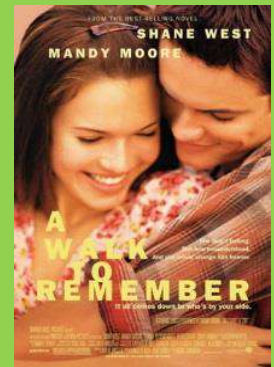
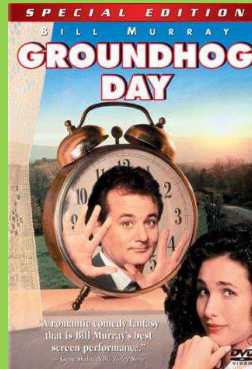
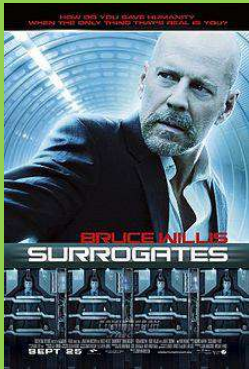




Full Movies



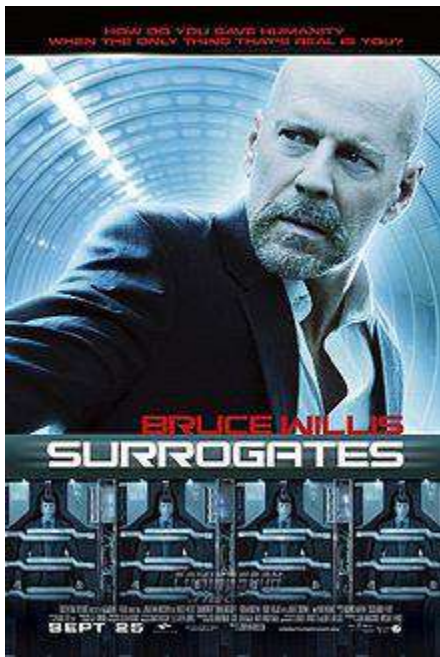
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Content-specific ratings (from 0 to 4):

- Action (AC)
- Romance (R)
- Tears (T)
- Laughter (L)
- Sex (S)
- Violence (V)



Surrogates			
Year	2009	Duration	88 min.
Director	Jonathan Mostow		
Actors	Bruce Willis, Radha Mitchell, Rosamund Pike, James Cromwell, Ving Rhames		
Unit	1.- ME		
Genre	Action, science fiction		
Content	AC-3, R-2, T-0, L-0, S-1, V-1		

Plot Summary

Based on a comic book, this film is based on a disconcerting idea. If cell phones and computers are indispensable in today's society, in the future world where the film is set there is something called "Surrogates". These *Surrogates* are robots that outwardly appear 100% human and are improved replicas of their owners.

Men stay at home while their *Surrogates* go out into the street, connected to the brain of their owner. In this way, humans avoid the risks of the street and are able to maintain a youthful appearance, since the *Surrogates'* external appearance can be designed by their owners.

FBI Agent Greer, a disenchanted police officer played by Bruce Willis, has to investigate a mysterious and unusual crime by destroying the surrogate connected to him. While conducting his investigations with the help of his partner (Agent Peters), Agent Greer attempts to rebuild his family life (his son died in tragic circumstances), while his wife only relates to him through her clone.

Themes to discuss

1.- My body is part of my person. I am my body.

The film shows the deterioration of the person that comes along with using an object, a 'body' (the *surrogate*) as a means of relating with others.

This deterioration is clearly seen in the marriage of Greer and his wife. There is a scene (minute 13) where Bruce has a conversation with his wife (with his wife's *surrogate*) while eating breakfast.

- *Bruce*: Why don't we take a trip together?

- *His wife*: We could go to Hawaii (*she is referring to their surrogates*).

- *Bruce*: I was thinking about us, that you and I could go somewhere together.

1.- My body is part of my person. I am my body (cont.).

- *Bruce*: We haven't spent much time together lately.
- *His wife*: We are together every day.
- *Bruce*: The surrogates; not you and me.

The relationship that Bruce Willis has with his wife is frustrating because even though he can communicate with her (her whole personality, way of being, etc.), the absence of her body impedes them from truly having a personal encounter. We are corporeal beings; our body comes into play in all of our actions. It is through the body that the person is expressed.

In another scene (min. 52), Bruce finds himself at a party that his wife organized with other surrogates in a totally hedonistic environment. Bruce behaves very violently with one of the surrogates, in the face of the passivity of the others at the party. After this violent scene, there is a conversation between Bruce and his wife/surrogate that once again shows the need to have a full relationship, not by way of an object.

- *Wife*: What do you want from me?
- *Bruce*: I want you, I want my wife.
- *Wife*: I am your wife and you don't want to see it.
- *Bruce*: (*caressing the face of his wife/surrogate*) No, this is not my wife. I want the woman who is in this room, my wife.

2.- Using the body as an unreal showcase of the person

In different scenes throughout the movie we see the worship of the body that we experience today taken to the extreme. Surrogates are designed to fulfill their owners' dreams, and sometimes these dreams lead them to have a body/surrogate that is completely different from their actual body.

On the other hand, Bruce's wife uses surrogates as an external form of protection that allows her to shut herself off from the real world (as much as she uses her surrogate, nothing will bring back the beloved son that she lost).

3.- The use of technology without a moral reference point

The first 3 minutes of the film are very interesting because they show us how the characters can find all kinds of ways to justify the ever more extensive use of surrogates, always focusing on their utility, but without having a complete vision of the person.

On the other hand, the extreme use shown in the film regarding the substitution of the person by technology can be applied to what is happening today with the creation of parallel personalities on social networks. This is very relevant for our youth, who were born into a digital world and have to learn to see all of the good that technology has to offer in addition to the ways that it can be used for evil.



Liberal Arts			
Year	2012	Duration	97 min.
Director	Josh Radnor		
Actors	Josh Radnor, Elizabeth Olsen, Richard Jenkins, Allison Janney, Elizabeth Reaser.		
Unit	2.- YOU		
Genre	Romantic comedy		
Contenidos	AC-0, R-3, T-2, L-2, S-0, V-0		

Plot Summary

Unhappy with his job and facing an uncertain future, (*J. Radnor*) a 35-year-old unsatisfied college professor from New York, returns to his *alma mater* for the retirement dinner of his favorite professor. A chance encounter with Zibby (*E. Olsen*), a precocious 19-year-old student, awakens in Jesse feelings that he believed to have been long forgotten. They both feel a powerful attraction that ends in romance, but they will have to face numerous obstacles, especially the age difference between them.

This movie shows in a very clear way the affective immaturity that many young, and not so young, people have. The director himself says it clearly: “We should live things with greater depth, with more personal, caring and innocent relationships, that go beyond simple sexual attraction and the need to satisfy it immediately.” And he assures: “Contrary to what is typical today, here I propose getting to know the one that we love emotionally before getting to know them physically.”

Themes to discuss

1.- Affective immaturity

The main character, Jesse, doesn't know what love is; he is affectively illiterate. He has a clear case of affective immaturity (Peter Pan syndrome). When Jesse returns to the university to see his old professor who is about to retire, he feels nostalgic about old times and looks at them like the best moment of his life.

At this point, he starts getting to know a much younger girl, and he feels attracted to her in part because it means going back to the time when he was young.

(min 27):

- *Jesse*: “...in college I felt like everything was possible, you have infinite options before you. When you leave college life happens and you have to make decisions, and all these options that you had aren't there anymore...there's something depressing about it...”

Themes to discuss (cont.)

1.- Affective immaturity (cont.)

- Zibby: "Aren't you idealizing youth too much?"

(min 51):

- Jesse: "... college is the time when you can read books, have great conversations, ...here you can say 'I'm a poet' and no one will beat you up for it ..."

In Zibby's case, she is also dissatisfied with her stage of maturity (min 41: "...the boys here are still between 19 and 22 and they still act like it...").

Both in Jesse's and Zibby's case there is an affective immaturity trying to speed up or slow down the clock of their lives.

This is the case until, after an emotionally intense situation (the frustrated sexual encounter with Zibby), their relationship completely changes.

Jesse realizes that he has to grow up and "...go back to being an adult...". On Zibby's part, she recognizes that she tried to use Jesse as a shortcut to attaining a level of maturity that didn't correspond to her age (min. 89).

2.- Partial view of sexuality

There is a moment in the film (min. 65), where Zibby proposes a sexual relationship. Jesse is willing, but when Zibby tells him she is a virgin, he says that he can't do it and leaves. Then, he runs into Judith, his old romance literature professor, who is totally unhappy with her life, and they engage in a sexual relationship devoid of any type of affective bond.

Jesse's relationship with the professor clearly shows how a sexual encounter in which one only seeks pleasure doesn't help build up the person; the only thing that it attains is for the person to become more closed in themselves.

On the other hand, we see the partial view that Zibby has of sexuality ("I wanted you to be the first because it was the first time that I knew someone who I liked enough and who gave me enough confidence").

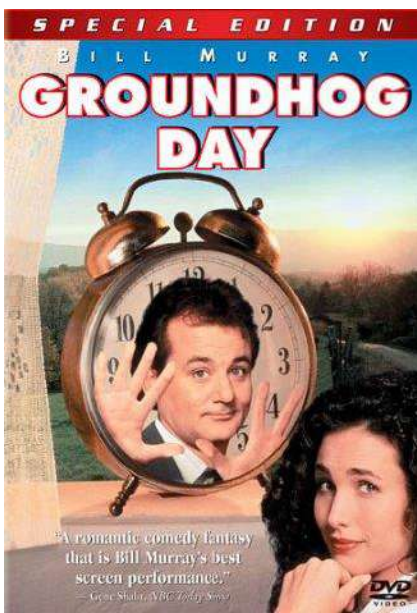
Unlike the professor, Zibby understands the sexual encounter not just as a mere search for pleasure. She thinks that in order to have a sexual relationship it is essential (and sufficient) that the person gives you confidence and makes you comfortable, that you feel like you love them in that moment. This is a partial view of sexuality that doesn't show the total self-donation that a person must have in order to love with their body.

2.- Partial view of sexuality (cont.)

In the words of the movie's director: "... in many movies, romance is described like fantasy, as if all problems could be resolved by love. But a real relationship is not like this. Real life teaches you that you have to look through the eyes of the person you love. This doesn't spare you the pain, but it gives you a clearer point of view that you can learn from. A good relationship is difficult, but very enriching. And this seems more real to me than any kind of fantasy".

This vision that Josh Radnor describes is positive but incomplete. He shows how sexuality is not just genitality, having the search for pleasure as its final end, but he doesn't complete the vision of sexuality as a capacity to express the love that God has inscribed in the human person.

Jesse doesn't engage in a sexual relationship with Zibby because she is young and a virgin (min. 66: "...sex is really complicated. I didn't understand it either when I was young ..."), but he does with the librarian (min. 90: "...you are so beautiful and fascinating...and the right age...").



Groundhog Day			
Year	1993	Duration	101 min.
Director	Harold Ramis		
Actors	Bill Murray, Andie MacDowell, Chris Elliott		
Unit	3.- FREEDOM		
Genre	Comedy		
Content	AC-2, R-3, T-1, L-4, S-0, V-0		

Plot Summary

Phil (*Bill Murray*) is the weather man at a local TV station, with a presumptuous, egocentric and very sarcastic personality. On February 2nd he travels to a small town in the US, along with the producer Rita (*Andie MacDowell*) and a camera, where Groundhog Day is celebrated: the awakening of a hibernating groundhog signals either the end of winter or its continuation for six more weeks.

After the broadcast, a storm forces them to remain in the town. The next morning Phil realizes that it is still February 2nd and that everything that happened the day before begins happening again. Time never passed.

He alone is aware of this strange phenomenon which condemns him to relive the same day forever.

Themes to discuss

1.- True freedom makes me truly free

The main character goes through different stages on how to live his 'perpetual' day.

He initially feels surprised and skeptical, and in denial of what is happening. After a few 'repeated' days, he realizes that if there will never be a tomorrow then he can do whatever he wants without any consequences (min. 32).

In this part of the movie, Phil uses his freedom, his capacity to have mastery over his actions, in order to let himself be led by his appetites and take full advantage of the situations in which he finds himself. It leads him to eat and drink without limits, hook up with girls, steal, give free rein to his most secret appetites...

1.- True freedom makes me truly free (cont.)

Initially, this poor use of his freedom gives him a certain satisfaction, but he quickly realizes that it does not fulfill him.

In the next phase, he tries to win the affections of Rita, changing his personality in an artificial way (through many daily attempts) in order to seem like the prince charming that Rita desires. For Phil, the conquest of Rita translates into a way to have intimate relations at the end of the day.

His selfishness and desire to attain 'his' goal prevent him from succeeding, because Rita realizes that it is all a trick, that none of it is real.

(min 55):

- *Rita*: "You love me? But you don't even know me.....This is love for you?"

In despair because nothing that he does through the (poor) use of his freedom fills him, he tried to commit suicide in a thousand different ways, unable to get out of this endless Groundhog Day.

Only when he begins to worry about other people and about their suffering (saving the life of the beggar, repeatedly saving the child who falls without receiving any thanks, etc.), doing his job well, discovering the beauty of things (playing the piano), does he begin to taste true happiness.

All this is a clear example of how the use of freedom, understood as the capacity to do one thing or another according to my 'appetites', doesn't lead to the happiness that we are all called to attain.

The only way of getting out of oneself, of getting out of Phil's never-ending day, is giving oneself to others, emptying oneself without expecting anything in return. This is the moment when, using his freedom, he really begins to be free, and the day after Groundhog Day dawns.

(min 37):

- *Rita*: "....The unhappy man focused on himself will lose his humanity ..."

2.- The value of daily life

In this movie, we observe the possibilities of what can happen in a day based on whether we are dedicated to ourselves or to others. Through the character of Phil we can analyze the reasons why it is worth it to live every day giving ourselves to others, and evaluate the value of the events of my daily life.

2.- The value of daily life (cont.)

We can see how Phil describes day-to-day life when he is with the two drunk men (min 30):

- *Phil*: “What would you guys do if you were trapped in a place, if every day were the same and nothing that you did mattered?”
- *Drunk man*: “That’s my life in a nutshell”.

Or we can see how each of the people that Phil helped on that day show him their gratitude in the dance at the end of the movie.



In a Better World			
Year	2010	Duration	119 min.
Director	Susanne Bier		
Actors	Mikael Perbrandt, Ulrich Thomsen, Markus Rygaard, William Jøhnk Nielsen		
Unit	3.- FREEDOM; 5.- MORALITY		
Genre	Drama		
Content	AC-0, R-3, T-2, L-0, S-1, V-2		

Plot Summary

“*In a Better World*” centers around two children and their respective families.

- Claus (*Ulrich Thomsen*), a widower, and Christian (*William Jøhnk Nielsen*). A broken family that recently arrived from London after losing their mother to a very painful form of cancer. Christian hasn’t gotten over the loss.
- Anton (*Mikel Persbrandt*), Marianne (*Trine Dyrholm*) and their two sons: Elias (*Markus Rygaard*), 10 years old, and another younger boy. They are separated and considering the possibility of divorce.

Elias is picked on by his classmates at school, until he receives some unexpected help from Christian, who threatens the class’s head bully with a knife to get him to leave Elias alone.

A little while later, Elias’s father, Anton, a committed doctor who practices in Third World countries, comes to visit and is attacked by an lunatic in front of the boys. He opts to ignore him and not to fight back. Elias, and to a greater extent Christian, don’t understand the doctor’s position, and a great tragedy is unleashed.

Themes to discuss

1.- Responding to violence: revenge or forgiveness

“*In a Better World*” shows us two broken families: one from cancer, and the other from divorce, who are both crying out for a second chance. We see one boy who is angry with life and willing to avenge injustices, and another who is more inclined to bottle up the blows that he receives. We also see a father willing to be brave without behaving like an idiot who resorts to force, and a society that must learn to forgive in order to believe in a better world.

1.- Responding to violence: revenge or forgiveness (cont.)

Susanne Bier offers a profound reflection on man's response to violence and on the dichotomy that exists between good judgment and chaos. She doesn't scrimp on difficult emotional scenes, especially when it comes to an African leader who systematically uses a knife to cut open the wombs of pregnant mothers...

In any case, it is understood that her characters are tempted by the possibility of revenge; rationality, the more civilized route, is more difficult to put into practice and comes with its problems as well, since sometimes it means that the aggressor can continue to pursue his activities...

Bier takes out a magnifying glass and observes the phenomenon of revenge: in front of evil inflicted for no good reason the law of "an eye for an eye" seems to be justified. Before this type of logic, Anton, the father of Elias, embodies a secular version of "offering the other cheek". He is not a mere pacifist; rather, he is sure that violence neither changes, nor improves or builds anything. And this attitude is judged as cowardly by the two boys. What is interesting is that, in the past, Anton also caused his wife immense, unjustified pain, and he is only hoping for forgiveness.

This establishes the film's dramatic tension between rightful revenge and the ever-unpredictable gratuity of forgiveness. The proposal is positive, though precarious, and leaves the bittersweet sensation that this human forgiveness is a short path. Despite its hopeful ending, the audience can take home the dull roar of a tsunami of evil. The thing is that forgiveness is something of a different world.

This film offers no response to the moral dilemmas that it lays out; rather, it seems to have wanted to leave the door open for reflection. Bier offers a very atrocious vision of the world, and like all her work, this is a tear-jerker. The director brings a certain optimism, betting on man's capacity for redemption against all odds.

2.- Two worlds

Just like in *AFTER THE WEDDING* (2006), which was nominated for an Oscar for best foreign film, Susanne Bier likes to juxtapose the realities of two worlds that are light-years apart: that of opulent Western society and the impoverished Third World in the form of a refugee camp (in the 2006 film it was an orphanage in India). She does this in order to demonstrate that both worlds are not quite so separate when it comes to the violence that flourishes in them both.

3.- The destruction of the family

In the part of the film that shows the opulent Western world, there are family conflicts and a lack of family stability which end up pushing innocent children to join in a cycle of violence that reaches dangerous and surprising levels. One of the worst consequences is the hindrance of communication between father and son.



Dead Man Walking			
Year	1995	Duration	122 min.
Director	Tim Robbins		
Actors	Sean Penn, Susan Sarandon, Robert Prosky, Raymond J. Barry, R. Lee Ermey, Celia Weston, Peter Sarsgaard, Jack Black.		
Unit	4.- SIN; 5.- MORALITY		
Genre	Drama		
Content	AC-1, R-4, T-3, L-0, S-1, V-2		

Plot Summary

This film is a liberal adaptation of the autobiography of Helen Prejean (*S. Sarandon*), a Catholic nun from the Congregation of the Sisters of St. Joseph of Medaille, who in 1982 became the spiritual director of a man on death row (*S. Penn*) for the rape and murder of a dating couple. It describes, above all, the nun's fight to save the life and soul of the prisoner, and to eradicate the hate that dominated the family members of the victims. The nun focuses her efforts on trying to discover every aspect on the people that she deals with, moved by a love stronger than the evil at hand.

The tone of this film is strong, especially when it comes to the fragmented recollection of the murders; but Robbins hardly ever gives way to gore. This allows for an integral, balanced critique of the death penalty, through which we are confronted with some of the greatest questions of the man of today and of every age: the value of prayer and sacrifice, the reality of sin, the need for repentance and forgiveness...

Themes to discuss

1. Living in a disordered way ultimately hurts and destroys us

In the movie, Matthew (*Sean Penn*) has led a hard life in a difficult environment. True as that may be, it seems that he always tried to avoid the issue and justify whatever he did. This becomes clear from the very first meeting between him and Sister Prejean (min. 8). It seems like he takes no responsibility for his actions, and he defends his innocence. He is the victim:

Themes to discuss (cont.)

- **Matthew:** *"When I got your letter, I seen Helen on it. I thought it was my ex old lady. Almost ripped it up. She turned me in. She called the cops. Orphaned our kid..." [...]*
- **Helen:** *"You were brought up poor?"*
- **Matthew:** *"Ain't nobody with money on death row. [...] I didn't kill nobody, Carl went crazy on me. He went nuts on me. I was scared, but did what he said, held that boy back. He killed them. [...] I didn't kill nobody. I swear to God I didn't."*

The hardness of Matthew's heart and the consequences of his mistakes and crimes (of sin) directly hurt the victims and their families, in addition to Matthew and his own family.

2. It is possible to re-order our lives and discover their profound meaning

Matthew has a despairing attitude. His vision of life and sexuality is conditioned by his experiences. There is a darkness in his vision that prevents him from seeing people first. Sister Helen begins a path of conversion with him that is developed at each one of their meetings. In their meeting at min. 25 they first begin to clash:

- **Helen:** *I'm not here for your amusement. Show some respect.*
- **Matthew:** *Why? Because you're a nun and wear a little cross?*
- **Helen:** *Because I'm a person. Every person deserves respect.*

The first thing that Helen tries to do is get to know him, but to do that she also has to let him get to know her:

- **Matthew:** *Why's you a nun?*
- **Helen:** *I was drawn to it, I guess. That's a hard question to answer...*
- **Matthew:** *Don't you miss having a man? Don't you want to get married, fall in love, have sex?*
- **Helen:** *I have close friends. I have never experienced sexual intimacy, but there's other ways of being close. You sharing your dreams, your thoughts, your feelings. That's being intimate too.*

The whole process culminates in Matthew's true confession (min. 90):

- **Matthew:** *Last night I kneeled and prayed for them kids. I never done that before.*
- **Helen:** *There are spaces of sorrow only God can touch. You did a terrible thing, Matt, a terrible thing. But you have a dignity now. Nobody can take that from you. You are a son of God, Matthew Poncelet.*

3. Finding the way again with a good teacher

Without a doubt Sister Helen turns into a support for Matthew, but she tries to get him to be sincere and recognize his errors. Moreover, she feels incapable of confronting everything involved in this case alone, so she doesn't hesitate to turn to, and to offer to Matthew the mediation of the only person who can be a true teacher: Christ.

On various occasions she cites passages from the Bible, which Matthew usually interprets incorrectly.

- **Helen:** *His love changed things.*
- **Matthew:** *Kind of like me, huh?*
- **Helen:** *No, Matt. Not at all like you. Jesus changed the world with his love. You watched as two kids were murdered.*

3. Finding the way again with a good teacher (cont.)

In the execution scene there are heart-wrenching parallels with the Passion of Christ that allow Tim Robbins to rediscover the authentic root of the dignity of man (his condition as a son of God) and even the greatness of the religious vocation. During one of their meetings, the nun tells the prisoner: *"If I had a family chances are I'd be with them now instead of visiting with you"*. And in another moment, given the question of why she became a nun, Sister Prejean responds: *"I had a loving family, a lot of support. I guess I felt obliged to give some of it back"*. Perhaps this is the secret of the captivating moral energy that seeps out from the film: the redeeming power of love for others.



Amazing Grace			
Year	2006	Duration	117 min.
Director	Michael Apted		
Actors	Ioan Gruffudd, Romola Garai, Benedict Cumberbatch, Albert Finney, Michael Gambon, Ciarán Hinds, Rufus Sewell, Youssou N'Dour		
Unit	3.- FREEDOM; 5.- MORALITY		
Genre	Historical drama		
Contenidos	AC-0, R-4, T-2, L-0, S-0, V-0		

Plot Summary

A quality historical film, made in the finest English tradition. It narrates the titanic battle led by William Wilberforce (1759-1833) in British Parliament for more than 15 years in order to attain the abolition of slavery. The film combines narratives from two time periods: the contemporary moment, which shows a tired Wilberforce, unable to reach his objectives in spite of support received; and the past, in which we see his first, juvenile contact with Parliament, when he and his friend William Pitt dream about changing things on so many levels, including slave trafficking. John Newton serves as his inspiration; he is a repentant slave trader who now leads a religious life, and who composed as a hymn of thanksgiving the famous “Amazing Grace,” which provides the film with its title and says the beautiful and evangelical words, “I once was blind but now I see”.

Themes to discuss

1. What does the world offer me? Cultivating a critical sense

The film opens with some credits that contextualize the action: at the end of the XVIII Century, more than 11 million Africans (men, women and children) were sent to the Western Indies and the American colonies as slaves. Slavery was the basis of the economy of Great Britain and was socially accepted by the majority of people. From among the few who opposed it, still fewer dared to raise their voices. William Wilberforce was one of those few.

1. What does the world offer me? Cultivating a critical sense (cont.)

In William's speech in front of Parliament (min. 45) we see the magnitude of the challenge that he is facing. Almost everyone is against him, making fun of him and jeering at him.

Parliament member: *"Does my honorable friend seriously believe that if we were to abandon the trade the French would not immediately occupy our place in order to reap what we have sowed?"*

We also see that even though many are in favor of what William proposes, they are afraid to admit it (min. 48):

Sir William Dolben: *"There are many more members of the House of Commons who think as you do, Wilberforce, but they are afraid to speak".*

There are even members of Parliament, like Lord Dundas, who are capable of demonstrating both opposition and support at the same time (min. 67). But freedom guided by truth cannot accept both extremes.

2. The morality in my heart.

The words of the song that give the film its title offer us the key to interpreting the plot. There is an "amazing grace" that compels William to continue moving forward. He was lost "but has been found", he was blind but now he sees. As he himself says, *"God has found me"*. This perspective is what sustains his political activity, and what makes him continue to carry the burden when everything seemed to be lost.

As we already saw when we looked at freedom, freedom is what makes man a moral subject. Nonetheless, the moral "scent" of a society that is capable of eradicating violence is not created by laws and politics alone. In order to attain a more human society there is a need for strong ethical motivations that precede laws and politics. It is the task of laws and politics to reinforce this pre-existing moral substratum. As C. S. Lewis wrote, if we all laugh at the one who says "this is just," the only one left is the one saying "I want...".

William is clear on the moral coordinates of his life (min. 49): *"Maybe we should start this journey from the first step. We are talking about the truth"*.

3. The end doesn't justify the means

Those who oppose William and support slavery have a lot of reasons to defend it. They are economic, commercial, political, social motives...and they are very strong, as we see in Lord Tarleton's speech at min. 59. He even insinuates that the victims are in favor of it: *"We have no proof that even the Africans themselves are against the trade"*.

William doesn't get used to slavery. For him it is *"like arsenic, every new dose has twice the effect"*. His critical sense brings him to want to influence society through politics, but before changing England, William says "first, I will change myself".

3. The end doesn't justify the means (cont.)

We know that the morally good act requires that the object, end and circumstances all be good. In slavery, the object itself is evil. It is an intrinsically evil action. William wants to change the world, to end slavery. But he knows that a just and good end require means that are equally good. For this reason, he opposes any violent form of change. At 68' he has a conversation with Thomas Clarkson, who suggests a less than peaceful way to achieve his political goals, following the example of the French Revolution:

William Wilberforce: *You speak of a revolution as if it were something made.*

Thomas Clarkson: *They are just words.*

William Wilberforce: *Each day we change things a little bit. Education, factories...*

Thomas Clarkson: *We should fight for the perfect order!*

William Wilberforce: *I have sworn my loyalty to the king. [...] Thomas, never mention the revolution in my presence again.*

4. Can I lose my dignity? My life?

This film centers around one type of attack against human dignity: slavery. An interesting exercise would be to look for similarities with situations today. For example, are there similar situations of things that are socially accepted today that might be rejected in the future for being contrary to human dignity?

When a human being turns to violence to relate with the other, there is a clear deficit in their valuation of the human dignity of the subject who suffers it. Slavery is born from a false idea about the person.

The slave is not seen as a person. At min. 13 we see that a slave is offered as a type of payment for a bet in a card game. In this case, the one who truly loses his dignity is the one who commits the injustice, the Duke of Clarence, son of the king.

Lord Charles Fox reminds us at min. 104 who the truly dignified man is: *"When people speak of great men, they think of men like Napoleon. Violent men. They rarely think about a man of peace. But compare the reception that they receive upon returning home from their battles. Napoleon arrived surrounded by pomp and power. A man who had reached the peak of worldly ambition. But his dreams will always be filled with the oppressions of war. William Willberforce, however, will return together with his family, will rest his head on his pillow and will remember that the slave trade no longer exists".*

The duke himself applauds William when he finally gets the act of abolition of slavery approved (*"Nobility obliges"*). William was buried close by his friend Pitt in Westminster Abbey, an honor reserved for very few in the United Kingdom.



My Sister's Keeper			
Year	2009	Duration	109 min.
Director	Nick Cassavetes		
Actors	Abigail Breslin, Cameron Díaz, Jason Patric, Sofia Vassilieva		
Unit	1.- ME; 5.- MORALITY		
Genre	Drama		
Content	AC-0, R-3, T-3, L-1, S-0, V-0		

Plot Summary

The film centers around the Fitzgerald family, composed of Sara, Brian and their two children. Kate, their two-year-old daughter, is diagnosed with leukemia, and from that moment on the life of this family will be changed forever.

The doctors give them an unofficial recommendation that the only way to save Kate is to have another child who can be a compatible donor for her. And Anna is born, through a process of genetic engineering, so that her body can provide everything necessary for her sister Kate.

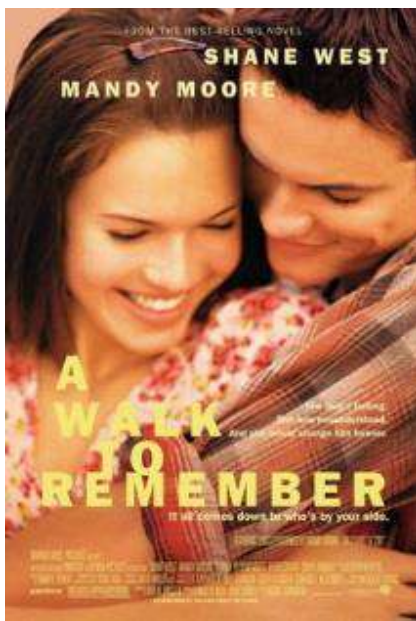
When Anna turns 11, Kate is still very sick. At this moment, faced with the urgent need to remove a kidney from Anna to be donated to her sister, Anna contacts a lawyer to ask him to sue her parents for the rights to her own body.

Themes to discuss

Is my body my own?

With this movie we can touch on the meaning of the body: do I have a body?, or rather, am I a corporeal being? Faced with the untrue arguments that are typically presented regarding topics like abortion in reference to the freedom of the mother to dispose of her body as she chooses (when in reality it is obvious that there is not one, but two bodies to be considered), in this film it is possible to defend the position that: my dignity as a person prevents my body from being used instrumentally, without my consent, even if this is done for medical purposes.

It also opens the door to a discussion about the meaning of the moral condition of human beings. Even though it may seem to be the opposite thanks to the overwhelming presence of death scenes that we see almost daily, they are seen as always happening to other people. Death is omnipresent in the media, but the idea of the “mortality” of human beings has been eliminated.



A Walk to Remember			
Year	2002	Duration	101 min.
Director	Adam Shankman		
Actors	Shane West, Mandy Moore, Peter Coyote		
Unit	6.- TRUE LOVE		
Genre	Romantic drama		
Contenidos	AC-1, R-3, T-3, L-0, S-0, V-0		

Plot Summary

Landon (*Shane West*), is your typical, popular, vain high-school heartthrob, without big plans for his life. After getting into an accident with a classmate, Landon receives the punishment of having to participate in a series of activities that up until then were completely foreign to his lifestyle: he has to tutor disadvantaged kids on the weekend, clean the school, and participate in the drama club, where he will meet people who are the polar opposite of the friends that he had up until then (cultured, committed,...).

During rehearsals for the school play, Landon has no other option but to ask Jamie (*Mandy Moore*) for help. She is the son of a protestant pastor, and is usually made fun of by Landon's friends for her appearance and the way that she dresses.

Little by little Landon falls in love with Jamie, and has to resolve the internal conflict posed by the life he had led up to this moment with his friends and the transcendent life of self-giving that he begins to share with Jamie.

Themes to discuss

1.- True love

This film received bad reviews from some film "experts" for coming across a little bit cheesy, sentimental and unrealistic, presenting a romantic love where adolescent feelings pervade everything. Nonetheless, even though it's true that the movie takes place in a typical adolescent context, the form in which the love between the two main characters develops is the complete opposite of other adolescent movies (for ex., GREASE). In this case, the love that they display is a creative love, which builds the person up, makes him go out of himself; it is a love that creates bonds of mutual trust. Of course there is no need for an intimate sexual relationship during the stage of courtship in order to strengthen the relationship between the couple.

1.- True love (cont.)

Landon's attitude at the beginning manifests clear selfishness and extreme superficiality:

- *Jamie to Landon*: "You don't care about classes or graduating but you like school because you're popular and you'll never be on top again. Your act only works on an audience."

- *Landon to Jamie*: "You don't care what people think about you?"

- From a superficial point of view, Landon is the successful one while Jamie is the school outcast, but on a deeper level Jamie maintains her internal freedom, feeling completely sure of what she does, while Landon, when he begins to dig within himself, discovers the fragility of his lifestyle.

The relationship between Landon and Jamie goes through the different phases of love between a man and a woman. First is the stage of "falling in love," the sentimental attraction of one person toward another, which is independent of the will.

Landon feels attracted to Jamie not on account of her external values (friendships, beauty...), but rather because of something that not even he understands. This attraction is irrational, since it clashes head-on with Landon's lifestyle up to that moment. The logical or "reasonable" thing that would be coherent with his life would have been to feel attracted to a superficial girl, not to a girl with the depth of values that Jamie has.

At the beginning, Landon tries to get close to her while preserving the schema of values of his trivial world (min. 30, scene where Landon tells her that he wants to be friends without anyone knowing). This schema quickly falls apart and Landon moves to the next phase of falling in love, where he disregards his selfishness and everyone from his world in order to singularly seek the good of the person that he loves.

This is not seen only in his general attitude toward Jamie's needs, but also in how he manages his sexual desire. If you are attracted to someone, you begin the process of falling in love in which it is normal for sexual desire to be awakened in moments of greater intimacy. Landon is able to radically change his behavior in this situation, which will lead him to have a more intimate relationship, integrating this impulse into a loftier design of caring and respecting the person, not seeing her as a mere object of pleasure.

When Jamie tells Landon about her incurable illness, instead of behaving like he would have before meeting Jamie (rejection, distancing, etc.), he devotes himself even more to her, trying to fulfill all of the dreams that Jamie still has (building the telescope). It is a sincere, complete love, which allows Landon to overcome his own selfishness even more (going to ask his father for help, who had abandoned the family when he was a child).

At the end of the movie, Landon realizes that Jamie gave him a much deeper vision of life, realer than what he could have imagined, and that Jamie obtained, in him, the miracle that she had desired to witness (min. 97).

1.- True love (cont.)

He becomes a totally transformed Landon – mature, responsible, far from the superficial young man he was before meeting Jamie. He now has a transcendent vision of love that endures beyond the death of his beloved:

“Our love is like the wind, you can’t see it but you can feel it.”

On the other hand, Jamie operates with a value scale that is completely different from Landon’s. She is open to true friendship, believes in valuable relationships, without seeking anything in exchange. She is a balanced and serene person, despite growing up without a mother and dealing with a difficult illness. She likes to enjoy and cultivate her hobbies. She is neither cold nor indifferent, but she knows how to order her values.

- **The good.** She is generous and dedicates her free time to doing good, helping support others as a volunteer on Saturday mornings, tutoring students in need.
- **Goodness.** Even though they hurt her deeply, she is able to forgive – first Landon, then everyone else -, and the evil that she suffers does not cause her to change her good-natured approach to life one bit.
- **Beauty.** She loves art, culture and nature. She is a good student and enthusiastically participates in the theater club. She is very interested in the mysteries and beauty of the Universe, desires to see a comet...
- **Truth.** She is truthful with herself and with others: there is coherence between what she thinks and believes, what she says and what she does. Even if people laugh at her, she confesses her beliefs and the reason for her faith with simplicity, with firmness but without pride. Her lifestyle is in accordance with her beliefs.

Jamie is open to meeting people and orients her relationships towards higher levels. She doesn’t want to be part of a group whose attitudes have no value, but she relates to Landon with the hope that something within him is capable of rising to another level. “Landon, I thought I saw something in you. Something good. But I was very wrong”.

When she begins to feel attracted to Landon, instead of changing the scale of her values to be able to more easily get closer to his world and win his love, what she does is draw Landon to a vision of life and interpersonal relationships that is much fuller and more attractive.

When talking to the youth, we need to make them see that the love demonstrated by these two characters in the movie is not something unreal, or cheesy, or far from our lives (it is not “movie love”); rather, it is the exact opposite: it is an attainable love that can be reached by knowing how to understand the reality of human love in all its depth.

1.- Transcendent vision of life

Landon and Jamie have two opposite positions on faith, and this is, in part, what makes them have initial concepts of human love that are totally different.

Landon doesn't have a transcendent vision of life. He doesn't understand what love is, nor does he see the meaning in suffering. Moreover, being abandoned by his father as a child left a very deep mark on him.

(min. 26) - *Landon*: "Wow. That is one scary lookin'...!", looking at an image of Jesus Christ.

(min. 49) - *Landon*: "Sending a check every month doesn't make him my father...He abandoned us."

(min . 29) – *Jamie*: "I have faith, but don't you?"

- *Landon*: "No, there's too much bad in this world."

- *Jamie*: "Without suffering there'd be no compassion."

On the other hand, Jamie has a deep faith life that she knows how to defend in the hostile environment that Landon is part of.

(min. 13) – *Landon's friend*: "If there is a higher power, then why is it he can't get you a new sweater?"

- *Jamie*: "He's too busy looking for your brain."

It is a faith life that permeates every moment of her life. It is a natural life, not fundamentalistic as it seems in the eyes of Landon's friends. Jamie fosters a continual conversation with Him and with her father.

(min. 60) *Jamie*: "How can you see places like this, live moments like this and not have faith?"

- *Landon*: "You are lucky to have it."

- *Jamie*: "It's like the wind: I can't see it but I feel it."

- *Landon*: "What do you feel?"

- *Jamie*: "I feel the wonder of life, joy, love...It is the center of everything."

(min. 25) – *Jamie's father*: "I don't like that boy. He's the worst kind of boy."

- *Jamie*: "And what about forgiveness?"

(min. 48) – *Jamie's father*: "It might not matter to you what I think but you should care about God's opinion."

- *Jamie*: "I think he wants me to be happy."