

Name(s) \_\_\_\_\_

Period \_\_\_\_\_ Due Date \_\_\_/\_\_\_/\_\_\_

## Minority Report

“What would you do if you were accused of a murder, you had not committed... yet?”

### Essential Guideline:

- clearly identify the question you are addressing
- properly head your paper
- edit carefully and cite plenty of evidence
- *please* use the Google Doc provided in our Google Classroom
- be sure to properly submit your final draft via the Google Classroom
- you *may* print a hard copy following our class guidelines and turn it in to the class basket, but I prefer the Google Doc

**Part One – Literary Connections:** Pick *one* of the following questions below and answer it as thoroughly as possible in 2 ¶s or less. Please cite evidence from the film and any other applicable source. Use examples from the film and/or other related films that would provide supporting evidence.

1. Consider and describe the mood and tone of this film. Does the mood change? Is there anything unique about the **tone** of this film?
2. Cite at least two concrete examples of **foreshadowing** used in this film. Also consider the use of **motifs** as a form of **foreshadowing**.
3. This film presents several challenging issues. Underlying many of these ideas, however, is the concept of **paradox**. Cite and briefly analyze one example of an issue in this film that is based on a **paradox**.

**Part Two – Cinematic Connections:** Pick *one* of the following questions below and answer it as thoroughly as possible in 2 ¶s or less. Please cite evidence from the film and any other applicable source. Use examples from the film and/or other related films that would provide supporting evidence.

4. Recall a scene that impressed you aesthetically. What did you like about it – the editing, camera placement, lighting, etc?
5. Discuss two memorable scenes in terms of **Camera Placement: Distance from Object**. Refer to your vocabulary handout. Why were these shots used by Spielberg in these scenes? What did the shots mean? Do you agree with the director’s shot selection?
6. Discuss two memorable scenes in terms of **Camera Placement: Angle to Object**. Refer to your vocabulary handout. Why were these shots used by Spielberg in these scenes? What did the shots mean? Do you agree with the director’s shot selection?
7. We know that there are essentially **three types of movement** in film: 1) the viewer’s eye searches and scans the screen, 2) characters or objects move in relation to the frame, and 3) the camera moves across, into or away from its own field of vision. Cite a memorable scene from this film for each of these **three types of movement**.

# FILM ANALYSIS

Minority Report Assignment · DeMiero · MTHS

**Part Three – Analysis:** Pick *one* of the following questions below and answer it as thoroughly as possible in about 5 ¶s. Depth of thought and analysis is what counts here, not hot air. Please cite evidence from the film and any other applicable source. Answer on a separate piece of paper and attach it to this page.

8. Although we live in an age that is rich with information and technology, Spielberg reminds us that facts and figures do not contain the essence of human life – *story does*. Truth is actually more a product of our fiction, our Fairy Tales, and we really live through our stories. Science fiction has a unique power because it can address current and future realities with the necessary distance and detachment to convey moral truth. What is *one* of these truths or themes that “Minority Report” explores successfully?
9. Author Richard Rohr has written that, “*The most fearful people in the world are Americans, because they have so much to lose. And never has there been a people with so much who are still afraid of not having enough.*” What role has fear played in the life and work of John Anderton? How well does he deal with this dark companion? Cite scenes in the film where he deals with different kinds of fear.
10. Benjamin Franklin once observed: “*They who can give up essential liberty to obtain a little temporary safety deserve neither liberty nor safety.*” Safety has always been highly cherished in American society. On a scale of one (you don’t think about it) to ten (you’re concerned all the time), how important is safety in your life? What would you be willing to give up to insure your safety and the safety of your loved ones? Would you agree to a system like Pre-Crime?
11. If one person could be killed to prevent all future murders, should he or she be killed? What if that person were not enough and five people needed to be killed? How about 25 people? What if that person wasn’t a murderer, but was to accidentally cause the deaths of several thousand people? At what point should a line be drawn? What would the proponents of PreCrime say?
12. The end of the film seems to be in stark contrast to the rest of the movie. What is the world like in post-PreCrime 2054 based on evidence presented in the film? This is tricky!
13. An extended metaphor is one that is complex and is developed throughout an entire story, poem, film, etc. Although this film was in production well before the events of 9/11/01, is there any analogy to post-9/11 America? Are there extended metaphors that work?

## Notes:

Release Date.....2002  
Director .....Steven Spielberg  
Screenplay.....Scott Frank & Jon Cohen  
(Based on a short story by Philip K. Dick)

## Characters:

Chief John Anderton .....Tom Cruise  
Lamar Burgess .....Max von Sydow  
Danny Witwer .....Colin Farrell  
Agatha.....Samantha Morton  
Lara .....Kathryn Morris