

HUM 390 | Images of Eroticism

Dr. Robert C. Thomas

FALL 2018

Online via iLearn

Dr. Robert C. Thomas

E-mail: theory@sfsu.edu

Office: HUM 416, Office Hour: Wednesday, 12:00 – 1:00 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.

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*, *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 (*Neu Wave Hookers*—optional in Fall 2018), 1970’s narrative porn (*Sex World*), and narrative films that deal with issues pertaining to the social construction of sex, sexuality, and gender in a patriarchal, capitalist society (*Deep End*). 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 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. Moreover, this field of inquiry supports a wide range of diverse, and even opposing, points of view.

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 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*
- 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*
- 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)**
- 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 **(optional)**)
- Isabel Teng, “The Road to Ruin: Chapter One: Antiquity” from *Pornography: The Secret History of Civilization (optional)*

Handouts and Study Questions

- 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 *Belladonna of Sadness*
- "Psychedelic, Feminist, Anime, Revolutionary Porn: Some Brief Notes on *Belladonna of Sadness*"
- Study Questions on *The Black Body in Ecstasy*
- Study Questions on *Sex World*
- Study Questions on *Deep End*
- Study Questions on *In the Realm of the Senses*

- Study Questions on *Shortbus*

FILMS (Alphabetical by Director)

- John Cameron Mitchell – *Shortbus* (USA, 2007)
- Nagisa Oshima – *In the Realm of the Senses (Ai No Corrida)* (Japan, 1976)
- 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)

Optional Extra Credit Films

- Eon Mckai – *Neu Wave Hookers* (USA, 2006)
- Ken Russell – *The Devils* (UK, 1971)

GRADING

- First Paper 20%
- Second Paper 15%
- Final Paper 40%
- Forum Posts 15%
- Final Exam 10%

WEEKLY STRUCTURE

This class spreads the work due over the course of the week. You should plan your schedule as follows:

- **Wednesday:** Film notes (if any) should be handed-in via iLearn **no later than 11:55pm.**
- **Thursday:** Required forum posts should be posted to iLearn **no later than 11:55pm.**
- **Sunday:** Any papers due (see the schedule/modules/syllabus) should be posted to TurnItIn no later than 11:55pm.
- It's best if we think of this course as a regular weekly class. In other words, any film notes are due on **Wednesday** night by 11:55PM and forum posts are due on **Thursday** at 11:55PM. The first two papers will be due on Sundays at 11:55 PM. Do your best to complete each module's activities by the end of the those days. 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.
- 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.

NOTES

- You should take notes on ALL of the films. You will need these notes to successfully write your papers and complete the course.
- For five of the films, you will be required to hand in your notes online in iLearn as specified in the schedule.
- There is no set format for the notes (they are *your* notes, after all). It is fine to write them out by hand and scan them, then upload them, if that works best for you. Or use a computer to type them up.
- The study questions give you a guide for things to look for in the films.
- Film notes are required to be uploaded for the following 5 films: *9 Songs*, *Pornography: The Secret History of Civilization*, *SexWorld*, *Belladonna of Sadness*, *Deep End*.
- Film notes are due on **Wednesday night by 11:55PM**.

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.
- Forum posts are due **Thursday night by 11:55PM**.
- 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.)
- The dates in the weekly modules reflect the Thursday night due dates for forums.

Forum posts are required for the following modules

- Week One, Welcome and Introduction Forum
- Week Two, *9 Songs*
- Week Three, Walter Kendrick | *Pornography: The Secret History of Civilization*
- Week Four, Obscenity | Feminist Porn Studies
- Week Five, *Pornotopia* | Stag Films *
- Week Six, The History of Sexuality
- Week Eleven, Japanese Comics for Women, *Belladonna of Sadness* *

- Week Eight, Midterm Reflection: Looking back at "Pornography," Kendrick and *9 Songs* *
- Week Ten, Race, Gender, Pornography, and the Performative (Part One)
- Week Eleven, Race, Gender, Pornography, and the Performative (Part Two)
- Week Fourteen, Oshima Nagisa | *In the Realm of the Senses*
- Week Fifteen, Hard-Core Art Film | *Shortbus*

*These forums (marked with a *) require you to write 1 response to one of your peers. (These will be indicated in the forum prompts for these modules.) If one or more of your peers responds to your response, you are required to respond back to them. This is only for 3 of the forums.

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, 9/16 @ 11:55 PM; Sunday, 10/28 @ 11:55 PM; and THURSDAY, 12/20 @ 11:55 PM via TurnItIn.

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.

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.

The final exam will be given in iLearn on THURSDAY, DEC 20th.

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.

LEARNING OBJECTIVES

Through the completion of course activities*, students will learn to:

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.

*Numbered learning objectives and the corresponding activities where they are met will be listed under the "key topics" section for each module in iLearn.

Segment Three Writing Requirement (does not pertain to students on UD-C track)

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).

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).

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 ypsaem@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/
- 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.

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

WEEK ONE | WELCOME AND INTRODUCTION

To Complete Today's Class

1. **READ** the Syllabus and become familiar with the iLearn site (it is optional to review the course website, pornstudies.co).
2. **WATCH** "Welcome to Images of Eroticism" (5:11 minutes)
3. **WATCH** "How to Use iLearn" (2:43 minutes)
4. **WATCH** "Intro to HUM 390" (4:12 minutes)
5. **POST** to the required Welcome and Introduction Forum no later than Thursday at 11:55PM
6. **POST** any additional questions you have to the "Questions About The Content Of The Course, The Syllabus, and iLearn" forum

WEEK TWO | 9 SONGS

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

Learning objectives: 1 & 5 through notes and forum posts.

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* (take notes about the film).

4. **POST** your notes on the film no later than 11:55 PM on Wednesday.

5. **POST** to the required forum no later than 11:55 PM on Thursday.

Explore Beyond the Course Materials

These materials will be turned on Thursday (after people have posted to the forum)

- Video: Dr. Thomas' commentary on the strip club scene from *9 Songs* (below)
- Video: Dr. Thomas' commentary on the vibrator scene from *9 Songs* (below)
- Video: Margot Stilley on *9 Songs* (below)
- Video: Kieran O' Brien on *9 Songs* (below)
- Video: Michael Winterbottom on *9 Songs* (below)

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

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.

Learning objectives: 1, 2, 3, 4, 5, and 6 via forum posts, film notes, and 2-page paper.

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”
- 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**)
- Isabel Teng, “The Road to Ruin: Chapter One: Antiquity” from the book *Pornography: The Secret History of Civilization* (**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 minutes) (Take Detailed 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) (9:47) 3. "Legislating Looking, Images That Cause Harm." 4. "Classification, Knowledge." 5. "The Paradox of Pornography."
6. **WATCH** Instructional video, "Reading Kendrick (Part One)" (5:19)
7. **WATCH** Instructional video, "Reading Walter Kendrick (Part Two)" (6:20)
8. **POST** Your notes on the film no later than 11:55 PM on Wednesday.
9. **POST** To the required forum no later than 11:55 PM on Thursday so we can all help each other with this difficult material.

HANDOUT OF 2-PAGE PAPER PROMPT

- There is an optional forum for questions on the prompt.

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 on Sunday 9/16)

1. Check list for first paper assignment Read 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.**

WEEK FOUR | OBSCENITY | FEMINIST PORN STUDIES

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

Learning objectives: 1, 2, 5, and 6 in forum posts.

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** **Short instructional video** "Reading the introduction to Linda Williams' *Porn Studies*" (7:57)

3. **WATCH** Andy Warhol's *Blow Job* (27:01) (it's short, you will get the main idea fairly quickly)

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

Thinking About *Andy Warhol's Blow Job* (handout from Dr. Thomas)

5. After you have completed all of the activities, post to the online forum no later than 11:55PM on Thursday.

You do not have to post any film notes today.

WEEK FIVE | *PORNOTOPIA: PLAYBOY'S ARCHITECTURE, BIOPOLITICS, AND STAG FILMS*

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.

Learning objectives: 1, 2, 3 in forum posts.

1. READ

- Preciado, *Pornotopia*, 9-65

2. WATCH

- 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.

3. WATCH Brief video discussion of *Pornotopia*

4. WATCH Short Video Lecture on the Concept of "Biopolitics" (6:58)

5. POST to the required online forum no later than 11:55 PM on Thursday.

WEEK SIX | THE HISTORY OF SEXUALITY

Key topics: Michel Foucault, the history of sexuality (sex, gender), discipline, apparatuses, three figures of “abnormality” in the 19th 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.

Learning objectives: 1, 2, 4, 5, and 6 in the forums.

1. 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*”

2. WATCH A brief discussion of the history of sexuality and Foucault (22:53)

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

4. POST to the online forum no later than 11:55 PM on Thursday.

WEEK SEVEN | JAPANESE COMICS FOR WOMEN | *BELLADONNA OF SADNESS*

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.

Learning objectives: 1, 3, 4, 5, and 6 via film notes and forum posts.

1. READ

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

2. WATCH

- "Reading Deborah Shamoan (Part One)"
- This video presents a close reading of Shamoan'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 Short instructional video "Thinking About the Formal Properties of Pornography" (12:51)

4. WATCH

- *Belladonna of Sadness* (JAPAN/1973) (online rental 3.99 @ the URL below)
- <https://www.youtube.com/watch?v=qyZOdKM-x8E> Take Notes on the Film!

5. POST your notes on the film no later than 11:55PM on Wednesday.

6. POST to the online forum no later than 11:55PM on Thursday.

WEEK EIGHT | MIDTERM REFLECTION: LOOKING BACK AT “PORNOGRAPHY,” KENDRICK, AND 9 SONGS.

Key topics: pornography as an apparatus, the history of pornography

Learning objectives: 1, 2, 3, 4, 5, and 6 in the forum posts.

1. **WATCH** my short instructional video, "The Apparatus of Pornography" (to be recorded and posted).
2. **REVIEW** your initial Welcome and Introduction post and your comments on pornography.
3. **REVIEW** your comments on pornography and/or experience of *9 Songs*. If you did not watch the video extras associated with this film, watch them now (they are short).
4. Based on your thoughtful review of your own work, **REFLECT** on the difference between how you thought about "pornography" before being exposed to the work of Walter Kendrick and the documentary, *Pornography: The Secret History of Civilization*.
5. Compose a forum **POST** that is at least two paragraphs long based on this critical reflection and that follows the arc of your own learning as specified above. Post no later than 11:55PM on Thursday.
6. **POST** a response to at least one of your peers (and remember to respond to any responses to your response).

WEEK NINE | WAKEFIELD POOLE'S *BIJOU* | 2-PAGE PAPER ON BIJOU DUE VIA TURNITIN @ 11:55PM ON SUNDAY 10/28

WEEK NINE | FILM SCREENING WAKEFIELD POOLE'S *BIJOU* | 2-PAGE PAPER ON BIJOU DUE VIA TURNITIN @ 11:55PM ON SUNDAY 10/28

Key topics: affect, the art of (pornographic) cinema, class and pornography, form and style, film reception and meaning, 1970's gay pornography.

Learning objectives: 1, 4, 5, and 6 via 2-page paper.

READ

- Susanna Paasonen, "Between meaning and mattering: on affect and porn studies"

WATCH

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

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.

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 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.

Commentary To be posted on Wednesday, October 17th.

To Summarize the writing portion of this assignment:

Step 1:

"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* "

Step 2:

"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 . . . Include a quote from today's assigned reading in your analysis. "

Step 3:

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

THE PAPER ON BIJOU IS DUE SUNDAY, OCT 21ST BY 11:55PM VIA TURNITIN

WEEK TEN | RACE, PORNOGRAPHY, AND THE PERFORMATIVE (PART ONE)

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.

Learning objectives: 1, 2, 3, 4, 5 & 6 in forums and notes (this is for both modules).

- 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** Instructional video, "Introducing Race, Gender, and Pornography" (6:12)
- 4. WATCH** Instructional video, "What is a Performative?" (10:05)
- 5. POST** to the online forum no later than 11:55PM on Thursday.

WEEK ELEVEN | FILM: *SEXWORLD* | RACE, PORNOGRAPHY, AND THE PERFORMATIVE (PART TWO)

Key topics: race and pornography, performatives, speech acts, 1970's mainstream pornography, bodies in mainstream pornography as depicted in different eras, pornography and class, social attitudes towards sex, as well as all key topics from last week not listed here (continued).

Learning objectives: 1, 2, 3, 4, 5 & 6 in forums and notes (this is for both modules).

There are two options for completing the second part of our module on Race, Gender, and Pornography. 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*](#)
- Jenifer C. Nash, "[Desiring Desiree](#)"

- Miller-Young, "[Sexy Soul Sisters: Black Women in the Golden Era](#)" from *A Taste for Brown Sugar* (**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, 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)

4. WATCH A brief discussion of the analysis of *Sexworld* in *The Black Body in Ecstasy* (9:51).

5. POST your notes on the film *SexWorld* no later than 11:55PM on Wednesday.

6. POST to the online forum no later than 11:55PM on Thursday.

OPTION #2

1. READ

- [Study Questions on Sexworld](#)
- Miller-Young, "[Sexy Soul Sisters: Black Women in the Golden Era](#)" from *A Taste for Brown Sugar*
- Jenifer C. Nash, "[Desiring Desiree](#)" from Bronstein & Straub (Eds) *Porno Chic and the Sex Wars: American Sexual Representation in the 70's*

2. POST to the online forum no later than 11:55PM on Thursday

For option #2 you do not have to watch the film *SexWorld* or post notes on it. The reading of Miller-Young is **required** as opposed to optional. This reading replaces the film. Below, I have included her prefatory material for the book (the preface and introduction) as optional sources to consult, both of which are fantastic.

WEEK TWELVE | PATRIARCHY, GENDER, CAPITALISM | DEEP END | FINAL PAPER PROMPT HANDED OUT

Key topics: the sexual revolution, patriarchy, commodification, capitalism, abuse, gender, the social organization of sex, individuation (young adults), partial object relations.

Learning objectives: 1 and 5 via film notes. Objective 6 would be met with the optional forum post.

1. READ

- Yvonne Tasker, "Permissive British Cinema?"

- Christopher Weedman, “Optimism Unfulfilled: Jerzy Skolimowski’s *Deep End* and the ‘Swinging Sixties’”
- Study Questions on *Deep End*

2. WATCH Introduction to *Deep End* (9 minutes)

3. WATCH Film – *Deep End* (92 minutes)

4. WATCH Post-Screening Discussion of *Deep End* (6:29) (Please note: I was recovering from bronchitis when I shot this video. This is why I’m struggling to breathe.)

5. WATCH Scene Commentaries on *Deep End* (9:57)

6. POST your notes on the film no later than 11:55 pm on Wednesday

Explore Beyond the Course Materials

I recommend watching as much of documentary on the making of the film, *Getting Started* (iLearn) as you can. It's really great! (74:55) Do Not Watch Until AFTER You Have Watched the Film

THANKSGIVING BREAK – NO CLASS

WEEK THIRTEEN | OSHIMA NAGISA, *IN THE REALM OF THE SENSES* (PART ONE)

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.

To Complete This Module

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*](#)

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

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

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.

Explore Beyond the Course Materials

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).

Video: Tony Rayns' Commentary on *In the Realm of the Senses* (below)

Video: Oshima on *In the Realm of the Senses* (below)

Video: Recalling *In the Realm of the Senses* (below)

Georges Bataille, [*Erotism: Death and Sensuality*](#) (selection)

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 FOURTEEN | OSHIMA NAGISA: *IN THE REALM OF THE SENSES* (PART TWO)

Key topics from last week continued, plus: Bataille, limit-experience, the materiality of sex, shunga in its historical and social contexts.

Learning objectives: 1,3, 4, 5, and 6 in the forum posts.

1. READ

- 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*](#)

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

3. **POST** to the online forum no later than 11:55PM on Thursday

Feel free to review any of the great video "extras" included in last week's module to help you with this difficult material.

WEEK FIFTEEN | HARD-CORE ART FILM | *SHORTBUS*

Key topics: spectacle, sweetness, separation, indie art/alt porn, patriarchy, post-9/11, connections with other work we've done this semester, representations of sex, gender, etc.

Learning objectives: 1,3, 4, 5, and 6 in the forum posts.

1. READ

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

2. WATCH

Film – *Shortbus* (1 hour 41 minutes)

3. **WATCH** Discussion of *Shortbus* (20:43)

4. **WATCH** Short Video Lecture on Porn and Genres (5:38)

5. **POST** to the online forum no later than 11:55PM on Thursday.

WEEK SIXTEEN | FINAL 6-PAGE PAPER DUE VIA TURNITIN | FINAL EXAM THURSDAY DEC. 20th

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

Final 6-Page Paper Due by 11:55 PM via TurnItIn on THURSDAY, Dec. 20th (DO NOT BE LATE!!!)

Final Exam due by 11:55 PM via TurnItIn on THURSDAY, Dec. 20th (DO NOT BE LATE!!!)