

<p>beans in their circular hats, collecting the circular coffee beans in their circular baskets as they work under their Caucasian boss' watchful stare.</p> <p>Scene from <b>Rabbit Proof Fence</b> Molly and daisy being reunited with their mother and grandmother.</p> <p>Cut to shot of James Allen in <b>I'm A Fugitive from A Chain Gang</b> heat shot of James Allen with bemused facial expression.</p> <p>Cut to head shot of Enrique from <b>El Norte</b> at construction site.</p> <p>Cut to scene from <b>In America</b> Ariel, Christy and Johnny waving goodbye to Mateo on the balcony. Fade out.</p> <p>Black screen.</p>	<p>coffee beans into their circular baskets.</p> <p>This motif is continues throughout the film to show how the Xuncaxs will never escape from the cycle of injustice that comes from belonging to the oppressed Narrators voice fades out.</p> <p>In the last three movies, immigrants living in the states encounter hardships, whether they be in the inability to overcome the gap in America's social classes or in being on the outside of a new culture. The suffering of immigrants, as shown on the silver screen, allows these films to fall into the social conscious genre, highlighting hardships to tell the story of the underdog. As the directors of <b>Rabbit Proof Fence, El Norte, I'm a Fugitive from a Chain Gang and In America</b> have proven that not only can film be used as a powerful device to raise awareness of social conscience, but also manipulate the audience's perspective to elicit strong responses.</p>
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