



Nine Shot Suspense Film

This activity provides a focussed structure for members to use and develop their filmmaking skills, particularly effective use of camera shots and angles.

For this activity you will need tablets or other filmmaking equipment and access to editing software such as iMovie or Windows Movie Maker.

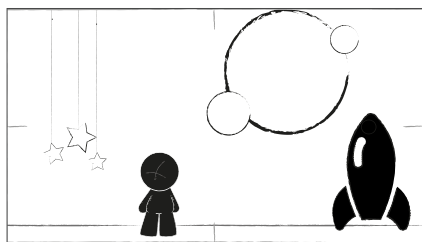
To provide examples of suspense a copy of *Psycho* (1960, 15) or *Strangers on a Train* (1951, PG) on DVD, optional.

1. To start, ask members to discuss what they think the difference between surprise and suspense might be. Put simply, suspense is the threat that something might happen and surprise is when something unexpected happens.
Alfred Hitchcock is known as 'the master of suspense' and said '*Suspense is a great ingredient in any film*'.
2. If you would like to provide examples of suspenseful sequences, you may like to watch one of these sequences 'Detective enters the house' time code {01:12:17 – 01:13:45}, *Psycho* (1960, 15) or 'Arriving at the station' {00:01:07 - 00:02:34}, *Strangers on a Train* (1951, PG).
3. Explain to members that they are going to create a nine shot suspense film, and provide them with this brief.
Two characters are on a collision course: Character One is static; Character Two is moving.
It seems inevitable that Character Two is going to clash in some way with Character One.
When they meet something surprising happens.
The first eight shots of your film will alternate between the two characters, and the final shot shows how the characters meet and the story ends.
You may not use dialogue in your film, but you may edit it.
4. Provide members with a copy of the camera shots and angles sheet on page 2 and a copy of the nine shot storyboard sheet on page 3. Alternatively, you can display the camera shots and angles sheet on the board and members can draw their own storyboard.

Encourage members to think about which shots and angles they will use to create suspense and end their film with a logical surprise, and to sketch them on the storyboard.
5. Now set a time limit for members to create their films and try some simple editing, such as adding titles and music/sounds. Encourage members to think about adding music they have the rights to use, for example music and sounds they have created or that are included in the editing software package.
6. Screen the films and perhaps hold an anonymous vote to decide which film was the most suspenseful or fulfilled the brief most closely. The films could also be shared on the school's VLE, in an assembly or end of year film festival or on your club's YouTube channel.

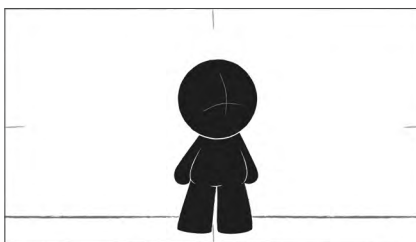
We love to see work completed by Into Film Clubs, so please share the films, or links to them, with your Programme Coordinator.

Camera shots and angles sheet



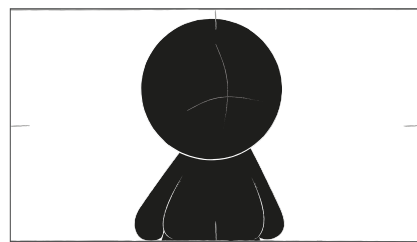
Establishing shot

Sets the scene by showing the location from a distance so the viewer can see where the action is taking place.



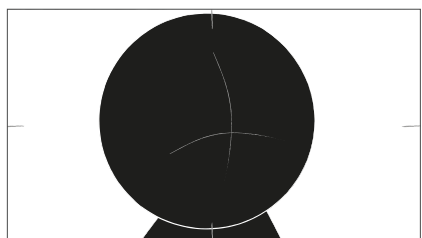
Long shot

Shows the full length of the body from feet to top of head. Used to show a character in relation to their surroundings.



Mid shot

Shows the character from waist to the top of the head. Used for facial expressions in combination with body language.



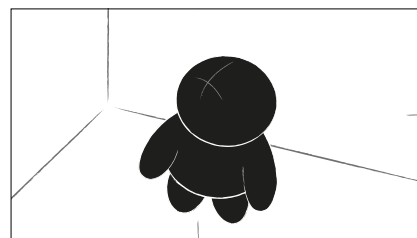
Close up

Shows the character from the shoulders to the top of the head. Used for capturing character's facial expressions.



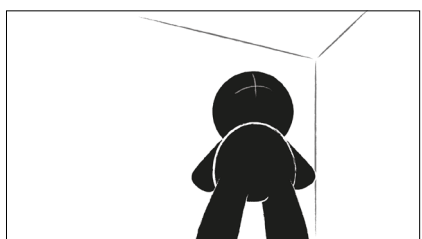
Extreme close up

Where an object, item or body part fills the film frame. Used for heightening emotion.



High angle

Filming from this angle makes the character appear small and vulnerable.



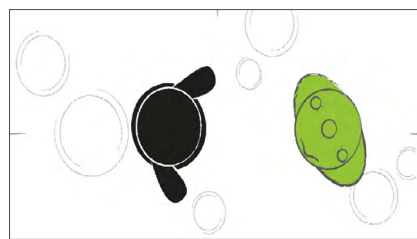
Low angle

Filming from this angle makes the character appear large and powerful.



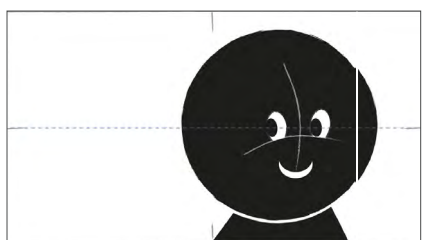
Worm's eye view

Filming from this angle is a dramatic effect to show the size of a person or object.



Bird's eye view

Filming from this angle shows the audience an overview of the setting.



Eye level

Filming from this angle is usually a neutral position and allows the audience to become comfortable with the characters.



	Note		Note		Note
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