

**UNIVERSITY OF THE PHILIPPINES FILM INSTITUTE**  
**College of Mass Communication**  
**Diliman, 1101 Quezon City**

**FILM 297 (SPECIAL TOPICS)**  
**SKINEMA: FILM PORNOGRAPHY**  
**COURSE SYLLABUS\***

Second semester, AY 2009-10  
Section SWX  
Saturdays, 1-4 p.m., Room FB 1

**Faculty:**

Joel David, Ph.D.  
Tel. +63(-2) 920-6863  
Email <jsdavid@up.edu.ph>  
Consultation hours Mon.-Wed. 1-5 p.m.

**Profile:**

Founding Director and Associate Professor, UPFI; Ph.D. & M.A.  
(Fulbright scholar) in Cinema Studies, New York University; B.A.  
Film (*cum laude*) & A.B. Journalism (*cum laude*), UP; web page TBA.

**Description:**

The study of the feminist reconsideration of the pornographic film genre.

**Objectives:**

By the end of the course, the students should be able:

1. to acquaint themselves with issues and developments in feminist debates regarding pornography in film;
2. to develop familiarity with films regarded as touchstones in feminist discourses on pornography; and
3. to work out ways in which pornographic elements in cinema can be handled.

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**Textbook:**

Williams, Linda. *Hard Core: Power, Pleasure, and the “Frenzy of the Visible.”* 1989. 2<sup>nd</sup> ed. Berkeley: University of California Press, 1999.

**References:**

- Cornell, Drucilla, ed. *Feminism & Pornography*. Oxford: Oxford University Press, 2000.
- Foucault, Michel. *The History of Sexuality, Volume 1: An Introduction*. 1978. Trans. Robert Hurley. New York: Vintage, 1990.
- Gibson, Pamela Church, and Roma Gibson, eds. *Dirty Looks: Women, Pornography Power*. London: British Film Institute, 1993.
- Hunt, Lynn, ed. *The Invention of Pornography: Obscenity and the Origins of Modernity, 1500-1800*. New York: Zone Books, 1996.
- Williams, Linda, ed. *Porn Studies*. Durham: Duke University Press, 2004.

**Policies:**

1. University rules on attendance will be strictly observed, including the granting of a failing grade for absences exceeding 30% of total class hours. Three late attendances will be counted as one absence. During sessions that open with film screenings, latecomers will be allowed to enter the classroom only after the end of the film.
2. An absent student will have to source copies of films screened in class on her or his own; if service or videoshop copies are unavailable, the student will have to propose and justify the choice of an alternate title.
3. Film screenings outside the classroom will be assigned occasionally. It is understood that students who remain enrolled agree to the terms set by the University regarding the exercise of sole responsibility in fulfilling this requirement.

**Writing Guidelines:**

1. Observe a 1-in. margin on all sides. Except for single-page submissions, number each page at bottom center and staple all pages once at upper left-hand corner. Do not submit in folders, envelopes, binders, or with cover pages.

2. Using 12-pt. Times Roman font throughout, write your name and student number on the first line, flush left. Write the course number, semester, and academic year on the next line. Double-space for the title (centered) and the rest of the manuscript (aligned left, not justified).
3. Italicize film, book, and album titles. Enclose short-film, chapter, short-story, or song titles in quotes. Use author-page parenthetical references (e.g. David 32), with a full, single-spaced listing of references at the end titled “Works Cited.” Attribute properly by enclosing passages in quotation marks or, if passages are five lines or longer, setting them off indented and single-spaced. Consult Gibaldi’s *MLA Handbook* for additional guidelines.

**Pedagogy:**

Screenings, reports, discussions, occasional lectures.

**Requirements:**

- 1 Attendance and recitation – 20%
- 2 Midterm – review and synthesis of related literature – 20%
- 3 Final paper – master’s research proposal – 60%

**Course Outline** (films listed may be substituted with other titles, depending on availability):

**Week 1 – General Introduction**

Syllabus distribution, course & program policies. Foucault’s *History of Sexuality*.

**Week 2 – Genealogy of Obscenity I**

Lynn Hunt, Introduction: Obscenity and the Origins of Modernity, 1500-1800, 9-45.

**Week 3 – Genealogy of Obscenity II**

Margaret C. Jacob, “The Materialist World of Pornography,” Hunt 157-202.

**Week 4 – Anti-Pornography Feminism**

Andrea Dworkin, Norma Ramos, Diana E. H. Russell, Catherine A. Mackinnon (and with Ronald Dworkin), articles in Part 1: Anti-Pornography Feminism, Cornell 19-165.

**Week 5 – Pornography and Violence**

Lynne Segal, “Does Pornography Cause Violence? The Search for Evidence,” Gibson and Gibson, 5-21.

**Week 6 – Hard Core I**

“Speaking Sex: ‘The Indiscreet Jewels,’” Williams, *Hard Core* 1-33.

**Week 7 – Hard Core II**

“Prehistory: The ‘Frenzy of the Visible,’” Williams, *Hard Core* 34-57.

**Week 8 – Hard Core III**

“The Stag Film: Genital Show and Genital Event,” Williams, *Hard Core* 58-92.

**Week 9 – Hard Core IV**

“Fetishism and Hard Core: Marx, Freud, and the ‘Money Shot,’” Williams, *Hard Core* 93-119.

**Week 10 – Hard Core V**

“Generic Pleasures: Number and Narrative,” Williams, *Hard Core* 120-52.

**Week 11 – Hard Core VI**

“Hard-Core Utopias: Problems and Solutions,” Williams, *Hard Core* 153-83.

**Week 12 – Hard Core VII**

“Power, Pleasure, and Perversion: Sadomasochistic Film Pornography,” Williams, *Hard Core* 184-228.

**Week 13 – Hard Core VIII**

“Sequels and Re-Visions: ‘A Desire of One’s Own,’” Williams, *Hard Core* 229-64.

**Week 14 – Porn Studies I**

Linda Williams, “Skin Flicks on the Racial Border: Pornography, Exploitation, and Interracial Lust,” *Porn Studies* 271-308.

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**Week 15 – Porn Studies II**

Heather Butler, “What Do You Call a Lesbian with Long Fingers?  
The Development of Lesbian and Dyke Pornography,” Williams,  
*Porn Studies* 167-97.

**Week 16 – Porn Studies III**

Zabet Patterson, “Going On-line: Consuming Pornography in the  
Digital Era,” Williams, *Porn Studies* 104-23.