

Pacific Beaches and the American Imagination

GESM 130g, Seminar in Social Analysis (4.0 units), section 35437R

Instructor: Dr. Sean Fraga (he/him), sfraga@usc.edu

Seminar meetings: Mondays and Wednesdays, 3:30 PM – 4:50 PM

Seminar location: Center for International and Public Affairs (CPA) 105

How have Americans understood and represented coastal spaces across the Pacific Ocean, from the Revolution to present day? Don't expect a day at the beach: While people often imagine beaches as places of leisure, play, and relaxation, we'll learn why coastal areas are also sites to critically investigate larger social and cultural phenomena, such as colonialism, migration, race, class, gender, and human interactions with the environment.

Our course starts with Indigenous and Western conceptions of the Pacific Ocean. We discuss environmental exploitation, from whaling to gold to guano. We consider the militarized Pacific across the twentieth century. After considering cultural associations (from tiki bars to Muscle Beach), we examine containerized trade, environmental changes, and Pacific futures.

We use Pacific beaches to practice asking and answering a more abstract question: "How and why do systems of social meaning change over time?" We use our readings to gain familiarity with methods of scholarly argument, then apply these methods in our assignments, by interpreting primary sources to support original arguments about Pacific beaches.

There are four major assignments. An initial essay (2–3 pages), due at the start of Week 2, asks you to choose a song related to Pacific beaches and make an argument about why it should be on our course playlist. Two source analysis essays (5–7 pages each), using scholarly arguments to inform your reading of a single primary source, are due in Week 7 and Week 13. A short final exam (3–4 pages), reflecting on our course, will take place on Monday, December 13.

This syllabus provides you with course policies, all major assignments and deadlines, and our reading schedule. Please read it in full and look here first for information about our course. **You are responsible for meeting the obligations and deadlines detailed below.**

Office hours: Drop in any time on Wednesdays between 5 PM and 6 PM Pacific time, or make an appointment with me to talk.

Office location: To be announced.

I invite you to meet with me during office hours. Bring questions! I'm happy to discuss course topics, explain something again or differently, recommend readings, or help with your research.

IMPORTANT: LEARNING DURING THE COVID-19 PANDEMIC

We'll meet in person whenever possible. If you aren't able to attend class in person because you're isolating, quarantining, or can't access campus for health-related reasons, **please let me know as soon as you can**, and I'll make that day's class accessible via Zoom. I expect you to comply with all aspects of USC's COVID-19 policy. Failure to do so may result in your removal from our course and referral to Student Judicial Affairs and Community Standards.

Zoom link: usc.zoom.us/j/92633535841?pwd=TWt5bXZsOy9RdERJYzFCN0ZmTEZOQT09

Zoom meeting ID: 926 3353 5841. **Zoom meeting passcode:** 758255.

COURSE OBJECTIVES

Students will...

- acquire key information, ideas, and perspectives on U.S. engagement with the Pacific Ocean
- find, assess, and use primary sources in different media as historical evidence
- apply historical methods to the study of human economies, politics, cultures, and societies
- gain practice at communicating ideas verbally and in writing
- develop intercultural competency: appreciation of diversity and sensitivity to difference

COURSE EXPECTATIONS

- **Engagement:** We have a lot of history to cover! Every class matters. I expect you to attend all seminar meetings, to complete the reading and written assignments on schedule, and to meaningfully contribute to class discussions. If something prevents you from attending our seminar, please let me know as soon as you can, **and we'll figure out a plan together.**
- **Originality:** I'm excited to know what *you* think about what you read and research. To that end, I expect you to produce your own work and to appropriately cite work by other writers, consistent with the rules outlined in [SCampus](#) and [Trojan Integrity](#) [PDF].
- **Presence:**
 - **When we're meeting in person:** We'll use computers selectively. Sometimes we'll work together in Google Docs, and sometimes we'll focus on live discussion. When you're in class, please minimize computer distractions by muting, hiding, or logging out of email, messaging, and social media.
 - **If we're meeting via Zoom:** Please join Zoom meetings with your camera on. Position your device so it is easy to see your face; position yourself to avoid backlighting. Join from a quiet space and use headphones or earbuds to listen. Please minimize other computer distractions by muting, hiding, or logging out of email, messaging, and social media.
- **Self-advocacy:** What do I need to know to help you succeed in this course?

COURSE ASSIGNMENTS

Participation assignments

- **Share your questions.** Post two reading questions to our Blackboard course site **by 11:59pm on the day before our seminar meets.** Do you disagree with the author? What about the reading surprised you? What connections do you see between different readings?
- **Cultivate our discussions.** Each of us has something to offer: Come prepared to talk in class by asking a question, dissecting an author's argument, or forging a connection between course readings. At the same time, each of us has something to learn: Come ready to listen, to invite your colleagues into conversation, and to respectfully disagree.
- **Meet with colleagues.** You'll meet with colleagues outside of class to discuss drafts of your work. After each meeting, send me an email (~500 words) summarizing your discussion, identifying the single most helpful suggestion, and describing your revision plans.

Writing assignments

There are four principle writing assignments.

Assignment #1: Pacific Playlists (2–3 pages, double-spaced)

What does the Pacific Ocean sound like to you? Pick a song and make an argument about how it captures some essential characteristic of the Pacific Ocean or Pacific beaches. Use elements of the song (like lyrics and instrumentation) to support your argument. Why should this song be on our course playlist?

Your finished essay is due by **11:59pm on Monday, August 30, 2021**. Email me a PDF, including a one-page cover letter reflecting on your work. (See below for more details on these cover letters.)

Assignment #2: Source Analysis Essay: Pacific Pasts (4–6 pages, double-spaced; plus cover letter)

How does a single primary source help us understand American ideas about Pacific beaches before the twentieth century? Find a primary source broadly related to Pacific beaches and tell us its story.

Your source can be textual, visual (including paintings, maps, and photographs), material (an object or artifact), or sonic (songs, music, anthropological recordings). It must have been created before 1890. Some places to look: U.S.C.'s Digital Library (digitallibrary.usc.edu), or another digital archive, like those at the University of California (calisphere.org), University of Washington (content.lib.washington.edu), or University of Hawai'i (manoa.hawaii.edu/library/research). You'll share your source in class on **Monday, September 13**.

Next, figure out the source. What is this source? Who created it, when, and why? Who was the intended audience? Then, find the larger story. How does this source fit into histories of Pacific Worlds? Use the arguments of two different scholars (at least one drawn from our course readings) to analyze and contextualize your source. How do their ideas help us understand your source?

A polished draft of your essay is due by **11:59pm on Tuesday, September 21**. Email me a PDF, including a one-page cover letter reflecting on your work. You'll swap drafts with a colleague, read each other's drafts, and meet outside of class to discuss them.

Your finished essay is due by **11:59pm on Thursday, October 7**. Email me a PDF, including a one-page cover letter reflecting on your work. Then add your finished essay to our shared Scalar book, *Pacific Postcards*. Create a new page, format your text, and add a link to our table of contents. Your Scalar page must include both the source itself and a map with at least one location relevant to your essay (such as the place a photograph was taken).

Assignment #3: Source Analysis Essay: Pacific Presents (4–6 pages, double-spaced; plus cover letter)

How does a single primary source help us understand American ideas about Pacific beaches in the recent past and present day? Find a primary source broadly related to Pacific beaches and tell us its story. You'll share your source in class on **Monday, October 18**.

This essay assignment is identical to assignment #2, except for three things:

- First, your primary source must have been created after 1890.
- Second, your primary source must be of a different media than the source for your first essay.
- Third, at least one of your two scholars must be drawn from *outside* our course readings.

A polished draft of your essay is due by **11:59pm on Tuesday, October 26**. Email me a PDF, including a one-page cover letter reflecting on your work. You'll swap drafts with a colleague, read each other's drafts, and meet outside of class to discuss them.

Your finished essay is due by **11:59pm on Thursday, November 11**. Email me a PDF, including a one-page cover letter reflecting on your work. Then add your finished essay to our shared Scalar book, *Pacific Postcards*. Create a new page, format your text, and add a link to our table of contents. Your Scalar page must include both the source itself and a map with at least one location relevant to your essay.

Assignment #4: Final Examination (3–4 pages, double-spaced)

What have you learned about Pacific beaches? You'll look back across our readings and your work, then write a short argumentative essay responding to a single question. Our course's final examination will take place on **Monday, December 13, from 2PM to 4PM**. Email me a PDF.

Cover letters

Each time you submit a draft or revision of an essay, you'll include a one-page, single-spaced cover letter. These cover letters offer you an opportunity to reflect on what you've accomplished, to provide your readers with a snapshot of your argument and your writing process, and to ask your readers for feedback on specific parts of your writing. Format these documents like a letter, starting with the salutation "Dear Reader" or "Dear Readers."

For your **draft** essays, your cover letter should address the following areas:

- **Explain your question.** Why have you written this essay? What intrigued you? What puzzle are you trying to figure out?
- **Restate your thesis.** Use different language than in your draft—that is, do not simply copy and paste from your essay. The thesis may be something that you discovered as you wrote. Tell your reader where in the paper they should look for your thesis.
- **Wave your flag.** Describe what you think you have done most successfully in this draft and explain why.
- **Point out challenges.** Describe what you are struggling with most at this stage in the writing process. What are your concerns or uncertainties at this point?
- **Ask for help.** Based on these concerns, pose two questions for your reader about the areas in which you would like specific feedback.

For your revised essays, your cover letter should address the following questions;

- Restate your thesis (using different language than in your essay). Narrate how and why it has changed during the revision process.
- Discuss what you did most successfully in your essay. Has this changed from your draft?
- What did you find most challenging about the drafting and revision process? How did you approach these challenges?
- Select one specific example of a revision you made. Describe this revision and narrate how and why you made it.
- Looking ahead, set yourself some personal goals for future writing. What would you like to focus on and improve?

Formatting guidelines

- Set all written assignments in 12-point Times New Roman font (or close equivalent).
- Double-space your text and set all page margins to one inch.
- Include page numbers in the bottom-right corner.

- Cite your sources using Chicago, MLA, or APA.
- Proofread your writing before submitting.
- Submit your work as a PDF.
- Start every file name with your last name (e.g., "Fraga midterm essay.pdf").

IMPORTANT DATES

Planned due dates

- Week 2: Your Pacific Playlists essay is due by **11:59pm on Monday, August 30**. Email me a PDF, including a one-page cover letter reflecting on your work.
- Week 4: In class on **Monday, September 13**, you'll have three minutes to briefly summarize the primary source you've chosen for your midterm research essay and explain why you've chosen it.
- Week 5: A polished draft of your midterm research essay is due by **11:59pm on Tuesday, September 21**. Email me a PDF, including a one-page cover letter reflecting on your work. You'll swap drafts with a colleague, read each other's drafts, and meet to discuss.
- Week 7: Your midterm essay is due by **11:59pm on Thursday, October 7**. Save your formatted Scalar page. Email me a PDF, including a one-page cover letter reflecting on your work.
- Week 9: In class on **Monday, October 18**, you'll have three minutes to briefly summarize the primary source you've chosen for your final research essay and explain why you've chosen it.
- Week 11: A polished draft of your final research essay is due by **11:59pm on Tuesday, November 2**. Email me a PDF, including a one-page cover letter reflecting on your work. You'll swap drafts with a colleague, read each other's drafts, and meet to discuss.
- Week 13: Your final research essay is due by **11:59pm on Thursday, November 18**. Save your formatted Scalar page. Email me a PDF, including a one-page cover letter reflecting on your work.
- Examination period: Our course's final examination will take place on **Monday, December 13, from 2PM to 4PM**.

All deadlines are firm deadlines. That said, in most cases, quality is more important to me than punctuality. If you think you won't be able to meet a deadline, please contact me as far in advance of the deadline as you can, **and we'll figure out a plan together.**

Other important dates

- Week 2: Meet with me to discuss your Pacific Playlists essay and your goals for this course.
- Week 3: Deborah Holmes-Wong, Director of U.S.C.'s Digital Library, joins part of our class on **Wednesday, September 8**, to share search strategies and items from the collection.
- Week 12: Optional field trip to Santa Monica on **Friday, November 12**.

COURSE POLICIES

Grading and Assessment

In assessing your work for our course, I'm following Jesse Stommel's approach. As Stommel writes, "this course will focus on qualitative not quantitative assessment, something we'll discuss during the class, both with reference to your own work and the works we're studying. While you will get a final grade at the end of the term, I will not be grading individual

assignments, but rather asking questions and making comments that engage your work rather than simply evaluate it. You will also be reflecting carefully on your own work and the work of your peers. The intention here is to help you focus on working in a more organic way, as opposed to working as you think you're expected to. If this process causes more anxiety than it alleviates, see me at any point to confer about your progress in the course to date. If you are worried about your grade, your best strategy should be to join the discussions, do the reading, and complete the assignments. You should consider this course a 'busy-work-free zone.' If an assignment does not feel productive, we can find ways to modify, remix, or repurpose the instructions."¹ These policies will apply to our course as well.

Grading Scale

A	100–93	A-	92–90			
B+	89–87	B	86–83	B-	82–80	
C+	79–77	C	76–73	C-	72–70	
D+	69–67	D	66–63	D-	62–60	F 59 and below

TEXTS AND MATERIALS

Please purchase the following required book:

- Joshua Reid, *The Sea is My Country: The Maritime World of the Makahs, an Indigenous Borderlands People* (2018).

I recommend (but do not require) that you purchase another book that will feature heavily in our class. This book is also available electronically through U.S.C. Libraries, and it is your decision whether or not to purchase a physical copy.

- David Igler, *The Great Ocean: Pacific Worlds from Captain Cook to the Gold Rush* (2017).

All other assigned course texts and materials are available electronically through our course site on Blackboard.

WARNING OF GRAPHIC MATERIALS

The history of U.S. engagement with the Pacific Ocean is marked with violence, death, and loss. This course's assigned materials include subject matter and imagery that can be graphic and upsetting. If you find any aspect of this course distressing or disturbing, I invite you to let me know at any point in the semester so that we can minimize your interaction with such material.

ACADEMIC RESOURCES

I want you to succeed—and so does U.S.C. These offices and programs are here to support your personal and academic development, at no cost to you or your family.

¹ Jesse Stommel, "Why I Don't Grade," *Jesse Stommel* (blog), October 26, 2017, <https://www.jessestommel.com/why-i-dont-grade/>

- **U.S.C. Libraries** offers research guides (libguides.usc.edu) that explain how to access and use the library's resources. Librarian **Christal Young** is available for further research assistance, including free one-on-one consultations (youngc@usc.edu).
- **U.S.C. Special Collections** collects, preserves, and organizes historical materials. Its website (libraries.usc.edu/locations/special-collections) offers information about its holdings and finding aids to help you locate material within its collections. **Reference staff** are available for research assistance, including free one-on-one consultations (specol@usc.edu).
- **The Kortschak Center For Learning And Creativity** offers free workshops on academic strategies and free one-on-one consultation sessions so that you can get the most out of your courses and your time here. kortschakcenter.usc.edu/programs-services
- **The Writing Center** offers free workshops and free one-on-one writing feedback sessions with experienced fellow writers who can support you at any stage of the writing process: generating ideas, crafting an argument, or revising drafts. dornsife.usc.edu/writingcenter
- **U.S.C. Student Health** is here to support your physical and mental well-being. studenthealth.usc.edu and studenthealth.usc.edu/counseling
- As **your instructor**, I am always happy to talk at office hours, by appointment, or over email. sfraga@usc.edu

Statement For Students With Disabilities

Any student requesting academic accommodations based on a disability (including Online/ Remote Class Accommodation Requests) is required to register with the Office of Student and Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me as early in the semester as possible. OSAS is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS (<https://osas.usc.edu>) and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX), osasfrontdesk@usc.edu.

Statement On Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

Emergency Preparedness / Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university's site on Campus Safety and Emergency Preparedness: <http://safety.usc.edu/>

What Questions Do You Have?

Please email me (sfraga@usc.edu) with any questions about our seminar or its policies.

ADVICE FROM PREVIOUS STUDENTS

At the end of each course, I ask students: What advice would you offer to future students in this course? Students anonymously offer tips, hints, and suggestions. A selection of this advice from previous students appears below.

"Make sure to stay caught up with the readings! Not only important for each class, but having as much knowledge as possible going into midterm/final essays will be so helpful."

"Make a document where you write down ~5 bullet points about each reading, as this is very useful both for making connections, as well as planning writing assignments. It's not that much work to do, but it really adds up over time."

"Start early. Make sure you have some ideas or plans for your assignments when coming to class. This will make it possible for you to get feedback throughout the writing process."

"I would advise them to really relate back to the main topics of this course and focus a lot upon perspective. I think perspective is something very valuable to take back from each readings and widen our understandings of Pacific Beaches in order to create great essays."

"Watch Moana before you begin classes."

"Come to class with the readings done and understood to really give you the most beneficial class experience."

"Be prepared to do a lot of reading but don't worry about always understanding things 100% because there is a lot of discussion and chances to talk with others to help fill in gaps (also things are usually up to interpretation and its ok to have different perspectives)"

"Go to office hours and take advantage of his ability to communicate over email."

"My advice would be to always make time in advance to stay up to date or ahead on readings since a lot of them are very long and one sitting the night before may be exhausting."

"Pace yourself throughout the term! Writing a bit here and there will let you make good progress on an assignment."

"Utilize peer ideas and edits, it goes a long way!"

"do not procrastinate the essays!"

SEMESTER CALENDAR

Week 1: Pacific Beaches and Your Imagination

Monday, August 23

- Read this course syllabus and bring questions to our first class meeting.

Wednesday, August 26

- Bruce Cumings, "Rimspeak; or, the Discourse of the 'Pacific Rim,'" in *What is in a Rim?: Critical Perspectives on the Pacific Region Idea* (1993), pp. 29–45.
- Epeli Hau'ofa, "Our Sea of Islands," *The Contemporary Pacific* (Spring 1994), pp. 148–161.

Independent work:

- Select a song and begin drafting your Pacific Playlists essay.
- Schedule a meeting with me to discuss your Pacific Playlists essay and your goals for the course. Add your name to a day and time in this Google Doc: https://docs.google.com/document/d/1yGabw-yVaMS9IUQSQUMLfAiY_64jxjI2C1p-LEE7pLc/edit?usp=sharing.
- *Note: I will not host office hours this week.*

Week 2: The Indigenous Pacific

Monday, August 30

- Heather Pringle, "Did Humans Colonize the World by Boat?" *Discover Magazine* (May 2008), discovermagazine.com/the-sciences/did-humans-colonize-the-world-by-boat
- Damon Salesa, "The Pacific in Indigenous Time," in *Pacific Histories: Ocean, Land, People* (2014), pp. 31–52.

Wednesday, September 1

- David A. Chang, *The World and All the Things upon It: Native Hawaiian Geographies of Exploration* (2016), introduction and chapter 1 (pp. vii–xix, 1–24).
- Coll Thrush with Ruth Ludwin, "Finding Fault: Indigenous Seismology, Colonial Science, and the Rediscovery of Earthquakes and Tsunamis in Cascadia," *American Indian Culture and Research Journal* (2007), pp. 1–24.

Independent work:

- **Due:** Your Pacific Playlists essay is due this week by **11:59pm on Monday, August 30**. Email me a PDF, including a one-page cover letter reflecting on your work.
- Meet with me to discuss your Pacific Playlists essay and your goals for this course.
- Begin researching possible primary sources for your midterm source analysis essay.
- *Note: I will not host office hours this week.*

Week 3: The Pacific Ocean and the World

Monday, September 6 — No class meeting in observance of Labor Day.

Wednesday, September 8

- Joyce Chaplin, "The Pacific Before Empire, c. 1500–1800," in *Pacific Histories: Ocean, Land, People* (2014), pp. 53–74.
- David A. Chang, *The World and All the Things upon It*, chapter 2 (pp. 25–78).

Independent work:

- Select a single primary source for your midterm source analysis essay.

Week 4: The Pacific Ocean and the Early Republic

Monday, September 13

- Joshua Reid, *The Sea is My Country: The Maritime World of the Makahs* (2015), chapter 1 (pp. 19–52).
- Kariann Akemi Yokota, "Transatlantic and Transpacific Connections in Early American History," in *Pacific America: Histories of Transoceanic Crossings* (2017), pp. 29–44.

Wednesday, September 15

- Joshua Reid, *The Sea is My Country*, chapter 2 (pp. 53–87).
- David Iglar, *The Great Ocean: Pacific Worlds from Captain Cook to the Gold Rush* (2013), chapter 2 (pp. 43–71).

Independent work:

- Share the primary source you've chosen for your midterm source analysis essay in class on **Monday, September 13**. Why have you chosen it? What do you find compelling about it? What insights do you think it offers?

Week 5: Taking Nature and Making Change

Monday, September 20

- David Iglar, *The Great Ocean*, chapter 5 (pp. 99–128).
- Edward Melillo, "Making Sea Cucumbers Out of Whales' Teeth: Nantucket Castaways and Encounters of Value in Nineteenth-Century Fiji," *Environmental History* (2015), pp. 449–474.

Wednesday, September 22

- Joshua Reid, *The Sea is My Country*, chapter 3 (pp. 88–123).
- David Iglar, *The Great Ocean*, chapter 4 (pp. 99–128).

Independent work:

- **Due:** A polished draft of your midterm source analysis essay is due this week by **11:59pm on Tuesday, September 21**. Email me a PDF, including a one-page cover letter reflecting on your work. You'll swap drafts with a colleague, then read each others' drafts and meet outside of class to discuss.

Week 6: Whose Pacific Ocean?

Monday, September 27

- Kevin Waite, *West of Slavery: The Southern Dream of a Transcontinental Empire* (2021), chapter 1 (pp. 13–39).
- Jeffrey A. Keith, "Civilization, Race, and the Japan Expedition's Cultural Diplomacy, 1853–1854," *Diplomatic History* (2011), pp. 179–202.

Wednesday, September 29

- Joshua Reid, *The Sea is My Country*, chapter 4 (pp. 124–163).

Independent work:

- Revise and finalize your midterm source analysis essay.

Week 7: People and Animals

Monday, October 4

- Gregory Samantha Rosenthal, "Life and Labor in a Seabird Colony: Hawaiian Guano Workers, 1857–70," *Environmental History* (October 2012), pp. 744–782.
- Ryan Tucker Jones, "Running into Whales: The History of the North Pacific from below the Waves," *The American Historical Review* (April 2013), pp. 349–377.

Wednesday, October 6

- Joshua Reid, *The Sea is My Country*, chapter 5 (pp. 165–209).

Independent work:

- **Due:** Your midterm source analysis essay is due this week by **11:59pm on Thursday, October 7**. Save your formatted Scalar page, and email me a PDF, including a one-page cover letter reflecting on your work.

Week 8: Gold and Exclusion

Monday, October 11

- Elizabeth Sinn, "The Pacific Ocean As Highway to Gold Mountain: The Hong Kong Connection, 1860–1900," in *Pacific America: Histories of Transoceanic Crossings* (2017), pp. 47–61.
- David A. Chang, "Borderlands in a World at Sea: Concow Indians, Native Hawaiians, and South Chinese in Indigenous, Global, and National Spaces," *Journal of American History* (Sept. 2011), pp. 384–403.

Wednesday, October 13

- Beth Lew-Williams, *The Chinese Must Go: Violence, Exclusion, and the Making of the Alien in America* (2018), chapter 1 (pp. 17–52).
- Erika Lee, "The 'Yellow Peril' and Asian Exclusion in the Americas," *Pacific Historical Review* (2007), pp. 537–562.

Independent work:

- Begin researching possible primary sources for your final source analysis essay.

Week 9: Railroads, Shorelines, Harbors

Monday, October 18

- Gordon H. Chang, "Chinese Railroad Workers and the US Transcontinental Railroad in Global Perspective," in *The Chinese and the Iron Road* (2019), pp. 27–41.
- Sean Fraga, "'An Outlet to the Western Sea': Puget Sound, Terraqueous Mobility, and Northern Pacific Railroad's Pursuit of Trade with Asia, 1864–1892," *Western Historical Quarterly* (Winter 2020), pp. 439–458.

Wednesday, October 20

- Matthew Morse Booker, *Down by the Bay: San Francisco's History Between the Tides* (2013), chapter 2 (pp. 33–69).
- William Deverell, "The Los Angeles 'Free Harbor Fight,'" *California History* (Spring 1991), pp. 12–29.

Independent work:

- Share the primary source you've chosen for your final source analysis essay in class on **Monday, October 18**. Why have you chosen it? What do you find compelling about it? What insights do you think it offers?

Week 10: Island Imperialism

Monday, October 25

- Daniel Immerwahr, "The Greater United States: Territory and Empire in U.S. History," *Diplomatic History* (June 2016), pp. 373–391
- Christina Duffy Burnett, "The Edges of Empire and the Limits of Sovereignty: American Guano Islands," *American Quarterly* (Sept. 2005), pp. 779–803.

Wednesday, October 27

- Adria Imada, "Transnational Hula as Colonial Culture," *The Journal of Pacific History* (Sept. 2011), pp. 149–176.
- Margaret DePond, "Southland Surf: Hawaiians, Surfing, and Race in Los Angeles, 1907–1928," *Southern California Quarterly* (2019), pp. 45–78.

Independent work:

- Begin drafting your final source analysis essay.

Week 11: World War II and After

Monday, November 1

- Michael A. Hill, "Imperial Stepping Stone: Bridging Continental and Overseas Empire in Alaska," *Diplomatic History* (2020), pp. 76–101.
- Mary Dudziak, "How the Pacific World Became West," in *World War II and the West It Wrought* (2020), pp. 161–178.

Wednesday, November 3

- Teresia Teaiwa, "bikinis and other s/pacific n/oceans," *Contemporary Pacific* (Spring 1994), pp. 87–109.
- Sarah Miller-Davenport, "A 'Montage of Minorities': Hawai'i Tourism and the Commodification of Racial Tolerance, 1959–1978," *The Historical Journal* (2017), pp. 817–842.

Independent work:

- **Due:** A polished draft of your final source analysis essay is due this week by **11:59pm on Tuesday, November 2**. Email me a PDF, including a one-page cover letter reflecting on your work. You'll swap drafts with a colleague, then read their draft and meet with them outside of class to discuss.

Week 12: Beach Leisure, Beach Living

Monday, November 8

- Lawrence Culver, *The Frontier of Leisure: Southern California and the Shaping of Modern America* (2012), chapter 3 (pp. 83–112).
- Alison Rose Jefferson, "African American Leisure Space in Santa Monica: The Beach Sometimes Known As the 'Inkwell,' 1900s–1960s," *Southern California Quarterly* (Summer 2009), pp. 155–189.

Wednesday, November 10

- Paola Mardo, "Filipino Tiki Bar" (episode #6, "Long Distance" podcast, May 2019), longdistanceradio.com/6-filipino-tiki-bar
- Elsa Devienne, "Spectacular Bodies: Los Angeles Beach Cultures and the Making of the 'California Look,' (1900s–1960s)," *European Journal of American Studies* (2019) pp. 1–25.

Friday, November 12

- Field trip to Santa Monica (optional). Meet at Tommy Trojan statue on Hahn Plaza, time TBD. USC will pay for our round-trip Metro fares.

Independent work:

- Revise and finalize your final source analysis essay.

Week 13: Transpacific Containerized Trade

Monday, November 15

- Alexis Madrigal, "Containers" podcast, episodes 1 and 7.
 - episode 1: soundcloud.com/containersfmg/episode-1-welcome-to-global-capitalism-1
 - episode 1 transcript: medium.com/containers/episode-1-welcome-to-global-capitalism
 - episode 7: soundcloud.com/containersfmg/episode-7-the-lost-docks
 - episode 7 transcript: medium.com/containers/episode-7-the-lost-docks

Wednesday, November 17

- Johanna Markkula, "'We Move the World': The Mobile Labor of Filipino Seafarers," *Mobilities* (2021), pp. 164–177.
- Edward Humes, *Door to Door: The Magnificent, Maddening, Mysterious World of Transportation* (2016), chapter 7 (pp. 161–191).

Independent work:

- **Due:** Your final source analysis essay is due this week by **11:59pm on Thursday, November 18**. Save your formatted Scalar page, and email me a PDF, including a one-page cover letter reflecting on your work.

Week 14: The Disappearing Coast

Monday, November 22

- Rosanna Xia, "The California coast is disappearing under the rising sea. Our choices are grim," *The Los Angeles Times* (July 7, 2019), latimes.com/projects/la-me-sea-level-rise-california-coast/

Wednesday, November 24 — No class meeting in observance of Thanksgiving.

Independent work:

- None.

Week 15: Pacific Futures

Monday, November 29

- Joshua Reid, *The Sea is My Country*, chapter 6 and conclusion (pp. 210–281).

Wednesday, December 1

- Bruce Cumings, "Rimspeak; or, the Discourse of the 'Pacific Rim,'" in *What is in a Rim?: Critical Perspectives on the Pacific Region Idea* (1993), pp. 29–45.
- Epeli Hau'ofa, "Our Sea of Islands," *The Contemporary Pacific* (Spring 1994), pp. 148–161.
- **Note:** Yes, we've read these articles before. Please re-read them. We'll use our last class to look back across the course and assess the bigger picture, in preparation for the final examination.

Independent work:

- None.

Examination Period

- Our course's final examination will take place on **Monday, December 13, from 2PM to 4PM**.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | *Title IX* – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.