

A. GLOSSARY

action image

An image in Deleuze's cinematic taxonomy. Occurs when a living image acts on the affection image (Bogue 2003:4).

aerial shot

"An extremely high-angle view of a subject, usually taken from a plane, helicopter, crane or stationary elevated camera position" (Katz 1991:357).

affection image

The affection felt after perceiving something through the perception image, before an action is taken (Deleuze 1986:221-2).

ageing

"Creating the effect of the passage of time on surfaces/objects" (Barnwall 2004:124).

animatic

1. "An animatic is a moving storyboard that helps the director of a production determine how scenes flow together" (Tumminello 2005:210).
2. According to Rizzo (2005:59-60; 306) an animatic analyzes storyboard frame by means of a computer generated images according to plan, elevation, isometric sketches, set info, camera info and additional equipment info where applicable.

art department

"The team who work under the supervision of the production designer, includes the art director, set decorator, scenic artist and property master" (Barnwall 2004:124; Rizzo 2005:317).

art director (AD)

"Previously the head of the art department, now the person who works directly beneath the production designer, executing the designing of the sets" (Barnwall 2004:124). Also responsible for the budget and art department (Rizzo 2005:317).

aspect ratio

"The relationship of the frame's width to its height" (Bordwell and Thompson 1997:477) eg. 1.85:1, which is the American standard for widescreen format (Katz 1991:357 and Rizzo 2005:306). "The first number in an aspect ratio indicates the frame's width, relative to its

height" (Tumminello 2005:22).

assistant director (1st AD)

The assistant director is the "...crew member primarily responsible for organization and efficiency on set" (Mamer 2002:416). Responsible for keeping the "...cast and crew on schedule during the shoot. Assists the director and DP in planning the shooting schedule" (Campbell 2002: 219).

associational form

A film structure where the film's elements "...are juxtaposed to suggest similarities, contrasts, concepts, emotions and expressive qualities" (Bordwell and Thompson 1997:477).

avarice

"Extreme greed for wealth or material things" (The Compact Oxford English Dictionary for Students 2006: 59). Considered the third worst sin of the seven deadly sins (Lim 2000: 8-9).

background light

"Illumination of the set, set pieces and backdrops. Also called set light" (Zettl 2000: 159).

back Light / backlighting

Illumination cast onto figures... from the opposite side the camera, usually creating a thin outline of highlights on the figures (Bordwell and Thompson 1997:477). "Used with no other sources of light, backlight tends to create silhouettes..." (Bordwell and Thompson 1997:179).

back lot

"The outdoor studio area where exterior sets are built" (Barnwall 2004:124; LoBrotto 2002:175).

blocking

"The process of plotting the actors [and major prop] positions in relation to the set and camera" (Barnwall 2004:124; Katz 1991:357; Rizzo 2005:307).

breakdown

A list of the sets, props etc. made from the the shooting script. Each department in the production usually does their own breakdown.

C-47s

A piece of grip equipment that is in actual fact a clothespin used to attach gels and filters to light sources (Brown 1996:153; Campbell 2002:66).

camera angle

“The position of the camera in relation to the subject it shows: above it, looking down (a high angle); horizontal, on the same level (a straight – on angle); looking up (a low angle)” (Bordwell and Thompson 1997:477).

chiaroscuro

“Lighting design using strong contrast of light and shade, associated with German Expressionism and *Film Noir*” (Barnwall 2004:124).

celluloid

“The cinema considered as a type of art” (The Compact Oxford English Dictionary for Students 2006:153).

cinematography

“A general term for all the manipulations of the film strip by the camera in the shooting phase and by the laboratory in the developing phase” (Bordwell and Thompson 1997:477).

close-up

“A framing in which the scale of the object shown is relatively large; most commonly a person’s head seen from the neck up, or an object of comparable size that fills most of the screen” (Bordwell and Thompson 1997:477).

colour correction

1. “The process of correcting the colour of a light sources to match the colour of the main light source (Campbell 2002:66; 222).
2. “The final alteration of the colour of a film...to the instructions of the DOP done at a film laboratory...or digital suite” (LoBrotto 202:176)

colour palette

“The range and scope of colours to be used in the production design” (LoBrotto 2002:176) to evoke mood and atmosphere.

colour temperature

“The relative ‘warmth’ or ‘coolness’ of a light source, which translates to a light that is more orange or more blue” (Campbell 2002: 222).

composite set

“a set featuring several spaces through which a sequence of action un-

folds” (Barnwall 2004:124).

composite shot

A shot created from more than one visual element in “...the laboratory stage or [trough] manipulation by digital software” (Rickitt 2006:374).

conceptual artist

Assists the PD in conceptualising fantastical world spaces, objects or creatures such as those in *Star Wars* (Campbell 2002:16).

consume

“Use up a resource; completely destroy something” (The Compact Oxford English Dictionary for Students 2006:209).

construction department

Responsible for building the set. Overseen by the Construction Manager. “Construction Managers are responsible for hiring the required number of carpenters, painters, riggers and plasterers, as well as for co-ordinating the purchase of all the necessary materials and tools” (Skillset s.a.).

continuity (style)

“The photographic and editorial style that creates the illusion of a spatial/temporal continuum so that a sequence of shots appears to present events as they happenend” (Katz 1991:358). It means “[m]aking sure that details from one shot...match those in successive shots” (Campbell 2002: 222).

contrast

“In cinematography, the difference between the brightest and darkest areas within the frame” (Bordwell and Thompson 1997:478).

contrast ratio

The relationship between the key and the fill lights (Mamer 2002:420).

coverage

“The collection of shots that depict a scene from a variety of angles” so that many options are available to the editor (Campbell 2002:167,223).

crab dolly

“A dolly that can move forward and backward, as well as sideways” (Campbell 2002: 223).

crane

“A camera platform that can rise up in the air, carrying the cameraman

and the director, as well as the camera itself” (Campbell 2002: 216). Opposed to a jib that only carries the camera. The type of shot made is called a crane shot (Bordwell and Thompson 1997:478).

dipping

“dyeing white or light-coloured fabrics to reduce their reflective qualities on camera” (LoBrotto 2002:177).

director

The key decision making and creative force in all stages of a film (Mamer 2002:418). “[T]he director breaks down the screenplay, visualizes how the film should be shot and works with the cast and crew to carry out his visions” (Sahistory s.a.).

director of photography (DP) / Cinematographer

“The DP works closely with the director and is responsible for the photographic look of the picture” i.e. lighting and framing each shot. As head of the camera department the DP “...instructs the camera operators and gaffers on how to arrange shots and lighting” (Campbell 2002: 224; Barnwall 2004:125; Mamer 2002:418; Sahistory s.a.).

dolly

“a camera support with wheels, used in making tracking shots.” (Bordwell and Thompson 1997:478). It is “...sometimes mounted on a track, that allows the camera to be moved smoothly during the shot” (Campbell 2002:101, 224).

dolly track

“Specially built track used for fluid movement” (Mamer 2002:99).

dressing

1.“the arrangement of furnishings, props etc within the set” (Barnwall 2004:418). 2.Space for make-up and hair (Maier 1994: 77).

dulling spray

“When applied to a surface, a dulling spray deflects hot spots and glare due to lighting” (LoBrotto 2002:177).

dutchman

“A dutchman is the cloth strip which is affixed over a crack or cracks created when two flats...are joined” (Raoul 1990:99).

dystopia

“An imaginary place or society in which everything is bad.” (The Compact Oxford English Dictionary for Students 2006:311)

editing

“In filmmaking, the task of selecting and joining camera takes. In the

CTB

“Colour temperature blue. Blue filter that increases colour temperature of a light source in variable amounts” (LoBrotto 2002:177).

CT filter

“Stands for ‘Correct To.’ A filter used to correct the colour temperature of a light source to that of another source” (Campbell 2002:223).

CTO

“Colour temperature orange. Orange or amber filter used to decrease the colour temperature of a light source in variable amounts” (LoBrotto 2002:177).

cucalorus / cookie

“Any pattern cut out of thin metal, that, when placed in front of [a light source], produces a shadow pattern.” (Zettl 2000: 127)

culm

What is called a ‘trunk’ in the case of a tree, is called the ‘culm’ of a bamboo (Janssen 1988:1).

cut

“In film making , the joining of two strips of film together with a splice. In the finished film an instantaneous change from one framing to another” (Bordwell and Thompson 1997:478).

detail shot

A “...highly magnified version of a close-up used to show a fragment of a whole subject or a small object in its entirety” (Katz 1991:358).

diegesis

The narrative world of a film (Bordwell and Thompson 1997:478).

diffusers

A filter with a slightly uneven surface which refracts light (Movie Camera Company 2008:59). Used for softening light (Van der Walt 2009).

dimmer

“a device that controls the intensity of light by throttling the electric current flowing to the lamp” (Zettl 2000: 127).

finished film, the set of techniques that governs the relations among shots.” Also known as montage (Bordwell and Thompson 1997:478, 480) Montage in french means ‘to assemble’.

editor

“The editor is responsible for putting together all the shots. The editor generally screen each day’s film footage (called dailies or rushes) and edits while the picture is being shot” (sahistory s.a.). Most of an editors work takes place in post-production when, together with the director the film is put in its final form (Weavind 2009).

electricians

“Lighting crew members responsible to gaffer” (Mamer 2002:418).

ellipsis

“In a narrative film, the shortening of plot duration achieved by omitting intervals of story duration” (Bordwell and Thompson 1997:478; Rizzo 2005:310)

emotion

Intense emotive states that lasts only seconds or minutes. Emotion is an “action tendency to spur us toward functional activity” (Smith 2003:37).

ephemeral

“Items of short-lived interest or usefulness, especially those later valued by collectors” (The Compact Oxford English Dictionary for Students 2006: 333)

espace quelconque

A subcategory of the affection image. It is characterized as a fragmented, disconnected and decontextualized, space with no logical coordinates. There is also an absence of linkage in such spaces and it is a virtual space (Bogue 2003:80; Deleuze 1986: 112). The ways of constructing an *espace quelconque* can either be with shadows or fog, as found in German Expressionistic film; or by means of colour that absorbs the characters in a film or void empty frames (Bogue 2003:81 and Deleuze 1986:114-123).

establishing shot / master shot

Typically a long shot at the beginning of a scene designed to inform viewers of a change in location or to orient them to the general mood and relative placement of subjects in the scene” (Katz 1991:358).

eutopia

Greek for ‘happy’ or ‘fortunate’ place, it is significant that utopia puns the word. This possibly gave rise to its positive associations regarding utopia (Logan and Adams 2002: xi).

experiential design

The practise of designing something that creates an experience with consideration to the ‘moments’ of engagement and memories created (Chapman and Gant 2007:30).

exposition

“The initial plot layout of a film revealed within the first ten minutes as a psychological or emotional ‘hook’ to dramatically enrol the attention of the audience” (Rizzo 2005:311).

extreme close-up

“A framing in which the scale of the object...is very large...” (Bordwell and Thompson 1997:478).

extreme long shot

“A framing in which the scale of the object shown is very small...” (Bordwell and Thompson 1997:478).

fable

The fable can be defined as an extended metaphor written in prose or verse that illustrates a moral lesson or more importantly something to think about. It features animals or inanimate objects that are anthropomorphized (given human qualities). It can also not merely be written but there must be a philosophical or political reason for it. “The message is not delivered...it is embodied” (Blackham 1985).

falloff

“The speed (degree) with which a light picture portion turns into a shadow area. Fast falloff means that the light areas turn abruptly into shadow areas and there is a great brightness difference between light and shadow areas. Slow falloff indicates a very gradual change from light to dark and a minimal brightness difference between light and shadow areas.” (Zettl 2000: 159)

feature film

“A movie made primarily for distribution in theatres. (Screenwriting. info 2009) “Feature films are the long format, fictional (non-factual) films you see in cinemas. They are called long format because they are longer than most other forms of filmmaking – anything between 80

minutes and four hours, with 90 minutes being the average length. They are generally the most expensive kind of film to make, the most demanding, and the most prestigious.” “A feature film usually has a dramatic story...Different countries have developed different kinds of feature films: USA – the Hollywood blockbuster, India – the Bollywood musical melodrama, New Zealand – intense art-house films, Europe – the Dogme 95 movement” (sahistory s.a.).

fill light

“Additional light on the opposite side of the camera from the key light to illuminate shadow areas...” (Zettl 2000: 159)Fills in shadows of key light. (Bordwell and Thompson 1997:179) Usually less bright than the key light, used to soften deep shadows in a scene” (Bordwell and Thompson 1997:478).

film noir

A term applied to American films of the 1940’s and 1950’s by French film critics. The films had low key lighting and sombre moods(Bordwell and Thompson 1997:479).

film stock

Raw film that has not been exposed yet (Campbell 2002: 226)

flag

“A thin, rectangular sheet of metal, plastic, or cloth used to block light from falling in specific areas” (Zettl 2000: 127).

flashback

Inversion of normal narrative order, to show events that happened prior to the current events shown (Bordwell and Thompson 1997:479).

flat / flattage

“A scenery wall” (Rizzo 2005:311), comprising of “a wooden frame covered with material or board...” (LoBrotto 2002:177).

floating camera

“A camera mounted on a wearable harness that reduced shakes and wobbles” (Campbell 2002: 226).

foley

“Sound effects that imitate the sounds caused by the movement of the actor” or other sounds that cannot be found in a sound library. It is done by a foley artist (Campbell 2002: 216).

form

“The general system of relationships among the parts of the film” (Bordwell and Thompson 1997:479).

format

“Format refers to the shape of the screen, or size relationship between its width and height” (Tumminello 2005:22).

frame

A single photographic image on a strip of film (Bordwell and Thompson 1997:479; Mamer 2002: 3)

framing

“The use of the edges of the film frame to select and to compose what will be visible onscreen” (Bordwell and Thompson 1997:479).

Fresnel

A lens made of concentric ridges of glass, which is used to control the focus of the light (Mamer 2002:244).

Fuller’s earth / movie dirt

“...taupe coloured, powdery substance used primarily to age set dressing or reduce glare on reflective surfaces that the camera sees when shooting” (Rizzo 2005:311).

gaffers

Lighting technicians that are “...responsible for technical implementation of the DP’s lighting plan” (Campbell 2002: 216,227; Mamer 2002:419; Rizzo 2005:311).

gel

“Gelatin or plastic material that comes in a variety of colours. When placed over lamps, they produce coloured light” (LoBrotto 2002:177).

greed

“A strong and selfish desire for possessions, wealth and power”; a desire for more than necessary (The Compact Oxford English Dictionary for Students 2006:441).

Grickle-grass

Extremely tall black grass that grows very sparsely “[a]t the far end of town.” It is the only growing thing in the melancholic part of the narrative. Deep in the Grickle-grass you can see where the Lorax once stood (Seuss 1971: 1-2). With the ‘gr’ alliteration Seuss achieves the sound of the Grickle-grass in the wind.

grip

“A crew member who moves scenery, lays track and adjusts some kinds of nonelectric equipment” (Campbell 2002: 227). Also “the jack-of-all-trades on the set” (Mamer 2002:419).

grip equipment

“Specialized clamps and tools used to mount instruments” (Mamer 2002:419).

hard lighting

“Illumination that creates sharp edged shadows” (Bordwell and Thompson 1997:479).

heads

“A grip’s word for lighting instruments” (Campbell 2002: 228).

hero

“A term referring to any set, set piece, item of set dressing, prop, or vehicle relating to a main character...[it] can refer to a hero or a villain” (Rizzo 2005:312).

heterotopia

A combination of the real and unreal (Foucault 1967)

high key lighting

“Low contrast between brighter and darker areas...the light quality is soft, making shadows fairly transparent” (Bordwell and Thompson 1997:182). Not related to the vertical position of key light (Zettl 2000: 159).

HMI light

‘HMI’ stands for high pressure mercury metal iodide (Millerson 1991:288). HMI’s were designed to simulate the colour of daylight and has a colour temperature of 5600K (Block 2001:242; Campbell 2002: 228; Zettl 2000: 127)

holding

Space for extras to rest and change (Maier 1994: 77).

insert shot

“...[U]sually a close-up of an action or an object that is inserted into the main action” (Tumminello 2005:40)

k

One Thousand (Box 2003:533).

Kelvin degrees (K)

A measure of colour temperature; the relative reddishness or bluish-ness of white light” (Zettl 2000: 127).

Kelvin scale

“A system that measures the colour temperature of a light. Low colour temperatures have warm properties. High Kelvin light sources are cold and blue in nature” (LoBrotto 2002:178).

key light

Principal source of illumination. (Zettl 2000: 159)Casts the strongest shadows (Bordwell and Thompson 1997:179) Brightest light in three point lighting (Bordwell and Thompson 1997:479)

lead man

The assistant to the property master and responsible for tracking down props (Bordwell and Thompson 1997:19).

lens perspective

Refers to the way space is represented by lenses. This influenced depth and dimensionality. Lenses are normally chosen by DP’s for how they represent space, and not for subject proximity (Mamer 2002:22).

Lerkim

The Once-ler’s house (Seuss 1971).

letterboxing

Where the image is displayed in its original aspect ratio and the top and the bottom of the TV screen is not used (Block 2001:55; Tumminello 2005:28).

light plot

“A plan, similar to a floor plan, that shows the type, size (wattage) and location of the lighting instruments relative to the scene to be illuminated and general direction of beams” (Zettl 2000: 159).

location

“Any outdoor or indoor setting found in the real world and adapted to provide the setting for the production” (Barnwall 2004:125).

location manager

Supervises locations (LoBrotto 2002:178).

location scouting / recce

“The activity of looking for an appropriate location for a film shoot.”

Done by location scouts /rekkees (Rizzo 2005:318).

long shot

"A framing in which the the scale of the object shown is small; a standing human figure would appear nearly the height of the screen." (Barnwall 2004:125; Bordwell and Thompson 1997:479).

long take / plan-séquence

"A shot that continues for an unusually lengthy time before the transition to the next shot" (Bordwell and Thompson 1997:479, 481).

Lorax

Anthropomorphic protagonist that pops out of a Truffula Tree stump. According to the Once-ler is 'shortish, oldish, brownish and mossy'. He 'speaks for the trees' and the environment. The word 'Lorax' can also imply 'lower axe' (Seuss 1971)

low key lighting

"Illumination that creates strong contrast between light and dark areas of a shot, with deep shadows and little fill light" (Bordwell and Thompson 1997:479).

luminaire

"Technical term for lighting instrument" (Zettl 2000: 127).

luminant

"Lamp that produces the light; the light source" (Zettl 2000: 127).

master shot / establishing shot

"The viewpoint of a scene in which the relationships between subjects are clear and the entire dramatic action could be understood if no other shots were used (as opposed to the wider establishing shot)" (Katz 1991:360). "A shot that establishes the setting" (Mamer 2002:420).

medium close-up

"A framing in which the scale of the object shown is fairly large: a human figure seen from the chest up would fill most of the screen" (Bordwell and Thompson 1997:480).

medium shot

A framing where the object scale is moderate in size. The human figure will be shot from the waist up and fill most of the screen (Bordwell and Thompson 1997:480).

mise en scène

"In French, 'putting in the scene' (Katz 1991:360; Rizzo 2005:315). What appears in the film frame namely setting, lighting, costume and the behaviour of the figures (Bordwell and Thompson 1997:169).

mnemosign

Flashback memory (Bogue 2003:5 & 115).

montage

"In filmmaking, the task of selecting and joining camera takes. In the finished film, the set of techniques that governs the relations among shots." Also known as montage. (Bordwell and Thompson 1997:478, 480) Montage In French. 'to assemble'.

mood

Less intense, low-level, emotive states (Smith 2003:37-38).

MOS

'MOS' is a shot where the image is filmed without the sound track. It stands for 'Minus Optical Stripe' (Campbell 2002: 230)

movement image

The movement image is time as portrayed in the commonsense world and perceived by the senses (Bogue 2003:4-5).

nook light

"A tiny soft light that can be stuck into a small place" (Campbell 2002: 231)

muslin

"Muslin is an undyed plain-weave fabric made with carded cotton yarns containing characteristic slubs, speck and impurities."It is used to cover stock flats for film and theatre (Raoul 1990:69).

normal lens

"A lens that shows the objects without severely exaggerating or reducing the depth of the scene's planes", as opposed to telephoto or wide-angle lenses (Bordwell and Thompson 1997:480). "A lens that essentially gives a normal representation of space" (Mamer 2002:421).

Once-ler

Antagonist in *The Lorax* (1971) that tells the narrative through a flashback image. As symbol of greed in the narrative, only his green hands are visible. He is the inventor, designer and builder of the Thneed, Super-Axe-Hacker and the Thneed factory.

onriosign

Onriosigns are dream landscapes such as Hollywood musicals (Bogue 2003:5).

overhead

"Drawn view of a scene from above, helpful for planning blocking and camera positions" (Mamer 2002:421).

over the shoulder shot (OTS)

"A shot in which a subject who is facing us is composed using the back of the head and the shoulder of another subject in the extreme foreground as a framing device." (Katz 1991:360)

pan

"A camera movement with the camera body turning to the right or left. On screen it produces a mobile framing which scans the space horizontally" (Bordwell and Thompson 1997:480).

perception image

When the living image perceives the outside world (Bogue 2003:4).

photo floods - "A lightbulb that has a high colour temperature and can match tungsten or daylight fixtures" (Campbell 2002:232).

picture vehicle

"A vehicle that actually appears on screen" (Campbell 2002: 232).

plug

Plugs are fillers added to flats to complete a scenery wall, in effect a plug is a flat that is nonstandard in size (Raoul 1990:42).

point of view shot (POV shot)

"A subjective viewpoint, one that is understood to represent the [character's] vision" (Katz 1991:361).

post production

"The time in film production when the editing of all previously shot footage, sound editing, foley and optical/visual effects compositing takes place" (Rizzo 2005:316).

postsynchronization

"The process of adding sound to images after they have been shot and assembled. This can include dubbing of voices, as well as inserting diegetic music or sound effects. It is opposite to direct sound" (Bordwell and Thompson 1997:481).

practical

"Anything on set that actually works" (LoBrotto 2002:179).

practical / source light

"A lighting instrument...that appears on screen and actually works" (Campbell 2002: 232).

pre production

"The planning stage in a film's production *before* principal photography commences, involving script treatment and editing, scheduling, previsualization, set design and construction, casting, ...financial planning and scouting/selection of locations..." (Rizzo 2005:317).

process shot

"Any shot involving rephotography to combine two or more images into one, or to create a special effect; also called a composite shot.

producer

"The producer usually finds the money to make the film. The producer also hires cast and crew and not only supervises the production process but the film's distribution and makes sure it gets into cinemas" (sahistory s.a.)

production

"[T]he process of creating the film" (Bordwell and Thompson 1997:481). This also refers to the actual time the film is being shot. "The production' refers to the film project itself. 'Production' refers to the production office staff and its activity" (Rizzo 2005:317)

production design

"Refers to the film's overall design,...visual look and composition, i.e. colour palette, graphics, pre-visualization, set design and construction, costumes, set dressing, props, locations, etc., that are the responsibility of the production designer" (Rizzo 2005:17)

profile flat

"Any flat which has its edge altered to mock a given shape..." (Raoul 1990:60).

prop

Items handled by actors (LoBrotto 2002:21).

property dresser

"Positions in a set prior to shooting" (Barnwall 2004:125).

property master

“Member of set crew who supervises the use of all props, or movable objects in the film” (Bordwell and Thompson 1997:19). “The person in charge of obtaining or building props mentioned in the script” (Campbell 2002: 232).

proxemics

The distance between the subject and the camera, from the word proximity (Mamer 2002:4; 422).

recce / rekkie

“A New Zealand term for scout or drive” (Rizzo 2005:317), also used in South Africa.

reflection image

A metaphoric image, that which reflects something else.

retrofitting

“Making specific physical changes to a location site to insure that the design concept is seamless and believable” (Rizzo 2005:317). “Technical addition to an existing structure” (LoBrotto 2002:179).

reverse shot

“Two or more shots edited together that alternate characters, typically in a conversation situation.” (Bordwell and Thompson 1997:481)

rotoscoping

A technique where the film image is projected and traced to create artwork for instance stars, lighting and ghosts. The image is rephotographed and optically combined with the other footage (Rickitt 2006:374).

rule of thirds

Dividing the frame into thirds vertically and horizontally with guidelines to create balanced composition (Mamer 2002:422; Hart 2008:38).

scene

“A segment in a narrative film that takes place in one time and space [setting]” (Barnwall 2004:126; Bordwell and Thompson 1997:481).

screen direction

“The right-left relationships in a scene...Continuity editing will attempt to keep screen direction consistent between shots.” (Bordwell and Thompson 1997:481)

scenic artist

“A member of the crew responsible for work which includes the preparation, painting and/or coloration of all textures, plastering, appliqueing on scenery, sets, and properties; the application of all decorative wall or surface coverings; all lettering and sign work (including signs and murals; miniature sets and/or models and properties and the painting and aging in the (construction) studio or on the set...” (IMDb 2009).

screenplay

“A script written to be produced as a movie” (IMDb 2009).

screenwriter

“A writer who either adapts an existing work for production as a movie, or creates a new screenplay” (IMDb 2009; sahistory s.a.).

script

“A general term for a written work detailing story, setting, and dialogue. A script may take the form of a screenplay, shooting script, lined script, continuity script, or a spec script” (IMDb 2009).

set

An environment where the narrative takes place. Basis for diegetic world.

set up

“the position of the camera in relation to the set and action during a single shot” (Barnwall 2004:126).

sequence

“Term commonly used a moderately large segment of a film, involving one complete stretch of action” (Bordwell and Thompson 1997:481).

set decorator

In charge of “decorating the set with all furnishings, drapery, interior plants, and anything seen on indoor or outdoor sets” (IMDb 2009).

set designer

The person responsible for doing set construction drawings.

set dresser

Maintains, moves and resets the set decoration items according to the decorator’s requirements and to accommodate camera, grip and lighting setups. Also responsible for set decoration continuity (IMDb 2009).

setting

The time and place of a play or screenplay (Screenwriting.info 2009).

shooting script

"The shooting script is the finalized screenplay that has received the "green light" for production" (Tumminello 2005:58).

shot

"In shooting, one uninterrupted run of the camera to expose a series of frames. Also called a take. In the finished film, one uninterrupted image with a single static or mobile framing" (Bordwell and Thompson 1997:481). "A sequence of frames is called a shot...the shot is generally considered the basic building block of the film" (Mamer 2002:3).

short subject / short

A movie that is shorter than 45 minutes. Contrast with feature.

side lighting

"Usually directional light coming from the side of the object (Zettl 2000: 159). Sidelights or crosslights are used to cast sharp and long shadows (Bordwell and Thompson 1997:179).

soft lighting

"Illumination that avoids harsh bright and dark areas, creating a gradual transition from highlights to shadows" (Bordwell and Thompson 1997:481).

source light / practical

"A light motivated particular source ie a table lamp" (Barnwall 2004:126).

special effects (SFX)

"An artificial effect used to create an illusion in a movie. Refers to effects produced on the set, as opposed to those created in post-production. Most movie illusions are created in post production. These are called visual effects" (IMDb 2009).

staging

1. Room for preparing film equipment (Maier 1994: 77). 2.The placement of actors in the shot.

Steadicam / floating camera

"A camera attached to a camera operator via a mechanical harness which reduces or eliminates the unsteadiness of the operator's motion" (IMDb 2009; Mamer 2002:423).

stock scenery

"...[S]tock scenery is designed with the specific goal of being able to keep it on hand and re-use it, thus gaining significant savings of time, money and personnel" (Raoul 1990:19). Savings of resources can be added to this.

storyboard

A pre-visualization tool. "A tool used in planning film production, consisting of comic-strip like drawings of individual shots or phases of shots with descriptions written below each drawing" (Bordwell and Thompson 1997:482). "The storyboard is a reminder, not the finished production." To indicate general composition and components (Block 2001:254). "The drawing of the script, shot by shot, in chronological sequence, shows on paper what will eventually appear on screen...details like the shot size, action, lighting and setting are all necessary in producing a storyboard. Once shooting commences this can be deviated from but is very helpful to fall back on" (Barnwell 2004:62).

strike

The taking down or apart of a set, once filming has ended (Rizzo 2005:318; LoBrotto 2002:180).

studio

"a factory for the production of films, containing a number of stages and a back lot on which sets can be built and a tank where water scenes can be shot; as well as housing other relevant resources (production and art department offices, actors' dressing rooms, cutting rooms, equipment hire companies, visual effects companies, construction facilities and paint shops) (Barnwall 2004:126).

synopsis

"A summary of the major plot points and characters of a script, generally in a page or two" (IMDb 2009).

syntagmatic

"Referring to the syntax or organization of the elements that make up a sentence or film image and how each element relates to the other parts of that sentence or image. In 'film language'...the elements of space and time are a vital part of the equation" (Rizzo 2005:320)

taxonomy

"The branch of science concerned with the classification of things..." "a particular scheme of classification." (The Compact Oxford English

Dictionary for Students 2006:1061)

three-point lighting

The key, fill and back light in a triangular arrangement with regards to the camera and subject.

Thneed

According to the Once-ler a multifunctional wardrobe item that also has other uses besides being a garment, when in fact it cannot be worn. The Once-ler knitted from the Truffula tuft of a chopped down tree (Seuss 1971).

tilt

“A camera movement with the camera body swivelling upward or downward on a stationary support. It produces a mobile framing that scans the space vertically” (Bordwell and Thompson 1997:482).

time image

Where the common sense conception of time breaks down and shattered time emerges. It is found in modern cinema (Bogue 2003:5).

Truffula Trees

Brightly coloured trees with pompom-like tufts that are “softer than silk” and have “the sweet smell of fresh butterfly milk” (Seuss 1971).

TV protect

When a film is shot with the bottom and the top included for later television screening, as opposed to just the desired film screening aspect ratio, it is referred to as ‘TV protect’ (Campbell 2002:45).

two shot

“A shot that frames two people.” (Katz 1991:362)

uncanny

“Strange or mysterious; so accurate or intense as to be unsettling.” (The Compact Oxford English Dictionary for Students 2006:1126)

UNLESS

The Lorax left a “small pile of rocks” with only the word “UNLESS” (Seuss 1971).

utopia

“An imaginary place, society, or situation where everything is perfect. ORIGIN the title of a book by Sir Thomas More, from Greek *ou* ‘not’ + *topos* ‘place’” (The Compact Oxford English Dictionary for Students

2006:1147).

verisimilitude

“The appearance of being true or real” (The Compact Oxford English Dictionary for Students 2006:1155).

visual effects (VFX)

“Any visual manipulation of the reality presented to the camera” (Barnwall 2004:126). “Considered a subcategory of special effects; it refers to anything added to the final picture that was not in the original shot” (Rizzo 2005:321).

voice over (VO)

“The voice of an unseen narrator”(Katz 1991:362).

widescreen

“Refers to projection systems in which the aspect ratio is wider than the 1.33:1 ratio...many widescreen processes were introduced to combat the growing popularity of television...” (Rizzo 2005:321)

wild

“An element of a set that can be removed [or moved] to enable shooting lighting, for example a wall or ceiling” (Barnwall 2004:126; LoBrotto 2002:180).

‘You’

The narrator in the Lorax. Unnamed by Dr Seuss in order to achieve universality with narrative message.

zeitgeist

The German term for “spirit of the time” (Ingham 1998:86-87).

zoom

“The movement of a zoom lens ...” (Katz 1991:362).

B. APPROXIMATE PRODUCTION TIME

Dystopia and utopia sequences are filmed during the evening. Heterotopia is filmed during the day. The filming time and in between prep time will be approximately 20 days. The total number of days, including pre-filming construction, assembling and disassembling will be six weeks.

Most parts of the sets only need to be assembled on location. Approximately two weeks pre-filming assembling and a week after for striking the set should be sufficient. There will be an aerial shot done on the first day of filming by helicopter.

C. ESTIMATED FILM CREW AND CAST NUMBERS

Crew

- > Approximately 50 people (excluding pre-construction crew)
- > Approximately six equipment trucks
- > Parking space for crew members

Cast

- > 1 actor ('You')
- > 15 fire dancers ('Truffula Trees')

D. COLOUR TEMPERATURE

"Different light sources produce different coloured light." The human eye perceives all of these as neutral or colourless, even though no light source produces white light. Colour temperature is classified according to degrees Kelvin (Block 2001:242; Campbell 2002:64-65; Lo-

Brotto 2002:178).

The Kelvin scale describes and compares the colour of light emitted from different sources. The lower the degrees in Kelvin (K), the redder the light and the higher the degrees in the Kelvin the bluer the light." The scale has nothing to do with thermal heat (Block 2001:242; Campbell 2002:65).

Lights on the Kelvin scale can also be called "continuous spectrum light sources" because each contains all of the wavelengths of visible light in various proportions [whereas] fluorescent, neon, sodium vapour and mercury vapour lights are called 'discontinuous spectrum light sources' because they are missing certain wavelengths completely." This is why these lights "cannot be classified on the Kelvin scale" (Block 2001:243).

Film does have the ability to adjust to different colour temperature like the human eye (Block 2001:243; Campbell 2002:65).

"Motion picture films are manufactured to be compatible (or balanced with only two light sources. There [is] indoor or tungsten-balanced film, which is manufactured to see 3,200K light as 'normal' and...outdoor or daylight-balanced film, which is manufactured to see 5,500K light as 'normal'" (Block 2001:243-244). The film colour temperature has to match the lighting colour temperature or the colour will not appear normal. If the film colour temperature is lower than the light temperature the image will appear blue. If film colour temperature is higher than the light temperature, the image will appear red. This is fixed by adding filters to the camera lens or gels to the light source (Block 2001:244-245; Brown 1996: 32; Campbell 2002:66; Mamer 2002:144).

If the colour temperature is too blue due to the film being lower in colour temperature than the light source, a orange filter is added over the camera lens to make the colour temperature neutral. The filter does however contribute to loss of light, which can be compensated for by opening the camera lens up for more exposure (Block 2001:247).

The problem comes in when more than one type of light source is used – such as an incandescent in a 'practical' light with daylights. The solution is to choose the primary light source, buy the appropriate film stock (done by DP) and 'correct' the other light sources accordingly. This process is called colour correction.

To correct a light source a colour filter is placed in front of it to match its colour temperature according to the primary light source. Such a filter is called a CT filter. These filters come in three colours blue (CTB), orange (CTO) and magenta.

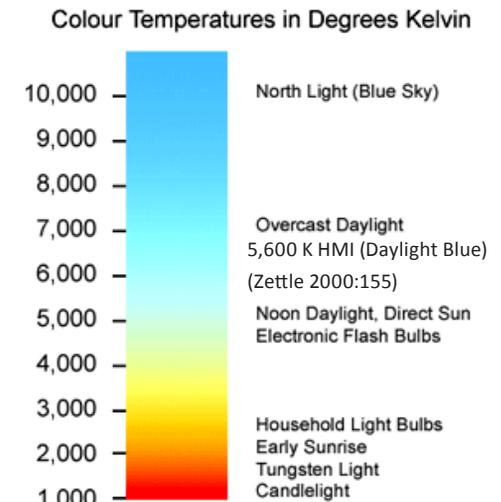


Figure 16.72 Colour Temperatures in Degrees Kelvin (Naturebright s.a.)

The blue filter moves colour temperature up and the orange filter moves it down (Campbell 2002:66). The magenta colour filter is used for fluorescent lights. The DP uses a colour chart to make exact matches (Campbell 2002:67). Colour filters are attached to lights with clothespins known as C-47s (Campbell 2002:66).

Most practical lights are low colour temperature incandescents. The standard incandescent bulbs are often replaced with more expensive photo floods “...which offer a similar light quality of light at a higher colour temperature (Campbell 2002:73).

For the production of *The Lorax*, the HMI which is daylight balanced, is used as the key source, therefore daylight balanced film stock will need to be used.

E. LIST OF MACHINES OF THE STATE THEATRE WORKSHOP

Only machines that can be used to manufacture setting elements for the production design of *The Lorax* are included in this appendix.

There is also a large workshop space which can be used for ‘staging’ by the film crew.

List of machines

- > big bandsaw
- > crosscut circular saw
- > big table circular saw
- > plane machine

(Viljoen 2009)



Community Safety Department
Pro Active Policing Services



TMPS Head Office | cnr DF Malan Drive and Church Street | Pretoria
West I 0183
PO Box 4133 | Pretoria I 0001
Tel: 012 358 7004 | Fax: 012 358 7081
Email: tmpdevents@tshwane.gov.za | www.tshwane.gov.za

My ref: Tel: 012 358 0027
Your ref: Pretoria Fax: 012 358 7081
Contact person: **DD NKHWASHU** Email: daininghamn@tshwane.gov.za
Division/Section/Unit: Events Coordination
TMPS Offices: Rondalia Building, 174 Visagie Street, 4th Floor, Pretoria Central, 0002

APPLICATION FOR SERVICE DELIVERY

To the Events Management Office:
Tshwane Metropolitan Police Service
Directorate: Pro-Active Policing Services
Section: Operational Support
Events Management Office

174 Visagie Street
Rondalia Building
4th Floor
(Middle block)

PO Box 4133
Pretoria
0001
Telephone: (27) (12) 358 0027
Telephone: (27) (12) 358 7162
Telephone: (27) (12) 358 0027
Telephone: (27) (12) 358 7168
Facsimile: (27) (12) 358 7081
tmpdevents@tshwane.gov.za

1. ORGANIZER(S)

	TITLE, FULL NAME(S) & SURNAME:	ADDRESS:	ID NUMBER:	TELEPHONE & FAX NUMBERS:	EMAIL ADDRESS & OTHER NUMBERS:
ORGANIZER	Production Design for the Lorax			Tel: Cell: Fax:	
ORGANIZER (ADDITIONAL)				Tel: Cell: Fax:	

2. ORGANIZATION

(If the Organizer(s) is acting on behalf of an organization, state full details of organization)

--

3. THE EVENT / SPECIAL DUTY

3.1 The type of event / special duty (complete description):

Filming of a short film on location at Lilian Ngoyi/Strijdom Square, Sammy Marks Square, The area of Church Street between the two squares, The State Theatre Exterior and Parking lot, and The Absa Building Exterior, Pretoria. The filming time and in between prep time will be approximately 20 days. The total number of days, including pre-filming construction, assembling and disassembling will be 6 weeks. Some amount of pre-filming construction will need to take place on location. 80 % of the filming will take place during the evening, when the location is fairly quite and the retail outlets are closed.

There will be an aerial shot done on the first day of filming by helicopter.

3.2 Day(s), date(s) & time(s) of the event / special duty:

DAY(S):	DATE(S):	TIME(S):
6 weeks	Ex. 1 April - 15 May 2010	Ex. 5am-18pm except 16-20 April 2010 from 4pm to 4am (night shoots)

3.3 Venue of the event / special duty (state full details):

Lilian Ngoyi/Strijdom Square, Sammy Marks Square, The area of Church Street between the two squares, The State Theatre Exterior and Parking lot, The Absa Building Exterior, Pretoria

3.4 The anticipated number of participants / spectators at the event / special duty:80 people

3.5 I, the organizer(s) has appointed / intend to appoint (number)10.....marshals for crowd controlling / route indication. (The list of names of these marshals is enclosed separately)

4. OTHER INFORMATION PERTAINING TO THE EVENT / SPECIAL DUTY

5. GENERAL CONDITIONS

The information received in this application is to be used by the City of Tshwane Metropolitan Municipality employees. Access to this information is open to members of the public upon written application. The Municipality is to be regarded as the agency that holds the information. You may make application for access or amendment to the information held by the Municipality. You may also request the Municipality to suppress your personal information from a public register.

The organiser(s) must ensure that all participants / spectators and other role players adhere to the conditions set out by the TMPS as well as all applicable legislation.

The organizer(s) must comply with all provisions of the National Road Traffic Act, 1996 (Act 93 of 1996), as well as the regulations made under the Act, and the municipal traffic by-laws and all other legal provisions applicable to this event.

The organizer(s) and all participants / spectators must adhere to all instructions given by members of the Tshwane Metropolitan Police Service (TMPS).

No marks may be made on the road surface or on any municipal property and there may be no tampering whatsoever with road traffic signs and marks.

Final arrangements between the organiser(s) of the event / special duty and the TMPS must be done at least five working days prior to the event / special duty.

No advertising sign, mark or poster may be displayed without the written permission of the General Manager: City Planning Division of the City of Tshwane Metropolitan Municipality (CTMM). (If and when the General Manager has given permission, an example of the approved advertising sign, mark or poster must be submitted to the Events Coordinating (Planning) Office at least five working days prior to the event).

The organizer(s) is responsible for the clearing up and removal of all refuse left by participants and spectators at the venue of the event / special duty. The Service Delivery Department of the CTMM could provide this service at current rates. Arrangements in this regard must be made at least five working days prior to the event / special duty with the Department concerned and proof of this must be submitted to the Events Coordination (Planning) Office.

The organizer(s) must control all participants and spectators at the venue of the event / special duty prevent any obstruction to other traffic. (No support vehicle is allowed to drive next to competitors / participants).

Children younger than 7 years may not participate in road / cycle races.

Children between the ages of 7 and 12 years may only participate in road / cycle races under the supervision of an adult.

The organizer(s) must ensure that the starting / ending time of the event / special duty is adhered to.

The organizer(s) must complete and hand-in the official indemnity form of the TMPS at least five working days prior to the event to the Events Coordination (Planning) Office.

The organizer/company must be in possession of public liability insurance for the said event and proof thereof must be handed in at the Events Management office of this Department.

The organizer(s) is liable for the service delivery cost (as calculated by the TMPS) relating to the event / special duty:

- (1) All payments must be done at Ground Floor, Rondalia Building, 174 Visagie Street, Pretoria.
- (2) A deposit of 50% of the full amount owing must be paid in at the TMPS at least five working days prior to the event.
- (3) Failure to pay the deposit will lead to cancellation of the said event / special duty.
- (4) The balance of the full amount owing, must be paid in at the TMPS within five working days after the completion of the said event / special duty.
- (5) Where payments have been made, proof thereof must be submitted to the Events Coordination (Planning) Office.
- (6) Failure to pay moneys owed to the TMPS will result in possible legal action and the possibility of non-approval to host / execute future events / special duties.

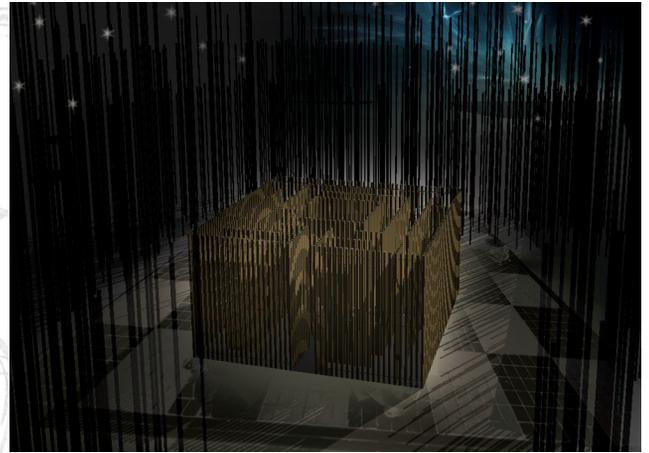
The organizer(s) may only appoint marshals who are at least 18 years old. Marshals must be equipped with a red flag. The organizer(s) must further ensure that all marshals are present at the points where they have undertaken to provide a service. If, for some reason, a marshal does not arrive or cannot provide the service, it is the duty of the organizer(s) to provide a substitute who will meet the requirements set out in this paragraph. The duties of appointed marshals are strictly limited to the protection of participants / spectators and to indicate the route of the race, where applicable. **(Marshals may not execute traffic control.)**

The organizer(s) must honour all agreements with the TMPS as well as adhere to all instructions relating to the event / special duty.

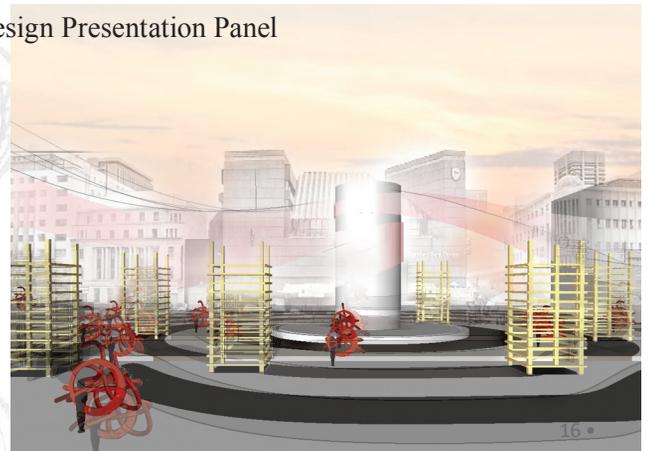
The Strategic Executive Director: Community Safety Department of the TMPS, or his representative, reserves the right to stop the event or parts thereof if the conditions set out in this document are not met and / or if circumstances relating to the provisions of any act should require this.

I, the organizer(s), hereby state that I have provided correct and true information and I further accept all the conditions as set out in this document and will adhere to them.

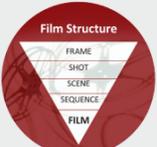
G. PRESENTATION PANELS



Design Presentation Panel



Experiential Consumerism =
Research has proven that money can buy happiness, if spent on an experience, instead of a materialistic purchase eg. watching a FILM

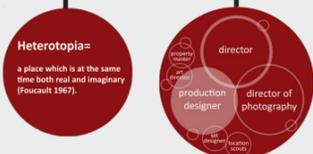
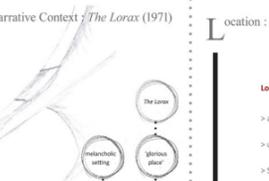
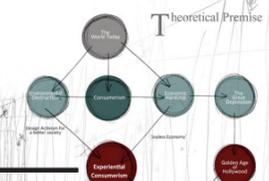
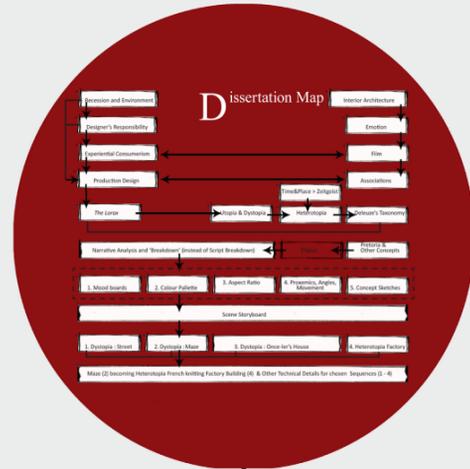


Design Presentation Panel

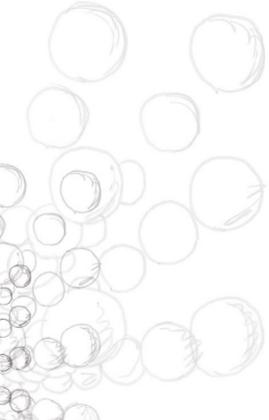
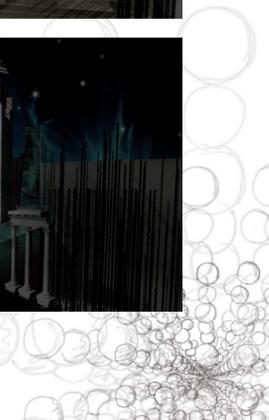
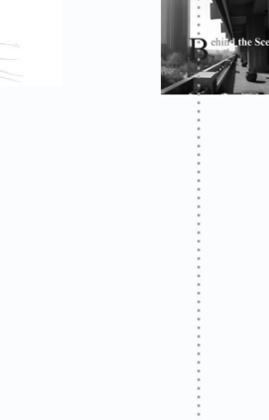
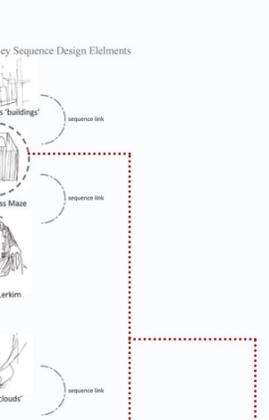
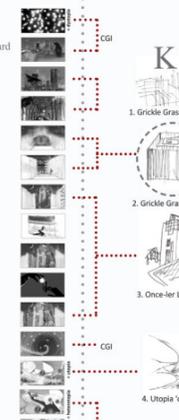
Filmic architecture - the field of production design - and its previously unmentioned contributions during the phases of the film production process, was researched for this dissertation. It is a discipline that can have an impact both on screen and behind the scenes.

'Interior' =
'situated within or inside something'; 'inner', 'within the mind or soul'
↓
human feelings and psychology
↓
craft with its filmic design than architecture

Real Fictions
A Heterotopic Production Design for *The Lorax*



Synopsis of The Lorax
The Lorax by Dr Seuss is a children's fable that warns against the dangers of man's consumption and its effect on the environment. The story is told by the narrator, a boy known only as 'Hee', who wants to know the secret of where 'the Lorax' are... To hear the story, he goes to the 'Lerkler' of the 'Drover' (the antagonist). The Drover lives 'at the far end of town' deep in the 'Grickle-grass', in a melancholic and gloomy setting. The Drover tells the story about how beautiful the place was when he arrived a long time ago, in a flashback of the past. The Drover then destroyed the environment by chopping down all the 'Truffula Trees' - the source of life - for the 'trav' talk of which he made a wicker and fibrous object called a 'Thneed'. The Lorax, the protagonist, appeared to speak on behalf of the environment and warns the Drover against his deeds of savagery. The Lorax then left, only leaving a pile of rocks with the words 'UNLESS...' behind. At the end of the book the Drover throws the last Truffula seed to the narrator - 'Hee' - by which Seuss places the responsibility in the hands of the reader.



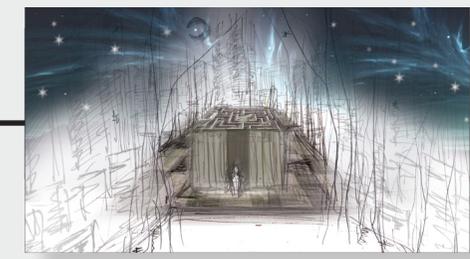
- Location Benefits**
- > all sequences can be accommodated - minimizing transport
 - > under utilized location
 - > State Theatre = areas for staging, dressing and holding
 - > State Theatre Balconies = 1. camera placement
 - > 2. controlled Public viewing of filming
 - > State Theatre workshops for set construction
 - > large parking spaces
 - > Church street = pedestrianised > minimal disruption
 - > monochromatic location colours
 - > location Elements mimic narrative elements
 - > uncanny location history (Strijdom Square)

- Influences on the Production Design**
- > blurring of boundaries between film and reality (heterotopia)
 - > associative images to illicit emotion
 - > single set (Rope)
 - > wild set elements
 - > re-usable set
 - > 'Footprint' of film left behind (The Bang Bang Club)
 - > Steadicam

"And I hear, from your voice, the invisible reasons which make cities live, through which perhaps, once dead, they will come to life again."
- Adolf Loos in the movie 'The City'

Rotoscoping =

- > for the stars in dystopia
- > technique where the film image is projected and traced to create artwork
- > The image is rephotographed and optically combined with the other footage.
- > A shot created from more than one visual element is called a 'composite shot'



Storyboard Presentation Panel

<p>dystopia ></p> <p>Active: Shimmering fairy-like insects. One is bigger and brighter than the others.</p> <p>Passive: Extreme Close-Up</p> <p>Camera Angle: Frontal</p> <p>Camera Movement: Zoom out</p>	<p>Active: A crow is reaching at what was the brightest shining object on the rotten piece of fruit. The crow sees something shining in the distance. The camera provides an establishing shot of 'Pretoria' in the background.</p> <p>Passive: Close-Up to Establishing Shot (Close track to 'Pretoria')</p> <p>Camera Angle: Low Angle</p> <p>Camera Movement: Zoom out, Tilt Pan</p>	<p>Active: The crow flies towards the shimmering light. A key is walking down 'Church Street', throwing a coin in the air. The Abba building and the Reserve Bank are in the background.</p> <p>Passive: Extreme Long Shot</p> <p>Camera Angle: Extreme High Angle</p> <p>Camera Movement: Aerial Shot</p>	<p>Active: The crow flies closer and sits on a branch. The key ('You') is still throwing the coin in the air when he sees the shining light (the crow was before).</p> <p>Passive: Extreme Long Shot combined with 'You' the Shoulder Shot</p> <p>Camera Angle: Low Angle</p> <p>Camera Movement: Crane Down</p>	<p>* Active: 'You' arrives at the entrance of the Gridley Grass mess in the clearing. He hesitates to enter.</p> <p>Passive: Extreme Long Shot</p> <p>Camera Angle: High Angle</p> <p>Camera Movement: Crane Down</p>	<p>* Active: Inside the mess 'You' comes to the strange lights that resemble an explosion that stopped in mid-air. This is deep in the Gridley Grass, behind the Loren since shoot just as long as it could' (Eisen 1972)</p> <p>Passive: Extreme Long Shot</p> <p>Camera Angle: Frontal</p> <p>Camera Movement: Dolly in</p>	<p>* Active: The wind blows open the mess and 'You' sees the Oscar's Loren.</p> <p>Passive: Extreme Long Shot</p> <p>Camera Angle: Low Angle</p> <p>Camera Movement: Tilt Up</p>
<p>Active: The Oscar has peeped through his shutter.</p> <p>Passive: Point of View Shot</p> <p>Camera Angle: Low Angle</p> <p>Camera Movement: Dolly in and Tilt Down</p>	<p>Active: The Oscar has seen Oscar's 8th grade as 'You' can pay him to have the story of the Loren.</p> <p>Passive: Long Shot</p> <p>Camera Angle: High Angle</p> <p>Camera Movement: None</p>	<p>Active: The Oscar has hidden the money in his sleeve.</p> <p>Passive: Close Shot</p> <p>Camera Angle: High Angle</p> <p>Camera Movement: None</p>	<p>Active: The Oscar has held down the white pay me phone to tell the secret of the Loren to 'You'.</p> <p>Passive: Long Shot</p> <p>Camera Angle: Low Angle</p> <p>Camera Movement: Dolly in</p>	<p>Active: It is several long time ago...</p> <p>Passive: Long Shot</p> <p>Camera Angle: High Angle</p> <p>Camera Movement: Dolly in</p>	<p>Active: The Oscar has gotten things in his but an bathroom and uses the beautiful Turfide Trees.</p> <p>Passive: Extreme Long Shot</p> <p>Camera Angle: Extreme High Angle to Frontal Establishing Shot of Oscar</p> <p>Camera Movement: Crane Pan</p>	<p>Active: The Oscar is talking to his best of bathroom and starts 'Smelling' a shop.</p> <p>Passive: Medium Shot to Extreme Long Shot</p> <p>Camera Angle: Low Angle to High Angle</p> <p>Camera Movement: Crane Pan</p>
<p>Active: The Oscar gets shop to complete.</p> <p>Passive: Extreme Long Shot</p> <p>Camera Angle: High Angle</p> <p>Camera Movement: Tilt up towards shop stage</p>	<p>Active: The Oscar has started the business to see down the line.</p> <p>Passive: Point of View Extreme Long Shot</p> <p>Camera Angle: Frontal</p> <p>Camera Movement: Pan</p>	<p>Active: The Oscar starts to 'Tuffide' 'You' 'You' towards the Oscar's shop where he starts to build the Threat.</p> <p>Passive: Extreme Long Shot to Medium Shots</p> <p>Camera Angle: Frontal</p> <p>Camera Movement: Dolly out</p>	<p>Active: The Oscar has broken looking the Threat.</p> <p>Passive: Extreme Long Shot to Long Shot</p> <p>Camera Angle: Frontal</p> <p>Camera Movement: Dolly in</p>	<p>Active: The Loren gets out of the stumpy of the Loren down knee.</p> <p>Passive: Long Shot</p> <p>Camera Angle: Frontal</p> <p>Camera Movement: Pan and Zoom out</p>	<p>Active: The Loren gets for the environment as the Oscar for argument that the Threat is something that all people need at it is instructional.</p> <p>Passive: Long Shot</p> <p>Camera Angle: Frontal</p> <p>Camera Movement: None</p>	<p>Active: A Crow comes along and buys the Threat.</p> <p>Passive: Extreme Close-Up</p> <p>Camera Angle: Frontal</p> <p>Camera Movement: None</p>
<p>Active: The Oscar has hands over the original Threat.</p> <p>Passive: Extreme Close-Up</p> <p>Camera Angle: Frontal</p> <p>Camera Movement: None</p>	<p>* Active: The Oscar has business green and he builds a history. He invents Super-Aim-Holcher that use down more trees of mine.</p> <p>Passive: Extreme Long Shot to Long Shot</p> <p>Camera Angle: High Angle (Establishing)</p> <p>Camera Movement: Crane Pan to Tilt Down</p>	<p>Active: The Threat are exported to hot air balloons to all four corners of the earth.</p> <p>Passive: Extreme Long Shot</p> <p>Camera Angle: High Angle to Eye View</p> <p>Camera Movement: Crane Up</p>	<p>Active: The very last Turfide Tree is seen down.</p> <p>Passive: Extreme Long Shot</p> <p>Camera Angle: Eye View</p> <p>Camera Movement: Dolly in</p>	<p>Active: The Loren and all the animals break. The Loren only have a small pile of rocks with the word 'VALLEY' behind.</p> <p>Passive: Extreme Long Shot</p> <p>Camera Angle: Eye View</p> <p>Camera Movement: Pan Follow The Loren</p>	<p>Active: But that was a long time ago...</p> <p>Passive: Long Shot</p> <p>Camera Angle: Frontal</p> <p>Camera Movement: Pan and Zoom out</p>	<p>Active: The Oscar is 'rebuilding' what the Loren meant with 'VALLEY'. However the last Turfide Tree used for 'You'.</p> <p>Passive: Extreme Long Shot</p> <p>Camera Angle: Extreme Low Angle</p> <p>Camera Movement: Dolly out</p>

Scene Storyboard

Aspect Ratio = 1.85:1
(widescreen)
the relationship of the frame's width to its height

NOTE:
TIC with director and director of photography

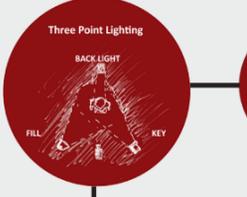
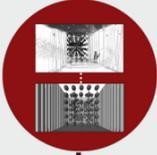
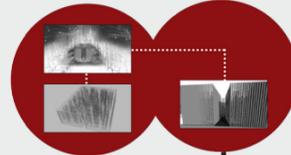
Proxemics =
> distance between the subject and the camera

Camera Angle =
> height or level and orientation of the camera in relation to the subject

Camera Movement

Sustainability of The Loras

- > Film + 1 production shown to millions + dvd's
- > Adaptable sequence elements (Grickle Grass Maze to Toiletje Brei Building)
- > Re-usable and recyclable set elements eg. flats, platforms, muslin
- > Material Choices : Bamboo, cardboard, 3 form Chroma
- > Under utilized location
- > On location construction at State Theatre workshop
- > Single location minimizes transport and time wastage
- > HMI lights



Low Key =

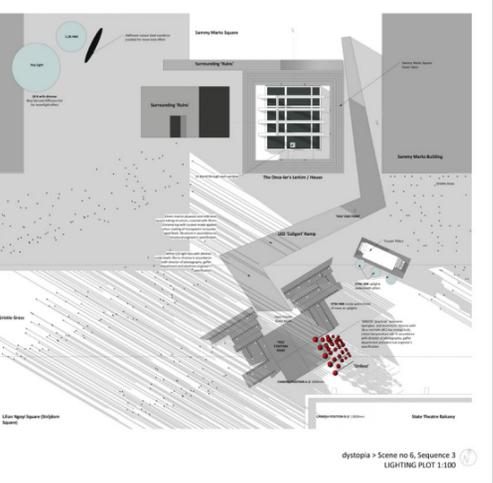
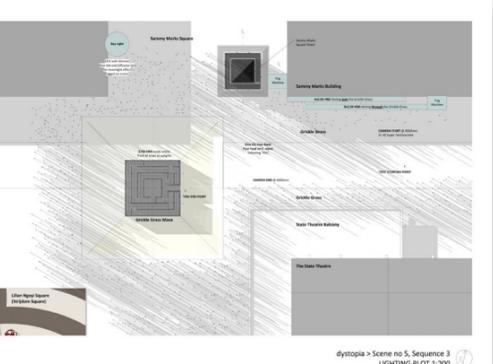
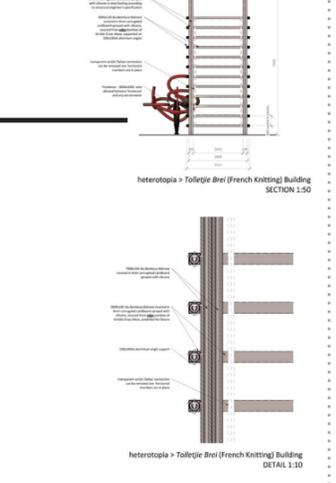
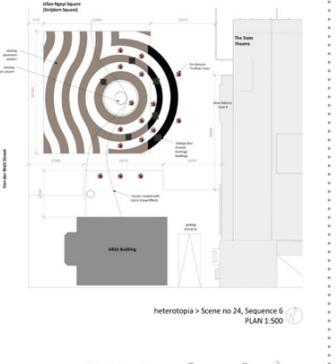
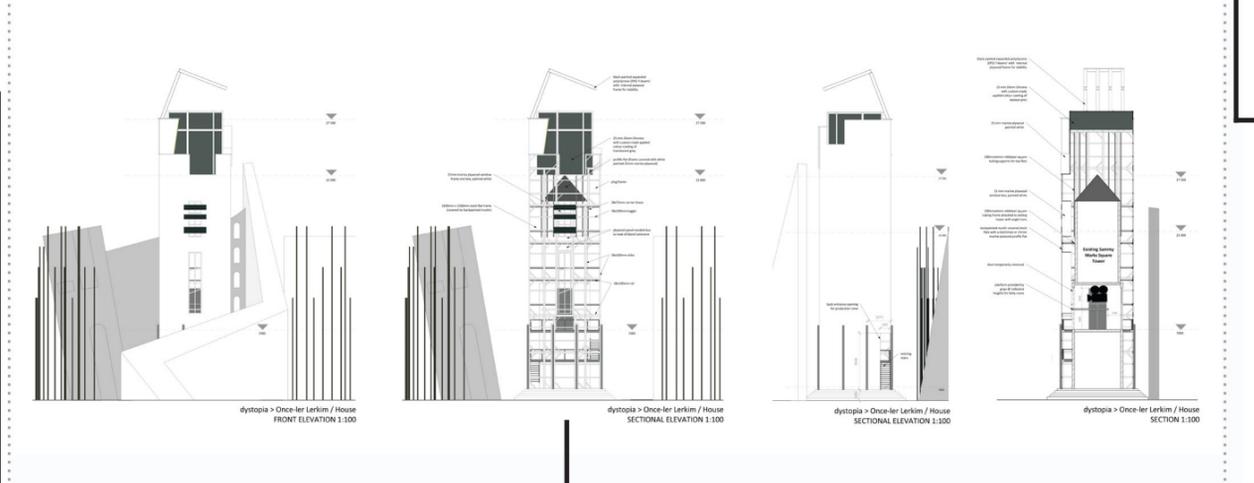
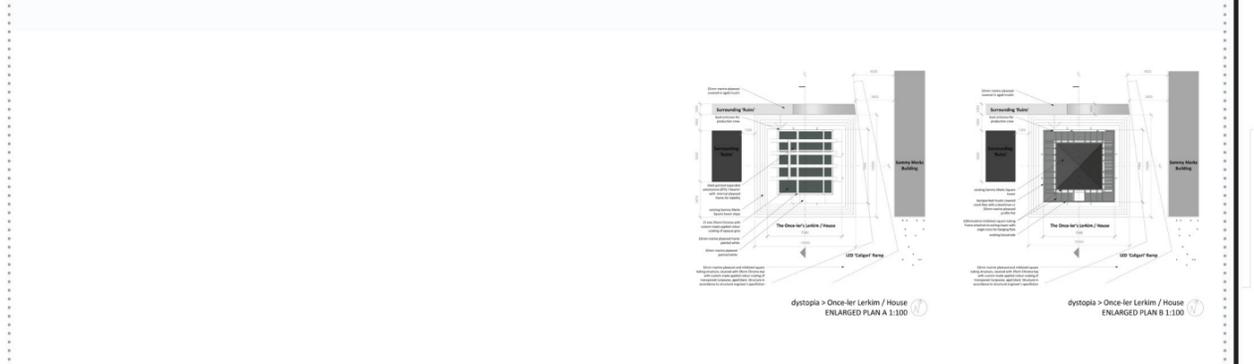
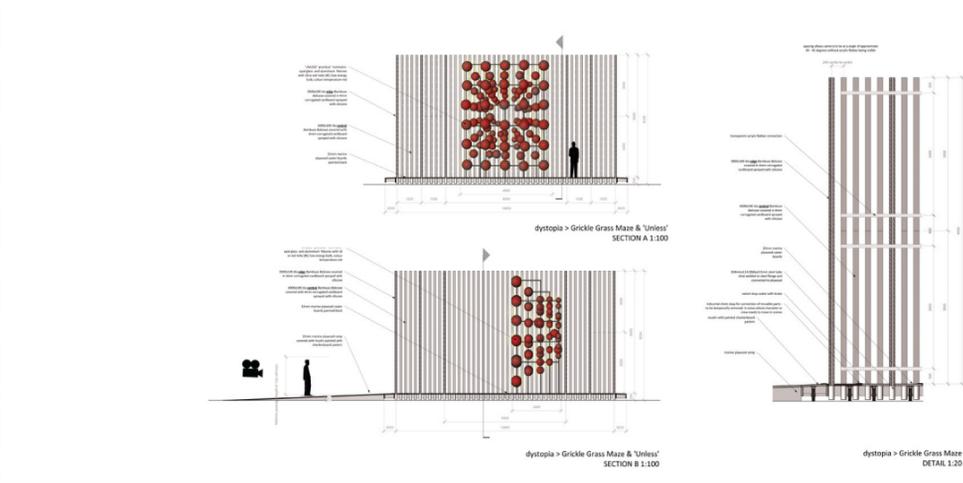
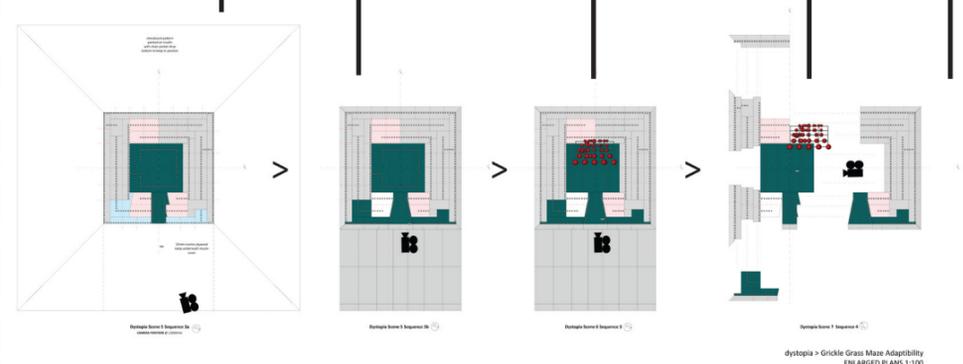
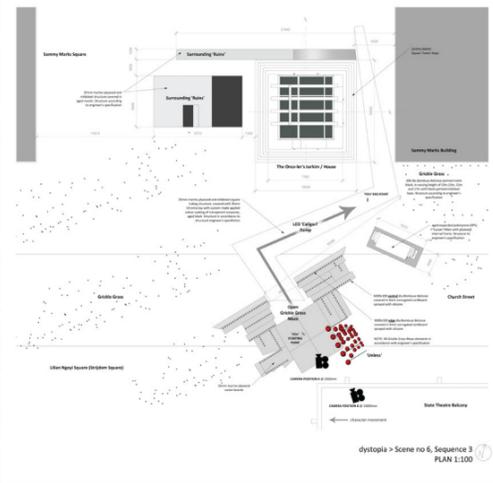
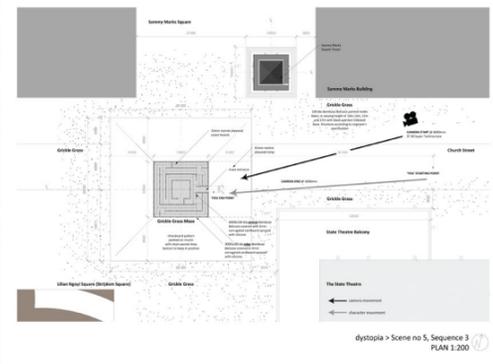
- No or minimal fill light
- Low key lighting has a high contrast between dark and light areas.

HMI =

- > high pressure mercury metal iodide
- > simulate moonlight / sun
- > daylight colour temperature
- > efficient lights for wattage usage (more light, less heat)

Technical Presentation Panel

Technical Resolution



NOTES

- All existing location usage and existing to ensure clear usage, which for heterotopia is for use as a set.
- All existing location usage that does not fit the set for production purposes should be removed by either repositioned or demolished.
- All existing location furniture used to be removed and replaced by new furniture.
- All furniture usage should be defined by location manager.

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Bamboo =

- > rapidly renewable and sustainable
- > light weight and strong
- > desired length and height for Grickle Grass Maze elements
- > sourced from Nelspruit

FLAT =

- > Stock scenery
- > Re-use by State Theatre
- > Backpainted muslin on timber frame

NOTES

- All electrical and lighting specifications to occur with the director of photography (after approval by the director of photography).
- All fixtures placement done by after discussion with the director of photography.
- The lighting design is all fixtures responses are low key lighting. Heterotopia is in full light and all fixtures used to have the same effect. This will ensure the set and atmosphere.
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