

HUM 390 || Images of Eroticism

Dr. Robert C. Thomas

Summer 2017

Hi-FLEX Course | Online via iLearn | In class: 9:00 am to 1:00 pm in HUM 286

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Office: HUM 416, Office Hour: 1:00 PM – 2:00 PM (or immediately after class): in office, via Zoom, via email, or via iLearn forum

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 listed in the class day module for *Belladonna of Sadness*).

- NOTE: This is a Hi-FLEX course. This means that students will have the option to take the course as fully online or as a hybrid (online and in class) course. Students can, in fact, mix up their participation based entirely on their needs and their schedules.
- The language we use for this is **fully asynchronous (online) learning**, as well as traditional **synchronous (in class/hybrid online) learning**.
- Students are free to take the course as fully online, or mix it up and drop in on specific days to experience the course materials in class. Similarly, synchronous students (in class) are free to choose specific days to take the course online (as long as they do the additional assignments required of **asynchronous** students by the deadline for that particular class day).
- **Asynchronous** (online) class days will have additional assignments and work to complete. These instructions are listed in red for each class module in the iLearn schedule (and on the syllabus schedule).
- The **synchronous** (in class) portions of the course will also be a hybrid course with the following structure:
  - Week One: Fully In Class
  - Week Two: One Day Online, One Day in Class
  - Week Three: One Day Online, One Day in Class
  - Week Four: Fully Online
  - Week Five: Fully In Class

## 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 (*New Wave Hookers*), 1970’s narrative porn (*Sexworld*), and narrative films that deal with issues pertaining to the social construction of sex (*Deep*

End). We will read significant recent works from feminists 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). While the first half of the course focuses on foundations for critically thinking about obscenity, pornography, and sexuality, the second half (more or less) will, in addition to other work, follow Linda Williams in looking at "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 are absent during the discussion, 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 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).

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)

- 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)
- Ara Osterweil, "Andy Warhol's Blow Job: Toward the Recognition of a Pornographic Avant-garde"

- Beatriz Preciado, “The History of Technosexuality” from *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*
- Deborah Shamoon, “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)**
- Giorgio Agamben, “What is an Apparatus?” **(optional)**
- Georges Bataille, *Erotism* (selections) **(optional)**
- Buck Angel, "[Interview](#)"
- Miller-Young, [A Taste for Brown Sugar](#) (selection) **(optional)**

### 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. In class students are expected to participate in course discussions. Online students should act as though the course is a Monday / Wednesday 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. Online 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 Monday/Wednesday in class period. You should definitely 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 (and for online students any additional activities). In class students should always bring the assigned reading material (for each particular day) to class. **Always take notes, including on all the films.** My lectures, comments, and rants constitute an important “text” for the course. (These will be posted online at the end of each class session.) 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 “formal” 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 for synchronous students will take place the last 20 minutes of the final class session. It will consist of ten questions and test primarily whether students have done the required readings. If you do not read the course material, you will fail the final exam. The asynchronous final exam will be comparable to the synchronous exam but will be a different exam, and will be due online.

**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.

### **CLASSROOM ETIQUETTE**

If you are caught text messaging in class, surfing the web, or playing video games, eating or engaging in any other non-course related activity, you will be required to leave the classroom. **No eating in class** (unless you bring enough to share with everyone). No electronic recording in the classroom.

### **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](mailto: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/](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 50%
- Final Exam 10%

## **A NOTE ABOUT GRADING**

YOU ARE **REQUIRED** TO TAKE NOTES ON ALL OF THE FILMS WE ARE STUDYING AS SPECIFIED IN THE SCHEDULE. YOU WILL NEED THESE NOTES TO SUCCESSFULLY WRITE YOUR PAPERS AND COMPLETE THE COURSE. FOR **ASYNCHRONOUS** STUDENTS, THESE NOTES NEED TO BE HANDED IN ONLINE. (NOTE: **SYNCHRONOUS** STUDENTS DO NOT HAVE TO HAND THEM IN.) ONLINE STUDENTS SHOULD HAND THEM IN NO LATER THAN 1:00 PM PST THE FOLLOWING CALENDAR DAY. THESE NOTES ARE PART OF YOUR RESEARCH. THEY ARE PART OF 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. (ANYONE CAN POST IN THE FORUMS.) 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. REMEMBER, THIS IS A 5 WEEK COURSE. I WANT YOU TO GET THE MOST OUT OF IT.

NOTE: THERE ARE A FEW EXCEPTIONS IN THE SCHEDULE WHERE ONLINE STUDENTS DO NOT HAVE TO POST THEIR NOTES.

**Tentative Course Schedule  
(Instructor Reserves Right to Revise)**

**WEEK ONE**

**June 5<sup>th</sup>** Introduction and handout of course material  
Film – *9 Songs*  
Read: Study Questions on 9 Songs (iLearn)

**ASYNCHRONOUS STUDENTS: ONLINE**

1. Watch the film *9 Songs*.
2. Take notes about the film. Be sure to make use of the study questions.
3. Post your notes on the film (below) no later than June 6th by 1:00 PM.
4. The Zoom capture of the course lectures will be posted here after 1:00 PM. After posting your notes, watch the course lecture.
5. Post in the forum below about your responses to the film based on your notes, the lectures, and the study questions.

**June 7<sup>th</sup>** Introduction to Pornography and Censorship: Walter Kendrick, *The Secret Museum: Pornography: The Secret History of Civilization*

**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* (optional for synchronous students, **required for asynchronous students**)
- Study questions on Walter Kendrick
- Study questions on the *Pornography: The Secret History of Civilization*
- Lynn Hunt, “[Obscenity and the Origins of Modernity, 1500 – 1800](#)” from *The Invention of Pornography* (optional)

**Watch:**

Film – “Road to Ruin” from *Pornography: The Secret History of Civilization* **TAKE DETAILED NOTES!!!**

**HANDOUT OF 2 PAGE PAPER PROMPT**

**ASYNCHRONOUS STUDENTS: ONLINE**

1. Do the assigned readings listed above, including the additional reading from Isabel Teng.
2. Read the study Questions to help guide you prior to doing the reading and while watching the documentary.
3. 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 1:00 PM on June 8th.
5. The Zoom capture of the course lecture will be posted here after 1:00 PM. 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 TWO

June 12<sup>th</sup>      **THIS IS AN AT ONLINE DAY FOR EVERYONE.**

**TWO 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:
  - Linda Williams, "[Porn Studies: Proliferating Pornographies On/Scene: An Introduction](#)" from *Porn Studies*
  - Laura Kipnis, "[How to Look at Pornography](#)" from Peter Lehman (ed) *Pornography: Film and Culture*
  - Ara Osterweil, "[Andy Warhol's Blow Job: Toward the Recognition of a Pornographic Avant-garde](#)"
4. Watch Andy Warhol's *Blow Job* (it's short) (iLearn)
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**

**June 14<sup>th</sup>**      The History of Sexuality | Race, Pornography, and the Performative |  
Film: *Sex World*

**Read:**

- Paul Preciado, "[The History of Technosexuality](#)" from *Testo Junkie*
- Michel Foucault, "[Chapter Three: January 22, 1975](#)" from *Abnormal*
- Michel Foucault, "[Introduction to Herculine Barbin](#)"
- Nash, *The Black Body in Ecstasy* 1-26, 58-106
- Study Questions on *Sex World*

**Watch:**

- Film screening – *Sexworld*

**DO NOT WATCH WITHOUT FIRST READING** Nash, *The Black Body in Ecstasy*

**ASYNCHRONOUS STUDENTS: ONLINE**

1. Do all of the assigned readings listed above.
2. Watch the film (**NOTE: if you have not read *The Black Body in Ecstasy* you will not be able to understand the film and its critical context with re: to race**).
3. Take detailed notes on the film based on the study questions.
4. Post your notes on the film (below) no later than 1:00 PM tomorrow (June 15th).
5. The Zoom capture of the course lecture will be posted here after 1:00 PM. Watch the lecture/discussion.
6. Post any questions you have for me in the online forum so we can all help each other with this difficult material.

### **WEEK THREE**

**June 19<sup>th</sup>**      Film Screening Wakefield Poole's *Bijou* | Two Page Paper on *Bijou* Due Via TurnItIn @ 11:55 PM

**THIS IS AN AT ONLINE DAY FOR EVERYONE.**

**Read:**

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

**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*. 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 and what the director was thinking about when he made it.

What does this teach you about the experience of watching any film, including 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.

Wakefield Poole's Commentary on *Bijou*

**DO NOT WATCH THE COMMENTARY UNTIL YOU HAVE WATCHED AND WRITTEN ABOUT THE FILM**

**Poole's commentary will be posted at 10:30 am (approx.) today.**

**THERE IS NO ONLINE FORUM TODAY**

**YOU DO NOT HAVE TO POST ANY FILM NOTES TODAY**

**June 21<sup>st</sup> Pornotopia and Deep End**

Please note that today's materials are separate: the material on *Pornotopia* is separate from the material on *Deep End*

**Read**

- Preciado, *Pornotopia*, 9-65, 83-179

- Yvonne Tasker, "[Permissive British Cinema?](#)" (optional for synchronous students, required for asynchronous students)
- Christopher Weedman, "[Optimism Unfulfilled: Jerzy Skolimowski's \*Deep End\* and the 'Swinging Sixties'](#)" (optional for synchronous students, required for asynchronous students)

## Watch

- Film – *Deep End* (note: the film starts at the 2:00 minute mark. for some reason the capture included production company logo for two minutes before the start of the film).
- *Short Video Essay by Dr. Thomas on Deep End* (to be posted)
- Film – *Pornography: The Secret History of Civilization, Episode 4, "Twentieth Century Foxy: Film"* (Directed by Chris Rodley) (YOU ONLY HAVE TO WATCH TO 16:10)

## ASYNCHRONOUS STUDENTS: ONLINE

1. Do ALL of the assigned readings listed above, including the additional Tasker and Weedman essays
2. Watch the film *Deep End*
2. Take detailed notes on the film.
3. Post your notes on the film (below) no later than 1:00 PM tomorrow (June 22nd).
4. Watch up to 16:10 minutes in the documentary, *The Secret History of Pornography, Episode 4* (this deals with stag films)
5. The Zoom capture of the course lecture will be posted here after 1:00 PM. Watch the lecture/discussion.
6. Post any questions you have for me in the online forum so we can all help each other with this material.

## WEEK FOUR

June 26<sup>th</sup> Censorship and Ken Russell's *The Devils*

### THIS IS AN AT ONLINE DAY FOR EVERYONE.

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

1. Read
  - Mark Kermode, "[Raising Hell](#)"
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* (iLearn) (Take Notes About the Film)
4. After watching the documentary, then the film, listen to the commentary from Guillermo del Toro on *The Devils* (iLearn)

5. After viewing the film and doing all of the various assigned course materials, POST to the Online Forum.
6. Be sure to post your notes on the film.

**June 28<sup>th</sup>**      *Belladonna of Sadness* and *Neu Wave Hookers*

### **THIS IS AN ONLINE DAY FOR EVERYONE**

#### **Final Essay Prompt Handed Out**

##### **1. Read:**

- Deborah Shamoon, "[Office Sluts and Rebel Flower Girls: Japanese Comics for Women](#)" from *Porn Studies*
- Study Questions on *Belladonna of Sadness* (iLearn)

##### **2. Watch:**

- Film – *Belladonna of Sadness* (online rental 3.99 @ the URL below)
- <https://www.youtube.com/watch?v=qyZOdkM-x8E> **Take Notes on the Film!**

Note: **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). But verify before you join.

- *Belladonna of Sadness* (trailer) (**iLearn**)

##### **3. Read:**

- "A Porn About Porn About Porn About Porn" by Dr. Thomas to be posted later (either the essay will be posted or an online video). (Note: this is a lecture I delivered at Harvard last year.)

##### **4. Watch:**

- *Film* — *Neu Wave Hookers* (NOTE: this is an edited selection from the film that includes one hard core sex scene together with numerous narrative elements).

**POST ANY QUESTIONS YOU HAVE FOR ME IN THE ONLINE FORUM  
YOU DO NOT HAVE TO POST YOUR NOTES FOR THIS CLASS SESSION**

#### **WEEK FIVE**

**July 3rd**      **Oshima Nagisa: *In the Realm of the Senses***

**Read:**

- Oshima, “SexualPoverty,” “Sex, Cinema, and the Four-and-a-Half-Mat Room,” “Theory of Experimental Pornographic Film,” and “Text of a Plea” from *Cinema, Censorship, and the State*
- Linda Williams, “Hard-Core Eroticism” in *Screening Sex*
- Linda Williams, 1-24 in *Screening Sex*
- [Study Questions on Oshima Nagisa](#)
- 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)
- Bataille, [Eroticism, 1-48](#) (optional)

**Watch:**

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

**ASYNCHRONOUS STUDENTS: ONLINE**

**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. Post your notes on the film (below) no later than 1:00 PM tomorrow (July 4th)**

**4. The Zoom capture of the course lecture will be posted here after 1:00 PM. After posting your notes, watch the course lecture.**

**5. Post in the forum below with any responses or questions you have**

**EVERYONE: 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.**

**July 5<sup>th</sup>      Hard-Core Art Film: *Shortbus***

**Read:**

- Linda Williams, “Philosophy in the Bedroom” in *Screening Sex*
- Study Questions on *Shortbus* (iLearn)

**Watch:**

- Film – *Shortbus*

**FINAL EXAM**

The synchronous final exam will be held the last 20 minutes of class. If you are late to class and miss the final exam, you will not be able to take the synchronous final exam.

The asynchronous final exam will be due online by the end of the day.

These will be equivalent, but they will NOT be the same exams.

**ASYNCHRONOUS STUDENTS: ONLINE**

1. Do the assigned reading
2. Watch the film
3. Take notes about the film.
4. The Zoom capture of the course lecture will be posted here after 1:00 PM. After posting your notes, watch the course lecture.
5. Post in the forum below with any responses or questions you have
6. Take the final exam online (below) by the end of the day

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

July 7<sup>th</sup> FINAL ESSAY ASSIGNMENT DUE ONLINE via TurnItIn @ 1:00 PM  
(DO NOT BE LATE!!!!)