

## HUM 390 | IMAGES OF EROTICISM SUMMER 2018

Online via iLearn

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Office: HUM 416, Office Hour: Monday and Wednesday, 12:00 PM – 1:00 PM. Zoom office hours will be on Wednesday from 12 – 1:00 PM. Monday office hours will be in-person in HUM 416 or via email or iLearn. I will be my office working for most of the summer, so feel free to stop by and/or make an appointment.

Course Website: <http://pornstudies.co/> (note: the website has some additional materials that may be of interest to you, particularly on the course blog.)

**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 streaming rental for *Belladonna of Sadness*

Welcome to Images of Eroticism. In this class we will think pornography as a genre of film and a historical construct. We will study feminist theorists of pornography such as Linda Williams, Jennifer C. Nash, and Laura Kipnis, read work by theorists like Michel Foucault and Walter Kendrick, and consider a wide range of pornographic forms of expression, particularly as they relate to constructions of gender, race, class, and sexuality. We will dare to think the pornographic as a way of thinking and living bound up with the era in which we live.

### 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*, *Bijou*). We will consider important theoretical texts (Foucault, Williams, Kendrick, Nash, Agamben, Preciado), historically censored films, recent hard-core art films (*Shortbus*, *9 Songs*), alt porn (*New Wave Hookers*—optional in Summer 2018), 1970’s narrative porn (*Sex World*), and narrative films that deal with issues pertaining to the social construction of sex and gender in a patriarchal, capitalist society (*Deep End*—optional in Summer 2018). We will read recent work from feminist, black, and trans theorists in the cutting-edge field of porn studies: Paul Preciado’s *Pornotopia: An Essay on Playboys Architecture and Biopolitics*, Jennifer C. Nash’s *The Black Body in Ecstasy: Reading Race, Reading Pornography*, and Linda Williams’ *Screening Sex*, the latter of which 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 and social 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 historical 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 looking at forms of sexual expression to get people "off" but to analyze them critically. Many of the films and artworks we will look at will be graphic and sexually explicit, including hard-core images of sexual acts. Some of the works we study have been banned and/or heavily censored. The social reaction against these works of sexual expression 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 works of expression, we will endeavor to think critically about them. This means going beyond the level of binary reaction. Including reflecting on some of our own immediate responses to these works. It is not just that some of these films will shock us that is important to our study, but what that shock is meant to do (critically). In other words, *how it is that these forms of expression have the ability to make us think*.

Feminist porn studies is a field of inquiry that began to emerge over the past few decades in response to the lack of scholarly study of "pornographic" forms of expression. Informed by feminist and queer theory, it sought to move beyond the simple binaries of anti-pornography feminism from the 1970's and 80's in order to more neutrally consider the historical, social, cultural, aesthetic, theoretical and material aspects of "pornography," particularly as these relate to gender, sexuality, race and class. While this course remains open to a wide variety of perspectives within the field, including the history of anti-pornography feminism, it's important to understand that feminist porn studies does not mean anti-pornography feminism. Rather, the ways in which the scholarly study of pornography and feminism intersect is part of the journey that this course embarks upon.

The above disclaimers aside, everyone is welcome in this class. The online forums are, above all, a space where students are allowed to have a voice. It's really important, especially with what is going on in the world, that we support each other and strive to be respectful of our differences, our contributions, and our points of view. From the primary course materials (written by women, women of color, trans men, and sexual minorities), to the work we will do in the online forums, this is an inclusive class.

**Prerequisites: ENG 114 or consent of instructor**

## REQUIRED TEXTS BOOKS (available at the SFSU bookstore)

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

## ON-LINE ESSAYS AND ARTICLES

- Giorgio Agamben, "[What is an Apparatus?](#)"
- Giorgio Agamben, "[Nudities](#)"
- Elizabeth Fratterigo, "[Soft-core Feminism: Playboy, Christie Hefner, and the Feminist Antipornography Movement](#)"
- Michel Foucault, "[22 January 1975](#)" from *Abnormal: Lectures at the College de France 1974 – 75*
- Michel Foucault, "[Introduction](#)" to *Herculine Barbin: Being the Recently Rediscovered Memoirs of a French Hermaphrodite*
- Walter Kendrick, "[Preface](#)" and "[Origins](#)" from *The Secret Museum*
- Laura Kipnis, "[How to Look at Pornography](#)" from Peter Lehman (ed) *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*
- Ara Osterweil, "Andy Warhol's Blow Job: Toward the Recognition of a Pornographic Avant-garde" from *Porn Studies*
- Susanna Paasonen, "Between meaning and mattering: on affect and porn studies"
- Paul Preciado, "[History of Technosexuality](#)" from *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*
- Deborah Shamooin, "[Office Sluts and Rebel Flower Girls: Japanese Comics for Women](#)" from *Porn Studies*
- Yvonne Tasker, "[Permissive British Cinema?](#)"
- Isabel Teng, "[The Road to Ruin: Chapter One: Antiquity](#)" from *Pornography: The Secret History of Civilization*
- Catherine Vout, "[The Shock of the Old: What the Sculpture of Pan Reveals About Sex and the Romans](#)"
- Christopher Weedman, "[Optimism Unfulfilled: Jerzy Skolimowski's Deep End and the 'Swinging Sixties'](#)"
- Linda Williams, "[Porn Studies: Proliferating Pornographies On/Scene: An Introduction](#)" from *Porn Studies*

## OPTIONAL ESSAYS

- Georges Bataille, *[Erotism: Death and Sensuality](#)* (selection) (optional)
- Lynn Hunt, "[Obscenity and the Origins of Modernity, 1500 – 1800](#)" from *The Invention of Pornography*
- Jonathan Ned Katz, "The Invention of Heterosexuality" (optional)
- Miller-Young, *[A Taste for Brown Sugar](#)* (selection) (optional)
- 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)

## HANDOUTS

- [Handout on Critical Writing](#)
- Study Questions on *9 Songs*
- Study questions on Walter Kendrick
- Study questions on *Pornography: The Secret History of Civilization*
- Review Questions on *Pornography: The Secret History of Civilization* and *The Secret Museum*
- Thinking About *Andy Warhol's Blow Job*
- Study Questions on *The Black Body in Ecstasy*
- Study Questions on *Sex World*
- Study Questions on *Belladonna of Sadness*
- “Psychedelic, Feminist, Anime, Revolutionary Porn: Some Brief Notes on *Belladonna of Sadness*”
- Study Questions on *In the Realm of the Senses*

## FILMS

- Nagisa Oshima, *In the Realm of the Senses (Ai No Corrida)* (Japan, 1976)
- Wakefield Poole, *Bijou* (1973)
- Anthony Spinelli, *SexWorld* (USA, 1977)
- Kate Williams, *Pornography: The Secret History of Civilization* (USA, 1999) (selections)
- Michael Winterbottom, *9 Songs* (Great Britain, 2005)
- Eiichi Yamamoto, *Belladonna of Sadness* (Japan, 1973)

## SHORT FILMS

- *Andy Warhol's Blow Job*
- *Pornography: The Secret History of Civilization, Episode 4, “Twentieth Century Foxy”* (selection)

## GRADING & ASSIGNMENTS

- First 2-Page Paper 20%
- Second 2-Page Paper 20%
- Final Paper 6-page Paper 40%
- Forum Posts 10%
- Final Exam 10%

## NOTES

You are **required** to take notes and turn these in on 4 of the films we will study this semester. You will need these notes to successfully write your papers and complete the course. These notes will need to be handed in online in iLearn as specified in the schedule.

These notes are part of your research. There is no format for the notes. You are free to write them in long hand, scan, then upload the notes. Or use a computer to type them up.

Film notes are required to be uploaded for the following 4 films: *9 Songs*, *Pornography: The Secret History of Civilization*, *SexWorld*, *Belladonna of Sadness*.

## 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, as well as a virtual classroom discussion. There are eight forums, as listed in the schedule and in iLearn.

Your posts should be substantial and thoughtful and should demonstrate engagement with the assigned materials, including the video lectures and readings.

I will be regularly checking-in and interacting with you in the forums. (Note: if anyone has any questions or issues with this format/schedule, please do not hesitate to discuss this with me. This is **your** class and i am here to help you succeed.)

### Forum posts are required for the following modules

- Welcome and Introduction Forum
- Week One (Part Two), *9 Songs*
- Week Two (Part One), Obscenity and Linda Williams
- Week Two (Part Two), Walter Kendrick/*Pornography: The Secret History of Civilization*
- Week Three (Part One), *Pornotopia*, the History of Sexuality
- Week Four (Part One), Jennifer C. Nash or Miller-Young
- Week Four (Part Two), Deborah Shamoon, *Belladonna of Sadness*
- Week Five, *In the Realm of the Senses*

Students who regularly engage in these activities are the most successful students in this course. This is a unique and challenging course and I want you to get the most out of it.

## PAPERS

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.

Papers are due Sunday, June 17th by 11:55 PM; Sunday, June 24th by 11:55 PM; and Friday July 6th by 11:55 PM.

## WEEKLY STRUCTURE

It's best if we think of this course as a Monday/Wednesday class. In other words, each week's work consists of two modules: one for Monday and one for Wednesday. Do your best to complete each module's activities by the end of the day Monday and the end of the day Wednesday. This gives all of us plenty of time to interact in the online forums, particularly in the weeks before a paper is due (where students really need that work). I prefer to spread out your work to make it do-able. I think it's more of a burden on students, and less like an actual class, to simply make all of the work due on a Sunday before midnight. Additionally, this doesn't work because you have two papers due on Sundays during the term.

Since July 4th (a holiday) falls on a Wednesday, there will only be one module for the final week of the term.

I do my best to pace things. That said, Summer session is unusually compressed. Each module is the equivalent of more than a week-and-a-half of a regular semester. Thus, each week of summer session is approximately 3 weeks of a regular semester.

The single most important thing for you to do is to make sure the schedule is going to work for you (and to make a schedule for yourself that works alongside this schedule).

Do not hesitate to reach out to me with any questions or concerns you have about the course schedule.

Students are responsible for completing all the assigned course work.

Please note: **The most reading heavy modules are Week Three (Part One), Week Four (Part One), and Week Five.**

## FINAL EXAM

A final exam will also be required. The final exam will consist of ten questions. If you do not read the course material, watch the films, or view the lecture /discussion videos you will fail the final exam. The questions are a combination of true and false, multiple choice, and short answer questions. I allot 30 minutes to complete the exam.

The final exam will be given in iLearn on Friday, July 6th. It will be turned on at 12:00 am and turned off at 11:55PM.

**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.** Additionally, if your paper does not demonstrate that you've read the assigned books, you may be graded down significantly and may not receive a passing grade.

There is also a [Handout on Critical Writing](#) that I wrote nearly two decades ago that you may find of interest. I have had students tell me that in four years being in school, no one every explained to

them what critical writing was (and was not) until they read this short handout. Your mileage may vary, but it is available to you as an additional resource.

## **DISABILITY ACCESS**

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/415-338-2472, video phone/415-335-7210) or by email ([dprc@sfsu.edu](mailto:dprc@sfsu.edu)).

## **STUDENT DISCLOSURES OF SEXUAL VIOLENCE**

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 Title IX Coordinator by completing the report form available at <http://titleix.sfsu.edu>, emailing [vpsaem@sfsu.edu](mailto:vpsaem@sfsu.edu) or calling 338-2032.

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.

## **Tentative Course Schedule**

### **Week One (Part One) | Welcome and Introduction (6/4)**

To Complete This Module

1. **WATCH** Welcome to Images of Eroticism (6 minutes)
2. **WATCH** How to Use iLearn Screencast (2:43 minutes)
3. **WATCH** Intro to HUM 390 (4 minutes)
4. **POST** to the "Welcome and Introduction Forum"

5. POST to the “Questions About the Content of the Course, the Syllabus, and iLearn Forum” (optional)

## Week One (Part Two) | 9 Songs (6/6)

Key topics: film genres, gender, hard-core sexuality in narrative films, sex, drugs, and rock n' roll, form (style) and content in cinema.

### To Complete Today's Class

1. READ      [Study Questions on 9 Songs](#)
2. WATCH    “Short Intro Lecture to 9 Songs” (4 minutes)
3. WATCH    Film, 9 Songs (You Are Required to Take Notes)
4. POST      Post your notes on the film 9 Songs
5. POST      Post to the forum on 9 Songs

## Week Two (Part One) | Introduction to Pornography and Censorship: Walter Kendrick, The Secret Museum: Pornography: The Secret History of Civilization | Paper Prompt Handed Out (6/11)

Key topics: The Secret Museum, the invention of pornography, modernism/modernity, comparison of Ancient Rome, Ancient Greece, Ancient Peru culture, works, productions of expression to Victorian cultural values, practices and relations; the obscene publications act of 1857; masturbation as a public health threat, pornography as a public health threat, obscenity, pornography, and modernity.

### 1. 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](#)
- [Study questions on Pornography: The Secret History of Civilization](#)
- Lynn Hunt, “[Obscenity and the Origins of Modernity, 1500 – 1800](#)” from *The Invention of Pornography* (optional)

2. **WATCH** "Introduction to *Pornography: The Secret History of Civilization*" (5:51)
3. **WATCH** *Pornography: The Secret History of Civilization*, "The Road to Ruin" (50 min.) (Take Notes)
4. **WATCH** Post-Screening Discussion of *Pornography: The Secret History of Civilization* (Part One) (9:06) 1. "Pornography as a Modern Cultural Invention." 2. "Privacy."
5. **WATCH** Post-Screening Discussion of *Pornography: The Secret History of Civilization* (Part Two) (9:46) 3. "Legislating Looking, Images That Cause Harm." 4. "Classification, Knowledge." 5. "The Paradox of Pornography."
6. **WATCH** Discussion / Lecture on Walter Kendrick's *The Secret Museum*. This includes a discussion of the essay prompt at the end.
7. **POST** Your notes on the film.
8. **POST** To the online forum so we can all help each other with this difficult material.

**2-Page Paper on Kendrick and *Pornography: The Secret History of Civilization* Due Sunday (6/17) by 11:55 PM via iLearn**

## **Week Two (Part Two) | Obscenity | Feminist Porn Studies (6/13)**

Key Topics: etymology of obscenity, history of obscenity, on/scene, Feminist porn studies, history of feminism and porn studies, teaching porn.

### **1. READ**

- 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](#)" (skim as needed)
- Elizabeth Fratterigo, "[Soft-core Feminism: Playboy, Christie Hefner, and the Feminist Antipornography Movement](#)"

2. **WATCH** Andy Warhol's *Blow Job* (it's short, you will get the main idea fairly quickly)

3. **READ** After you've watched the film (no cheating), [Thinking About Andy Warhol's Blow Job](#) by Dr. Thomas.

4. **POST** to the online forum.

You do not have to post any film notes today.

## Week Three (Part One) | Pornotopia | Stag Films | The History of Sexuality (6/18)

### Section One

Key topics: constructions of male subjectivity, including those that go against the heteronormative dominant, around mid-century modern technologies and paradigms of “pornography;” Playboy's architecture, masculinity and interior space, the home, the bachelor pad.

#### 1. READ

- Preciado, *Pornotopia*, 9-65

2. **WATCH** *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 on stag films.

3. **WATCH** A brief video discussion of *Pornotopia* (15:25) —hopefully, I will have time to replace this old classroom video

4. **WATCH** Short instructional video, “What is Biopolitics?” (6:58)

### Section Two

#### THE HISTORY OF SEXUALITY

Key topics: Michel Foucault, the history of sexuality (sex, gender), discipline, apparatuses, three figures of “abnormality” in the 19<sup>th</sup> century (the human monster, the individual to be corrected, the masturbating child), hermaphrodites and the medical invention of sex/gender/sexuality, truth and sex, post-disciplinary relations to sexuality.

#### 5. 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\*](#)”

6. **WATCH** A brief discussion of the history of sexuality and Foucault (20:57) ,—hopefully I will have time to replace this old classroom video.

7. **WATCH** Short video lecture on the history of sexuality (6:55)

8. **POST** Post to the online forum (below)

### Week Three (Part Two) | *Bijou* (6/20)

1. **READ** Susanna Paasonen, "[Between meaning and mattering: on affect and porn studies](#)"

2. **WATCH** *Bijou* (1973) (70 minutes).

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

3. When you watch *Bijou*, 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 intentionally 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 film.

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 THE FILM AND WRITTEN YOUR NOTES ON THE FILM. FOLLOWING ALL OF THE STEPS IN THE ORDER WRITTEN IS AN IMPORTANT PART OF THIS ASSIGNMENT.

**Paper on *Bijou* due Sunday, June 24<sup>th</sup>, by 11:55PM via TurnItIn**

## **Week Four (Part One) | Race, Gender, Pornography, and the Performative (6/25)**

Key topics: Race and the performative, post-colonial representations of black bodies and pornography, 1970's blaxploitation, black female sexuality, race-pleasures, speech acts, language, anti-pornography feminism, 1970's mainstream pornography, bodies in mainstream pornography as depicted in different eras, pornography and class, social attitudes towards sex in different eras.

This module is broken up into two parts

### **Section One**

#### **1. READ**

- Nash, *The Black Body in Ecstasy* 1-26 ("Introduction"), 59-82 ("Speaking Sex/Speaking Race"), 83-106 ("Race-Pleasures").
- [Study Questions on \*The Black Body in Ecstasy\*](#)

**2. WATCH** Jennifer C. Nash lecture, "[The Black Body in Ecstasy](#)" This excellent lecture condenses material from the book. (53:57). It is not a substitute for reading the book.

**3. WATCH** "Introducing Race, Gender, and Pornography" (to be posted)

**4. WATCH** Short instructional video, "What is a Performative?" (10:05)

### **Section Two**

**After doing all of the above (Section One), there are two options for completing the second section of this module.** Feel free to choose the option that you are most comfortable with based on your knowledge of the film, the dialogue (as recounted in Nash's book and lecture), and its hyperbolic

racialized performances (which are examined in detail in Nash's work). If you don't want to watch a film with this type of content in it, I totally understand. In that case, feel free to choose option #2.

### OPTION #1

#### 1. READ

- [Study Questions on \*SexWorld\*](#)
- Jennifer C. Nash, "[Desiring Desiree](#)" (optional)

#### 2. WATCH Film, *SexWorld*

**WARNING: DO NOT WATCH THIS FILM WITHOUT FIRST READING Nash, *The Black Body in Ecstasy*, for context.** This film uses hyperbolized racialized tropes and performances which the course readings critically interrogate, placing these tropes within the context of black female desire, representation, race, blackness, black female agency 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.

#### 3. WATCH Discussion of *SexWorld* (38 minutes) —note: this video may be replaced or edited

#### 4. WATCH A brief discussion of the analysis of *Sexworld* in *The Black Body in Ecstasy* (9:51). — note: this video may be replaced or edited

#### 5. POST your notes on the film *SexWorld*

#### 6. POST to the online forum.

### OPTION #2

#### 1. READ

- [Study Questions on \*Sexworld\*](#)
- Miller-Young, *A Taste for Brown Sugar* (selection)
- Jennifer C. Nash, "[Desiring Desiree](#)"

#### 2. POST to the online forum

For option #2 you do not have to watch the film *SexWorld*.

## Week Four (Part Two) | Japanese Comics for Women | Belladonna of Sadness (6/27)

Key topics: psychedelic, revolutionary, feminist, anime, porno; Japanese anime, the French Revolution, trauma, gender and class in the Middle Ages, patriarchy, feminism, Japanese comics for women, the female gaze, female masochism, S&M, the social configuration of gender in relation to

depictions of rape in Japanese culture; Agamben and the theology of nudity from Genesis to performance art.

## Final Paper Prompt Handed Out

### 1. READ

- Deborah Shamoon, “Office Sluts and Rebel Flowers: The Pleasures of Japanese Pornographic Comics for Women”
- Giorgio Agamben, "Nudities" from *Nudities*
- Study Questions on *Belladonna of Sadness*
- Robert Thomas, *Psychedelic, Revolutionary, Feminist, Anime, Porno: Some Brief Notes on Belladonna of Sadness*

### 2. WATCH

- Reading Deborah Shamoon (Part One)
- This video presents a close reading of Shamoon's discussion of *shōjo manga*, with particular attention to expressions of female desire and pleasure in this hard-core form.

Key sections are read from pages 84, 88, 91, 92, 93. Comic panels discussed and highlighted include figures 1, 2, 3, and 4.

### 3. WATCH “Reading Deborah Shamoon (Part Two)”

—To be posted—

### 4. WATCH "The Formal Properties of Pornography"

—To be posted—

### 5. WATCH *Belladonna of Sadness* (JAPAN/1973) Online rental \$3.99 @ the URL below: <https://www.youtube.com/watch?v=qyZOdkM-x8E>

### 6. POST To the required forum

## Week Five | Oshima Nagisa: In the Realm of the Senses (7/2)

Key topics: comparison of Edo, Meiji, and post-Meiji era's in Japan: forms of expression, social organization of sex, Shunga (Japanese woodblock prints), modernism and modernity. *In the Realm of the Senses* in its cultural context(s), censorship, feminism, patriarchy, militarism and fascism in 1930's Japan, comparison to the modern invention of pornography and modern obscenity; Bataille, limit-experience, the materiality of sex, partial object relations.

1. **READ** (Note: If You Don't Do the Assigned Readings You Will Be Lost)

- 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*
- [Study Questions on \*In the Realm of the Senses\*](#)
- Linda Williams, "Hard-Core Eroticism" in *Screening Sex* (I recommend the sections on *shunga* and the analysis of the film titled "The Bullfight of Love")
- Linda Williams, "Introduction" in *Screening Sex* (pay particular attention to the sections on Bataille).
- [Review Questions on \*In the Realm of the Senses\*](#)

Read ALL of the assigned readings before watching the film (you will not understand the film without doing the readings).

2. **WATCH** "Introduction to *In the Realm of the Senses*" video lecture (8:54)

3. **READ** [Warning about \*In the Realm of the Senses\*](#). Read before watching.

4. **WATCH** *In the Realm of the Senses (Ai no corrida)* (Japan, 1976)

5. **WATCH** Lecture/Discussion on *In the Realm of the Senses* (23:22)

6. **WATCH** "Reading Oshima's *Cinema, Censorship and the State*" (Part One) (9:55)

This is a close reading of 4 pages from "Experimental Theory of Pornographic Film," pages 58-61. You'll want to read along with the video to follow the discussion.

7. **WATCH** "Reading Oshima's *Cinema, Censorship and the State*" (Part Two) (9:58)

This is a close reading of pages 285-86 from "Text of a Plea," plus, a short discussion of "Sexual Poverty" and a close look at page 247. You'll want to read along with the video to follow the discussion.

8. **WATCH** Video Lecture, "Reading Williams / Reading Bataille" (9:38).

9. **POST** to the online forum

**Concluding Thoughts (optional)**

Here are two videos I've made and previously assigned at the end of the semester. The first ties together different material from the class. The second connects directly with one of the questions on the final paper prompt. These are posted in iLearn for your benefit.

Instructional video on "Affect, Shocks, S&M, and Porno" (7:57) presents some conceptual conclusions to the course in relation to Wakefield Poole, Oshima, Deborah Shamoon, and *Belladonna of Sadness*.

Short instructional video on Porn and Genres (5:38) (This is another summation of course work in relation to genre theory. This video becomes important in relation to question #2 on your final paper assignment.)

**Final Six Page Paper and Final Exam due via TurnItIn On Friday July 6th @ 11:55PM**