

Nuestra Patria

by Carolina Garcia



cgarci23@student.scad.edu
carolinaggarcia.com
(787) 430 - 6558

Nuestra Patria

Working Title:	Nuestra Patria
Format:	Stop Motion
Duration:	Aproximately 3 minutes
Theme:	The union of races in Puerto Rico
Objective:	A tribute to Puerto Ricans animated to the poem Oubao Moin written by Juan Antonio Corretjer. Oubao Moin is an indigenous term that means “island of blood”. Puerto Ricans come from the mix of three different races: Taino Indians, Africans and Spaniards and this is what I want to portray in my film.
Synopsis:	A Puerto Rican parrot starts to take flight over a river with the objective of bringing all of the different races together. The parrot finds the Taino first, then the African and later the Spaniard. All of them follow the parrot and end up coming to the same place, where they come together and become one, one Puerto Rican.
Producer and Director:	Carolina Garcia

Story

We are greeted by a river, the river that carries blood and gold from our past. As we take a look at the river and its surroundings we focus on one of the trees on the side of the stream. In this tree we find a green bird resting. This green bird is a Puerto Rican parrot and it represents the spirit of the Puerto Rican culture that has yet to be created. The Puerto Rican parrot starts to fly along the river and it finds a Taino Indian taking water from it. The Indian notices the bird and she follows it along the river moving to the rhythm of the poem recited. The camera closes up to the bird and we see the stream underneath the bird. The river background diffuses into a coffee plantation (transition of time). From the bird's eye view we see an African slave taking the cloth from a clothesline. The bird flies down and around the working African slave. We focus on the slave picking up the white clothes from the clothesline, as soon as it touches the laundry basket that the slave is holding, it turns red. The camera zooms in to the red cloth in the basket. The cloth turning red symbolizes the blood that has been poured by the different races in the Puerto Rican ground. After we have focused on the red colored fabric, the camera zooms out and you see that the red fabric is now part of the Spaniard's dress. As the Spaniard dances around the plane, the bird flies around the Spaniard and out of the frame. As soon as the bird flies out of the frame the African slave and the Taino Indian come and join the Spaniard. When they all reach the same spot, they come to a sudden stop and stare at each other wondering what this moment means. Suddenly they realize that they are meant to be together as one and create a new individual, the Puerto Rican. The Taino Indian, the African slave and the Spaniard smile as they hold each other's hands. A magical force comes upon them bringing them all together and turning them into one person, a Puerto Rican woman. And this Puerto Rican woman is the start of a new hard working race rich in cultures and traditions.

My senior film *Nuestra Patria* is mostly going to be mostly picture heavy, I will but more focus on the visuals of the film. After the visuals the priority will be on the story, even though the poem is going to be recited in Spanish and it is dedicated to a specific country, I want everyone to be able to understand what it is about. And lastly will be the animation. P: 50%, S: 30%, M: 20%

Oubao Moin

by Juan Antonio Corretjer

El río de Corozal, el de la leyenda dorada.
La corriente arrastra oro. La corriente está ensangrentada.
El Río Manatuabón tiene la leyenda dorada.
La corriente arrastra oro. La corriente está ensangrentada.
El río Cibuco escribe su nombre con letra dorada.
La corriente arrastra oro. La corriente está ensangrentada.
Allí se inventó un criadero. Allí el quinto se pagaba.
La tierra era de oro. La tierra está ensangrentada.
En donde hundió la arboleda su raíz en tierra dorada,
allí las ramas chorrean sangre. La arboleda está ensangrentada.
Donde dobló la frente india, bien sea tierra, bien sea agua,
bajo el peso de la cadena, entre los hierros de la ergástula,
allí la tierra hiede a sangre y el agua está ensangrentada.
Donde el negro quebró sus hombros, bien sea tierra o sea agua,
y su cuerpo marcó el carimbo y abrió el látigo su espalda,
allí la tierra hiede a sangre y el agua está ensangrentada.
Donde el blanco pobre ha sufrido los horrores de la peonada,
bajo el machete del mayoral y la libreta de jornada
y el abuso del señorito, allí sea tierra o allí sea agua,
allí la tierra está maldita y corre el agua envenenada.

Gloria a esas manos aborígenes porque trabajaban.
Gloria a esas manos negras porque trabajaban.
Gloria a esas manos blancas porque trabajaban.
De entre esas manos indias, negras, blancas,
de entre esas manos nos salió la patria.
Gloria a las manos que la mina excavaran.
Gloria a las manos que el ganado cuidaran.
Gloria a las manos que el tabaco, que la caña y el café sembraran.
Gloria a las manos que los pastos talaran.
Gloria a las manos que los bosques clarearan.
Gloria a las manos que los ríos y los caños y los mares bogaran.
Gloria a las manos que los caminos trabajaran.
Gloria a las manos que las casas levantaran.
Gloria a las manos que las ruedas giraran.
Gloria a las manos que las carreteras y los coches llevaran.
Gloria a las manos que las mulas y caballos ensillaran y desensillaran.
Gloria a las manos que los hatos de cabras pastaran.
Gloria a las manos que cuidaron de las pjaras.
Gloria a las manos que las gallinas, los pavos y los patos criaran.
Gloria a todas las manos de todos los hombres y mujeres que trabajaron.
Porque ellas la patria amasaran.
Y gloria a las manos, a todas las manos que hoy trabajan
porque ellas constuyen y saldrá de ellas la nueva patria liberada.
¡La patria de todas las manos que trabajan!
Para ellas y para su patria, ¡Alabanza!, ¡Alabanza!

Beats

1. The scene will open to one of the Puerto Rican rivers.
2. The camara will pan along the river and zoom in to one of the trees along it.
3. In this tree we will find a Puerto Rican parrot that takes flight and moves along the river.
4. The Puerto Rican parrot finds a Taino Indian who is taking water from the river.
5. The Taino notices the parrot, leaves everything and follows it along the river.
6. Camara zooms in to the parrot flying above the river.
7. The river changes into a coffee plantation (difuse like a transition of time).
8. At the coffee plantation the parrot starts flying down and around an African slave.
9. The camara zooms in to the African slave collecting clothe from the clothe line.
10. The clothe is white and as soon as she puts in the laundry basket it turns red.
11. It zooms in until the only thing we see is the red in the laundry basket.
12. Then we zoom out from the red which turns out to be from the skirt of a dancing Spaniard. (transition)
13. The Spaniard is dancing along a plane while the Puerto Rican parrot flies around her.
14. The parrot leaves and the Taino and African arrive the scene.
15. They are all moving to the rythm of the poem until the reach each other.
16. They are standing in front of each other, still, thinking.
17. When they realize their destiny is to be together they smile and join hands.
18. When they join hands magic starts happening and they become one, one Puerto Rican.
19. The Puerto Rican twirls her skirt and more and more Puerto Ricans keep appearing next to her.
20. The mix of the three different races has created the unique Puerto Rican culture.

Questions

1. Why is my short animated?

The mix of races in Puerto Rico is a topic that not a lot of people know about but as a Puerto Rican who is very passionate about her home country I feel the need to share this origin story with everyone out there. Animation gives us the ability to tell certain stories that other media wouldn't be able to. By using animation I can make this story more appealing and interesting for all audiences.

2. How does the look of my short bring out and relate to my story, too its theme?

By using stop motion animation to animate my film, I am mixing two things that I am very passionate about; stop motion animation and its fabrication aspect as well as my home country's history. This film is not only going to be about the mix of races in the Puerto Rican culture, but it can also be a social commentary about different races coming together as one without any prejudices or racism between them. Stop motion is not a very common type of animation now a days and I feel that by using this medium I can have a harder and long lasting impact on my audience.

Also with the use of different cultural outfits for the puppets, specific backgrounds and color I will be able to teach people a little bit about each different country and why with the mix of all of these the Puerto Rican culture is like it is.

3. How do my characters move, in what style and why that style? How does that style relate to my story?

The film will be animated to the poem Oubao Moin by Juan Antonio Corretjer. This poem will be recited in a powerful tone, accompanied by drums and nature sounds native to the location. All of the characters movements will be according to the rhythm of the poem recited, their movement will be very fluid almost dance like. By having fluid and delicate movements it will give the story a more beautiful feel to it. Each character will represent a different part of the Puerto Rican culture.

4. How will light be used in my short to further re-enforce the prevailing idea?

Even though I have chosen a sort of fantastical way to show something real in history, and even though my story will not have a specific time (it seems like it all happens in one day, when of course in history this happened through many years) I want it to seem like the story starts at the crack of dawn and ends late in the afternoon. This effect can be created with good lighting. When animating in stop motion the lighting can make you or break you. That's why it is very important to me to have good lighting throughout the film, not only to add some magical effects in the transformation but also to give it a better aesthetic.

5. How will sound be used in my short?

Sound is a great part in my short, because it is by the audio of the poem that we are able to know the story. Even though the poem is in Spanish, I still want the non Spanish speaking audience to get the message and this can be done with powerful language and tone.

6. Is your short based off a genre, if so which one and why and how does it affect your story? What are the "laws or rules" of said genre?

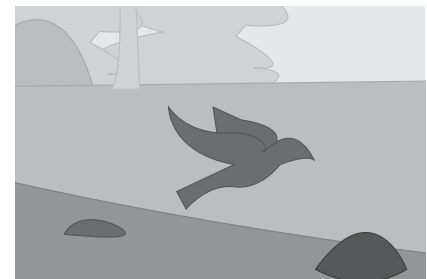
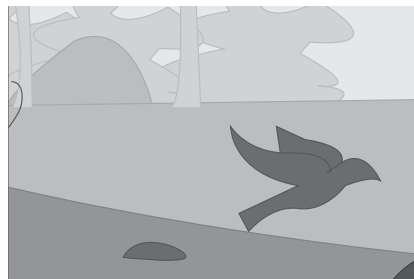
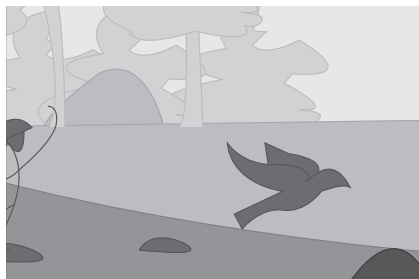
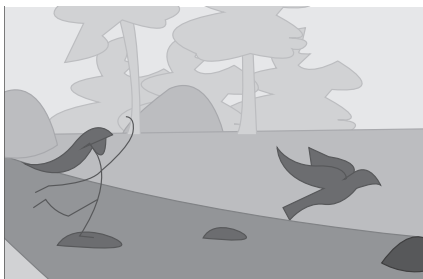
I believe my short could be considered "Historical fiction", a story with fictional characters in a historical setting. Each of my characters aren't a specific person, each of my characters represents a different race, a different culture: the Spanish, the Taino Indians and the African slaves. I will be using a symbolic story line to show that because of history, Puerto Ricans are a mix of all those three different races.

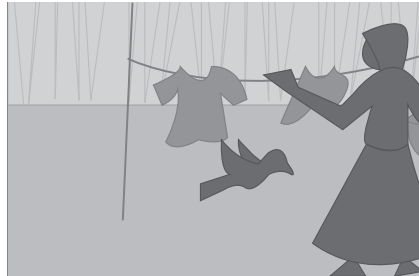
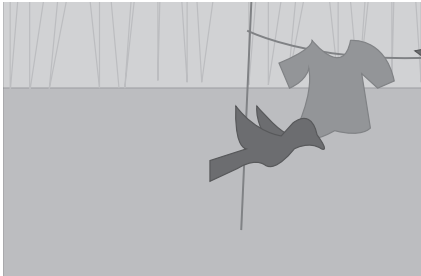
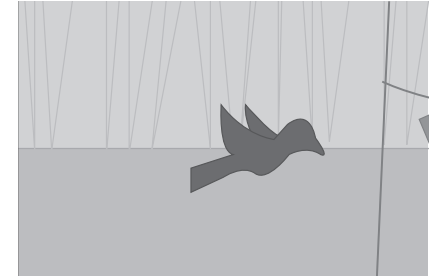
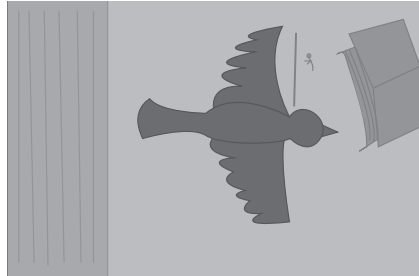
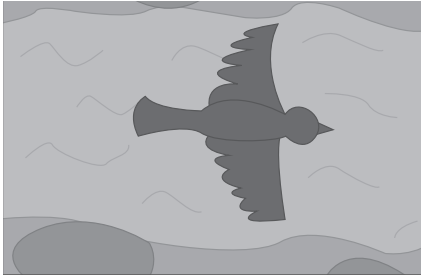
7. Why choose 3D, 2D, stop motion, or mixed media? How will you be working with that medium and not against it?

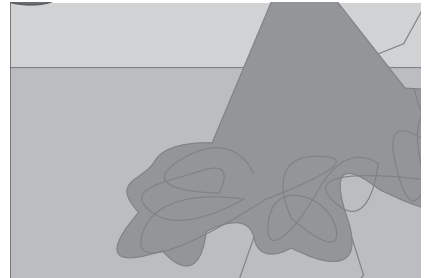
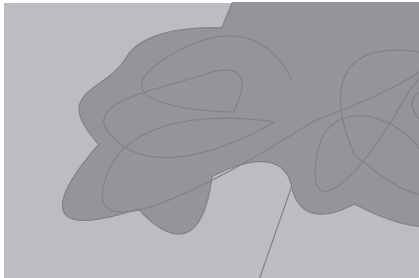
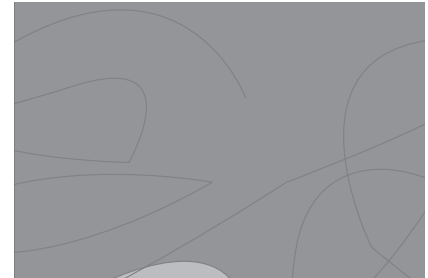
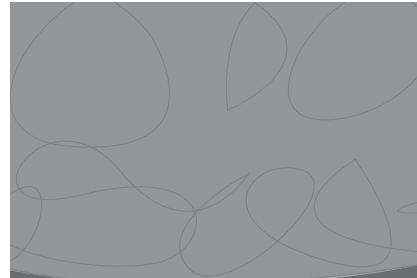
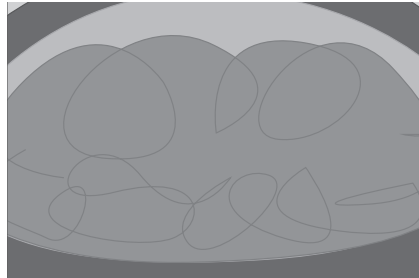
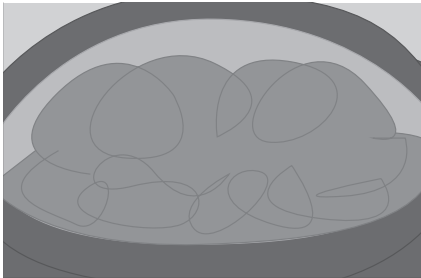
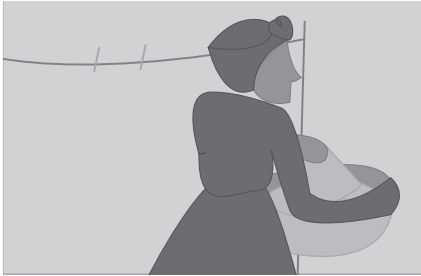
I have chosen stop motion, not only because I love this medium but also because by being a "not so common medium" I believe it will have a longer lasting impact on the audience. The con is that sometimes doing a production in stop motion can be more labor intensive than others. That is why it is so important to have organization and the correct planning.

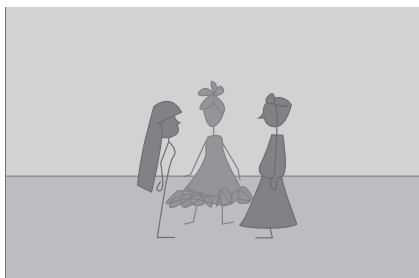
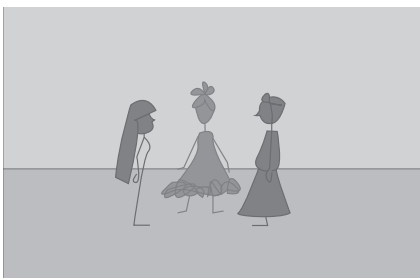
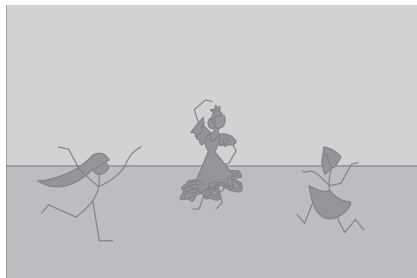
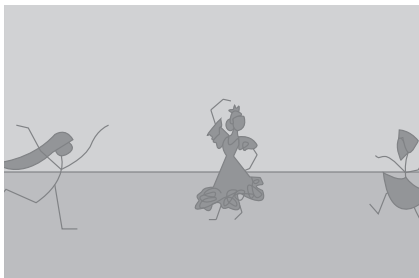
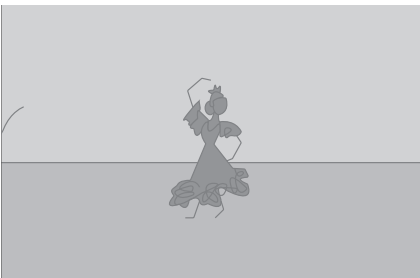
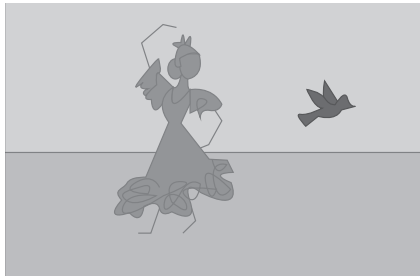
Storyboards

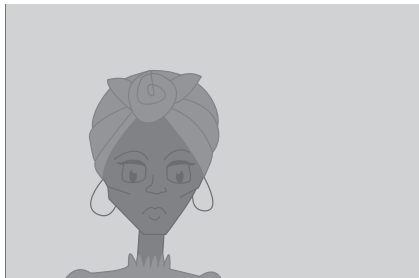
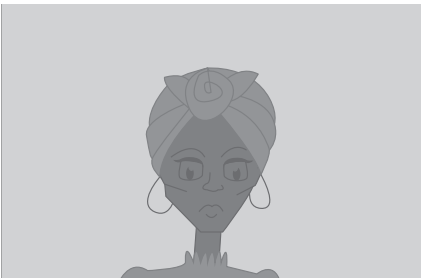
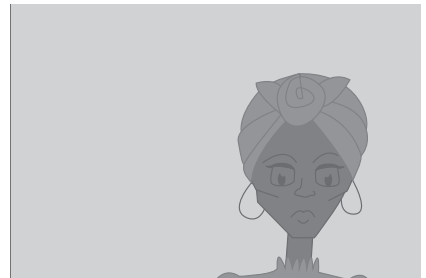
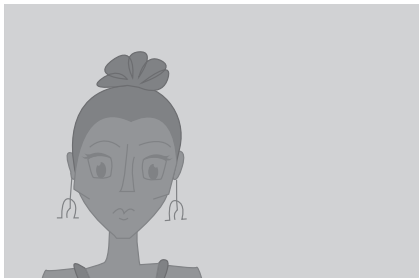
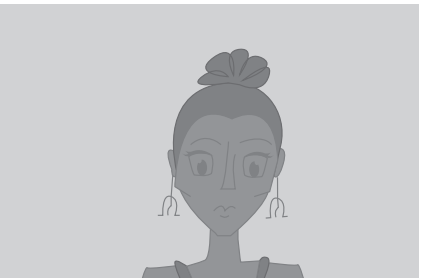
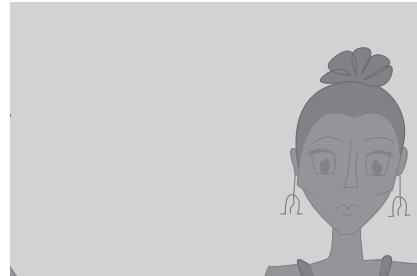
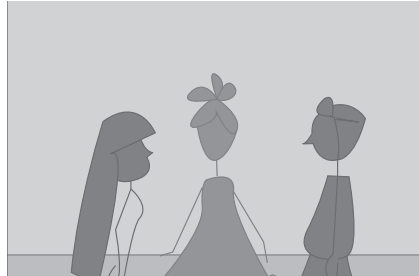
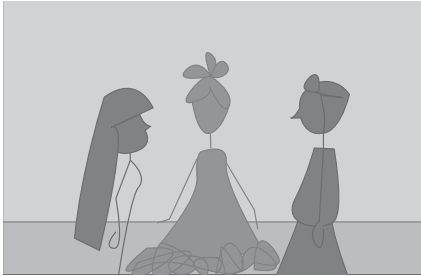
everything will be in one shot

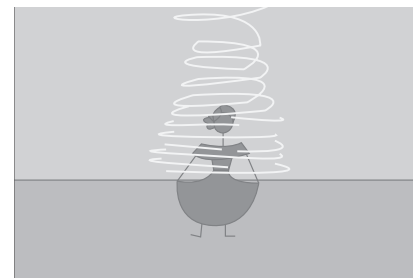
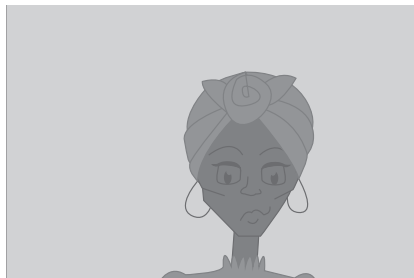
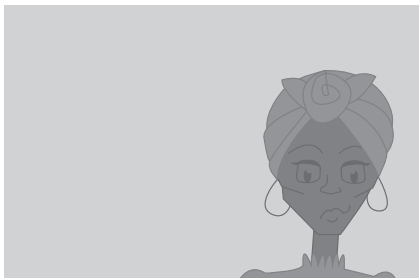
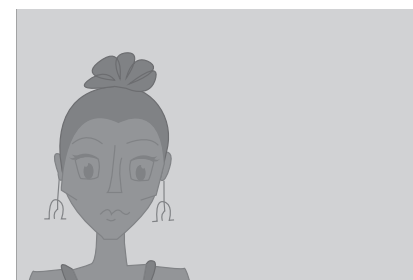
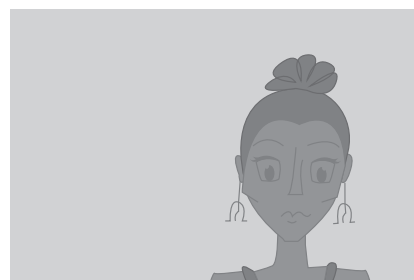
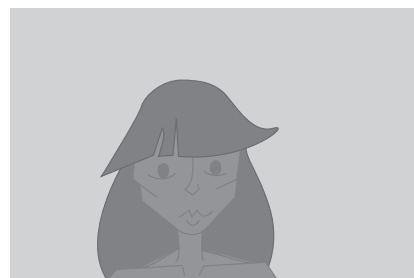
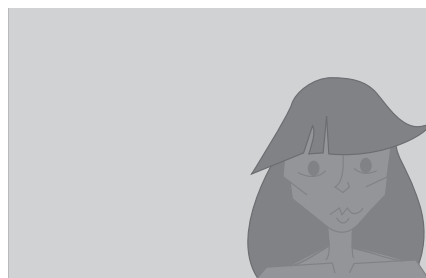


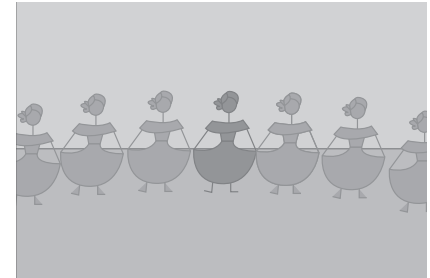
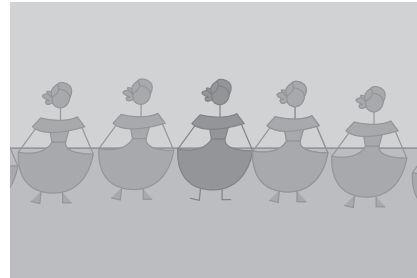
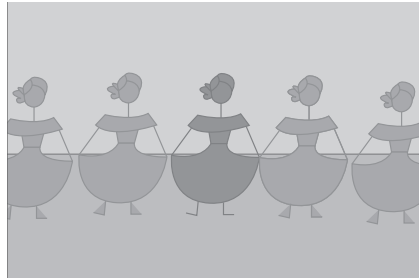
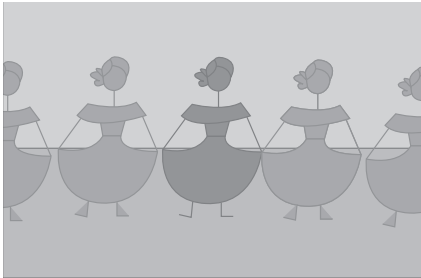
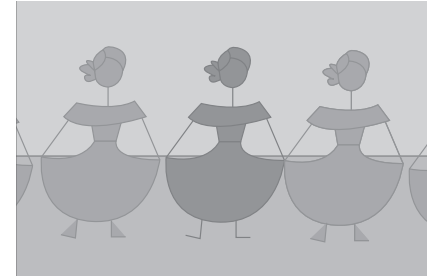
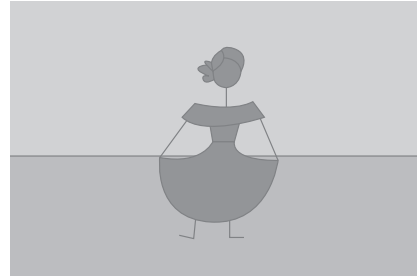
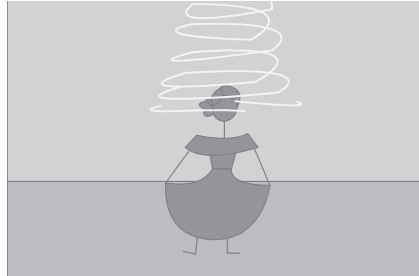
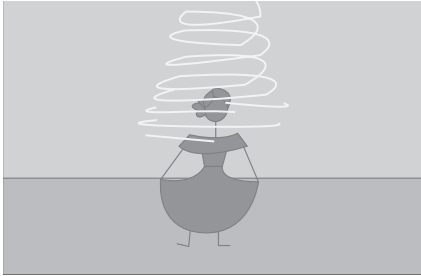




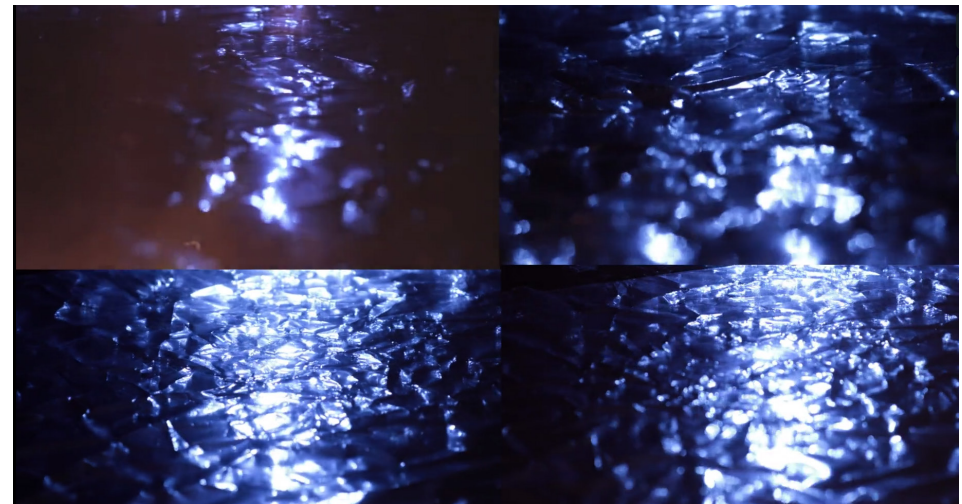




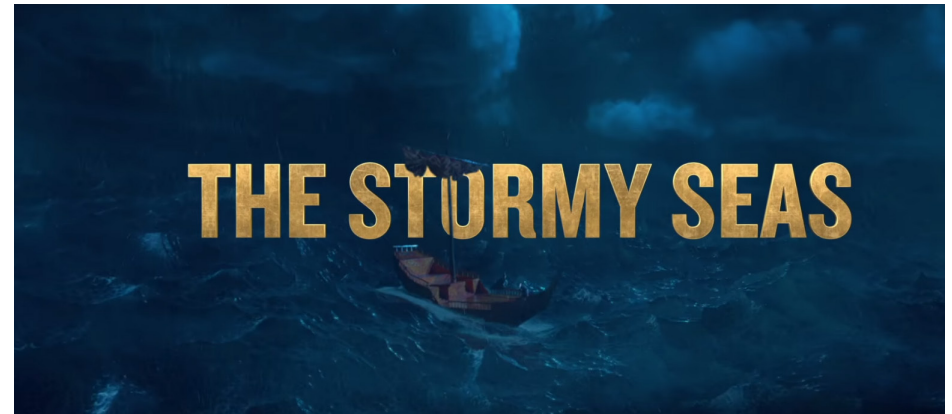




River art direction

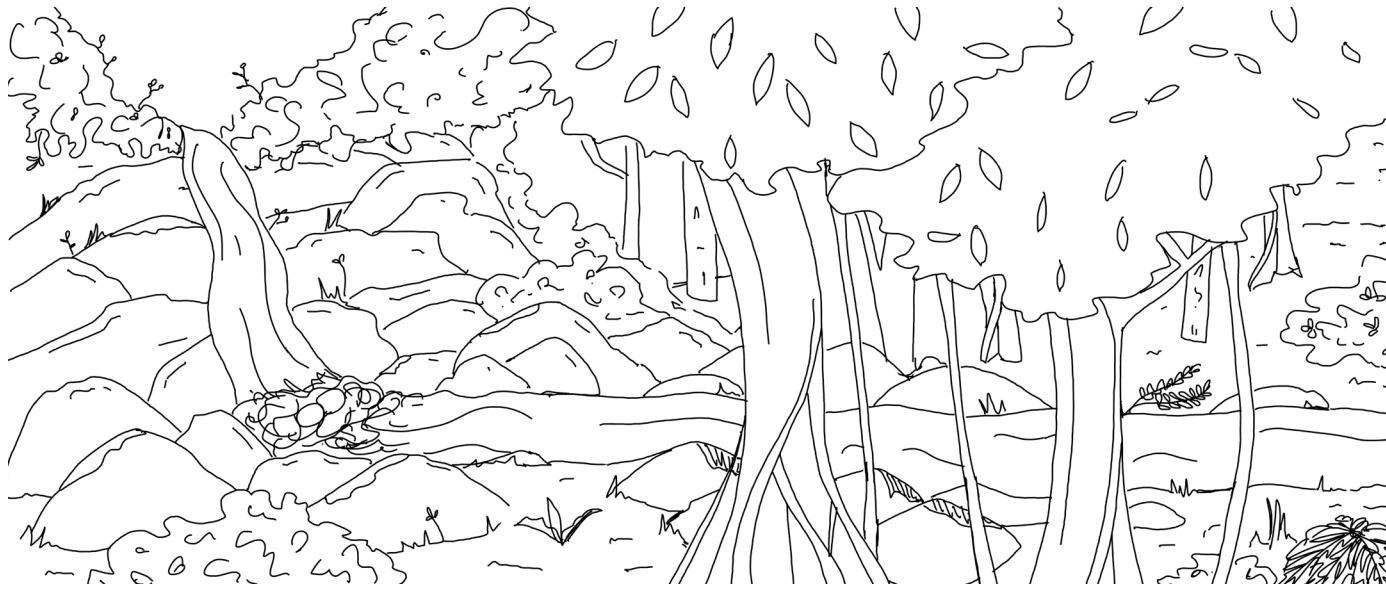


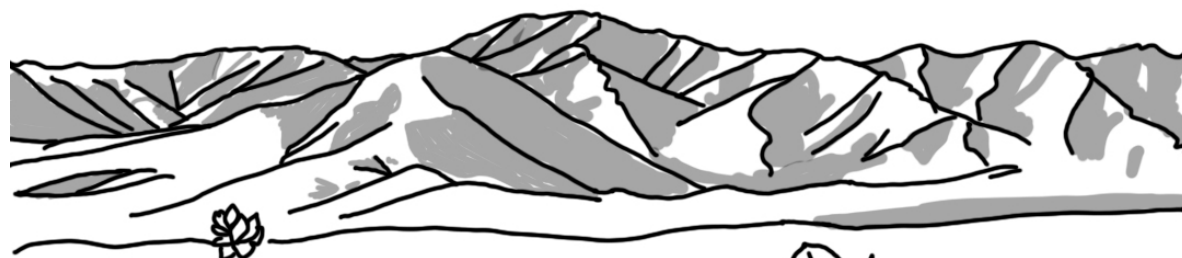






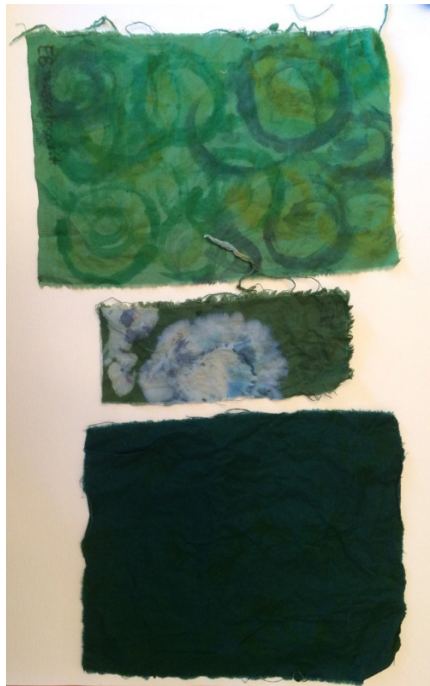
Final BG design







Progress







Puppet art direction

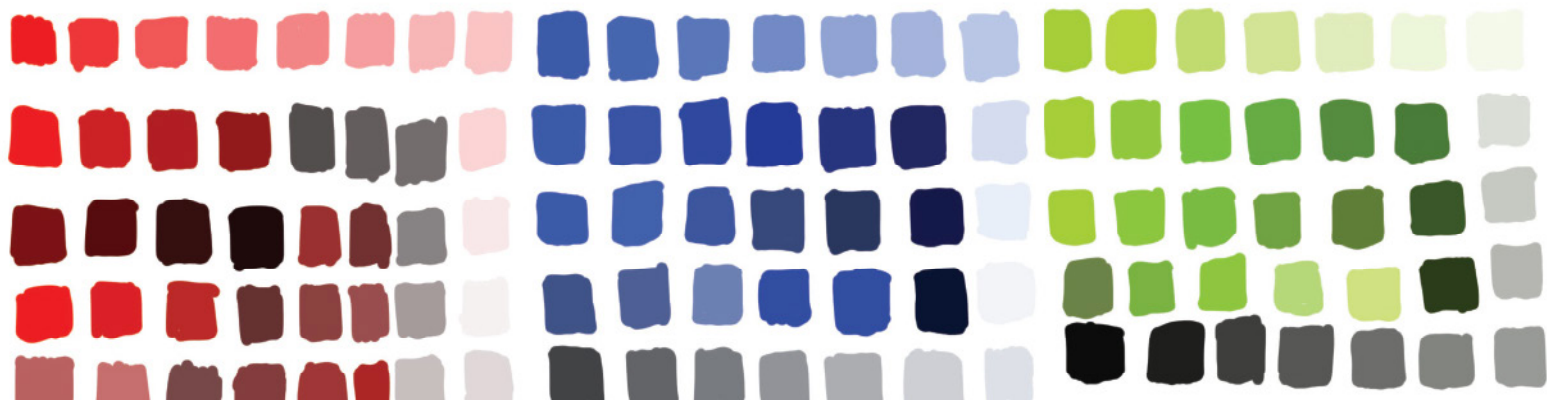
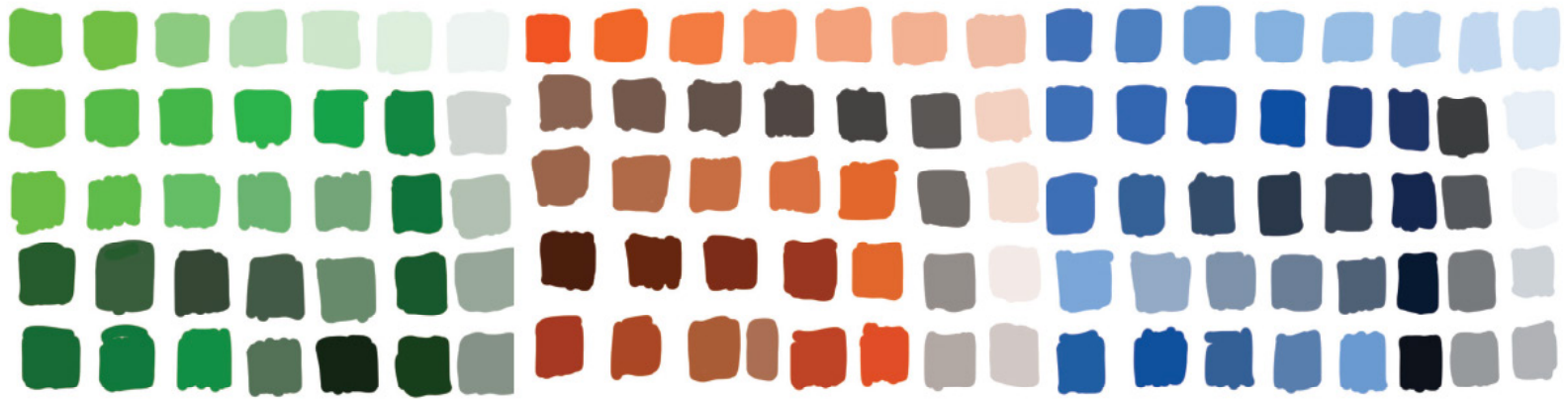


Making of Boxtrolls

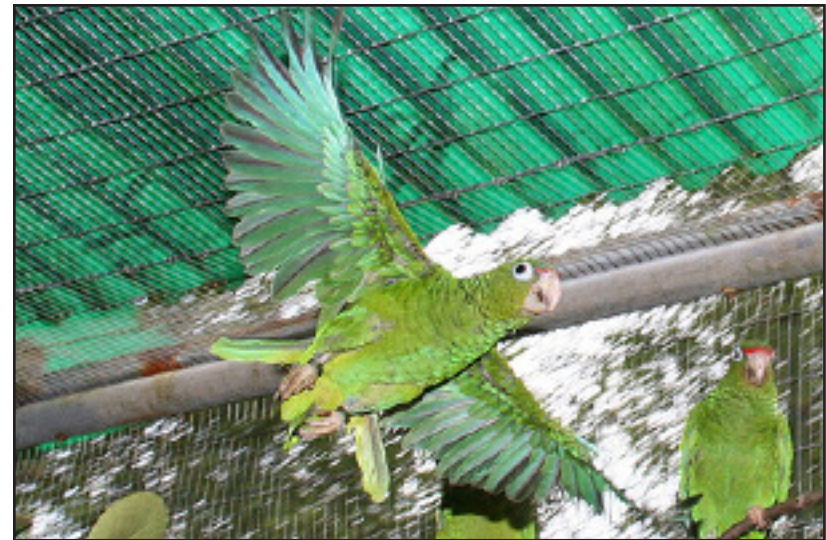
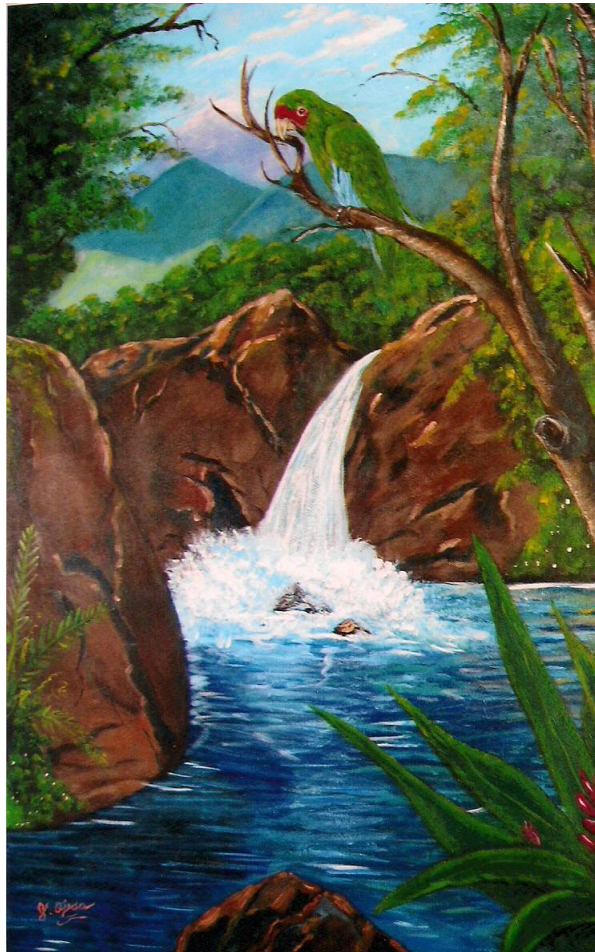


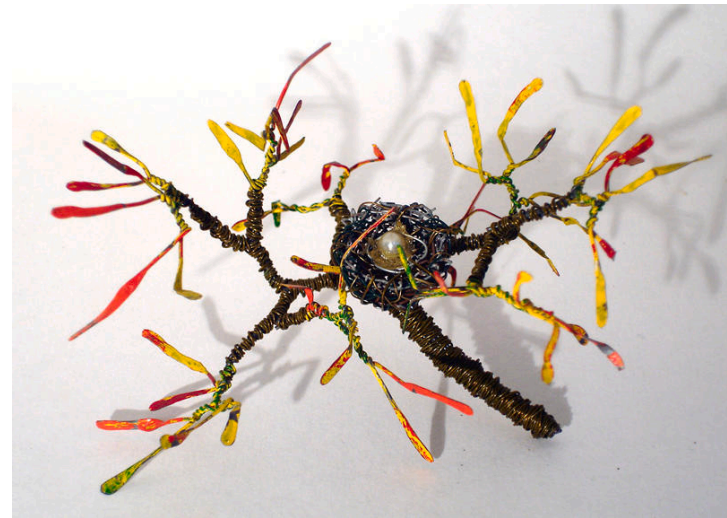
Western Spaguetti by Pes

Color Studies

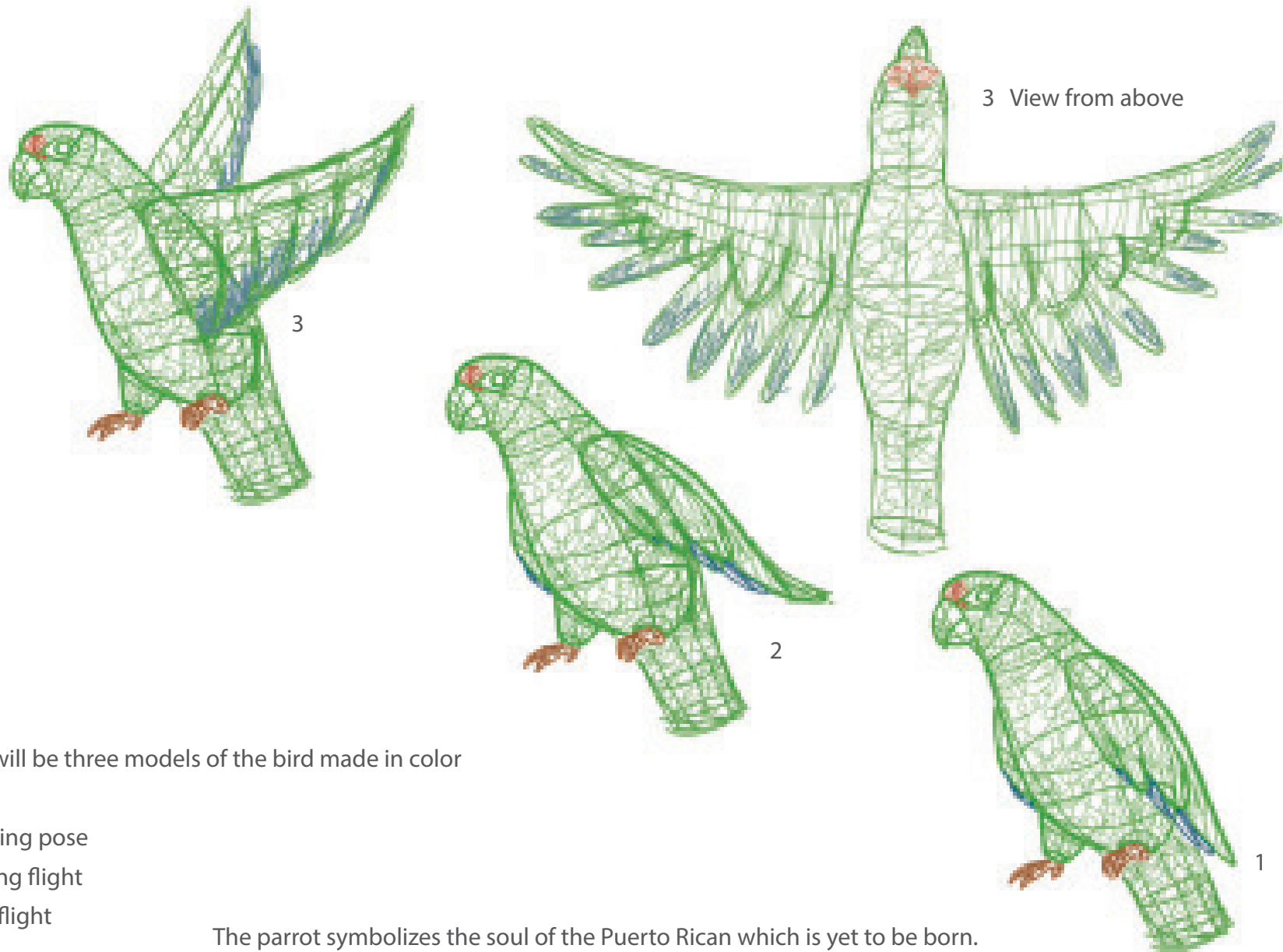


Puerto Rican parrot inspiration





Puerto Rican Parrot character design (original)

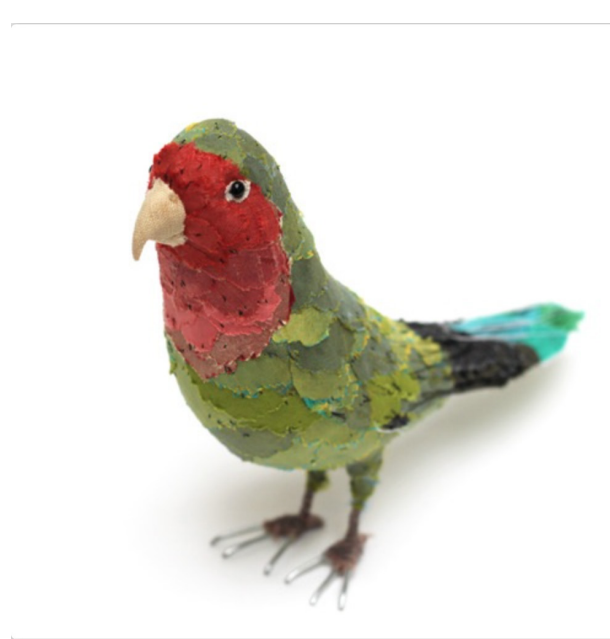


There will be three models of the bird made in color wire:

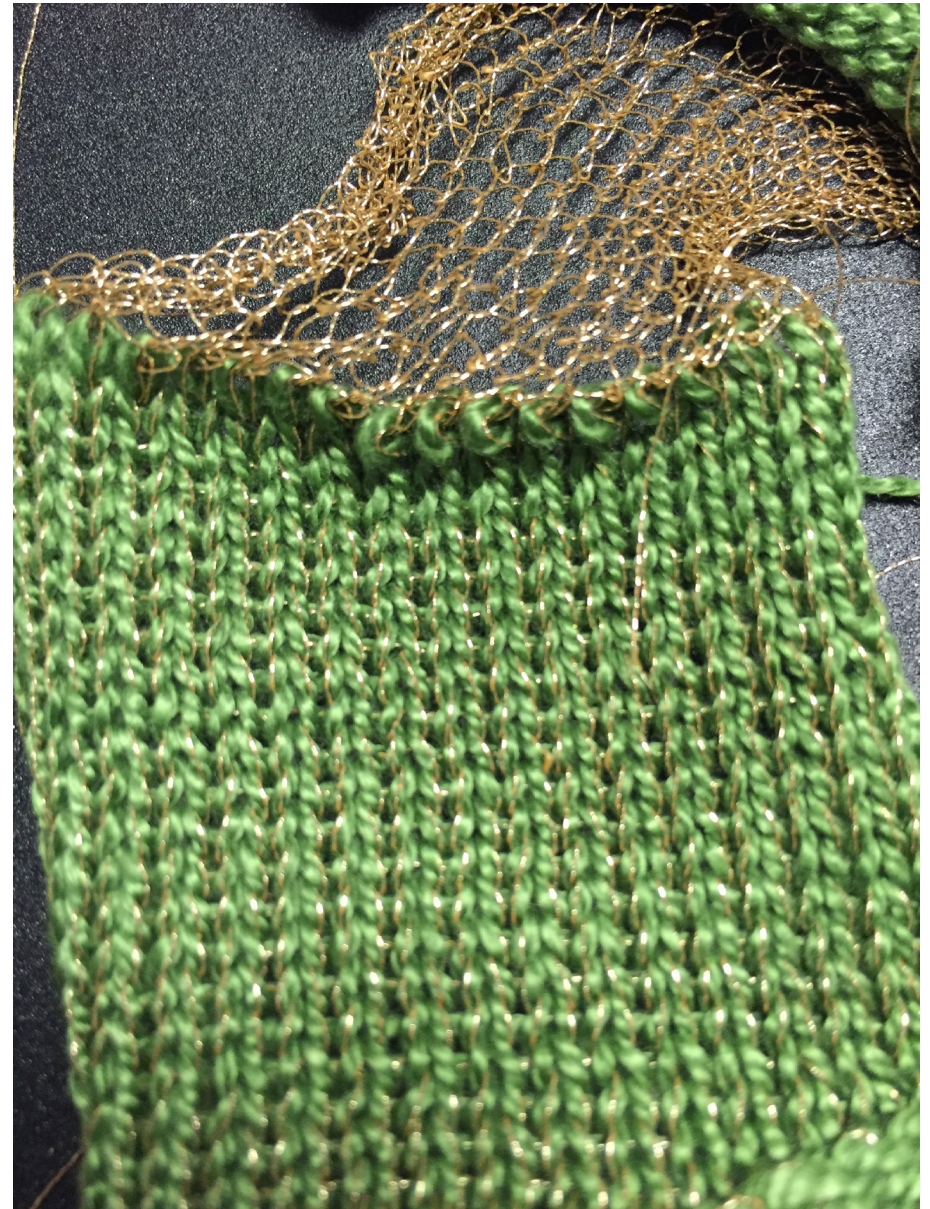
1. Resting pose
2. Taking flight
3. Full flight

The parrot symbolizes the soul of the Puerto Rican which is yet to be born.

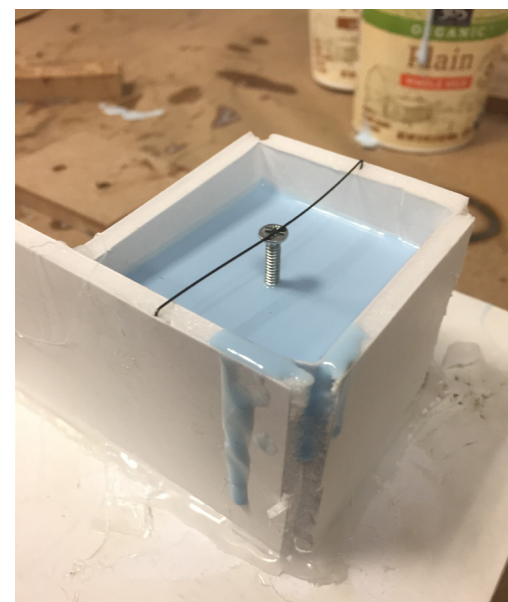
Final art direction for Puerto Rican Parrot



Progress

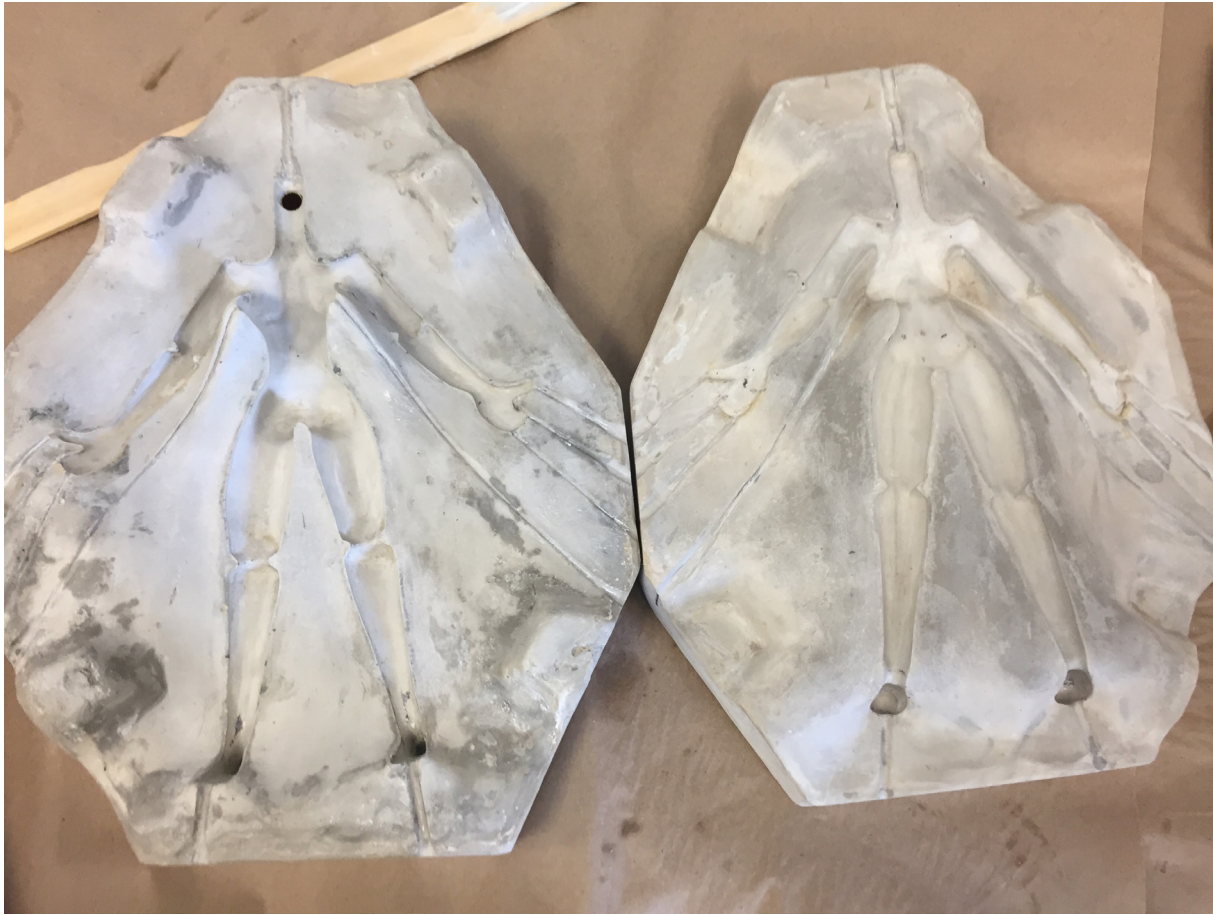




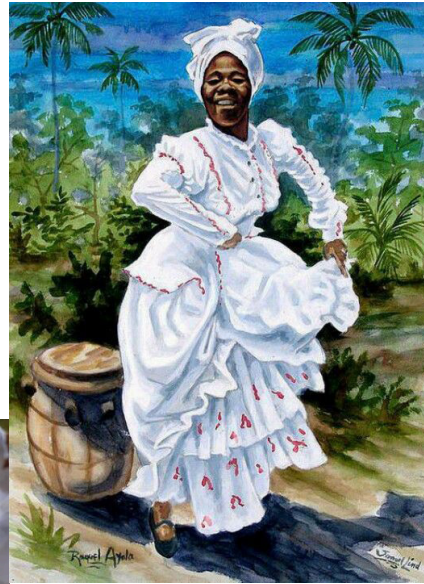




Casting Characters

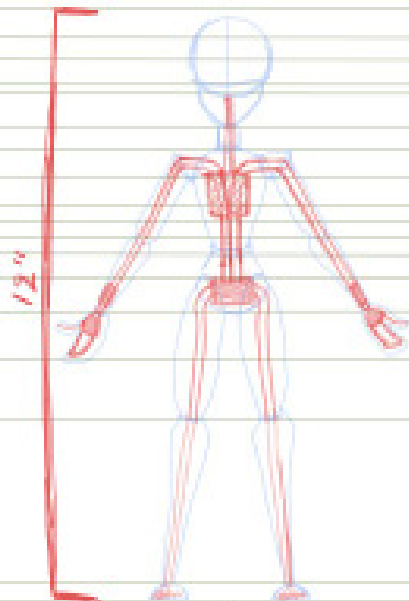


African slave inspiration

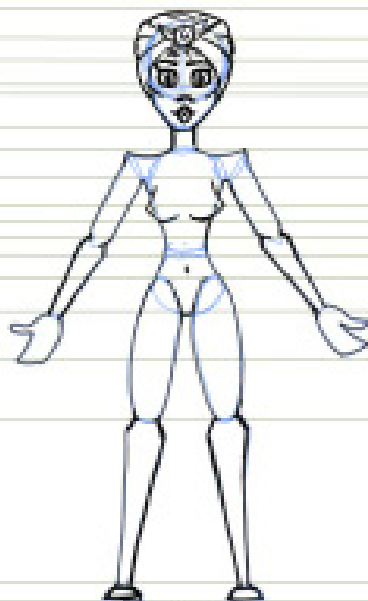


African slave Character Design

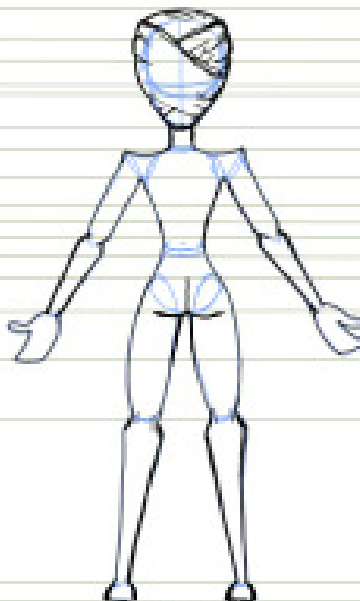
Africana by Carolina Garcia '16



Armature



Front



Back



Profile



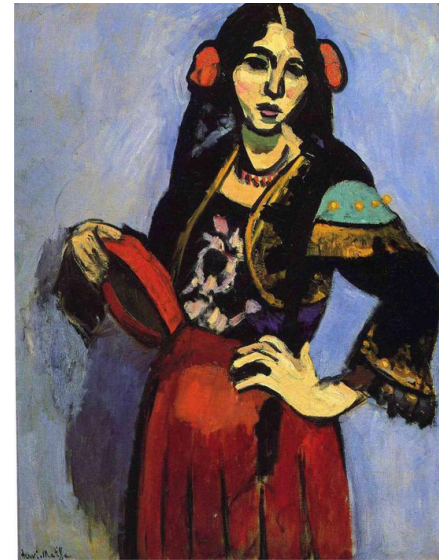
Color

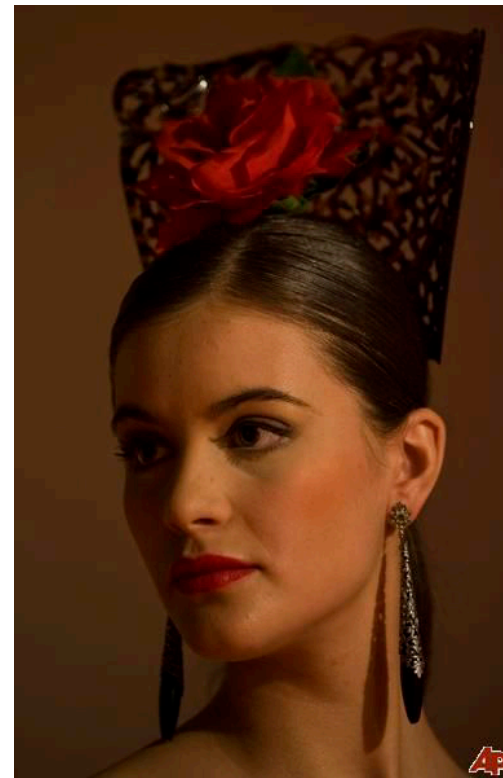
African slave Progress





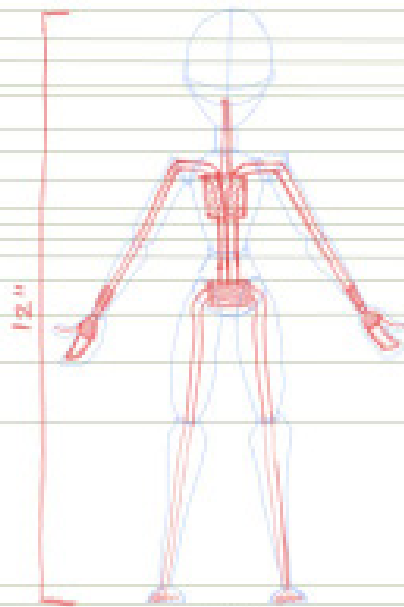
Spaniard inspiration



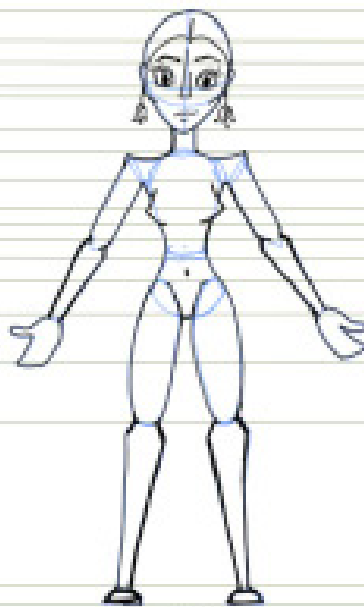


Spaniard Character Design

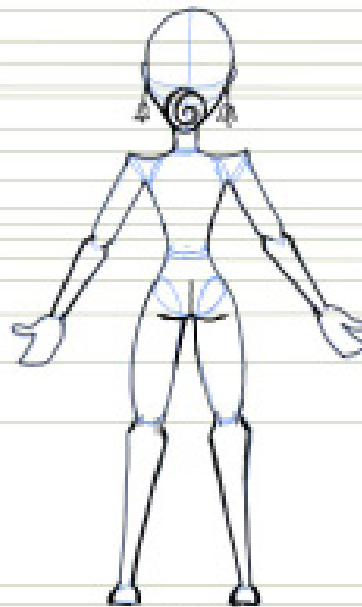
Española by Carolina Garcia '16



Armature



Front



Back



Profile



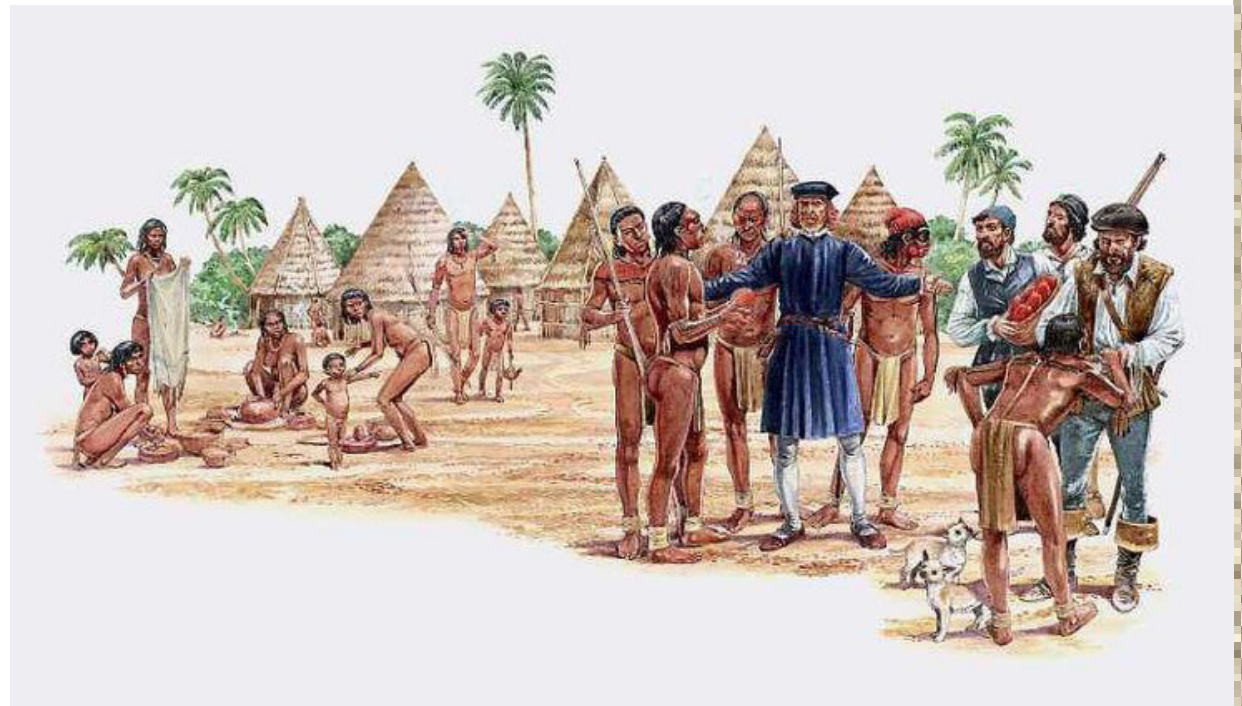
Color

Progress





Taino Indian inspiration



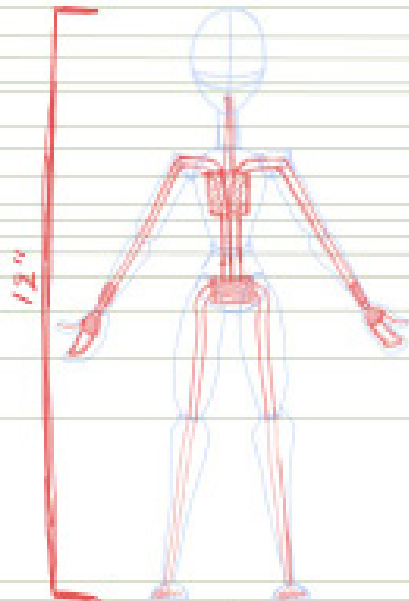
Taino Indian Character Design

Taina

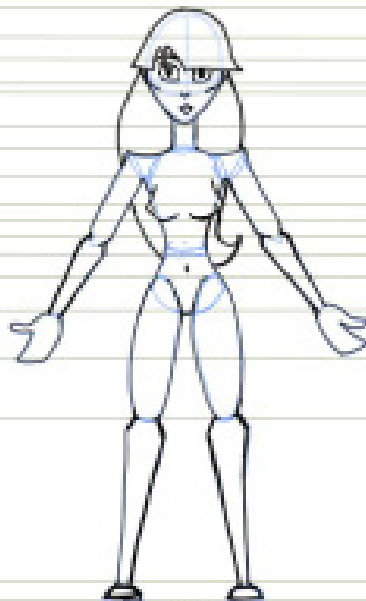
by Carolina García '14



↑
props for
the river



Armature



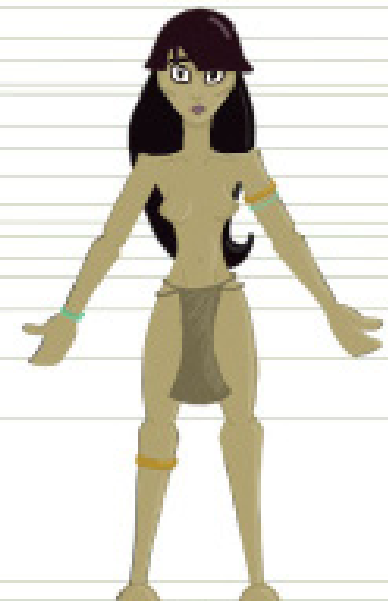
Front



Back



Profile



Color

Progress





Jibaros inspiration

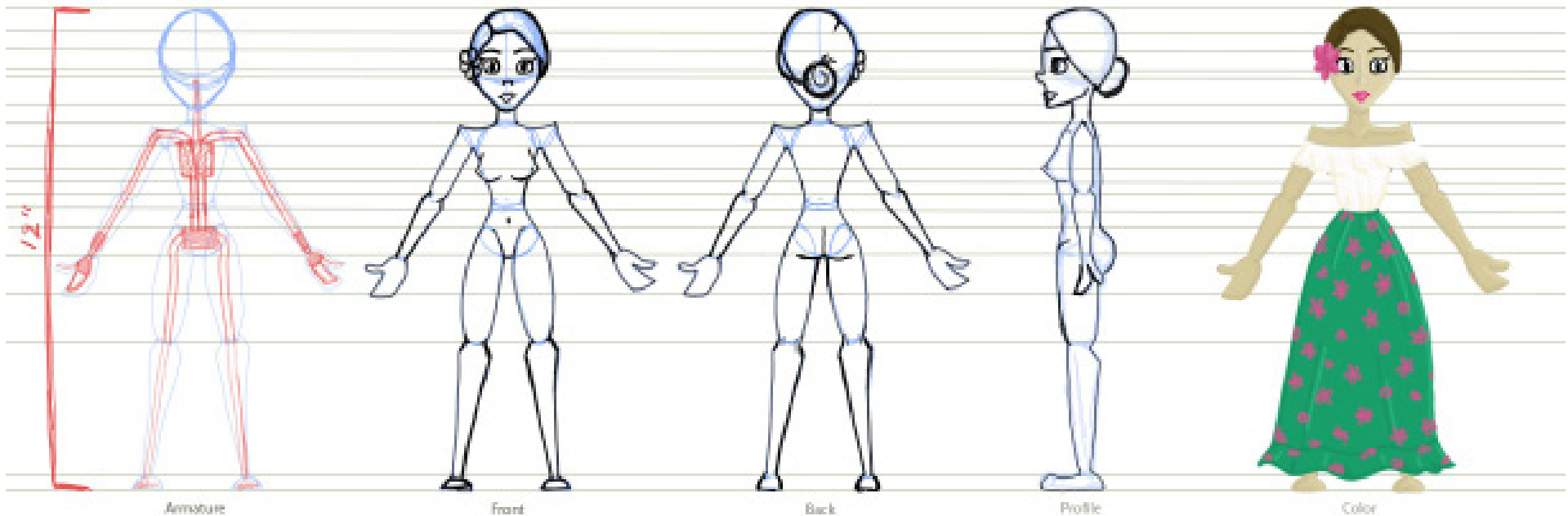




Jibara Character Design

Jibara

by Carolina Garcia '16



Armature

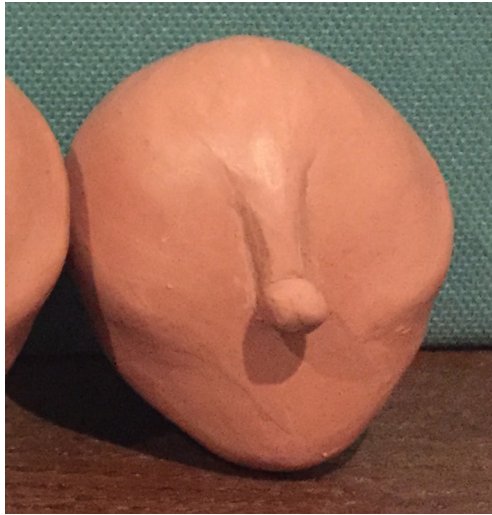
Front

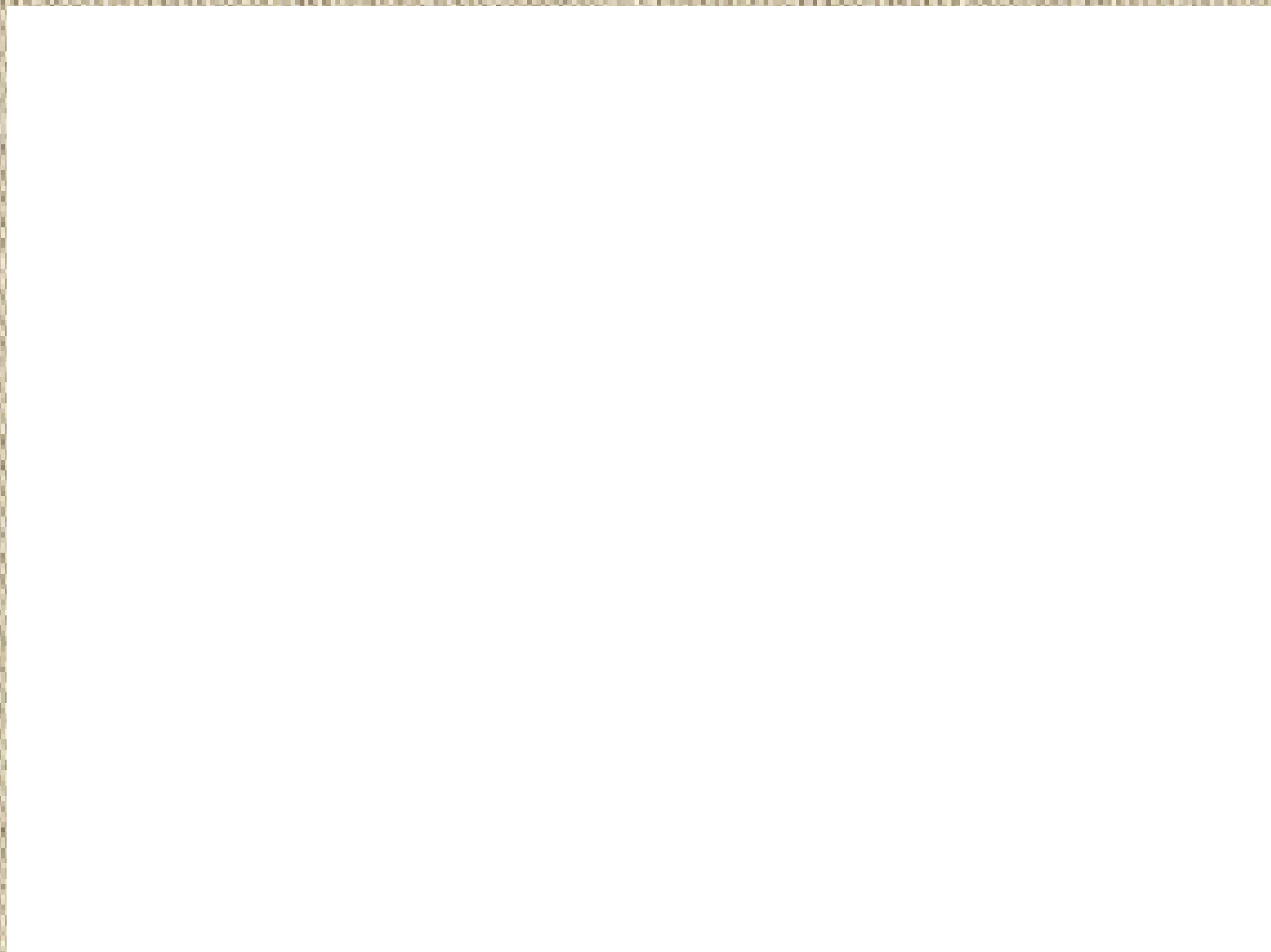
Back

Profile

Color

Progress







cgarci23@student.scad.edu
carolinaggarcia.com
(787) 430 - 6558