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| Shot / Movement/  Framing | What we see: **OPENING SCENE** | Meaning? Link to context and audience. |
| Passage of clouds across the sky behind the title sequence.  Sped up using **time lapse photography** effect. | Image result for invasion of the body snatchers original title sequence | The sped up clouds are used to unsettle the audience. May make them remember 1950’s sci-fi warning to ‘Watch the skies’.  Links to the American fear of the threat of war/ nuclear bombs from  Russia. |
| Long distance shot  Tracking movement  Following the car.  **Establishing shot** of a back street at night; leading to the city hospital. A police car races through the dark street and pulls up outside the hospital. The men inside the car get out and enter the hospital. |  |  |
| The action moves inside. The plain clothed police officer enters the ward and speaks to the doctor.  The police and the doctor walk towards a room and open the door. Inside is the main **protagonist**, **Dr. Miles Bennell.** He is shouting and being held by the police.  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  |  |
| The policeman asks questions to **Dr. Miles Bennell** who is upset and trys to protest his sanity. |  |  |
| **Establishing shot** of **Santa Mira’s** rural railway station, surrounded by hills. People go about their business: carrying luggage; talking to one another; crossing the lines. |  |  |
| **Dr. Miles Bennell** greets people at the train station in a friendly manner. |  |  |
| Bennells nurse, **Sally Withers** arrives at the station to pick him up. She waves to him.  **Sally** and the **Dr.** greet each other and Sally leads him to the waiting car. |  |  |
| **Back projected**  In the car, **Sally** tells **Dr. Bennell** that lots of people are desperate to seehim. |  |  |
| **Dr Miles Bennell** listens to what has been happening in the town. |  |  |
| **Sally** explains the town gossip and mentions **Becky Driscoll.** |  |  |
| **Sally** and **Doctor Miles Bennell** carry on discussing what is going on in the town of **San Mira.** |  |  |
| Outside the car, little **Jimmy Grimaldi** runs out into the road. |  |  |
| Inside the car **Sally** and **Dr Miles** see **Jimmy** run in front of the car. |  |  |
| **Jimmy** is chased by a lady from the house. **Dr. Bennell** also joins the chase. |  |  |
| Little **Jimmy** runs off the road and into the surrounding countryside. |  |  |
| Jimmy’s Grandmother talks to **Dr Bannell** about why he ran away. |  |  |
| A shot of the **Grimaldi’**s vegetable stall, which is completely closed up. |  |  |
| **Dr. Miles Bennell** talks to the **Grandmother** about why the shop is shut. |  |  |
| Back in the car, **Sally** and **Dr. Bennell** discuss how strange it is that the shop is shut. |  |  |
| Shot / Movement | What we see: FIRST VIEW OF BODY SNATCHER | Meaning. Link to context and audience |
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