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FILM 1: CHILDHOOD EVOKED DIRECTOR'S PLAN

This document is designed to train your heart, mind and eye to shoot purposefully. Prepare it well before shooting. Briefly—but thoughtfully and specifically—answer the following questions. Be sure to read the assignment description carefully and make your answers specific and personal.

1. Begin by writing as honestly, descriptively and poetically as possible about your childhood. What did it *feel* like? What are your specific memories? Sounds? Smells? Tastes? Faces? What did the world look like to you? Where did you feel safe? What frightened you? What did creating feel like? How did others see you? How have things changed for you?

As a child I had control of the world, everything looked and felt the way I wanted. Most of the time I was completely unaware of the problems of the real world because I combined it all with fantasy. Every object served multiple purposes, a pencil-case was also a laptop, a recorder flute was a lightsaber, a telescope... I was afraid like any other child, to lose my parents, I was afraid of angels, ghosts, the end of the world., aliens, the sound of “el camotero”, and my mom’s stories of “Juan Pestañas”

2. List 15 or more people, places, or things that remind you of your childhood. These should be personal and specific to you. Often, the first several will be cliché—so go beyond that by digging into your memories. Be vulnerable. Can you use any of these as symbols or motifs to communicate emotion and meaning? (Remember when it comes to symbols, less is more!)

Cerro del Chiquihuite, Mexico City

Cinemex - A movie theatre chain in Mexico

Superheroes

Toys

The sound of “camotero”

Ride of the Valkyries

Mario

Oswaldo

Jorge

Being afraid of the dark

Drawing

Old movies

Tall chairs

Traveling at night and seeing people dancing in the road

3. Describe the progression--the beginning, middle, and end--of this film in three or four sentences. In other words, *what happens* as the film starts, as the action rises, and as it ends?

Beginning: A dirty house after a party, a young man watching all the mess and the people around him, everyone is sleeping on the floor and couch.

Middle: A person wearing a superhero mask walks across the room and points towards one of the rooms the young man looks at him and he sees a boy sitting on a chair suddenly everything goes dark

There is a loud sound and voice, the boy covers his eyes. When the sounds stop and the light turns back on, the boy starts playing, he is having a good time.

End: The person wearing the mask sits next to the man, takes off the mask and we see that it was a woman underneath, she kisses the man and goes away, the young man sees the mask in the floor, takes a broom and starts cleaning.

4. What is the *progression of emotions* that you want the audience to experience regarding your childhood? Why? How do you intend to make this happen?

At first a sense of having lost the innocence and imagination of a child, a nostalgia for a time where everything was a game and everything was possible. A passage through childhood nightmares and fears and how those transformed into mature fears, childhood is over. The transition from childhood to the teenage years.

I want this film to feel very surreal as if it was a trip to the unconscious where even random things have meaning and everything is there for a reason, even if it's symbolic,

5. What, specifically, would you like the audience to understand about your childhood? How do you intend to communicate that information?

A very imaginative kid who lived inside a fantasy all the time, I want to talk about the transition from childhood to the teenage years and eventually adulthood and how in essence we are the same as when we were kids.

6. What is the first image of the film? What is the final image of the film? Why are you choosing these specific images?

The opening image is the one of someone who seems displeased with life, someone who seems tired and missing something. The last image in some way resembles the first, the difference is that the attitude of the character has changed.

7. Before continuing, write about how you can subvert the audience's expectations and surprise them in your film. Consider these questions: How can you avoid cliché? Of your list, which individual image captures the essence of your childhood? How can you make this film beautiful? (Do not confuse "beautiful" with "pretty"!) Can you provide a hint of story or character—even if it is not elaborated on? How can you *imply* or *evoke* rather than explicitly state? How can you use ellipsis to allow room for the audience fill in gaps and create meaning? How can visual elements such as color (or lack thereof), line, shape, movement, symmetry and so on, help you evoke emotions? What about sound? How can the principles of contrast and affinity work to create a building of intensity for the audience?

For me what is surprising on a film is not knowing what to expect, when the film starts asking questions right away. I want to start the film by placing the character in a situation that is usually opposed to what childhood should be, the grittiness of the environment juxtaposed to the purity of a child's imagination.

The way I'm trying to evoke instead of state is by distorting time and using color, composition and sound to evoke feelings instead of simply illustrating something.

The film moves in two timelines, one with the character sitting in the couch after the party and the other one with the boy playing on the room. The environment in which the boy interacts is more contrasting, there is a well established balance between darkness and light and what is scary and what is not. In the reality of the adult, this is completely mixed up, everything is darker and the combination of color and lack of separation create an environment that seems to be more chaotic.

One of the things that make childhood a fantastic time is that the difference between what is good and evil seems to be clearer, dark is scary, bright isn't. When we are adults everything seems more gray, we are not afraid of the same things we were when children.

8. Select two or three of the following "cinematics"—techniques that are unique to motion pictures—and explain *why* and *how* you will use them in your film. Describe how they connect to your childhood. *Be sure to include them on your shot list.* You may use them as often as the film requires, as recurring motifs, or as one-time elements to emphasize moments and evoke emotion. (The cinematics include double/multiple exposure, fast or slow motion, time lapse, reverse motion, stop motion animation, freeze frame, jump cut, split screen, Dutch angle, dolly/tracking, handheld, Vertigo effect, snap zoom, swish pan, match cut, extreme long shot, extreme close-up, rack focus, cross cutting, flashback, flash forward, extreme color grading, silhouette, under or over-exposure, etc..)

Jump cut: This is going to be a recurring element throughout the film, it communicates the jump in time and place as seeing things from two different perspectives.

Handheld: For me, this is the best way to describe childhood. Hand held feel very fluid and dynamic, like a child, it's very spontaneous.

9. Why is this film personal to you? Be specific. Ask yourself, "What attracts me to this piece? Why do I need to make this film?"

Everytime I think of my childhood is with a lot of nostalgia, at the same time I feel like when I grew up i lost something, the way live and how we see the world is not the ideal, we stop having crazy dreams

and are embarrassed of our fantasies.

With this film I'm trying to share part of my childhood and most importantly why is important to go back and think about how we have changed and try to bring back some of the playfulness, curiosity and creativity we had as children.

10. List two or three potential obstacles to creating a successful film. How can you be prepared to overcome these? Be specific!

For me one of the major obstacles is finding the right people to work on it, from the actors to the crew, finding reliable people can be hard specially when they are working for free. I think the best way to prepare for this is to plan in advance and have multiple options.

In my short experience, a big obstacle is when you are on set and start doubting, what seemed a good idea on paper seems to be a terrible thing once is being executed. I think this is normal and if you are prepared all you need is confidence and courage to be willing to try your best to make your idea work. In the end failure is the best of teachers.