

HUM 390 || Images of Eroticism

Dr. Robert C. Thomas

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Online via iLearn

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Office: HUM 416, Office Hour: 5:00 PM – 6:00 PM, In office, via Zoom, via email, via iLearn forum, or by appointment.

Course Website: <http://pornstudies.co/>

This course meets the following requirements: Upper Division UD-C: Arts and/or Humanities, SF State Studies: Global Perspectives, GE Segment 3

Additional costs: 3.99 for online film rental of *Belladonna of Sadness*. (Note: The rest of the films will be available for free in iLearn. There is a potential free workaround for *Belladonna* listed in the class day module for *Belladonna of Sadness*).

IMAGES OF EROTICISM

COURSE DESCRIPTION

This course is a critical study of the relations between eroticism and forms of human expression, including that form of expression we have come to name “pornography.” The historical formation of the concept of “pornography,” including its relation to modernism/modernity, will be foundational for this course. Equally foundational will be those works that seek to simultaneously challenge and re-conceptualize the concept of pornography (e.g. *In the Realm of the Senses*). We will consider important theoretical texts (Foucault, Bataille, Williams, Kendrick, Nash, Preciado), historically censored films, recent hard-core art films (*Shortbus*, *9 Songs*), alt porn (*Neu Wave Hookers*), 1970’s narrative porn (*Sex World*), and narrative films that deal with issues pertaining to the social construction of sex (*Deep End*). We will read significant recent works from feminist and trans theorists in the field of porn studies: Paul Preciado’s *Pornotopia: An Essay on Playboys Architecture and Biopolitics*, and Jennifer C. Nash’s *The Black Body in Ecstasy: Reading Race, Reading Pornography*. Linda Williams’ *Screening Sex* will serve as an anchoring text for the class. In addition to our work on the concept of pornography, we will think pornography as a genre of film (i.e. a form of expression that makes use of cinematic conventions). Genre films (which are probably the majority of the films that you see) are those that feature scenes you have seen so many times before, in so many different ways, that you expect to see them again and again depending on the type or genre of film (western, zombie, porn, action, etc.). Genre films don’t just employ cinematic conventions, they also teach us about social conventions, and pornography is no exception (this is particularly true with regard to constructions of gender and sexuality). Students will gain foundations for critically thinking about obscenity, pornography, and sexuality, as well as the ability to think about and analyze “hard-core” films as a genre. This will enable us to look at the social conventions surrounding sexuality and gender expressed in these works. Students will learn to think critically about various aspects of pornography, censorship, obscenity, sexuality, desire, gender, feminism, gay and lesbian sexuality, sadomasochism, and other subjects in a cross-cultural and comparative framework. Throughout this course we will endeavor to think our relation to these subjects in the context of the historical present. Please be aware that my courses typically build over time. If you do not read the assigned readings, if

you don't take notes, if you are not otherwise engaged with what we are covering, you will likely do poorly in the class. While we are doing some really cool things in this course, this is still a challenging class. Please don't take it if you have no interest in doing this work. Above all, we are not watching films to get people "off" but to analyze them critically. Many of the films we will watch in class will be graphic and sexually explicit, including "hard core" images of sexual acts. Some of the films we will watch have been previously banned and/or heavily censored. The social reaction against these films and the social taboos associated with them will form a part of our critical study. While we will all have strong reactions to some of these films, we will endeavor in this class to think critically—beyond the level of mere reaction. It is not just that some of these films shock us that is important to our study, but what that shock is meant to do (critically). In other words, how they can make us think.

Prerequisites: ENG 114 or consent of instructor.

REQUIRED TEXT BOOKS (available at the SFSU bookstore)

- Beatriz Preciado – *Pornotopia: An Essay on Playboys Architecture and Biopolitics*
- Jennifer C. Nash – *The Black Body in Ecstasy: Reading Race, Reading Pornography*
- Linda Williams – *Screening Sex*

ON-LINE ESSAYS AND ARTICLES (posted to the course website/iLearn)

- Giorgio Agamben, "What is an Apparatus?"
- Michel Foucault, "Introduction" to *Herculine Barbin: Being the Recently Rediscovered Memoirs of a French Hermaphrodite*
- Michel Foucault, "22 January 1975" from *Abnormal: Lectures at the College de France 1974–75*
- Walter Kendrick, "Preface" and "Origins" from *The Secret Museum*
- Laura Kipnis, "How to Look at Pornography" from *Pornography: Film and Culture*
- Oshima Nagisa, "Sexual Poverty," "Sex, Cinema, and the Four-and-a-Half-Mat Room," "Theory of Experimental Pornographic Film," and "Text of Plea" from *Cinema, Censorship, and the State*
- Oshima Nagisa, "Nagisa Oshima on *In the Realm of the Senses*" (compiled from "Campaigner in the World of the Absurd," an interview with S. Suga, in *Framework* (Norwich), no. 26–27, 1985)
- Beatriz Preciado, "The History of Technosexuality" from *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*
- Deborah Shamoan, "Office Sluts and Rebel Flower Girls: Japanese Comics for Women" from *Porn Studies*
- Isabel Teng, "The Road to Ruin: Chapter One: Antiquity" from *Pornography: The Secret History of Civilization*
- Linda Williams, "Porn Studies: Proliferating Pornographies On/Scene: An Introduction" from *Porn Studies*
- Yvonne Tasker, "[Permissive British Cinema?](#)"
- Christopher Weedman, "[Optimism Unfulfilled: Jerzy Skolimowski's *Deep End* and the 'Swinging Sixties'](#)"

Optional Essays

- Lynn Hunt, “Obscenity and the Origins of Modernity, 1500 - 1800” from *The Invention of Pornography* (optional)
- Georges Bataille, *Erotism* (selections) (optional)
- Miller-Young, *A Taste for Brown Sugar* (selection) (optional)
- Ara Osterweil, “Andy Warhol's Blow Job: Toward the Recognition of a Pornographic Avant-garde”

Optional Books

- Georges Bataille, *Story of the Eye*
- JG Ballard, *Crash*

FILMS

- Eon Mckai – *Neu Wave Hookers* (USA, 2006)
- John Cameron Mitchell – *Shortbus* (USA, 2007)
- Nagisa Oshima – *In the Realm of the Senses (Ai No Corrida)* (Japan, 1976)
- Ken Russell – *The Devils* (Great Britain, 1971)
- Jerzy Skolimowski – *Deep End* (USA/Germany/Great Britain, 1970)
- Anthony Spinelli – *Sexworld* (USA, 1977)
- Kate Williams – *Pornography: The Secret History of Civilization* (USA, 1999) (selection)
- Michael Winterbottom – *9 Songs* (Great Britain, 2005)
- Eichi Yamamoto – *Belladonna of Sadness* (Japan, 1973)
- *Andy Warhol's Blow Job* (USA, 1964) (short film)

ASSIGNMENTS

Students are responsible for completing all the assigned course work. Students should act as though the course is Wednesday night course (even if they are doing their work at other times) in order to follow a basic structure and complete assignments in a timely manner. Students need to submit their notes for the assigned films we will be watching (check the schedule) within 24 hours of the end of each Wednesday (by 11:55PM the next day). You should post any questions in the forums. This is to help online students succeed fully in the course. Students are expected to be **prepared for each class session**. This means you have done the assigned reading for each day. Be aware that my style is casual and approachable—this should not detract from the seriousness of the work we do together (this style of presentation is meant to make it easier for you to grasp the material). There will be 3 papers required (following the requirements for segment III and/or UD-C). There will be an initial writing assignment for a 2-page paper, a second 2-page paper, and a final 6-page paper in length (all typed and double spaced). There will be a handout on the essay assignments before each essay is due. Each essay must contain the required pages of formal *college level writing*. Your essays must demonstrate *mastery of the reading material and course lectures* for the assignments (your grade will be based on this). *All essays must be critical. No grade will be awarded for non-critical writing.* No

rewrites of written work. No late papers accepted. *Plagiarism in any of the course assignments, in any form, will be dealt with harshly and will be forwarded to the Dean's Office for appropriate action.* Plagiarism on any assignment will also result in a grade of F for the assignment. (Please note that Wikipedia is NOT a critical source and cannot be used for college writing. The same is true of IMDB.) No incomplete grades will be given. A final exam will also be required. The final exam will consist of ten questions. If you do not read the course material, you will fail the final exam.

Warning: This is a difficult and challenging course. If you do not do the course readings, you will be completely lost. The biggest mistake that students make on the essay assignments is to not actually read the assignment and/or fully follow the instructions or fully answer the questions. Additionally, if your paper does not demonstrate that you've read the assigned books, you will be graded down significantly and may not receive a passing grade. **This syllabus is part of the course materials and your road map to the class and your learning.** You are provided with a copy of the syllabus at the beginning of the semester and are expected to know the information contained within it the same way you are expected to know the information taught in the course.

LEARNING OBJECTIVES

1. Identify, distinguish and appraise the ways in which different cultures at different moments of their histories and different levels of the same culture represent, in both verbal and visual modes, the search for, the experience of and the consequences of sexual pleasure.
2. Master the techniques used for analyzing the representation of eroticism in both verbal and visual modes of cultural production. Master skills necessary for literary and art historical analysis.
3. Identify and recognize the relationships between a variety of historical, psychological, cultural and economic contexts and the works of erotic art which are produced in these contexts.
4. Investigate the relationship between two different modes of cultural expression-the verbal and the visual-and their advantages and disadvantages as means of representing eroticism.
5. Master the writing skills necessary to write analytical papers comparing erotic works of different forms and from different cultures.
6. Analyze the ways in which different ethnicity, social and economic status, cultural traditions and gender choice give rise to different notions of what constitutes the erotic and how best to represent that in art, music and literature.

SEGMENT THREE WRITING REQUIREMENT

To meet the segment III writing requirement, you will be required to write 10 pages of writing. These papers are "formal" and will be read and graded by the professor. You will be expected to argue coherently, to support your arguments with detailed examples from the works analyzed, to edit your papers for spelling, grammar punctuation and agreement, and to meet recognized standards for notes and bibliography when relevant. All of the above will be taken into account in the grading of these assignments. This course satisfies part of the General Education, Segment III requirement. Ten pages of formal critical writing, which will be graded by the professor for style and content, will be required (see below).

STATEMENT ON DISABILITIES

Students with disabilities who need reasonable accommodations are encouraged to contact the instructor. The Disability Programs and Resource Center (DPRC) is available to facilitate the reasonable accommodations process. The DPRC is located in the Student Service Building and can be reached by telephone (voice/TTY 415-338-2472) or by email: dprc@sfsu.edu

STATEMENT ON SEXUAL ASSAULT

SF State fosters a campus free of sexual violence including sexual harassment, domestic violence, dating violence, stalking, and/or any form of sex or gender discrimination. If you disclose a personal experience as an SF State student, the course instructor is required to notify the Dean of Students. To disclose any such violence confidentially, contact: The SAFE Place - (415) 338- 2208; http://www.sfsu.edu/~safe_plc/ Counseling and Psychological Services Center - (415) 338- 2208; <http://psyservs.sfsu.edu/> For more information on your rights and available resources: <http://titleix.sfsu.edu>

STUDENT DROPS

Students who do not attend the first class meeting will be dropped. It is the students' responsibility to drop the course after the first class session. Students who stop attending but do not drop will be given a WU grade. Please be aware that a WU grade is counted as an F for GPA purposes. Enrollment in this course constitutes your agreement to abide by all of the above rules and policies.

GRADING

- First Paper 20%
- Second Paper 20%
- Final Paper 40%
- Forum Posts 10%
- Final Exam 10%

YOU ARE **REQUIRED** TO TAKE NOTES ON THE FILMS WE ARE STUDYING AS SPECIFIED IN THE SCHEDULE. YOU WILL NEED THESE NOTES TO SUCCESSFULLY WRITE YOUR PAPERS AND COMPLETE THE COURSE. THESE NOTES NEED TO BE HANDED IN ONLINE IN iLEARN. YOU SHOULD HAND THEM IN NO LATER THAN 9:00 PM PST THE FOLLOWING CALENDAR DAY. THESE NOTES ARE PART OF YOUR RESEARCH. THEY ARE PART OF (AND FACTOR INTO) YOUR PAPER GRADE. THE SAME IS TRUE OF THE ONLINE FORUMS. THE FORUMS ARE THERE FOR STUDENTS TO ASK ME QUESTIONS ABOUT THE MATERIALS, TO ALLOW YOU TO INTERACT WITH OTHER STUDENTS ABOUT THE MATERIAL, AND TO PROVIDE A VOICE FOR YOU AND YOUR LEARNING. YOU SHOULD THINK OF THESE ACTIVITIES AS PART OF YOUR RESEARCH. **STUDENTS WHO REGULARLY ENGAGE IN THESE ACTIVITIES ARE THE MOST SUCCESSFUL STUDENTS IN MY COURSES. THIS IS A UNIQUE AND CHALLENGING COURSE AND I WANT YOU TO GET THE MOST OUT OF IT.**

NOTE: THERE ARE A FEW EXCEPTIONS IN THE SCHEDULE WHERE YOU WILL NOT HAVE TO POST YOUR NOTES (I GIVE YOU A FEW BREAKS HERE AND THERE. A;SO, BEGINNING NOVEMBER 8TH UNTIL THE END OF THE SEMESTER YOU WILL NOT HAVE TO DO THE NOTES ANYMORE).

FORUM POSTS: FOR EACH CLASS SESSION YOU ARE REQUIRED TO WRITE ONE SUBSTANTIAL AND THOUGHTFUL POST TO THE FORUM. YOU SHOULD DO THIS NO LATER THAN 11:55 PM ON THE THURSDAY FOLLOWING CLASS. ADDITIONALLY, YOU NEED TO RESPOND TO TWO POSTS BY YOUR CLASSMATES. THESE SHOULD BE DONE NO LATER THAN THE FOLLOWING FRIDAY BY 11:55PM. THE FORUMS ARE IMPORTANT BECAUSE IT GIVES **ALL THE STUDENTS IN THE CLASS A VOICE AND IT SERVES AS OUR VIRTUAL CLASSROOM. I WILL BE REGULARLY CHECKING-IN AND INTERACTING WITH YOU IN THE FORUMS.**

Tentative Course Schedule
(Instructor Reserves Right to Revise)

WEEK ONE | INTRODUCTION TO THE CLASS (AUG 23rd)

To Complete Today's Class

1. Read the Syllabus and become familiar with the iLearn site
2. Post to the WELCOME AND INTRODUCTION FORUM (below).
3. Watch the 30 minute Intro to the Class Lecture
4. Post any additional questions you have to the QUESTIONS ABOUT THE CONTENT OF THE COURSE, THE SYLLABUS, AND ILEARN forum

WEEK TWO | *9 SONGS* (AUG 30TH)

Key topics: film genres, gender, expressions of sexuality in narrative films, sex, drugs, and rock n' roll.

TO COMPLETE TODAY'S WORK

1. Read the "Study Questions on *9 Songs*."
2. Watch the Intro Lecture to *9 Songs*.
3. Watch the film *9 Songs*.
4. Take notes about the film as you watch it.
5. Post your notes on the film (below where it says "Post Your Notes") no later than 24 hours after the end of the scheduled class session (11:55 PM the next day).
6. After posting your notes, post in the structured forum (below).

WEEK THREE | INTRODUCTION TO PORNOGRAPHY AND CENSORSHIP: WALTER KENDRICK, THE SECRET MUSEUM: *PORNOGRAPHY: THE SECRET HISTORY OF CIVILIZATION* | PAPER PROMPT HANDED OUT (SEP 6TH)

Key topics: the Secret Museum, the invention of pornography, modernism/modernity, the obscene publications act of 1857, masturbation, public health, erotic images as a public health threat.

Read:

- Walter Kendrick, "[Preface](#)" and "[Origins](#)" from *The Secret Museum*
- Catherine Vout, "[The Shock of the Old: What the Sculpture of Pan Reveals About Sex and the Romans](#)"
- Isabel Teng, "[The Road to Ruin: Chapter One: Antiquity](#)" from the book *Pornography: The Secret History of Civilization*
- Study questions on Walter Kendrick (below)
- Study questions on *Pornography: The Secret History of Civilization* (below)
- Lynn Hunt, "[Obscenity and the Origins of Modernity, 1500 – 1800](#)" from *The Invention of Pornography* (optional)

Watch the documentary, *Pornography: The Secret History of Civilization*. **TAKE DETAILED NOTES!!!**

HANDOUT OF 2-PAGE PAPER PROMPT

TO DO TODAY'S COURSE MODULE:

1. Read the study Questions to help guide you prior to doing the reading and watching the documentary.
2. Do all of the assigned readings listed above.
3. Watch the Intro lecture, then watch and take detailed notes about the documentary based on the study questions. You will need these to write your paper.
4. Post your notes on the film (below) no later than 11:55 PM the next day.
5. Watch the lecture/discussion.
6. Post any questions you have for me in the online forum so we can all help each other with the material.

WEEK FOUR | 2-PAGE PAPER DUE ON WALTER KENDRICK AND PORNOGRAPHY @ 11:55 PM | ANDY WARHOL | LINDA WILLIAMS (SEP 13TH)

2-PAGE PAPER DUE ON WALTER KENDRICK AND *PORNOGRAPHY: THE SECRET HISTORY* on TurnItIn (the system is set to stop accepting papers after 11:55PM)

1. [Check list for first paper assignment](#) READ THIS BEFORE HANDING IN YOUR PAPER

2. Review Questions on *Pornography: The Secret History of Civilization* and *The Secret Museum* (READ BEFORE HANDING IN YOUR PAPER) (below)

3. READ (PRIOR TO TODAY'S CLASS SESSION)

- Linda Williams, "[Porn Studies: Proliferating Pornographies On/Scene: An Introduction](#)" from *Porn Studies*
- Ara Osterweil, "[Andy Warhol's Blow Job: Toward the Recognition of a Pornographic Avant-garde](#)" (optional)

4. Watch / Review Andy Warhol's *Blow Job* (it's short, you will get the main idea fairly quickly)

5. READ **after** you've watched the film (no cheating):

[Thinking About Andy Warhol's Blow Job](#) (handout from Dr. Thomas)

6. After you have completed all of the activities, **post to the online forum** (below).

YOU DO NOT HAVE TO POST ANY FILM NOTES TODAY

WEEK FIVE | *PORNOTOPIA: PLAYBOY'S ARCHITECTURE AND STAG FILMS* (SEP 20TH)

1. WATCH

- Short Video Lecture on Pornotopia (Things to look for before you do the reading)
- Short Video Lecture on the Concept of "Biopolitics"

2. READ (PRIOR TO TODAY'S CLASS SESSION)

- Preciado, *Pornotopia*, 9-65

3. AFTER READING THE ASSIGNMENT WATCH

- A Brief Discussion of Pornotopia
- Short Video Lecture on Preciado's use of the term "Apparatus"
- Film – *Pornography: The Secret History of Civilization, Episode 4, "Twentieth Century Foxy: Film"* (Directed by Chris Rodley) --You only have to watch up to 16:08, which is the section of the film on stag films.

4. POST TO THE ONLINE FORUM (below).

WEEK SIX | THE HISTORY OF SEXUALITY (SEP 27TH)

1. READ (PRIOR TO TODAY'S CLASS SESSION)

- Paul Preciado, "[The History of Technosexuality](#)" from *Testo Junkie*
- Michel Foucault, "[Chapter Three: January 22, 1975](#)" from *Abnormal*
- Michel Foucault, "[Introduction to *Herculine Barbin*](#)"

2. WATCH: A BRIEF DISCUSSION OF THE HISTORY OF SEXUALITY AND FOUCAULT

3. POST IN THE ONLINE FORUM

WEEK SEVEN | RACE, PORNOGRAPHY, AND THE PERFORMATIVE | FILM: *SEX WORLD* (OCT 4TH)

1. READ

- Nash, *The Black Body in Ecstasy* 1-26 ("Introduction") , 59-106 ("Speaking Sex/Speaking Race" and "Race-Pleasures")
- Study Questions on *Sex World* (below)

2. WATCH

- Film screening – *Sex World*

WARNING: DO NOT WATCH WITHOUT FIRST READING Nash, *The Black Body in Ecstasy* for context. This film uses racialized tropes which the course readings critically interrogate, placing these tropes within the context of black female desire, representation, race, blackness, and feminism. If you do not do the reading first, you will not have a context for this part of what you will be watching.

- Video Discussion of *Sex World*

3. POST YOUR NOTES ON THE FILM

4. POST TO THE ONLINE FORUM

WEEK EIGHT | FILM SCREENING WAKEFIELD POOLE'S *BIJOU* | 2-PAGE PAPER ON *BIJOU* DUE VIA TURNITIN @ 11:55PM (OCT 11TH)

READ (PRIOR TO TODAY'S CLASS SESSION)

- Susanna Paasonen, "Between meaning and mattering: on affect and porn studies" (pdf below)

WATCH

- Film screening – *Bijou* (1973) (the film is approx. 70 minutes long).

NOTE: IN ORDER TO DO TODAY'S CLASS ASSIGNMENT YOU MUST DO THE FOLLOWING WORK IN THE CORRECT ORDER. **TRUST ME, I THINK YOU WILL ENJOY THIS EXERCISE.**

1. Watch *Bijou* at home. Watch the film very carefully. Do not be distracted by anything else while you are watching it. Pay attention to the visual language used in the film.

- What is going on?
- What do you see?
- What does any of this mean?
- How or what do you feel as you watch this?

Take careful notes about your experience of the film. You can simply describe what you are seeing, what you are thinking, what you are feeling as you watch the film. There is no right or wrong way for you to take such notes. Summarize your experience of the film in a one page, typed, double spaced paper.

2. AFTER watching the film, watch the director's commentary on *Bijou*. You can also just listen to it. Take careful notes on Poole's commentary. Think about the following:

- Why was the film shot this way?
- What about the form and the technical aspects of the film?
- How is this different from what you imagined?
- Take note of anything you think is important.

Write a one page, critical, analysis of the film based on the information in the commentary, but also analyzing the difference between what you were thinking as you watched the film (which is perfectly valid) and the artifice at work in the creation of this form.

What does this teach you about the experience of watching any film, including possibly even a hard-core film? What did it teach you about the artifice of this film (how it was made)? Include a quote from today's assigned reading in your analysis.

3. Combine both pages of writing to complete your second paper assignment.

DO NOT WATCH THE COMMENTARY UNTIL YOU HAVE WATCHED AND WRITTEN ABOUT THE FILM (Note: The Commentary Will Be Posted at 9 am)

THERE IS NO ONLINE FORUM TODAY

YOU DO NOT HAVE TO POST ANY FILM NOTES TODAY

WEEK NINE | *DEEP END* (OCT 18TH)

READ

- Yvonne Tasker, “Permissive British Cinema?”
- Christopher Weedman, “Optimism Unfulfilled: Jerzy Skolimowski’s *Deep End* and the ‘Swinging Sixties’”
- Study Questions on *Deep End* (below)

WATCH

- Film – *Deep End*

TO COMPLETE TODAY'S MODULE

1. Do ALL of the assigned readings listed above.
2. Watch the film *Deep End*
3. Watch the discussion of the film.
4. It is strongly recommended that you watch the documentary on the making of the film, "Getting Started"
5. Post any questions you have for me in the online forum so we can all help each other with this material.
6. Post your notes on the film

WEEK TEN | CENSORSHIP AND KEN RUSSELL'S *THE DEVILS* (OCT 25TH)

The study questions for today's work are in the forum below.

1. READ

- Mark Kermode, "[Raising Hell](#)" (super short piece)

2. PRIOR to watching the film, watch the short film

- *Hell on Earth: The Desecration and Resurrection of Ken Russell's *The Devils** (Take notes for later use)

3. Watch *The Devils* (take notes)

4. After watching the documentary, then the film, listen to the commentary from Guillermo del Toro on *The Devils* (It's great!)

5. After viewing the film and all of the course materials, post to the forum.

6. Be sure to post your notes on the film.

WEEK ELEVEN | *BELLADONNA OF SADNESS* (NOV 1ST)

1. READ

- Deborah Shamoan, "[Office Sluts and Rebel Flower Girls: Japanese Comics for Women](#)"
- Study Questions on *Belladonna of Sadness* (below)
- Handout on *Belladonna of Sadness* (below)

2. WATCH

- *Belladonna of Sadness* (JAPAN/1973)

This is a unique film. My advice to you is, following the study questions, pay attention to the style or the form of the film as a way of entering into it. You can even just note interesting stylistic elements in the film. See the study questions and my handout for more details. I will try to make my study questions and notes posted below into a short instructional video for you.

- Film – *Belladonna of Sadness* (online rental 3.99 @ the URL below)
- <https://www.youtube.com/watch?v=qyZOdkM-x8E> Take Notes on the Film!
- [Filmstruck](#) has a 14-day free trial subscription and I believe they have both *Belladonna of Sadness*, plus *In the Realm of the Senses* (the latter with extras).
- *Belladonna of Sadness* (trailer); Watch Before You Watch the Film *Belladonna of Sadness* (trust me, it helps explain the film)

3. POST TO THE ONLINE FORUM.

4. POST YOUR NOTES ON THE FILM.

WEEK TWELVE | *OSHIMA NAGISA: IN THE REALM OF THE SENSES* (PART ONE) (NOV 8TH)

READ (PRIOR TO TODAY'S CLASS SESSION)

- Oshima Nagisa, "Sexual Poverty," "Sex, Cinema, and the Four-and-a-Half-Mat Room," "Theory of Experimental Pornographic Film" and "Text of Plea" from *Cinema, Censorship, and the State* (file is below)

- Study Questions on *In the Realm of the Senses* (below)
- Nagisa Oshima, "[Nagisa Oshima on *In the Realm of the Senses*](#)" (compiled from "Campaigner in the World of the Absurd," an interview with S. Suga, in *Framework* (Norwich), no. 26–27, 1985—unfortunately, I do not have the original interview)

WATCH

Film – *In the Realm of the Senses (Ai no corrida)*

TO COMPLETE TODAY'S MODULE

1. Do ALL of the assigned readings
2. Watch the film. Take Notes as you watch the film. These notes can include your reactions to the things you see. But, also, use your study questions as a guide.
3. Watch the course lecture (NOTE: this is a long lecture/discussion that covers this weeks and next weeks materials: you are free to break up watching this lecture/discussion based on your own schedule/needs, but don't post in the forum without watching at least 1/2 of it).
4. Post in the forum below with any responses or questions you have.

YOU DO NOT HAVE TO POST YOUR NOTES ABOUT THE FILM TODAY

PLEASE DO NOT READ OR PAY ANY ATTENTION TO ANY COMMENTARY ON THIS FILM BY DONALD RICHIE. HE WAS A NICE GUY, BUT NOT A VERY GOOD SCHOLAR. HIS TAKE ON THIS FILM GOES AGAINST OSHIMA'S OWN VIEWS.

WEEK THIRTEEN | OSHIMA NAGISA: *IN THE REALM OF THE SENSES* (PART TWO) (NOV 15TH)

READ:

- Linda Williams, "Hard-Core Eroticism" in *Screening Sex*
- Linda Williams, "Introduction" in *Screening Sex*

TO COMPLETE TODAY'S MODULE

1. DO THE ASSIGNED READINGS (ABOVE)
2. POST TO THE FORUM

YOU DO NOT HAVE TO POST ANY NOTES TODAY

WEEK FOURTEEN | THANKSGIVING BREAK - NO CLASS (NOV 22)

WEEK FIFTEEN | *NEU WAVE HOOKERS* | FINAL ESSAY PROMPT HANDED OUT (NOV 29TH)

1. READ

- Laura Kipnis, "[How to Look at Pornography](#)" from Peter Lehman (ed) *Pornography: Film and Culture*
- Giorgio Agamben, "[What is an Apparatus?](#)"
- Wikipedia Entry on "Distancing Effect" (*Verfremdungseffekt*) https://en.wikipedia.org/wiki/Distancing_effect (NOTE: I generally discourage use of Wikipedia, but this is a decent entry and gives you places to jump off to for further research.)

2. WATCH

- Film — *Neu Wave Hookers* (30 minute selection from the film)

3. LISTEN

- Rob Thomas, Ph.D., "A Porn About Porn About Porn About Porn: *Neu Wave Hookers* and the Apparatus of Pornography" (Note: This is an audio recording of the lecture I gave at Harvard last year. I recorded it in my office after class today. Sorry, I was a bit tired. The class discussion was cut off because we ran long, so I came to my office after class and recorded myself giving this lecture for your use in reading and interpreting the film. The first 5 minutes or so of the lecture goes over the work we did on Kendrick and the history of pornography.) For Fall 2017, I will try to make a cohesive video essay out of this using scenes from the film.

4. POST ANY QUESTIONS YOU HAVE FOR ME IN THE ONLINE FORUM

YOU DO NOT HAVE TO POST YOUR NOTES FOR THIS CLASS SESSION

WEEK SIXTEEN | HARD CORE ART FILM: *SHORTBUS* (DEC 6TH)

READ

- Linda Williams, "Philosophy in the Bedroom" in *Screening Sex*
- Study Questions on *Shortbus*

WATCH

- Film — *Shortbus*
- Post-film discussion

TO COMPLETE TODAY'S MODULE

1. Do the assigned reading
2. Watch the film
3. Take notes about the film.
4. Watch the post-film discussion video.
5. Post in the forum below with any responses or questions you have.

YOU DO NOT HAVE TO POST YOUR NOTES ABOUT THE FILM TODAY

WEEK SEVENTEEN | FINAL 6-PAGE PAPER DUE VIA TURNITIN | FINAL EXAM (DEC 13TH)

Check list for final paper assignment READ THIS BEFORE HANDING IN YOUR PAPER

Final 6-Page Paper Due by 11:55 PM via TurnItIn (DO NOT BE LATE!!!)

Final Exam due by 11:55 PM via TurnItIn (DO NOT BE LATE!!)