

“Foreign” Films
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The following list of popular-release films is meant to be a starter list of films that students in a cross-cultural psychology class could view and analyze from a cultural perspective. They have been arranged in alphabetical order by country. In many cases, the films will be available from video-rental stores; for some of the older or more esoteric films, you may need to seek out a specialty video-rental store, or check with the film department at your University or other film school libraries.

I asked my students to review a non-American film this semester, and to say in what ways they knew it was not American (plot, pacing, humor, settings, costumes, treatment of sex, violence, family, and other issues). The assignment worked quite well and I have added their films to the list.

I have also included some brief personal comments to try and be helpful for those films that I know. My hope is that people will add some of their favorite films and comments to the list.

<i>Country</i>	<i>Films</i>
Argentina:	Tango (there is the Latin approach to dance, and then there is the rest of us .. see other dance films below)
Australia:	Strictly Ballroom (a film about dancing, ‘my way’; includes bi-cultural romance); Romper Stomper (skinheads and racism, harsh); The Dish (2001 film about Australia’s involvement in the first space walk, explores Australia’s love-hate relationship with the US); The Castle (wonderful humorous film about family and working class values – “A man’s home is his castle”); Priscilla, Queen of the Desert (big city values venture to the Outback, in a dress); Gallipoli (Mateship and other Australian values, set in World War I)
Brazil	Orfeo Negro ; Central Station
Britain:	Billy Elliot (dance movie – why is it odd for working class lads to want to dance?); 28 UP (follows the story of children growing up); The Full Monty (why is it odd for working class lads to want to take their clothes off??); Brassed Off (Thatcherism and the closing of the coal mines); Four Weddings and a Funeral ; Shakespeare in Love (What is the difference between British humor and American/other humor?)

Brit/Pakistan:	My Son the Fanatic (Is the migrant father more British than the Brits? Is the son right to want to claim his ethnic identity?)
Bosnia:	Beautiful People (recent release of Bosnian migrants in England coming to terms with their new life; very touching)
China, HK, Taiwan, Chinese-American	<p>The Wedding Banquet (families, weddings and expectations);</p> <p>Eat Drink Man Woman (Family and food)</p> <p>The Killer, Hardboiled (Hong Kong outdoes the US in hyper-stylized-violence and the anti-hero/hero);</p> <p>Joy Luck Club (based on Amy Tan's novel of Chinese mothers and Chinese-American daughters);</p> <p>A Great Wall (Chinese-American family goes back to China to visit relatives – humorous and sweet);</p> <p>Dim Sum (Chinese-American and bicultural experience – sweet);</p> <p>Yi Yi (Taiwanese film released in 2001 about family –got great reviews);</p> <p>Crouching Tiger, Hidden Dragon (the most successful foreign film ever in the US - the NY Times says this film was so successful because it was so 'not-foreign' ..?);</p>
Cuba:	<p>El Super;</p> <p>Black and White in Exile;</p> <p>Café Con Leche,</p> <p>Before Night Falls (2001 film about a Cuban homosexual writer and his struggles)</p>
France:	<p>Camille Claudel,</p> <p>Murmur of the Heart,</p> <p>Captaine Conan,</p> <p>Diabolique (ah, the French and sex... students who reviewed French films all commented on the treatment of sex)</p>
Germany:	<p>Das Boot;</p> <p>Tin Drum;</p> <p>Run Lola Run (many of my students like this 1999 film, and one did a great analysis tying it to Hofstede's dimensions for Germany)</p>
India:	<p>Fire (lesbianism – I think it was banned in India);</p> <p>Salam Bombay</p>
Iran:	<p>Children of Heaven;</p> <p>The Mirror;</p> <p>The Color of Paradise (my understanding of these films is that the government does not permit political films or openly romantic films,</p>

so the child is often used as a metaphor for other taboo subjects).

- Italy:** **Cinema Paradiso;**
La Scorta,
Le Bal,
Padre Padrone,
Life is Beautiful
- Japan:** **Tampopo** (A humorous Japanese noodle-shop version of the Magnificent Seven, which was a US Western remake of The Seven Samurai – Japan does the US doing the Japanese..) ;
The Funeral;
Shall we Dance (dance movie – why is it odd for a middle class Japanese man to want to dance?);
Dreams (and other films by Kurosawa);
Black Rain (US);
Rising Sun (US) (these last 2 are US film portrayals of the Japanese, containing many negative stereotypes)
- Mexico:** **Like Water for Chocolate** (very popular with my students; very non-American tale of romance, food and mysticism)
The Children of Sanchez
- Netherlands:** **Antonia’s Line**
The Celebration
- New Zealand:** **Once were warriors** (a very powerful, brutal film about the Maoris’ alienation and marginalization in NZ)
- Poland** **Europa Europa**
- Spain:** **All about my mother** (and other films by Almadovar);
Dulces Horas
- Sweden** **Höstsonaten** (Ingmar Bergen)
- US:** **Boys in the Hood** (Made by young African-American filmmaker about African-American experience)
Smoke Signals (made by Native American Indian filmmaker about Native American Indians, reservation life and family)
Girlfight (Girls just want to have fun... and box)
Watermelon Man,
American Beauty (alienation, and the American dream. “If we have all this stuff, why aren’t we happy?!”)
12 Angry Men (some excellent speeches and great character study);
Lost in America (“Let’s sell all the stuff and go find ourselves..”);

Any John Wayne/Bruce Willis/Clint Eastwood films (lone anti-hero/hero, rugged individualist)

Also the Alien films as the first to have a lone anti-hero/hero who is female!