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| The Perfect Paragraph (**TPP**) | |
| **Point +**  *Quote/Theory* | The ***kino debate*** pointed out that one of the main differences between Hollywood and expressionist film movement was the **heavily stylised nature** of German expressionist films, be that in the **performance style** or in **set decoration** and **mise-en-scene** |
| **Semiotic Analysis**  *Link to point*  *Examples of semiotic analysis and link to expressionism* | There is much evidence of this stylised influence throughout Spies. In a scene whereby the evil Haghi is concocting a plan, he is seen in a heavily stylised, all black costume symbolising his dark thoughts and evil scheming, is aided by a nurse who is on hand at all times to assist him as he appears to be wheelchair bound. As one of his captured spy’s (Agent 37) is brought to him to exact revenge on Agent 326, there is a clearly stylised performance style. Agent 37’s face is clearly made-up so that he appears almost ghost like, whilst the heavy black make up around his face emboldens his eyes and enhances the desperation in his pleas as he pleads for Haghi to have mercy on him. He stumbles over to Haghi with wild arm movements symbolising his begging for mercy; his walk reminiscent of Nosferatu (Murnau). A clear performance style established within expressionist, and indeed silent film. Within this scene we also see glimpses of an expressionist influence from Lang, reminiscent of his work in Metropolis, within the settings and locations. The sequence cuts between the evil Haghi and a prison where he has inside connections. The numerous stairwells imply several places to hide and several dark corners highlighted by low-key lighting to create a sense of foreboding and mystery about what Haghi plans to do to bring down Agent 326. Alongside this, the movement of his accomplice is edited so that we see an exaggerated shadow tracking his movement, the implication being that he is a part of Haghi’s plans and that he is carrying out underhand responsibilities designed to cause mayhem and misery. The dark shadows are typical of this film movement as seen in films such as Murnau’s Nosferatu and Wiene’s Cabinet of Dr. Caligari to highlight particular moments of foreboding. |
| **Link/Justification**  *Use same word as used in your initial point* | This scene demonstrates many heavy influences of expressionist film techniques when it comes to stylised aspects of set, use of shadows and low-key lighting, as well as costume and make-up to highlight specific moments of danger or threat. Though we can see influences of realism, in the nature of the storyline and in moments of performance the influence Lang has carried through from Metropolis is clear to see. |

Discuss how far your chosen film reflect aesthetic qualities associated with a particular film movement