

Parenting and its effect on children



# Parenting and its effect on children

Abhey Singh | 136250003 | Visual Communication | IDC 2013-15 | Guide- Prof. Atka Hingorani



# PARENTING AND ITS EFFECT ON CHILDREN

VISUAL COMMUNICATION PROJECT III  
VCDP-351

BY

**ABHEY SINGH**

136250003

GUIDE

**PROF. ALKA HINGORANI**

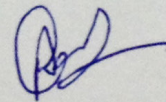


INDUSTRIAL DESIGN CENTRE  
INDIAN INSTITUTE OF TECHNOLOGY BOMBAY  
2015

## DECLARATION

I declare that this written submission represents my ideas in my own words and where others' ideas or words have been included, I have adequately cited and referenced the original sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/ data/ fact/ source in my submission. I understand that any violation of the above will because for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

Signature:



Abhey Singh

Roll No.: 136250003

Date: June 4, 2015

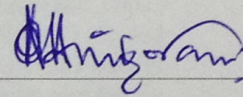
Industrial Design Centre,

Indian Institute of Technology, Bombay

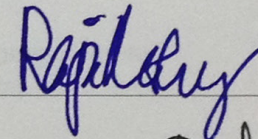
## APPROVAL SHEET

The project titled 'Parenting and its effect on children' by Abhey Singh, is approved for partial fulfillment of the requirement for the degree of 'Masters of Design' in Visual Communication Design.

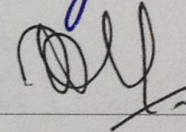
Guide



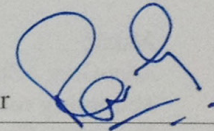
Chairperson



Internal examiner



External examiner





## ABSTRACT

---

Bache to kacchi mitti ki tarah  
hote hain, jaise dhalo dhal  
jate hain

A person is made of impressions he accumulates during his life. Parents play a major role in creating these impressions. What if some of these impressions are not of positive kind? These impressions can then turn into scars which haunt a person throughout his life. Once a child is scarred, he lives forever with the unanswerable questions of 'Why me?' or 'What had I done to deserve this?'

Though this project I aim to raise awareness and create sensitivity about the effects of bad parenting on a child.

## ACKNOWLEDGEMENTS

I would like to thank IDC IIT Bombay for giving me the opportunity to work on this project.

I am grateful to Prof. Alka Hingorani for constantly guiding me through the hard times.

Thanks to all the friends who helped me in the execution of the project.

### Cast

Ankit Yadav, Sushant, Jaishrish Udai, Anu Prabha, Kriti Gupta, Shashank Parikh, Rahul jain, Sharad Yadav, Prem Lokesh, Gauri Panicker, Pranay Kotwal, Himani Singhal, Prabhu Chettri, Khagesh Kumar, Pushkar Dongare, Anmol Jain, Kaustubh Limaye

### Cinematography

Abhey Singh, Jaikishan Patel, Pavan Srinivas, Rahul jain

### Sound design

**On location** Sharad Yadav, Pramod, Rahul, Anmol

**Post-production** Jaikishan Patel

### Music

AllenGrey, AShamaluev (audiojungle)

**Humming voice** Keerti Chowdhry

**Recording** Shantanu Yennemadi

### Casting director

Abhey Singh

### Publicity design

Jaikishan Patel

### Costume design

Abhey Singh

### Production design

Abhey Singh, Sharad Yadav, Pramod Bhakhar, Anmol Jain

### Edited by

Jaikishan Patel

### Written by

Abhey Singh

**Assisted by** Rahul Jain, Jaikishan Patel

### Produced by

Greywall Productions

### Directed by

Abhey Singh

**Assistant director** Jaikishan Patel, Pavan Srinivas

# CONTENTS

## 01 Abstract

---

## 02-07 Introduction

---

- 02-03 Parenting
- 04-08 Domestic Violence
- 06-09 The Silent Sufferers

## 08-13 Secondary Research

---

## 14-21 Design ideas

---

- 22-28 Photo-documentation
- 29 Short-film

## 22-51 Pre-Production

---

- 32-67 Script
- 68-79 Locations
- 80-83 Books and case-studies
- 84-93 Storyboarding

## 52-59 Production

---

- 96-103 Equipments
- 104-109 Costume and makeup
- 110-119 Lights and set-design

## 60-65 Post-Production

---

## 66-67 References

---

Introduction

# THE HIDDEN VICTIMS



75% of domestic violence victims have children under the age of 18 at home. Exposing to domestic violence changes them forever leaving deep scars.

---

**“Parents are teachers, guides, leaders, protectors and providers for their children.”**

Iyanla Vanzant

It would be redundant to highlight the importance of parents in a child's life. A child needs a safe, stable and peaceful household. Parents shape child's life through direct and indirect actions. And even if we grant that the extent of their influence varies across cultures and environments, they still have a powerful role to play in a child's life. Indian society relies heavily on the concept of family. The role of parents thus increases manifold. Parents can make or mar the life of a child.

## What is Domestic Violence?

Domestic violence is a global problem. It surpasses countries and continents. While it is true that men are also sometimes abused, the most common victims are women. According to a United Nations survey at least one in every three women in the world is beaten, forced in sex or abused in some other way.<sup>2</sup> The situation in India is no different.

According to the National Family Health Survey (2006), 40% of women in India have experienced domestic violence sometime in their life.<sup>3,4</sup> In a separate survey, conducted in 5 states by the Yugantar Educational Society for The Planning Commission of India, this figure estimated to be 86%.<sup>5</sup> The Government of India made domestic violence a criminal offense in 2005. But most of the cases are not reported due to societal pressure.

The patriarchal structure of Indian society often takes side of the provoked husband, his anger is interpreted as a response to the woman's failure to keep peace at home. What is more frightening is the attitude of men who take pride in this interpretation. According to last exhaustive family survey done by the government, 54 % men and 51 % women considered it okay for a man to beat his wife if it were (understood to be) her fault.<sup>6</sup>

---

UNICEF defines domestic violence as –  
 “Domestic violence or intimate partner violence is a pattern of assaultive and coercive behaviors including physical, sexual, psychological attacks, as well as economic coercion used by adults or adolescents against their current or former intimate partners.”

## The silent sufferers

The effects of domestic violence against women are well documented. Far less is known about the effects on children who witness domestic violence. It is only in the last decade that people have actually started thinking about how a child is affected in such a situation, and there is very little data available (some countries have no data at all).

Hence, UN set on to estimate the number of children who are exposed to domestic violence worldwide. It found that “as many as 275 million children worldwide are exposed to violence in home.”<sup>1</sup>

In India, which is a country with one of the worst records when it comes to domestic violence, no data is available to judge the magnitude of its effect on children. Yet, it is a fact that children witnessing domestic violence are 15 times more likely to be abusers or victims when they grow up.<sup>1,7,8</sup> Anecdotally, it is assumed that such an experience can be dangerous for a child, but little is known regarding even very basic questions:

- How does it affect a child?
- How many children are affected worldwide?
- What can be done to help those children?

---

Some of the biggest victims of domestic violence are the smallest

### Effects on children

Witnessing domestic violence as a child can result in scars that last a lifetime. A child can be changed forever, physically, emotionally and socially. Young children who witness domestic violence experience added emotional and mental stress which inhibits the development of their brains and affects their cognitive and sensory growth. They also exhibit behavioral changes which manifest as irritability, sleep problems, emotional distress etc.<sup>1</sup>

At an early age, a child's brain is more plastic, and avidly learning (even becoming 'hard-wired') for future and more complex physical and emotional functioning. Exposure to domestic violence threatens that development. "As they grow, children who are exposed to violence may show signs of problems. Primary-school-age children may have more trouble with school work, and show poor concentration and focus. In one study, 40% had lower reading abilities than children from non-violent homes."<sup>1</sup>

Children who are exposed to violence at home face personality and behavioral problems which might manifest as psychosomatic illnesses, depression, suicidal tendencies, and bed-wetting. These problems might escalate with time and make them victims of substance abuse, juvenile pregnancy and criminal behavior.<sup>1</sup>

"Some studies suggest that the social development (of children who witnessed domestic violence) is also damaged. Some children lose the ability to feel empathy for others. Others feel socially isolated and are unable to make friends as easily due to social discomfort or confusion over what is acceptable. Many studies have noted that children from violent homes exhibit signs of more aggressive behavior, such as bullying, and are up to three times more likely to be involved in fighting. One Australian study showed that up to 40% of chronically violent teenagers have been exposed to extreme domestic violence."<sup>1</sup>

**54 % men**

**51 % women**

considered it okay for a man to beat his wife if it were (understood to be) her fault.

**86 %**

In a survey, conducted in 5 states by the Yugantar Educational Society for The Planning Commission of India, 86% of women in India experience domestic violence sometime in their life

**275 million**

children worldwide are exposed to violence in home.

**15 times**

children witnessing domestic violence are more likely to be abusers or victims when they grow up

"I'll be good next time,"  
"I'll help out and listen to Dad  
then maybe my pillow will  
be dry instead."

My hand darts to the off button  
before I can think.

A child is crying to himself,  
head buried in pillow  
stifling the noise of fists  
pounding his mother  
in the room next door.

~Umm Suhayb

Secondary Research

# SPEAK UP

## STORIES OF DOMESTIC VIOLENCE

A compilation of films, articles, books studies to understand the effects of witnessing violence on children



▲ Promotional poster of Satyamev Jayate  
<http://www.startv.com/PressReleaseDetails.aspx?pid=1014>

There is not much content available regarding the effect of domestic violence and less is known about the efforts to create awareness about the issue. People are now more informed about the concerns related to the issue but still no major work has been done in India. To get a more wider knowledge about the issue I studies reports by UN, NGOs and different government agencies, short and full length films, various articles written in newspapers, blogs and magazines.

### Satyamev Jayate--Domestic Violence

A TV show that discusses social issues and tries to find solutions. Its episode on domestic violence involved interviews with females who were victims. It ended on a positive note by mentioning NGOs working in the field.

## Bell Bajao campaign by breakthrough

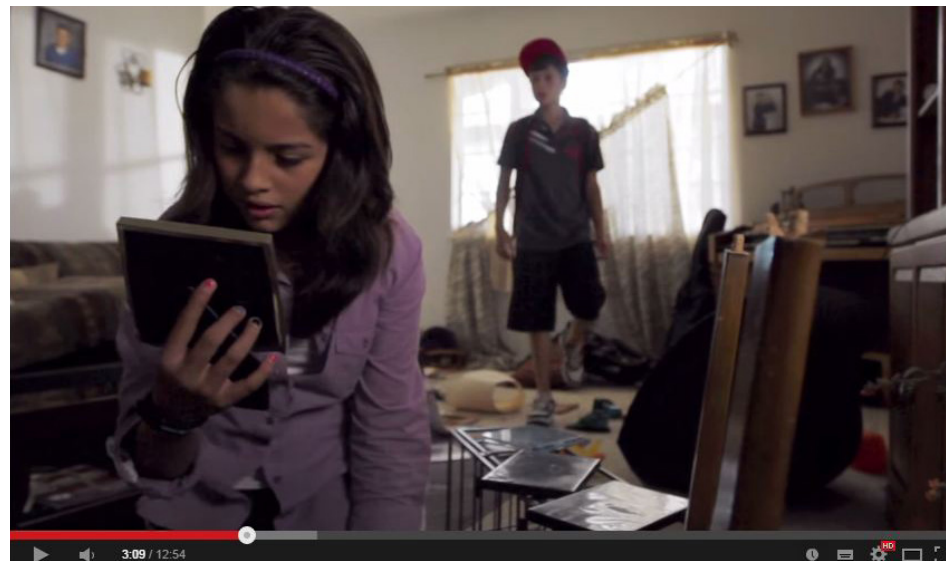
Bell Bajao (Hindi for 'ring the bell') is an anti-domestic violence campaign that urges local residents to take a stand against physical abuse through simple acts meant to interrupt domestic violence.

## Through their eyes

Short film--part of a project from the Crisis Center of Northern New Mexico--that educates and informs families about the short and long term effects of domestic violence on children and youth. The film was produced by the Hispanic Communications Network and stars renowned actor Eric Martinez.



▲ Promotional poster for 'Ring the Bell' campaign  
<http://breakthrough.tv/ringthebell/>



▲ A snapshot from the short-film--Through their eyes  
[https://www.youtube.com/watch?v=JAZx7i3\\_Ncg](https://www.youtube.com/watch?v=JAZx7i3_Ncg)

### The Children next door

“The children next door” is an award-winning documentary that recounts the fear and pain of domestic violence through the childhood eyes. The film takes us on a young family’s journey to uncover the truth that lies beneath a recurring cycle of violence and the ways to end it.

### Patrick Stewart on domestic violence

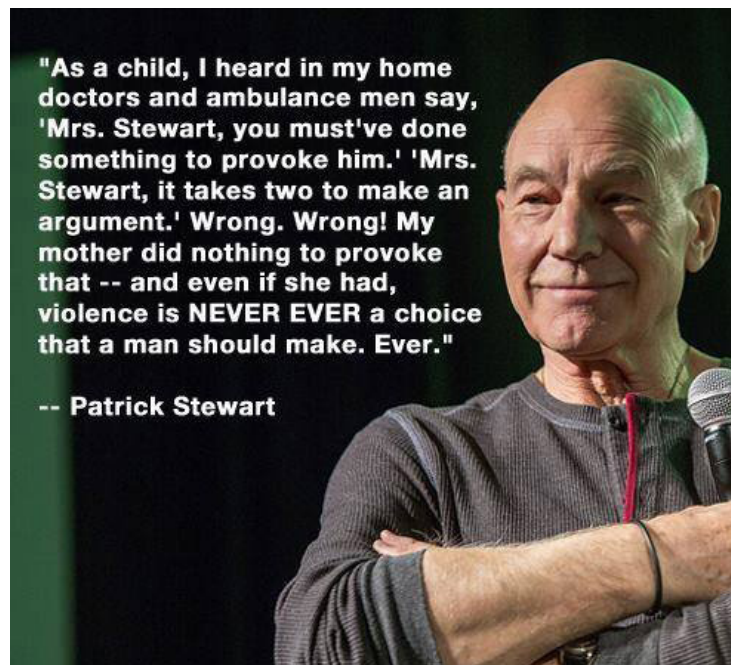
The actor talks about his personal experience of domestic violence at the launch of ‘Created Equal’, a new book on women’s rights.

### Living through crazy love: Leslie Morgan

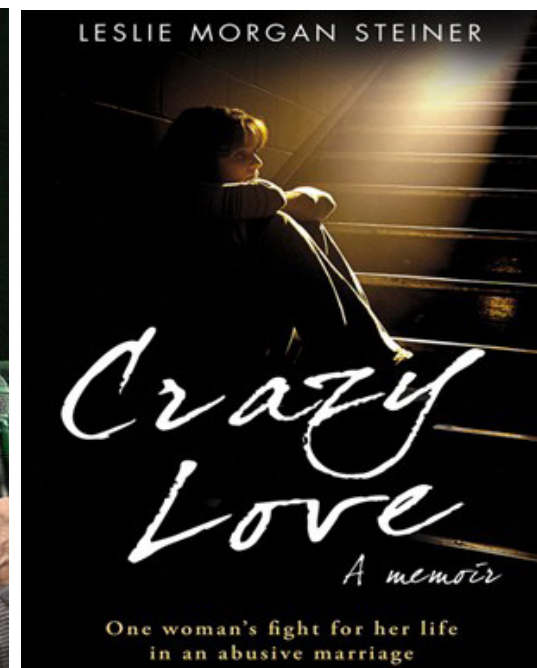
Leslie Morgan Steiner was in “crazy love” — that is, madly in love with a man who routinely abused her and threatened her life. Steiner tells the dark story of her relationship, correcting misconceptions many people hold about victims of domestic violence, and explaining how we can all help break the silence.



▲ Official Poster of the short-film--The children next door  
<http://www.thechildrennextdoor.com/>



▲ Patrick Stewart while speaking on his experience of domestic violence  
[https://www.youtube.com/watch?v=Xl\\_27bp1b30](https://www.youtube.com/watch?v=Xl_27bp1b30)



▲ Cover of the book--Crazy Love  
<https://www.youtube.com/watch?v=INjEzORkqM>

## Into the wild

The film is about a college graduate who leaves everything to live alone in wilderness. Although main theme talks about relationship of human beings and nature, there is a sub-plot showing protagonist childhood containing themes of

domestic violence. If you look closely everything in the life of protagonist is defined by his exposure to domestic violence in his house. He finds it hard to connect to people and choose to live alone in mountains, which is a typical symptom in such cases.



◀ Official poster of the feature film—Into the wild  
[https://www.movieposter.com/poster/MPW-26448/Into\\_The\\_Wild.html](https://www.movieposter.com/poster/MPW-26448/Into_The_Wild.html)

"I Go Back to May 1937"

Sharon Olds

I see them standing at the formal gates of their colleges,  
I see my father strolling out  
under the ochre sandstone arch,  
the red tiles glinting like bent plates of blood behind his head,  
I see my mother with a few light books at her hip  
standing at the pillar made of tiny bricks with the  
wrought-iron gate still open behind her,  
its sword-tips black in the May air,  
they are about to graduate, they are about to get married,  
they are kids, they are dumb, all they know is they are innocent,  
they would never hurt anybody.

I want to go up to them and say Stop,  
don't do it--she's the wrong woman,  
he's the wrong man, you are going to do things  
you cannot imagine you would ever do,  
you are going to do bad things to children,  
you are going to suffer in ways you never heard of,  
you are going to want to die. I want to go  
up to them there in the late May sunlight and say it,  
her hungry pretty blank face turning to me,  
her pitiful beautiful untouched body,  
his arrogant handsome blind face turning to me,  
his pitiful beautiful untouched body,  
but I don't do it. I want to live. I  
take them up like the male and female  
paper dolls and bang them together  
at the hips like chips of flint as if to  
strike sparks from them, I say  
Do what you are going to do, and I will tell about it.

Design ideas

# WAYS OF STORYTELLING

The process of selecting the right medium and approach to convey the message

There can be different ways of conveying a story. In this project I started with a personal photo-documentation approach as it was a personal story. I went to my home and started documenting the environment and the people. But I found it hard to execute and not such a effective way of communicating the message. In the process of finding an alternative method I thought of illustrated books, staged photo-essays and finally settled on a short fiction film.

### Photo-Documentation

Inspired by Sean lee's project- "Homework" I decided to document my family and myself in the context of domestic violence and its effects on children. I started taking photographs but was unable to effectively communicate my idea through them.

### Short-Film

In the meantime I got a chance to watch the movie PK with my family members after which I realized that movies leave a huge impact on the residents of a small town like mine. Hence, I thought of making a short film, which would communicate the message in a direct and simple manner. A short-film to create awareness about the dangerous effects of domestic violence on children.



## A 7 day stay at home

I started documenting everyday life at my house. But the images thus created were not able to reflect the state of my mind. I realized that my experience was an accumulated one while what I was recording was only a 7 day chunk of it. Also I couldn't muster the courage to lift the camera while something related to violence happened.



▲ My father oiling his hairs



▲ My parents making laddus



▲ My mother after oiling her hair



▲ My sister with her head under a bucket



▲ (Clockwise) My mother and maternal grandmother rolling wool



▲ (Clockwise) My sister, mother & grandmother sipping tea



▲ My parents in the kitchen

Pre-Production

# THE SCENARIST PHASE

The process of commemorating experiences and collating it with modes of expression

Although the story was to be crafted based on my experiences, it had to be narrated in a flow so that it could be turned into a short-film. Initially I started by using the structured approach and begin with defining the protagonist, key events, the conflict and the conflict resolution. But the result looked too superficial and devoid of intensity and depth.

I brainstormed again, also thinking about different ways of representing what I wanted to convey. I started to pen down scenes which appealed the most to me and further developed the story arc based on these basic ideas. I started the shoot simultaneously while writing the story. This made me realize that more background was needed to communicate/convey the message effectively. Hence more scenes were added.

## Story1 outline

The story begins with a boy of age 10. He lives in a small Indian town with his parents. His family belongs to the lower middle class. He is very good in studies but not very social. The reason for putting so much effort into studies is to get attention from somewhere as he doesn't get it from his parents. He is very close to his teachers but not that popular in his class. His parents never give him enough support and attention mainly because of their fights with each other and their not so sound economic status.

The environment of the house rots day by day. As he grows up and starts to understand the situation around him, he becomes more and more unhappy. But somehow he keeps up his positivity about life and secures recognition in academics in the school. Most of the time he shuts his room and studies to isolate himself from his rotten environment.

As the stakes rise and board exams come, he finds it hard to maintain a mental balance. He would often talk to himself or to the radio while studying alone all night. It deepens when he could not clear JEE, one of the toughest and the best exams of the country. Fighting against all odds he dedicatedly prepares for it again. This time he clears the exam but the happiness doesn't last long. He learns that his mother tried to commit suicide while he was preparing for the exam and realizes that no one told him earlier. The story ends with him in the

## Re-working on the script ideas

### 1. Lego block with blood stain

Due to fight between two people the protagonist (in this case a lego character) gets a permanent blood stain on his head. How his life changed is the story.

### 2. Biscuit factory with data

One day in a biscuit factory a biscuit gets chopped wrong due to the angry supervisor. The biscuit gets packed and delivered. How will the world treat this biscuit with a chopped edge?

### 3. Photo

A family photograph gets torn in two parts. The child tries to join it but the joint remains on his body.

### 4. Three people discuss about making a film

Three people are brain-storming on ideas for making a film. One of them constantly keeps giving weird ideas. The story develops and slowly

you realize the truth behind the protagonist.

### 5. CC to child in-box

A couple is fighting with each other via emails. Least do they know that the child is getting CCed on them.

### 6. Children playing home-home and emulating their parents

Two small kids are playing home-home, enacting their parents.

### 7. Child making money out of parents fighting

A child turns psychopath after witnessing domestic violence for years and starts making money by secretly shooting his parents' fight.

## Story2 outline

Rahul, a 10 year old boy lives in a small town in Haryana, India. He is an intelligent kid but mentally broken due to the domestic violence prevalent in his home. One day he goes out to a photo-studio with his parents to get a photograph clicked for the ration card. This event, like most in his life, doesn't happen in a pleasant manner.

Before going for the photo-shoot a fight happens between his parents leaving marks on his mother's face. At that time he doesn't understand what is going in the house. The tension between his parents is clearly visible during the photo-shoot. He likes that photograph a lot as it is one of the few photograph of his family together.

One day the photograph gets torn apart in a fight between his parents. He had already sacrificed most of his possessions and interests in order to adjust in the house. But now the photograph, one of the few things left in his life that he genuinely feels for, is also lost. This is the day something inside him changes forever. He takes the torn pieces in his room and tries to join them like he was trying to piece together his life.

## First Draft of the story

तेरी मम्मी के यही लखन हैं। पता नहीं घरवालों ने कुछ सिखाया था कि नहीं। "मैं कपड़े धोने लग गयी थी", जब कभी टाइम पर बाहर जाने की बात होगी ना तभी सारे काम याद आते हैं इसके।

( स्टूडियो की लाइट्स जलती हैं। सामने ३ लोग खड़े हैं। एक अथेड्ड उम्र का मर्द, एक १० साल के आसपास का छोटा बच्चा और एक महिला।)

फोटोग्राफर- " बच्चे को बीच में ले लीजिये और आप थोड़ा घूँघट हटा लीजिये, राशन कार्ड के लिए चेहरा साफ़ दिखना चाहिए।"

( क्लीक )

मेरा नाम है राहुल और ये मेरे साइड में हैं मेरे मम्मी पापा। मम्मी मुँह छुपा रही है, वो बोल रही थी की कल पंखा साफ़ करते हुए गिर गयी थी तो चोट लग गयी थी पर मुझे पता है कल रात को भी जोर जोर से आवाज़ आ रही थी, जब भी जोर जोर से आवाज़ होती है ना तो मम्मी को चोट लगती है, पापा का मूड अभी भी खराब था, आने से पहले को लेकर हुए झगड़े को लेकर।

घर का सीन

( राहुल पढ़ रहा है। पीछे से गेट खुलने की आवाज़। एक स्कूटर बंद होती है। कमरे का गेट खुलता है और बंद होता है। )

मम्मी- "कहाँ था इतनी देर। गाँव में काम तो दो ही घंटे का था फिर इतनी देर कहाँ लगा दी"।

पापा- " गाँव जाओ तो लोगो से मिलने जुलने में टाइम तो लग जाता है। राहुल कहाँ है?"

मम्मी- पढ़ रहा है अपने कमरे में।

( मम्मी चाय रखते हुए टेबल पर तीरछी नज़रो से पापा को देखती हैं ) मुझे सब पता है गाँव क्यों जाते हो।

पापा- तू फिर से मत शुरू हो जा। ये तो है नहीं की थके हुए घर आये हो तो कुछ चाय पानी दो। प्यार से बात करो। घर आते ही फिर से वही सब।

मम्मी- हाँ हाँ अब आपको ये घर तो अच्छा लगेगा ही नहीं। उसी को ले आओ यहाँ। मुझे तो पता ही है कुछ खिला पिला कर वश में कर रखा है, जब भी गाँव से आते हो बस अलग ही बोल निकलते हैं।

पापा- ( चाय का कप गुस्से में मम्मी की तरफ मारते हैं और खड़े हो जाते हैं )  
बेहेनचोद! घर की सुख शांति कभी बर्दाश्त नहीं होती ना तेरे से। खा जाएगी पूरे घर को एक दिन। तेरे थोपड़े पर चार पड़ेंगे ना तो सब सही हो जाएगी।

( मम्मी थोड़ा डर जाती है तब तक, धीरे- धीरे पीछे जाकर गेट पर खड़ी हो जाती हैं। डरी हुई हैं पर फिर भी कुछ आदतन, कुछ अपने अभिमान के लिए जवाब देती हैं। )

मम्मी- तू! तू मारेगा थोपड़े पे। तेरा तो ऐसा हाल करूँगी ना कि साले जिंदगी भर याद रखेगा।

### **Patrick Stewart and the audition scene**

Taking inspiration from the story of Patrick Stewart I wrote the audition scene. This resulted in the placement of the story in present and the fighting scene in past.

---

“It was so pronounced with me that when I became a professional actor, the one thing that I could not perform were acts of violence or even being angry or violent, I had to fake it. I was so afraid that if I did not fake it, that something would spiral out of control and I would once again be possessed with feelings that were destructive”.

### **Cricket scene**

The scene of him watching a perfect family playing cricket was added to establish his longing for a perfect childhood and loving parents.

### **Dialogue reading and final corrections**

An intensive script-reading was done to check the practicality of the dialogue when actually spoken. Many of them were changed and some were modified to make the scene similar to an actual conversation.

### **Addition of scenes during shooting**

Scenes of Rahul meeting the girl who takes him to audition and his self-talking monologues were added to establish the character and its life more deeply.



## Final Script

1 EXT. EVENING. INNER FEELINGS

Rahul ek sunsaan si jagah par apne aapse baat kar raha hai

RAHUL

Mummy kehti hai Papa ko samjhao. galiyan dete hain, bahar walo ke samne bejjati karte hain aur marte hain.

Papa kehte hain ki mummy ne ghar ko narak banakar rakha hai. har baat par tokatoki, taane kasna, ulta bolna.

Nani kehti hai beta budhape ain ijjat kharab ho jayegi. Meri beti ko kuch ho gaya na to phir tere baap ko jail bhejkar hi rahungi.

Chacha kehte hain bhai ye sab to ghar main hota hi rehta hai.

Aur main kya kehta hoon

Main bhi chahta hoon ki jab main ye bataun ki mujhe darr lag raha hai ki main apne career main kuch kar paunga ya nahi to papa mujhe apne tajurwe aur vivek se koi wakya batayen aur main phir se bina chinta ke mehnat main lag jaun.

Main bhi chahta hoon ki jab main mummy ko bataun ki aaj to bahar majedar samose khaye to wo pyar se daant lagakar bolen ki bahar ka kam khaya karo.

ya phir jab main kisi ladki dost ka naam baar-baar tu to mummy poochen ki kya chakkar chal raha hai.

2 EXT. NIGHT. RAHUL FRUSTRATED

RAHUL

Mummy aap rona band karo. Main baat karta hoon papa se.

Mummy ro rahi thi. Waise pehli baar to nahi hua hai.

Hello papa! main mummy ko samjha dunga par aap bhi apni side se ulta-seedha kuch nahi karoge.

(CONTINUED)

CONTINUED:

2.

Papa! kabhi jyada baat nahi hoti  
unse aur hoti bhi hai to inhi  
baaton ko lekar.

Aapko bola tha na ki aapko papa  
ke kisi bhi kaam main bolne ki  
jarurat nahi hai. unko karne do  
jo karna hai.

Par papa marne, gaali dene se to  
kuch thik hone wala hai nahi.

Accha thik hai main papa ko bol  
dunga ki gaali nahi denge, na hi  
hathapai karenge. Phir to thik  
hai. Par aapko bhi kuch  
ulta-seedha nahi bolna hai.

Mummy! Papa! Mummy-Papa!  
Papa-Mummy!

3 EXT.NIGHT.DRUNK SCENE

Rahul daaru piye hue hai. Kuch to hua hai jiski wajah se  
aaj wo bahut emotional hai.

RAHUL

Kon jimmewar hoga, bolo bolo  
bolo. Kon kasurwar hoga, kon  
kasurwar hoga  
Ye adalat Mata-Pita ko katghre  
main bulati hai.  
Par maa ki kya galti. Chalti to  
papa ki hi thi. Jimmewari bhi  
unhi kii honi chaiye.  
Dil thaam kar baithiye kyonki ab  
aap dekhne wale hain natiya  
"Galti kiski".  
To ab hum bulate hain pehle  
pratibhagi papa jinko log father  
aur baap ke naam se bhi jante  
hain. Haan to Father Ji aapko  
apni safai main kya kehna hai.

Maine kuch nahi kiya hai. Maine  
kuch nahi kiya hai.  
Thak haar kar ghar ko aata.  
Aate hi taane khata.  
Gussa mere se sambhal nahi pata

Cas ekdum pechida ho gaya hai.  
papa ji ne apne uper ke saare  
iljamat ko nakar diya hai.

Saare gawaho, sabooto aur daleelo  
ko maddenajar rakhte hue ye  
adalat muljim bacche ko- I object

(MORE)

(CONTINUED)

CONTINUED:

3.

RAHUL (cont'd)  
My Lord- saja sunati hai- I  
object My Lord- ki wo - I object  
My lord- jindgi bhar samanya nahi  
rahega- No objections My Lord.

4 EXT. EVENING . CAFE ESTABLISH

Rahul shaam ke 6 baje apni shift ke liye aata hai. Casual kapde pehne hain. Mostly t-shirt and jeans. Piche kandho par ek bag hai. Wo aata hai wo uska dusra colleague usko hi bolta hai, phir wo piche jakar dress change karta hai.

5 EXT. NIGHT. CAFE COINCIDENT

3 log (2 girls, 1 boy) rahul ke cage main baithkar kuch to books ke baare main discuss kar rahe hain. Wahan se Chetan bhagat ka naam aata hai. Rahul wahan coffee serve kar raha tha. Jab wo sunta hai ki wo log kya sochte hain to wo ruk nahi paata aur bol jata hai.

FRIEND1  
Abe Chetan Bhagat is a sellout be

FRIEND2  
Yaar he connects and anyways its better agar log novel padhe instead TV par roadies dekhe.

SNEHA  
But his characters are all the same and he doesn't really have writing skills.

RAHUL  
Not necessarily stereotypes. He reflects his own relationship with his father in all his characters.

SNEHA  
kya?

RAHUL  
Agar aap uski koi bhi novel uthayen, chahe 5 point someone, 3 mistakes of my life, 2 states, in each the protagonist has a dysfunctional relationship with his father. either he is strict , dead or abusive.

6 EXT.NIGHT. CAFE BUILD UP

Rahul ab sneha aur uske group of friends ko acche se jaan chuka hai. Aaj wo phir se coffee serve karne aata hai to Friend2 uska majak udane ki koshish karti hai.

FRIEND2

Lo aa gaye hamare Chetan Bhagat fan!

RAHUL

I read everything but I like some

7 EXT. NIGHT. LEAD TO AUDITION

Rahul aur sneha table par baithe hain. Ab sneha rahul ki acchi dost ban chuki hai

SNEHA

You write well, kabhi perform karne ka socha hai

RAHUL

Karna to chhata hoon par kabhi moka nahi mila

1 INT.EVENING.TENSION BUILD-UP

EK NATAK KE LIYE AUDITION CHAL RAHA HAI. NATAK KI BHUMIKA HAI KI DO DOST AAPAAS MAIN LAD RAHE HAIN NAYIKA KE LIYE. NATAK MAIN THODA HINSA KA MAHAUL HAI. RAHUL AUR SNEHA AAPSSS MAIN BAAT KAR RAHE HAIN. NICHE 4-5 LOG BAITHE HAIN, KUCH AUDITION KE LIYE AAYE HAIN AUR SAYAD KUCH THEATRE WALE LOG HAIN. JO LOG AUDITION KE LIYE AAYE HAIN WO YAHAN WAHAN BIKHRE HUE HAIN, UNKE HATH MAIN EK PAPER HAI AUR WO SAYAD SCRIPT KE DIALOGUES YAAD KARNE KI TRY KAR RAHE HAIN.

RAHUL

main ye role nahi kar sakta

SNEHA

but tum to hamesha se theatre karna chahate the na

RAHUL

(kuch nhi bolta, niche jameen ki taraf dekh raha hai, phir jaise kafi prayas ke baad sabd ektha karke bolta hai)haan.....but

9 INT.EVENING.AUDITION

RAMESH DATTANI

Basic plot ye hai ki hero ka dost use dhokha deta hai. Hero ki pramika use chod kar vishal ke sath chali jati hai. To hero

(MORE)

(CONTINUED)

CONTINUED:

5.

RAMESH DATTANI (cont'd)  
gusse main vishal ke ghar jata  
hai aur us par chillata hai. Ye  
situation hai, ab tum apna dialog  
bolo, vishal ke dialogues main  
bolta hoon.

Rahul stage par jata hai. Uske hath main script hai. Itna  
confident nahi dikh raha.

RAHUL

hmm

RAHUL

(Rahul gaali wale sentence  
par thoda ladkhadata hai and  
dialog jyada feel se nahi  
bolta hai.)  
saale mera dost bankar meri hi  
girlfriend par chance maar raha  
hai. Teri to maa-behen ek kar  
dunga aaj.

RAMESH DATTANI

(Frustration ramesh ke  
chehre par dikhayi dene  
lagti hai)  
Arre yaar khana khake nahi aaye  
kya. Thoda character main aao,  
gussa lao. Aur ye gaali thoda dil  
se do. Chal phir se try karte  
hain.

Rahul ramesh dattani ki taraf dekhta hai, gardan hilata  
hai ki samajh gaya. Annkhen band karke gehri saans leta  
hai, aur phir start karta hai.

RAHUL

(overacting and forced anger  
se bolta hai)  
saale mera dost bankar meri hi  
girlfriend par chance maar raha  
tha, tera thopda bigaad kar  
rahunga aaj madarchod

RAMESH DATTANI

Yaar dialog mat badal, script  
main jo likha hai wahi bol.  
energy thik hai, thoda gussa aur  
la. Gussa samajhta hai na. chal  
bol

RAHUL

haan

(CONTINUED)

CONTINUED:

6.

RAMESH DATTANI  
kya haan gusse main bolkar dikha

RAHUL  
haan

RAMESH DATTANI  
(mostly hath ke ishare se  
bolta hai ki aur badhao )

RAHUL  
Haan, haan... haan (he starts  
panting, nashe khich jati hain,  
aankhen badi ho jati hain and  
laal ho rahi hain, from sound we  
get a feeling that something is  
happening) *Saale mera dost bankar  
meri hi girlfriend par chance  
maar raha tha. Teri to maa-behen  
ak kar dunga aaj.*

RAMESH DATTANI  
*Teri toh aukat hi nahi thi kabhi  
bhi uss jaisi ladki ko girlfriend  
banane ki. Chalo niklo yahan  
se, tere jaiso ke muh lagne ka  
waqt nahi hai mere pass*  
(Ramesh rahul ko dhakka deta  
hai)

RAHUL  
(Rahul ko jab ramesh dhakka  
deta hai to wo ekdum se  
palat ta hai and gusse main  
ramesh ka collar pakad leta  
hai. uske chehra poora laal  
hai and nashe khichi hui  
hain.)  
(flashback wala sound tej  
hote jata hai and phir  
flashback)

10 INT.NIGHT.RAHUL'S HOME FLASHBACK1

OPTIONAL PART

MUMMY  
Kahan tha itni der. Gaon main  
kaam to do hi din ka tha phir  
itni der kahan laga di.

PAPA  
gaon main jao to logo se milne  
main time to lag hi jata hai.  
rahul kahan hai?

(CONTINUED)

CONTINUED:

7.

MUMMY

padh raha hai  
 (mummy chai rakhte hue table  
 par tirshi nazro se papa ko  
 dekhti hain)  
 mujhe pata hai ki gaon kyon jate  
 ho

PAPA

tu phir mat shuru ho ja. ye toh  
 hai nahi ki thake hue ghar aaye  
 ho to kuch chai pani do. Pyar se  
 baat karo. Ghar aate hi phir  
 wahikich kich

MUMMY

haan haan ab tumko ye ghar to  
 accha lagega hi nahi. usi ko le  
 aao yahan. mujhe to pata hi hai  
 kuch khila pila kar vash main kar  
 rakha hai, jab bhi gaon jakar  
 aate ho alag hi bol nikalte hain.

PAPA

Haramjadi, ghar ki sukh-shanti  
 bardasht nahi hoti tere se. Ek  
 din poore ghar ko kha jayegi.  
 Char padenge na poori sahi ho  
 jayegi.

Mummy thoda darr jati hai tab tak, dheere-dheere piche  
 gate par khadi ho jati hain. dari hui hain par phir bhi  
 kuch aadtan, kuch apne abhiman ke liye jawab deti hain.

MUMMY

Tu! Tu marega . Tera to aisa haal  
 karungi na ki saale jindgi bhar  
 yaad rakhega.

Tabhi papa tv ke uper rakha photo frame uthate hain aur  
 mummy ke sir par jor se marte hain. Mummy jor se kamre ki  
 taraf bhagti hain aur papa piche-picche. uchi-uchi cheekhen  
 galiyon sang milkar poore vatavaran ko bhar deti hain.

11 INT. EVENING. GATE OF PRITHVI THEATRE

Rahul jor-jor se galiyan de raha hai. Usne Ramesh ka  
 collar pakda hua hai. Ramesh ke muh se khoon aa raha.  
 Close up scene main sabhi dikh raha hai abhi. Sound dheere  
 dheere past se present main aati hai to pata chalta hai ki  
 ramesh dattani jor jor se chilla raha hai aur rahul ko  
 alag karne ki koshish kar raha. Rahul ke POV se dikhta hai  
 ki ramesh dattani ko khoon aa raha hai. Side main sneha  
 usko pakde hue hai, use hosh main aane ke liye bol rahi  
 hai. Wo hadbada kar uthta hai. Chakkar jaisi feeling aa  
 rahi hai. Piche se ramesh dattani ki aawaz aa rahi hai-  
 niklo yahan se, saale patanahi Khan kahan se aa jate

(CONTINUED)

CONTINUED:

8.

*hain.Camera rahul ke POV main hi ghum sakta hai. Tabhi Sneha ki aawaz aati hai.*

SNEHA

Rahul! Rahul! Kya hua tumhe. Are you ok?

RAHUL

(kuch bolta nahi, abhi bhi shock main hai)

SNEHA

kya hua? tell me!  
(wo rahul ko touch karke thoda hosla dena chahti hai)

RAHUL

(uske hath ko jhatak deta hai) tum jao, mujhe akela chod do

SNEHA

pakka? are you ok?

RAHUL

haan na bola to ek baar. (phir realize karta hai ki its not right) Sorry, mujhe thodi der akela chod do ( ye bolkar wo teji se bahar nikal jata hai )

12 EXT.EVENING. ROAD

*Rahul ko samajh nahi aa rha ki abhi kya hua. Hadbadate hue bahar nikalta hai. Uski aankhen bahar wali duniya ko dekh kar bhi nahi dekh rahi. Poora apne main. Aaspaas ka sound jaise mute ho gaya ho. Dimag main ghar ki yaadein uchal maar rahi hai.*

13 INT.NIGHT.RAHUL'S HOME FLASHBACK2

*Mummy ro rahi hai. Rahul wahan khada hai. Use kuch samajh nahi aa raha.*

MUMMY

*Kasai hai kasai, kisi din aise hi laash milegi meri, hai re maa kis kasai ke shaadi kara di.*

*Mummy ke hathon ki chudiyen tuti hui hain. kuch hath main hi chubh gayi. aas pass kaanch and crokery tuti hui*

9.

14 EXT.EVENING. ROAD

Rahul road par chal raha hai. Raste aur raste ke logo se besud.

KID  
Bhaiya! Bhaiya!Bhaiyaaa!

Rahul achanak se dekhta hai ki ek bacha aawaz de raha hai. Wo bache ki taraf blank expression se ghurta hai.

KID  
Bhaiya ball! Wahan piche.

Rahul bache ki taraf dekhta hai. Phir side main mudkar ball ki taraf dekhta hai. Gardan uper-niche hilata hai. Ball ki taraf jata hai and ball bache ko deta hai.

Kid takes the ball and run towards his parents. His parents hold him and ask him to thank rahul.

KID'S MOM  
Bhaiya ko thank you bolo

KID  
Thank you bhaiya.

Rahul ke chehre par halki si smile aati hai. Bache ke mummy papa use dular-pyar rahe hain. Phir bache ke sath cricket helne lagte hain.

PAPA  
chalo ab mummy batting karenge  
aur aap bowling karo.

Kid thoda naraj hota hai phir uchal kar bowl leta hai and bowling karane ke liye bhagta hai. Mummy ko bowl aati hain and wo bowled ho jati hai. Kid and uske papa jor se out chillate hain. Mummy banwati narajegi dikha kar phir sabke sath khushi main chillati hai.

Rahul unhe dekh kar khush bhi hota hai and apne aap par nirash bhi. Kahin na kahin wo bhi aisa hi bachpan chahta tha.

15 INT. EVENING. RAHUL'S ROOM

Rahul dara hua, sakpakaya hua dheere dheere mummy ki taraf badhta hai. photo frame ke tutne se har taraf kaanch bikhre hue hain. Bach bach kar jata hai par ek do kanch phir bhi par main lag jate hain. par usko abhi iss dard ka ehसाas nahi hai. dheere dheere mummy ke pass tak jata hai aur wahin khada rehta hai thodi der.

Bachpan ki deewaro par kharoche gaye wo darawane chitra, aaj bhi bura sapna bankar darate hain.

(CONTINUED)

16 INT. NIGHT.FLASHBACK3

Rahul ko photo ke fate hue pieces dikhte hain. Wo unko ek ek karke uthata hai. Phir sabko room main le jata hai jahan wo padh raha tha. Notebook par sab pieces ko rakhta hai aur unko jodne ki try karta hai.

17 INT. NIGHT. RAHUL'S ROOM

Rahul photo ko bahut der tak dekhta rehta hai, uski aankhon se aansun nikal rahe hain. Phir photo ko apne hathon main lekar simat kar let jata hai. Dheere dheere neend usko apne aagosh mainle leti hai.

(narration for last scene)

Thak gaya hoon main

Bhag bhag ke

Lad lad ke

Chikhna chahta hoon main,  
chillana chahta hoon

Akelapan khaye ja raha hai mujhe

Bachpan ki deewaron par gusse aur  
kadwahat ki kali shayi se  
kharoche hue wo darawne chitra,  
aaj bhi bura sapna bankar darate  
hain

Kitni deewaren khadi ki un ateet  
ke bure sapno ko hakikat banne se  
rokne ke liye, bikhhar gayi sab  
taash ke patto ki tarah  
paristithiyon ki aandhi main.

Kyon? main hi kyon? isme meri kya  
galti thi? aaj phir wahi sawaal  
noch noch kar mujhe ander se  
khaye ja raha hai. Wahi sawaal jo  
kal bhi tha, aaj bhi hai aur  
sayad marte dum tak rahega.

Pre-Production

# VISUALIZING THE SCRIPT

Converting a script into a storyboard



▲ Shooting at sameer hill  
Courtesy: Ginen Thoudam

After completing the script the next step was to convert it into visual units. The process started with finding the location for each scene. In the meantime I studied books and articles on cinematography and storyboarding. To understand the process better I deconstructed the storyboard of Oscar nominated short-film-- Parvaneh.

## Locations

Most of the locations where the movie was shot are in or around IIT. Location used for Rahul's childhood home and his current room are outside IIT. For both of these proper care was taken to build the right environment where the story progresses. For the cafe scene, the cafe inside IIT was used. The lights were modified according to the need of the scene. The audition scene was shot in IDC auditorium.

## Rahul's childhood home

- Middle-class family
- Need at least two rooms- one where fight between parents happen and one where Rahul is studying
- A table for tea-scene and TV or some place like that to keep the photo-frame



### Rahul's current room

- He lives alone in a city
- A table near the bed for the photo frame



## Cricket Scene

- Cute, cheerful environment
- Budget housing society
- Small empty area in front of house to play cricket



## Drunk narration

- A road with few people passing by, cars and buildings visible in the background
- Street lights



## Emotional narration

- Isolated
- High place to give the feeling of vulnerability
- City skyline in the background



## Cafe scene

- High class look
- A table for 3 people to sit



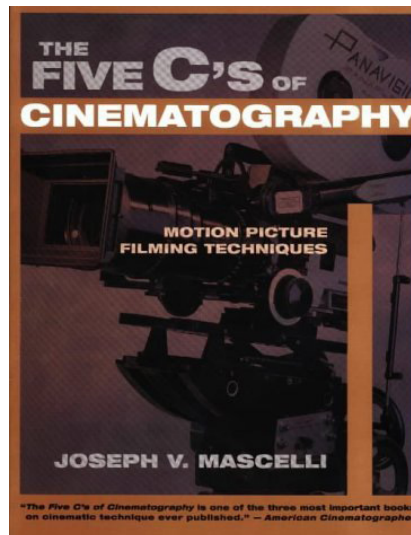
## Audition for play

- Auditorium or theatre look
- A backdoor place (green room)

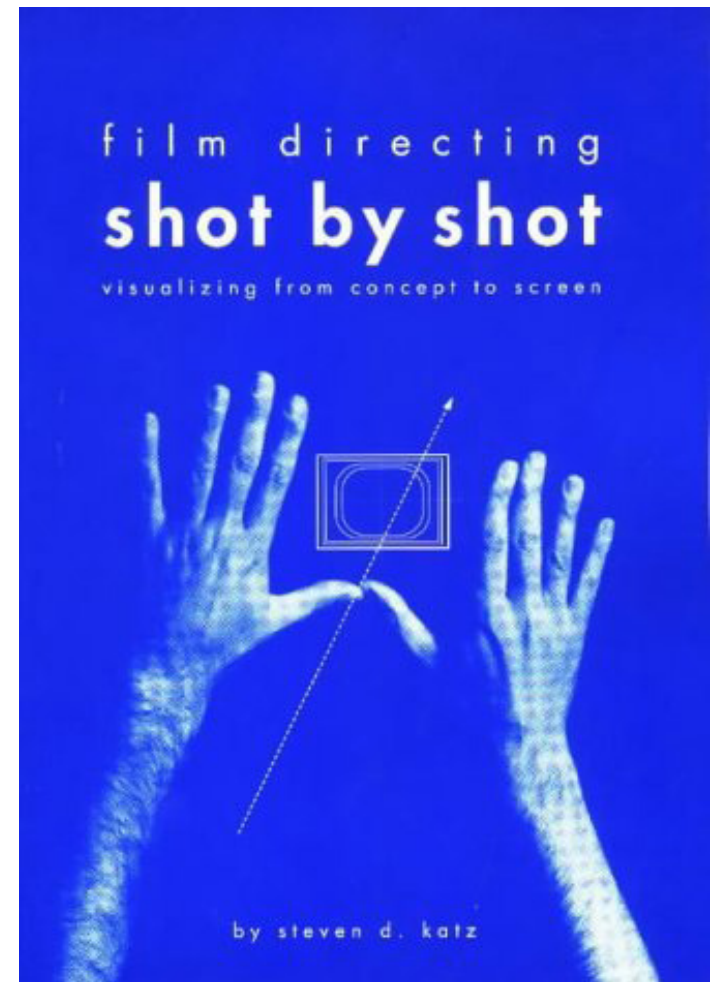


## Learning Cinematography

I read books, articles and watched YouTube videos on script-writing and cinematography. From the book 'Five C's of Cinematography' I learned about the types of shots, camera angles, continuity and composition. From the book 'Film directing Shot by Shot' I learned about storyboarding.



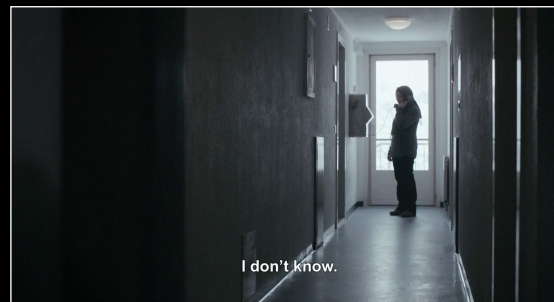
▲ Cover page: The Five C's of Cinematography - Motion Picture Filming Techniques by Joseph V. Mascelli  
[http://truecenterpublishing.com/photopsy/camera\\_angles.htm](http://truecenterpublishing.com/photopsy/camera_angles.htm)

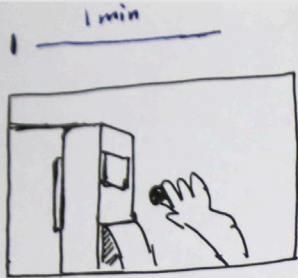


▲ Cover page: Film Directing Shot by Shot - Visualizing from Concept to Screen by Steven D. Katz  
<http://catalogue.sunderland.ac.uk/items/121767>

## Deconstructing the storyboard of Oscar nominated short-film--Parvaneh

The entire movie was broken down into shots to understand the structure of scenes, types of shots and how to use them and composition.





Someone putting coins in a telephone box. You can guess it is a girl but not sure

CU of telephone + hand



Pressing the number pad. you see the woolens weared.

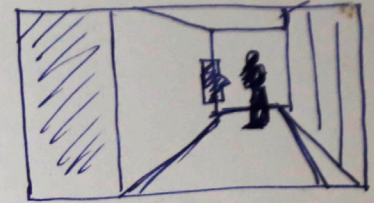
A slightly wider shot



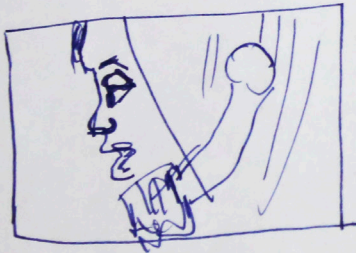
A girl holding a phone in her hand

CU of head (hand-held shot)

"hello mother this is parvaneh How are you mother?"



Wide angle shot with perspective & depth

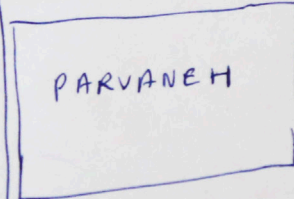


CU shot

How much will it be, mother?  
I will send you the money  
That's right  
Yes take care goodbye

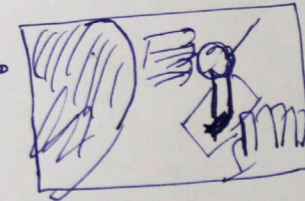
Cut to black screen

Fade in to Title



Title fades out

Cut to



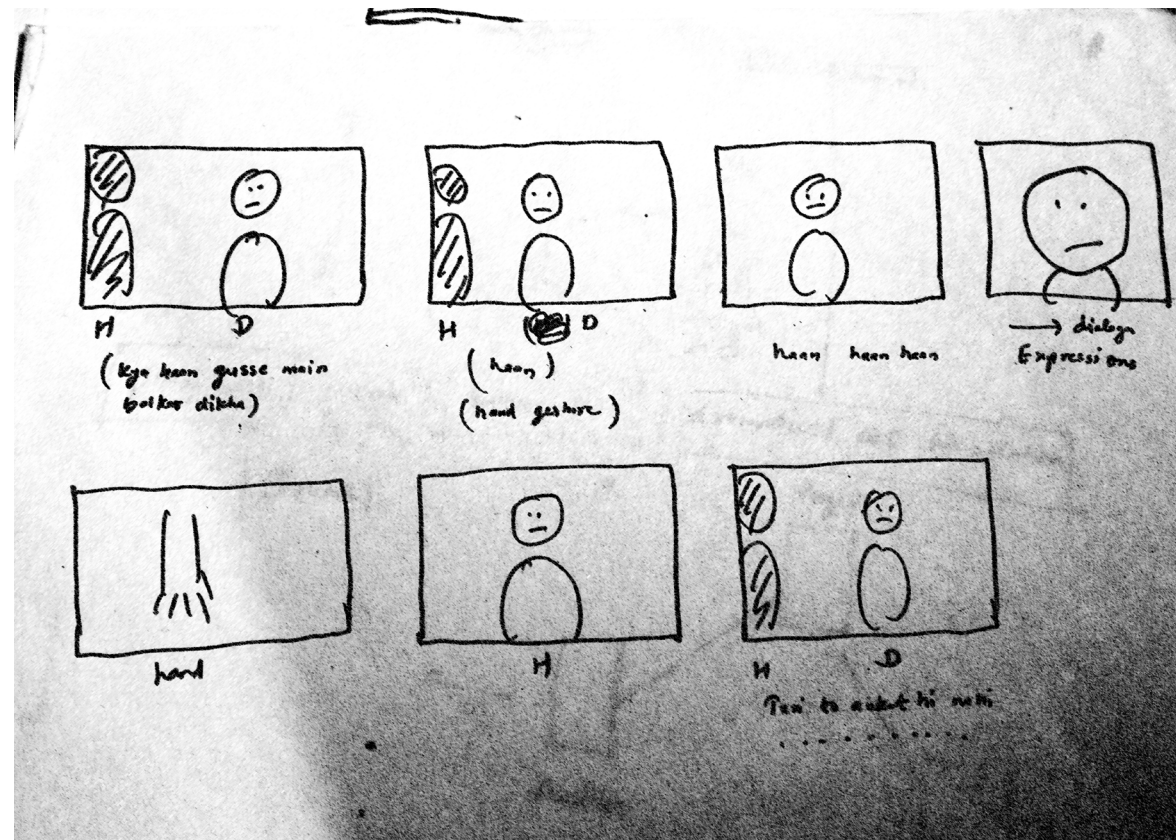
POV CU shot (kind of over the shoulder types)



Medium shot

## Storyboarding

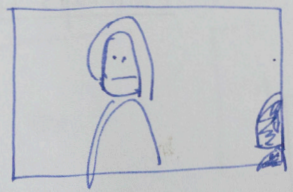
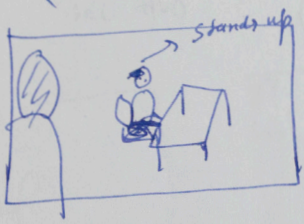
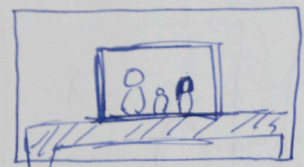
After I had read about different types of shots, shooting techniques and storyboarding and had finalized the locations, I started drawing storyboard of each scene. In some scenes like the cricket scene, I scouted the location beforehand, took photographs from different POVs to establish the storyboard. For the scenes added during the time of shoot, storyboarding was done on the location. I de-constructed the storyboard of Parvaneh which helped immensely in shot selection and drawing the storyboard.



▲ Snippet from my notebook depicting storyboard drawn for Wahi Sawaal

st  
ent

↓  
Rahul studying in his room

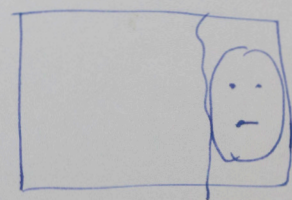
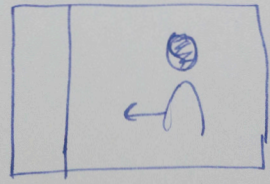
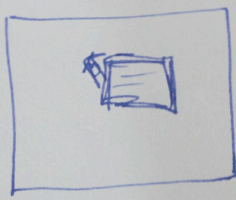


D (Father)

Dialogue (Mom)

Father close up  
(RXN shot)

Medium shot (grabbing frame)  
Camera shaky movements

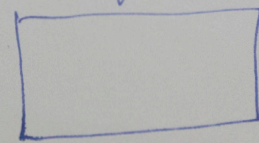
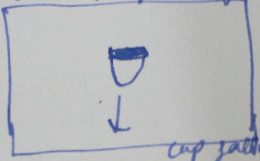


frame falling | Mom rushing  
to kitchen  
some shots of fighting maybe

Close up of frame  
hitting  
some shaky shots of mom

Rahul hearing the sound  
& rushing to the door

Close-up rahul  
seeing



cup falls

Production

LIGHTS  
CAMERA  
ACTION

## Equipments

I primarily shot with Canon 6D. Canon 1100D and Nikon D3100 were used in some scenes. Lighting and sound equipment were rented out from Accord Equips, Andheri. As the price of

rent was too high I made a custom light tripod with incandescent light bulbs and CFLs used to change temperature and by changing the number you can change the intensity. Sound was recorded using a Boom Mic attached to H4n and Rode Mic on the DSLR.

## Lights

---

► Photo courtesy  
<http://www.accordequips.com/>



LED 1\*1 (Bi-Color)



LED 312



LED 96

## Camera body

---



Nikon D3100



Canon EOS 6D



Canon EOS 1100D

## Lenses

---



Canon EF 24-105mm f/4L IS USM



Canon EF 50mm f/1.8

◀ Photo courtesy (clockwise from left)

1. <http://www.fototv.hu/irasok/399/megekezett-a-nikon-d3100>
2. <http://technosider.com/article/canon-eos-1200d-vsya-sut-v-vidoisKatele-1609/>
3. <http://catalog.onliner.by/photo/canon/can1100753003>
4. <http://www.outdoorphoto.co.za/Canon-EOS-5D-MkIII-and-24-105mm-L-IS-Lens-Kit>
5. <http://www.amerikamarket.com/products/230-canon-ef-50mm-f18-ii-camera-lens.aspx>

## Custom made light tripod

---



Bulbs



CFLs



Tripod with bulbs

## Sound recording

---

► Photo courtesy (from left to right)

1. <https://www.zoom-na.com/products/field-video-recording/field-recording/zoom-h4n-handy-recorder>.
2. <http://guides.library.unr.edu/equipment-checkout/audio>
3. <http://www.ebay.co.uk/>



Zoom H4n 4-Channel Handy Recorder



Boom Mic kit



Rode VMGO Video Mic

## 2. Costumes and Make-up

Most of the costumes were arranged from inside the campus or were handled by the actors themselves. As the family background is of a middle class one living in a small town, the costumes were arranged to depict that. Cafe costumes were decided to be white shirts with bow ties and casual wear for the group of 3 friends.

Most of the scenes were shot without makeup. In the fight sequence at home glycerin was used and blood makeup was done.



◀ ▼ Snapshots of scenes from Wahii Sawaal



### 3. Set Design and Lighting

Special care was taken for lighting of the scenes. A high power LED light system bounced against the roof with a high color temperature was used to light Rahul's house sequence. For the monologues two set of LED light systems were used, one a fill light with warm lighting and a key light set to a neutral color temperature. In the audition scene the light tripod was used for fill and a focus light for key, both on low color temperature. For the cafe scene circular light lamps were hanged with light tripod used for fill light.



◀▲ Lighting of different scenes

## Cafe scene

▶ The original lights at the venue

▼ After lighting it up





**Hill scene**

▲ Setting the lights at location



▲ Scene as shot



**Drunk scene**

▲ Lighting set-up



▲ Scene as shot

Post-Production

# PUTTING IT TOGETHER

Structuring, Editing, Reiterating; and Publicity

## Music, sound & dialogue

Work on post-production started once we were near the end of shooting. We started with searching for the music. At first, we thought about asking someone to compose but being a layman in this field we finally decided to search on online sites. We purchased a set of pieces from Audiojungle, most of them from the same artist with similar instruments to maintain some structure. Once we had the music, the core editing started. I had earlier decided not to edit myself as it did not quite worked for me in earlier project (having been so closely related to every part of project). A separate hard disk was bought just for this project, and a second one later to back up.

Jaikishan Patel, fellow classmate of IDC, took the responsibility of editing and publicity. He started by putting together separate scenes--on soundtracks-- first.

In the meantime we started to dub scenes where the dialogue were not clear or had noise. Dubbing proved very challenging as the scenes had lot of stammering and not all of it was as it was written in the script. The lead actor--a student of civil engineering at IITB--was not experienced in dubbing. Still there was not a choice not to dub, so we practiced with all dialogue broken down into small pieces with all the stammering and murmuring logically defined. Still the result was not at par with the

energy and intensity the original scene was done. We recorded the narration for the end part and finally we had all the dialogue.

For the narration at the end, we thought of recording a humming vocal like the 'Latika theme' in Slumdog Millionaire. A female voice would be perfect to signify the pain, helplessness that the last scene was supposed to convey. So after some talks we recorded it with another of our classmate--Keerti. Folly sounds were added after the entire structure of the movie was fixed. It helped in lowering down the music sound and also gave more feel of the environment.



▲ Sound studio of IDC IIT Bombay used for dubbing



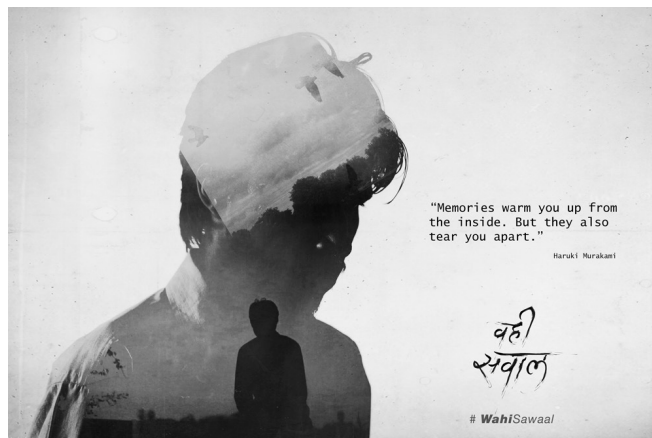
▲ Ankit-the lead actor during dubbing



▲ Shantanu-the studio incharge during dubbing

## Publicity

Large amount of time was devoted for the publicity of the movie. There were two reasons for it. First that although we enjoyed process of movie making, there is immense joy in designing a poster, releasing a trailer etc. Second that we did not want it to end up only with a movie. So we created a Facebook page and a website for the project. It was realized that a platform like a Facebook could be used to encourage discussions on such issues. Release of poster of movie was followed by a trailer.



◀ ▲ Visual material created for social media

कही  
सुनाए

▲ Title design for the film

ANKIT YADAV KRITI GUPTA SUSHANT JAISHRISH UDAI ANU PRABHA

ON SCREEN  
JUNE 13

# वही सवाल



a GREY WALL PRODUCTIONS' FILM

STARRING ANKIT YADAV, SUSHANT, JAISHRISH UDAI, ANU PRABHA, KRITI GUPTA. SUPPORTING CAST: SHASHANK PARIKH, RAHUL JAIN, SHARAD YADAV, PREM LOKESH GAURI PANICKER, PRANAY KOTWAL, HIMANI SINGHAL, PRABHU CHETRAI, KHAGESH KUMAR, PUSHPAK DONGARE, ANMOL JAIN, KRUSTUBH LIMAYE. DIRECTED BY ABHEY SINGH. WRITTEN BY ABHEY SINGH. ASSISTED BY RAHUL JAIN, JAIKISHAN PATEL. EDITED BY JAIKISHAN PATEL. CINEMATOGRAPHY: ABHEY SINGH, JAIKISHAN PATEL, PAVAN SRINIVAS, RAHUL JAIN. SOUND DESIGNER: SHARAD YADAV, PARAMOD, RAHUL, ANMOL. MUSIC: ALLENGREY, ASHAMA LUEV. BACKGROUND VOCAL: KEERTI CHOWDHARY. SOUND RECORDING: SHANTANU YENNEMADI. CASTING DIRECTOR: ABHEY SINGH. PUBLICITY DESIGN: JAIKISHAN PATEL. PRODUCTION DESIGNER: ABHEY SINGH, SHARAD YADAV, PARAMOD BHAKHAR, ANMOL JAIN.

PHOTOGRAPH BY JANKI

◀ Official poster of the film

GREY WALL MagicType [/wahisawaal](https://www.wahisawaal.com) @wahisawaal #WahiSawaal  
for updates and more information log on to [wahisawaal.com](https://www.wahisawaal.com)

## Structure

First draft of the movie had non-linear editing in the first half of the movie hence it was confusing. So we decided to remove the parts which did not contribute effectively and sequenced the scenes in a linear fashion.

1. Building protagonist's daily life, his problems etc. (hill narration, cricket scene, filler shots)
2. Cafe scenes which lead to the theatre audition
3. Audition at the theatre which lead to re-occurrence of nightmares
4. Drunken scene which states the entire issue directly & not metaphorically'

But finally when the 3rd cut was done, with some adjustments the non-linear editing worked. It not only worked but it complemented the feel of the film.



▲ Jaikishan Patel-the editor of the film

# REFERENCES

1. “Behind the Closed Doors- The Impact of Domestic Violence on Children”, UNICEF report, 2006, as downloaded from [www.unicef.org](http://www.unicef.org) on January 20, 2015
2. “Factsheet – Unite to end violence against women”, UN Department of Public Information, 2008, February as downloaded from [www.un.org](http://www.un.org) on 25 January, 2015
3. “NFHS III:40% of Indian Women face domestic violence”, [www.infochangeindia.org](http://www.infochangeindia.org), as downloaded on Jan 27, 2015
4. Nithya N.R, “High Literacy and Mounting Violence – A case of Women in Kerala, India”, International Journal of Scientific Research and Publication, Vol. 3, Issue 9, September 2013
5. “A study of Nature, Extent, Incidence and Impact of Domestic Violence Against Women in the States of Andhra Pradesh, Chhattisgarh, Gujrat, Madhya Pradesh and Maharashtra”, Report by Yugantar Educational Society submitted to Planning Commission, as quoted by [www.jaagore.com](http://www.jaagore.com) in “Excuse Women Make to Stay in Abusive Relationships” downloaded on Jan 23, 2015
6. “Wife-Beating”, [www.beyond.org](http://www.beyond.org), as downloaded on Jan 30, 2015
7. “Effects of Domestic Violence on Children”, [www.Wikipedia.org](http://www.Wikipedia.org) as downloaded on Jan 30, 2015
8. “Children and Domestic Violence”, [www.safepass.org](http://www.safepass.org), as downloaded on Jan 28, 2015

Every one of three women in the world has been a victim of domestic violence at some point in their life time. But the suffering does not stop there. Witnessing domestic violence creates negative impressions on children and scars them forever with unanswerable questions of 'Why me?' or 'What had I done to deserve this?'. This project aims to create sensitivity and raise awareness about the effects of domestic violence on the "silent victims".

वही  
सवाल