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Using
THE REMOTE
to Channel
JESUS

**50 Movie Clips
for Ministry**

Patrick J. Donovan

Using the Remote to Channel Jesus



The publishing team included Roxane Kadrlik Chlachula, development editor; Lorraine Kilmartin, reviewer; Shutterstock, cover image; prepress and manufacturing coordinated by the production departments of Saint Mary's Press.

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Printed in the United States of America

3835

ISBN 978-1-59982-011-8

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The page features two thin, light gray curved lines that sweep across the background. One line starts near the top left and curves downwards towards the bottom right. The other line starts near the bottom left and curves upwards towards the top right. They intersect in the lower-middle part of the page.

Dedication

*This book is dedicated to my wife, Maureen,
who always helps me see more clearly.*



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Introduction

Why Use Movies?

Young people today are more connected than most adults and have a better understanding of what is possible with technology than youth of a generation ago. Young people are well wired in this wireless world to connect with one another, their families, and their faith. To reach them, youth ministry leaders must be willing to go where young people are. In the case of this resource, this means sitting in front of a television or a movie screen.

This resource is designed to allow adults in ministry who wish to reach young people through film and television the possibility to engage those young people in meaningful conversations, activities, or prayer. Ever since I was a young person, I knew we could learn a lot from movies. We have learned, for instance, that you can see the Eiffel Tower from every hotel room in Paris and that all phone numbers in the United States start with 555. Watching *The Brady Bunch* taught me that when you are on television and you turn out the lights to go to bed, your bedroom will still be perfectly visible, just slightly bluish. Great action-adventure movies teach us that it is easy to land a plane if there is someone in the control tower to talk you down. Watch any movie or TV show where someone is in a car, and you will realize that even when driving down a perfectly straight road, it is necessary to turn the wheel vigorously from left to right every few moments.

Seriously, though, we do learn a great deal from movies (I use the term *movies* generically to mean not just movies but also television shows). Movies remind us about how precious life can be as we watch the actors on the screen tell a story that mirrors our own. The funeral scene in *Steel Magnolias* (1989, rated PG), for instance, is painfully real for anyone who has lost a child (or a parent or a sibling). *Father of the Bride* (1991, rated PG) tells the story from a parents' perspective of watching their children grow and change. In the end, the children still need to say good-bye to Mom and Dad as they leave for their honeymoon. The movie *Stepmom* (1998, rated PG-13) reminds us that blended families are still families. *Finding Nemo* (2003, rated G) teaches parents that even as we seek to protect our children, we may inadvertently lead them into danger. It teaches children that the words they speak to their parents can hurt them. *War Games* (1983, rated PG) shows us how big computers once were, but also that sometimes innocent games have the possibility of drastic consequences.

Movies have become society's way of telling the stories found in history books. Young people have learned about the sacrifices of war from epics like *Saving Private Ryan* (1998, rated R) and about the horrors of the holocaust from *Schindler's List* (1993, rated R). Even *Titanic* (1997, rated PG-13), though more a love story than a recounting of history, teaches about historic events.

So if young people are watching countless hours of movies and television, and if society is using this medium to interact with young people, it only makes sense that we too would use the remote to help channel Jesus into the young Church of today.

About the Sessions

The sessions in this book are based on fifty different films. The sessions are organized by the ratings assigned by the United States Conference of Catholic Bishops. Each page includes notes and instructions for using the particular film, so the pages are not intended to be photocopied and handed out to the young people.

Each page includes the title of the film, the name of the studio that released it at the theater (occasionally this differs from the studio that released it on DVD, especially with independent films), the year it was released, and the ratings. Both the United States Conference of Catholic Bishops (USCCB) rating (only movies rated A-I, A-II, or A-III are used) and the Motion Picture Association of America rating (only movies rated G, PG, or PG-13 are included, as are some that are not rated [NR] at all) are noted.

The “Suggested Use” is just that—a suggestion. Three designations are used: conversation starter, activity, and prayer. You may find that some activities work for more than one film or that a film that is not designated as part of a prayer service fits perfectly within the prayer you are preparing. Feel free to use the outlines in various ways as they fit with your ministry. In a few cases, an optional activity or prayer is indicated in addition to the suggested use.

At the back of the book is an index that indicates which movies are suggested to be used as activities, conversation starters or within the context of prayer.

The “Materials” section lists either “Just your basic setup” or that phrase plus a list of materials needed for the activity or prayer. You should know the size of the room you will be using and how to set up a DVD player and projector with speakers, if necessary. It is important to know how many young people will be attending the session. A 27-inch television works well for a group of about ten. If your group is larger than that, you may need to make other arrangements. A laptop connected to your basic projector (with speakers attached to the computer) will do the trick in most cases. A blank wall, or a sheet hanging on the wall, suffices as a surface for viewing.

The “Themes” section lists specific themes that apply to the selected scenes. The themes are organized in no particular order. The index at the back of the book is your best bet if you are shopping by theme as you prepare your sessions.

The “Length of Clip” section denotes the amount of time needed to show the clip. Most clips run between 5 and 8 minutes. Some are shorter and may need to be shown more than once. Others are longer. Some sessions include the option of letting the scene play out. This is covered more in the “Setting the Scene” section, which is detailed later in this introduction.

The start and stop instructions assume you are watching the film on DVD. If you are watching the film on videocassette, use the time codes to help you find the right start and stop points. If you are using a DVD, fast forward to the chapter indicated (or choose that chapter from the disc’s menu). Some clips start at the beginning of the chapters, so you will be ready to go once you get to that chapter marker. In other cases, you may need to fast-forward to a more exact spot, using the time codes that are included. If you are using a VCR, the time code assumes you are counting from the start of the movie (excluding previews). To make it easier for you, a short description of the scene indicates what you should be looking for.

Setting the Scene

First, watch the movie—the whole movie. Second, watch it again (with different people, if possible). As you are watching, note what the suggested scene teaches you. Watch the scene several times to make sure you have the timing right. Go through the session, the questions, the activities, and the follow-up to make sure you have a good handle on this material. Ask yourself these questions: Can the scene speak for itself? How will I introduce it? Will my audience be moved to see the rest of the film? Then ask yourself these questions: What's next? How will I begin the conversation or prayer or activity?

Practice on someone outside the ministry world to see if he or she sees what you see. Perhaps this person will have a better idea of how to introduce the scene. Maybe he or she will see something you didn't see that might create a problem. It is especially important that you know your audience. You may not know every young person who walks through your door, but you should know your community well enough to know if a particular movie scene could be inappropriate. You would not use, for instance, the scene from *Raising Helen* (2004, rated PG-13) with a group that includes a young person who recently lost a parent, unless you were well prepared.

Being well prepared to lead is a sign of respect for the young people. This book assumes you will watch the movies and read over the sessions prior to using the scenes or the sessions. There is no script for you to follow in setting the scene for the young people. Watching the movie on your own or with friends will allow you to set the scene in your own words. I remember a parent who had seen *Finding Nemo* and only remembered she loved the film. She forgot that it begins with Nemo's mother getting eaten and so had to quickly turn the film off when her young children became scared. Another friend of mine took her early adolescents to see *Titanic* because she had not done her research and thought it was a documentary about the sinking of the great ship. Much to her dismay, the movie turned into a dysfunctional love story and included a steamy, not to mention out-of-wedlock, sex scene. So do yourself and your young people a favor and prepare well for your time with them.

The "Suggested Process" section was developed to help make your time with the young people run more smoothly. Set the scene with the young people, show the clip, and then facilitate a discussion about the scene you have used. Do not be afraid of silence, especially with powerful clips. Let the scene sit for a minute, and give the young people a chance to absorb its meaning. Then ask the first question.

After the discussion questions, which may include an activity, consider using the variation offered, if time allows. If you have two groups of young people—a junior high and a senior high group, for instance—you could use one variation with one group and another variation with the other.

Avoid Common Mistakes

The first mistake, of course, would be thinking you could just pick up a movie and show a clip, never having watched the film in its entirety. Another mistake would be failing to set the scene appropriately, leaving the young people to ask, "What has this got to do with anything?" In addition, be aware of using too much of a good thing. You may think the entire movie is

powerful, but soon you may find yourself asking, “Why are all the kids asleep?” Young people have a limited attention span, so use that to your advantage. Stick to the scenes outlined here.

A common mistake is forgetting to prescreen a film. Some clips, although none are from R-rated movies, do include profanity. Be aware of that so you know how to deal with it.

Finally, do not forget that not everyone should see every film, no matter how much you like it. *Shawshank Redemption* (1994, rated R) is an excellent film, but is it for junior high? It is not included here, by the way. Recall the example of the young person who recently lost a parent. *Raising Helen* is probably not for him or her. At least not until you are prepared for the conversations that might follow.

A Word About Ratings

A movie or show that is rated NR is not rated at all. This includes documentaries, cartoons, television shows (rated when they are shown on TV but not when released on DVD), and movies that were released before the modern-day rating system was put into place.

Movies with a G rating are suitable for general audiences. This includes some animated feature films and family films. Many early Walt Disney movies were released under this rating.

Movies with a PG rating may contain some material not suitable for kids (profanity and violence) but do not include drug use or explicit sex. Parental guidance is suggested.

A PG-13 rating indicates that some material may not be suitable for children under age thirteen. Movies that include scenes of drug use require this rating, as do those with even a single use of a four-letter sexually derived expletive. No scenes selected for this book include this word.

As stated earlier, this book does not contain any movies with an R rating, not just because this rating indicates that anyone under age seventeen will require an accompanying adult or adult guardian when seeing the film but also because those movies would not be in keeping with the A-I, A-II, or A-III ratings of the USCCB. Movies with hard language, drug use, tough violence, nudity within sexual scenes, and adult situations require this rating. This is not to say that R-rated movies (like *Schindler’s List*, for instance) have nothing to teach us, just that those movies would require a separate resource.

Movie Ratings and the Bishops Conference

This book includes only movies with the ratings listed here. According to the USCCB Web site, this is the criteria the Office of Film and Broadcasting uses to rate movies in these categories:

A-I: GENERAL PATRONAGE. Strictly speaking, this does not simply connote films that are “for” children, or films in which they would necessarily be interested. Rather, any film free from significant objectionable content might receive this

classification. In the old Hollywood days, when it was assumed that virtually all mainstream films were acceptable for all audiences, many films with “adult” subject matter, like *Giant*, received this classification. Nowadays, with even the cleanest adult films containing at least one four-letter word, such examples are rare.

A-II: ADULTS AND ADOLESCENTS. Though a 13-year-old is technically an adolescent, the original intent of this classification was an endorsement for older teens. However, some ambiguity remains in this category, and the Office generally indicates whether the film is most appropriate for “older teens” or anyone over the age of thirteen. Films with nudity, overt sexual activity (even if implied), violence with bloodshed, and use of four-letter words are almost never allowed in the A-I or A-II categories. *Akeelah and the Bee*—an uplifting film about a girl who wins a spelling bee—is one exception. In the film, one schoolmate utters an expletive. Yet, *Akeelah* was deemed so appropriate and inspirational for young viewers, that the movie was classified A-I.

A-III: ADULTS. This can be a tricky category. Adult sensibilities run the gamut from a cosmopolitan readership with a wider tolerance for edgy subject matter to more sensitive moviegoers who find certain elements less palatable. We try to strike a balance between the two. Oftentimes, a worthy film is clearly “adult” in subject matter, but older teens might derive benefit from it, so a sentence may be added about it being “acceptable” or “possibly acceptable” for “older teens.” Dramatically justified violence, moderate sexual content of a “nondeviant” nature, restrained nudity, and valid use of coarse language are permissible here.

What the Law Says About Showing Movies

The Federal Copyright Act (Title 17, United States Code, Public Law 94-553, 90 stat. 2541) governs how copyrighted materials, such as movies, may be used. Neither the rental nor the purchase of a videocassette or DVD carries with it the right to use the movie outside the home. The bracketed information that follows is from the Office for Catholic Youth Ministry of the Diocese of Wilmington and provides commentary to the law. It is used here with the permission of that office.

Section 5-23 “Fair Use”

In some instances, it is not required to obtain a Movie Copyright Compliance Site License when exhibiting copyrighted materials such as DVDs. There is a “face-to-face teaching exemption” that applies only to full-time non-profit educational institutions and only if: A teacher [or youth ministers/DRE, etc.] is in attendance and the showing takes place in a classroom setting [even a parish hall will suffice] and the movie is used as an essential part of the current curriculum being taught.

[According to the Motion Picture Licensing Association (MPLA), parochial schools and parishes affiliated with the schools are exempt from purchasing a site license so long as the above criteria are met. This means, for instance, that a youth minister or classroom catechist can show a movie or clip(s) of a movie as part of the educational process or in [a] ministry setting (and not solely for entertainment). Writing out the curriculum is recommended and adult leaders should be reminded that the law prohibits the use of pirated movies. Only an original is to be used in a classroom setting.]

Examples of situations where a Movie Copyright Compliance Site License must be obtained are public libraries, day-care facilities, and non-classroom entertainment movies being used at schools for after-school activities. This legal requirement applies: regardless of whether an admission fee is charged, whether the institution or organization is commercial or non-profit, and whether a federal or state agency is involved. [This part of the Copyright Code can present a problem for parishes and schools as it prohibits the use of movies for purely entertainment purposes. This would include showing movies on a bus while on a trip or at an after-school care program, as well as a "movie night" with no written curriculum, educational purpose, or oral evaluation or discussion of the event. To show movies or clip(s) of movies in such settings, a Site License should be purchased from the Motion Picture Licensing Corporation (www.mplc.com).]

In short, using this resource the way it was outlined is in keeping with the guidelines the MPLA offers and with the Fair Use guidelines, so long as a legal copy is used.

A Final Thought

Each session in this book includes some final thoughts from me. Some are my own thoughts on the scene I have recommended; others are comments in general. I hope you find these helpful.

The movies included in this book were chosen on purpose. Not all of them are new. In fact, only a few are from the last three or four years. The oldest is from 1966, and the newest is from 2007. If all we choose to use are the latest and most popular movies, we run the risk, I think, of teaching young people that only those films can teach us something. Some of the movies I use have probably never been seen by some adults. Some have been remade, but I use the original version, which young people have probably never seen. It is a nice mix of movies, if I do say so myself. Enjoy the show!





Movies Rated A-I

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A Man for All Seasons



Highland Films, 1966, Rated A-I and G

SUGGESTED USE: Conversation Starter

MATERIALS: This film clip requires just your basic setup.

THEMES: Moral Decision Making, Conscience, True to Self, Peer Pressure

LENGTH OF CLIP: 07:16

-  **Begin:** Chapter 23, 1:28:08 Begin as Sir Thomas is walking down the hall with the guards.
-  **End:** 1:35:24 End when Cromwell says, "We have to find another way."

Setting the Scene

Based on Robert Bolt's play of the same name, this film has been named one of the top twenty-five films by the Vatican. Telling the story of Saint Thomas More's refusal to accept King Henry VIII as the head of the Church in England, this masterpiece is a study in moral decision making. Faced with the possibility of being put to death, Sir Thomas goes willingly to jail rather than going against what he believes. Even when all his friends and colleagues have signed the Oath of Supremacy, he does not. He also refuses to tell why he will not sign the oath. In this scene, as Sir Thomas is questioned again, he tries to explain his silence to the Duke of Norfolk, once a close friend and advocate.

Suggested Process



Show Clip



Discussion Questions

- Sir Thomas and the Duke of Norfolk were once close friends. Now the Duke has signed the oath and Sir Thomas has gone to jail. Do you think the Duke feels bad for his friend? Does he show it?
- At this point, Sir Thomas has been in prison in the Tower of London for years. Wouldn't it have been easier for him to just sign the oath and be released from prison? Why do you think he refuses?
- Have you ever believed in something so strongly that you were willing to stand alone to remain faithful to your beliefs? Have you ever known anyone else who was willing to do this?
- What do you think about Sir Thomas's response to the Duke about coming to hell "for fellowship"? How would you use such a line in your own situations at school, home, or work?
- In another scene, Sir Thomas's wife grows angry because he will not reveal his reasons for refusing to sign the oath. Instead he tells her: "In my silence is my safety, and my silence must be absolute." Why is silence often a good idea when it comes to having something to say about what other people are doing? When is silence not a good idea?



Variation

Have the young people research the life of Sir Thomas More. Suggest they use the americancatholic.org Web site to access online information about the saint. The following questions provide direction for their research:

- What led to this point in Sir Thomas More's life?
- When was he canonized a saint?
- Is he the patron saint of any particular group of people?
- How did King Henry VIII come into power?
- How many times was he married, and how did those marriages affect the people of England?



Final Thought

Use this clip as an opportunity to talk with the young people about peer pressure. The Duke of Norfolk simply wants his friend to sign the oath but fails to understand why that is asking too much of Sir Thomas More. The Duke and Sir Thomas More have been friends for a long time, and the Duke cannot understand why all other men of property have agreed to the oath. For Sir Thomas, it is a matter of conscience. He will not sign just because all the others have done so.

Ask the young people the following questions:

- What are you experiencing today that correlates to Sir Thomas More's situation?
- In what ways are you refusing to give in as a matter of conscience among your peers?



Dreamer: Inspired by a True Story



DreamWorks SKG, 2005, Rated A-I and PG

SUGGESTED USE: Conversation Starter

MATERIALS: This film clip requires just your basic setup, plus a Bible for the optional activity.

THEMES: Parent-Child Relationship, Family, Redemption, Parables

LENGTH OF CLIP: 04:37

-  **Begin:** Chapter 12, 0:55:53 Begin as Cale's father is sitting at the kitchen table.
-  **End:** 1:00:30 End after the conversation between Cale and her father.

Setting the Scene

Ben Crane lost his job when he refused, in front of his young daughter, to euthanize a horse with a broken leg. He has also lost his business, and most of his farm, because his former boss has told others not to hire him. Now Ben thinks he has lost the respect of his family too. His daughter loves the horse—and her father—and in this scene, Ben learns that the two are connected.

Use this scene to discuss what may happen to the relationships between parents and their children when parents make a mistake. Encourage the young people to express their feelings to their parents, and help them to better understand what “respecting your mother and father” is all about.

Suggested Process



Show Clip



Discussion Questions

- Cale's father has lost his job, his business, most of his farm, and, he believes, the respect of his family. He attends parents' night at a point when he is about as low as he can be in his life. Why do you think we seem to learn the most during the difficult moments in life?
- As Ben reads his daughter's story, he realizes it is a parable about him. Why hasn't Cale come to her father directly to tell him how she feels?
- Have your parents ever had to admit their mistakes to you? Do you think that was an easy thing to do? Is it possible for children to "rescue" their parents? How?
- Why do you think it can be hard for family members to say "I love you"?



Variation

Ask the young people to think about what kind of parable would describe the parent-child relationship in their household. You could choose some parables from the Bible and ask the young people to try to find themselves in the stories. Here are some parables you might consider using:

- The Parable of the Lost Sheep (Luke 15:3–7, Matthew 18:12,13)
- The Parable of the Mustard Seed (Matthew 13:31–32, Mark 4:30–32)
- The Parable of the Sower (Matthew 13:1–23, Luke 8:4–18)
- The Parable of the Ten Bridesmaids (Matthew 25:1–13)
- The Parable of the Good Samaritan (Luke 10:25–37)
- The Parable of the House on the Rock (Matthew 7:12–29)
- The Parable of the Prodigal Son (Luke 15:11–32)



Final Thought

Remind the young people that every family has strife. Some face financial hardships, illness, or tragedy. Most families have, like Ben did, a family member with whom they do not get along. Invite the young people to think about the challenges their families are experiencing and how they might help to resolve those challenges.



Enchanted



Walt Disney, 2007, Rated A-I and PG

SUGGESTED USE: Activity with an Optional Prayer

MATERIALS: This film clip requires just your basic setup, plus an index card and a pen or pencil for each young person, a sheet of newsprint and a marker, and a roll of tape.

THEMES: Love, Marriage, Kindness, Relationships

LENGTH OF CLIP: 07:12

-  **Begin:** Chapter 10, 0:45:24 Begin as Giselle and Robert walk along the path.
-  **End:** 0:52:36 End after the song is finished.

Setting the Scene

Robert cannot understand why Giselle is always so happy or how she can believe so naively in love and happily ever after. This scene follows the one where Robert has tried to get rid of Giselle, telling her to go away. Drawn to her innocence, Robert is not able to leave her quickly, so they walk in the park and Giselle talks about what it means to show someone you care about him or her.

Use this scene to introduce the activity, which asks the young people to first identify the number of ways Giselle and the crowd speak of showing kindness. Then invite the young people to write down ways they can show their love for others.

Suggested Process



Show Clip



Discussion Questions

- Robert says that “happily ever after” does not exist. Do you believe him? What do you think the secret is to a happy marriage?
- Robert says that he and Nancy know they love each other but do not need to talk about it all the time. Do you believe it is important to tell people how you feel about them? What about your friends? How do they know if you care for them? What about your parents? Do you think they want to hear you verbalize your love, or do you expect them to just know how you feel? What are the benefits of being told how others feel about you?



Activity

This activity has the young people listen to the song and identify the number of ways Giselle and the crowd speak of showing someone you love her or him. You might need to play the song more than once and turn on the subtitles to make the challenge a little easier. After the young people have identified the number of ways to show someone you love her or him, use the sheet of newsprint to list all the ways that were mentioned in the song. Depending on how you count, there are either fourteen or fifteen ways mentioned in the song. Post the sheet of newsprint on a wall where everyone can see it.

Distribute the index cards and the pens or pencils to the young people and ask them to each write down the names of five people in their lives. Then have them write, next to each name, a way they can show that person they love her or him.

When everyone is done, ask the young people to each share with the group the names of one or two of the people on their list and the ways they have come up with to express their love for those people. Keep a list of names the young people share with the group and save it to use for the closing prayer.



Optional Prayer

Use the list of names that the young people shared with the group as spoken intentions in a closing prayer.



Final Thought

Before you close, inquire as to whether prayer was listed as one of the ways we can express love. For some on our lists, it might be the best way to express our care and concern for them.



Fiddler on the Roof



MGM, 1971, Rated A-I and G

SUGGESTED USE: Activity

MATERIALS: This film clip requires just your basic setup.

THEMES: Love, Marriage

LENGTH OF CLIP: 04:52

-  **Begin:** Chapter 26, 2:03:53 Begin as Tevye enters the house.
-  **End:** 2:08:45 End as the song concludes and the scene fades to black.

Setting the Scene

This is a movie classic that most young people have never seen on the big screen. In this particular scene, Tevye has just met his daughter and her boyfriend along the road. The couple has asked for his blessing to be married, and he has given it to them. Tevye returns home and tells his wife, Golde, that he has just given his blessing for his daughter to get married. Golde becomes irate since the man to whom her daughter is now engaged has little money and no apparent way of supporting either himself or his bride-to-be. Times are difficult in the town, and one daughter has already been married. As with most parents, Tevye and his wife want only the best for their children. In this case, it means having their daughters marry men who can provide for them. Sometimes, however, love enters in and our plans become irrelevant.

Suggested Process



Show Clip



Activity

Invite the young people to gather in a circle. Then offer the following instructions:

- We are going to go around the circle, each one of us taking a turn to complete a sentence. Listen carefully for the way the sentence is worded so you know how to complete it. I will begin the activity. "I love . . . [*Insert the name of someone you know well, such as a parent, a spouse, or one of your children.*]"

After everyone has had a turn completing the first sentence, pause and start again with the second sentence. There are a total of five variations of this sentence that the young people will expand on.

- We will go around the circle again, this time completing the sentence "I love [*insert the name of the same person as before*] because . . ." Be sure to name the same person as you named in the first round. When everyone has had a turn, continue with the third sentence:
- This time around the sentence is "I love [*same person*] and so I . . ." Name something you do for that person to show you love him or her. When everyone has had a turn, continue with the fourth sentence:
- This time around the sentence is "I know God loves me because . . ." When everyone has had a turn, continue with the fifth sentence:
- The last time around, the sentence is "I love God, so I will . . ."



Final Thought

Conclude this activity with a prayer. When you are finished with round five, simply ask, "For what else shall we pray?" Close with a prayer "for the people we have named and the strength to do the things we have named for those we love."



Finding Nemo


Walt Disney/Pixar, 2003, Rated A-I and G


SUGGESTED USE: Conversation Starter

MATERIALS: This film clip requires just your basic setup.

THEMES: Parenting, Respect, Peer Pressure, Disabilities

LENGTH OF CLIP: 08:06

 **Begin:** Chapter 3, 0:05:18 Begin as Nemo wakes up, excited to go to school.

 **End:** 0:13:24 End after Nemo tells his father he hates him.

Setting the Scene

This modern-day classic about a father's love for his child is a great story about the need to give children their independence and space. This particular clip occurs at the beginning of the movie, when Nemo says something to his father that many kids say at some point—something a father never wants to hear.

Suggested Process



Show Clip



Discussion Questions

- Why does Nemo get so upset when his father just wants to protect him? Why are parents sometimes overprotective?
- At the beginning of the film, Nemo's mother and siblings die. What effect can the death of someone close have on the relationships between parents and children?
- Have you ever told your parents you hate them? How did they react? Do you think it hurt their feelings?
- How can you express frustration with your parents without hurting their feelings?



Variation

This is a great clip to use at a parents meeting to introduce a discussion about the parent-child relationship as it relates to the faith development of teens. For instance, you might suggest that on the way home, the parents talk with their teens about the relationship they had with their own parents. What were the high points? the low points? Did they ever see their parents struggle with their faith? You might also suggest that the parents share with their teens some of the struggles they have encountered in their own relationship with God. The young people will be better off for having shared in a conversation that includes some honest dialogue between them and their parents.



Final Thought

Discuss with the young people what they think it does to parents when they hear their own son or daughter say, "I hate you," or similar words. Reiterate that the words we speak can be quite powerful.

Ask the young people the following questions:

- What are the implications of this movie clip for your relationship with your parents?
- Are there words you wish you had not spoken, things you wish you had never said? If so, what lessons can you find among those words?



Over the Hedge



DreamWorks, 2006, Rated A-I and PG

SUGGESTED USE: Activity

MATERIALS: This film clip requires just your basic setup, plus a sheet of paper and a pen or pencil for each small group of four.

THEMES: Conservation, Gluttony, Materialism

LENGTH OF CLIP: 03:30

-  **Begin:** Chapter 5, 0:18:56 Begin when R. J. announces, "Welcome to suburbia."
-  **End:** 0:22:26 End when Verne says, "Just a figure of speech."

Setting the Scene

R. J. is a racoon with a plan. In needing to replenish a stash of food, he convinces an unlikely (and slightly mixed-up) family of forest animals to help. In this scene, R. J. tries to impress his new friends with his knowledge of what's over the hedge—a new neighborhood that sprang up while the gang was hibernating. The scene provides some fantastic social commentary about life outside the big city and will allow the young people to take a good look at what they have in the way of material goods—and perhaps what they could do without.

Suggested Process



Show Clip