

# Intercultural Training with Films

Films are a great medium to use not only to practice English, but also to facilitate intercultural learning. Today English is a global language spoken by people from many countries and cultural backgrounds. Since culture greatly impacts communication, it is helpful for teachers to introduce lessons and activities that reveal how different dialects, forms of address, customs, taboos, and other cultural elements influence interaction among different groups. Numerous films contain excellent examples of intercultural communication and are highly useful resources for teachers. Additional reasons for teachers to incorporate films in class and encourage their students to watch movies in English include:

- Films combine pleasure and learning by telling a story in a way that captures and holds the viewer's interest.
- Films simultaneously address different senses and cognitive channels. For example, spoken language is supported by visual elements that make it easier for students to understand the dialogues and the plot.
- Students are exposed to the way people actually speak.

- Films involve the viewers, appeal to their feelings, and help them empathize with the protagonists.
- DVDs usually come with subtitles in English, which facilitates understanding and improves reading skills.

After discussing the importance of teaching intercultural communication and suggesting films that match specific cultural categories, this article describes some activities to use when showing a film in the classroom and presents a task-based project involving the use of films.

## Using films for intercultural training

Culture, according to one definition, is the values, traditions, customs, art, and institutions shared by a group of people who are unified by nationality, ethnicity, religion, or language. The language teaching profession's interest in cross-cultural communication has increased during the past few decades. According to Kramsch (1995), this development is due to political, educational, and ideological factors; even though politicians might feel that learning a foreign language will solve socioeconomic problems,

educators think that for that to happen a language course must contain legitimate cultural content. Kramsch (1995, 90) thinks that in the future the language teacher will be defined “not only as the impresario of a certain linguistic performance, but as the catalyst for an ever-widening critical cultural competence.”

Intercultural topics that show how people from different backgrounds communicate and interact are becoming more prominent in language teaching. Teachers can benefit from the treasure trove of films that deal with subjects like immigration, xenophobia, adjusting to a new culture, or the dilemmas faced when one belongs to two cultures. Although films cannot substitute for actual interaction with members of other cultures, they can provide useful preparation for those encounters by fostering understanding and developing sensitivity. “Learning about stereotypes, ethnocentrism, discrimination, and acculturation in the abstract can be flat and uninspiring. But if we experience intercultural contact with our eyes and ears, we begin to understand it” (Summerfield 1993, 1). Intercultural contact through films enables students to understand other people’s actions and to have empathy with members of minority groups. Films also vividly represent intercultural misunderstandings and the roots of racism.

### **Culture representation in film**

There is a wide variety of films with intercultural themes, and the teacher must consult reviews or see the movie firsthand to determine if it is appropriate for the desired lesson. The following categories describe cultural elements in just a few of the films available for study. (Note that many of the films can fall into more than one category.)

#### **Films that foster empathy with foreigners**

The following films foster empathy with people of different backgrounds:

- *Bread and Roses* portrays the situation of Ana, a young Mexican woman who works illegally in the United States.
- *Dirty Pretty Things* is about illegal workers in London.
- *In This World* shows the journey of two Afghan brothers who are on their way to Europe. (For more information and teaching resources on the subject of refugees, see: [www.savethechildren.org.uk](http://www.savethechildren.org.uk).)

#### **Films that illustrate intercultural conflict**

Not surprisingly, there are many films that illustrate the conflicts and problems that arise between members of different cultural groups:

- *Witness* shows the culture clash between the mainstream American lifestyle and the Amish culture.
- *A Love Divided*, based on a true story, reveals some causes of hostility between Catholics and Protestants in Ireland.
- *Ae Fond Kiss* is about the problems faced by an Irish woman and a man of Pakistani descent after they start a relationship.
- *Save the Last Dance* shows the resentment a white teenage girl is exposed to due to her relationship with a black classmate.
- *Yasmin* explores the anger and estrangement a young British Muslim woman feels because of the way she is treated in the wake of the 2001 terrorist attacks.

#### **Films that deal with racism**

Some films tackle the difficult topic of racism:

- *American History X* is about a Southern Californian skinhead who is imprisoned after committing murder; in prison he starts seeing the error of his ways.
- *This Is England* portrays a teenager who joins a skinhead group in the early 1980s.
- *A Class Divided* is a documentary about an experiment conducted by Jane Elliott, a teacher in a small all-white Iowa town, in the wake of the assassination of Martin Luther King. Elliott divided her class into blue-eyed and brown-eyed groups to make them experience discrimination. (The film can be watched at: [www.pbs.org/wgbh/pages/frontline/shows/divided](http://www.pbs.org/wgbh/pages/frontline/shows/divided). The website also provides a teacher’s guide, transcripts, and other resources.)

#### **Films that contain stereotypes**

Movies are authentic cultural products, and many tend to be culture-bound. These types of film allow students to identify the stereotypes held by a certain culture.

- *The Prince and Me* portrays Paige, an American student who displays stereotypical values of achievement, success, ethics, equality, optimism, efficiency,

and pragmatism. Interestingly, these values were also identified by researchers looking at the rhetoric of several U.S. presidential election campaigns (Larson 2009).

- *Green Card* portrays a Frenchman full of *joie de vivre* in a stereotypical way.
- *Mind Your Language* is a British comedy series from the 1970s. Although somewhat dated, it portrays stereotypical characters from different countries. Some of the episodes can be found on YouTube.

### Films about cultural traditions and intergenerational conflict

Conflict often ensues when a traditional value system is upheld in spite of the influence of modernization. Oftentimes, members of the younger generation adopt modern ideas, even though they live in a traditional environment. The following films provide examples of different cultural traditions and intergenerational conflict due to cultural expectations:

- *Monsoon Wedding* offers an interesting glimpse into a Punjabi wedding and can be used in the classroom to compare wedding traditions and discuss the concept of arranged marriages. (See <http://weddings.iloveindia.com/features/arranged-marriages.html> for information on the topic and other aspects of Indian culture.)
- *Whale Rider* is about a Maori girl in New Zealand and her conflicted relationship with her grandfather and culture.
- *The Story of the Weeping Camel* deals with a family of camel herders in Mongolia.
- *Double Happiness* is about a young Chinese-Canadian woman who comes into conflict with her traditional family.

### Paraverbal and nonverbal communication

*Paraverbal communication* is how individuals use different voice qualities to communicate; it includes aspects such as volume, intonation, speed, and pitch. *Nonverbal communication* refers to the communicative use of body language, including *proxemics* (the distance between speakers), *haptics* (touching), *oculesics* (eye contact), and *kinesics* (body movement and gestures). Silent viewing is a

suitable technique to study nonverbal communication. Nonverbal communication in different cultural contexts appears in:

- *The Joy Luck Club* (Chinese)
- *Bread and Roses and Real Women Have Curves* (Mexican)
- *My Big Fat Greek Wedding*, which contains an example of proxemics

### Films that deal with different patterns of behavior

Cultural differences are often perceived in how individuals or societies regard time, organization, communication, and relationships. The following categories explain some behavioral patterns that are also represented in film:

### Monochronic and polychronic perceptions of time

*Monochronic* individuals or societies tend to be data-oriented and value planning, structure, and punctuality. *Polychronic* individuals or societies accept unstructured activities and interruptions and do not mind improvisation or a change of plans.

- *Cast Away* questions the monochronic concept of planning and efficiency.
- *My Big Fat Greek Wedding* shows examples of polychronic behavior.

There are several self-tests to determine whether one tends towards a monochronic or polychronic personality. (One test can be found at: [www.innovint.com/downloads/mono\\_poly\\_test.php](http://www.innovint.com/downloads/mono_poly_test.php). The test can be adapted for use as a lead-in to the topic. A possible follow-up activity could be a discussion of the advantages and disadvantages of the two ways of organizing time.)

### Individualism vs. collectivism

In general, people or societies that gravitate towards individualism value self-sufficiency and independence, while those who embrace collectivism value group involvement when it comes to making decisions or attaining goals. A number of contemporary filmmakers explore the topic of second-generation immigrants who are torn between the traditional values and the collectivism of their parents and the liberalism and individualism of the modern Western societies they live in.

- *Bend It Like Beckham* is about a teenage Pakistani girl who has grown up in Britain and wants to be a footballer.

- *Real Women Have Curves* shows the dilemmas a young Mexican girl experiences when she has to decide between the demands of her Mexican family and her aspirations as a young American.

### High vs. low context styles

Basically, a *high-context* style describes a society or subculture consisting of members who have long-term bonds and relationships and know the rules of society almost unconsciously. Very little is stated explicitly and much communication is indirect, which creates problems for an outsider. *The Joy Luck Club*, about Chinese immigrant families in the United States, has examples of the high-context style.

A *low-context* style describes a society or subculture that has many short-term connections and bonds, which necessitates explicit rules, accessible information, and more straightforward communication (Beer 2003).

### Formal and informal communication

In many cases, different communicative situations require different degrees of formality. However, not all cultures have the same social rules, and many films depict the embarrassment or miscommunication that occurs when a person acts informal in a formal setting, or vice versa. For example, in some cultures humor is employed strategically in formal situations to relieve tension, while in other culture such behavior is taboo. Humor is an important element of an American presentation, while German presentations tend to be more sober and factual. The film *Gung Ho* illustrates differences in formality by portraying an informal and humorous American-style presentation that does not go down well with Japanese businessmen.

### Using films in the classroom

Depending on the teaching aims and objectives, the class might watch a complete film or only parts of it, as one or two key scenes can be sufficient to illustrate a linguistic or cultural point. The following pre-, while-, and post-viewing activities prepare students to discuss films or individual scenes in the classroom.

#### Pre-viewing activities

Pre-viewing activities elicit what students already know about a topic and make the

actual viewing of the film more meaningful. When discussing stereotypes as a previewing activity, students can describe how they view a person from a particular ethnic group or minority. After viewing a film, students can discuss the degree to which their stereotypes coincide with the ones shown in the movie. The possible origins of stereotypical notions in the mass media and advertising also offer an opportunity to analyze the source of bias.

Bearing in mind the teaching aim and the students' language skills, it may be useful to provide learners with an introduction to the film or a particular scene before they actually watch it. Movie trailers can be used for this purpose; students first watch the trailer and speculate about the film's details, such as the protagonists, plot, and setting (Stempleski and Tomalin 2001). Provided there is a broadband connection, trailers of most recent films can be downloaded from the Internet. A similar activity is to display a film *still*, which is a photograph of a movie scene that can be found in a magazine or on the Internet and used as a prompt to make students speculate about the movie (Stempleski and Tomalin 2001).

To focus attention on certain characteristics of spoken language, students listen to the sound without the picture and imagine what the scene is about. However, this activity can be challenging for students who are not accustomed to the features of authentic language, such as strong accents and dialects, unclear articulation, slang, colloquialisms, and idiomatic expressions. When the visual input is missing, the task becomes even more difficult.

It is often helpful to pre-teach difficult vocabulary before students actually watch a film. For example, the teacher can hand out a list of words taken from a dialogue or describe a scene and have the students guess about the situation the vocabulary refers to.

#### While-viewing activities

While-viewing activities provide an opportunity to deepen understanding of the film and conduct a comprehension check. One idea from Taylor (2005) is for the teacher to play a scene with the sound off and the English subtitles on (subtitles can be in the students' first language if the level demands). The teacher then replays the scene with both the subtitles and sound, and replays it a third time with the sound alone and no subtitles.

This technique is especially suitable for dramatic scenes, or when dialect or slang is spoken, because it facilitates understanding and makes students feel more confident.

If the focus is on listening or understanding individual words and phrases, the teacher can prepare a handout with expressions, some of which are taken from the film with others added that sound similar. While they watch the scene, the students have to identify the vocabulary that is actually used.

Students can observe highly visual cultural details like body language, rituals, or festivals when watching a scene without the sound. To increase sociocultural awareness of food, festivities, and the appearance of people and places, students write down the differences they recognize between their own culture and the one they view in a movie sequence or scene.

#### Post-viewing activities

Post-viewing activities allow students to check their comprehension and use the new language they have learned. In the activity called “Fly on the Wall,” students reconstruct a movie scene from memory, as if they are unseen witnesses. After writing down their accounts, they view the scene again to check their recall and have the opportunity to amend their rendition (Sherman 2003). To strengthen their descriptive abilities, students can analyze characters in a film and write descriptive portraits of the characters’ appearance, education, profession, relationships, likes and dislikes, and other qualities.

“Feeling Flow” (Sherman 2003) is an activity that registers a character’s emotions during the crucial scene of a film, when a conflict comes to a head. Using a graph, students plot the intensity of characters’ feelings throughout this significant scene and label the events. One poignant scene in *Real Women Have Curves* is a confrontation between Ana and her sister, which can be analyzed effectively with the “Feeling Flow” activity.

The “Relationship Diagram” is an apt post-viewing activity for films that involve complex relations. Students prepare a diagram with the names of all the relevant characters in the film, their relationships, and their feelings towards each other. This technique helps students reflect on the film and clarify relationships before they discuss it in detail. The film *Yasmin* lends itself well to this activity.

Post-viewing activities are an important part of language learning because students must use critical thinking abilities to synthesize information and present their own ideas and conclusions. “Climax” is an activity designed for a detailed review of the plot of a complete film. Students draw a main circle that represents the crisis. They next work out the events that led to the crisis and write them in separate circles below the main circle, with arrows to show the cause-and-effect connections. For each circle, the following questions are asked: Why? How? How come? Answering these questions leads to other contributing events and factors. The process is repeated by adding circles and questions until the cause-and-effect map has been completed (Sherman 2003).

An effective way to stimulate students’ empathy towards characters whose behavior may seem incomprehensible and even despicable is to ask the students to put themselves into the person’s shoes and write a diary entry from the character’s point of view. Each student then engages in a discussion with another student who is writing the diary of another character. During this role play each student defends his or her character, which gives students insight into unfamiliar points of view. The parent-child conflict in the film *Double Happiness* is thought-provoking and offers various points of view, so it fits well with this activity.

If the study of intercultural interactions continues after the film session, a suitable follow-up activity is the “Critical Incident” technique, which is an analysis of an intercultural encounter where a misunderstanding or conflict has occurred. Students work in groups to analyze the encounter and determine the cause or causes of the conflict. For examples, see Stakhnevich (2002).

#### An intercultural project involving film

This project is suitable for upper-intermediate or advanced students. The intercultural learning assignment is task-based and combines language learning with various key skills, including using the Internet, writing a summary, developing presentation skills, and working as a team.

When choosing a film for the project, the teacher has to make sure that the complexity of the topic and the film’s rating are

suitable for the students' ages. The required background knowledge for the analysis of the film, such as nonverbal or paraverbal communication and relevant cultural categories, should be introduced and discussed before the students watch the film. (See Kwintessential [2009] for a brief overview of some intercultural dimensions.)

To begin, students in groups of three are assigned to watch a film that deals with intercultural aspects and to complete an assignment. At the beginning of the project, it is recommended that team members agree on basic rules regarding their teamwork, responsibilities, communication, and deadlines. The teacher should be available as an adviser during the project.

The teacher gives the students one set of questions regarding the film in general and another set to analyze the film from an intercultural point of view. (See Appendix 1 for lists of suggested general and intercultural questions). Students watch the film and conduct research to answer these questions and produce a summary report that will eventually be presented in front of the whole class.

### Using the Internet for research purposes

The Internet is a powerful research medium, and using it effectively is an important skill. In the course of the project, students carry out research on the Internet; they look for film reviews and find biographies of the author, screenwriter, and actors. They search for information about the cultures, minorities, and events portrayed in the film. To find information on the Internet, students can use a search engine such as Yahoo! or Google. Some searching techniques include:

- For reviews, type in the word review and the "title of film" in quotation marks; for example: *review "Ae Fond Kiss"*
- For biographies, type in the word *biography* and the "Name of character, director, etc." in quotation marks; for example, *biography "Gurinder Chadha"*
- Use the Advanced Search link to learn how to search for a set of words in exact order, to exclude words, and to search with precision.

Of course, as everybody is free to put information on the Internet, teachers should warn their students to check all references

carefully. It is important to ascertain who provided a particular website and whose point of view is reflected. For example, reviews on a film distributor's website might naturally tend to be enthusiastic and uncritical.

### Composing film summaries

Using their research and the two sets of questions in Appendix 1, the students compose their drafts of the film summary and exchange their paper with another member of the group for peer editing. After revising each other's summaries, the students take turns reading their work out loud to the group, and one member is put in charge of compiling a final draft that the group will present to the class. (For a brief guide to writing a summary that reproduces facts and ideas, uses one's own words, and keeps within the word limit, see: <http://phc3252.tripod.com/id74.htm>.) At the end of the composing process a short report on the students' experiences of organizing their teamwork can be included in the assignment; these experiences will be particularly interesting if the team members come from different cultural backgrounds.

### Presentation skills

Due to globalization, presentations in English are becoming more and more common in academic and professional life, which makes it necessary for students to develop their presentation skills. For the final stage of the project, students should be introduced to the features of a good presentation, including how to begin and end, include and refer to visuals, and use *signposting*, which is informing the audience about the main points you will cover and then referring to those points during the presentation. (Online presentations can be watched at: [www.ted.com](http://www.ted.com). This website features accomplished and often famous speakers who talk about a variety of topics such as culture, science, business, and global issues.)

### Conclusion

There are numerous films about intercultural topics suitable for use in the classroom. Appendix 2 contains a list and a synopsis of several recent and older films that are of intercultural interest. Films are readily available from video rentals, libraries, and the Internet. DVDs in English can be purchased at reasonable prices online. Scenes of many

of the films mentioned in this article can be watched on YouTube, and it is also worth searching YouTube for vignettes related to intercultural communication, body language, or culture shock.

Film is a rich resource for the language learning classroom, especially at the advanced level, when students can appreciate and benefit from the complex themes and resulting discussions. Instructors who use film in the classroom will find that the use of authentic language combined with thought-provoking drama broadens cultural competence and improves the learning of English.

### References

- Beer, J. E. 2003. Communicating across cultures: High and low context. Culture at work. [www.culture-at-work.com/highlow.html](http://www.culture-at-work.com/highlow.html).
- Kramsch, C. 1995. The cultural component of language teaching. *Language, Culture and Curriculum* 8 (2): 83–92. <http://zif.spz.tu-darmstadt.de/jg-01-2/beitrag/kramsch2.htm>.
- Kwintessential. 2009. Hofstede's intercultural dimensions. London: Kwintessential. [www.kwintessential.co.uk/intercultural/dimensions.html](http://www.kwintessential.co.uk/intercultural/dimensions.html).
- Larson, C. U. 2009. *Persuasion: Reception and responsibility*. 12th ed. Boston: Wadsworth.
- Sherman, J. 2003. *Using authentic video in the language classroom*. Cambridge: Cambridge University Press.
- Stakhnevich, J. 2002. Using critical incidents to teach cross-cultural sensitivity. *Internet TESL Journal* 8 (3). <http://iteslj.org/Lessons/Stakhnevich-Critical.html>.
- Stempleski, S., and B. Tomalin. 2001 Film. Oxford: Oxford University Press.
- Summerfield, E. 1993. *Crossing cultures through film*. Yarmouth, ME: Intercultural Press.
- Taylor, K. 2005. Using DVD and video in your ESL class: Part two. [http://eltnotebook.blogspot.com/2007/01/using-dvd-and-video-in-your-esl-class\\_05.html](http://eltnotebook.blogspot.com/2007/01/using-dvd-and-video-in-your-esl-class_05.html).

---

CHRISTINE ROELL is a lecturer of English and Spanish at the Nordhausen University of Applied Sciences in Germany. Her special interests are intercultural communication, teaching English for Special Purposes, and autonomous learning.

# Appendix 1 Questions for Evaluating Films

*Intercultural Training with Films* • Christine Roell

## 1. General questions for evaluating a film

- What is the film about? Summarize the film.
- What genre is the film—for example, is it a drama, a historical drama, a comedy, a thriller, or a documentary?
- What is the message of the film?
- Whose point of view is shown in the film?
- Who are the different characters portrayed in the film?
- Is the film based on a book? Who is the writer?
- Who is the director?
- Who are the actors? Do they play their parts convincingly?
- How was the film made? (For example, some directors do not use professional actors, and Ken Loach, a British filmmaker whose films include *Ae Fond Kiss* and *Bread and Roses*, aims for a particular view of realism and an authentic interplay between the actors so that some scenes in his films are not scripted.)
- In your opinion, is the film structured in a way so that the audience can follow the plot easily? Does it manage to uphold suspense?
- How would you describe the language used in the film and the actors' way of speaking?
- How did you feel watching the film?
- Were there any images or sounds you found particularly impressive?
- Which scene(s) do you find most memorable?
- What do you think of the ending of the film? If there were a sequel to the film, how would you like the story to continue?
- How would you rate the film? For example, was it entertaining, funny, instructive, sad, trite, etc.?

## 2. Questions for evaluating the intercultural aspects of a film

- What cultural aspects, values, attitudes, and behaviors of the respective cultures are shown?
- Do you think the conflict in the film could also occur in your community?
- What is the conflict about? How does the conflict evolve? Is it resolved?
- Could the conflict have been avoided or resolved differently?
- Does the film help you better understand the particular community?
- To which character(s) do you relate most? Why?
- Can you understand the motives of all the people involved, even if you don't sympathize with them?
- Are characters portrayed as stereotypes, or are they like real-life people?
- Were you aware of the problems shown in the film before you watched it?
- How has the film changed your attitude towards the problem and/or groups portrayed in the film?
- Who is the director? Is he or she part of the minority or community shown? Did he or she have any advisers? (Names are usually listed in production credits at the end of the film.)
- How was the film received by the ethnic group or minority portrayed in the film?
- Could the film be set in your culture as well?
- Would you recommend the film to others to learn about the particular intercultural aspects or conflict?

## Appendix 2 A Selection of Films for Intercultural Training

*Intercultural Training with Films • Christine Roell*

<b>Film Title and Year of Production</b>	<b>Synopsis of film with setting</b>	<b>Genre</b>	<b>Keywords/ Intercultural topics</b>	<b>Length in Minutes</b>	<b>Rating</b>
<i>A Love Divided</i> 1999	The true story of a Catholic man and his Protestant wife whose mixed marriage causes hostility and conflict in the small Irish village where they live. (Ireland, 1950s)	Drama	Ireland, religious conflict, religious prejudices	98	Not Rated
<i>Ae Fond Kiss</i> 2004	Casim is a second-generation Pakistani living in Glasgow. His parents are traditional Muslims. Casim has fallen in love with an Irish teacher, although he is supposed to marry a cousin. (Great Britain, contemporary)	Drama	Pakistani-English community, generational conflict, collectivism	104	Not Rated
<i>American History X</i> 1998	A stark drama about a neo-Nazi skinhead and his family. (United States, 1990s)	Drama	Neo-Nazis, causes of racism	114	R
<i>Bamboozled</i> 2000	Satire about a disillusioned African American television scriptwriter who, for revenge, writes a deliberately racist script that becomes a major hit. (United States, contemporary)	Comedy/ Drama	African American stereotypes, racism	135	R
<i>Bend It Like Beckham</i> 2002	A second-generation Indian girl in Britain wants to become a soccer player and has to face up to her traditional family. (Great Britain, contemporary)	Comedy	Anglo-Asian community, generational conflict between traditionalism and individualism	113	PG-13
<i>Bread and Roses</i> 2001	A young Mexican immigrant enters the United States illegally in search of a better life and becomes involved in a labor strike. (United States, contemporary)	Drama	Immigrants, discrimination, exploitation, human rights	110	R

## Selection of Films for Intercultural Training *(continued)*

*Intercultural Training with Films* • Christine Roell

<i>Brick Lane</i> 2007	Story about a young Bangladeshi woman who has moved to London after having been married to a compatriot	Drama	Traditional societies/ Western societies, immigrant women	102	PG-13
<i>Cast Away</i> 2000	A FedEx engineer's clock-obsessed way of life changes abruptly when a plane crash leaves him isolated on an island. In his distress, he starts to question his values. (United States, contemporary)	Drama	American concept of time, the value of punctuality and efficiency	138	PG-13
<i>Crash</i> 2005	A provocative depiction of race relations in Los Angeles. (United States, contemporary)	Drama	Minority cultures in the United States	100	R
<i>Dangerous Minds</i> 1995	A white teacher struggles to be accepted by African American inner-city students. (United States, 1990s)	Drama	Race relations in the United States, problems of inner-city kids	95	R
<i>Dirty Pretty Things</i> 2003	Two illegal immigrants, a Nigerian and a Turk, are part of London's unseen working class and are threatened by deportation and organized crime. (Great Britain, contemporary)	Thriller	Illegal immigrants and asylum seekers, exploitation of workers from developing countries	93	R
<i>Double Happiness</i> 1995	A Chinese Canadian is in conflict with her traditional family when she dates a white man. (Canada, 1990s)	Comedy/ Drama	Canadian Asian community, generational conflict	87	PG-13
<i>East is East</i> 1998	A Pakistan-born father tries to raise his children in Britain according to Pakistani traditions while his children feel more drawn to the British way of life. (Great Britain, 1970s)	Comedy	Anglo-Asian community, generational conflict	92	R

## Selection of Films for Intercultural Training *(continued)*

*Intercultural Training with Films* • Christine Roell

<i>Edward Scissorhands</i> 1991	Fantastical story about a boy with scissors for hands and social satire of how society deals with his being different. (United States, 1990s)	Comedy	Suspicion and fear of those who are different, discrimination	103	PG-13
<i>Freedom Writers</i> 2007	Authentic story about a novice high-school teacher who succeeds in inspiring inner-city kids belonging to different ethnic groups and gangs. (United States, contemporary)	Drama	Race relations in the United States	123	PG-13
<i>Green Card</i> 1990	An American woman and a newly immigrated Frenchman agree to a marriage of convenience. They have to prove to immigration officials that they are a husband and wife. (United States, 1990s)	Romantic comedy	Stereotypes (especially portrayal of the French character)	102	PG-13
<i>Gung Ho</i> 1986	Comedy about Japanese carmaker executives taking over an American carmaker and the inevitable culture clash. (United States/Japan, 1980s)	Comedy	Business cultures, individualistic American culture vs. collective Japanese culture	108	PG-13
<i>In This World</i> 2003	Two Afghan brothers embark on a dangerous overland trip from their refugee camp in northwest Pakistan to Turkey and then to Italy. (contemporary)	Drama	Immigrants, refugees	88	R
<i>The Joy Luck Club</i> 2002	Different stories explore the relationship between four mothers born in feudal China and their daughters, who have grown up in the United States. Based on the novel by Amy Tan. (United States, contemporary)	Drama	Chinese American community, generational conflict	130	R

## Selection of Films for Intercultural Training *(continued)*

*Intercultural Training with Films* • Christine Roell

<i>Mind Your Language</i> 1970s	Politically incorrect sketches about a group of foreign students learning English in London. (Great Britain, 1970s)	Comedy	Stereotypes		Not Rated
<i>Monsoon Wedding</i> 2002	An Indian couple and their extended family prepare for the arranged marriage of their daughter in a changing society. (India, 2000s)	Drama/ Comedy	India, Hindu wedding traditions, changes in a traditional society	109	R
<i>My Big Fat Greek Wedding</i> 2003	Romantic story about a Greek American woman who gets married to a man of non-Greek background and her family. (United States, contemporary)	Comedy	Greek American community generational conflict, individualism vs. collectivism, Greek stereotypes	95	PG
<i>Outsourced</i> 2007	Todd manages a customer call center in Seattle until his job is outsourced to India. He has to train the new staff in India. (United States/ India, contemporary)	Comedy	Western and Eastern conflicting values regarding work and relationships	103	PG-13
<i>The Prince and Me</i> 2004	The Danish crown prince enrolls at a U.S. university and falls in love with an American student who is determined to become a doctor. (United States/Denmark, contemporary)	Comedy	American values, stereotypes	106	PG
<i>Rabbit-Proof Fence</i> 2002	Early in the 20th century, it was the Australian government's policy to take aboriginal children from their families to raise them in children's homes. Three girls escape and make their way home on a 1,500-mile journey. Based on a true story. (Australia, 1930s)	Drama	Colonialism, subjugation of native cultures, skills of aborigines to adapt to their natural environment	94	PG

## Selection of Films for Intercultural Training *(continued)*

*Intercultural Training with Films • Christine Roell*

<i>Real Women Have Curves</i> 2003	Comedy about Mexican American Ana, who has graduated from high school and wants to go to college, but her traditional mother Carmen has other plans. (United States, contemporary)	Comedy	Mexican Americans, generational conflict, collectivism/individualism	90	PG-13
<i>Save the Last Dance</i> 2001	A white girl moves to a black ghetto in Chicago after the death of her mother and falls in love with a black hip-hop dancer. (United States, contemporary)	Drama/ Romance	Race relations and prejudices in the United States	108	PG-13
<i>Smoke Signals</i> 1998	Two young Native Americans embark on a cross-country trip to discover themselves. A film about identity and culture shock. (United States, contemporary)	Comedy/ Drama	Native Americans, race relations	89	PG-13
<i>This Is England</i> 2007	Somber portrayal of a teenager in Thatcher's Britain who joins a skinhead group. (Great Britain, 1980s)	Drama	Racism	100	Not Rated
<i>Thunderheart</i> 1992	A half-Sioux FBI agent investigates a murder on an Indian reservation and has to learn about the different culture. (United States, 1990s)	Thriller	Native Americans, culture clash	119	R
<i>What's Cooking?</i> 2000	Four families of different ethnic and social backgrounds come together for their respective Thanksgiving dinners in Los Angeles. (United States, contemporary)	Comedy	Generational conflict, gays, American tradition of Thanksgiving	109	PG-13
<i>Witness</i> 1985	A policeman on the run hides in an Amish village and experiences a culture clash. (United States, 1980s)	Thriller	Amish people, minority cultures in the United States	108	R

## Selection of Films for Intercultural Training *(continued)*

*Intercultural Training with Films* • Christine Roell

<i>Yasmin</i> 2004	Yasmin, a confident young Muslim woman in northern England, tries to accommodate the conflicting traditions of British and Pakistani cultures. In the wake of 9/11, she feels she has to reexamine her culture and faith. (Great Britain, contemporary)	Drama	Muslim-British immigrants, generational conflict, prejudices	81	Not Rated
-----------------------	---	-------	--	----	-----------