

Pacific Beaches and the American Imagination

GESM 130g, Seminar in Social Analysis (4.0 units), section 35441R

Professor: Sean Fraga, Ph.D. **Email:** sfraga@usc.edu. **Name:** FROG-uh. **Pronouns:** he/him.

Seminar meetings: Tuesdays and Thursdays, 3:30 – 4:50pm in Leavey Library 3V.

Office hours: Tuesdays and Thursdays, 2pm – 3pm, in CAS 112.

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

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 (4–6 pages each), using scholarly arguments to inform your reading of a single primary source, are due in Week 7 and Week 13. You'll connect and adapt your essays into a research presentation in Week 16. Finally, you'll reflect on your work in our course.

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.**

ASSIGNMENT SUBMISSION

Submit all course work via this Google Form: forms.gle/rKgLxVAYCmFPpHrT9

COURSE OBJECTIVES

Students will...

- gain knowledge: by acquiring key information, ideas, and perspectives on U.S. engagement with the Pacific Ocean
- ask questions: by identifying and interrogating meaningful issues in the history of U.S. engagement with the Pacific Ocean
- do research: by finding, evaluating, and interpreting historical primary sources in different

media

- **conduct analysis:** by using historical methods to contextualize and explain these primary sources
- **show what they know:** by communicating their research through writing, peer meetings, and in-class presentations

COURSE EXPECTATIONS

- **Engagement: We have a lot of history to cover!** Every class matters. I expect you to attend all class meetings and to complete the reading and written assignments on schedule. This course moves fast—missing two or more classes may jeopardize your ability to complete the course. If you expect to miss a class, **email me with your plans to make it up and stay on track.**
- **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 [The USC Student Handbook](#) and [Trojan Integrity](#) [PDF]. **Note:** Text generated partly or entirely by AI (such as ChatGPT, Bard, or Bing) **doesn't meet my standards for originality.**
- **Timeliness: I expect you to meet your 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, **email me with a new deadline and your plans for staying on track.**
- **Presence:** 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.
- **Self-advocacy:** What do I need to know to help you succeed in this course?

COURSE ASSIGNMENTS

Participation assignments

- **Share your questions.** For **each** reading per class, submit one quotation that stood out to you and one question **by 11:59pm on the day before our class meets.** Do you disagree with the author? What about the reading surprised you, or helped you see something in a new way? What connections do you see with previous readings? Share these via this Google Form: forms.gle/vRyEHBpRFmzH83g4A
- **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. And 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 (~100 words) summarizing your discussion, identifying the single most helpful suggestion, and describing your plans for next steps.

Writing assignments

There are four primary 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. Show

how 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, January 15**. Email me a PDF, including a one-page cover letter reflecting on your work and a copy of the song's lyrics with a link to the source. (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 the Library of Congress (www.loc.gov) or the David Rumsey Map Collection (davidrumsey.com). You'll share your source in class on **Thursday, February 1**.

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?

Your finished essay is due by **11:59pm on Monday, February 19**. Submit a PDF and a one-page cover letter reflecting on your work.

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 **Thursday, March 7**.

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**.

Your finished essay is due by **11:59pm on Monday, April 1**. Submit a PDF and a one-page cover letter reflecting on your work.

Assignment #4: Research presentation (6 minutes total: 6 slides, 1 minute per slide)

What have you learned about Pacific beaches? How can you connect your two research essays? You'll look back across our readings and your work, then reframe them into a short, compelling presentation to your colleagues.

Your presentation is due by **11:59pm on Monday, April 22**. Submit a PDF of your slides and a one-page cover letter reflecting on your work

Assignment #5: Course reflection (2–3 pages, double-spaced)

Use this space to reflect on your work in our course. To prepare, read back over your research notes, midterm essay, final essay, research presentation, and cover letter.

First, where have you done the strongest work for this course? What skills have you learned? How did your performance improve over the course of the term? Describe what you think you have done most successfully in our course and explain why.

Second, what did you find most challenging about this course? How did you approach these challenges? What could you have done differently to get more out of the course? What will you continue to work on in future classes or beyond USC?

Finally, what grade has your work in our course earned, and why?

Your course reflection is due by **11:59pm on Tuesday, April 30.**

Cover letters

You'll include a one-page, single-spaced cover letter when you submit your source analysis essays (assignments 2 and 3) and your research presentation (assignment 4). These cover letters offer you an opportunity to reflect on what you've accomplished, provide your readers with a snapshot of your argument and your writing process, and 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."

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.
- **Chart a course.** Looking ahead, set yourself some personal goals for future writing. What would you like to focus on and improve?

Submission checklist

- Set all written assignments in 12-point Times New Roman font (or close equivalent).
- Double-space your text.
- 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 research proposal.pdf").
- Submit your course work via this Google Form: forms.gle/rKgLxVAYCmFPpHrT9

IMPORTANT DATES

Planned due dates

- **Week 2:** Your Pacific Playlists essay is due by **11:59pm on Monday, January 15.**
- **Week 4:** You'll briefly share the primary source you've chosen for your midterm research essay and explain why you've chosen it **in class on Thursday, February 1.**
- **Week 7:** Your midterm essay and cover letter are due by **11:59pm on Monday, February 19.**
- **Week 9:** You'll briefly share the primary source you've chosen for your final research essay and explain why you've chosen it **in class on Thursday, March 7.**
- **Week 13:** Your final research essay and cover letter is due by **11:59pm on Monday, April 1.**
- **Week 13:** Field trip to Santa Monica (optional) on Friday, April 5.
- **Week 16:** Your presentation and cover letter are due by **11:59pm on Monday, April 22.**
- Your course reflection is due by **11:59pm on Tuesday, April 30.**

Again, 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 email me (as far in advance of the deadline as you can) **to propose a new deadline and tell me your plans for staying on track.**

Other important dates

- **Week 4:** Class visit to USC Special Collections on Tuesday, January 30 (to be confirmed). Meet at Doheny Memorial Library (DML) 209.

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** [...] 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 apply to our course as well.

Grading Scale

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

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

TEXTS AND MATERIALS

Please purchase the following required books:

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

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

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.

- **U.S.C. Libraries** offers research guides (libguides.usc.edu) that explain how to access and use the library's resources. Librarian **Ariana Varela** is available for further research assistance, including free one-on-one consultations (avarela@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 professor, 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: <https://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."

"I kept a google doc with bullet points and saved the questions I wrote for every article that we read in the class and it helped me organize my thoughts throughout the semester. << keep a google doc with all of your reading questions >>"

"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)"

"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."

"Start your research as early as possible!"

"Start earlier than you think you'll need to on the research projects."

"If you're a serial procrastinator (like me) refusing to take the 'start the research project early' advice, at least start it the weekend before the deadline. I promise you can't get it done in one night."

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

"Think out of the box. It took me awhile to discover what I wanted to focus my research on, but when i found something i was REALLY interested in, it made the experience more FUN than WORK motivated."

SEMESTER CALENDAR

<u>Week 1</u>
<u>Pacific Beaches and Your Imagination</u>
<i>Tuesday, January 9, 2024</i>
<ul style="list-style-type: none"> • Read this course syllabus and bring questions to our first class meeting.
<i>Thursday, January 11, 2024</i>
<ul style="list-style-type: none"> • Bruce Cumings, "Rimspeak; or, the Discourse of the 'Pacific Rim,'" in <i>What is in a Rim?: Critical Perspectives on the Pacific Region Idea</i> (1993), pp. 29–45. • Epeli Hau'ofa, "Our Sea of Islands," <i>The Contemporary Pacific</i> (Spring 1994), pp. 148–161.
Independent work:
<ul style="list-style-type: none"> • Schedule a meeting with me to discuss your Pacific Playlists essay and your goals for the course. • Select a song and begin drafting your Pacific Playlists essay.
<u>Week 2</u>
<u>The Pacific in Deep Time</u>
<ul style="list-style-type: none"> • Due: Your Pacific Playlists essay is due by 11:59pm on Monday, January 15. Submit a PDF, including a one-page cover letter reflecting on your work.
<i>Tuesday, January 16, 2024</i>
<ul style="list-style-type: none"> • No class. Instead, meet with me to discuss your Pacific Playlists essay and your goals for this course.
<i>Thursday, January 18, 2024</i>
<ul style="list-style-type: none"> • Fen Montaigne, "The Fertile Shore," <i>Smithsonian Magazine</i> (January 2020), smithsonianmag.com/science-nature/how-humans-came-to-americas-180973739/ • Damon Salesa, "The Pacific in Indigenous Time," in <i>Pacific Histories: Ocean, Land, People</i> (2014), pp. 31–52.
Independent work:
<ul style="list-style-type: none"> • Begin researching possible primary sources for your midterm source analysis essay.
<u>Week 3</u>

The Pacific Ocean and the World*Tuesday, January 23, 2024*

- 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).
- Joyce Chaplin, "The Pacific Before Empire, c. 1500–1800," in *Pacific Histories: Ocean, Land, People* (2014), pp. 53–74.

Thursday, January 25, 2024

- Ruth S. Ludwin, et al., "Dating the 1700 Cascadia Earthquake: Great Coastal Earthquakes in Native Stories," *Seismological Research Letters* (March/April 2005), pp. 140–148.
- Joshua Reid, *The Sea is My Country: The Maritime World of the Makahs* (2015), chapter 1 (pp. 19–52).

Independent work:

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

Week 4**The Pacific Ocean and the Early Republic***Tuesday, January 30, 2024*

- **To be confirmed:** Class visit to USC Special Collections. Meet at Doheny Memorial Library (DML) 209.
- No reading.

Thursday, February 1, 2024

- Kariann Akemi Yokota, "Transatlantic and Transpacific Connections in Early American History," in *Pacific America: Histories of Transoceanic Crossings* (2017), pp. 29–44.

Independent work:

- Share the primary source you've chosen for your midterm source analysis essay in class on **Thursday, February 1**. Why have you chosen it? What do you find compelling about it? What insights do you think it offers?

Week 5**People and Animals***Tuesday, February 6, 2024*

- David Igler, *The Great Ocean: Pacific Worlds from Captain Cook to the Gold Rush* (2013), chapter 4 (pp. 99–128).

- 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.

Thursday, February 8, 2024

- G. Samantha Rosenthal, "Life and Labor in a Seabird Colony: Hawaiian Guano Workers, 1857–70," *Environmental History* (October 2012), pp. 744–782.

- Joshua Reid, *The Sea is My Country*, chapter 3 (pp. 88–123).

Independent work:

- Begin writing your midterm source analysis essay.

Week 6

Whose Pacific Ocean?

Tuesday, February 13, 2024

- Kevin Waite, *West of Slavery: The Southern Dream of a Transcontinental Empire* (2021), chapter 1 (pp. 13–39).

Thursday, February 15, 2024

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

Independent work:

- Continue writing your midterm source analysis essay.

Week 7

Pacific Movements

- **Due:** Your midterm source analysis essay is due **by 11:59pm on Monday, February 19**. Submit a PDF, including a one-page cover letter reflecting on your work.

Tuesday, February 20, 2024

- Jeffrey A. Keith, "Civilization, Race, and the Japan Expedition's Cultural Diplomacy, 1853–1854," *Diplomatic History* (2011), pp. 179–202.

Thursday, February 22, 2024

- Beth Lew-Williams, *The Chinese Must Go: Violence, Exclusion, and the Making of the Alien in America* (2018), chapter 1 (pp. 17–52).

- Michael A. Hill, "Imperial Stepping Stone: Bridging Continental and Overseas Empire in Alaska," *Diplomatic History* (2020), pp. 76–101.

Independent work:

- None.

Week 8**Gold and Iron**

Tuesday, February 27, 2024

- 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.
- Erika Lee, "The 'Yellow Peril' and Asian Exclusion in the Americas," *Pacific Historical Review* (2007), pp. 537–562.

Thursday, February 29, 2024

Independent work:

- Meet with colleagues to discuss your midterm source analysis essay.
- Begin researching possible primary sources for your final source analysis essay.

Week 9**Island Imperialism**

Tuesday, March 5, 2024

- 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.

Thursday, March 7, 2024

- Henry Knight Lozano, "U.S. Settler Colonial Climates: Southern California, Hawai'i, and the Healthful Tropics," *American Nineteenth Century History* (Sept. 2019), pp. 183–204.

Independent work:

- Share the primary source you've chosen for your final source analysis essay in class on **Thursday, March 7**. Why have you chosen it? What do you find compelling about it? What insights do you think it offers?

Week 10

Spring Break — No Class

Week 11

California Dreamin'

Tuesday, March 19, 2024

- Lawrence Culver, *The Frontier of Leisure: Southern California and the Shaping of Modern America* (2012), chapters 3 and 4 (pp. 83–138).

Thursday, March 21, 2024

- 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.
- 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 12

World War II and After

Tuesday, March 26, 2024

- Mary Dudziak, "How the Pacific World Became West," in *World War II and the West It Wrought* (2020), pp. 161–178.
- Teresia Teaiwa, "bikinis and other s/pacific n/oceans," *Contemporary Pacific* (Spring 1994), pp. 87–109.

Thursday, March 28, 2024

- Joshua Reid, *The Sea is My Country*, chapter 6 (pp. 210–270).

Independent work:

- Revise and finalize your final source analysis essay.

Week 13**Beach Symbols**

- **Due:** Your final source analysis essay is due **by 11:59pm on Monday, April 1**. Submit a PDF, including a one-page cover letter reflecting on your work.

Tuesday, April 2, 2024

- Roxane Hughes, "Multicultural or Destitute Hawai'i? Re-visioning the Symbolism of the Aloha Shirt," in *American Multiculturalism in Context* (2017), pp. 281–299.

Thursday, April 4, 2024

- Paola Mardo, "Filipino Tiki Bar" (episode #6, "Long Distance" podcast, May 2019), longdistanceradio.com/6-filipino-tiki-bar

Friday, April 5, 2024

- Field trip to Santa Monica (optional). Meet at Tommy Trojan statue on Hahn Plaza at 3pm. We'll return to campus around 6pm. USC will pay for our round-trip Metro fares.

Independent work:

- None.

Week 14**Transpacific Connections**

Tuesday, April 9, 2024

- 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

Thursday, April 11, 2024

- Sarah Topol, "The America That Americans Forget," *The New York Times Magazine* (2023). https://www.nytimes.com/2023/07/07/magazine/guam-american-military.html?mwgrp=a-dbar&unlocked_article_code=1.GE0.GvIN.KG5tcKerXbKS&smid=url-share

Independent work:

- Meet with colleagues to discuss adapting your essays into a research presentation.

Week 15

Pacific Futures

Tuesday, April 16, 2024

- 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/](https://www.latimes.com/projects/la-me-sea-level-rise-california-coast/)

Thursday, April 18, 2024

- Joshua Reid, *The Sea is My Country*, conclusion (pp. 271–281).
- Noelani Goodyear-Ka'ōpua, "'Now We Know': Resurgences of Hawaiian Independence," *Politics, Groups, and Identities* (May 2018), pp. 453–465.

Independent work:

- Adapt your source analysis essays into a research presentation.

Week 16

Research Presentations / Critique this Class

- **Due:** Your six-slide, six-minute research presentation is due **by 11:59pm on Monday, April 22**. Submit a PDF, including a one-page cover letter reflecting on your work.

Tuesday, April 23, 2024

- Research presentations — no reading.

Thursday, April 25, 2024

- Critique this class — no reading.

Independent work:

- None.

Study Period

- **Due:** Your course reflection is due by **11:59pm on Tuesday, April 30.**