**1. What is the element of your first draft that you’re most satisfied with? What element are you most dissatisfied with?**

**Answer:** The elements I am most satisfied with are the variety of characters and their various voices. Also, the protagonist’s insecurities and flaws are clearly visible. The elements that I am not satisfied with: the conclusion isn’t strong enough to immerse the audience, and two out of the three major characters do not have proper transformations. Also, the protagonist’s internal turmoil is clearly visible but there is no external struggle. Also, in first draft, everything is told from protagonist’s viewpoint. It became a dry read after a few pages. The rewrite will have various perspectives as each character will recollect their interactions with the protagonist.

**2. What is the best single narrative idea that is currently in your first draft?**

**Answer:** It is an experience that alters the viewpoint on a (controversial) issue. The issue isn’t controversial for most Western audiencies but is certainy controversial in Eastern cultures. After discovering that his sister was mentally-challenged, the protagonist changed his ways. But, it was too late: his sister committed suicide. Now, the teachers are questioning his daughter, the way the old teachers did in the old country, with his sister. He doesn’t want his daughter to be secluded like his sister was. He succumbs to depression, lives in an alternate reality where he doesn’t hear what others are saying to him, and doesn’t see the distinction between his daughter and his sister. He ends up inflicting harm on himself.

**3. What narrative area needs the most work? What are you going to do to fix the problems in this area? Why is this area of your script a problem?**

**Answer:** The narrative idea that needs the most work is the connection with Western audiences about the protagonist’s insecurities, which are shown clearly, but aren’t clearly relatable to all audiences. To fix this problem, I have come up with an external struggle that the protagonist has to go through: a coma. The conclusion of the first draft took me in this direction. Since the protagonist is unable to properly deal with reality and isn’t “hearing” or “seeing” things the way normal people (ie, the audience) do, I have decided to pursue a direction where he is in a coma and the story takes place through his comatose state. That will be the external struggle: to come out of the coma. He will come out of the coma when he realizes, through his coma, that he has to face reality. This particular area of the script is a problem because I have made the story (based on the recommendation from my mentor) very culture-specific.

**4. What is the theme of your film? During your re-write are you going to change or alter that theme?**

**Answer:** The theme in the first draft was a conflict between 1) the protagonist and his ex-wife, to be able to do the right thing for his daughter, and 2) the protagonist and his girl-friend. This external conflict isn’t effective and doesn’t make an emotional impact with the reader. During re-write, I am going to change external conflict by putting the protagonist in to a coma. The coma angle came while I wrote the conclusion for the first draft. Now, in the second draft, the story will start with the conclusion from the first draft. The curiosity will be to understand why he went in to the coma.

**5. Would changing your protagonist’s gender alter the type of film you’re making?**

**Answer:** The gender will significantly alter the film I’m making. The protagonist’s flaws and insecurities are driven by his childhood: he bullied mentally-challenged children. Such behavior from boys is never discouraged. However, such behavior from girls is always prohibited. This is a very culture-specific aspect and is true in India. Since my story is set with Indian characters and Indian background, the gender will most certainly change the film drastically.