

I want to be a screenwriter and director. That is the ultimate destination. That is what I want to do in the industry. That is what I want to do in my life. I know it takes a lot of experience to get to that point, so I hope that this program will get me work in the industry in some capacity, preferably in post-production. In my opinion, editing is tantamount to co-directing a movie. There, everything is defined. I already have experience in creating compositions from years of photography. I feel like the areas where I have the most to learn are in montage and in sound design. Just as syntax makes language possible, so does montage determine visual language. Every image has a meaning but that meaning can become radically different depending on the other images with which it is in conversation.

My goals as a filmmaker are difficult to lay out logically in a paragraph and an ordered list that function as a series of axioms seemed more appropriate. They are as follows:

- My outlook on art-making has always been primarily formalistic, meaning that I reject prioritizing what things are about in favor of how are about it. This is not to say that form is more important than content but rather that form is content. It shapes and defines any meaning and gives it context, without which it is meaningless. Character and plotting must not be the basis of the work because they are fundamentally literary values and we're trying to make movies here after all. Instead the basis should be composition, montage and sound.
- In terms of form, I believe that there is always a single right way of doing things. I think that something as simple as the placement of a camera or a single frame left in/taken out should carry the weight of a moral decision. I should take any points I would be trying to make seriously enough to make the precision of the construction of the argument paramount.
- I want to be honest by following in the Brechtian tradition of epic theatre. In my way, that means rejecting things like traditional three-act plot structures (which is cheap) and emotional identification with characters (which is manipulative) so that viewers can see things as they are. This is not to say that the movie should be cold and unemotional, but great pains must be made to divorce a viewer from a bias.
- As an American, with the history of cinema that we have, I feel like working within the confines of a genre or subgenre (however loosely defined they may be) is valuable, in that it would connect me to the traditions that allow me to pursue this in the first place. I would also seek to bend and break conventions in order to reflect on the cultural connotations and baggage that genres carry.