

Film, Television & New Media 2019 v1.2

Unit 2 high-level annotated sample response

October 2018

Genre project

This sample has been compiled by the QCAA to assist and support teachers to match evidence in student responses to the characteristics described in the assessment objectives.

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

2. symbolise conceptual ideas through descriptions of technical and symbolic codes in a genre project treatment
4. apply relevant terminology and written language conventions in a treatment
7. experiment with moving-image media languages and generic conventions outlined in a reflective statement
9. synthesise moving-image media elements to make a moving-image media sequence in a specified genre.

Note: Objectives 1, 3, 5, 6 and 8 are not assessed in this instrument.

Task

Subject	Film, Television & New Media
Technique	Genre project
Unit	2: Story forms
Topic	—

Conditions			
Duration	—		
Mode	Multimodal	Length	Individual production of 2–5 minutes
Individual/ group	Individual	Other	Treatment of 800–1000 words Reflective statement of 200–400 words
Resources available	Editing software Filmmaking hardware		
Context			
<p>Genre Shorts is a production company calling for submissions of short narrative genre productions, either as a complete story or a section of a story. The productions must work within the accepted codes and conventions of existing narrative genres and target an intended audience of 18 to 30-year-olds. To be successful, productions require a tight narrative structure, rising dramatic tension, strong character creation and attention to the codes and conventions of the chosen genre.</p>			
Task			
<p>Write a treatment for a narrative moving-image media product in a chosen genre to structure the story. You must then make the narrative production based on this treatment. To accompany this, write a reflective statement, outlining how you have experimented with story form and representations.</p>			

The Concrete Jungle — Treatment

Treatment - The Concrete Jungle

As a metaphor, the title of the film *The Concrete Jungle* evokes an image of predatory behaviour in urban settings. Inspiration for the narrative came from the 1941 film *Double Cross* directed by Albert Kelly. In this film, photographs of the mayor of a city accepting bribes were subsequently used to bribe him. In *The Concrete Jungle*, Mr Jones, a Senator, will meet up with Carmen, a mysterious femme fatale who will bribe him. Both are morally ambiguous characters, continuously changing their morals to suit their needs. The narrative intention is to showcase the fear, mistrust and paranoia that comes when government agents succumb to temptation.

The Concrete Jungle is structured based on Todorov's theory of a classical Hollywood narrative structure. The opening scene will serve to establish an equilibrium. The film commences with the title fading up from black and the sound effects of a busy hum of a city and the sound of footsteps coming closer. Lounge music will fade up evoking a sense of mystery. The title shot will suddenly cut to a long shot of Mr Jones entering a bleak, sparsely decorated office. Venetian blinds in the office will help to create a stylised sense of mystery like scenes from Billy Wilder's noir classic *Double Indemnity* (1944). As Jones closes the door the film will cut to a mid-shot of Carmen peering through venetian blinds. The fact that the blinds are drawn in the middle of the day and Carmen is spying on something will help to elicit a sense of suspense. She will ask Jones to sit down but will remain standing by the blinds to show her power. The film will then cut to a wide shot of Jones sitting down in a dingy office. The hard, wooden furnishings, hard liqueur and hard low-key lighting will symbolise that Jones has entered the dark side of life. Carmen and Mr Jones' early discussion will reveal that they know each other quite well but have not seen each other for a while. Their body language and verbal tone will indicate their dislike for each other. Carmen will move to sit on the desk above Jones. A shot / reverse shot montage will use a low camera angle on Carmen to show her dominance. The equilibrium in their lives is one of mutual distrust but at this point, Carmen will have the upper hand.

Cutting to an over the shoulder shot of Jones, Carmen moves to behind the desk. The equilibrium is disrupted when she reveals she has

acquired some 'sensitive' photos. Jones will appear nonchalant, sitting back in his chair, legs crossed, relaxed. Carmen will not reveal the photos at this stage. She will create further tension and suspense by claiming that these photos will "ruin careers and get people killed". The film will cut to a high angled over the shoulder shot of Jones to show his diminished power as Carmen hands the photos over and he recognises the disequilibrium.

According to Todorov's theory, an attempt to resolve the issue or repair the problem follows disequilibrium. Jones will go on the attack, claiming it is a Federal offence to blackmail a Senator. Carmen will seem nonplussed. Jones will soften his tone then attack again. The film will cut to a mid-shot of Jones revealing a revolver under his suit jacket. Narrative tension will be enhanced by a cut to a close-up on Carmen's face. She will counter-attack by offering Jones a drink from what appears to be a whiskey flask. To imply that Jones uses his gun, the film fades to the credits and then fades up to a low angle mid-shot of Jones putting his gun away. The camera will track downwards to show Carmen's lifeless hand next to the glass as Jones collapses. The drink was poisoned. A slow fade to black signifies Jones' demise. A new equilibrium has been restored as both Carmen and Jones have died.

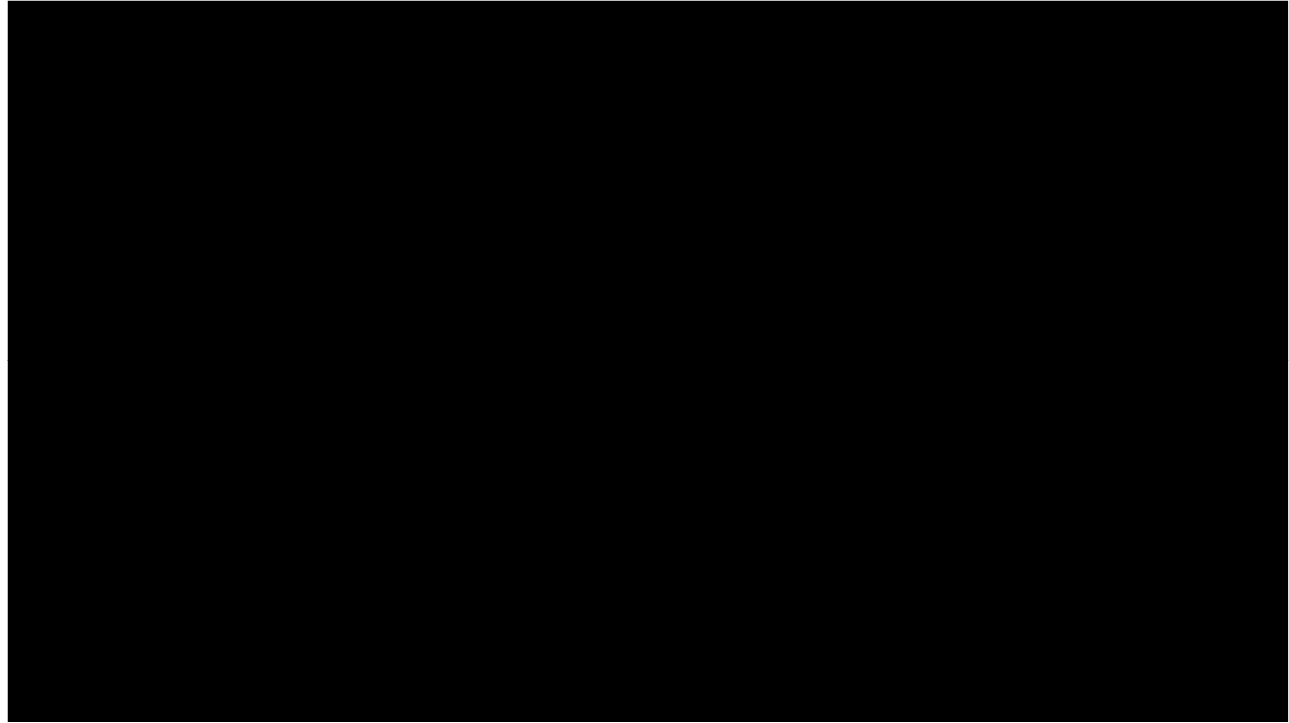
Stylistically, *The Concrete Jungle* will adopt iconic techniques inspired by classic Film Noir. The bleak mood in Carmen's office will be visually enhanced by a high contrast monochrome filter applied in post-production. Chiaroscuro lighting will be used to create high contrasts, dark shadows and silhouettes. Carmen will have rich, stylistic make up applied but her looks will be softened by a slight gaussian blur to emulate the look of early Noir films. The set and props will help to communicate the characters' state of mind. The single light in the office, for example, will constantly shake signifying instability. Similarly, the untidy bookshelf in the background will signify the volatility and unpredictability of the characters. Amorality will be embodied through Carmen who will be represented as provocative and predatory, duping Jones who has lost his moral compass. It will not be clear what she actually wants in return for the photos but that is beside the point as it is the characters state of mind, not their motivations, that will communicate the theme of isolation.

836 words

Sample response — *The Concrete Jungle*

This project is a high-level response because:

The production demonstrates experimentation with story form and representations in the synthesis of a film noir product. The work shows technical and symbolic codes being purposefully used to enhance meaning and maintain tension.



This video can be viewed at www.qcaa.qld.edu.au/downloads/portal/media/snr_ftvm_19_unit2_project_smple_high.mp4

The Concrete Jungle – reflection

Story Form

“There is no terror in the bang, only in the anticipation of it.”

— Alfred Hitchcock

In making *The Concrete Jungle*, I have tried to enhance an atmosphere of distrust and paranoia evident in film noir films of the 1950s by trying to experiment with ways of creating anticipation. The inherent brutality in the narrative is hinted but not shown explicitly heightening tension through the anticipation of a sinister outcome. The high angle shots on Jones makes him look vulnerable. Low angle shots emphasise the power and menace of Carmen, the femme fatale. The audience is not shown the incriminating photos but by showing a glimpse of Jones' weapon, they can imagine that the photos are incriminating. By experimenting with Title placement at the end of the film, I was able to imply Carmen's demise. When Jones coughs after sipping the whisky, it is implied that he has been poisoned. The film is presented in high contrast black and white, emphasising the dark and seamy nature of the narrative. Low key expressionistic lighting was used to imply threat.

Representation

In *The Concrete Jungle*, I have represented the erosion of social values in a world where no one can be trusted and everything can be bought. This erosion is personified by Jones who is represented as duplicitous. A character who is a Senator is more out of place in this seedy world than a stereotypical detective, commonly used in Film Noir. His relative power oscillates throughout the narrative. Experimenting with camera angles to show his moments of strength and weakness helped in the development of dramatic tension. On a more subliminal level, keeping the crystal lights constantly moving added to the volatility inherent behind the narrative while not becoming a distraction.

274 words
