



Attack the Block (Cornish, 2011) Exam Focus: Aesthetics

Director: Joe Cornish

Genre: Science Fiction (Sci-Fi), Horror, Comedy, Action

ATB WIKI:

http://attacktheblock.wikia.com/wiki/Attack_the_block_Wiki

Sections of this Power Point

1.) Potential exam focuses

2.) Genre

3.) Characters

4. Influences

5.) Context

6.) Exam focus: Aesthetics (how it looks!)

7.) Further Reading, Independent Study, Examples & Knowledge Organiser

Attack the Block (Cornish, 2011)

SECTION 1:

POTENTIAL EXAM FOCUSES





Attack the Block (Cornish, 2011) Exam Focus: **Aesthetics**

Potential question focuses from the exam board:

REMEMBER: ATB is worth 25 marks – 30-ish time to answer

- Lighting – what mood this creates, how is it used etc.
 - The film's look – how does cinematography etc. create this
 - Mise-en-Scene (colour, actor's performance, costume, framing set design/props)
 - How mood or style makes the audience feel
 - Genre (how aesthetics feed into this)
 - Setting
- Anything to do with the look/style/mood of the film.

Attack the Block
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SECTION 2:

GENRE



Attack the Block (Cornish, 2011)



GENRE:

Hybrid-genre

- 1.) Horror (sub-genre, 'hoodie horror')
- 2.) Sci-Fi (aliens)
- 3.) Comedy ('From the producers of *Shaun of the Dead*')



Attack the Block
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SECTION 3:

CHARACTERS



CHARACTERS



Sam: Sam is the deuteragonist of the film Attack the Block. She is portrayed by Jodie Whittaker. Sam is the reluctant helper of the group of five boys fighting against the alien invasion



Moses: Moses is the main protagonist of Attack The Block, he is the unofficial leader of The Gang. He is shown to be older than his actual age, 15



Pest



Jerome

CHARACTERS



Biggz



Dennis



Brewis

CHARACTERS



Hi-Hatz



Ron

Attack the Block,
(Cornish, 2011)

SECTION 4:

INFLUENCES



Attack the Block Influences:

Ratings from BBFC.

12 Certificate

E.T.: The Extra-Terrestrial (Steven Spielberg, 1982)

The Goonies (Richard Donner, 1985)

Gremlins (Joe Dante, 1984)

15 Certificate

Alien (Ridley Scott, 1979)

Aliens (James Cameron, 1986)

Alien 3 (David Fincher, 1992)

Predator (John McTiernan, 1987)

The Warriors (Walter Hill, 1979)

18 Certificate

Assault on Precinct 13 (John Carpenter, 1976)

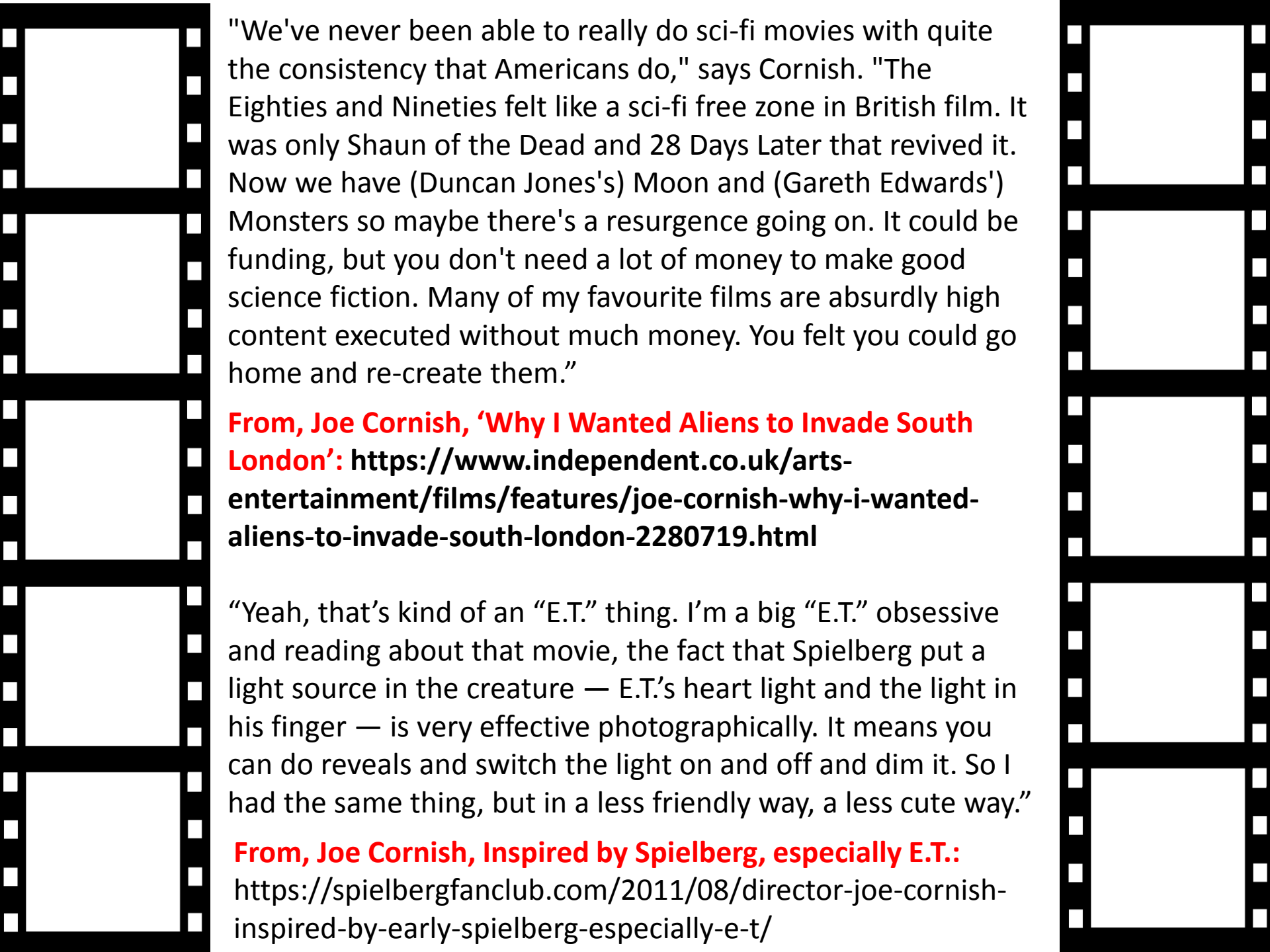
Die Hard (John McTiernan) – Final shot (Moses on flag)

John Carpenter's the Thing (John Carpenter, 1982)

Rumble Fish (Francis Ford Coppola, 1983)

13 movies that inspired 'Attack the Block':

<https://www.empireonline.com/movies/features/joe-cornish-attack-block-inspiration/>



"We've never been able to really do sci-fi movies with quite the consistency that Americans do," says Cornish. "The Eighties and Nineties felt like a sci-fi free zone in British film. It was only Shaun of the Dead and 28 Days Later that revived it. Now we have (Duncan Jones's) Moon and (Gareth Edwards') Monsters so maybe there's a resurgence going on. It could be funding, but you don't need a lot of money to make good science fiction. Many of my favourite films are absurdly high content executed without much money. You felt you could go home and re-create them."

From, Joe Cornish, 'Why I Wanted Aliens to Invade South London': <https://www.independent.co.uk/arts-entertainment/films/features/joe-cornish-why-i-wanted-aliens-to-invade-south-london-2280719.html>

"Yeah, that's kind of an "E.T." thing. I'm a big "E.T." obsessive and reading about that movie, the fact that Spielberg put a light source in the creature — E.T.'s heart light and the light in his finger — is very effective photographically. It means you can do reveals and switch the light on and off and dim it. So I had the same thing, but in a less friendly way, a less cute way."

From, Joe Cornish, Inspired by Spielberg, especially E.T.: <https://spielbergfanclub.com/2011/08/director-joe-cornish-inspired-by-early-spielberg-especially-e-t/>

CORRIDORS



Aliens (Cameron, 1986)



Blade Runner (Scott, 1982)



Attack the Block (2011)

LABORATORIES



Aliens (Cameron, 1986)



Blade Runner (Scott, 1982)



Attack the Block (2011)

CHARACTER



Star Wars: The Empire Strikes Back (1978)



Attack the Block (2011)



Alien 3 (1992)



Attack the Block (2011)



Aliens (1986)



Attack the Block (2011)

Attack the Block
(Cornish, 2011)

SECTION 5:

CONTEXT



Just how good is Sgt Pepper?

Prospect

www.prospectmagazine.co.uk

Broken Britain

Neal Ascherson on how the English are wrecking the Union

Frances Cairncross, Simon Jenkins and John Curtice on Scotland

Plus
What comes after Islamic State?



EXCLUSIVE: Baby-faced father of little Maisie



DAD AT 13

A baby-faced boy catches a mother's eye and becomes the father of the year. Four-foot Mafu Patten is just 13. He was 12 when his 13-year-old girlfriend Charlotte Stradman conceived after just one night of passionate sex. The couple is on a road to success. Her parents, Charlotte, 46, and Mafu, 13, are both in the UK's top 100. "I was on the PG but I never had any more," she says. "I was on the PG but I never had any more," she says. "I was on the PG but I never had any more," she says.



Attack the Block Context

‘Broken Britain’

Broken Britain is a term which has been used in [The Sun](#) newspaper^l and by the [Conservative Party](#) to describe a perceived widespread state of [social decay](#) in the [United Kingdom](#). *The Sun* has run frequent stories under the "Broken Britain" theme since 2007.

'Broken Britain'

The term has included coverage of several supposedly interlinked issues:

***Child neglect** to include the inadequacy of Child Protection within Social Services, particularly in the wake of the **Baby P case**¹ and the **kidnapping of Shannon Matthews**

***Binge and underage drinking**

***Violent gang crime**

***Teenage pregnancy**

***Corrupt politicians, namely the expenses scandal**

***VIP child molestation scandals which included high ranking politicians**

***Vote rigging**

***Mass immigration combined with a rise in Islamic extremism**

***Surveillance State**

***Unfair Taxation system**

***Failed National Health Service**

***Poor Education system**

Cornish himself was inspired to make 'Attack the Block' after he was mugged.

Attack the Block
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SECTION 6:

AESTHETICS (EXAM FOCUS)



Style and Mood

Urban Realism

Using elements of the 'real' urban environment. In the case of Attack the block, inner-London. Creates a gritty, dark mood. Shot on-location in a housing estate.

Cornish uses urban realism as Sci-Fi Locations:



Attack the Block (2011)



Aliens (1986)

Cornish uses **Brutalist architecture** for his locations.

Brutalist style (1951-1975) – concrete, straight, hard edges.

Brutalism was favoured for rectangle tower blocks and supermarkets

Q. The opening pan shot up Wyndham tower combined with the blue hues and low-key lighting makes it look like what?

Further reading: <https://www.ejumpcut.org/archive/jc56.2014-2015/PalmerAttackBlock/index.html>

Lighting (Part of Cinematography)

Low-key

Generally provided by ambient or practical elements e.g. lamp-posts, car headlights, strip lighting from the block.

Effects: The streets and block are bathed in shadows- links to horror genre, darkness and fear. Links to urban realism-crime, mugging, gangs. Links to dark, urban mood. Reflects hostility of the architecture.

Filters

Blue and Yellow. The filters create blue and yellow hues. Creates clear homage to 80s Sci-Fi films such as Alien/Aliens, Blade Runner or E.T etc. Sci-Fi conventions. Blue tones are cold, reflecting the cold nature of the boys? Reflecting the coldness of the environment.

'Amblin Style' (Amblin is Spielberg's production company and uses a very specific style of soft and hard lighting i.e. E.T.)

When Moses runs into the shed the scene is very dark with sparse use of a key light to highlight the area of conflict. Homage to E.T.

Lighting (Part of Cinematography)

Examples:



Cinematography: Opening Scene

(<http://bit.ly/ATBKS>)

Pan down from space/establishing shot :

Lets the audience know the genre and sets up expectations.
Homage to 80s horror sci-fi – Predator/The Thing

When Sam encounters the boys:

High-angle shot as she crosses the street from light to dark.
Makes her seem small and vulnerable

Close-up shot of graffiti wall – introduces the boys through their ‘street’ names and links to crime and context:
‘Broken Britain’ (low-key lighting/shadow/yellow filters used)

Several **long-shots** of Sam, showing how isolated she is.
Surrounded by urban landscape – tight alleyways.

Long-shot introduces the gang from Sam’s **P.O.V.** This works to hide the boys features making them seem sinister and one collective unit in the darkness.

Mid-shot of the boys. **Tracking shot** to **long-shot** and **cut** between **medium-long shot** of the boys and Sam – makes it seem like a Mexican standoff from a Western film.

Mexican standoff from *Once Upon A Time in the West* (1968)



Close-up/Extreme Close-ups of Moses' face

Shows his face is hidden, again adding to a genre convention of 'Hoodie Horror'. Elements of urban realism. Shows his aggressive expression as he mugs Sam – setting him up initially as an antagonist.

Close-up/Extreme Close-ups of Sam's face – shows opposite

Lighting – bathed in blue light – showing coldness of the attack?
Links to aliens who will be a forthcoming threat – foreshadowing

Close-up of Moses removing his bandana – he is certain of attention, centre of frame- shows he is centre of the gang/leader.

Mise-En-Scene
(Performance, Props/set design, framing, colour)

Close-up/Extreme Close-ups of Moses' face – **bandana**

Elements of urban realism. Shows his aggressive expression as he mugs Sam – setting him up initially as an antagonist. Serious expression.

The Gang's Bikes

Links to E.T./Classic 1980s Spielberg. Tells the audience the gang are actually children/juvenilles – links to 'Hoodie Horror', context – urban realism.

Flick Knife carried by Moses

Clear links to context – youth crime/context/knife crime in London.

Gang clothes

Jeans, Hoodies, Caps/Snapbacks, Hats – casual/childish. Over-sized – links to hip-hop/urban clothing style. Dark.

Sam's Clothes

Appropriate for weather/season. Mature. Middle-Class? Bright makes her stand out. Phone – calls her mum – makes The audience relate.



Mise-En-Scene
(Performance, Props/set design, framing, colour)

Grey buildings and drab architectural colours. The large monotone Brutalist buildings often act as a canvas for the yellow, blue and silver hues and 1980s style neons.

Colourless buildings build a sense of social anxiety.

Sharp corners and concrete build of architecture are unwelcoming and link to context of 'Broken Britain,' e.g. social housing, low income families leading to crime.

Cinematography & Lighting : Police Van Scene

(<http://bit.ly/ATBKS>)

High-angle shots when Moses is arrested. **Practical lighting** from the **street lamp** highlights Moses as the central figure, leaving the alleyways covered in **shadow** – horror conventions, monsters hiding in shadow. Creates a sense of apprehension and mystery, while the **yellow hues** of the lamp link back to Sci-Fi conventions hinting that whatever is out there may not be human.

Close-up of Moses' face when he is tackled by the police
Combined with the **ambient light** from the **street lamp** allows
The audience to see his scars clearly – links to horror or horror/
sci-fi. Trying to set up the hero? He was attacked for trying to
defend his 'block'?

Medium-Long –shot of alien on the roof. Backdrop of **deep blue** allows the black of the alien to stand out, ominous – looks like a large shadow looming in the distance – creates a sense of danger and apprehension.

Cinematography & Lighting : Police Van Scene

(<http://bit.ly/ATBKS>)

P.O.V shots from the boys looking down on Moses getting arrested. This shot allows for **restricted** or **limited view point** e.g. can't quite see the whole area or what is lurking in the background. Tension – things hidden in shadows. The **Brutalist architecture** allows for tight corners and more hiding places/shadows.



A number of **short, slow pans** as the boys look for the creatures. This builds tension as the boys search out the predator.

The **white** and **pink neons** of the fireworks under the police van create smoke and combined with **soft yellow lighting** restrict vision creating a sense of confusion and angst.

Mise-En-Scene
(Performance, Props/set design, framing, colour)

Monsters ('Big Gorilla Wolf M-F'ers')

Practical special FX, NOT CGI

Mouth inspired by 'creature features' and B-movie monsters
Cornish saw growing up.

Mouth light inspired by E.T.'s 'heart light'.

Alien fur is 'blackest black' – a sense of darkness, terror
and the unknown.

BMX bikes shown once more – Moses bike left laying on the
ground – a sign he is started to 'lose' his childhood? Also
loses his 'identity' – gets his hat and mask removed.

Flick knife shown again. Drugs found in Moses' socks – further
links to London gang culture and 'Broken Britain'. Also stylisitic
ties in with urban realism.

Fireworks.

Links to space – rockets

Childish – once again reinforces gang's age

Cinematography & Lighting : End Sequence

(<https://www.youtube.com/watch?v=VZMbY6SEK64&feature=youtu.be>)

Intertextual reference to *Aliens* (1986) – the final ‘loader’ sequence. Homage.



Generic sci-fi conventions used. Scene is **bathed in blues and yellows** and is lit by **unnatural source** i.e. fireworks.

Looks like a huge space battle reminiscent of Star Wars.

Copious use of slow-motion, building up the final ‘showdown sequence.’

The constant flickering of the UV light.

Medium long-shot as Moses runs through the flat. Classic action shot – we can see his whole body moving as he runs.

Cinematography & Lighting : End Sequence

(<https://www.youtube.com/watch?v=VZMbY6SEK64&feature=youtu.be>)

Close-ups of Moses' face – audience can see the determination on his face, which turns to panic as he can't light the rocket.

Low-angle shot positions Moses as the powerful hero as he hangs from the Union Jack.



Intertextual reference to Die Hard. Moses has one shoe. Homage.



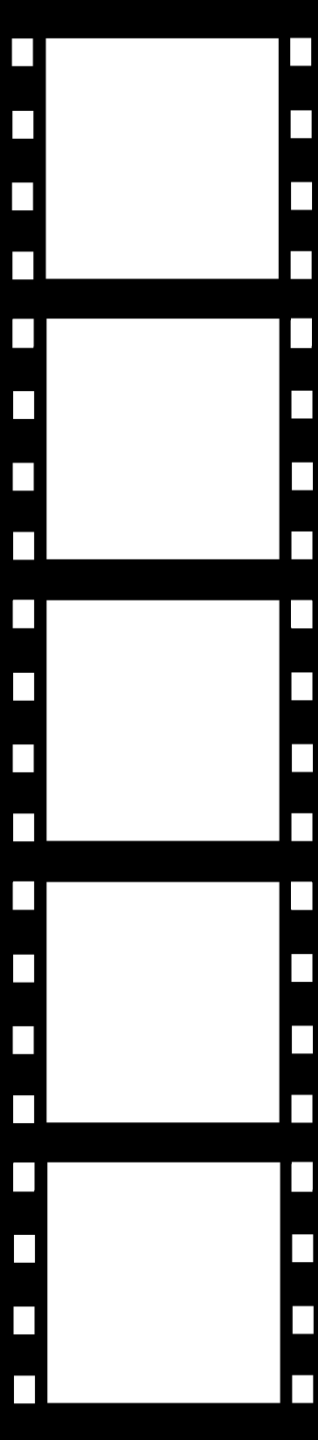


Mise-En-Scene
(Performance, Props/set design, framing, colour)

Sword and Fireworks

Weapons link to childhood i.e. not a gun

Use of confined spaces – small flat, corridor etc. makes it look like a sci-fi spaceship.



Attack the Block (Cornish, 2011)

SECTION 7:

FURTHER CONSIDERATIONS & INDEPENDENT STUDY



A range of Joe Cornish Interviews:

https://www.youtube.com/watch?v=-S3SDvw_v-s

<https://www.youtube.com/watch?v=qU32SkpUo7M>

<https://www.youtube.com/watch?v=cahCaOpu8p4>

Question with model answers from you on the following slide:

Identify **one** element of mise-en-scène.

[1]

3 2 Briefly outline one example of how this element of mise-en-scène is used in your chosen film. [4]

3 3 Briefly describe the mood or style of your chosen film. [5]

3 4 Explore how the mood or style of your chosen film makes the audience feel. Refer to at least **one** key sequence from your response.

In your answer, you may refer to:

- the visual look of the film
- relevant aspects of camera, editing, mise-en-scène
- effects created by lighting and colour. [15]

EXAMPLE 1

3.1 Identifying 1 element of mise-en-scene
- colour ①

3.2 Blues, yellows and cold colours are used to give the film elements of the sci-f. genre and to add to the aesthetics of the film ②

*good but
relate to
to ATB
more closely*

3.3 Attack The Block ~~has~~ conveys a gritty and realistic mood. It ~~has~~ a violent opening filled with guns, crime, graffiti. And the background of the ~~build~~ architecture is very brutalistic and ~~has~~ gives of a sense of urban realism. ③

3.4 During the opening scene of Attack The Block a POV shot shows us the street and the backdrop of London, all the buildings are dark and colourless with very few lights, and the block is the biggest of the buildings to make it seem ominous and put the audience on edge. During a tracking shot shows Sam walking down the road, at the start of the shot there is colourful stalls and people but as she walks the setting gets darker, people wearing black and shops with lights off. This makes the ~~audience~~ ~~get~~ audience feel tense because it shows one of the main characters walking towards danger.

In another shot you can see Sam walking in the middle of the road with children running on either side of her in the opposite direction. This highlights the streetlights cast an orange hue on the children to highlight the fact that they're running away. This makes the audience question what the kids are running from and makes them feel more scared for Sam because she's walking

EXAMPLE 2

Section C:

3.1) Identify one element of mise-en-scène.

Colour palette. ①

3.2) Briefly outline one example of how this element of mise-en-scène is used in your chosen film.

In Attack the Block, Cornish has used a green and blue colour palette. These are both cold colours \ominus ~~natural~~ and they connote to aliens and the supernatural which create the atmosphere for the audience. Using green to foreshadow ~~the~~ aliens of some sort is also a classic sci-fi convention. ④

3.3) Briefly describe the mood ~~or~~ style of your chosen film.

^{aesthetic}
The ~~visual~~ style in ~~the~~ Attack the Block ~~is~~ has been influenced by the American films that Cornish grew up with, specifically sci-fi's from the 1980s. ~~as~~ ^{not?} as Cornish has ^{also} tried to create a style of urban realism and social realism to incorporate into the ~~visual~~ visual style. ~~and the style is also more~~

③
The mood that's been created is a very ~~claustrophobic~~ claustrophobic ~~and~~ and ominous one, this is also due to the film's influences such as Blade Runner, Alien and Gremlins.

3.4) Explore how the mood or style of your chosen film makes the audience feel. Refer to at least one key sequence from your response.

how significant is this?

The ~~most~~ ~~of~~ ~~the~~ urban and social realism style of Attack the Block are created through a lot of research into the Brutalist architecture style that ~~was~~ the ~~the~~ tower block is inspired by. For the visual style such as the architecture type of the actual block you must look at the influences of this film. For example, the ~~sets~~ interior corridors of the block have been designed to mirror the spaceship in Blade Runner as it's ~~also~~ all very linear with long strip lights, this creates an ominous atmosphere ~~and~~ and feeling of apprehension with the audience. Similarly in a sequence ~~at~~ near the beginning the camera angles and camera movements have been used to ~~make~~ ~~the~~ block ~~to~~ mirror a spaceship but actually look like one.

In this sequence, the camera pans down the front of the tower block finishing with a low-angle shot looking up at the ~~space~~ whole block. ~~The~~ The ~~lights~~ lights on the building are very linear and bright which again shows the Brutalist architecture of this part of London, this is enhanced ~~by~~ by the fact that they filmed on location as in ~~the~~ ~~the~~ the few shots that happen outside of the block it means the audience really get an idea of the ~~area~~ setting and location (London). This is done because of the connotations this area has with the audience, for example, mugging ~~and~~ and crime and just it ~~is~~ generally not being a safe place. This lack of safety is enhanced by the blue ~~the~~ colour palette ~~as~~ as it's ~~very~~ very cold and unwelcoming. This visual effect has been done very well as it was drawn from Cornish's own historical context when he was a ~~mugging~~ victim of ~~the~~ mugging. Cornish said that what surprised him about his muggers was the fact that they were so young, this is

and links to the context of the film?

needs to
be closer

something that comes across in Sam's mugging sequence as they don't have proper guns and a ~~less~~ couple of the boys seem just as scared as Sam. The effect on the audience is to create the mood of ~~horror~~ not pity, but understanding as they know the social context which is the fact that these boys would be very poor. All of this also ~~creates~~ makes the film ~~have~~ a 'Hoodie horror' style which deals with the issue of crime and violence at a young age especially in ~~these~~ places like ~~the~~ this area of London.

This scene
needs
development

The purpose of all the ~~the~~ close-up shots is to make the audience feel claustrophobic and trapped in. This is to portray the idea that the boys are essentially trapped in the block by the aliens ~~and~~ and there's no way out.

10/15

18/25

41/50

Attack the Block (Joe Cornish 2011)
Knowledge Organiser

Institutional information	
Director:	Joe Cornish
Release:	October 27, 2011
Production company:	Film4, Studio Canal, Big Talk Pictures, UK Film Council
Country of production:	UK/France
Starring:	Jodie Whittaker, Nick Frost, John Boyega, Luke Treadaway
Genres:	Sci-fi; comedy; action; horror.
Other information:	Produced by Edgar Wright, Director of Shaun of the Dead. Joe Cornish's feature film debut.
Award nominations:	BAFTA nominated: outstanding Debut by a British Writer, Director or Producer

Context:
Set in a South London, 2011.
Idea for film came from Joe Cornish being mugged by a teenage gang in similar setting.
Joe Cornish was a fan of creature features and Sci-Fi films growing up, including Star Wars.
Cornish interviewed various people in youth groups in London in order to find out what kind of weapons they would use if a real alien invasion occurred. He also used these interviews to develop the colloquial language for his characters.
The fictional locations and surrounding areas in the film are named after British sci-fi writers.
Film was released two months after the London riots of 2011. The representation of the working classes in the British Media has always been pejorative, but this event gave rise to iconic images which were used to demonise certain people.
"Hoodie Horror" films such as HARRY BROWN (2009) and ILL MANORS (2012) offer a negative view of a similar setting.

Narrative (The method and means by which you construct the events of a story into a plot)	
Narrative structure:	Linear narrative, three act structure.
Narrative viewpoint:	Teen POV, young adult POV.
Binary oppositions:	Create conflict. Key oppositions are children vs. their parents, teenagers vs. adults and young people, in particular black teenagers and young adults and police oppression/profiling.

Characters	
Moses:	Protagonist: 'Gang' leader. A teenager. Age unknown for most of the film. Criminal as he mugs Sam. Kills the first Alien that lands and as a result is responsible for the alien invasion. Becomes the saviour by the end of the film.
Sam:	Young trainee nurse. Begins films as protagonist. Is mugged on her way home on fireworks night. Resents the young gang who mugged her but comes to work with them for the greater good.
Pest:	One of the gang members who looks up to and takes 'orders' from Moses. Is often the comedic relief in the film and offers audience some insight into life of a teenager by expressing what Moses does or cannot.
Brewis:	Zoology student stoner who comes to the Block to buy drugs. Is very much the 'fish out of water' in the situation.
Hi-Hatz:	Antagonist: feared gang member who runs the Block in terms of crime and drugs. Psychopathic, prone to violence and owner of the weed grown by Ron at the top of the Block.

Film Style		
	Realistic depiction of London	Sci-fi
Lighting	Low-key. Light provided via ambient elements such as lamp posts, fireworks and car headlamps. Whole block is bathed in shadows.	Inside; corridors are generally high-key and well lit, somewhat unnaturally so. Block itself features odd spotlights and bright lights from flats that resemble lights from a spaceship. Blacklights create unusual and unsettling light in the 'weed room'.
Props	Recognisable items for teenagers; BMXs, moped, mobile phones, hoodies and caps. Fireworks and other weapons are 'realistic' in their origin.	Aliens as puppets are especially unsettling and recognisable as a key sci-fi trope. Weapons are 'realistic' but weapons in general key for sci-fi, especially when establishing or creating conflict.
Cinematography	Grey, dull and drab. Very reflective of typical high-rise estates. Colour palette reflects brutalist architecture and the atmosphere of social anxiety. Night-time evokes sense of criminality and hostility.	Unusual colours; bright & luminous blues, UV whites, silver & "blackest black" on the alien 'fur'. Smoke used in corridor to create tension, restrict view but also to resemble key scenes from other sci-fi films. Shots in corridors framed to resemble interior of spaceships; 'weed room' alien in design-pipes etc.
Sound	Local dialect and accents used. Sound effects of bikes, weapons, fireworks reflect recognisable aural soundtrack. Soundtrack utilises elements from hip-hop and grime.	Soundtrack uses elements typical of sci-fi genre, colloquially referred to as "bleeps and boops" and these become more prominent as narrative involves the aliens more. Alien sound effects not recognisable as natural.

Themes/issues.	
Conflict:	Seen all the way through the film, conflict is key.
Adults vs. teenagers:	This is a development from theme of conflict. Doesn't just refer to conflict however when the gang are seen running home for supplies we see the disconnect between adults and teenagers in a variety of ways. Note how Sam, Ron, Hi-Hatz and Brewis all approach the situation differently to the teenage gang.
Authority:	Police are seen as bullies and people who will not listen. Their authority is undermined by the aliens and their tactics are seen to be unsuccessful compared to the teenagers. Younger people in the Block have no respect for the police and by extension, almost all people older than them.
Invasion:	Whilst the aliens are the most obvious example of 'invasion', this can also be seen via the police 'invading' an area they are not welcome in. Invasion of privacy into their flat is an issue for the young girls.
Consequences:	From the beginning, the film deals with the idea of actions have consequences. The mugging of Sam nearly costs Pest his life when Sam initially refuses to treat him later on. The reckless actions of the teenagers throughout the film, especially Moses, have dire and often fatal consequences.
Redemption:	Moses gains redemption for his life of crime and poor choices. Near the beginning of the film it is established that Moses is a criminal and makes bad choices. We later learn that some of this is due to his need to survive and self-preservation-he appears to be largely alone and in need of support. His reckless actions in killing the alien cause the overall, main invasion and consequently the death of his friends, but his final act and the celebration of him as a hero, serves as a great example of redemption.
Sacrifice:	The most obvious example of sacrifice is of Moses at the end of the film, but we see examples of sacrifice throughout, some of principles others of physical acts.

Links to technology timeline:

Soundtrack	Featuring a Dolby Surround 7.1 mix, Attack the Block features dialogue, a soundtrack, score and makes wide use of digital sound production.
Colour	Perhaps unsurprisingly, colour is used throughout. Night-time scenes are handled well and some post-production work on the colour grading has been done to create the specific look of the film.
Independent studio production	Not a product of one of the larger film studios.
Widescreen, not 3D	Attack the Block is presented in a widescreen ratio of 2.35:1
Some CGI, but mostly practical effects	Most of the special effects in this film are practical, meaning the use of puppets and models, rather than CGI. Some CGI was used to help augment the practical work however.

Key scenes	
The Opening Scene: (http://bit.ly/ATBKS1)	As with all films, this scene establishes character and scenario. In this case, the film establishes that it's set during Bonfire Night and that our central character, for now at least, is a young trainee Nurse called Sam. It also establishes an uneasy atmosphere because of the mugging. Interesting however, it establishes the characters of the young gang but in a way that might not be fairly representative of what they're actually like, as we see later in the film as the narrative develops.
Attack on the police van: (http://bit.ly/ATBKS2)	This is a great scene in the way that it uses the conventions of horror to help develop the uneasy atmosphere earlier in the film. It also raises the stakes in terms of the on-screen violence and the peril for the main characters. The scene also helps to establish a relationship between Sam and the gang, as well as utilise imagery that has interesting social context. The representation of police as authority figures here is key.
The final scene (http://bit.ly/ATBKS3)	The final scene uses key generic conventions from the sci-fi and action genre films. It's also the most obvious example of Moses' redemption. The lighting is especially interesting here and key aspects of cinematography such as camera movement and the editing decision of having much of the scene in slow-motion is also an interesting choice that is worth analysing.
Preparing to kill the aliens (http://bit.ly/ATBKS4)	In a film full of sci-fi imagery, few scenes are as obvious as this one. The use of the UV light as a 'body scanner' is something that has been used in sci-fi films for decades. The lighting and mise-en-scene too is cleverly manipulated to create the sense that this setting is not 'realistic' or 'Earthly' in style. It also features some interesting interactions between the characters and we get a much clearer sense of who they are as people. The way that Moses offers to be the sacrifice and how people respond to this are great examples of the themes of consequences and redemption in the film.
The gang walk through the estate (http://bit.ly/ATBKS5)	Another scene which helps to see the difference between the style of the world outside the block and the style inside. The gang are initially looking at the things they stole from Sam. As they throw them away it's as if they're getting rid of 'realistic' props. The focus then becomes the alien. As the gang approach the Block the walkways and low-key lighting that cast straight-lined shadows create a strange style. It resembles the retro futuristic style of a 70s sci-fi aesthetic, with muted colours and straight lines. When walking towards the Block, the lighting takes on a strange blue-hue, reminiscent of the aliens' teeth and an unusual colour for Earth, indicating that the Block is much more of a sci-fi setting than the 'real world' outside.