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| **Minority Report US 12431** |
| Q. How does the relationship between the state and the people develop in this extract? Refer to at least one section of the extract to support what you say.  *A. In this extract the state is controlling the people by invading the privacy of individuals in the housing complex. The precrime police enter the complex and with one announcement, send their spiders in to check on everybody’s identity. This shows the extent of power that the police have over people. Being able to scan people’s eyes is an invasion of their privacy and should not happen unless permission is obtained first. Here the young children, arguing couple, young couple in bed and the old man on the toilet have no say in the actions of the spiders. The director’s intention is to show how the state intimidates people.* |
| Q. How successful is the film in demonstrating a social class system and why is this significant in the film? Base your answer mainly on the extract but you may refer to other points in the film.  *A. This extract successfully shows an underclass of people living in poor surroundings and having little happiness in their lives. The married couple is arguing, the family is terrified and their room is small and cramped. This underclass is also seen earlier in the film when John goes running by the man under the bridge. Here a blind man is shown living in desperate conditions with no eyes, and therefore no identity. In contrast, the people in the shopping mall look affluent and are able to afford many material things in their lives. In the extract, the housing complex is an effective setting for showing the underclass because it is shabby and dirty. The high angle shot of the corridor shows the decay and dilapidation of the environment these people live in. Such details show the extent of the gap between the rich and the poor. Social class is significant in the film because it shows that poverty is linked to crime but also shows that the rich and affluent can be morally corrupt as well* |
| |  |  | | --- | --- | | Identify techniques and example | Critically evaluate effect | | *High angle/ tracking shot*  *The shot of the spiders running down the corridor, blue and white* | *This effectively shows a cold and run down area of the complex. The spiders are running all through the building and no one is safe. Ironically, the high angle makes the spiders look small yet still dangerous, whereas it would normally make items look less powerful. The director emphasizes their danger through showing them running around leaving nowhere unsearched. Their searchlights also emphasize their power to find anything. This ‘eye of God’ type shot gives the viewer the sense that they are looking down and spying on this event.* | | *Low angle*  *Shot of John Anderton in the dark walking to get ice bucket*. | *This shot is deliberately used by the director as an effective contrast to the previous high angle “God-like” shot of the spiders. Here we have been pulled into John’s world and his predicament. Low angles would normally emphasize the power of the subject in the shot but here the effect is different. The director wants to show John from the spider’s perspective. Although the spiders have not yet entered the room, the shot intimates that this will soon happen. The director’s intention is to build suspense with this shot and it does do this. Soon the spiders enter through the floor.* | | *Tilt*  *Camera movement when John is in the bath and the spiders enter. From above to below the water.* | *This effectively shows an empty bath and then John in the bath. The tilt is successful at showing his predicament. It shows what the spiders see (nothing) and what we know, that John is there. Here the director wants the viewer to feel the sense of danger that John feels. He is cornered and unable to breathe, see or hear. His senses have been taken away from him and the shot of him underwater is a visual representation of that.* | | *Sound effect*  *Noise of the spiders touching the water.* | *This successfully shows the mechanical nature of the spiders. Electricity and water do not mix and so the noise heightens the threat to John and builds tension. It is also the noise which brings John to the surface and allows the spiders to find him. The electric charge is a powerful sound because it makes the viewer imagine the pain that John must be feeling. The noise is associated with torture, almost like a taser sound.* | | *Sound effect*  *Ticking of the clock as the spiders lift John’s bandage* | *This is a clear way to remind the audience that John’s time is not up and he should not be removing the bandage, without damaging his eyes. Repeating the noise at this point builds tension again. The director wants to make the audience think of the “doctor” telling John not to take the bandages off early or he will go blind. The noise of the clock is combined with a shot of the timer to reinforce the point. It happens at the crescendo of the scene, delaying our knowledge of the outcome of the eye scan and building suspense.* | | *Dialogue*  *“I gotta eat.”*  *“Let’s eat.”* | *The scene starts with “I gotta eat” showing the policeman is keen to move on and doesn’t want to mess about. “Let’s eat” ends the scene, showing that they are keen to move on without pursuing the man any further. It is effective for keeping the plot going and as a structural way of defining the scene.* | |
| Q. How effectively are camera shots or movements, music and sound effects used together in this extract to develop mood?  *A. The director wishes to build up a feeling of suspense and tension in this scene. He effectively uses camera shots and music to develop this. For example, the spiders are always accompanied by a short musical motif with a short range of notes and a fast rhythm. This emphasizes their dexterity and speed. The high angle shots of the spiders show them scurrying around, searching the building and we get almost an omniscient god-like view of them. Together the music and camera work, combined with a metallic sound effect, emphasizes the spiders’ high tech nature and their lack of feeling. As they are so efficient and thorough, tension is built up as they close in on John Anderton. Whenever the spiders appear in the shot, the musical motif is repeated and this effectively signals to the viewer that they are hunting John Anderton down and creates suspense.* |
| Q. What editing technique is used to build tension at the end of the scene, when John gets into the bath?  To what extent does this technique build tension? Make reference to at least one relevant section of the extract.  *A. The use of rapid cutting is used to a great extent at the end of the scene as it looks as if John is unable to escape the precrime police. The shots show what is happening consecutively in the bathroom, out in the hall and in the helicopter. The shots of the police, however, interrupt the flow of the scene in the bathroom so the viewer is waiting longer to find out what will happen. This deliberately heightens the excitement and tension for the viewer. At first the cuts are longer but as the scene builds to a climax, the cuts become more rapid, effectively delaying the climax. Included in the cross cutting between the police and John is a shot of the timer to heighten the audience’s anticipation. It reminds us that time is running out for John and that he could be blinded. The director’s intention is to remind the viewer of previous events. Once the identification is made, and the policewoman says it is not John Anderton, the music stops and the tension is broken. The policeman smiles for the first time.*  *music and the TV show to the next shot of the police to heighten the irony which would not be lost on a modern American audience as “Cops” is a popular show. This transition also strengthens links between the society shown in the film and our own society, implying that this film has a message for us.* |