

THE BRAIN BRAKE

SHOOTING GUIDE · VERSION FIVE · FOR MANAN AND NEHA · 11.8.2026

How to read this

Six scenes, thirty six frames, two minutes. Every frame has a picture, a description of what happens, the line Manan says, and a note on how we shoot it. If a frame says **fully animated**, there is nothing to film that day. If it says **no dialogue**, nobody speaks.

The whole film happens in Manan's room, at his own desk. That is deliberate. The judges are looking for a student who genuinely understands the idea, in his own space and his own voice, not a narrator over graphics.

Where Manan reacts to something drawn, that thing does not exist on the day. His desk will be empty and he will be looking at a mark. We will rehearse each of those before rolling, and there are only five of them.

The lines are a starting point

Manan should rewrite every line in his own words before we shoot. The competition requires the explanation to be his, and the film is better when the words are his anyway. Keep them this short. Short lines sound like a person thinking. Long lines sound like a script.

The two days

DAY	WHAT WE SHOOT	HOURS
1	Scenes 1, 2 and 6. Manan at his desk to camera, wide and mid, then all the close ups. Most of the dialogue lives here.	6
2	Scenes 3, 4 and 5. The desk top, his hands, the book, the empty desk where the drawn things go. Plus pick ups and clean plates for the animator.	5

What Manan needs: one plain t shirt or hoodie he likes, a tidy desk, and his lines known well enough that he can forget them. What the room needs: no noise, and curtains we can close if the light changes.

SCENE 1 · THE CALL

0:00 – 0:18 · Manan starts the film himself. He shows us the thing that puzzled him and asks the question the film will answer. Everything here is filmed in his room. Nothing is animated.

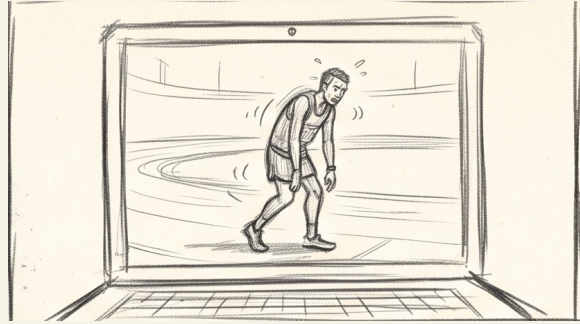


FRAME 1.1

Manan sits at his desk and talks straight into the camera. Relaxed, like he is telling a friend something he just found. His laptop is open beside him.

“Watch this.”

Wide. Camera at his eye level, his room visible behind him.

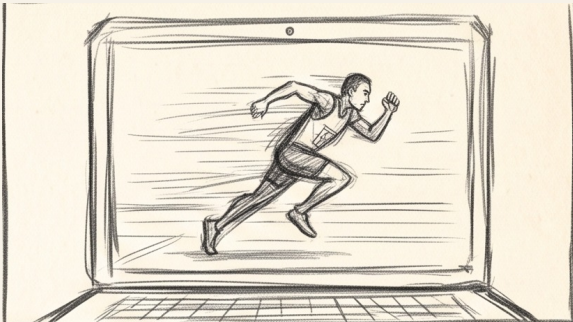


FRAME 1.2

What is on the laptop screen. A marathon runner, completely finished, barely jogging.

No dialogue

Close on the laptop screen. We add the clip afterwards, so the screen can be blank on the day.



FRAME 1.3

The same screen. The runner suddenly explodes into a full sprint.

No dialogue

Same close on the screen, no camera move.



FRAME 1.4

Manan turns back to us. He is genuinely surprised, as if he has just watched it for the first time.

“He had nothing left.”

Mid, slightly closer than frame one.



FRAME 1.5

Close on Manan. One hand open, asking. This is the question of the whole film and it should sound like a real question.

“So where did that come from?”

Close up. Head and shoulders.



FRAME 1.6

Manan reaches across the desk for a thick old book and pulls it towards him.

No dialogue

Mid. Let his hand lead the movement out of frame.

SCENE 2 · THE OLD MASTER

0:18 – 0:40 · He goes to the answer science gave a hundred years ago, and he treats it with respect. The first drawn thing appears, rising out of the open book. On the day the book is just a book.



FRAME 2.1

Manan opens the book flat on the desk and looks down into it.

“Science answered this in 1923.”

Over his shoulder, looking down at the book.



FRAME 2.2

The open pages. A small drawn room rises out of them with a man working at a desk inside it.

No dialogue

Locked off close on the open book. Nobody moves. Everything in this frame is drawn later.

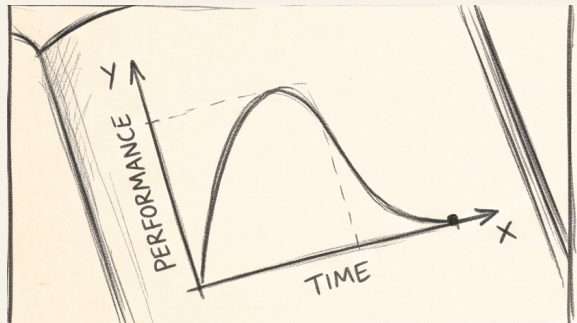


FRAME 2.3

Close on the drawn man, writing, working something out.

“The muscle runs out of oxygen.”

Fully animated frame. Nothing to shoot.



FRAME 2.4

A simple curve rises and falls on the page, drawn out of his writing.

“The muscle stops.”

Fully animated frame. Nothing to shoot.



FRAME 2.5

Manan sits back a little and nods. He accepts it, but only halfway.

“Good answer.”

Mid, from the front.



FRAME 2.6

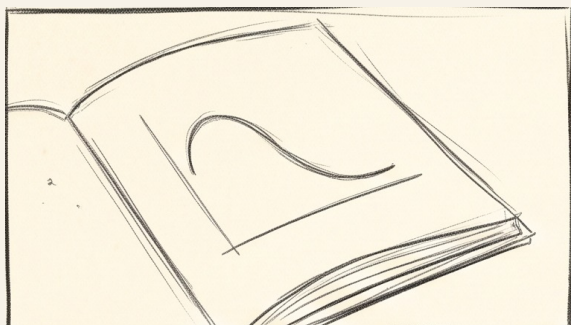
Closer on his face. The doubt arrives.

“But not a complete one.”

Close up. Hold one beat longer than feels comfortable.

SCENE 3 · WHAT DOES NOT FIT

0:40 – 0:58 · The drawn world comes out of the book and onto his real desk. This is the first crossing, and it is the moment the film stops being a lesson and becomes a story. Manan is reacting to something that is not there yet, so we will rehearse it.



FRAME 3.1

The drawn curve alone on the open page.

No dialogue

Locked off close on the book. Same position as scene two.

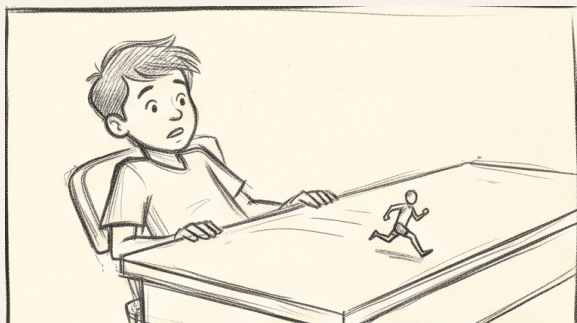


FRAME 3.2

A small drawn runner runs out of the book and onto the wooden desk.

No dialogue

Same locked off frame, wider so the desk top is included.

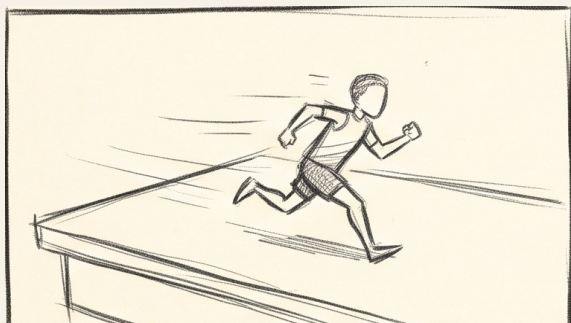


FRAME 3.3

Manan leans back, startled, watching something small crossing his desk.

“Wait.”

Mid. His eyes must follow a real point, so somebody moves a pencil along the desk for him to track.

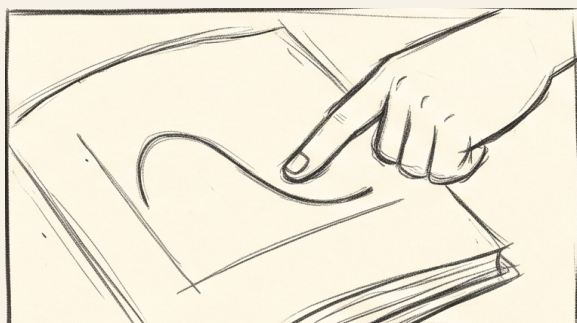


FRAME 3.4

The tiny drawn runner speeding up across the desk.

“He is getting faster.”

Low angle along the desk surface. Empty desk on the day.



FRAME 3.5

His finger comes down and points at the drawn curve in the book.

“This cannot explain that.”

Close on the book and his hand.



FRAME 3.6

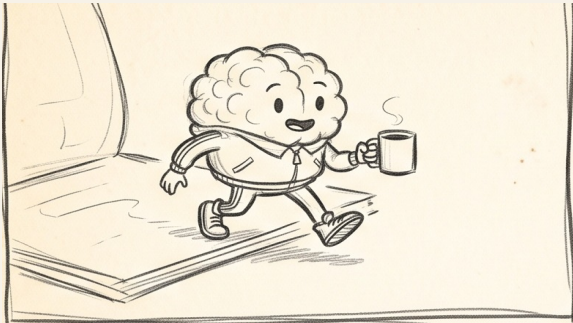
Manan sits back. He has run out of answers, and he lets us see that.

No dialogue

Mid. Do not cut early. The silence is the point.

SCENE 4 • THE MENTOR

0:58 – 1:25 • The teacher arrives, and he is deliberately unimpressive. A small brain in a tracksuit with a mug of coffee. He is not a villain. He is a professional who understands the situation better than Manan does, and he is quite pleased with himself.

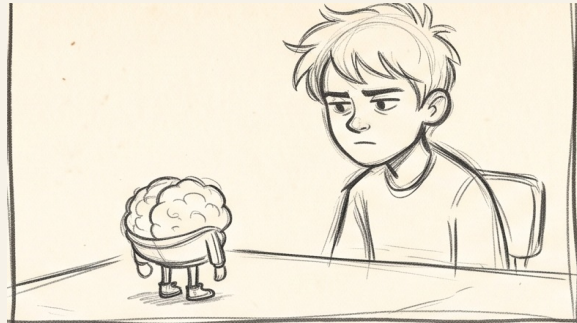


FRAME 4.1

The little brain steps off the drawn page onto the desk, holding its mug.

BRAIN: You rang?

Fully animated frame. Nothing to shoot.

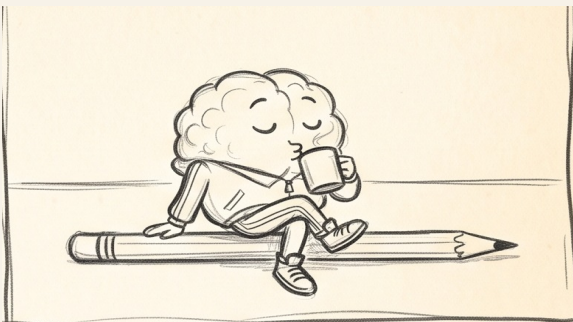


FRAME 4.2

Manan staring down at it, completely flat. Not amazed. Just looking.

“Who are you?”

Mid, from slightly above, so we feel him looking down at something small.



FRAME 4.3

The brain sits down on one of Manan's pencils and sips its coffee.

BRAIN: I run the brakes.

Animated onto a real pencil lying on the desk. Shoot the desk with the pencil in place.

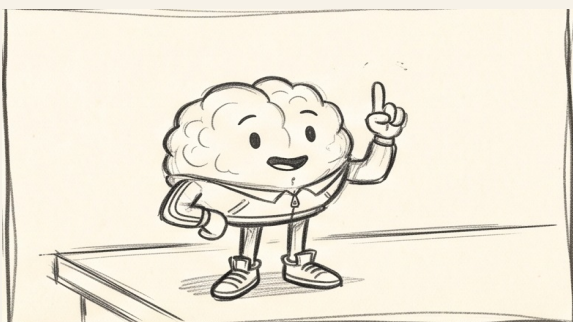


FRAME 4.4

Manan frowns and leans forward. He does not like the answer.

“So you stop me?”

Close up.



FRAME 4.5

The brain stands calmly and raises one finger.

BRAIN: I finish you.

Fully animated frame. Nothing to shoot.



FRAME 4.6

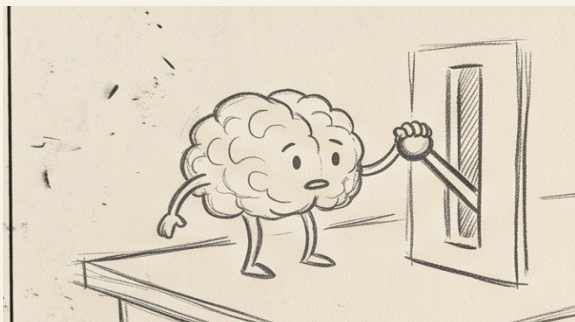
Close on Manan. Something lands. He does not speak.

No dialogue

Close up. Hold.

SCENE 5 · THE LESSON

1:25 – 1:48 · The demonstration and the turning point. The lever shows the idea instead of explaining it. Then Manan reaches into the drawing and moves it himself, which is the most important shot in the film.

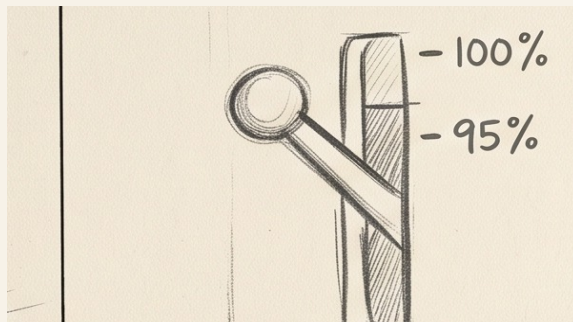


FRAME 5.1

The little brain takes hold of a drawn lever standing on the desk and pulls it.

BRAIN: Watch the limit.

Animated. Shoot a clean plate of the empty desk from this angle.

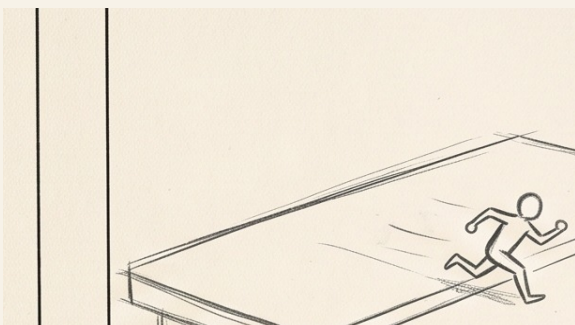


FRAME 5.2

Close on the lever. It stops clearly short of the top of its slot.

BRAIN: Ninety five. Never a hundred.

Fully animated frame. Nothing to shoot.



FRAME 5.3

The tiny drawn runner on the desk surges forward.

“That was always in him.”

Low along the desk. Empty desk on the day.



FRAME 5.4

Manan's real hand comes into frame and takes hold of the drawn lever.

No dialogue

Close on the desk. He grips the air at a marked spot. We will tape a small mark so his hand lands in exactly the right place.



FRAME 5.5

Close on his hand pushing the lever upward.

BRAIN: Careful.

Same close. Slow, deliberate movement. Two or three takes.



FRAME 5.6

Manan looks at his own hand, surprised by what he has just done.

“The limit moves.”

Mid. Reaction only.

SCENE 6 • THE RETURN

1:48 – 2:00 • Alone again, in his own words. No flourish, no summary voice. He says what he now understands, plainly, and the film ends. This is the part the judges are reading most closely.



FRAME 6.1

Manan at his desk, talking to camera, calm.

“Fatigue is not failure.”

Same wide as the very first frame, so the film closes where it opened.

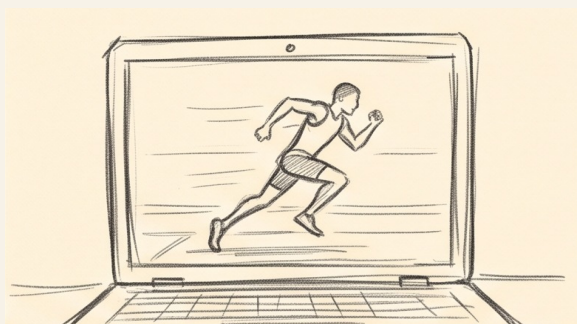


FRAME 6.2

Close on Manan.

“It is protection.”

Close up.



FRAME 6.3

The laptop screen again, the runner sprinting.

No dialogue

Close on the screen.



FRAME 6.4

Manan watching the screen. He is not surprised any more.

“The wall is real.”

Mid, from the side.



FRAME 6.5

Close on Manan, straight to camera.

“But somebody built it.”

Close up. The last line of the film. Quiet, not dramatic.



FRAME 6.6

The little brain small in the corner of the frame, raising its mug to us.

No dialogue

Fully animated frame. Nothing to shoot.