

A man and a woman are walking along a dirt path in a forest. The woman is wearing a pink hoodie and the man is wearing a black jacket. The scene is overlaid with a semi-transparent purple rectangle.

PRODUCTION

A man with curly hair and a mustache is looking directly at the camera. In the background, a woman is sitting on a bench. The scene is overlaid with a semi-transparent purple rectangle.

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MA Filmmaking 2022-2023
2217011

It was my delight and pleasure to work on many projects because I learnt and grew a lot after the film production unit. I have met folks from various cultures and met new people along the road. Working with multiple skills coming together to build a single product and provide a better output gives a lot of Pleasure. I am delighted to experience the Various cinematic styles adopted by directors and as a DOP i am proud working with them.....

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Project 1

INSIDE -Gaffer

Project 2

Presence -DOP

Project 3

Room of My Own - Gaffer

Project 4

Classic Milds- DOP

Project 5

Ellipse- DOP

Miscallaneous

BA project



Project - INSIDE- Gaffer

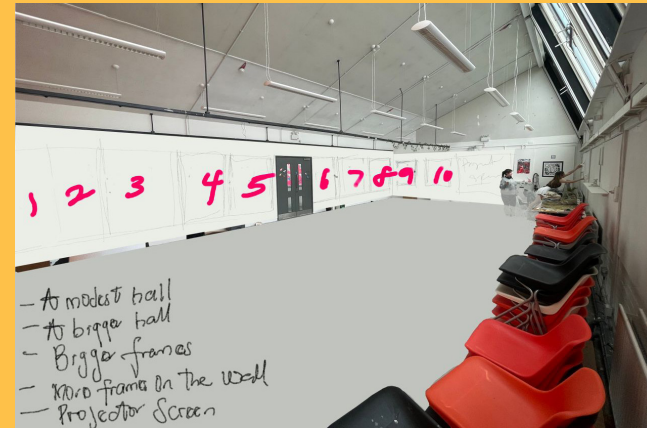
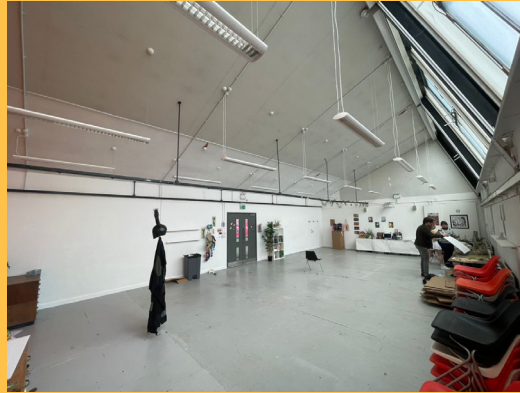
It was an amazing experience working with the team of 'INSIDE' directed by Genesis odeh. This was one of the initial projects headed in our production term. I got a chance to perform the gaffer role in this film and the film was shot during the Easter break. Mostly the shoot happened indoors and I was supposed to light up the set in both day and night ambience. Building up an exhibition gallery was another exciting factor as we have worked all night in building and arranging the set. Kurush Dhondy was the DOP for this project and we had a discussion regarding the lighting for the studio well in advance and the set was lit up according to the reference which he has given.



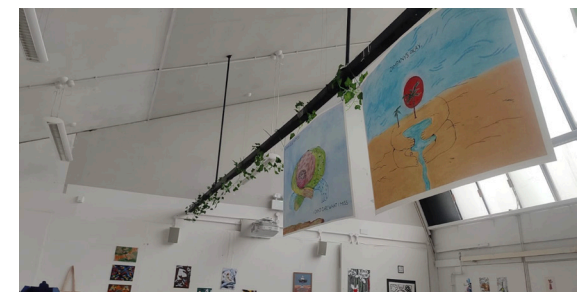


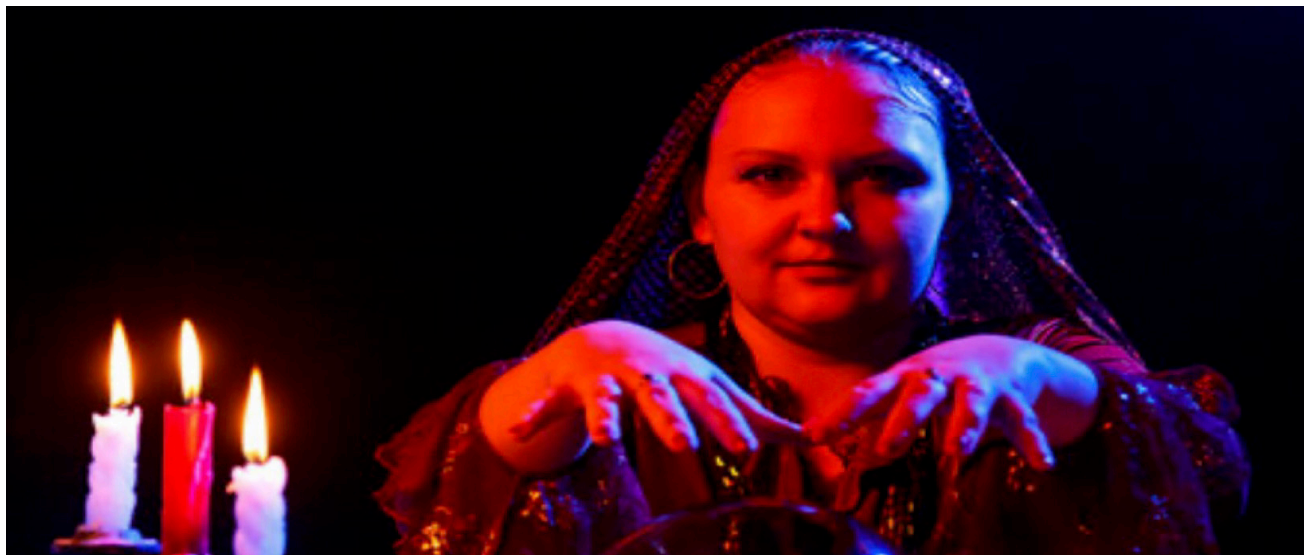
The film tries to establish the life of an artist and the struggles he is facing when he tries to move on with his passion. Femi the artist was the lead role in this film and he used most of his artworks in the film. There was an exhibition of this art works and that was the exciting part to work with as i had to work on point lighting and diffusing the lights. The set was made in the campus itself and the exhibition should look like modern exhibition hall and this was challenging as well as exciting. It was also fun to work with Genesis Odeh, the director as he was keeping his energy throughout this project and his word that he will keep a diplomatic approach to whatever happen during the shoot surprised me and taught how a director should be in the set. Since this was one of the initial projects happened during the easter break, forming a team to work together was memsmerizing.

TEST SHOTS/ SET DESIGN/ LIGHTING



The cinematography Team has done a lot of test shots including the dolly shots prior to the shoot. All the setup was locked on the previous day as it shouldn't put any discomfort on the actors while they are on set. We have also locked the lighting setups they day before itself but many adjustments were also done on shoot days to adjust the fall of shadows. The lighting in an art gallery should be like minimal and it should not distract the eyes of the spectators and so shaping the light was very much important during the shoot.





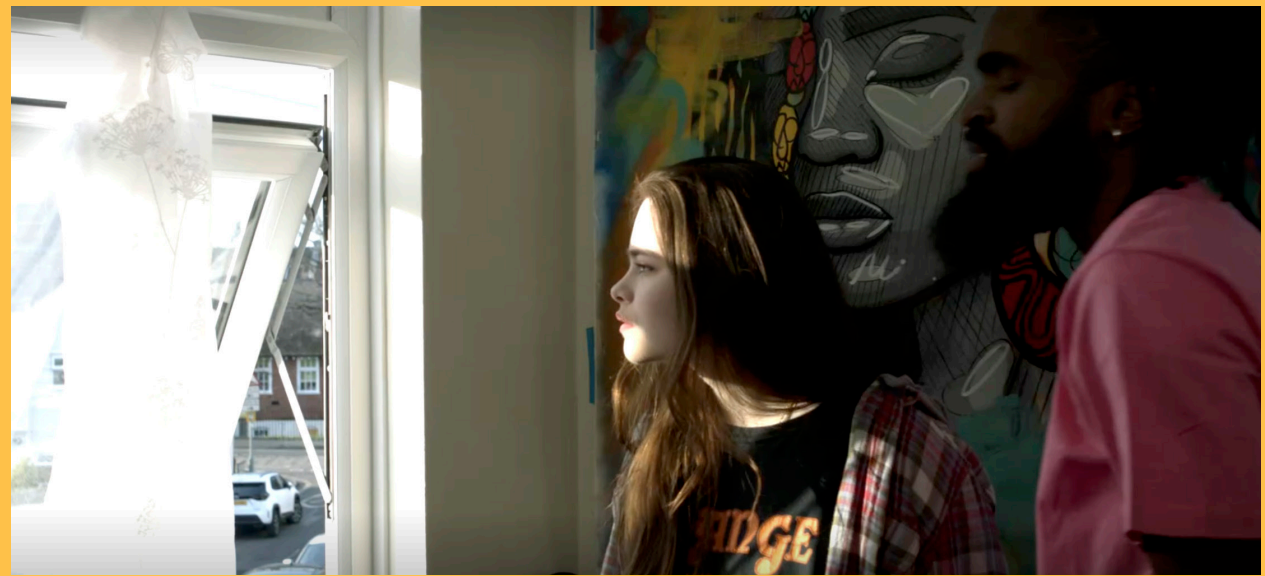
The cleveroyant scene is where i had to put my skills in lighting as it demanded very different room ambience than other light setups. The room needs to be dark but the ambient should lit the face of the actors on set. I have done cent percent justice to the roile allotted to me for this project and working with DOP Kursuh was a different kind of experience for me .

The Reference_Inside_INT_ROOM



Actual shot_Inside_INT_ROOM





The film has a lot of artistic possibilities regarding the lighting and framing. The actors were performing smoothly according to what the script was demanding. It was also a platform for the artist to display his own artworks and when it happens through a film people get easily connected to the works. Really enjoyed working with the team.



Workshop 1

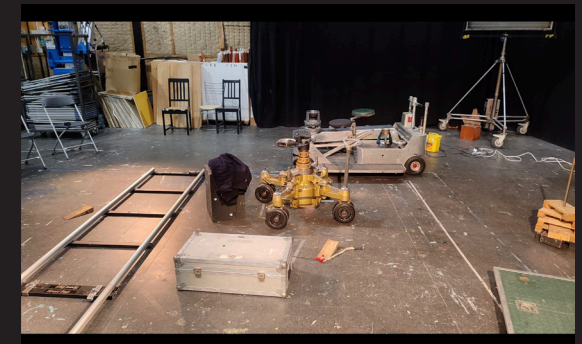
From the lighting workshop conducted by Liss, i have got ideas regarding how to shape the light and how to do a proper lighting on the set. The formation of background depth with regards to the light was another learning experience. we got a whole day to test the lighting setup and use the camera.



The Arie Alexa workshop has helped me to crack the camera a lot and it made me to be more familiar with the Menu and other camera functions prior to the shoot. On this workshop i got chances to test different lenses and lighting kits. I came to know about the online simulator website where the arri company provides for the users

Workshop 2

The dolly workshop by Chris, who has a lot of experience in movies was also helpful for my production unit. He explained the working mechanisms of dolly with different dolly kits in the studio. We have also tried the movements that we can explore with dolly on the day of tutorial. Chris has also shared some photos of him working as a gaffer in different Indian and international Movies.



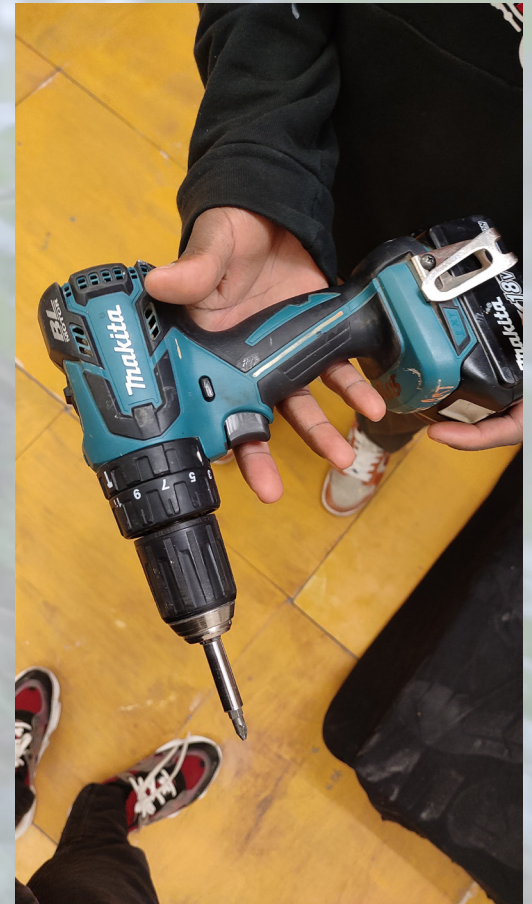
Workshop 3

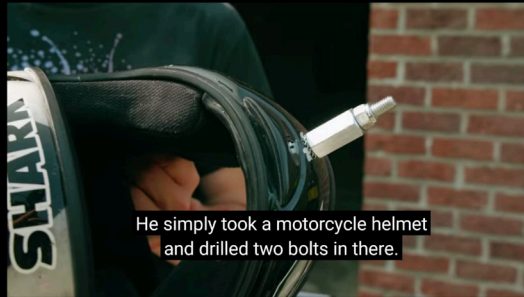
Project - Presence - DOP

I am Very proud to work with a director like Nelson who is having taste towards experimental filmmaking to engage the audience more into film emotionally and physically. In his debut film he had a clear vision for the film from the beginning regarding the POV mood of the film and he gave me clear idea regarding the breathing patterns I must follow during the shoot as it might influence the camera movement apparently. The rig created for this project was like my 'Third eye' as I have to be extra careful with the frames since it was capturing a wide area of the actors perspective. I was excited by seeing him how he had trained the actors for this film and how they are being brought to staging especially by telling his real life experiences.



This was the actual film which was experimental approach for all the Team. The whole film is shot in POV and i was the director of photography for the project . I have made a helmet Rig for this project which was one of the exciting side. As per the directors wish i was supposed to shoot the whole film in POV and we have used a 16 mm lens for this project. I have bought a helmet from marketplace, hired a driller from my friend and started the mission as buying the rig was very costly.

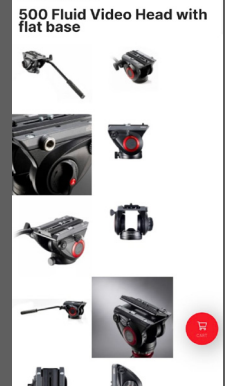




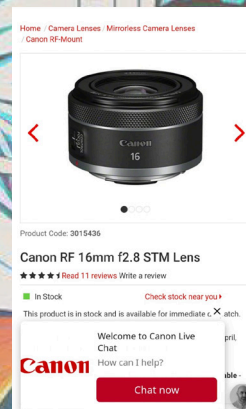
He simply took a motorcycle helmet
and drilled two bolts in there.



and one through the back as a counterweight
to keep the helmet in balance.

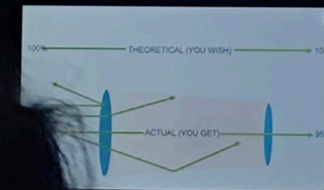


We're using a 10mm lens on there.



F-Stop / T-Stop

- F-Stop is a calculation/estimation of the speed of a lens.
- T- Stop is a precise measurement of the speed of a lens.



Exploring different helmet rigs online and have watched tutorials of making the rig - RIG CONCEPT DEVELOPMENT

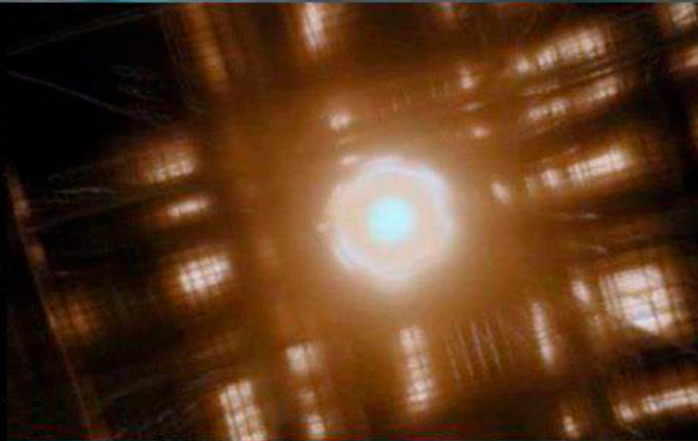


**GROOMING
SESSION**



we had done location Recces prior to the shoot and have locked the perimeter like from where to where the character is moving, what type of movement the character should give to the situation and the breathing pattern which should be followed throughout the movie.

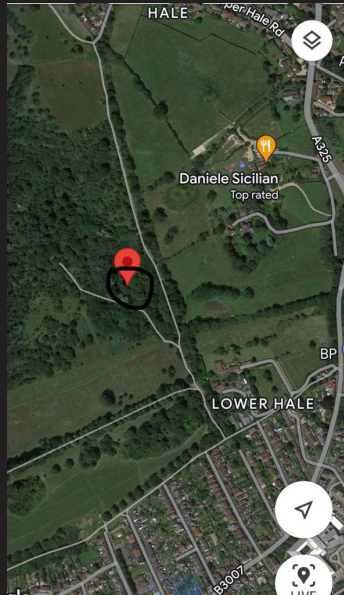
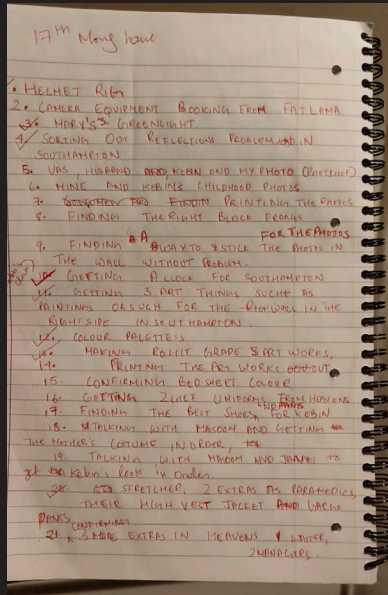
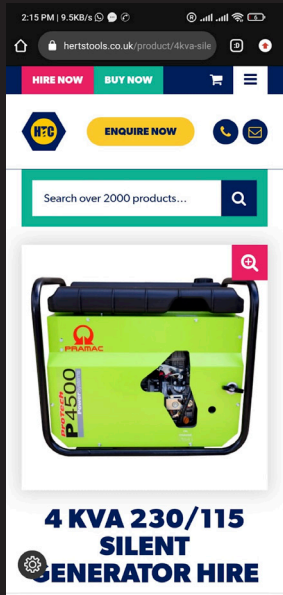
MOODBOARD/TONE





Screengrabs from different scene from the movie rushes. The Whole movie is about POV of the character Aron who is having a sort of near death experience after having a fight inside the kitchen where he is working, with the sheffs. The non-linear way of storytelling is applicable for this movie as he is getting flashing memories of his past incidents and childhood traumas.





1. we have hired the generator for lighting up the set deep inside the woods
- 2.T0-DO-LIST for the whole shoot days
- 3.location where the woods was located-Farnham woods
- 4.Team meeting prior to the shoot lead by Director Nelson Devasia
- 5.The rig got reposted on 'shittyrigs'- A viral instagram page for tricky rigs

Project -Room of My own - Gaffer

working with the Team ' Room of My own ' was really fun and entertaining. The Movie accelerates according to the mood of the Kid Benjamin who acted a role in this film. I came to know about the peak of patience the crew should have in handling children in a set. Director Swetha Pramod had done a great job in handling the crew and maintaining the fun ambience throughout the movie. It was a different experience for me as I have never worked in grooming children for a shoot. The Dop Muhammed Shehzad also played a wonderful role in creating an artistic mood throughout the film. He was able to capture the emotions of the characters especially the Grandpa in the funniest approach.



During this project i have found a hidden pappa inside me.From handling the kid, maintaining his mood, feeding him during the intervals, playing with him and giving fake smiles were all part of this film.



The Kid Benjamin was very much co-operative during the shoot at some point and we felt the real actor that is hidden inside. Acting according to the directors call on this age was surprising for everyone from beginning to the end.

I have witnesses really great art works from the art team for designing the set. They habve put cent percent effort for this project and really add to the beuty while framing different scenes.



SCENE 3B

Grandpa's Intro (Continuity of Child, Cake & Milk etc. required)

SHOT 01 (DAY/INT)
MID

Ryan watching the TV (he's happy) and suddenly channel changes he got shocked and turning towards the side he sees his grandpa

SHOT 02 (DAY/INT)
MID (with the suggestion of Grandpa)

Ryan watching the TV (he's happy) and suddenly channel changes he got shocked and turning towards the side he sees his grandpa

Grandpa : It's folks like me who should be watching TV; Kids like you should be out playing. So, go on!

Ryan gets disappointed

SHOT 03 (DAY/INT)
CLOSE

Ryan Dissappointed

SHOT 03 (NIGHT/INT)
MID two shot

Ryan & Grandpa Sleeping

SHOT 04 (NIGHT/INT)
WIDE

Ryan's POV (Ceiling without Stars)(Room should be Dark)

SHOT 09 (DAY/INT)
MID two shot

Noha : Gee! This is amazing! Too bad I can't have this in my room. Dad says it will disturb grandma's sleep.

Mom (voiceover) : Ryaan, Noha's mom is here to take her home. (dual shot of Ryaan and Noha)

Noha went.

SHOT 10 (DAY/INT)
WIDE

POV of children (Stars shining)(Should be dark inside the room)

Ryan Dissappointed

SHOT 03 (NIGHT/INT)
MID two shot

Ryan & Grandpa Sleeping

SHOT 04 (NIGHT/INT)
WIDE

Ryan's POV (Ceiling without Stars)(Room should be Dark)

Ryan Dissappointed

SHOT 03 (NIGHT/INT)
MID two shot

Ryan & Grandpa Sleeping

SHOT 04 (NIGHT/INT)
WIDE

Ryan's POV (Ceiling without Stars)(Room should be Dark)

SCENE 07

Grandpa Using Ryan's pencil to take wax off his ears.

SHOT 01 (DAY/INT)
EXTREME CLOSE

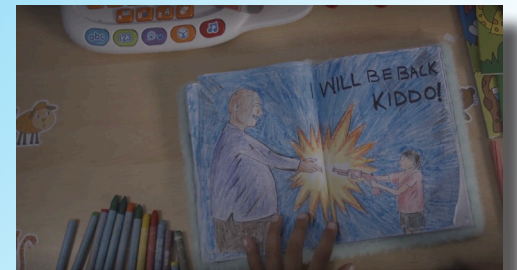
Grandpa's expressions while he's putting Ryan's pencil in his ear (Pencil should be avoided.. **Just his face reactions**)

SHOT 02 (DAY/INT)
MID CLOSE

Grandpa's expressions while he's putting Ryan's pencil in his ear (Both pencil and his reactions can be committed)

Shot division was mandatory for this project as the whole film was shot inside a house with day and night sequences. Unless shot division is done properly, most of the scenes would look similar as the story is happening in a time period of 3 to 4 days. The shot division has helped me to arrange the scenes back to back creating different ambiances in the same room. Continuity of lighting was very important in this project as sequences were shifting randomly. Shot division also helped in bringing the best out of Benjamin rather than making him boring after each sequence.







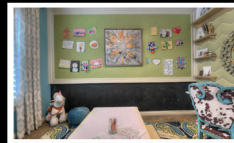
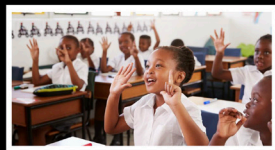
During the shoot, bringing the best from the Kid Benjamin was the task that director swetha Pramod has undertaken. Maintaining the Kids mood throughout the shoot days was taken care of by all the crew members especially the producer Arjun Menon. The shoot days was fun as the grandpa and the kid brought up the best out of the m and am sure that audience will have a great treat on the bigscreen. I am also waiting for the kind of editing style which swetha is going to follow in this project. The DOP Shehzad Mather has also done a great hardwork in thios project in bringing the best output, his eye for detail and sharpness has influenced me a lot as a DOP for other projects.



CHARACTERISATION



Location Preference



INT_ROOM_NIGHT

EXECUTION AND STYLE

- Linear editing style
- Dramatic Fast pace Music
 - Kid and Grandpa Interaction scene
- Narative Voice over
 - Tommy in anger
- Comedy Genre
- MUSIC Reference: <https://www.youtube.com/watch?v=jmIFbJS6uQw>

Apart from the characters in the story, the artbook and the room also plays a major role

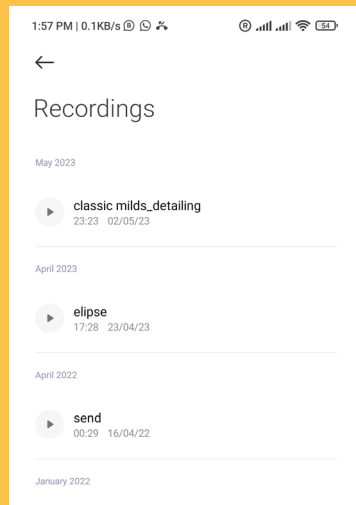


For pitching this movie, I have created a presentation which includes the storytelling method, style of execution, the moodboard and character references. This presentation has helped me in lighting the setup as I came to know about other references which this movie is related to. The importance of art and continuity in this movie was much more important than any other aspects. The character traits were inspired from Young Sheldon, the style and execution was referred to the movie 'End of the F***ing World' and the conflict was inspired from the movie 'Minari'.

Project - Classic Milds - DOP

The whole credit to this movie should be given to the director Najiyyu Rahman who has delivered some kind of Magical power for this whole film. A film that is developed over a night, with spot improvisations and mood created for the movie. As a DOP i have never felt such kind of feeling in any other set and i will give a big salute to the actors who came up with extremely different approach to a film. The director had studied each individuals very clearly prior to the shoot and that is what he wants in his movie. As a DOP I have implemented POV, single shot and sequential Shots for this project.





I had audio recordings of the directors telling the story, explaining to me about the different moods, different style of execution and dramatical approach towards the film. I saved these recordings and played randomly while i am travelling to get into the detailing of the story especially to think about the camera movements, the lighting and the depth I must give to the characters. I have got recording from Directors Athul, Naji and Nelson for the films Ellipse, Classic Milds, Presence respectively...



From discussion table

To Wrap

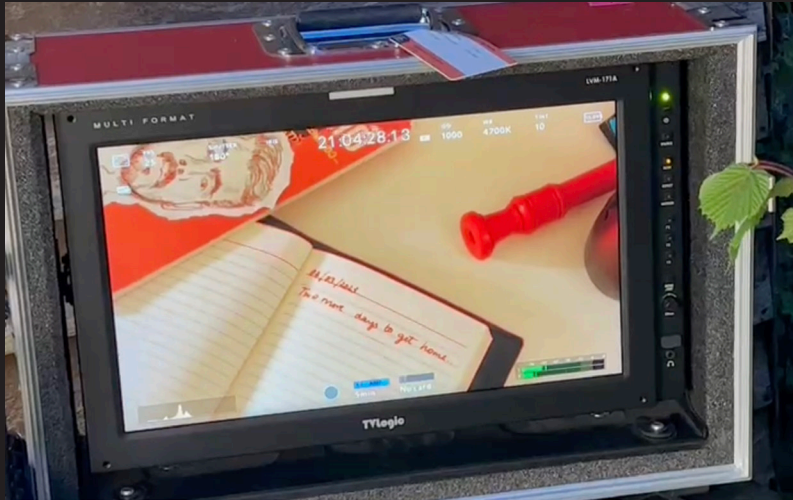








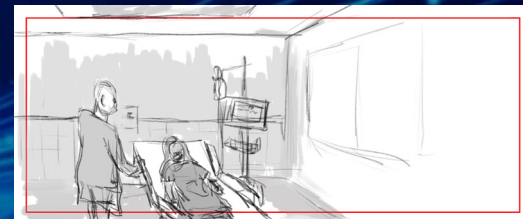
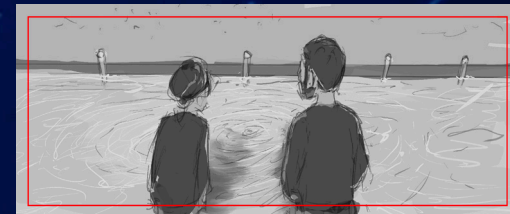
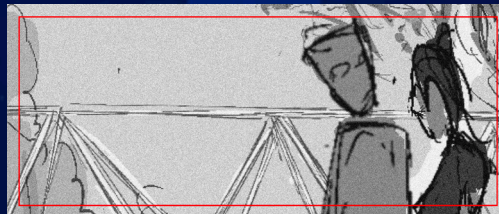
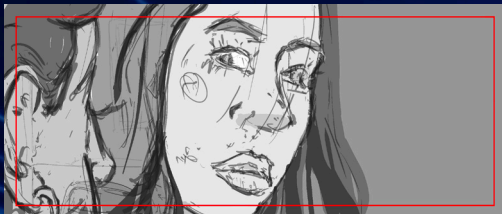
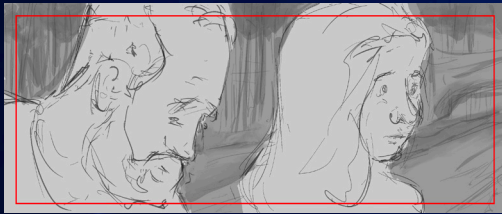
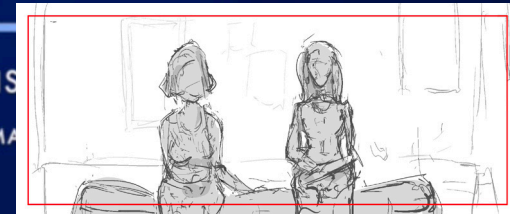
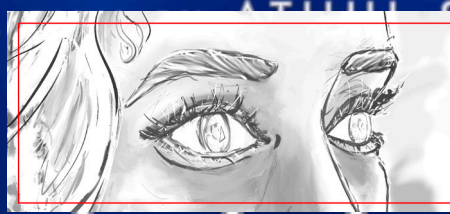
**DISCUSSION ON
EXECUTION STYLE
AND
SHOT DIVISION**

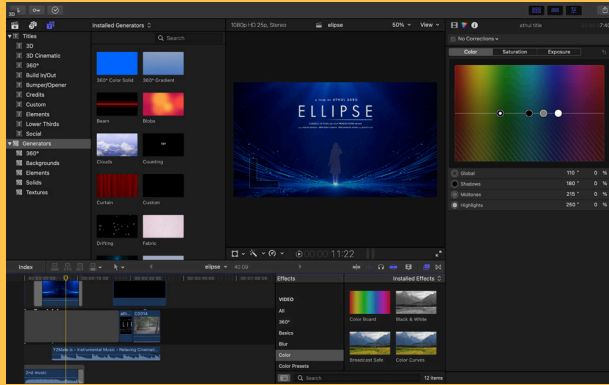


Project - Ellipse - DOP

Ellipse was entirely a different approach in filming. The story demands depth in the characters and the locations. Director Athul sabu was very confident in his vision of arranging the scenes and binding the story in a convenient format. The story is moreover demanding lots of Visual effects in the film and the sound plays a major role as well. Diasy and Mladen who acted in this film have completely synthesised the story and they pushed themselves a lot into the character in which the story demands. Director is happy with Casting and the crew is waiting for the Result





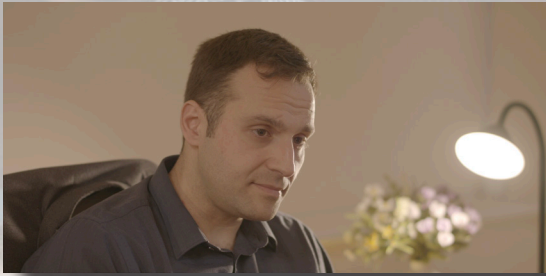


I have created a 2D animation video for the Promotion of the film especially for the public funding. I have got this idea while I was hearing the interstellar sound track. One of the exciting factor is that there was no other music been played during this project rather than the interstellar one to get into the mood of this project and me including the whole crew understood how even a music can influence a movie to an extend

This art ofcourse was created by Benjamin, storyboard artist of our movie. He created this piece of art within a single night according to the suggestion given by the director. This art was placed inside the room of Alora, and the audience watching the art pieces inside the room will get an overall theme of the film, how it is connected to the characters life, in a single glance.

Another exciting part about this project is that, the location that is been shot in this movie was found by me while I had a morning walk through the woods near golf club Aldershot. I have posted the video as a reel on my instagram and luckily the location demands very much to the script. Therefore me, Director and producer have done a recce and finalised the location prior to the shoot





TREATMENT - SCENE 1 - BEDROOM



Alora lay on her bed, staring at something peculiar, her gaze fixed and unblinking. She seemed lost in thought, possibly in a lucid dream or a subconscious state. Suddenly, a rhythmic knocking sound interrupted the silence, jarring her back to reality. She blinked and turned her head towards the door as it slowly creaked open. Her mother, Jessica, entered the room and walked over to Alora's bed with a concerned expression on her face.

Alora looked at her mother with a helpless expression, and Jessica realized that something was wrong. She sat down next to Alora and asked gently if she had been day-dreaming again. Alora didn't want to talk about it and pleaded with her mother to stop. Jessica tried to console her, assuring her that they would figure out what was wrong and get her the help she needed. But Alora felt lost and confused, unable to comprehend what was happening to her. She didn't feel anything, didn't know what she was thinking or when she was thinking it.

As Jessica continued to comfort her daughter, Alora closed her eyes and took a deep breath. She felt scared and alone, wondering if she would ever be able to understand the thoughts and feelings that seemed to elude her.

- Ventilator and the magical world is expensive in the real world, but buying elements and creating the world in VR is easy
- Reflection in Alora's eye can easily be created using VR
- COST EFFECTIVE in creating hospital equipment because there is no direct access to the required
- Realtime VFX Adjustments for the magical world
- Actors are comfortable with the presence of the world rather than just green in the background
- We also have a brilliant unreal engine artist to create the world according to the director's Perception
- Very minimal movements of the camera inside the volume and no establishing scenes in specific



TREATMENT - SCENE 5- MAGICAL WORLD



As Alora floats in the dark, atmospheric world, she feels lost and confused, uncertain of where she is or what is happening to her. But then she sees a bright light in the distance and feels drawn towards it.

As she moves closer, she realizes that the light is coming from an elliptical window, and she feels a sudden urge to peer through it. As she does, she sees her own reflection staring back at her, and she feels a strange sense of disorientation.

Suddenly, she hears a knocking sound and turns to see her mother standing before her, looking down at her with a mixture of sadness and wonder. As Alora looks up at her, the camera pans up to her mother's face, and she notices an elliptical mirror in which Alora was looking moments before.

In the mirror, she sees the normal reflection of the room and Alora, and she realizes that everything she has been seeing has just been her own reflection from the future. She feels a wave of shock and disbelief wash over her as she realizes that she will continue to relive this dream, facing the same cycle of life, death, and dreaming, with no way to change anything. The camera zooms out, showing Alora floating in the vast expanse of space, trapped in an endless loop of dreams and reflections.



TREATMENT - SCENE 2

Therapist consultation



The second scene takes place in a consultation room, decorated in low luminance green, yellow, and red, with shelves filled with psychic books and props. Light flares pass through the window, illuminating the framed illustrations on the wall. Dan, a young and soulful therapist, sits in a single sofa chair with a book and pen in his lap, while Alora and her mother sit opposite him.

Dan senses that Alora is uncomfortable answering his question directly, and tries to rephrase it. Alora explains that she loses consciousness without dreaming, and has no memory of those moments. Dan turns to Alora's mother and reassures her that this is a common condition called anxious dreaming disorder, which could be caused by a lack of sleep or childhood trauma.

As Dan is speaking, Alora suddenly loses consciousness again and begins to zone out. Her eyes focus on static visions, and she looks scared and shocked when she snaps back to attention. Realizing that something is not right, Dan offers to take Alora for a walk the next morning to talk more and figure out how to help her. Alora looks at her mother, then back at Dan with a more composed expression, and agrees to meet him the next day.

PERCEPTION

WOODS

Establishing shot of the woods.



ALORA & THERAPIST

Alora showing her conditions of anxiety to the Therapist



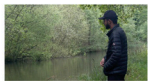
RIVERSIDE - Conversation

walking through the woods looked them in a miracle



RIVERSIDE - Reflection

Alora seeing her reflection in the water



TREATMENT - SCENE 3

Walking Through Woods



Finally, Dan breaks the silence. "I know I can't do this alone. You need to change too." Alora scoffs. "How simple. Then why am I wasting all my time?" Dan says. "All you need to do is stop obsessing over your reflection." Alora looks irritably towards Dan. The camera shows them walking through the woods until they reach a canal. Dan says. "You need to realize that you're not understanding what I'm saying. Try to understand. Don't keep questioning, or you won't find the answers." As Dan speaks, Alora looks into the water and begins to lose consciousness. Dan throws a stone into the water, and the reflections bring her consciousness back. Dan looks at Alora and says. "Stop looking at reflections."

I have made a presentation for the pitching session of virtual production of this project. why VR was the question asked to us and inorder to show the requirement and importance of virtual production, i have created the slides with VR elemnts and other required scenes for this project



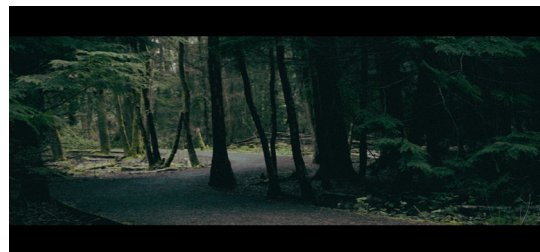
Working with Gilb, my second cameraman was very exciting and fun.He is having extreme passion and desire for creating stuffs and getting a good Outcome.He is hard-working and is willing to provide what the script and the director is demanding.Setting up different shots and communication between us was also easier and understanding.

MOODBOARD

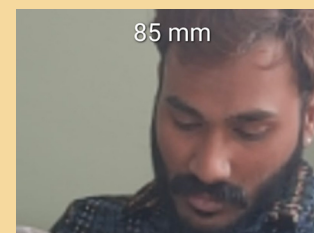
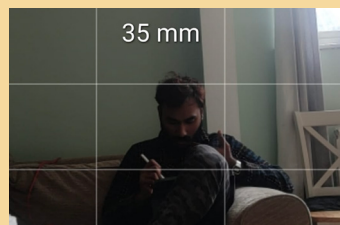
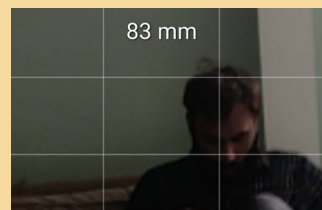
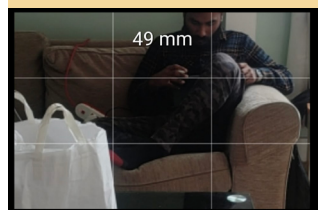


This was the MoodBoard created for the movie with the help of the director Athul Sabu. As a DOP conceiving the shots in the beginning was little difficult for me as I am moreover interested in realistic dramas. This was a different experience for me getting to know different aspects of scientific theories and conspiracies and working with him is moreover easier for me as we have already worked before in different projects. But this kind of approach to a movie including the virtual production was something new for us

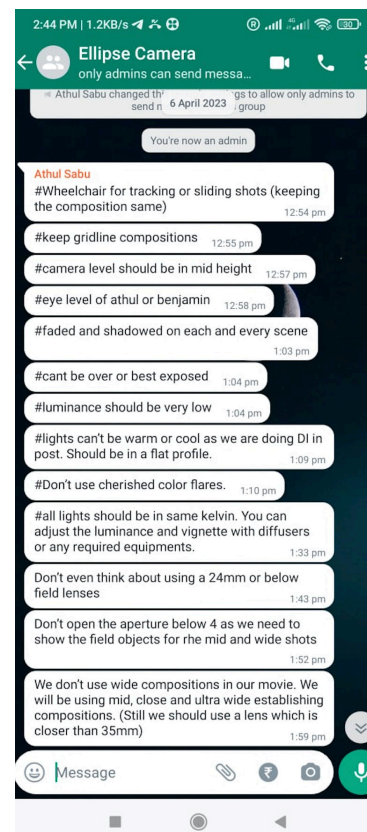
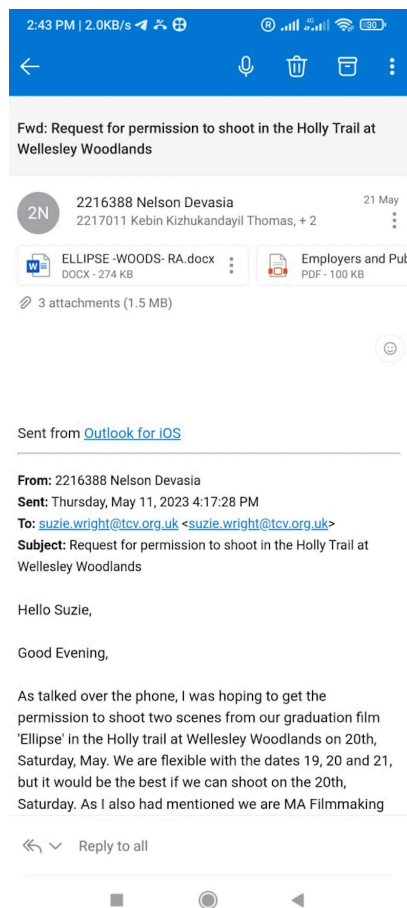
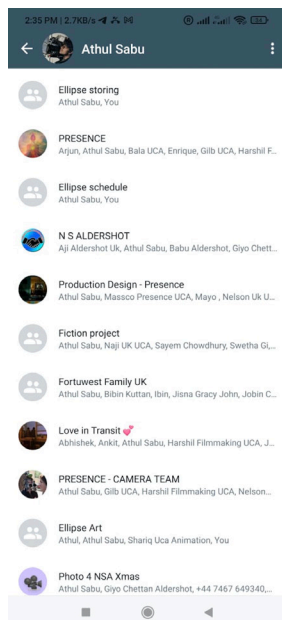
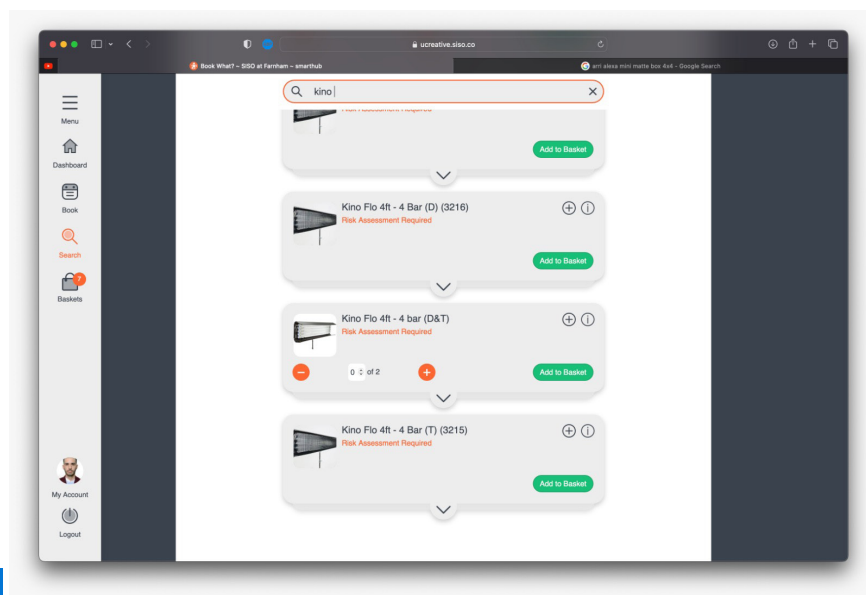
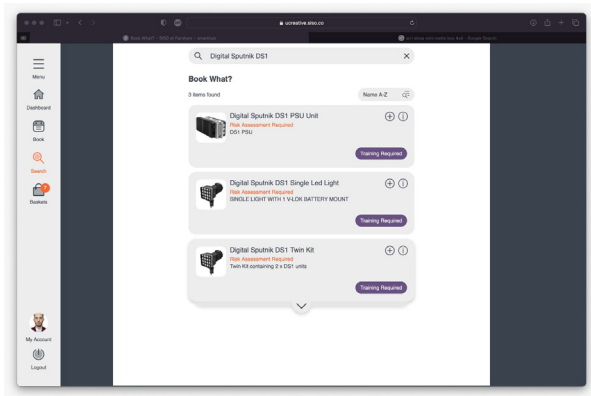
Test shoot



This was a dream come true moment for both of us as a Director and DOP . The decision we made from the college having the same interest of filmmaking have come true. The true inspiration from our tutors from college have really inspired in this project as well. The confidence level they provide us is too high. Once we choose a path, we have to take the risk to see the destiny and we are following that until we find the real treasure. This is a true beginning of classic 35 film productions.



**Lensing and
Focal length testing**



All paper works, camera booking, whatsapp group discussin regarding the shoot, permission Mails are included in this slide. I would like to take this moment to sincerely thank EHD in supporting me a lot from accessing upon anytime and giving proper guidance in terms of equipent storage and return. According to our convenience they have made lot of adjustments regarding the availability of Multicamera Facility.

Miscellaneous Projects

Rather than playing Major roles, I got a chance to work in various other projects as well. one of them was a BA Project and other one was the project Lilys Way Home directed by Yan yan. I was so excited being a part of this projects as working with a different team environment really benefits me in understanding different culture, traditions and their style of filmmaking.







THANK YOU

Real Eyes | Realise | Real Lies

