**Attack the Block – Opening Sequence: Mise-en-Scene**

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| **Examples of:** | **Analysis/Technical** |
| **Key Colours:**  Blue neons  Blue hues  Green neons  Yellow-lit smoke | Classic 1980s sci-fi conventions. Neons are used throughout films like ‘Blade Runner’ (Scott, 1982) ‘Aliens’ (Cameron, 1986), especially in the lab locations or sequences. They are used to denote the sci-fi genre of the film and also to pay homage to Cornish’s favourite childhood films.  Semi-reference to ‘Amblin lighting’ which his used in Stephen Spielberg films such as E.T. |
| **Costume:**  Sam’s colourful and vibrant clothes – green/purple  Gang clothes – Moses et al, baggy, dark clothing with hoodies  Moses cap – red peak  **Props:**  Moses’ flick knife  Bikes  Car | Her brightly coloured clothes are in binary opposition to the gang’s dark clothing. This depicts Sam as the hero/protagonist or someone we side with. The bright colours could reflect her happy nature. The colour green also links to the thematic of aliens and the science-fiction genre.  The gang’s baggy dress makes them appear larger and more intimidating. The dark clothes have connotations of death or misery. The caps, hoods and face masks help to hide their identities. This could contextually link to the dangers of council estates in South East London. It also links to the sub-genre of hoody horror and horror, since ATB is a hybrid genre of horror/sci-fi.  The facemasks also work to dehumanise the gang, linking them to the ‘unknown’, in turn linking them to the unknown threat of the alien.  Red has connotations of aggression and blood.  Contextually links to knife crime in London and the hoodie-horror subgenre. Moses uses it to show dominance and his intentions to be violent.  Link to E.T – paying homage to classic 1980s sci-fi. It also reinforces how young the gang are.  When the car roof gets hit the entry hole is jagged, mirroring the teeth of the aliens. |
| **Set Design:**  Graffiti Wall  Incidental lighting from the lamp-posts  Underground station/markets  The Block  Shack/Shed/Container in play park | Introduces the gang via their ‘tags’. Introducing the gang via illicit activity – immediately tells us the boys are related to crime.  Splits the street into light and dark – creates a sense of ‘urban realism’ e.g. a ‘real’ South London street.  Uses British iconography to place us in London. Sam walks away from the station into a dimly lit side street – showing her ‘descent into darkness’ – she is walking away from safety.  Uses brutalist architecture – this is architecture which uses flat, sharp lines and is primarily made from concrete. Big grey block.  Pan down the block, low-key lighting and the architectural style makes it look like an 80s-style space-ship.  Semi-reference to ‘Amblin lighting’ which his used in Stephen Spielberg films such as E.T. |
| **Actor’s performance:**  Inner-city youth slang  Close-ups of Moses | Contextual links to inner city London and council estates/groups of teenagers.  Establishes place and setting and links to ‘hoodie-horror’. It’s to convey a sense of ‘urban realism’.  Shows his screw-faced, aggressive expression, stares blankly at Sam while he is robbing her. Close-ups also allow us to see the alien scar/scratch that he gets later on – linking him to an action hero type. |
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