



BRITISH SCHOOLS FILM FESTIVAL #4

STUDY GUIDE FOR THE FILM **MOON**

UK 2009, directed by Duncan Jones.

Questions for the class are organized in two categories: before viewing (bv) and after viewing (av). A work sheet with planned activities is also attached.

A “thoughtful romantic sci-fi thriller”:

Premiered at the 2009 Sundance Film Festival to great acclaim, **Moon** is the first full-length feature film directed by Duncan Jones. Based on a story he wrote himself, he describes the film as a “thoughtful romantic sci-fi thriller”. This is a very useful description, because it highlights the various facets of the film. Let’s look at each of these in turn. The film is certainly thought provoking for it centres on the intriguing question “What would it be like, if you actually met yourself?” This is an ideal question for a filmmaker for the number of possible answers and stories that can come out of it are limitless. For Duncan Jones, **Moon** is essentially about navigating through these possibilities.

Moon is also highly romantic in the sense that once the two main characters are brought together in the film both are immediately confronted with the question, “What does it really mean to be an individual?” The mere existence of the other leads both of them to question how genuine their own thoughts and feelings really are. In their joint struggle to find an answer, they ultimately have to come to terms with who they really are, and even with their own mortality. These are the themes of traditional romantic literature.

For Duncan Jones, **Moon** also belongs to the genre of science fiction cinema. With the story set on a rather dismal lunar base in the not too distant future, it certainly has the look and feel of a science fiction film. Yet, **Moon** is also a work of science fiction for another important reason. Namely, it examines the interaction between science and certain ominous technologies in the future and what they might mean for us. Essentially, it explores the existential problems that arise once big corporations begin to casually apply new de-humanizing technologies onto people on the far side of the moon. In focusing on these dilemmas, Duncan Jones is following in the best tradition of science fiction cinema.

Finally, **Moon** is also a thriller. Essential to this is suspense. In the film the two main protagonists are pitted against the enormously powerful Lunar Industries Ltd. - the company they work for on the moon. As the story unfolds, the two realize that the company not only sees them as totally expendable, but that it has even sent a “rescue unit” from Earth to have them both killed. With time running out, the two work out a plan - a plan in which sadly only one of them has the chance to escape.

Bearing all this in mind, it becomes clear that Duncan Jones’ depiction of **Moon** as a “thoughtful romantic sci-fi thriller” is very incisive. For a start it highlights all the key aspects of the film. Yet, it also reveals something quite important about Duncan Jones as a filmmaker - his ability to take each of these aspects and weave them together into something interesting and new. Indeed, it is precisely this remarkable mix which makes **Moon** such a wonderful film to watch.

Questions:

- bv: What film genres do you know (i.e. westerns, thrillers, romantic comedies, science fiction etc.)? Do you have any favourite film genres? Which genres do you dislike? Why?**
- av: Is Moon a typical example of the kind of science fiction films we see today? What makes it different?**

What role does the rescue unit Eliza play in the film? What role does Gerty play in the film? Is it a surprising role? Why?

Is it important that the action of the film is located on the far side of the moon? What role does the severe isolation of the moon base play in the development of the relationship between Sam1 and Sam2?

Synopsis:

Rather surprisingly, the film begins with a one minute commercial! Here we learn that Lunar Industries Ltd. is the largest producer of fusion energy in the world. Operating a lunar mining base, the company is able to send enough clean burning Helium 3 (He3) back to Earth to satisfy nearly 70% of all the planet's energy needs. It all sounds so good. Yet, the bright and optimistic hues of the commercial contrast sharply with actual life on the moon base, which is definitely darker and more dingy. Here we meet Sam Bell (played by Sam Rockwell), the only person working on the lunar mining facility, Sarang. His sole companion is the moon base robot, Gerty (voice by Kevin Spacey). Like in a lunar Big Brother show, we watch Sam go through his work routine. This involves mainly going out to the huge, mobile harvesters which roam automatically around the lunar surface. In these harvesters, he collects the cylinders full of Helium 3 and brings them back safely to the moon base. The cylinders are then rocketed back to Earth, where they reach their terrestrial destination in three days. To keep fit he jogs on a machine. For relaxing he enjoys taking care of his few plants or sitting in his armchair carving elaborate wooden miniatures of his home town, Fairfield. With loving memories of his wife Tess and his small daughter Eve, Sam is clearly yearning to go home. As he says in a recorded message to Central, "Three years is a long haul you know. Its way, way, way, way...way too long! So... time to go home. I'm talking to myself on a regular basis." Yet, with only two weeks to go before completing his three year contract, Sam has a terrible accident. While nearing a harvester with his lunar rover on a routine task, Sam catches the glimpse of something which so totally distracts him from his driving, he immediately crashes, completely wrecking both vehicles. Badly hurt but still conscious, he now finds himself seriously in danger of being buried alive under tons of debris spewing from the damaged harvester. Can Sam come out of this accident alive? It certainly seems hopeless!

Yet, in the very next scene we see Sam slowly opening his eyes. "Where am I?" he asks in a rather weak voice. "Sam, you're in the infirmary...You had an accident." answers Gerty. "Do you remember what happened?" it asks. Shaking his head, he answers, "No, I don't remember a thing." "Do you remember me?" it asks. Nodding, Sam responds, "Yes, of course I remember you Gerty." "That's good. That's very good! It's nice to see you awake again. I'd like to keep you under observation here in the infirmary for a few days, and run some tests" says Gerty. "How long have I been out?" he asks. "Not long Sam. Go back to sleep." answers Gerty. "OK pal" says Sam trustingly, as he nods off to sleep. This is a very unexpected and perplexing scene in the film. After all, Sam is now in the infirmary, but we have no idea how he got there! Did Gerty, a robot which can only operate within the perimeters of the moon base, rescue him? No one else could have helped him. Or did Sam manage to make it back to the base all on his own? Both scenarios are highly unlikely.

Well, whatever the case may be, one thing is certain. Quickly recovering, Sam is eager to start work. While doing some routine checks, he notices on the main tracking screen, that one of the harvesters has stalled. Although he is quite keen to go out and repair it himself, he is ordered by Central to remain on the base. Central has decided instead to send a rescue unit which will deal with the harvester as well as get the rest of the moon base "back on its feet". Surprised by this curious decision, Sam angrily retorts "I don't appreciate being treated like a child!" Quickly devising a ruse which outwits Gerty, Sam is able to successfully leave the base - but not before noticing that one space suit and one lunar rover are missing. Driving to the stalled harvester, he also sees a crashed lunar rover. Looking inside, he discovers

someone in a space suit lying motionless behind the steering wheel. Entering through the hatch, he is stunned to see that the person looks exactly like himself. Bringing the person back inside the moon base, he screams, "Gerty! Gerty!! I found him outside...I found him outside, by the stalled harvester. Who is he? Who is he?!" Gerty simply responds, "We need to get him to the infirmary". Shocked and completely beside himself, he yells, "You tell me who that is! You tell me who that is!!" Answering in a very dead-pan voice, Gerty replies, "Sam Bell...We need to get him to the infirmary immediately." In this scene, we are just as astonished as Sam Bell. Indeed, this is what makes the scene so remarkable. For just like Sam, we too are now suddenly confronted with a second Sam Bell! For clarity, the earlier Sam Bell - the one who crashed into the harvester - will be referred to from now on as Sam1. The Sam Bell who subsequently discovered the crash will be named accordingly, Sam2.

In the next scene we see Sam1 in the infirmary. Injured and weak he asks, "Where am I?" Gerty answers, "In the infirmary... You had an accident out by one of the harvesters. Do you remember?" Looking around, Sam1 now sees Sam2, who is quietly standing in a corner, wearing sunglasses. Clearly disorientated, Sam1 softly says, "I saw someone out there". Gerty responds, "Sam, you suffered a slight concussion in the crash and have suffered minor injuries, but, all in all, the prognosis is good." Clearly confused, Sam1 whispers "Gerty, is there someone in the room with us?" But Gerty only replies, "Sam, get some sleep. You're very tired."

Shakily leaving the infirmary, Sam1 asks Gerty who the other man is, and why does he look like him. "I'm losing my mind!" he cries. Gerty answers, "We can run some tests. I haven't let Sam contact Lunar. They don't know you were recovered alive from the accident." Now completely confused, he asks, "Recovered alive?! What do you mean? Why are you reporting to Central? What are you talking about?" To all these questions Gerty simply answers, "I'm here to keep you safe, Sam."

Not satisfied with this answer, Sam1 decides to approach Sam2, who is working out in the recreation room. The contrast between the two could not be greater. While Sam2 is sharp, fit and aggressive, Sam1 is confused, weak and vulnerable. "Gerty says you're Sam Bell. I'm Sam Bell too", says Sam1. "So, how are you do'in?" he asks. Aggressively hitting a punching bag, Sam 2 answers, "How am I doing? How do you think I'm doing?!" Sam1 then asks about the harvesters. "The harvesters are fine. It's the fact that I'm here talking to a clone that's slightly troubling!" retorts Sam2. "I'm not a clone. I'm not a clone! You're the clone." answers Sam1. "OK Sam, you're not a clone", replies Sam2 ironically. Later on, Sam1 thanks Sam2 for saving his life. They even play table tennis together. While working on his wooden miniature of Fairfield, Sam2 comments, "That's Fairfield." Completely surprised that Sam2 knows about his hometown, Sam1 asks, "You know Tess?" Wistfully, Sam2 answers slowly and softly, "Yeah, I know Tess." This answer is very revealing, because it shows that not only do the two look like each other, they even share the same memories. Sam2 is the first to grasp the full significance of this.

Receiving a recorded message that Central is sending a rescue unit ahead of schedule, Sam1 is happy, thinking he is soon to go back home. "Is that what you really think?" asks Sam2 sceptically. "Yeah, I've got a contract. I'm going home" Sam1 responds. Shaking his head, Sam2 tells Sam1 he is just a clone, and is therefore going nowhere. "What do you think...Tess is waiting for you back home on the sofa in her lingerie? What about the original Sam? Huh?!" he aggressively asks. Adamantly, Sam1 shouts back, "I'm the original Sam. I'm Sam fucking Bell! Me! Me!!" Clearly unwilling to confront the truth that he is an expendable clone just like Sam2, Sam1 limps away while Sam2 yells after him, "Don't get your fucking panties in a twist. I'm in the same boat asshole."

Convinced that Central has a secret supply of clones stored in some hidden area on the base, Sam2 starts looking for it. At first Sam1 does not want to believe there is such a thing. "But why would they do it? What's their motive?" asks Sam1. "Look, it's a company, right? They have investors. They have shareholders. Shit like that. What's cheaper? Spending time and money training new personnel or just have a couple of spares here to do the job? It's the far side of the moon!...You really think they give a shit about us?! They're laughing all the way to the bank!" The situation, of course, has to escalate, with the two Sams eventually fighting with each other. While Sam2 is strong, quick and agile, Sam1 is literally falling physically apart. Turning to Gerty, Sam1 asks, if he really is a clone. The answer is yes. "What about Tess? What about Eve?" he insists. "They are memory implants, Sam - uploaded, edited memories of the original Sam Bell...I'm very sorry", answers Gerty. This, of course, hits Sam1 very hard, making this scene a very poignant moment in the film.

Working together as well as taking care of each other now, the two Sams discover the secret room full of unawakened clones. They also discover that communication between the moon base and Earth is now for the first time possible by using a remote video-phone. Seizing this opportunity, Sam1 tries to contact Tess. Covering the video camera, we see a young woman on the screen. "I'm trying to reach Tess Bell" says Sam1. "I'm sorry, she passed away some years ago" answers the woman. "Are you sure?" asks Sam1 puzzled. "Yeah, I'm her daughter" she says. This is a very painful moment for Sam1, which is repeated again, when Sam2 sees the same message.

Now harbouring no illusions, Sam2 confronts Gerty, saying "We've found the hidden room. We know about the others." In its usual blank voice, Gerty answers, "The lower deck is out of bounds to awakened clones, Sam." Undeterred, Sam2 continues, "Gerty we need to awaken a new clone!" "New clones can only be awakened once a three year contract is completed." says Gerty. Sam2 then says "Gerty, if we don't wake up a new clone me and the other Sam will die, we'll be killed. Do you understand?" "Yes" it answers. "Do you want me and the other Sam to be killed?" asks Sam2 compellingly. "That is the last thing I want." says Gerty. Gerty awakens a new clone, while Sam2 tries to persuade Sam1 to escape by rocket back to Earth. In this way, when the "rescue unit" arrives it will find only Sam2 and the new clone at the base - left to their fate. But Sam1 refuses to go. Obviously nearing his three year "expiry date", Sam1 has a different plan. Sam2 should bring Sam1 back to the crashed lunar rover, where he will die. Sam2 escapes by rocket to Earth, and the "rescue unit" shall only find the new awakened clone at the moon base. Even Gerty plays a role here, letting itself be rebooted, thereby erasing its own memory. The film ends with Sam2 successfully making it back to Earth, where he tells the world of his shocking and poignant story about life on the far side of the moon.

Questions:

bv: What is a science fiction film? What elements do you think belong in a science fiction film? Which science fiction films do you know?

av: Describe the atmosphere of the film. Does the film have a slow or fast beginning? Why?

What are the most surprising scenes in the film for you? Which scenes mark an unexpected change in the film? How would you react in this situation?

How does the relationship between the two clones, Sam1 and Sam2, change during the film? Identify specific scenes to illustrate this.

How would you describe the ending of the film?

Stylistic Features:

It is interesting to note, that the film **Moon** has a number of unusual features. Firstly, it is hard to believe that this film is really a one-man show. In the film we see what appears to be the simultaneous interaction between two clones, even though both roles are clearly being played by the same actor. In effect, audiences are watching two different but consecutively filmed performances of the very same actor. Through careful editing, the use of doubles, the application of green-screen techniques and CGI (computer generated images), Duncan Jones helps to create the illusion we are all really watching two clones acting together at the same time. Yet, these technicalities give only a partial explanation as to why audiences accept the two Sam Bells as real. We also accept this illusion, because the two clones themselves are different. They are different in the sense that Sam1 is nearing the end of his three year life span, while Sam2 is at the beginning of his three year life span. Here, it is like each clone embodies a different generation. Indeed, this is precisely what gives the film its deep emotional drive.

Secondly, in **Moon** there are no laser guns, silly explosions, alien monsters or shiny spaceships zooming everywhere at "warp speed". Everything is functional and even a bit grimy. Clearly a fan of science fiction films from the late 1960s to the early 1980s, Duncan Jones is especially influenced by the films "2001: A Space Odyssey" (Stanley Kubrick, 1968), "Silent Running" (Douglas Trumbull, 1971), "Alien" (Ridley Scott, 1979), "Outland" (Peter Hyams, 1980), "Tron" (Steven Lisberger, 1982) and of course "Blade Runner" (Ridley Scott, 1982). Indeed, there are many allusions to these wonderful films made in his work. Yet, it is important to note, that these films are largely unknown to school children today. Thus, while for older people **Moon** definitely has a certain "retro-look", for younger people this film has a quite new and

unexpected visual style. The wide use of miniature models, for example, while well known to older generations, is relatively unknown to the younger generation more accustomed to digital films and computer games. This gives the film its rather unusual look.

Questions:

bv: Why are we sometimes surprised at the way we look, when we see ourselves in the mirror? Have you ever imagined how it would be, if you had to live with yourself at home? What would it be like?

In nature, cloning happens all the time. What do we know about artificial cloning (the most famous example being the cloned sheep, Dolly)? Should people be cloned? Are identical twins “abnormal” because they are the result of a natural form of cloning?

av: Although Sam1 and Sam2 are clones in the film, Duncan Jones has also decided to make them different as well. What are the differences between Sam1 and Sam2? What are their strengths and weaknesses? Why are these differences important to the film?

The Acting:

Playing the role of a clone is, as Sam Rockwell put it, “an interesting experiment in narcissism.” It requires an acting style which is both flexible and extremely disciplined. Having written the script for **Moon** with Rockwell in mind, Duncan Jones was certainly convinced that Rockwell had these acting qualities. Shooting the film, however, turned out to be an enormous challenge for both of them. For a start, how could Rockwell improvise around his role, when his acting partner was not even there? To eliminate improvisation is counter to all acting. Moreover, it would also make each scene - and especially the dialogue - appear very heavy and dead. Another question which quickly arose was how could the interaction between the two Sam Bells be perfectly timed and coordinated, when only one Sam was actually performing at a time? Here again, if the timing between the two Sams was not right, the whole film would not work.

So, how did Duncan Jones and Sam Rockwell get around these problems? For a start, each scene had to have a clear direction. That is, Rockwell had to memorize not only his lines, but also his exact movements and position in each scene. This of course required enormous self-discipline. Yet, Rockwell was still able to ad-lib. This was done in the following way. First, a scene would be selected, where the two Sams interact with each other. A good example of this is the scene where they first meet in the recreation room. Rockwell would then be given the appropriate make-up and costume to play the Sam he is supposed to play (Depending on the circumstances, it could be either Sam1 or Sam2). Rockwell would then play his role alone in the recreation room in front of the camera. After finishing this shot, there is a change of costume and make-up. During this costume and make-up change, Rockwell is given an ear wig. An ear wig is a hairpiece with a hidden earphone. Rockwell is now able to hear the voice of the Sam Bell he had just finished playing. Wearing his ear wig and his new make-up and costume, Rockwell appears in front of a green-screen, where he plays the role of the other Sam. Since he is able to hear the voice of the other earlier Sam through his ear wig, Rockwell can say his lines as well as improvise to perfect timing. This is a very strenuous way of acting, but it works perfectly for the film.

Questions:

bv: The art of acting, whether on stage or in a film studio, always involves a live feedback. On stage it involves a live feedback from the audience as well as from the other people on the stage, especially your stage partner. In film it involves a live feedback from the film crew as well as from the other actors and actresses. Why is a live feedback so important to acting?

av: Which scene do you like best, in which the two Sam Bells are acting together? Why?

What special problems did the actor Sam Rockwell have to face while doing this film?

Visual Effects:

Duncan Jones uses a number of visual effects (used in the broadest sense) in his film. The most obvious trick is the use of miniature models. These models are all shot in what is called, motion control. Motion control is a special effects technique used to create an impression of size from small models by moving a small camera towards a model at a very slow speed. This is best seen in the outside shots, showing the moon base, the lunar rovers, the mobile harvesters and the tall radio jammers. Some of these models - like the lunar rovers - were made in two scale sizes in order to provide a particular sense of depth and detail to a scene. On the whole, these miniatures give the film a sort of grittiness often lacking in many of today's more digitalized science fiction films.

Digital technology, however, was also applied in this film. For example, the large lunar surface was made by a combination of tricks. The small central image of the lunar rover driving along the surface was shot with miniatures, while the vast remaining background was added on later (i.e. in post-production), using what is called digital matte painting. The roaming harvesters were also the result of a number of tricks. Starting again with miniature harvesters, the enormous amount of debris and dust shooting out of them was created by applying what is called, computer generated imagery (CGI). In CGI, the size and trajectory of all the stones and dust spewing out of the harvesters is calculated through a software program. Even their reflection in light is computed. Finally, this electronic cascade of lunar stones and dust is added onto the image of the moving miniature rover. Combining various tricks together in order to create a single overall image is called in the film industry, compositing. The people who do this sort of work are called compositors.

Gerty was also a product of the compositors. While its body was a real model, its mechanical arm was very often a computer generated image. The reason for this was very simple. Gerty's real arm, a practical prop, could do hardly anything! Only a CGI arm could do the complex movements needed in certain scenes. Good examples of this are the scene where Sam2 is in the infirmary doing test, and where Gerty types in the secret password so that Sam1 can see the files concerning all the previous Sam Bell clones. In order to give the interior of the moon base, Sarang, a very important cramped three-dimensional look, Duncan Jones decided to have a real three dimensional set of the base built in life-size at Shepperton Studios. Camera shots could now be taken in 360 degrees, giving the film a crucial added realism. Having real walls, floors and ceilings, however, also caused a number of problems for the film crew. Since the set was so cramped, the film crew often had to make holes in the walls in order to insert the camera. After the scene was shot, the hole had to be then covered up. Other camera shots - like from above - were hindered because of the ceiling. Deep set shots were made impossible because of the very real floor. To add an extra visual dimension to the set, certain scenes were given various shades of light or colour changes in post-production. This is seen most clearly in the scene where Sam2 punctures a gas tube, which sets off the emergency alarm. The whole base then automatically switches to emergency lighting.

Finally, there is the dramatic scene where the two Sam Bells are physically fighting each other. This complex scene is the result of a combination of careful editing, the use of a stunt double and CGI. When you watch this scene carefully, you will notice that whenever the two Sams are fighting together, the face of one of the Sams is hidden. The hidden face belongs, of course, to the stunt double. At the end of the fight, however, Sam2 is holding Sam1's head in a headlock. Here we see the faces of Sam1 and Sam2 both at the same time. Sam1's face was first filmed in front of a green-screen and then put onto the body of the stunt double as a computer generated image. This final detail makes the whole fight completely believable to the audience.

Questions:

bv: What are special effects? Which special effects can you describe? How are some of these special effects actually made?

What role do special effects have in a film? When are they important and when are they gratuitous? Can fewer special effects in a film have an even greater impact on audiences? Explain.

av: Does Moon have the look and feel of a science fiction film? Why? Does this film look different than other science fiction films you know? Explain.

What are some of your favourite special effects in the film? Why?

The Language:

Generally speaking, the language is unproblematic. The importance of Gerty's voice (Kevin Spacey) should not be underestimated. There are moments when Gerty's rather dead-pan voice heightens the poignancy of a scene. A good example of this is the scene where Gerty tells Sam1 he is a clone. After telling him he is a clone, Gerty says it's sorry and then asks Sam1 if he wants something to eat.

MOON

UK 2009, 97 minutes

Director: Duncan Jones

FSK: 12, recommended age: 14+

English with German subtitles

Themes: utopia/dystopia, science fiction, alternative energies, genetic engineering, international corporations, working worlds

Study Guide by Julian Name, 2010

WAS IST BRITFILMS?

BRITFILMS ist eine Schulfilmreihe der AG Kino-Gilde, Verband der Programmkinos und Filmkunsttheater in Deutschland. Sechs englischsprachige Filme touren 16 Monate lang durch die deutschen Kinos und werden von den Kinobetreibern in Schulvorführungen für Kinder im Alter von 8-18 Jahren eingesetzt. Die Vorführungen können direkt in den teilnehmenden Kinos gebucht werden.

Begleitend werden Fortbildungen/Filmreviews für Englischlehrer und –lehrerinnen angeboten. Ebenso gibt es als pädagogisches Begleitmaterial englischsprachige Study Guides zu allen Filmen als Download. Das Ziel von BRITFILMS ist der Aufbau eines Netzwerks aus Filmtheatern, Verbänden und Schulen, dass sich kontinuierlich für die Vermittlung von englischer Filmkultur in Deutschland einsetzt. Informationen zu allen Filmen, Termine der Fortbildungsveranstaltungen, englischsprachige Study Guides und Tournedaten unter: www.britfilms.de



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BRITISH SCHOOLS FILM FESTIVAL #4

WORK SHEET FOR THE FILM **MOON** BY DUNCAN JONES

1. Genre: Comparison Science Fiction Movies

In class, generally discuss the film, letting people make comparisons with other science fiction films or even computer games they may know. Draw out the differences between **Moon** and these other works (i.e. in terms of their story, their visual look etc.). Write down the differences as well as similarities between this film and the others on the board. What do the similarities tell us about the structure of a science fiction film? Which differences are the most surprising?

2. Characterisation

Work as a small group. Fold a page in half from top to bottom. On the left, make a list of words describing the character of Sam1. Chose two scenes you best think express this character. On the right, make a list of words describing the character of Sam2. Chose two scenes you best think express this character. Finally, write down why you think Duncan Jones decided to give the two clones what is in a sense two different personalities. Afterwards, discuss as a class the different characters of the two clones, Sam1 and Sam2, writing on the board which scenes best express these character differences.

3. Dramatic Structure: How does the relationship between the two Sams evolve?

Again in small groups, look carefully at the list of scenes on the board. Which scenes mark a change in relationship between the two clones? After all, at the beginning of the film, the relationship between Sam1 and Sam2 is quite hostile. By the end of the film, Sam1 sacrifices himself so that Sam2 can live. Which scenes document this change? On the left, write down the three or four different scenes which best express this change. On the right, describe why you think these particular scenes are the most relevant to the development of the film. Afterwards, discuss your points in class. The class should now decide together which scenes are the most important for the film. These scenes should then be written down on the board. What does this tell us about the dramatic structure of the film?

4. Discuss: How does the Lunar Industries System work?

Again in small groups, discuss what you think is emotionally worse - discovering that you are actually a clone or discovering that even your very emotions are merely uploaded, edited implants of someone else. Another question to ask is what do you think happened to the original Sam Bell? Finally, what role does Lunar Industries Ltd. play here? What ethical questions are raised with all these issues? Write your points down and discuss in class.

5. Research: Pros and Cons of Space Travel and Artificial Cloning

Allow the pupils time to do research (i.e. via internet etc.) on one or both of the following very complex issues:

- a. What are the pros and cons of going to the Moon?
- b. What scientific and ethical questions are being raised today by artificial cloning? Please note, this is a very controversial issue.

Once the research is done and presented in class, a discussion should take place concerning the pros and cons of either one or both of these issues.