

HUM 376-03: SAN FRANCISCO: BIOGRAPHY OF A CITY

Dr. Robert C. Thomas

This course is fully online via iLearn

Office: HUM 416

Office Hour: Wednesday 1:00 – 2:00 PM in HUM 416, or via Zoom, via email, via iLearn, or by appointment.

Email: theory@sfsu.edu | Office Phone: 415-338-1154 (no voice mail)

Course Website: <http://invisiblesf.com/>

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

Additional costs: \$2.50 streaming rental for *Forbidden City, USA*.

Course Description

This course studies the cultural life of the city from its days as a Spanish settlement named Yerba Buena to the present. This particular version of the course treats the historical and cultural life of the city as coextensive with modernity—modern capitalist development, including “progress” and its ideologies. Because the City of SF is bound up with modernity, it is something that is still happening, something that we are all participating in and working through. This is why my versions of the course have been subtitled *A History of the Present*.

This is a fun class where we learn about all the dirty stories from the 19th century, the gossip, and the unique characters of San Francisco. But we will also think seriously about place and exclusion, the genocide of native peoples, and the history of race in the city. We will also study gender and its constructions, sexuality, nature, commodification, technology, prostitution, trans history, image and spectacle as they relate to everyday life in modern SF. Significant cultural works, places, and events, will be studied in relation to the material history of the city.

What is San Francisco modernism? The term modernism is defined differently by different people. Since it’s impossible to accurately represent entire periods of human history, for the purposes of this class, when we talk about modernism, we are primarily talking about a concept that seeks to think an entire series of cultural practices, techniques, and relations specific to the 19th century that inform and shed light on how we got to our present moment. Thus, our questions and concerns will be based on contemporary experiences. Our work, in that sense, remains grounded in often urgent problems of the present—for example, race, gender, sex, and class—in relation to their material history.

How do we read the unique forms of human expression, such as art, architecture, music, literature, photography, film, and politics associated with this city and their relation to modern life? We will explore these and other questions by tracing our own unique history of the present of San Francisco. Rather than a simple chronological re-telling of dates, facts and major events, we will endeavor to creatively enter into the historical life of the city, thereby changing and expanding our conception of San Francisco. Close attention will be paid to major historical events and cultural locations in the life of the city, such as the gold rush, immigration, ethnicity, race, gender, sexuality, Chinatown, the Chinese Exclusion Act, modernity, world’s fairs, censorship and the beat generation (optional this semester), vice and sin, cinema and literature, photography and music. By the end of the semester, students should come away from the course with a greater knowledge of the cultural history of San Francisco, and, hopefully, a new experience of the city in relation to its past.

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 subject matter we will study, to many of the primary texts used in the course (written by women and sexual minorities), to the work we will do in the online forums, this is an inclusive class.

Required Books (available at the bookstore)

- Barbara Bergland, *Making San Francisco American: Cultural Frontiers in the Urban West, 1846-1906*
- Allen Ginsberg, *Howl: Original Draft Facsimile, Transcript, and Variant Versions* (do not purchase any other version)
- Jessica Ellen Sewell, *Women and the Everyday City: Public Space in San Francisco, 1890-1915*
- Clare Sears, *Arresting Dress: Cross-Dressing, Law, and Fascination in Nineteenth-Century San Francisco*

Required Essays and Book Selections (will be available as PDF files linked below on iLearn and on the course website):

- Celesete Olalquiaga, “[The Crystal Palace](#)” from *The Artificial Kingdom*
- Nancy J. Peters, “[The Beat Generation and San Francisco's Culture of Dissent](#)”
- Rebecca Solnit, *Infinite City* (first reading)
- Rebecca Solnit, *Infinite City* (second reading)
- Rebecca Solnit, *Infinite City* (third reading)
- Rebecca Solnit, *River of Shadows: Eadweard Muybridge and the Technological Wild West* (first reading)
- Rebecca Solnit, *River of Shadows: Eadweard Muybridge and the Technological Wild West* (second reading)
- John Kuo Wei Tchen, “[Introduction: Tangrenbu-The Street life of San Francisco's Chinatown, 1895-1906](#)” from *Gentle's Photographs of San Francisco's Old Chinatown*

Optional Essays (online and in iLearn)

- Mary Jean Robertson, “[Reflections from Occupied Ohlone Territory](#)” (optional)
- Jonathan Crary, “[Modernizing Vision](#)” (optional)
- Rachel Brahinsky, “[Hush Puppies' Communalist Politics and Demolition Governance: The Rise and Fall of the Black Fillmore](#)” (optional)

REQUIRED FILMS

(In alphabetical order, in iLearn; *Forbidden City, U.S.A.* requires streaming rental)

- Rick Butler, *Hidden Cities of San Francisco: The Fillmore* (1999)
- Ric Burns and Li-Shin Yu, *The Chinese Exclusion Act* (2018)
- Felecia Lowe, *Hidden Cities of San Francisco: Chinatown* (1996)
- Arthur Dong, *Forbidden City, USA* (1989)
- Riff and Roberts, *Ishi: The Last Yahi* (1992)
- Michael Rohde, *Madams of the Barbary Coast* (2008)
- Pam Rorke, *Hidden Cities of San Francisco: The Mission* (1994)
- Stryker/Silverman, *Screaming Queens: The Riot at Compton's Cafeteria* (2010)
- Jill Nicholls, *The Weird World of Eadweard Muybridge* (2010/UK)
- "Muybridge's Zoopraxiscope: Setting Time in Motion" (2010) (short)

Course Assignments and Grading

- Midterm Paper 40%
- Final Paper 40%
- Forum Posts 12%
- Midterm Exam 8%

NOTES

You are **required** to take notes and turn these in on 5 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 should be posted no later than Thursday by 11:55 PM on the week they are due.

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 for the following films: *Ishi: The Last Yahi*, *Race: The Power of an Illusion*, *Madams of the Barbary Coast*, *Hidden Cities of San Francisco: Chinatown*, *The Chinese Exclusion Act*.

Notes will be due on the following dates: Thursday, September 6th, *Ishi: The Last Yahi*; September 6th, *Race: The Power of an Illusion*; Thursday, September 27th, *Madams of the Barbary Coast*; Thursday, October 4th, *Hidden Cities of San Francisco: Chinatown*; Thursday, October 4th, *The Chinese Exclusion Act*.

The notes will come in handy when it comes time to write your papers and, also, act as a positive contribution to your paper grade (e.g. if your submitted paper is lacking something, but it is in your notes, I can give you the benefit of that in your paper grade). In this way, the notes are part of your paper grade.

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. Ten of the forums are required, as listed in the schedule and in iLearn. Optional forum days can be participated in on an as needed basis. **You should post to the forum on required modules no later than 11:55 PM on Sunday of the due date (see the schedule below).**

Your posts should be substantial and thoughtful and should demonstrate engagement with the assigned materials, including the video lectures and readings. But you should also think of them the same way you would think about interacting with your peers and your instructor in the classroom. This is really all we are doing, only in a written form.

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 by specified due dates:

- Welcome and Introduction Forum, Sunday, Sep 2nd
- Ishi and Race forum, Sunday, Sep 9th
- Modernism/Modernity/Muybridge Forum, Sunday, Sep 23rd
- Living in 19th Century San Francisco: Class, Race, Gender, Architecture, Prostitution forum, Sunday, September 30th
- Race and SF's Chinatown, Sunday, Oct 14th
- Playing in the City, Woodward's Gardens, Sutro's Baths, Crystal Palace, Sunday, Oct 21
- Midwinter Fair, Sunday, Oct 28th
- Allen Ginsberg's *Howl*, Sunday, Nov 11th

- *Arresting Dress and the Riot at Compton's*, Sunday, Nov 18th
- *Women and the Everyday City*, Sunday, Dec 2nd
- The Fillmore / Japantown, Sunday, Dec 9th
- *Forbidden City, U.S.A.*, Sunday, Dec 15th

Monday Holidays for Fall 2018

- September 3rd, Labor Day
- November 12th, Veteran's Day

My responses to forum posts may be delayed by 24 hours on these dates.

Other forum posts can be posted to on an as needed basis. You are **ENCOURAGED** to interact with your colleagues online.

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 2 papers required (following the requirements for segment III and/or UD-C). There will be a midterm paper and a final paper due. 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, November 4th** by 11:55 PM; and the Final Paper is due **Friday December 21st at 11:55PM** (last day of exams at SFSU for Fall 2018)

WEEKLY STRUCTURE

Students should think of this course, even though it is online, as **following a Thursday / Sunday schedule**. 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). I have done my best to help you with this by making assignments due throughout the week. So, for example, film notes will be due by Thursday at 11:55 PM. Forum posts will be due Sundays by 11:55PM.

There are 12 forum posts required and 5 film notes required. Some modules are broken up into two weeks, with notes due on films one week and forum posts due on Sunday the following week. The work is spread out to make it do-able. I think it's more of a burden to students, and less like an actual class, to simply to make all of the work due on a Sunday, all at once, before midnight, every week. This structure, where the work is spread out over the course of a week, allows students to make their own schedules and make it work for them.

Do not hesitate to reach out to me with any questions you have about the course schedule. Students are responsible for completing all the assigned course work.

MIDTERM EXAM

A midterm exam will also be required. The exam will consist of 8 questions. If you do not read the course material, watch the films, or view the lecture /discussion videos you will fail the exam. The questions are a combination of true and false, multiple choice, and short answer questions.

The midterm exam will be given in iLearn on Sunday, November 4th. The exam 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.

Please note that I currently don't use GradeBook.

A brief note about grading, grades, and the arc of the course: due to the foundations I strive to give you in 19th century San Francisco history and culture, and my efforts to do so by building concepts, thought, and work over time, students do not always have a sense of how they are doing in the course until after the midterm paper and midterm exam are graded (which you can see from the schedule is in November). While I could assign a shorter paper earlier on in the semester, and I may eventually do that, your knowledge of any material covered is going to be fuller if you follow the arc up to the midterm (which then prepares you for the final work of the course). I know it's a lot to ask in an era of instantaneous communication and information, but there is a payoff to your patience. This semester I have stretched our work out even more (giving you two weeks on Chinatown, for example, and two weeks on Muybridge and modernism). I have also given over an entire week to students simply writing their midterm papers and taking their exam (on the following Sunday). As long as you keep up with the work, you will do well in the course.

LEARNING OBJECTIVES

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

1. Apply artistic or humanistic methods of inquiry and analysis (including creation, interpretation, and evaluation) to study aesthetic experiences, expressive forms, belief systems, or communicative practices and relate them to the social and cultural contexts in which they are rooted.
2. Articulate how theories and practices in the arts and/or humanities come to be accepted, contested, changed, or abandoned by the scholarly or artistic communities.
3. Evaluate the quality of information, claims, expressions, and interpretations.
4. Construct coherent and sound arguments with support from multiple sources, including library resources and proper citations, that communicate what students have discovered.
5. Analyze social issues as well as ethical dilemmas and choices that arise out of artistic or humanistic research, discoveries, and applications.
6. Analyze multiple forms and variations of human diversity found in aesthetic experiences, expressive forms,

belief systems, or communicative practices, and apply that knowledge to their own lives and to ways in which they could contribute purposefully to the well-being of their local communities, their nations, and the people of the world; to social justice; and/or to the sustainability of the natural environment.

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

DISABILITY ACCESS

Students with disabilities who need reasonable accommodations are encouraged to contact the instructor. Please do not hesitate to contact me with anything you need at any time during the semester. That is what I am here for.

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 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/ • 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 login the first week will be dropped. It is the students' responsibility to drop the course after the first class session (module). Students who stop submitting work 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 / WEEKLY MODULES IN iLEARN

WEEK ONE | WELCOME AND INTRODUCTION

To Complete This Module

- 1. READ** the course syllabus and become familiar with the iLearn environment
- 2. WATCH** "Welcome to San Francisco: Biography of a City" (6:14)
- 3. WATCH** "How to Use iLearn and the Course Website" (4:57)
- 4. POST** to the Welcome and Introduction forum in iLearn no later than 11:55PM Sunday.

WEEK TWO | SCREENING OF ISHI: THE LAST YABI | SCREENING OF RACE: THE POWER OF AN ILLUSION

Key topics: Ishi, Native American Genocide, Bay Area Native Peoples, Race, Spectacle

To Complete This Module

1. READ

- [Study Questions on *Ishi: The Last Yabi*](#)
- [Study Questions on *Race: The Power of an Illusion*](#)

2. WATCH

- Introduction to *Ishi the Last Yabi* (2:14)

3. WATCH

- Film – [Ishi: The Last Yabi](#) (57 minutes) **(Take Notes for Later Use)**

(Note: You will need to be logged into SFSU to watch it. If you click on the link above, it will take you to the site and include a transcript of the film to the right of the video. This is EXTREMELY handy for taking notes on the film! Again, you will need to be logged into SFSU in order to get it to work.)

4. **POST** your notes on *Ishi* no later than Thursday

5. WATCH

- [Race: The Power of an Illusion: The Story We Tell](#) (57:08) **(Take Notes for Later Use – You Will Need to Post Your Notes on this film)**
- This is a link to Films On Demand. You will have to login to SFSU in order to watch the film. (Note: The link was updated on 6/4/2018).
- A written transcript of this documentary can be found online at <http://newsreel.org/transcripts/race2.htm>

6. **POST** your film notes on *Race: The Power of an Illusion* no later than Thursday

7. **WATCH** Instructional video: "Thinking About Ishi and the Modern Concept of Race" (9:20)

8. **POST** to the online forum no later than 11:55PM on Sunday

WEEK THREE | MODERNISM / MODERNITY, EADWEARD MUYBRIDGE (PART ONE)

Key Topics: Technology, Time, Modernism, Modernity, Eadweard Muybridge, Photography, Native Peoples

To Complete This Module

1. READ

- [Study Questions on Muybridge](#) (these study questions cover both weeks)
- Rebecca Solnit, [River of Shadows, 3-24, 103-124](#)

2. WATCH

"Muybridge's Zoopraxiscope" (4:05)

3. WATCH

BBC: *The Weird World of Eadweard Muybridge* by Jill Nicholls (UK/2010). (57:54)

This is a one hour documentary on Muybridge produced by the BBC.

There are no notes or forums due this week.

WEEK FOUR | MODERNISM / MODERNITY, EADWEARD MUYBRIDGE (PART TWO)

Key topics (continued): Technology, Time, Modernism, Modernity, Eadweard Muybridge, Photography, Native Peoples

1. READ

- [Study Questions on Muybridge](#) (these study questions cover both weeks)
- Rebecca Solnit, *Rivert of Shadows*, [127 – 152](#)
- Rebecca Solnit, [Infinite City, vii – 22](#) (you can read up to the section on "Cinema City").
- Jonathan Crary, "Modernizing Vision" (**optional**)

2. LISTEN/WATCH

After doing the assigned reading, watch and listen to Rebecca Solnit's lecture on "Eadweard Muybridge and the Technological Wild West" (she reads short selections from the assigned readings for this class, along with other observations).

3. POST to the required online forum no later than 11:55PM on Sunday

WEEK FIVE | LIVING IN 19TH CENTURY SAN FRANCISCO: CLASS, RACE, GENDER, ARCHITECTURE, PROSTITUTION

Key Topics: Gold Rush, Life in early San Francisco, Prostitution, Class, Race, Modern Architecture: The Palace Hotel, Gender, Media, Spectacle.

To Complete This Module

1. READ

- *Making San Francisco American*, ix – 57

2. WATCH

- "Thinking About the Palace Hotel" (8:11). In this short video, I talk about the Palace Hotel as a paradigm for modernity. This means looking at key aspects of its architecture, but also the social and political arrangements within, often centering around race, whiteness, and class. And how all of this is

connected to San Francisco modernism. The video sets you up for our discussion (next week) of Celeste Olalquiaga's work, as well as thinking further about the concept of whiteness we saw last week in the documentary on race.

3. WATCH

- Film, *Madams of the Barbary Coast* (56:16) (Take Notes)

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

5. **POST** to the online forum no later than Sunday at 11:55PM

WEEK SIX | MAKING RACE IN SAN FRANCISCO: CHINATOWN (PART ONE)

Key topics: Orientalism, the architecture of Chinatown, the Chinese Exclusion Act, Ways of "Seeing" Race, History of SF Chinatown, History of SFSU, Arnold Genthe, Exoticism, Race, and Photographs of Old Chinatown, Spectacle, state of exception.

To Complete This Module

1. READ

- [Study Questions on Race and Chinatown](#)
- John Kuo Wei Tchen, "[Introduction: Tangrenbu: The Street Life of San Francisco's Chinatown, 1895-1906](#)"

2. WATCH

- *Hidden Cities of SF: Chinatown* (Take Notes) (57:00)

3. WATCH

- [The Chinese Exclusion Act](#) (1 Hour 51 minutes). Directed by Ric Burns and Li-Shin Yu. To be posted.

4. **POST** your notes on *Hidden Cities of San Francisco: Chinatown* no later than Thursday @ 11:55PM

5. **POST** your notes on *The Chinese Exclusion Act* no later than Thursday @ 11:55PM

WEEK SEVEN | MAKING RACE IN SAN FRANCISCO: CHINATOWN (PART TWO)

Key topics (continued): Orientalism, the architecture of Chinatown, the Chinese Exclusion Act, Ways of "Seeing" Race, History of SF Chinatown, History of SFSU, Arnold Genthe, Exoticism, Race, and Photographs of Old Chinatown, Spectacle, state of exception.

To Complete This Module

1. READ

- [Study Questions on Race and Chinatown](#) (these are the same questions from last week)
- Berglund, *Making San Francisco American*, 95 – 136.

2. WATCH Instructional video on "Modern Culture and the Society of the Spectacle" (4:40)

This video lecture uses examples such as Ishi, Chinatown's Orientalist architecture after 1906, Genthe's photographs, and the 19th century slumming tours of Chinatown to talk about the concept of the spectacle.

3. POST to the online forum for both weeks' work on Making Race in Chinatown no later than Sunday at 11:55PM

WEEK EIGHT | PLAYING IN THE CITY: THE BARBARY COAST, WOODWARD'S GARDENS, SUTRO'S BATHS, MIDTERM PAPER ASSIGNMENT HANDED OUT

Key topics: modernism/modernity, the world's fairs, nature, the industrial revolution, Walter Benjamin, kitsch, architecture, vision/visuality in modern culture, leisure, class, and amusement in the 19th century, Sutro's Baths, sin and vice.

To Complete This Module

1. READ

- Berglund, *Making San Francisco American*, 58 – 94
- Celeste Olalquiaga, ["The Crystal Palace"](#)
- Feel free to do image searches for "the crystal palace" to see more.

2. WATCH

- Instructional video "Reading "The Crystal Palace"" (Part One) (6:51)
- The close reading begins on page 31.

3. WATCH

- Instructional video "Reading "The Crystal Palace"" (Part Two) (6:16)
- The close reading continues on pages 38,39,40, then 42 and 44.

4. WATCH "Sutro's The Palace at Land's End" (see also the handout on Sutro's).

5. POST to the online forum.

WEEK NINE | THE CALIFORNIA MIDWINTER EXPOSITION

Key topics: world's fairs, commodification, race, gender, post-colonialism, nature, industrial revolution, Golden Gate Park, global capitalism, orientalism.

To Complete This Module

1. READ

- Berglund, *Making San Francisco American*, 171 – 217, 218-226

2. WATCH

- "Introducing *The Fantastic Fair*" (6:27)

3. WATCH

- Film, [The Fantastic Fair](#) (28:47)

4. POST to the online forum

You do Not have to post any film notes today.

WEEK TEN | MIDTERM PAPER AND MIDTERM EXAM DUE VIA TURNITIN BY 11:55PM ON SUNDAY NOVEMBER 4TH

This week's module is turned over to you writing your midterm paper. You will have to take the midterm exam on Sunday by 11:55PM.

WEEK ELEVEN | ALLEN GINSBERG'S *HOWL*

Key topics: censorship, Ginsberg's *Howl*, the beat generation, obscenity, sexuality.

To Complete This Module

1. WATCH

- Introduction to Howl (to be posted) (short instructional video)

2. READ

- Ginsburg, *Howl* (the poem). You should only read the annotated edition.

Listen to the audio file (YouTube video below) of Ginsberg's reading of his poem while reading the text along with it.

Look up significant meanings in the detailed glossary/index of the 50th Anniversary Edition based on your own questions and interests. Post any significant issues/meanings to the class forum.

3. LISTEN and read along: Patti Smith, "Spell" ("Footnote to Howl")

4. READ

- Nancy J. Peters, "[The Beat Generation and San Francisco's Culture of Dissent](#)"

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

WEEK TWELVE | CROSS-DRESSING IN THE 19TH CENTURY, THE RIOT AT COMPTON'S CAFETERIA

Key topics: trans history, cross-dressing in the 19th century, modern LGBTQ rights movement, gentrification/Polk street, class, gender, sexuality.

To Complete This Module

1. READ

- Claire Sears, *Arresting Dress*, 1-60

2. WATCH

- Instructional video: *Arresting Dress / Screaming Queens* (17:31)

3. WATCH

- Film – *Screaming Queens* (56:12)

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

WEEK THIRTEEN | FALL BREAK – NO CLASS

WEEK FOURTEEN | WOMEN AND PUBLIC SPACE IN SAN FRANCISCO

Key topics: gender, public space, public transportation, architecture, women’s rights movement.

To Complete This Module

FINAL PAPER PROMPT HANDED OUT

1. READ

- Jessica Ellen Sewell, *Women and the Everyday City* xi-23, 127-172

2. WATCH

- Dr. Thomas Briefly Discusses *Women and the Everyday City* (5:32)

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

WEEK FIFTEEN | THE FILLMORE AND THE BLACK REMOVAL

Key topics: the black removal, Japantown, the Fillmore, race, urban renewal, Japanese internment.

To Complete This Module

1. READ

- Rebecca Solnit, *Infinite City*, 37–44
- Rebecca Solnit, *Infinite City*, 57–73
- Rachel Brahinsky, “Hush Puppies: Communalist Politics and Demolition Governance” (optional)

2. WATCH

- Film – *Hidden Cities of SF: The Fillmore* (1 hour 23 minutes)

3. WATCH

- "Two Short Scene Commentaries on *The Fillmore*" (1:24)

4. **POST** to the online forum no later than Sunday @ 11:55PM

WEEK SIXTEEN | FORBIDDEN CITY, U.S.A.

Key topics: race, representation, night clubs, Asian American culture, segregation, Japanese internment.

To Complete This Module

"What she and other performers in the Chinatown nightclubs did was fight racist preconceptions of what Asian Americans were about and what they could accomplish. They were pioneers that struggled for inclusion and paved the way for what we are witnessing today" –Arthur Dong, Director/Author *Forbidden City, USA: Chinatown Nightclubs, 1936-1970*, on the passing of Mai Tai Sing.

1. WATCH

- Film, [Forbidden City, USA](#) 24 Hour Streaming Rental is \$2.50

2. WATCH

- Instructional video: "Post-screening discussion of Forbidden City, U.S.A." (2:58)

3. **POST** to the online forum (below) no later than 11:55PM on Sunday

FINAL PAPER DUE VIA TURNITIN on FRIDAY December 21st at 11:55PM (this is the last day of exams at SFSU for Fall 2018)

No Late Papers Accepted | Do Not Be Late.