Candidates must complete this page and then give this cover and their final version of the extended essay to their supervisor.

Candidate session number	
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Examination session (May or November)	*May* Year *2013*

Diploma Programme subject in which this extended essay is registered: _FILM STUDIES_

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: _How has Steven Spielberg's style developed or remained consistant throughout his career in war films?_

Candidate's declaration

This declaration must be signed by the candidate; otherwise a grade may not be issued.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

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Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

This student started out focused and strong but lost either enthusiasm or concentration partway through the research and writing period. She unfortunately left her first draft of the essay until very late and I am not sure was able to make full of the feedback offered in the time remaining. Her biggest difficulty was using background research as part of her essay, and from the very beginning she was unable to see the importance of contextualising the film and the genre. However this student was bright and passionate about the actual scenes she chose to analyse, and throughout our meetings had many interesting observations and thoughts.

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I spent ☐ 4 ☐ hours with the candidate discussing the progress of the extended essay.

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Assessment form (for examiner use only)

Achievement level

Criteria	Examiner 1	maximum	Examiner 2	maximum	Examiner 3
A research question	2	2		2	
B introduction	0	2		2	
C investigation	2	4		4	
D knowledge and understanding	2	4		4	
E reasoned argument	2	4		4	
F analysis and evaluation	3	4		4	
G use of subject language	2	4		4	
H conclusion	0	2		2	
I formal presentation	2	4		4	
J abstract	2	2		2	
K holistic judgment	2	4		4	
Total out of 36	19				

How has Steven Spielberg's style developed or remained consistent throughout his career in war films?

Candidate Name:
Candidate Number
School:
Exam Session: May 2013
Subject: Film SL
Supervisor:
Word count: 3994

Abstract

This essay will investigate **How Steven Spielberg's style developed or remained consistent throughout his career in war films?** To do so the three films being examined are Empire of the Sun, Saving Private Ryan and War Horse. These films were chosen as they span his career from his first seminal combat film to his most recent. This topic is worthy of investigation as Spielberg is a recognized member of the film industry. His films have influenced professional and amateur filmmakers around the world and he has a large academic following. This essay firstly address the genre of war films as a whole, discussing the history and background of the genre, as well as placing Spielberg within the context of the genre. It will then further explore Spielberg within the genre of war films, discussing why he as a director chooses to address certain themes within his films. It will then refer to two components of filmmaking, cinematography and sound in two sections, and comparing how Spielberg uses the two techniques in the three films. In cinematography it will contrast Saving Private Ryan with the parallels found between Empire of the Sun and War Horse, commenting on the effect that his different stylistic choices have on the films. The section on sound will do the same, commenting on Spielberg's use of sound effects in all three films and contrasting the use of score in War Horse and Empire of the Sun with the lack of score in Saving Private Ryan and it's effects on the viewer. The essay will then conclude that the Spielberg's style has progressed in some area's however remained stagnant in others stating that ultimately Saving Private Ryan stands out from the other two films due to Spielberg's different stylistic choices.

Word Count: 293

Table of Contents

Introduction

Steven Spielberg is perhaps one of the most recognized directors and producers in Hollywood today. His career has spanned from his beginnings in the early 1960's, through his directing of box office hits such as *Jaws* and *Hook* and the most recently the family hit *The Adventures of Tin Tin*. On the other side of these blockbuster films, Spielberg is also known for his historical drama. *Empire of the Sun*, *Saving Private Ryan* and *War Horse* are three of the latter genre of films Hollywood blockbuster filmmaking that span his career, and in examining these three films we can pose the research question: how Steven Spielberg's style has developed or remained consistent throughout his career in war films? Spielberg and his films have had a huge influence on the film industry, his early science fiction films are considered the archetype for modern blockbusters[1], he confounded Dreamworks Movie Studios and his films are some of the highest grossing films of all time[2]. In his By first considering the genre of war films as a whole, and Spielberg as a director, we can then analyze his style in terms of sound, cinematography and special effects, and place them within genre of war films to better understand his films, and what makes them so distinguished.

War Films

Throughout the history of cinema, warfare has been a popular subject for narrative and documentary films. Films dealing with war have been so common in the film industry war film has become a genre of it's own, defined according to James Chapman as 'Films about the waging of war in the 20th century in which scenes of combat are a prerequisite ingredient and these scenes are dramatically central'[3]. In all nations, films have been used as propaganda tools, or to document their respective nations experiences in international

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[1] Clarke, James. The Pocket Essential Steven Spielberg. Great Britain: Pocket essentials, 2004.
[2] Jurassic Park ranked 23rd, E.T ranked 37th, Indiana Jones ranked 38th, Saving Private Ryan ranked 110th. 'All Time Worldwide Box Office Grosses'. Box Office Mojo 25 Aug.2012
http://boxofficemojo.com/alltime/world/?pagenum=2&p=.htm

and civil warfare[4].

Directors have used film as a medium to relay their combat experiences, notable auteurs such as Samuel Fuller and Oliver Stone directing their own films, *Big Red One* and *Platoon*, telling their stories through the silver screen. Controversial conflicts in history such as the Vietnam war caused outrage within America as people began questioning their nations own involvement in the war, and many films both during the time of conflict and afterwards use cinema to comment and reflect both their personal and the nations opinions on the conflict. *Full Metal Jacket* and *Apocalypse Now*, both Vietnam war films considered to be among the best war films of all time, comment on the darkness of American values, the futility of the war and madness as a result of the war. The contrast between the rigidness of the United States military and the chaos of being in combat is also touched on. These themes are typical of Vietnam era films, critically commenting on the war and reflecting the nations negative position towards it.

Other films such as *Forrest Gump*, although not directly involved in combat, also comment on a nations opposition to the war. Other antiwar films served the purpose of denouncing the horrors of war. The first film to really do this[5], *All Quiet on the Western Front*, portrayed the soldiers as humans being destroyed by their experiences, approaching the war as something made victims all those who were a part of it. Whilst this is the position taken by many war films, many more glorify warfare, celebrating the United States Army and the Average soldier, the G.I Joe archetype. Early war films such as *The Battle Cry of Peace* and *Heart of the World* served as a propaganda tools, encouraging the United States entry into the Great War. Hollywood films after the entry of the United States into the war also served as propaganda material, glorifying the United States heroic fight against the Nazi and Imperial Japanese regime.
John Wayne, perhaps the star most associated with the war genre, personified the courageous GI character in his various films. Spielberg's approach to war moulds more so into the glorification of the American troops and the fight against a faceless enemy.

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[4] Eberwein, Robert. The Hollywood War Film. United Kingdom: Wiley Blackwell, 2009. Introduction 1 page 7.
[5] Dirks, Tim. 'War Films part 2'. AMC Filmsight. 25 Jan. 2012. http://www.filmsite.org/warfilms.html

Certainly in Saving Private Ryan, although the realism of it lends to the theme of the value of life, it is made clear that the cause the Americans are fighting for is just, something which is questioned in other war films, particularly Vietnam era films.

Spielberg in War Films

While Spielberg's films are constantly evolving his approach to what themes he choses to tackle in his films has a distinct pattern. While many of his films have a commercial aspect to them, targeting a huge range of audiences, he intersperses these films with delicate subjects that he clearly holds a personal interest with, linking back to personal history, for example his Jewish origins in terms of *Schindler's list*. Joseph Mcbride in his autobiography of Spielberg states that 'he has a rare gift for making audience's throughout the world share his own primal fears and fantasies.'[6] Similarly, in both *Empire of the Sun* and *Saving Private Ryan*, the aim of these was not necessarily to please audiences, but to convey his messages about the themes approached in the films. In these films he uses the genres to explore ethical issues and that is perhaps what makes them so compelling. The question that must then be posed is how can an artist who directs blockbuster films with a massive target audience such as *E.T*, *Raiders of the Lost Ark* and *Star Wars* also able to tackle themes as sensitive as the holocaust, the african-american struggle for freedom, and the American sacrifice made during World War Two? When asked, are there two Stephen Spielberg filmmakers, Spielberg answered:

'There well might be, but I think what there is there is really one of me who commits my ideas to films which are fun loving and entertaining, and then there's another side of me that is someone who actually has a life outside of the cinema and very rarely do I let that part of me spill into my work, I've always tried to separate the two. And every one in a while some of what I feel about in my real life drips over to the other side.'[7]

Three of his films, Empire of the Sun, Saving Private Ryan, and War Horse belong to those Spielberg films that were made through a personal interest with the subject. They span his career fittingly being released in 1987, 1998 and 2011 respectively and therefore

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[6] McBride, Joseph. Steven Spielberg: A biography. Section: How wondrous are thy works, page 17. University press of Mississippi, 2011.
[7] http://www.youtube.com/watch?v=cPoLT0oYv6I 'Steven Spielberg shortly after he made Schindler's List.' *Youtube.*Web. June 23, 2010.

are able to show a good progression of his stylistic techniques when commenting on this side of his approach to filmmaking.

Cinematography

Cinematography in all three films is a key element of Spielberg's style and is most effective in conveying the themes and messages of his films. Spielberg is known for his close working relationships with his Directors of Photography in many of his films, often working with the same DP's on different films. The DP for *Empire of the Sun* was Allen Daviau, who also worked with Spielberg in his other earlier films such as E.T and the colour purple and was nominated for best cinematography Oscar for all three of the films mentioned, and winning the BAFTA for *Empire of the Sun* and E.T[8]. The DP for Saving Private Ryan and War Horse was Janusz Kaminski, who won the Oscar for best cinematography for Saving Private Ryan in 1999 and also won the same award for Schindlers List in 1994. Clearly this creative relationship between director and director of photography is an effective one, as the cinematography is all three films is effective in translating the themes of the film onto the screen.

Perhaps the most impressive achievement of Saving Private Ryan is it's spectacular use of cinematography. Spielberg and Kaminski's work in the initial twenty four minute beach landing sequence makes the audience feel totally immersed in the film, the camera work placing each individual viewer right there in the chaos and making them feel as if they themselves were part of the landing. The initial shot of the sequence is a wide dutch angle shot of barriers[9], nicknamed 'hedgehogs'[10] on the beach, with the waves lapping up against them. This shot represents the calm before the storm, the anticipation felt before the landing. It is the calmest shot throughout the entire sequence and contrasts the pandemonium seen throughout the rest of the sequence. Additionally the composition of the looming dark shape in the foreground of the shot, complying with the rule of thirds, is very intimidating and the line that the horizon cuts through the it creates the illusion of a

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[8] 'Steven Spielberg awards and nominations'. Filmbug. 27   Aug. 2012. http://www.filmbug.com/db/193
[9] Image 1.
[10] The **Czech hedgehog** or ježek, was a static anti-tank obstacle defence made of angled iron (that is, lengths with an L- or H- shaped cross section) deployed during World War II by various combatants.

barrier that the soldiers will soon have to face. The next notable moment allows the audience empathizes with the character on the screen through the extreme close up of Captain Miller's hand shaking, which then becomes an idiosyncrasy of his character throughout the rest of the film. The shot then tracks back to a wide shot revealing the rest of the soldiers in Higgins boat. We see a man throwing up, whether from implied sea sickness and fear. This is followed by a succession of medium close ups of various soldiers, some supporting characters but the majority are extra's, which personalizes the scene and as we see them each handling their fear, apprehension and determination about what is coming in different ways, chewing tobacco, kissing crosses and praying, and heavy breathing. The audience can therefore appreciate how a range of different people from completely different walks of life were all affected by the war and are able to sympathize with that.

There are two notable sequences in the film that highlight Spielberg's use of cinematography and how he employed it to create realism in the film, the underwater and shellshock sequences. The underwater sequence begins with medium wide shot tracking soldiers sinking down and drowning, struggling with their heavy equipment and being shot through the water with bullets.

This shot shows the viewer that the soldiers were not safe even underwater, that four feet of water over their heads could not stop a high velocity bullet from piercing right through their bodies, and that even in such shallow water, drowning due to the huge weight of equipment was a reality for many of the soldiers involved. The camera then tracks up and down, in a bobbing motion, alternating between under and above the water, giving the audience the feeling of struggling in the water. This shot was achieved using an underwater casing for the camera and a crane, allowing the camera to be submerged and emerged from the water freely. The shot ultimately lends to the realism of the film as Spielberg uses it to drag the viewer out of their comfort zone by showing them a foreign environment underwater and also proving the vulnerability of the situation, the concept that there is nowhere to hide. This entire sequence proves to be effective in making the situation real to the viewer and to get across the point of the brutality of the content is to shock.

The shellshock sequence is used by Spielberg to show the viewer the horrors and the brutality of warfare. It begins with an initial medium close up of Captain Miller allowing the viewer to see his expression of shock and terror, followed by a medium wide POV shot from Captain Millers eyes of soldiers hiding behind the hedgehogs. You cannot see their faces but their body language, clinging to the hedgehogs and curled up tight with a hand shielding a face represents the terror felt by the soldiers. The wide POV shot of two soldiers that follows, one carrying a flame thrower being hit and exploding then cuts back to a medium close up of Miller, dripping wet and covered in blood and they exaggerate how horrific it really is through the contrast of brutality in the flame thrower exploding and the calm of captain Miller's reaction to his surroundings. Throughout, the sequence continuously cuts back to Captain Miller to reiterate the fact that we are seeing all the horrors through his eyes and so that the audience can sympathize with him. The following two shots, a wide shot of a soldier that has lost his arm and has dazedly picked it up, obviously totally unaware of his surroundings due to his trauma and a dutch angle close up of Miller picking up his Helmet, filled with water and blood serve to further showcase the reality of how shocking the situation was and contrasted with extreme violence with Captain Miller's reaction it enables us to immerse ourselves in the scene. What is evident about this shot is that the Spielberg was very intent on using the realism of the sequence to shock audiences through showing the viewers the brutal side of warfare, showing them the death, as opposed to glorifying warfare.

The lighting is dark throughout the entire film, however notably darker in this sequence and the composition of the red sea and red blood in the helmet is very sinister, as is the notion that water, something which is usually so pure, has turned so violent. As Miller puts on his helmet the camera zooms into a close up of Millers facial expression of shock and the lighting is so bright it makes him look almost sickly. The sequence ends with a close up of a young soldier mouthing 'what do we do now sir', to pull the viewer out from Miller's point of view and back into the chaos of what is happening. The entire sequence serves to highlight the reality of death and the violence that occurs in warfare. By focusing only on Miller and the various atrocities that he witnesses Spielberg removes everything else that is going on in the opening scene and solely focus on the violence and

by doing so he is able to highlight it to the viewer and lend to the realism of the entire film.

There are other cinematic effects that Spielberg and Janusz use throughout the sequence which lend to the realism of it, including the shaky camera effect and using hand held cameras. Using a lens called the image shaker[11], shakes the camera every time a drill is turned on, making it seem as though the shaking of the camera is caused by artillery fire and explosions going off around them. Additionally, at certain points throughout, when water or blood is splattered on the camera, the decision was made to keep it there as if the cinematographer was there amidst the action, as a real cameraman at the time would not have had time to remove stop and remove blood or water from the lens.

Spielberg is known for his choices in terms of colour, the most obvious example of this would be *Schindler's List* which was is in black and white save for the dress of one key minor character[12]. It is clear that this was a conscious decision that enabled Spielberg to relay the themes within his film, and his use of colour in Saving Private Ryan is equality as thought out. The colour here is very washed out and desaturated, having had sixty percent of the colour removed post production using a colour correction process called bleach bypass[13]. Using dark colours such as blues and blacks and unprotected lenses that give a very soft focus, the effect of this colour is the make the film older, as if it had been filmed on camera's of that time period. The darkness of the sequence also furthers the sombre atmosphere of the it and like in Schindler's List Spielberg is able to contrast the dull colours with the bright red blood to relay the themes of death and waste of life in the

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[11] Clairemont Camera Image Shaker: provides shaking effects in a space-saving, quiet package. The Clairmont Image Shaker accomplishes this not by moving the whole camera, but, by using modern computerized controlled actuators and captive custom formulated optical materials to move the image the camera sees. "Clairemont Image Shaker." *Clairemont Camera Film & Digital*. N.p., n.d. Web. 11 Oct. 2012. <http://www.clairmont.com/spec_items/image_shaker.html>

[12] The girl in the red dress: she is initially seen wearing the red dress at the beginning of the film then later, following the liquidization of the Krakow ghetto shown in the film, her body is seen amidst a pile of bodies stacked on a cart. This is the sole use of colour in the film and thus the death of the girl stands out to the viewer.

[13] Reducing or skipping the bleach bath during colour film processing, leaving some or all of the silver image and couples less of the colour dye, increasing the contrast and grain and desaturating the picture. 'Bleach Bypass' Final Colour. 11, Aug. 2012 http://www.finalcolor.com/bleach.htm

film.

The overall stylistic choices in cinematography in Saving Private Ryan brings an incredibly brutal realism to the film. It has been critically acclaimed as one of the most realistic portrayals of warfare in cinema, and veterans of world war two have commented on the truth is Spielberg's artistry[14]. This realism however largely contrasts with the other two films.

Although the DP for *War Horse* and *Saving Private Ryan* was Janusz Kaminski, more parallels can be found in *War Horse* and *Empire of the Sun*. Both films use cinematography to create a relationship between the viewer and the characters on screen as well as to provide a social setting for the film. In Empire of the Sun there many shots that help us a viewers to sympathize with the characters on the screen notably Jim, the protagonist of the film, a young boy living in China during the invasion by Japan. In the truck ride scene at 01.03.35, the medium tilt up uses a shaky, unstable affect, which makes the viewer feel as though he were riding in the truck with the other characters. While *Saving Private Ryan* uses a similar technique, the message it is being used to relay is different and thus the effect of the technique is different.

The birds eye view close up of the plane and Jim's hand at 01.02.19 that then cuts to a low angle close up of the plane and real planes flying above, represent the reality of war and contrast between Jim's childish admiration and fascination with warfare and the not so glamorous reality of war. The tracking wide shot of the three planes taking off that then tracks out to reveal people in the camp enhance the notion of how dire their situation is under the occupation and in times of war. All of these shots are examples of how Spielberg is able to rope the viewer in by providing a character with which they can sympathize, as well providing an understanding of the social setting of the film. Although the opening sequence of Saving Private Ryan is similar in that it provides us with a character to sympathize with, it contrasts with the two films as it does not provide us with any social setting, The only indication we have in the opening sequence is the sentence

[14] Ressner, Jeffrey. 'War is Hell'. Directors Guild of America. 14 Jul. 2012.
    http://www.dga.org/Craft/DGAQ/All-Articles/1103-Fall-2011/Shot-to-Remember-Saving-Private-Ryan.aspx

that appears telling us it is Omaha Beach on D-Day and Spielberg presumes that the audience will have an understanding enough of the war to understand the context.

All these shots contribute to the audience's relationship with Jim and to creates a certain respect and awe for the military within the audience, something that Saving Private Ryan does not do.

In War Horse, the cinematography also serves primarily to create a relationship between the audience and the characters on the screen, as well as to comment on the environment and conditions of the war. During the initial cavalry charge scene of the film, the Camera techniques employed generally switch between sweeping wide shots of the entire army, and medium close ups or medium shots of various single characters. To build the tension before the clash Spielberg switches between the two armies, going from medium close ups of various German soldiers, to medium shots tilting upwards of the British soldiers on their horses, to medium tracking shots of the Germans fleeing, to wide shots from the side of the charge. Using the shots of the various soldiers personalises the concept of death in war, and makes it easier for the viewer to sympathize as one person is easier to relate to that an entire army. These shots also serve to create the environment in which the combat was taking place. By showing an equal perspective of both armies, Spielberg is able to give the audience an understanding of the atmosphere within the scene as well as create tension. This is again a contrast to *Saving Private Ryan* as the enemy is not given any sort of perspective, other than one POV shot[15] serves only to give the audience a wide shot of the carnage on the beach as opposed to humanizing the German soldiers. This is then followed by a series of medium close up's of Captain Nichols during the charge that allow the viewer to clearly see the emotion being expressed and thus sympathize with him, again allowing the viewer to connect with the characters on screen.

Sound and Music

There are many similarities that can be drawn between War Horse and Empire of the Sun

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[15] Image. 2

in terms of Spielberg's use of sound and music which contrast with Saving Private Ryan. The first notable parallel between the two films is Spielberg's use of sound within his crowd scenes in both films. In *Empire of the sun,* the walla[16] in the crowd scene at 00.45.13 is amplified so much so that the audience has to strain to hear dialogue over the noises of the crowd. This in turn creates an atmosphere of chaos and confusion as the audience's senses are befuddled because of the huge amount of things that are heard going on in the shot. Additionally, the audience, like the characters in the film, cannot necessarily understand what the dialogue of Japanese soldiers, as it is in a different language. This, teamed with the aggressive delivery of their lines adds the atmosphere of confusion felt by the audience. In *War Horse*, the crowd scene at 01.47.34 similarly translates the chaos of warfare to the viewer. The walla and the background sounds of artillery fire and other chaotic sounds are exactly the same technique employed as in *Empire of the Sun.*

The next notable of these stylistic similarities is the inclusion of a score. In both films, a score is used to enhance a key characters personal emotions during scenes of combat. In *Empire of the Sun*, the score during the sequence of the camp being bombed (1.48.55) is uplifting and gives the viewer a feeling of elation and awe, mirroring Jim's enthusiasm, excitement and awe about the aeroplanes, which we recognise in his body language and dialogue. When Jim is confronted by Doctor Rowlings and he is somewhat brought back to the reality of their situation, the score changes into something much quieter and more sombre, echoing the change in Jim's emotions. Similarly, in the cavalry charge scene (00.56.30) in *War Horse*, a score is applied. Initially, the score is soft and slowly builds up, creating tension before the clash of the two armies. As the music peaks, it cooperates with other stylistic elements most notably cinematography to glorify the bravery and intensity of the cavalry charge. This is significant as the battles fought during the early stages of World War One destroyed the glamour and romanticism of frontal battle charges because of the new technology that gave birth to modern warfare. As the charge continues, the score remains as intense as the images on the screen, however when the two armies clash (00.58.08), it lowers down to an almost inaudible level, signifying the end of glorification of warfare and bringing the viewer back to the harsh reality of what

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[16] Definition: A sound effect imitating the murmor of a crowd in the background of a scene.

war is. In both these instances the score is used to intensify the audiences connection and involvement with the characters on the screen.

In Saving Private Ryan however, Spielberg's stylistic choices in terms of sound and music differ greatly from that of the other two films. Predominantly, there is no score used in the first twenty four minute battle sequence. This lack of non-diegetic sound means that the diegetic sound of a battle unfolding is amplified. The screams of men dying, the haphazard shouting of soldiers communicating, the sound of heavy artillery fire and the various sounds of landing crafts serve the dual purpose of creating a chaotic atmosphere making the audience feel as if they are immersed in the actual battle. There are two key sequences where the Spielberg's use of sound amalgamates effectively with other stylistic elements, notably cinematography to convey a message. The first is the underwater sequence (00.06.21-00.07.20). As the camera is submerged under the water, the majority of diegetic sound is removed, leaving the audience with only a distorted muffled sound[17] accompanied by hearing the sound of bodies sinking down into the water. The sound of bullets whizzing through the water and their impact with the bodies was enhanced during post production by Gary Rydstrom to heighten the audience's reaction and shock over the death of the two soldiers in shot. The overall effect of the underwater shot is that the audience feels as if they are submerged under the water themselves, involving them with the shot so it is as if they are taking part in the landings, an approach which Spielberg uses throughout the sequence. The next cardinal sequence is the 'shellshock' sequence (00.09.34-00.10.23). During this series of shots, there is again a pronounced lack of diegetic sound which is instead replaced by a similar distorted sound that is predominant through the whole sequence. Any diegetic sound that is heard such as the explosion of the flamethrower is overpowered by this distorted sound, which has the effect of making the blast, although directly in shot, seem very far away. This effective use of sound is an instrument into placing the audience inside the head of captain Miller and making them feel as though they are accompanying him through the ordeal. Furthermore, it fits in well with the narrative as the loss of sound could either due to the

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[17] Achieved through removing treble and frequencies from the soundtrack. "Noise Reduction." *Soundtrack Pro 3 User Manual*. N.p., n.d. Web. 11 Oct. 2012. <http://documentation.apple.com/en/soundtrackpro/usermanual/index.html>.

fact that his hearing has been damaged by shock and the noises of the battle, but alternatively it is a physical representation of the emotional trauma he is undergoing.

Spielberg's use of sound, although effective in all three films, is perhaps most effective in Saving Private Ryan. The use of a score in War Horse and Empire of the sun directs the audience's emotions and shapes the atmosphere of the film, however the sound of Saving Private Ryan comes across as very raw, bringing an incredible realism to the film. It terms of style, it is perhaps this realism that lifts Saving Private Ryan above the other two films.

Conclusion

Steven's Spielberg's cinematic style, while progressing in some area's, has remained stagnant in others. His techniques in terms of cinematography vary in terms of what he is trying to represent on the screen, in Saving Private Ryan the realism achieved requires different techniques than in the other two films which instead use cinematography to create a relationship between the viewers and the characters on screen as well as providing a social setting. Similarly in sound the lack of score in Saving Private Ryan contrasts the other two films use of soundtrack. Depending on the film, he shapes his style so that ultimately it is the most effective way of conveying the message that he needs to convey. In the films that have been examined, many similarities can be seen between War Horse and Empire of the Sun, where as Saving Private Ryan stands out from the other two due to different stylistic choices that Spielberg has made in terms of the film.

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Image 1. Saving Private Ryan 00.04.28

Image 2. *Saving Private Ryan* 00.11.27