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| Scene: ***Opening sequence*** | |
| **Aesthetic Quality & Category** *(Cinematography, mise-en-scene, editing, performance)****:***  The film opens with **a series of close-ups and snapshots to provide context**  **The exaggerated facial expression** of the crazed cyclist in the opening sequence of snaphots  **Lighting contrasts** in and **distorted shapes and lines in set design**  **Exaggerated movement** and gestures of the actors | **Example (e) & relevance to expressionism (r):**  ***A series of shots are used to establish what has occurred*** *prior to the introduction of Haghi, the master criminal. An image of a theft, gloved hands opening a safe, hands putting a document in an envelope, followed by a low angled, tilted shot of a crazed motor cyclist all create a sense of mystery prominent in German expressionism of the time.****(e****) This* ***heavily stylised editing clearly gives the viewer an insight as to the mystery*** *and intrigue that is to come****.(r)***  *… is typical of German expressionism. We can immediately identify that he is probably doing the evil work of Haghi. His facial expression* ***connotes an ill psychological state****, with especially large goggles, giving his eyes a distorted appearance and his gnashed teeth indicative of his willingness to complete his mission at any cost.* ***(e)*** *This clearly creates* ***the impact of a warped perspective of the villains’ worl****d. This performance style was indicative of expressionism and period and particularly the work of Fritz Lang.* ***(r)***  *Commonly in silent movies within the expressionist movement* ***distortion and contrasts counter the sense of balance*** *and normality. We are shown a tower with rings emanating from it in an inventive piece of editing of the time. The tower is shrouded in darkness as the bright white lights appear from nowhere giving the sense of distorted power. We later come to realise this is central to Haghi’s covert spying on rival spies.* ***(e)***  *As the sequence nears the end, we see various shots of men in suits angry at what has occurred and* ***jittery and overt movement*** *of clenched fists smashing desks to demonstrate the dismay that they find themselves as the subjects of Haghi’s evil doing. This heavily stereotyped mode of performance is central to communicating issues without the need for text inserts or indeed words. These specific moments could refer heavily to the cynical thought process of many a government official of the time after the fall out of the first world war and consequent issues that arose from this.* |