

THE "DUNKIRK" (2017)

SYMBOLIC, TECHNICAL, WRITTEN AND SOUND CODES

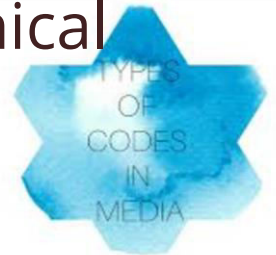
by Samouil Panayotov

<https://www.youtube.com/watch?v=bgS0GPQhzHg>



Overview

- ❖ The intensity of evacuation from the beach is illustrated in “Dunkirk” (2017) by particular sequence
- ❖ The film is produced utilizing multiple techniques in visual storytelling.
- ❖ Some of these codes are symbolic codes, technical codes, written codes and sound codes



Camera Shots & Angles

❖ **Close-Ups:** The expressions on the fear stricken faces of soldiers show how real war is emphasizing human suffering



❖ **Wide Shots:** The immense scale of the evacuation is depicted by the picturesque scenes of the beach and the ocean.



Camera Movement & Editing:

- ❖ **Handheld Shots:** Shifted camera angles create a feeling of hustle and bustle and make viewers experience a confusion that is typical for war situation (Stadler J., 2020, 2)



Lighting & Color:

- ❖ **Natural Lighting:** It makes the war look even harsher. The sunlight and muted tones of the beach which give the scene an authentic feeling like it is really happening, or at least happened in real life.



Special Fx and Sounds

- ❖ **Diegetic Sounds:** Sounds of gunshot, blasts, and screams of the soldiers make the atmosphere more frightening but exciting, providing an unforgettable experience.



Mise-en-scène & Setting Codes:

Props & Costumes: The audience is placed in the authentic historical setting of the Dunkirk evacuation through use of authentic military gear and uniforms.



Setting: The vastness of the beach in contrast with the confined space of the ships heightens the urgency and desperation involved in the evacuation.



Acting & Visual Composition:

Gestures & Facial Expressions: The vastness of the beach in contrast with the confined space of the ships heightens the urgency and desperation involved in the evacuation.





Reference

Stadler, J., 2020. *Screen media: Analysing film and television*. Routledge.

!!THANK YOU!!!!

DUNKIRK” (2017) FILM

by Samouil Panayotov

<https://www.youtube.com/watch?v=bgS0GPQhzHg>

Overview

The intensity of evacuation from the beach is illustrated in “Dunkirk” (2017) by a particular sequence and is produced utilizing multiple techniques in storytelling. Some of these codes are symbolic codes, technical codes, written codes, and sound codes.

“Dunkirk” (2017) film codes

Camera Shots & Angles:

- Close-Ups: The expressions on the fear-stricken faces of soldiers show how real war is, emphasizing human suffering.
- Wide Shots: The immense scale of the evacuation is depicted by the picturesque scenes of the beach and the ocean.

Camera Movement and Editing:

- Handheld Shots: Shifted camera angles create a feeling of the hustle and bustle and make spectators experience the confusion that is typical for war situations (Stadler J., 2020, 2).

Lighting and Color:

- Natural Lighting: It makes the war look even harsher thanks to the sunlight and muted tones of the beach, which give the scene an authentic feeling like it is really happening, or at least happened in real life.

Sound:

- Diegetic Sounds: The sounds of gunshots, blasts, and screams of the soldiers make the atmosphere more frightening but exciting, providing an unforgettable experience.

Mise-en-scène & Setting Codes:

- Props & Costumes: The audience is placed in the authentic historical setting of the Dunkirk evacuation through the use of authentic military gear and uniforms.
- Setting: The vastness of the beach, in contrast with the confined space of the ships, heightens the urgency and desperation involved in the evacuation.

Acting and Visual Composition:

- Gestures and Facial Expressions: Soldiers are about to get killed, and as such, their faces convey the agony that is evident in the actors’ frantic movements and expressions, leading to the realism experienced by viewers.

Through these codes, Nolan manipulates the audience so that they feel part of the war’s chaos and desolation. Time and sea, as the symbolism of urgency and hope, increase the intensity of the evacuation experience.

Reference

Stadler, J., 2020. *Screen media: Analysing film and television*. Routledge.