



International Baccalaureate Form 6/FISCS

Film cover sheet: independent study

SUBMIT TO: **EXAMINER** ARRIVAL DATE: **30 APR (30 OCT)** SESSION:

SCHOOL CODE:

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 SCHOOL NAME:

- Type or write legibly using black ink and retain a copy of this form.
- Complete one copy of this form for each candidate.

SUBJECT: Film LEVEL: Standard

CANDIDATE NAME: _____ CAND NO:

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Instructions to candidates

Please tick/check to show you have included:

Synopsis

Script

List of sources

Number of script pages (HL 12–15, SL 8–10): 10 pgs

Title: Scare Tactics

Cultures examined	Films studied
French	Lumiere Brother's The Train
Italian	Fenebre
American	JAWS
American	Psycho
American	The Sixth sense
American	Car People

I confirm that this independent study is my own work.

Candidate's signature: _____ Date: April 7, 2004.

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: _____ Date: April 7, 2004

Teacher's signature: _____





Scare Tactics

Film Studies

Synopsis:

How are people frightened at the theatre? An exploration into the element of surprise in films from three cultures.

Image	VIDEO	AUDIO
SCARE	Black screen Fade in text(chiller font): Scare Tactics Letters of title melt leaving a black screen until after the word "triumph"	(Whistle of approaching train and then woman's screams)
TACTICS	Smoke covers the screen; smoke fades quickly, and out of it walks the narrator. Medium shot of the narrator. An old train is seen in the background.	Narrator: "Suddenly a train appeared. Women cried out with terror. Men threw themselves to one side to avoid being run over. It was panic. And triumph."(1) (sound of halting train) The year was 1896. It began with a train much like the one you see here.
	Picture of Lumiere Brothers, and narrator's voice is heard	It was in 1895 that these two men, known as the Lumiere Brothers, introduced the world to cinema by capturing moving images and transforming them into a short movie.
	Series of still shots of Lumiere short films	The Lumiere Brother's claim to fame was their short movies that captured everyday life events such as people exiting a factory, or babies being fed, and games being played in the park were among the

Picture 1

Picture 2

Image

VIDEO

AUDIO



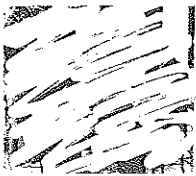
The Gardener Takes a Shower

Picture 3



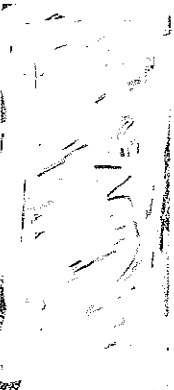
Lunch

Picture 4



A Game Of Cards

Picture 5



clip from Lumiere brothers video The Train

Picture 6

Fade out from Lumiere video

1900's theatre audience exiting the theatre

1900's theatre audience entering the theatre

first movies filmed. Although simple in nature, the public really enjoyed these short movies.

The most popular of the Lumiere films was the arrival of a train.

In this film the Lumiere Brother's captured a moving train. As the train approached on the screen people began to become panicky and fearful that the train would come crashing through the screen. Some ran from the theater in fear.

Thus the "train effect" was born.

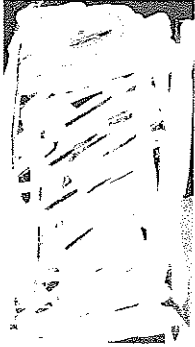
The audiences soon became bored with the showing of these everyday objects, and it was time for filmmakers to create a new way to capture the audience's attention.

Over one hundred years have passed since "train effect" caused audiences to flee the theatre, and a similar effect known as

Image

VIDEO

AUDIO



Picture 7

Bust shot Robert Biard

Text of his name and title "film scholar" in lower third of the screen

Still photo of Cat People movie poster

A reenactment of the situation the narrator is describing: A shot from back of Lewton's head, in the theater watching audience panic. Pan camera around to Lewton's facial expression (smirking and nodding his head)

the "startle effect", has had continued popularity in cinema since its inception in 1941.

Biard: "The origin of the startle effect is recognized as 1941, in the famous bus scene from Val Lewton and Jacques Tourneur's B-movie surprise success, **Cat People**, where Alice, being followed by something from screen left, is surprised by a bus barreling in from screen right." (2)

VO Narration: Lewton was fascinated with audience's reactions to the terror in his films. He would design parts of the film with the intent of causing the audience to gasp in fear. He had a name for these sudden shocks and gasps of terror. The term, "busses" originated from a sequence of **Cat People**. The idea of this effect was to make the audience expect one thing and then catch them off guard. Lewton would attend sneak preview showings of his films. He would sit in the back and watch the audience jump in unison at the parts where he employed the "startle effect."

Image

VIDEO

AUDIO

Bust shot Robert Biard
 Text of his name and title "film scholar" in lower third of the screen fade into

Text:

1. a character presence
 fade into
2. an implied off-screen threat
 fade into
3. a disturbing intrusion into the character's immediate space

Cut to:

Photo of Alfred Hitchcock



Picture 8

Psycho Shower clip: (0:59.41-1:00.53)
 Over the bar on which hangs the shower curtain, we can see the bathroom door, not entirely closed. For a moment we watch Mary as she washes and soaps herself. There is still a small worry in her eyes but generally



Picture 9

After that sensational success, Lewton included and modified startle effects in all nine of his horror films.

Biard: "The core elements of a film startle effect are

- 1) a character presence
- 2) an implied off-screen threat
- 3) and a disturbing intrusion into the character's immediate space." (3)

VO Narration:

Alfred Hitchcock's *Psycho* shower scene offers a textbook example of the "startle effect." This scene is the "eye covering" "Oh I can't look" type of scene, where although you anticipate something to happen, you are still startled when it finally does.

VO Narration: The first element of the startle effect, a character's presence is established as the viewer sees Mary in the shower washing herself. Even at this moment the audience might

Image



Pictures
10-12

VIDEO

she looks somewhat relieved. Now we see the bathroom door being pushed slowly open. The noise of the shower drowns out any sound. The door is then slowly and carefully closed. And we see the shadow of a woman fall across the shower curtain. Mary's back is turned to the curtain. The white brightness of the bathroom is almost blinding. Suddenly we see the hand reach up, grasp the shower curtain, rip it aside.



Cut to:
Jaws movie poster zooms towards camera until it consumes the screen.

Underwater sequence clip from **Jaws**:
(0:49.34-0:50.04)

AUDIO

be able to detect that there is something strange going on because the viewer is seeing Mary in such an intimate place like the shower.

Element two of the startle effect, an implied off screen threat, is displayed as the bathroom door begins to open and the viewer can see the shadow of someone approaching, while Mary on the other hand can not because her back is to the door. This creates a sort of dramatic irony or even suspense because the audience is aware that something is about to happen while the character is not.

Lastly, there is the third element of the startle effect. The intrusion into the character's immediate space comes when we see the hand rip open the shower curtain and there is a look of terror on her face.

(**Jaws** theme music is heard.)

VO narration: The same three elements of the startle can be found in **Jaws**.

VO narration: A prime example is the scene when Hooper is scuba diving, and exploring the hole in the bottom of a boat, and

Image	VIDEO	AUDIO
Picture 13	<p>Hooper travels the bottom looking for damage, he comes across a jagged hole two-thirds of the way forward. The hole is about the size of a basketball, and wood around it has been bashed and splintered. Hooper explores the hole with his hands, then takes the knife from its sheath and begins to dig at something. Whatever it is comes free in his hand. As he studies his find, his light wanders upward, pointing directly into the dark hole. Hooper looks up.... Ben Gardner's dead face stares out through the hole in the Flicka, eyes and mouth gaping in frozen horror, his skin pinched like a prune. (Text on lower third of screen: Voice of David</p>	<p>then suddenly the head of a corpse pops through the hole.</p> <p>Although <i>Jaws</i> is considered not to be a horror film by some, but rather a thriller, <i>Jaws</i> made its way to the top^{of} the 50 best horror films, because of its great scare tactics.</p> <p>There is something phenomenal about the effect horror movies can have on a moviegoer's mind, that a fiction movie can alter their everyday life. Just as people were afraid to take showers after seeing <i>Psycho</i>, <i>Jaws</i> created a fear of swimming in the ocean in its fans.</p> <p>VO (David Krovich): "To this day I still can't swim in the ocean without at least once hearing that famous John Williams score and having a mini freak-out. <i>Jaws</i> earns its place in horror history by not only frightening me in the theater, but by being the only movie ever to instill in me what is sure to be a lifelong fear." (4)</p>

Image

VIDEO

AUDIO

Krovich)

The Sixth Sense-

Cole's bedroom scene:
(1:17.23-1:17.59)

Watches as his breath materializes in the suddenly ice cold air. Every muscle in Cole's eight-year-old body becomes rigid. He takes a second before moving through the inky darkness of the hall.

Cole hurries to fix his tent. He ties the collapsed bedsheet in a knot on the edge of the chair. He checks it carefully before entering the tent. When Cole turns around, he stops breathing.

AN EIGHT-YEAR-OLD GIRL VOMITS ON HERSELF IN HIS TENT.

She finishes and looks up at Cole with drawn eyes.

GIRL says "I'm feeling much better now." The girl reaches out with her withered and emaciated hands - tiny tubes hang from her wrists. She scratches Cole as he tumbles back terrified out of the tent. The whole tent collapses

(Fade out)

VO NARRATION: It seems as though the scare factor, or the startle would be more effective on an audience watching a movie with a realistic situation such as a shark attack or a murder, rather than haunting spirits which most people tend not to believe in.

The Sixth Sense is proof that even the unrealistic has the capability to startle.

(Resume to audio of clip)

Image

VIDEO

AUDIO

next set.
Narrator walks onto replica set of Psycho's shower scene keeps walking and ends up in replica set of bus scene of Cat People. Keeps walking and is on replica set (in front of town sign) for Jaws, and continues to walk until he ends up in replica set of Cara's Room of The Sixth Sense

The Sixth Sense-

Cara's bedroom clip: (1.22.40-1.23.07)
Cole walks to the shelf and picks up a FINGER PUPPET DANCER. He places it in his pocket. On the girl's desk, is a large collection of video cassettes. The labels read, "Puppet Show Christmas 96," "Puppet Show Birthday party," "Puppet Show class trip"...
Cole reads the labels carefully before moving towards the closets. He passes the bed.
AN EMACIATED HAND REACHES OUT FROM BENEATH THE BED AND GRABS COLE'S ANKLE.
Cole jerks back startled. He watches as the girl's hand slips back under the

Unlike *Psycho*, where the audience is aware of the intruder creating a sort of dramatic irony, in *The Cat People*, *Jaws* and *The Sixth Sense* there is more of a twist. When Hooper pulls the tooth out of the boat, most people would be expecting Jaws to come out of nowhere, instead a dead head pops out and catches the audience off guard.

The startle is seen in *The Sixth Sense* when Cole is exploring Cara's room. There's a long shot of him facing the camera, and it appears as though he sees something coming from the direction of ^{the} camera so he begins to walk. The audience sees the rustling of the curtains and unexpectedly a hand grabs Cole's leg from under the bed. Here is great example of an implied threat from one direction, but a completely different action from different direction causing the audience to be startled.

Resume to audio of clip

Image

VIDEO

AUDIO

startled. He watches as the girl's hand slips back under the bed. Cole stays very still. Waits.

Nothing happens. He slowly bends down. His hands touch the floor. He tilts his head and looks under the bed. The emaciated little girl who came to his tent lays curled on the floor.

Fade out to black. The word "Horror" in dripping red letters on the screen

Picture14



Fade into picture of Dario Argento

Cross dissolve to picture of Tenebre movie cover

Picture15



Cut to Clip from **Tenebre**: (0:10:30-0:11:35)

Woman walks into the bathroom. The light goes out, and she walks out with a look of confusion. She walks to the telephone, picks it up, the line has been

Picture16



cut. A old man jumps at the window behind her letting out a growl. In fear she steps back, but that

VO (creepy voice): "Horror by definition is the emotion of pure revulsion. Terror by the same standard is that of fearful anticipation" (5)

VO Narration: These words...spoken by the "master of horror". When it comes to horror, in Italian cinema the name on the tip of everyone's tongue is Dario Argento Most startles are due to a burst of sound, music, sound effects.

VO Narration: (clip can still be faintly heard) In Tenebre, the musical score of the scene being shown has a lot to do with the

Image

VIDEO

AUDIO

second a hand reaches from behind her and grabs her mouth, shoving a knife into her neck.

startle of the audience. As the musical score begins to sound more terrifying, the viewer sees clues such as the bathroom light shutting off, and the phone line being cut. Also playing a big role in startling the audience, is the sound the old man makes as he jumps at the woman's window. The audience is not able to recover this startle before they are introduced to another startle when a hand reaches from behind the woman sticking a knife into her throat.

Zoom out from **Tenebre** clip above to see that audience is watching **Tenebre** in the theatre cut to Narrator standing the side of audience—the audience can be seen in the background

Narrator: So if you don't like being scared out of your seat, the next time you are watching **Nightmare on Elm Street**, or **Halloween**, stop and remember the startle effect. While everyone else is screaming, you'll be able to sit back with a smile and enjoy watching the jumping from seats listening to the gasps of horror, just as Val Lewton did sixty-three years ago.

After speaking, (gasps are heard) audience in background jump but author remains still. He grins an evil grin and tosses popcorn into his mouth. Fade out

Bibliography

Bottomore, Stephen. The Panicking Audience?: early cinema and the 'train effect.' *Historical Journal of Film, Radio and Television*, Vol 19, No 2, 1999

This source was of value because of the information regarding the Lumiere Brother's and the train effect. Quote number one was obtained from this source.

<http://biografieonline.it/biografia.htm?BioID=269&biografia=Dario%20Argento>

I used the picture I obtained from this site, of the director of *Tenebre*, Dario Argento for the image portion of my film. (Picture 14)

<http://www.tumbaabierta.com/cripta/argento1.htm>

The site was useful for image purposes. I needed an image of the movie cover of *Tenebre* and I obtained this image at this site. (picture 5)

<http://www.darkdreams.org/darkdreams.html>

The site was useful in collecting information about Dario Argento so that I was able to get a good understanding of him. I also attained a picture of one of the girls being murdered in the movie. I used this image as example the clip from *Tenebre*. (picture 16)

<http://www.houseofhorrors.com/argento.htm>

This site was useful for understanding Argento's thoughts on film. Quote number 5 came from this site.

<http://sfy.iv.ru/sfy.html?script=jaws>

In order to describe clips with full accuracy, I used the screenplay for *Jaws* from this site for the underwater clip description.

<http://www.allmoviescripts.com/scripts/14282433463f593ac583d9c.htm>

In order to describe clips with full accuracy, I used the screenplay for *The Sixth Sense* from this site for both Cole's and Cara's bedroom scenes descriptions.

<http://www.boxofficeprophets.com/lists/horror20.asp>

Quote number 4 pertaining to *Jaws* was taken from this site. Also, information relating to *Jaws* being one of the top 50 horror movies was obtained from this website.

http://www.dailyscript.com/scripts/psycho_rev.html

In order to describe clips with full accuracy, I used the screenplay for *Psycho* from this site for the shower scene description.

http://www.acmi.net.au/AIC/LUMIERE_STILLS.html

This site was very useful for acquiring images. Pictures one through six came from this webpage. They were still shots of the Lumiere Brother's shorts films used in the image portion of my script.

http://kantel.server-wg.de/rollberg/archives/2003_08.html

An image of Alfred Hitchcock came from this website for the purposes of the image portion of the script(Picture 8)

[www.hypnosisinmedia.com/ Movies/CatPeople/](http://www.hypnosisinmedia.com/Movies/CatPeople/)

An image of The Cat People movie poster was obtained from this website for the purposes of the image portion of the script(Picture 7)

http://www.hollandsentinel.com/stories/060103/fea_060103074.shtml

Picture number nine taken from the shower scene of Psycho was found on this webpage.

<http://www.brightlightsfilm.com/28/psycho4.html>

Pictures ten through twelve were obtained from this website about the shower scene in Psycho.

<http://www.thezreview.co.uk/posters/j/jaws.htm>

This website provided me with the image of the Jaws movie poster for the image portion of my script.

<http://www.images.journals.com/issue03/features/startlenotes.htm>

This source was useful in obtaining additional information about the startle effect.

http://www.findarticles.com/cf_dls/m1070/3_53/62402519/p1/article.jhtml

This article provides almost everything anyone would need to know about the startle effect. It was the most useful source I could obtain information from. Quote numbers two and three will both be found in this article.

Sidney Gottlieb. Hitchcock on Hitchcock. 1995

Although I did not end up using information from this book, it was a valuable source for background on Hitchcock and what he wanted to achieve in his movies. I used this source to gain important background information allowing me to be more familiar with a director from one of the films I used.