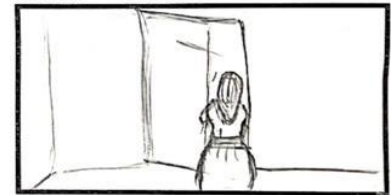


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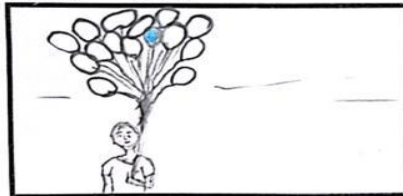


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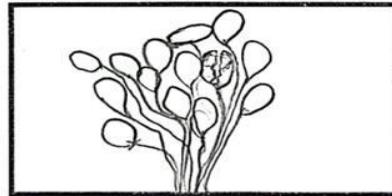


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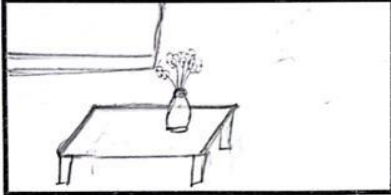
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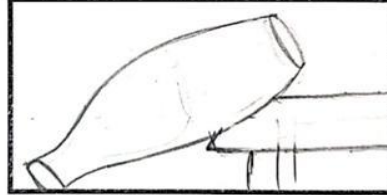
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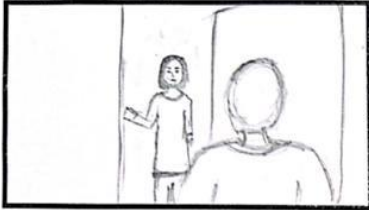
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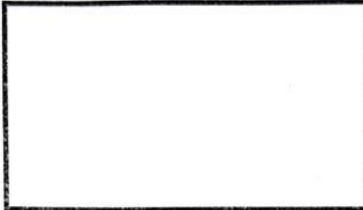
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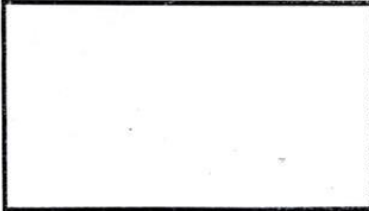
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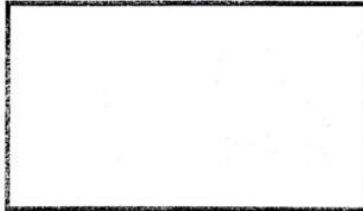
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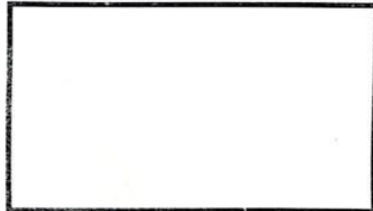
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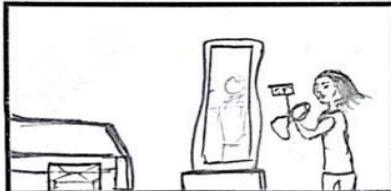
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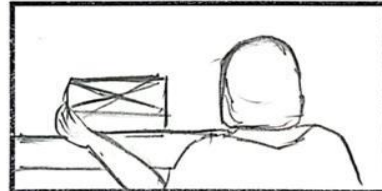
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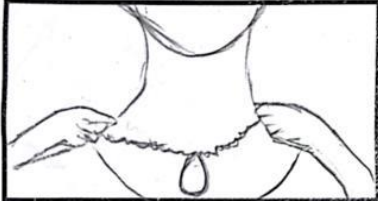
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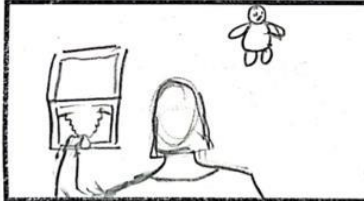
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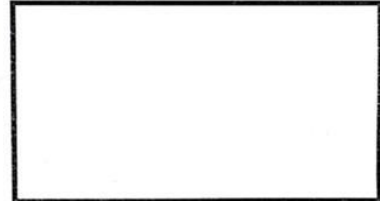
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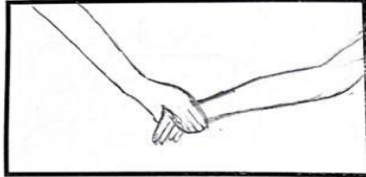
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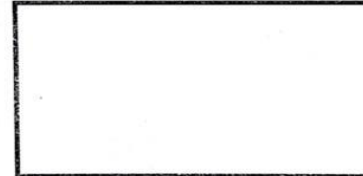
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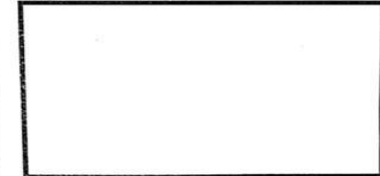
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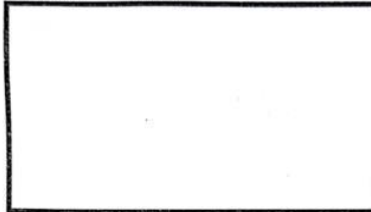
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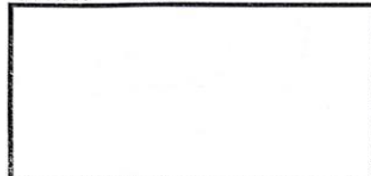
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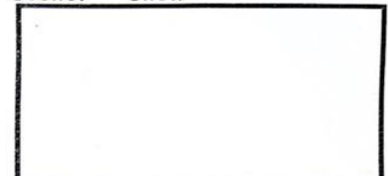
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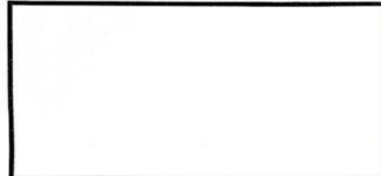
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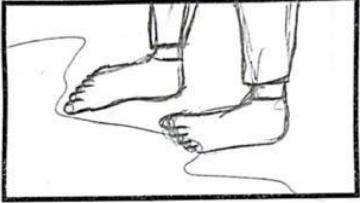
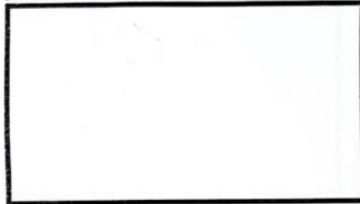
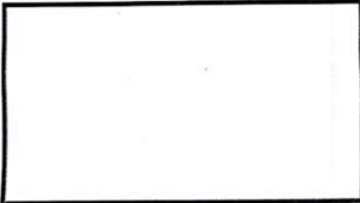
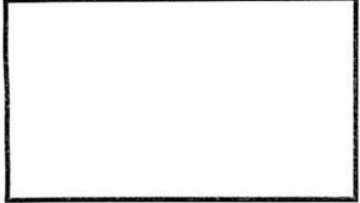
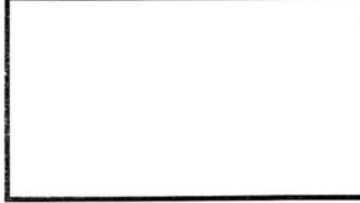
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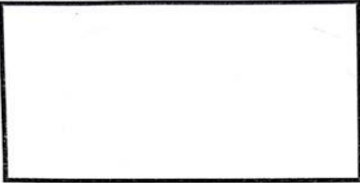

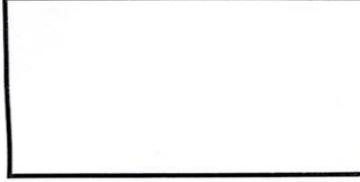
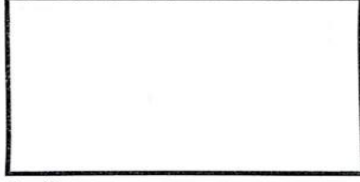
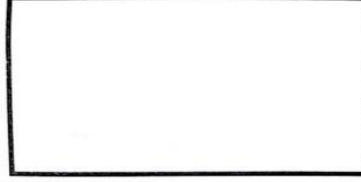
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<p>Scene: Shot:</p>  <p>Audio: _____          _____          _____</p>	<p>Scene: Shot:</p>  <p>Audio: _____          _____          _____</p>	<p>Scene: Shot:</p>  <p>Audio: _____          _____          _____</p>
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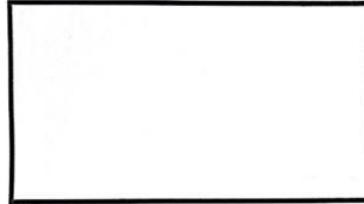
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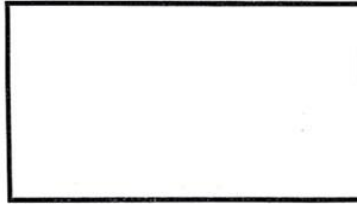
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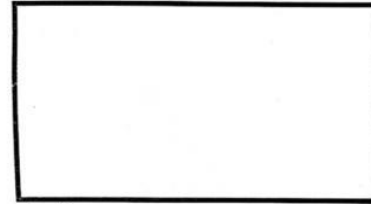
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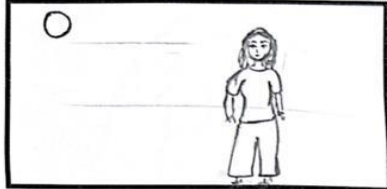
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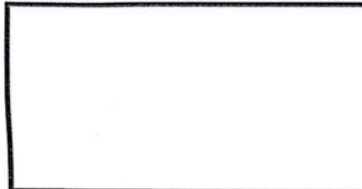
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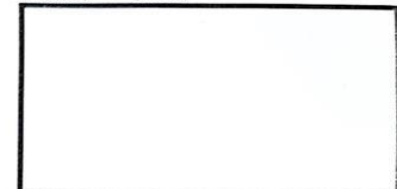
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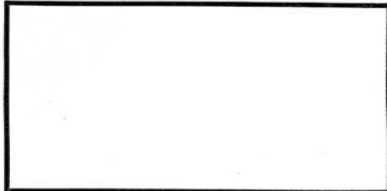
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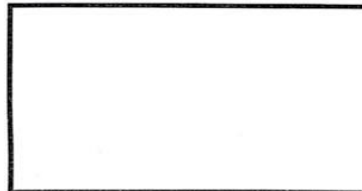
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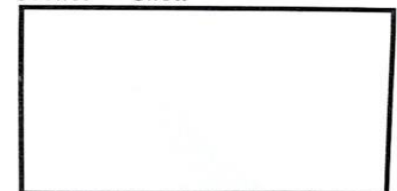
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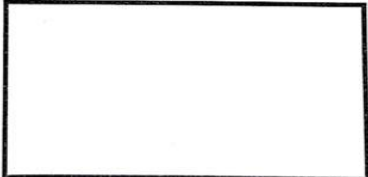
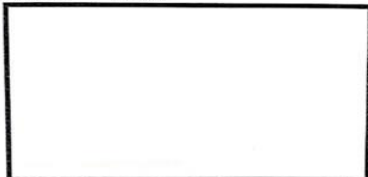


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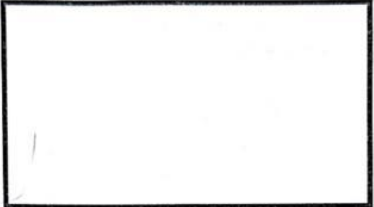

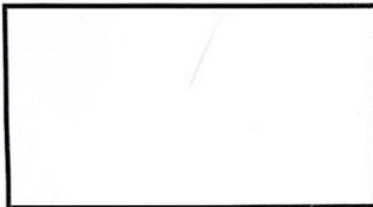
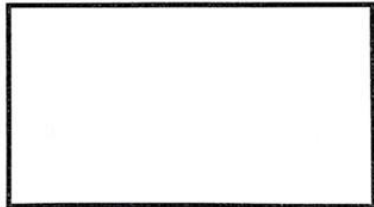
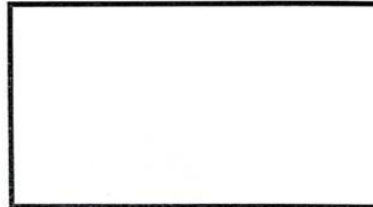
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### **1.9.1 My Contribution**

A storyboard is a visual representation of the shot sequence of a film. It is an essential tool for screenwriters and directors since it allows them to communicate their ideas to the actors and crew.

A storyboard artist is in charge of designing a film's storyboard.

As a scriptwriter and director, I completed the project that required me to design a film storyboard. I worked with storyboard artist Atkia Binte Adiba to produce a clear and succinct storyboard that effectively communicated the film's objective.

I started giving Adiba an in-depth brief outlining the aesthetics I had in mind for the film. I explained the scene and storyline to her, as well as my aesthetic concepts for the film. This helped her grasp the broader concept of the picture and what I want to accomplish with it.

I also collaborated extensively with the film's cinematographer, who outlined the shooting angles and how the camera would move throughout the film. This information was useful to Adiba since it enabled her to build a more accurate storyboard that represented the film's shot sequence.

Adiba and I got down and went through each shot in the script together. She drew each shot in a square and labeled it with annotations indicating camera movement and other key features. This allowed me to see how the film would play out and provided me a greater grasp of how each shot would contribute to the larger storyline.

Adiba and I worked closely throughout the process to ensure that the storyboard appropriately portrayed the film's goal. We changed and revised the storyboard as needed to ensure that it properly expressed the tale we intended to tell.

Collaboration with a storyboard artist is an essential part of the filmmaking process. It contributes to the creation of a visual representation of the shot sequence in the film and guarantees that the director's vision is successfully communicated to the cast and crew. Working on this project with Atkia Binte Adiba was a rewarding experience, and I feel the final product will be a success because of the clear and precise storyboard we made together.

## 1.10 Production Design & Budget

### 1.10.1 Probable Budget

Date: 14/04/2023

	Coordinator	Description	Expense	Total
<b>Pre-Production</b>	Sifat Nusrat	Script	1000	
		Transportation		
		Story Board Transport	320	
		Meeting Transport	1000	
			2320/-	2320/-
<b>Production</b>	Sifat Nusrat	Artist	5000/-	
		Camera	20,000/-	
		Light	8000/-	
		Makeup	1000/-	
		Art & Props	11500/-	
		Communication	500/-	
		Transport Dhaka	6300/-	
		Transportation (Cox's Bazaar)	16500/-	
		Food Dhaka	5500/-	
		Food Cox's Bazaar	8000/-	
		Accommodation Cox's bazaar	30000/-	
		Drone	5000/-	
			1,17,300/-	1,19,620/-
<b>Post-Production</b>	Sifat Nusrat	Edit	00/-	
		Color	00/-	
		Music/Sound	5000/-	
			5000/-	1,24,620.

#### Total Expenditure:

	Coordinator	Description	Expense	Total
<b>Pre-Production</b>	Sifat Nusrat	Script	1000	
		Transportation		
		Story Board Transport	320	

		Meeting Transport	1000	
			2320/-	2320/-
<b>Production</b>	Sifat Nusrat	Artist	5000/-	
		Camera	20,000/-	
		Light	8000/-	
		Makeup	1000/-	
		Art & Props	11500/-	
		Communication	500/-	
		Transport Dhaka	6300/-	
		Transportation (Cox's Bazaar)	16500/-	
		Food Dhaka	5500/-	
		Food Cox's Bazaar	8000/-	
		Accommodation Cox's bazaar	30000/-	
		Drone	5000/-	
			1,17,300/-	1,19,620/-
<b>Post-Production</b>	Sifat Nusrat	Edit	00/-	
		Color	00/-	
		Music/Sound	5000/-	
			5000/-	1,24,620.

**Total Expense:**

01	<b>Preproduction</b>	2320/-
02	<b>Production</b>	1,17300/-
03	<b>Post-Production</b>	5000/-
<b>Total:</b>		<b>1,24,600/-</b>



### 1.10.2 Shooting Plan

Day	Date	Shoot location	Character
Day 1	16-2- 2023	Indoor House & Balcony	Ahana, Ahana's Mother, & Ahana as a Kid
Day 2	17-2-2023	Empty place, park, Doctors chamber.	Ahana, Ahana's Mother, & Ahana as a Kid, Salseman, Doctor.
Day 3	1-3-2023	Sea beach, Hotel room	Ahana
Day 4	2-3-2023	Hills, Sea beach, Hotel room	Ahana

### 1.10.3 My Contribution

The budget is an important factor in determining the costs of a film project. As a member of the filmmaking crew, it is critical to identify and examine the various parts involved in the film's production, as well as to evaluate their individual costs. These elements are separated into filmmaking stages such as development, pre-production, production, post-production, and distribution. I was in responsible for estimating the costs of all necessary things with the producer Kazi Jafar. This entailed thoroughly evaluating each stage of the manufacturing process and estimating the costs for each component. I helped in developing a financial strategy to aid in the film's development. This prompted me to methodically plan every element, from the cost of hiring crew members to the costs of filming video. I collaborated closely with the producer to ensure that the budget stayed within the budgeted amount and that all expenses were accounted for. This entailed identifying prospective areas where costs could be cut without impacting the film's quality.

Overall, my goal was to review and appraise the costs associated with each stage of the production process and offer a financial plan to steer the team to a successful project completion. Working closely with the producer, we were able to ensure that the budget was used properly and that the film was produced within the budgetary constraints.

## 1.11 Challenges

While doing this project, I faced many challenges. The challenges I faced in different aspects of the project.

- Although I feel skilled in this field, I have yet to assess my competence in creating subtitles. It was my inaugural chance to demonstrate my value in this industry through this task - a formidable ordeal. If one ventures beyond their usual work scope and takes on a novel pursuit, they will constantly face obstacles until the task is completed. I can relate to this encounter from my own personal experience. I am perpetually drawn to challenges.
- While doing script breakdown I faced challenges during tagging and organizing each element of the script to prepare, budget, schedule, and film the screenplay. The challenge in my project is integrating product placement while creating a clear and thoughtful format. Sequencing story plot and narration leads to better outcomes; that's the challenge I faced while writing this script breakdown.
- During story structure, my initial difficulty in separating the three acts stemmed from the fact that the factors compelling the progression of my narrative were the character evolution, the suspense, and the intrigue. I encountered a predicament when building the structure as I couldn't locate climates to integrate. Consequently, I had to insert a scene subsequently to incorporate them.
- The primary obstacle we encountered during this undertaking was identifying an artist, briefing them on the project, and correctly formatting the storyboard. Furthermore, completing the storyboard proved to be a challenging task as I had to perform preliminary short division, which consumed a considerable amount of time.
- Another obstacle I faced was locating the actors. We found it challenging to identify which actors to cast for each scene and ensure that they were briefed appropriately. The most daunting task was to carefully choose the actors to fit the characters' personalities. The most challenging part was to brief the child artist and bring the best from her.
- As our script undergoes its routine procedure, it is customary that our ultimate budget is not yet validated. I encountered numerous challenges in regards to this matter. Due to the intricate nature of the script, there remains the possibility of numerous alterations, which means that the final version is not entirely obtainable. Throughout the process of developing our script, we were unable to establish a set budget.

## 1.12 Mistakes

While doing the project, the mistakes that I made were,

- While writing the script, despite having a non-English academic background, my command over vocabulary and grammar is limited. Due to the aforementioned reason, I committed numerous errors pertaining to grammar and my word choices were plagued with plentiful weaknesses.
- Another slight mistake was a formatting error in my writing; margins, font, and font size were incorrect. Anyway, I separated sets and props, but still finished the script breakdown.
- Major mistake was a miscommunication with the artist, resulting in him having to draw the storyboard twice due to our inability to explain short division. Our efforts and time were wasted, but we finished the storyboard successfully.
- I also made mistakes: wrong formatting, forgotten plot/outline, neglected first act/best for last. Must follow correct screenplay format, which I initially messed up. I forgot the plot and rewrote it.
- An error was committed during the casting process as we failed to locate the supporting cast despite starting with the principal members. Locating them within a brief timeframe proved to be a convoluted task. Moreover, maintaining communication with the cast appeared to be quite intricate to me, and regrettably, we repeated this error here too.
- Moreover, maintaining communication with the cast appeared to be quite intricate to me, and regrettably, we repeated this error here too.
- As a novice in the realm of budgeting, numerous individuals requested additional funds when I inquired about their proposed budget. Budgeting is not always necessary for the management of numerous things. However, a significant number of individuals additionally create a financial plan for such expenses. Hence, this is the underlying cause for the escalation in the project expenses.

### **1.13 Learning**

Not studying in English medium brings opportunities to learn new things and words. I had grammar weaknesses that were identified. Correcting mistakes brings joy through learning new information. I liked it.

It was a rewarding experience as I learned to structure a story academically with three acts. I arranged all three acts without mystique and learned how to plot a story. Learned story structure. While creating storyboards, I learned that good communication skills are crucial. Explain the short format to those outside of shooting for successful outcome.

Acquired the skill of choosing the actors and setting the schedule for their appearance. I gained knowledge on the art of effective communication. Acquired the skill to identify rapid actions under stressful conditions. I recognize the significant value of maintaining the contact information of the cast's phone numbers.

After the script, the budget becomes the biggest project-related concern. As the project's success hinges on the budget, we must consider several factors related to it. We may need to cut the budget by reducing expenses, which has taught us many things. I learned a lot.

## **2. Phase Two: Production**

### **2.1 Description**

The process of capturing sights and sound to bring a script to life is known as production. It is a necessary step in the filmmaking process that necessitates precision, planning, and execution. Several personnel of the production team, including directors, cinematographers, sound technicians, and actors, are usually present throughout a film shoot. Setting up the shot, lighting the scene, recording sound, and capturing the actors' performances are all part of the process.

The significance of production comes from the fact that it serves as the foundation for each successful film. The quality of the visuals and sound collected during the shoot has a direct impact on the success of the finished product. The filming process necessitates teamwork, communication, and creativity, all of which are necessary abilities in the film industry. A film's potential can be jeopardized if the shooting process fails.

The shooting approach was critical in bringing the story to life in the instance of the film shot in Cox's Bazar, Bangladesh. The four-day filming captured the heart of the story, which follows the decision-making process of a single mother. The film seeks to disprove the notion that abortion is a universal answer to all problems. The film emphasizes the significance of examining all choices before making a life-changing decision by depicting the protagonist's journey.

The shooting procedure in Cox's Bazar included capturing Bangladesh's unique terrain and culture, which added depth and realism to the story. The setting served as a backdrop for the plot, bringing an extra dimension of emotion and meaning to the film. During the shoot, the production crew's attention to detail ensured that every image was taken with accuracy and care, resulting in an aesthetically spectacular and emotionally intense film.

### **2.2 Shooting: Day One**

The day one of the film was shot in Dhaka. It was an indoor shoot. The scene was done with the child character and her mother. It was a day long shoot.



Image 2.1:- Briefing the child artist.



Image 2 : Briefing the Mothers Character.

### **2.2.1 My Contribution:**

As a director of the film, I had to brief the cinematographer and the artist the script. I also had to show them the camera blockings of the scenario.

### **2.3 Shooting: Day Two**

The day two of the shooting was done mostly outdoor. The shooting was done with the main lead characters and also, I took the shoot with the child artists and her mother as well. The shooting was done in Dhaka, Bangladesh.



*Image 3: Looking at the scene shot in Park*



*Image 4: Briefing the team about the scene.*

### **2.3.1 My Contribution**

As a director, I had to brief the scene to the team thoroughly to the team. I have kept track of the ok footage, so that I can evaluate the ok shots during the post production process as well.

### **2.4 Shooting: Day Three**

Third day of the shooting was done in Cox's Bazar, Bangladesh. It was the outdoor shoot, where only the main cast was taken in case of her scene. We booked a five-star hotel, because we had few scenes inside the hotel which represents in the script as Ahana's room., which we planned to shoot next day. At first, we planned to finish our outdoor shoot.





**Image 5: Looking for a good angle for the shoot.**



*Image 6: Briefing the Main Lead*

#### **2.4.1 My Contribution**

As a director, I had to brief the scene to the main lead. I have kept track of the ok footage, so that I can evaluate the ok shots during the post production process as well. I have also briefed the team by showing by doing actions.

## 2.5 Shooting: Day Four

Fourth Day of the shoot was the toughest day to shoot. Our main lead was admitted to the hospital last night due to her allergic reaction. Yet she managed to pull off the sequences that we shot indoor. She was prepared to do her role, but eventually I was quite nervous because it was all my responsibilities to take care of her. Finally, we packed up the whole film during the fourth day as per we planned. The shooting was held in Cox's Bazar, Bangladesh.



*Image 7: Briefing the Main Lead*



*Image 8: Briefing the Cinematographer*

### **2.5.1 My Contribution**

As a director, I had to brief the scene to the main lead and the whole crew members. I have kept track of the ok footage, so that I can evaluate the ok shots during the post production process as well. I have also briefed the team by showing by doing actions. I also had to take care of the health of the main lead. I also had to maintain the budget of the whole shooting process.

### **2.6 Challenges**

Organizing and coordinating a group of professionals for a film shoot can be difficult, necessitating careful planning and thinking. The availability of cast and crew, camera setups, and equipment and lighting arrangements are all important aspects to consider. These factors must be evaluated against budget limits, since the expenses of coordinating necessary resources can quickly add up.

The site chosen for the shot is also important, as it can have a considerable impact on the visual quality of the film. Exploring different sites is essential for identifying the appropriate environment that supports the plot and draws the audience in. Unexpected conditions may emerge during the shoot, necessitating the capacity to quickly discover substitute locations.

Effective time management is critical to ensuring that the shoot runs smoothly and on time. Time limitations affect not only the performers and staff, but also the project's overall expense. Meeting the production timeline while remaining within the budget necessitates meticulous planning and collaboration.

During a film shoot, one notable challenge came when the main cast member was hospitalized in the middle of the night owing to an allergic reaction. As the director, I had to decide whether to continue filming or postpone, which would have resulted in increased production costs. Finally, the decision was reached to end shooting, emphasizing the significance of making timely and well-considered decisions in difficult situations.

## **2.7 Mistakes**

Mistakes can occur during the course of a film production, but it is critical to learn from them and use them to better future films. Planning, communication, and execution that are effective can help to reduce errors and contribute to a successful film production. Everything went well during the film productions, but one of the major mistakes I did was, I haven't done any background check of the cast. I didn't even ask to the main lead, about her allergy in water.

## **2.8 Learnings**

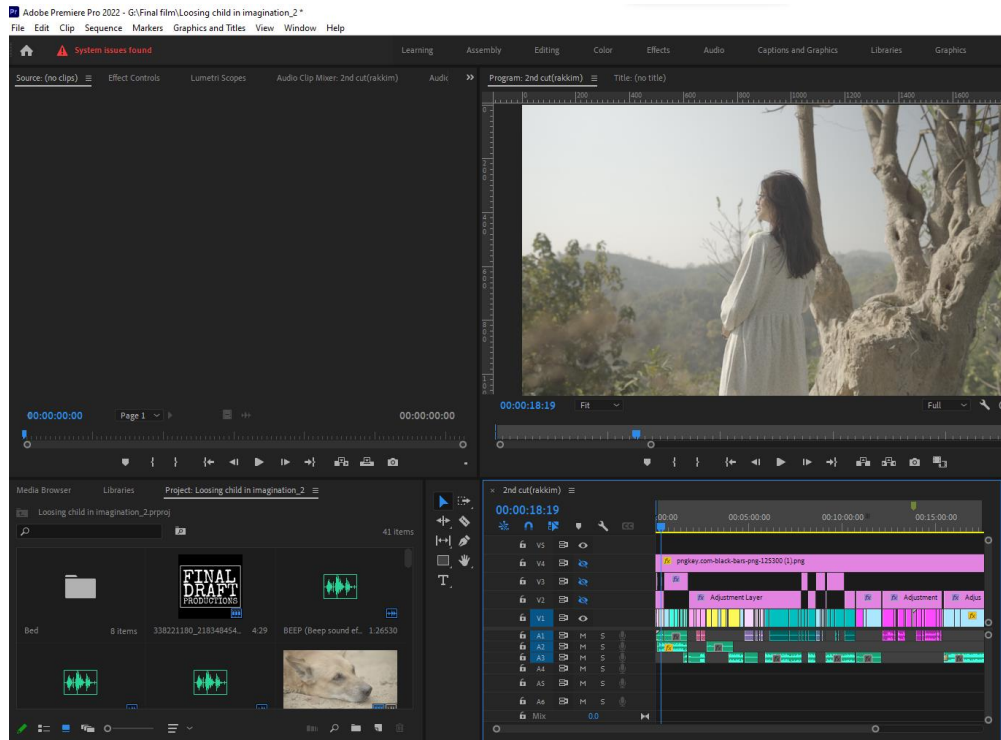
In the world of filmmaking, organizing the timetable for actors and planning certain dates can bring considerable hurdles and difficulties. These issues can be exacerbated if production schedules must be prolonged, resulting in a rise in budget. In such instances, it is critical to efficiently manage the production timeline in order to balance creative and budgetary requirements.

In my experience, there have been issues with appropriately managing the timeline, resulting in variances from industry requirements. These discrepancies can have an impact on the overall quality of the film. However, it is critical to use these errors as learning opportunities and to put corrective procedures in place to improve future productions.

The production crew, cast, and team member must communicate and coordinate effectively in order to manage the production timeline. To minimize major delays, it is critical to identify potential scheduling conflicts early and make suitable adjustments. A well-managed production schedule can not only help you remain within budget, but it can also make the manufacturing process run more smoothly.

### 3. Phase Three: Post Production

#### 3.1 Task 1: Rough Cut



*Image 9: Rough Cut in the Editing Panel*

The rough cut was first step while editing the project. First, the editor begins to import all the ok footage by looking at all the footage that we shot. After I imported the ok footage, I placed the footage to the timeline of Adobe Premiere Pro, based on the script of the film.

#### 3.2 Task 2: Fine Tune of the film.

Then the editor has done fine tune of the rough cut. Before going for the fine tune, editor showed the film. Once I said the required changes, then the editor has done the fine tune but scrapping all the unnecessary elements.

#### 3.3 Task 3: Sound Design

After editing the first draft of the film, the music director of the film contacted the editor. Then he provided the music. Later we spoke to the foley artist, to work on the foley of the film. The challenges that we faced during the sound design process was the lip-sync of the artist while dubbing for the film. After a few days once the music director provided us the music, the editor

synced the music with the scenario of the films. Few edits were also done to match the music beats, for soothing of the film. Few of the ambience of the films were kept raw, to give the proper feelings of the film.

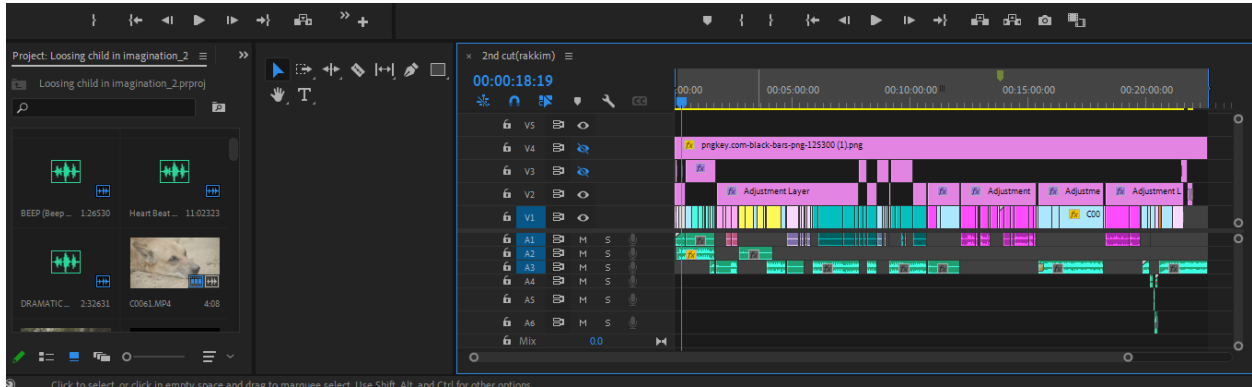


Image 10: Sound Timeline in the editing panel.

### 3.4 Task 4: Color & Title

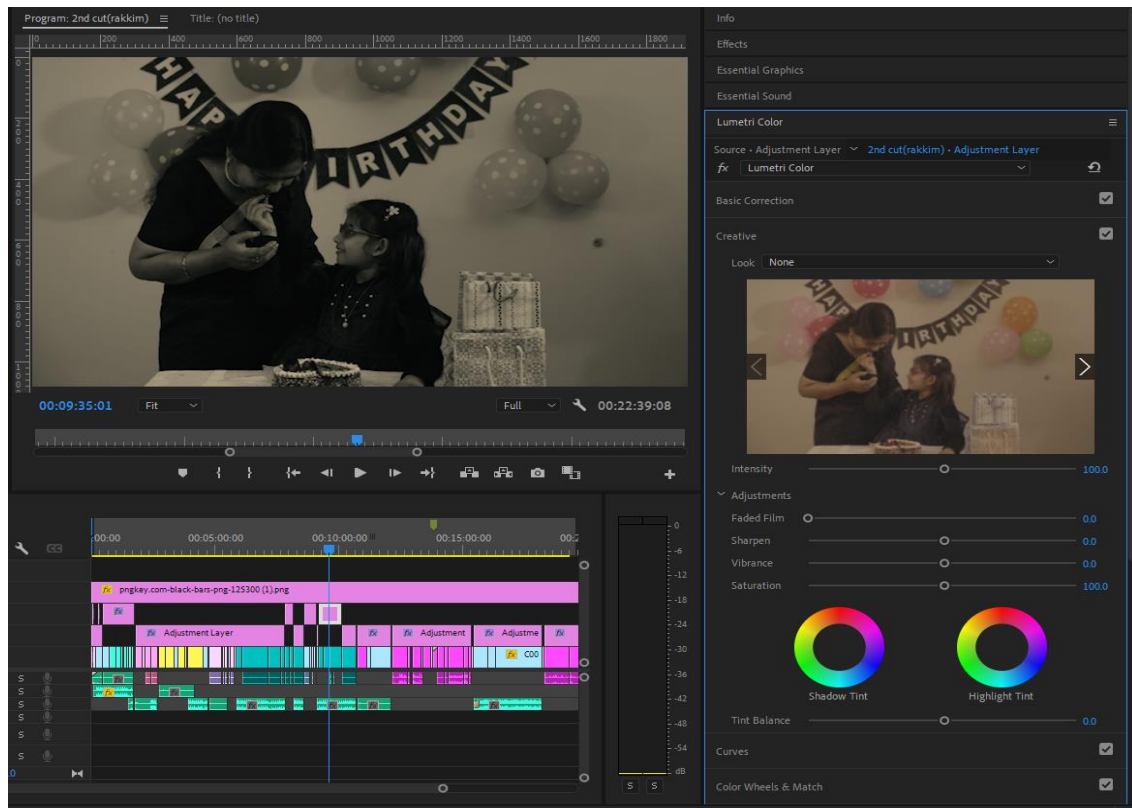


Image 11: Color Correction in the editing panel

After finishing working on the sound, we begin to work with the color tone of the film. There was

a discussion going on with the editor, the editor Rakkim wanted to show the past of the film in a yellowish tone, as it was looking good on screen. But I wanted to show the past scenes in Black and White. Eventually the editor had to keep the black and white color for the past. Another request I did was that the color has to be darker. So, the editor has decided to make the color tone less vibrant and more faded. The color of the film was done in Adobe Premiere Pro. And lastly, the title and credit line of the film was placed at the end of the film.

### **3.5 Challenges:**

One of the common challenges that I faced was in sound design. It was my mistake that I should have informed the team to take on location sound, so that I can synchronize the sound later on easily. Another challenge that I faced was syncing the background music with the footage, and adding ambience to the scene.

The learnings that I have gained from this project was,

- Always follow the script breakdown while editing.
- Always take on location sound for future reference.
- Transitions need to be imposed in the script.
- Always keep in touch with the editor and guide accordingly.



## **Internship Outcome**

I am really grateful to my adviser, supervisor, and team for their assistance and guidance during my internship. During my time on the crew, I received great experience and confronted new obstacles, which enabled me to learn and improve as a filmmaker. I played a vital role in the project's success as the Storywriter and Director. As the director, I was specifically in charge of managing the entire cast and crew and ensuring that everyone had everything they needed to do their finest work. In addition, I was tasked with locating a producer and managing the project's budget, which needed a great level of organization and attention to detail.

My ability to interact well with my team was one of the most crucial talents I gained during my internship. I discovered that by collaborating on ideas, we were able to achieve better results than if we had worked alone. This talent is essential for any director or manager since it allows us to use our team members' different abilities and experiences to reach a common goal.

Another skill I learned was how to keep calm and operate efficiently under time constraints. Despite dealing with weather and lighting issues while filming, I learnt to adapt rapidly to changing conditions and make judgments on the go. This experience demonstrated to me that I possess the poise and adaptability required to flourish in a high-pressure setting.

I also learned the value of storyboards during filming during my internship. Despite the fact that most directors ignore them, I found storyboards to be essential for tracking development and ensuring that everyone was on the same page. I was able to plan and prepare more meticulously by using storyboards, which resulted in better overall results.

In conclusion, I realized the value of learning from the mistakes of others and avoiding committing them myself. As a professional, I recognize that mistakes are unavoidable in any creative activity, but how we respond to these errors defines us. I proved my dedication to growth and development by learning from my own and others' mistakes.

**Some moments in the shoot**



*Image 12: With the crew member in Dhaka.*



*Image 13: With the supporting cast.*



*Image 14: Deleted Scene of "Single Mother"*



*Image 15: Breifing the cast.*



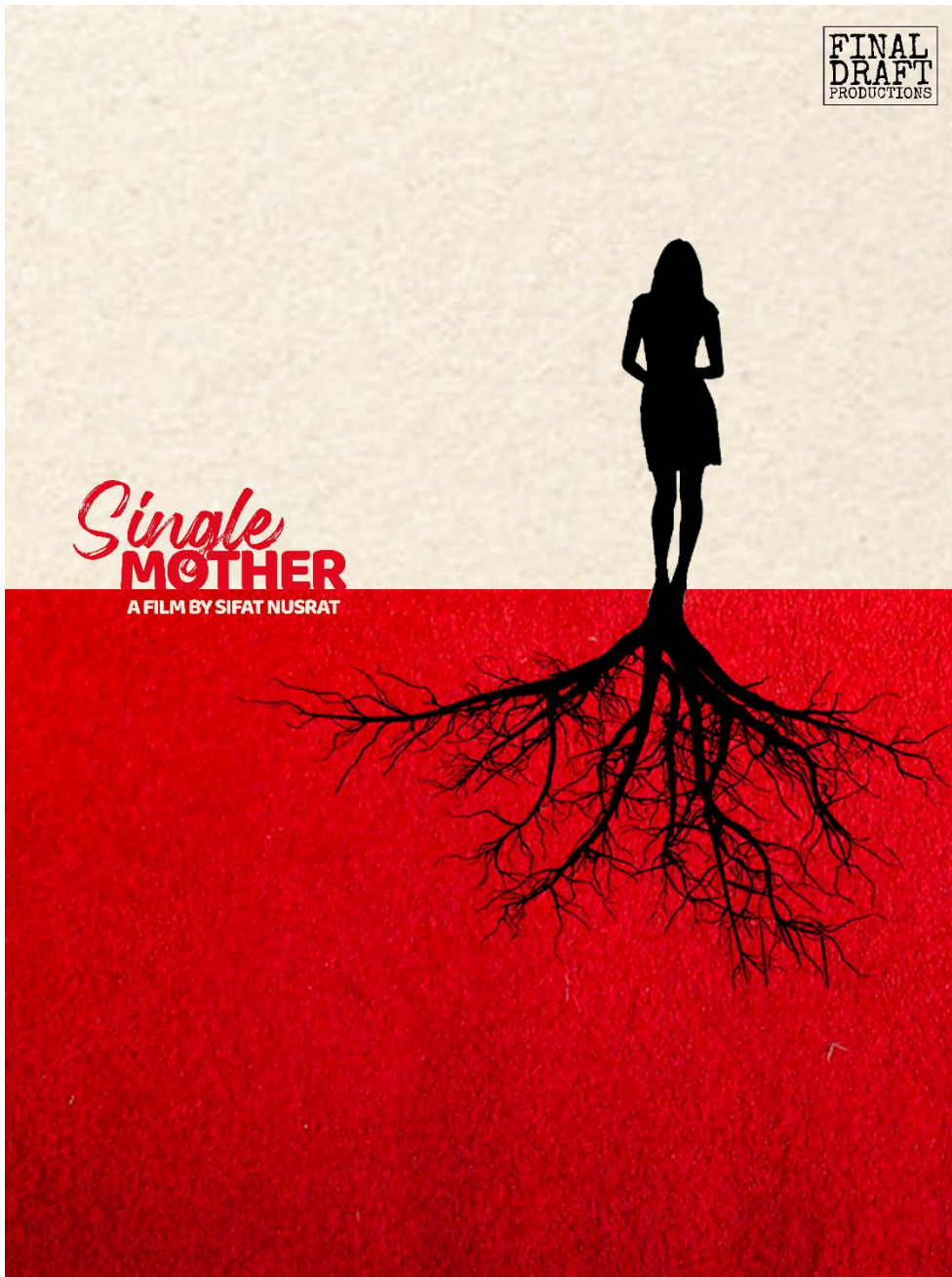
*Image 16: Selfie with the team in Cox's Bazar.*



*Image 17: Leading cast in the hospital.*

## Promotional Materials

### Poster



**Teaser Link:** [https://drive.google.com/file/d/1JBEyEQyOvEt5spc5sGrxsZ-U-jX6Iv0U/view?usp=share\\_link](https://drive.google.com/file/d/1JBEyEQyOvEt5spc5sGrxsZ-U-jX6Iv0U/view?usp=share_link)

## WorkLog

6/11/2022- Story Making

In this day Gopal and I set together to discuss about the story then after our discussion we decided to work with this story. Later on that day I met Arko and Jilan and let them know about our plan and finalise the story.

10/11/2022

Again, I discussed with Gopal about the story and decided how to create it visually in the film.

15/11/2022

Gopal and I met Mohammad Sazzad Hossain sir and brief my story to sir.

16/11/2022

I met with Gopal in the university to discuss about the story again.

1/12/2022

I called a meeting with Rakkim, Jilan, Arko & Gopal to finalise the story and we decided our casting.

4/12/2022

We met our lead cast Oyshi and brief our story to her. She really liked our story and agreed to work with us.

10/12/2022

We called an online meeting and divided our responsibilities with each other.

18/12/2022

We met Mohammad Sazzad Hossain sir with the whole team and shared our problems and work progress and took advice from sir to start our work.



22/12/2022

For the story board i decided to work with Atkiya adiba binte. So, I called her and gave a short briefing over the phone and fixed a date to work together with the story board which was 25 th of January.

24/12/2022

We called a group meeting to decide who will go to find the locations for our shooting.

25/12/2022(Morning 10-Evening 7)

As our previous discussion Adiba came to my house at 10 o clock in the morning then we start with the story board. It took the whole day for both of us to finish the story board yet some of the pictures we could not finish.

28/12/2022(Afternoon 12-2)

In the afternoon, I waited for Adiba because of her quiz then went to her hostel to gave her the story board to finish the drawings.

2/1/2023 (Evening 5-8)

In the evening 5 to 8 we again discuss with the story because when we draw the story board we had to change some of the shot. So, we called a team meeting to discuss the changes.

4/1/2022 (Evening 5:30-8)

In the evening I met Gopal to discuss about lights. Then we took some reference pictures for usage of lighting. Later we finalise our lighting set up and locked our decision to whom we will work with.

5/1/2023 Morning-10

I called Basuda for light setup and discussed with him about the light and took budget from him.

6/1/2023 Evening 4-5:30

The whole team went to Mohammadpur Shuvo's house to inspect the location and we listed the props for the changes in the set.

10/01/2023 (Morning 10-1)

The whole team met in the university to discuss about the set design. I shared a design with the team which I created by myself.

18/1/2023 (Morning 11- Night )

I have listed the costume according to scene. I research all the dress colours according to scenes and made a proper list for costume design.

20/1/2023(Morning 11-Evening 7)

We went to New Market & Krishi Market to find out the dresses and bought them. Some of the costumes I customised by tailor.

28/1/2023 (Afternoon 12-2)

We went to Krishi Market to buy props from the list but we couldn't find everything from the list.

2/2/2023 (Morning 10- Evening 5)

We bought rest of the props from New Market.

4/2/2023 (Evening 5-8)

I checked all the costumes and props according to the list.

8/2/2023 (Afternoon 12-2)

I went to B campus to meet Gopal for our final meeting before the shoot day as he will be not available before that.

14/2/2023 (Afternoon 2-6)

We went to the location which is shuvos house where we discussed about the cast and finalise the casting set the timing also gave the responsibilities for food during the production.

15/2/2023 Afternoon 5-7

We went to the location and did our pre production meeting and did the last time checking.

16/2/2023 (Morning 7-Midnight 1)

Though our call time was at 7 but we couldn't start till 10 in the morning due to some preparations. We forgot to bring the 13mm lenses also our child artist was very young so we had to prepare her before ever shot and had to brought her in the comfort zone before the shot.

16/2/2023 (3 o clock in the afternoon)

We took our lunch break at 3 in the afternoon but we couldn't find the person who was responsible for food. Later we brought the food and finished our lunch.

16/2/2023 (Evening 7)

I faced difficulties as a director because everyone talks but in real i felt alone.

16/2/2023 (-10 o clock at night)

We did a online meeting with sir during the shoot at 8 o clock. During the shoot time I faced many challenges in the first day.

17/2/2023 (Morning 10)

Our call time was at 10 at Dhanmandi 15 but we couldn't start our shoot because our child artist denied to shoot. Then I went to her and fed her breakfast and managed her to shoot.

Later she agreed and we finished our shoot at 1 o clock in the afternoon.

17/2/2023 (Afternoon 3)

We started shooting with our female cast of **mothers** and the child artist. I was so annoyed because my team was not cooperating me enough. I had to look after everything because no one was taking responsibilities for anything. We finish this scene at 6.

17/2/2023 (Afternoon 6-12)

This scene location was in my house rooftop. So we went to our house because the call time was at 8 so, we had 2 hours of spare time to take some rest. But, at 8 o'clock our team member shuvo went to home still we managed to start the shoot and finish it on time.

20/2/2023 Morning 10

We did two hours online meeting with the whole team as we faced many problems in our first slot shooting in Dhaka. So, we had to discuss everything before we go to Cox's Bazar.

22/2/23 Afternoon 1-2

I met with Gopal at B campus for the technical meeting before we go to Cox's Bazar. I made a list with him for all the necessary things.

23/2/2023 afternoon 12-12:30

I gave update to sir about our progress in a meeting.

24/2/2023 Afternoon 5-7

We all the group members called a meeting because we had to add some extra scenes.

25/2/2023 Morning 10-12

We made all the room booking and tickets booking for Cox's Bazaar.

1/3/2023 Morning 6 to midnight 1

I worked the whole day from morning made sure everything is perfect then drop off my cast and crew at the bus station and in the next day early morning I flew to Cox's Bazaar.

2/3/2023 Morning 10- Midnight 12

Though our call time was at 10 but we couldn't start on time because everyone was tired. We started 2 o'clock then we take break on 10 o'clock at night just for 30 minutes. We pack up at 12 o'clock due to our lead cast was feeling sick.

3/3/2023 Morning 2:30

Our lead cast was feeling very sick due to allergy reaction so we took her to a Government hospital for checkup where we found out it was an allergy reaction because there was water blocked on her ears and nose also due to lack of sleep.

3/3/2023 Morning 4:30

We took our lead cast to the hotel after the check up.

3/3/2023 Morning 7

I was worrying for our lead cast. I could not sleep for a minute at night now I was worried about the production.

3/3/2023 Morning 10- afternoon 3

Our lead cast wakes up and she was feeling better so we took her to breakfast and after the breakfast we start our shoot. Then we take a break at 3 o'clock.

3/3/2023 Afternoon 5

We finished our shoot at the sea beach then went to the hotel.

3/3/2023 8-10 at night

after our dinner we start our shoot. At 10 o'clock we pack up our shoot. we had a wonderful shooting experience in Cox's Bazaar.

4/3/2023 Morning 10

All of us start our journey towards Dhaka.

5/3/2023 Afternoon 12

I met with sir and gave update about our production.

8/3/2023 Evening 5

I met with the editor and gave him all the footage for editing.

15/3/2023

Our editing is almost finish. I gave the project to Farhad for post production work for colour grading and foly.

18/3/2023 Evening 5

I met with the musician to create the music for the film.

1/4/2023 8o clock at the night

We got our draft of the film now we are making some changes in the post production.

# Handnote Worklog

Date: ১৭-১২-২০  
 ১৭-১২-২০/ শুক্রবার ১২ টি  
 বিবর্তন ক্লাসে গিয়ে, অর্থাৎ টিউটর  
 নিয়ে কাজ করতাম, সব কিছুই দেখা  
 লাম হেঁচো আনতে, চেষ্টা করেছি কত  
 কাজ করে না, একপাশে যেম  
 হলে শুটি টিক ডেট  
 ১৭-১২-২০/ শুক্রবার ১২ টি  
 আবার বাসায়, হাতে শুটি, কিছু  
 শুটি কলে টিউটর বাত ৮ টি  
 অর্থাৎ দুই মিনিট মত মতম করা  
 বেশি নিচ্ছে, ঠিক দুই মিনিট  
 শুটি শুরু হলো, তার মধ্যে শুটি  
 তাল বেডি বাসায় চলে গেছে কাকিবা  
 কাকিবা আছে মতম, অনেক টেকনিক  
 মতম মতম শুটি রোম হলো।

CS Scanned with CamScanner

Date: ২০-১২-২০  
 ২০-১২-২০ শুক্রবার ১০ টি  
 অনলাইন মিটিং করে টিউটরদের  
 সঙ্গে, অনলাইন অর্থাৎ অর্থাৎ  
 সুলো বসে, কোরন দাঁড়াতে শুটি  
 অর্থাৎ শুটি কিছু না মাক্সা মেলে  
 মৌ শ্রীমতী আনতে বেডি করে  
 মাক্সা কিছু কিছু বাসায় মতম কিছু  
 না মাক্সা তাহলে মৌ বেডি করা  
 অর্থাৎ হবে না,  
 দুই মিনিট মতম মিটিং হলো আনতে  
 ২২/১২/২০ শুক্রবার ২ থেকে ২  
 বিলম্বিত  
 মেসাজের মাঝে টেকনিকাল মিটিং  
 বাসায় অর্থাৎ কিছু কিছু মতম, অর্থাৎ  
 আনতে মতম লিফট করে নিচ্ছে বিলম্বিত  
 ২৩/১২/২০ (শুক্রবার ২ থেকে ২২:২০)  
 মতম মতম মতম অর্থাৎ মিটিং  
 মিটিং।

Date: ২৬/১২/২০২০  
 মেনো ফেলমতম টিউটর মতম  
 বাসায় কাকিবা মতম টিউটর মতম  
 অর্থাৎ মতম মতম মতম মতম  
 মতম মতম না অর্থাৎ কাকিবা  
 কাকিবা মতম মতম মতম মতম  
 মতম মতম। শু  
 ২৬/১২/২০২০ (শুক্রবার ১০ টি)  
 অর্থাৎ মতম মতম মতম, অর্থাৎ  
 মতম মতম মতম, মতম মতম মতম  
 মতম মতম মতম মতম মতম  
 না, অর্থাৎ মতম মতম মতম মতম  
 মতম মতম,  
 ২৬/১২/২০২০ মতম মতম  
 শুটি টিউটর, কিছু অনলাইন মতম  
 কোরন কোরন মতম মতম, অর্থাৎ  
 কোরন কোরন মতম মতম মতম  
 শুটি মতম মতম মতম মতম  
 মতম মতম

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Date: ২৬/১২/২০২০  
 ২৬/১২/২০২০ বাত ১০ টি  
 শুটি মতম মতম মতম, অর্থাৎ  
 মতম মতম মতম, মতম মতম  
 মতম মতম মতম মতম মতম  
 মতম মতম মতম মতম মতম  
 শুটি মতম মতম মতম মতম  
 মতম মতম মতম মতম মতম  
 অর্থাৎ মতম মতম অনলাইন  
 মিটিং, অর্থাৎ মতম মতম মতম  
 মতম মতম  
 ২৭/১২/২০২০ (শুক্রবার ১০ টি)  
 অনলাইন মতম মতম মতম মতম  
 শুটি মতম মতম মতম মতম  
 মতম মতম মতম মতম মতম  
 মতম মতম মতম মতম মতম  
 মতম মতম মতম মতম মতম  
 মতম মতম মতম মতম মতম  
 মতম মতম মতম মতম মতম

Date: ২৮/১/২০২০  
দুপুর ২২ থেকে ২টা  
বিশ্ব লিঙ্গী দেখে দেখে মত জুড়িয়া  
আছে হুয়াই মাঝে ছেকে কোথা  
চোখা কারি, সব সান্ত্বনা মায়া না

২/২/২০২০ সকাল ৯টা থেকে ১০টা  
বাক সূক্ষ্ম শালো নিউজটোকে দিয়ে  
বিশ্ব নিয়ন্ত্রণ করা

৪/২/২০২০ বিকাল ৫টা থেকে ৬টা  
অন্ধ বাসায় দেখে স্বপ্ন চোখ দেখে ছে  
কমিউনিস্ট সূক্ষ্ম দেব নেত্রমা হয়েচে কিয়

৬/২/২০২০ দুপুর ২২টা ২টা  
নি ত্যাগপায় মিত্রি বগান ২৬ জেনি  
২৬-২-২০২০ মেকে আত্মতা সূটে মাতে  
অব আনে গোপালকে মায়ে আর দেখা হতে  
না, ক্ষ তত সব সান্ত্বনা লেভেল  
কথা আত্ম কেন হতে

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Date: ১৪/২/২০২০  
সুটোব বাসায় দুপুর ২টা ২টা  
অন্য ৫ কাই ছিলা কারি, আ তক বাচা তাদের  
সান্ত্বনা কারি, তব. টিই অইন জামত দেই,  
প্রাণের দায়িত্ব কে হকে অ. এক কোল  
দায়িত্ব মাঝে হোই সান্ত্বনা জালাল  
কারি

২৩/২/২০২০ (সুটোব বাসায়) বিকাল ৫ থেকে ৬

সুটোব হোই বেডি কারি, আত্মতা মাতে  
সুটোব দিনে কোলা বাত্মলা না হয়

২৬/২/২০২০ (বিকাল ৭টা থেকে ৭টা ৩০)

সুটো ৭টা ২ সূক্ষ্ম হস্তা মাঝে ৩  
সুটো হতে হতে ৩টা বেজে যায়  
অত স্মিতাশন নেত্রমা গবে ৩ সূটে  
অ অনেক বাত্মলায় দরতে হতে  
৬:৩০ mlence টা আনা হয় নাহা  
বাঁধাও করে স্বপ্ন মাতে মাঝে ৩ সূটে

Date: ৭/২/২০২০  
বিকাল ৫.৩০ থেকে ৬টা  
শৈশব মূল মৌসুমের মাঝে মিত্রি কারি,  
লিঙ্গী নিয়ন্ত্রণ করা বালি কিব্বলের লিঙ্গী আত্মতা  
টাঙ্গি জেনি হোই সূক্ষ্ম দেব নেত্রমা চাৰি  
সূক্ষ্ম দেখায় তব. কাকে দিয়ে লিঙ্গী  
কাজ দেবো, হোই সান্ত্বনা কারি

৫/২/২০২০ (বিকাল ৩টা ৩০) বাসায়  
মায়ে দেগনে কথা হয়, টিই সান্ত্বনা  
হে কিয় লিঙ্গী সূক্ষ্ম লিঙ্গী লামত মাতে  
অব. বাঙালি কেন হতে পারে

৬/২/২০২০ বিকাল ৪টা থেকে ৫.৩০  
আত্মতা সূক্ষ্ম সূক্ষ্ম দেব বাসায় লোকসন  
বসায় কারি সূক্ষ্ম দেব, তব. কিয়  
দায়িত্ব দেব হতে হতে, কোন সূক্ষ্ম  
কি লামতে হোই তকো লিঙ্গী কারি

২০/২/২০২০

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Date: ১০/২/২০২০ (বিকাল ৩টা ৩০)  
সুটোব বাসায় দুপুর ২টা ২টা  
সুটোব হোই উজ্জ্বল নিয়ন্ত্রণ করা হয়,  
অন্য তকো উজ্জ্বল কবে নিয়ন্ত্রণ  
হোই সূক্ষ্ম মায়ে সূক্ষ্ম কারি

৮/২/২০২০ (বিকাল ২টা ৩০ বা ৩টা)

কমিউনিস্ট লিঙ্গী কবি বাসায় বসে  
স্মিতা স্মিতা স্মিতা স্মিতা স্মিতা, কাল  
নিয়ন্ত্রণ করে করা কবে স্মিতা  
অ. কিয় স্মিতা স্মিতা স্মিতা স্মিতা  
লিঙ্গী স্মিতা কারি

২০/২/২০২০ (বিকাল ২টা ৩০)  
লিঙ্গী স্মিতা, স্মিতা স্মিতা, স্মিতা স্মিতা  
স্মিতা স্মিতা স্মিতা স্মিতা স্মিতা  
অ. কিয় স্মিতা স্মিতা স্মিতা স্মিতা  
কারি



Date: \_\_\_\_\_  
 কে কোন মাদারি কে প্রাপ্যে, এবং কিভাবে  
 আত্মতা কাজ সুরক্ষিত হবে।

২১/২/২০২২  
 মোহাম্মদ সাজ্জাদ মোহাম্মদ প্রচারণার  
 মাঝে আত্মতার দিয়া মিটি করি এবং  
 কিং স প্রবন্ধ প্রবন্ধে এবং কাজ কিভাবে  
 সুরক্ষিত হবে তা দেখা নিয়ে আত্মতা কাজ।

২২/২/২০২২  
 আত্মতা তদন্তের বিনা চিত্রের মত করে  
 প্রচারিত করা হবে অন্য স্থানে তদন্ত  
 ম. মিত্র আত্মতা হয়, কাজ কর মেবে  
 সুরক্ষিত হবে মারবে মেরা নিয়ে ও আত্মতা  
 করি, তদন্তের হস্ত তদন্তের মত বাস্তব  
 তদন্ত প্রচারিত করে মারবে চর্চা।

২৪/২/২০২২  
 টিম মেম্বারদের প্রাপ্য মিটি স্মার্ট বসবাস  
 করবে যা ওয়া অন্য কো মাবে দেয়  
 Scanned with CamScanner

Date: \_\_\_\_\_  
 ২০/২/২০২২ সকাল ১০ থেকে ১২:৩০  
 তদন্তের বাস্তব আত্মতা এবং আত্মতা কাজ  
 সুরক্ষিত করি করি প্রচারিত হবে।  
 কাজ প্রথম পরে হবে আত্মতার প্রাপ্য  
 মারবে হস্ত মার, কিন্তু তদন্ত কিছু কাজ  
 দ্রুত আত্মতা করি থেকে মার।

২১/২/২০২২ (দুপুর ১২ থেকে ২টা)  
 তদন্তের প্রাপ্য সুরক্ষিত অন্য প্রচারিত হবে  
 বাকি অন্য মার তদন্তের প্রাপ্য দিয়া  
 তদন্ত এবং প্রচারিত হস্ত মার মার  
 করে চর্চা মার।

২/২/২০২২ বিয়ে ৩.০০ থেকে ৫টা  
 প্রচারিত মার বিয়ে মার হয়, করত প্রচারিত  
 প্রচারিত মার মার আত্মতার আত্মতা মার  
 মার মার মার মার মার, প্রচারিত  
 মার মার আত্মতা আত্মতা একটি আত্মতা  
 মার।

Date: ৬/১১/২০২২  
 ৬/১১/২০২২ - প্রচারিত মার  
 মোমেন এবং আত্মতা মার মার এবং  
 মার মার মার মার কাজ করবে  
 এবং মার মার মার মার মার মার  
 মার মার।

২০/১১/২০২২  
 মার মার আত্মতা আত্মতা করি  
 মোমেন এবং তদন্ত, মার মার মার  
 প্রচারিত মার মার মার মার মার  
 মার মার।

২৬/১১/২০২২  
 প্রচারিত মার মার মার মার মার  
 মোমেন এবং মার মার মার মার মার  
 প্রচারিত মার মার মার মার মার  
 মার মার।

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Date: \_\_\_\_\_  
 ২৬/১১/২০২২  
 তদন্ত এবং মোমেন প্রচারিত মার মার  
 মার মার মার মার মার মার।

২/১২/২০২২  
 মার মার মার মার মার মার মার  
 আত্মতা একটি প্রচারিত মার মার এবং  
 মার মার মার মার মার, আত্মতা মোমেন,  
 মার মার, মার মার।

৪/১২/২০২২  
 মার মার মার মার মার মার মার  
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২০/১২/২০২২  
 মার মার মার মার মার মার মার

Date: ১/৩/২০২৩  
বিবেকল ডাটা  
তথ্যই নিম্নে তথ্যই কে সব কুমায়  
দেওয়া.

২৩/৩/২০২৩  
তথ্যই মোটা মোটা সোম, এক. জেলা  
শ্রেণি. এক. স্থানিক জেলা সবসঙ্গে  
কোডে ২ হোল্ডিং কবি গুরো মাষ্টার  
ক

১/৩/২০২৩ বিবেকল ডাটা  
মিডিজি সিস্টেমের মাধ্যমে ক্রয়, মিলেজ  
জন্ম মিডিজিক বানানো

২/৪/২০২৩ চূড়ান্ত চাটা কেডল গুব.  
এম দফায় গুরে মিল্লাটী সার্ভি এক. এফসে  
মিলেজের কোড চলতেছে।

Date: ৩/৩/২০২০  
৩/৩/২০২০ - বাত . ৪. ৩০ মিটিং  
হাসিনীকে থেকে হোটেলে নিয়ে আসা, তখন ওর স্তন্য দিচ্ছে, কিন্তু শুষুবে ৩ মিনিটের মধ্যে আসলে তখনই আবার স্তন্য দিচ্ছে.

৩/৩/২০২০ সকাল ৭টা  
শুষ্ক তখনো স্তন্য দিচ্ছে, আমি তখনই আক্রমণ শুরু করেছি, কারণ আজকে স্তন্য খেতে পারবে না বলেই বাজেট বেড়ে যাবে, কিন্তু এই অল্পস অল্পস স্তন্য খেতে পারবে.

৩/৩/২০২০ সকাল ১০টা থেকে বিকেল ৩টা  
শুষ্ক স্তন্য থেকে উঠে. খাবার অনেকটা স্তন্য, মাংস, দাঁড়মা করা দেয়। স্তন্য স্তন্য দিচ্ছে, বিকাল ৩টা পর্যন্ত স্তন্য খেতে পারবে. স্তন্য খেতে পারবে. স্তন্য খেতে পারবে.

Date: ২৪/৩/২০২০  
২৪/৩/২০২০ বিকেল ৩টা থেকে ৭টা মিটিং  
খাবার, মোবাইল, বাত, স্তন্য  
শুষ্ক স্তন্য খেতে পারবে.

২৫/৩/২০২০ (সকাল ১০টা থেকে ১২টা)  
কমলাজাতীয় হোটেলে গুটি. এবং মাংস  
আসার টিফিন সব কিছু কেটে ফেলা দি,  
এবং উঠেছিল করা হয়েছে.

২/৩/২০২০ সকাল ৩টা - টানা ৪২০  
সকাল ৩টা থেকে টানা ৪২০  
আসার কাজ হবে, আসার মত- কম  
স্তন্য-স্বাস্থ্যের ওরাত- স্তন্য উঠে  
দিচ্ছে- কমলাজাতীয় উঠে পেয়ে  
স্তন্যের বাতের স্তন্য দিচ্ছে. তাই  
স্তন্যের দিন সকালে স্তন্য দিচ্ছে.

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Date: ৩/৩/২০২০  
৩/৩/২০২০ বিকেল ৩টা  
শুষ্ক থেকে যে আসে গাফি স্তন্য  
গাফি, আসার হোটেলে উঠেছে  
বতনা দেয়.

৩/৩/২০২০ বাত ৮টা থেকে ১০টা  
সকাল থেকে আসার স্তন্য শুরু হয়,  
১০টা পর্যন্ত স্তন্য দেয়া আস.  
ওর কমলাজাতীয় স্তন্য স্তন্য  
আসে খেতে হয়েছে, স্তন্যের মতন স্তন্য  
দেয়.

৩/৩/২০২০ সকাল ১০টা  
সকাল ১০টা উঠেছে বতনা দেয়.

৩/৩/২০২০ ৪ টার ১২টা  
সকাল ৪টা থেকে ১২টা  
স্তন্য.

Date: ২/৩/২০২০  
২/৩/২০২০ সকাল ১০টা থেকে ১২টা  
সকাল থেকে স্তন্য শুরু হয়  
স্তন্য শুরু হয় ১২টা পর্যন্ত  
এক স্তন্য স্তন্য ১০টা উঠেছে  
এবং ৩০ মিনিট থেকে পরে  
স্তন্য স্তন্য

২/৩/২০২০ (সকাল ১০টা থেকে ১২টা)  
স্তন্য স্তন্য ১২টা পর্যন্ত  
স্তন্য স্তন্য ১২টা পর্যন্ত  
স্তন্য স্তন্য ১২টা পর্যন্ত  
স্তন্য স্তন্য ১২টা পর্যন্ত

৩/৩/২০২০  
৩/৩/২০২০ ২টা থেকে ৩টা  
স্তন্য স্তন্য ২টা থেকে ৩টা  
স্তন্য স্তন্য ২টা থেকে ৩টা  
স্তন্য স্তন্য ২টা থেকে ৩টা

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### SELF-ASSESSMENT FORM

The purpose of this survey is to obtain students input on how they think they have performed.

Name of Intern: Sifat Nusrat

University ID: 182012048

Name of the Institute/Organization:

Corporate Office Address:

Email: sifatnusrattssoo1@gmail.com

1. During a typical week, approximately how many hours did you dedicate to your internship?

2. Was your internship paid? If yes, how much?

3. Was your site supervisor available to meet when needed? Tick any one of the following.

Not at all  
  Slightly  
  Moderately  
  Quite a bit  
  A great deal

4. Next, we would like to know how you were affected by your internship. Using the scale below, please indicate the degree to which participation in your internship experience increased or strengthened your abilities, attitudes, awareness or understanding in each of the areas identified:

1=Not at all   2=Slightly   3=Moderately   4=Quite a bit   5=A great deal

NO	CRITERIA (Personal)	RATING
1	I have a sense of satisfaction in doing something worthwhile.	5
2	I believe in my ability to make a difference.	5
3	I am open to new experiences.	5
4	I have gained the capacity to be more productive.	5
5	I can recognize my personal strengths.	4
6	I can recognize my personal weaknesses.	4

7	I have a sense of personal achievement.	5
8	I have the ability to persevere in difficult tasks	5
NO	CRITERIA (Social/Interpersonal Impact)	
9	I demonstrate concern for the welfare of others	5
10	I can be understanding and appreciative of people with diverse backgrounds	5
11	I have the ability to work cooperatively with others	5
12	I have the ability to communicate effectively	5
13	I have increased my ability to be a leader	4
14	I feel more connected to my community	5
NO	CRITERIA (Academic learning impact)	4
15	I have acquired knowledge from the job duties I performed	5
16	I have broadened my critical thinking skills (reasoning, problem solving)	5
17	I have learnt the ability to work independently	5
18	I feel my classroom learning was enriched	5
19	I have the ability to connect academic subject matter to the real world.	5
NO	CRITERIA (EMPLOYMENT/JOB SPECIFIC IMPACT)	
20	I developed specialised technical skills for a specific job function	5
21	I broadened my future employment possibilities	5
22	I received an opportunity to explore a specific career	5
23	I developed realistic ideas about the work world	5
24	I narrowed my future possible career choices.	5
25	<b>What is your average score from this test?</b>	5

#### 5. General Comments

My internship allowed me to apply my studies and gain valuable skills for future success.



Signature of Intern

## **Professional Competencies**

Through out this project I have developed some competencies those are:

### **Knowledge**

Throughout the production process, I learned a great deal that will be useful in my future endeavors. To begin, I learned the value of proper planning and organization. It is impossible to properly complete a job without a well-structured plan. As a result, I spent the time conducting a script breakdown and sequencing the tale plot and narration in order to create a clear and intelligent format.

Furthermore, I learned the value of collaboration in the manufacturing process. Each member of the team was critical in bringing the project to reality, from locating the correct actors to properly briefing them and selecting the right artists for the storyboard.

Another important lesson I learnt was the value of adaptability and flexibility. Unexpected conditions and challenges are unavoidable in every manufacturing. As a result, I had to remain adaptable and agile in order to find answers to challenges that developed, such as when we struggled to establish a defined budget due to the likelihood of frequent changes.

I also developed an awareness for the significance of attention to detail. The slightest nuances can frequently make a big difference in the final outcome. As a result, I made certain that every facet of the production process, from the writing to the casting, was carried out to the best of my ability.

### **Skills**

The production process provided me with a variety of essential abilities that I will be able to apply in my future ventures. First, I improved my planning and organizational abilities. I had to plan and coordinate every step of the production process, from screenplay breakdown to casting and storyboard, to assure the project's success.

Effective communication was another skill I learned. I had to contact many team members, including actors, artists, and technicians, as the production developed. Through these interactions, I learned how to effectively convey information, actively listen, and give and receive constructive feedback.

During the production process, I also improved my problem-solving abilities. From incorporating product placement into the script to finding acceptable actors and artists for the storyboard, the project faced a number of hurdles. I was able to solve these problems and create a successful final result by using creative and critical thinking.

Moreover, during the production process, I developed my attention to detail skills. Because every detail can make or break the final product, I had to make certain that every aspect of the production was carried out to the best of my ability. This entailed going over the script, casting the correct characters, and choosing the right artists for the storyboard.

Finally, I discovered the significance of teamwork and collaboration. Every team member in a production plays an important role in bringing the project to fruition. I acquired experience cooperating with others, exchanging ideas, and reaching agreement. This expertise will be useful in future undertakings that demand teamwork.

### **Attitude**

I improved through my perseverance and determination. Despite the difficulties and setbacks encountered during the production process, I remained committed to achieving our objectives. This event taught me the value of perseverance and determination in pursuing my goals, especially in the face of hardship.

I also developed an openness and adaptability. Unexpected conditions and challenges are unavoidable in a production. This experience taught me the value of keeping open to new ideas and flexible in the face of changing situations. This mentality will be extremely useful in my future activities, allowing me to approach new situations with an open mind and come up with creative solutions to any challenges that emerge.