

Sexism | Cinema Film Series: Fall 2015

Fifty years ago, the term “sexism” was coined. In light of this historical marker, this film series seeks to consider ways in which sexism is embedded, endorsed, and/or challenged in the cinema. We selected films featuring women as central protagonists. Together, these films offer an intriguing site for the analysis of representations of race/ethnicity, femininities, masculinities, and sexualities. All movies begin at 6:00pm and will be followed by 20-30 minutes discussion.

9/2: Easy A

10/7: The Hours

11/4: Rosehill

12/2: A Girl Walks Home Alone at Night

Film Fact: Did you know that there is a greater percentage of female directors of Iranian films compared to the percentage of female directors in the West? (see: <https://www.wellesley.edu/davismuseum/news/2015-02/node/57891>)

Our Featured Speaker/Moderator for Tonight:
Dr. Allison Whitney, Associate Professor, Texas Tech University

Dr. Whitney specializes in studies of film technology, genre cinema, and the relationship between technological history and film form. She has published on race and class in American maternal melodrama, colonial narratives in science fiction, contemporary horror films, religion and cinema, sonic literacy, and dance in Weimar film culture in such journals as *The Journal of Film & Video*, *Music, Sound and The Moving Image*, and *Seminar: A Journal of Germanic Studies*. She is currently working on a book on the history of IMAX film, and she is engaged in research on the representation of space exploration in cinema. She is also developing a project on oral histories of film exhibition culture in Texas and the Southwest.

Potential Questions for Discussion

1. Why is the film titled, “A Girl Walks Home Alone at Night?” In general, is there something troubling about a girl walking alone at night?
2. How is the portrayal of the Girl different from other media portrayals of veiled women?
3. How would you interpret the interlude featuring the transgender dancer?
4. What role do masculine, feminine, and queer sexualities play in the movie?
5. How does class status intersect with gender in the film?
6. To what degree does the Girl’s character parallel that of the Prostitute’s character?
7. How is the writer/director’s dual Iranian-American background reflected in the film?

Further reading:

Atlantic: <http://www.theatlantic.com/entertainment/archive/2011/08/in-movies-by-iranians-a-feminist-streak/244307/>

Lewis, R., Sharp, E., Remnant, J. & Redpath, R. (2015). ‘Safe Spaces’: Experiences of Feminist Women-Only Space. *Sociological Research Online*, 20. <http://www.socresonline.org.uk/20/4/9.html>

Pain, R. (1991). "Space, sexual violence and social control: integrating geographical and feminist analyses of women’s fear of crime." *Progress in Human Geography* 15(4): 415-431.

Valentine, G. (1989). "The geography of women’s fear." *Area*: 385-390

Go to <https://fearlessttu.wordpress.com/> for more resources and discussion!
Visit ttuinternationalfilmseries.tumblr.com to learn more about International Film Series

Email: dana.weiser@ttu.edu or Elizabeth.sharp@ttu.edu

See you in Spring 2016!

Sponsored by Alamo Drafthouse, TTU’s International Film Series, TTU Women’s Studies, and TTU’s RISE (Risk Intervention and Safety Education)