OVERVIEW: The purpose of the class is to introduce graduate students to important trends and theoretical issues in the study of American immigration and ethnicity. Students will read important or innovative writings in the field in order to acquaint them with both the basic outline of American immigration history as well as trends in historiography and theory. Written work will include a 7-8 double-spaced page research note on an immigrant enclave and a fifteen-page historiographic paper analyzing trends in a certain ethnic, geographic, thematic, or theoretical area of immigration and ethnicity studies. In certain cases, I will allow students to write a research paper in lieu of the other two written assignments.

REQUIREMENTS AND GRADING: There are no prerequisites required for enrollment in this course. Because classes will be devoted to discussion, and there are not that many class meetings, it is vital that students come to ALL classes, do the reading, and participate in the discussions. The research note will count for 20% of the semester grade, the historiographic paper 60%, while class participation will determine the remainder. Papers will be graded on the basis of 1) how well the paper is written and organized; 2) the quality of the research and analysis; 3) originality; and 4) the sophistication of presentation and content. The footnotes in your paper must follow Chicago Manual of Style citation style, as this is the accepted norm in the discipline of history as practiced in the United States.

BOOKS: You are required to read the following books for the class as well as some articles listed under the date of each class meeting. In addition, I have had the bookstore stock Roger Daniels’ Coming to America for those of you who feel you need an overview of American immigration history:

CHECK Azuma, CHECK
Bernard Bailyn, Voyagers to the West: A Passage in the Peopling of America on the Eve of the Revolution
Nancy Foner, ed., Islands in the City: West Indian Migration to New York
Jon Gjerde, The Minds of the West: Ethnocultural Evolution in the Rural Middle West, 1830-1917
Matthew Jacobson, Whiteness of a Different Color: European Immigrants and the Alchemy of Race
Alan Kraut, CHECK
Mai Ngai, Impossible Subjects: Illegal Aliens and the Making of Modern America
George Sanchez, Becoming Mexican American: Ethnicity, Culture, and Identity in Chicano Los Angeles, 1900-1945
CLASS SCHEDULE

SEPTEMBER 4: Introduction
What is immigration history? What is ethnicity? Emigration vs. immigration. Trends in immigration historiography. Urban vs. rural. What role do immigration and ethnic studies play within the field of American history?

SEPTEMBER 11: Why Do People Immigrate?
Bailyn, Voyagers to the West, chs. 1-2, 4-9

OTHER RECOMMENDED MACRO STUDIES
Marcus Lee Hansen, The Atlantic Migration, 1607-1860 (1940)
Kerby Miller, Emigrants and Exiles: Ireland and the Irish Exodus to North America (1985)
David Hackett Fischer, Albion’s Seed: Four British Folkways in America (1989)
Roger Daniels, Coming to America: A History of Immigration and Ethnicity in American Life (1990, 2002)
Mark Wyman, Round-Trip to America: The Immigrants Return to Europe, 1880-1930 (1993)
SEPTEMBER 18: Micro Studies: How do immigrants live?
   Sanchez, Becoming Mexican American, chs. 1-3, 6-10

RECOMMENDED COMMUNITY/ENCLAVE STUDIES
   Oscar Handlin, Boston’s Immigrants, 1790-1880 (1941)
   Robert Ernst, Immigrant Life in New York City, 1825-1863 (1949)
   Virginia Yans-McLaughlin, Family and Community: Italian Immigrants in Buffalo, 1880-
   1930 (1971)
   Jay P. Dolan, The Immigrant Church: New York’s Irish and German Catholics, 1815-1865
   (1975)
   Kathleen Conzen, Immigrant Milwaukee, 1836-1860 (1976)
   Irving Howe, World of Our Fathers: The Journey of East European Jews to America and the
   Life They Found and Made (1976)
   Jon Gjerde, From Peasants to Farmers: The Migration from Balestrand, Norway, to the
   Upper Middle West (1985)
   Examples,” in Susan Olzak and Joane Nagel, eds., Competitive Ethnic Relations
   (1986): 47-68.
   Rob Kroes, The Persistence of Ethnicity: Dutch Calvinist Farmers in Amsterdam, Montana
   (1992)
   Marilyn Halter, Between Race and Ethnicity: Cape Vermean American Immigrants, 1860-
   1965 (1993)
   Alison Games, Migration and the Origins of the English Atlantic World (1999)
   Tyler Anbinder, Five Points: The Nineteenth-Century New York City Neighborhood that
   Invented Tap Dance, Stole Elections, and Became the World’s Most Notorious Slum
   (2001)

OTHER RECOMMENDED READINGS ON WORK AND MOBILITY
   Thomas Kessner, The Golden Door: Italian and Jewish Immigrant Mobility in New York City,
   1880-1915 (1977)
   Clyde and Sally Griffen, Natives and Newcomers: The Ordering of Opportunity in Mid-
   Nineteenth-Century Poughkeepsie (1978)
   Miriam Cohen, Workshop to Office: Two Generations of Italian Women in New York City,
   1900-1950 (1992)
   Kathie Friedman-Kasaba, Memories of Migration: Gender, Ethnicity, and Work in the Lives
   Donna Gabaccia, From Sicily to Elizabeth Street: Housing and Social Change Among Italian
   Eileen Boris, Home to Work: Motherhood and the Politics of Industrial Homework in the
   United States (1994)


SEPTEMBER 25: Nativism and the Immigrants’ Reception: The Older Perspective

John Higham, *Strangers in the Land*, all

OTHER RECOMMENDED WORKS

Roy Billington, *The Protestant Crusade* (1938)


**OCTOBER 2: The Immigrants’ Reception: The Newer View**

Matthew Jacobson, *Whiteness of a Different Color: European Immigrants and the Alchemy of Race*, all


**OTHER RECOMMENDED WORKS**


**OCTOBER 9: No Class, but hard copy of Research Note is due by 4:10 pm on this day.**

**OCTOBER 16: Assimilation**
- Gjerde, *The Minds of the West*, chs. 1-6, 8-10

**OTHER RECOMMENDED WORKS**
- Glazer, Nathan, and Daniel Patrick Moynihan: *Beyond the Melting Pot: The Negroes, Puerto Ricans, Jews, Italians, and Irish of New York City* (1963)

**OCTOBER 23: Transnationalism**

**OTHER RECOMMENDED WORKS**


**OCTOBER 30: Immigrants and Science**

Alan Kraut, *Silent Travelers*, chs. CHECK

**NOVEMBER 6: Nationalism and Restrictionism**


**OTHER RECOMMENDED WORKS**


**OTHER RECOMMENDED WORKS ON IMMIGRANT CULTURAL HISTORY**


Hasia Diner, *Hungering for America: Italian, Irish, and Jewish Foodways in the Age of Migration* (2001)


**OTHER RECOMMENDED WORKS ON IMMIGRANTS AND POLITICS**


Gary Gerstle and John Mollenkopf, eds., *E Pluribus Unum? Contemporary and Historical Perspectives on Immigrant Political Incorporation* (2001)

**NOVEMBER 13:** No Class, But A **Polished** Draft Of First Portion Of Historiographic Paper Is Due By 4:10 p.m. On This day

**NOVEMBER 20:** Individual Meetings With Students During Class Time To Discuss Paper Drafts.

**NOVEMBER 27:** THANKSGIVING, NO CLASS

**DECEMBER 4:** Immigration Today and the Sociological Perspective
Foner, *Islands in the City*, intro. and chs. 1-6
**HISTORIOGRAPHIC PAPER DUE TODAY IN CLASS!!!**

**OTHER RECOMMENDED WORKS ON IMMIGRANT SOCIOLOGY OR MODERN IMMIGRATION**
ELEMENTS OF STYLE FOR HISTORY PAPERS

TITLE PAGE:
Every paper should have a title and page numbers.

INTRODUCTION AND CONCLUSION:
Be sure your introduction explains the subject and scope of your paper. It should also explain your thesis and its significance. The introduction should not give specific evidence to support your thesis. This section should, in any form, say “this paper will….”

Be sure to have a conclusion that sums up your findings. But the conclusion must do more than simply repeat the contents of the paper. It should be broad and expansive, perhaps describing how your findings teach us something about all of American immigration history. Such broad conclusions make for a more satisfying and impressive ending for the reader. Also, the conclusion should not end abruptly. It should NOT begin with “In conclusion,….”

Historiography: Briefly discuss what has been written on your subject and why your work is different/necessary.

ORGANIZING YOUR PAPER
There should be an organizational logic to all your papers.

Do not use subheadings for your paper. Students who use subheadings tend to put no effort into transitions, which are the hardest (yet most important) part of writing a history paper. You must come up with effective transitions from one part of the paper to the next and from paragraph to paragraph. Be sure there is a logic to the order of your paragraphs.

Do not write one or two sentence paragraphs. And you should rarely use three sentence paragraphs.

EVIDENCE AND ANALYSIS:
Check the original source whenever possible, especially on matters central to your topic; quote primary sources whenever possible. Quote other scholars very sparingly.

Be sophisticated, not simplistic.
Use precise phrasing, not colloquialisms.

STYLE IMPERATIVES:
1) Vary word choice. Do not use the same important verbs or nouns more than once in a sentence or in consecutive sentences.
2) Vary sentence length and structure to make your writing more interesting
3) Use past tense in history papers. If you must switch between past and present tense, BE SURE TO BE CONSISTENT.
4) Don’t connect what ought to be two sentences with a comma (known as “comma splices”) or with a comma followed by “however.”
5) Try to avoid writing “the fact that….”
6) Do not use “this” as a pronoun. “This” should almost always be followed by a noun or adjective.
7) Do not use contractions (weren’t, can’t, etc.) in formal papers. Do not use abbreviations in formal papers. Exceptions can be made only for terms USUALLY abbreviated, such as NATO or U.N., which should be written out the first time they are used but can be abbreviated thereafter.

8) Ship names and the names of books and newspapers must be in italics, NOT quotation marks.

**QUOTATIONS:**

Do not use block quotations unless the quotation is more than two sentences long. Try when possible to avoid using block quotations. Single-space block quotations.

Only use ellipses (…) in the middle of a quotation, not at the beginning or the end.

**Punctuation goes inside quotation marks and before footnote notations, even if there is not punctuation mark in the original source.** This is correct: “I live in the United States.”¹ These are incorrect: “I live in the United States”.¹ Also incorrect: “I live in the United States”¹.

Make sure you have smooth transitions from your own words to quotations. You should almost never use a comma before a quotation, and almost never use a colon. Only use a comma before a quotation if it is necessary grammatically.

**Correct:**

“The landlady of Almack's thrives,” Dickens declared, describing her as “a buxom fat mulatto woman, with sparkling eyes, whose head is daintily ornamented with a handkerchief of many colours.”

Dickens wrote that “the landlady of Almack's thrives…. [She is] a buxom fat mulatto woman, with sparkling eyes, whose head is daintily ornamented with a handkerchief of many colours.”

Dickens wrote: “The landlady of Almack's thrives…. [She is] a buxom fat mulatto woman, with sparkling eyes, whose head is daintily ornamented with a handkerchief of many colours.”

The streets of the Lower East Side, Howe notes, were “lined with an endless array of pushcarts and peddlers selling every variety of product imaginable.”

**Incorrect:**

Dickens wrote, “the landlady of Almack's thrives…”

Dickens wrote “The landlady of Almack's thrives…”

Dickens wrote about Almack’s very vividly, “The landlady of Almack's thrives…”

Howe says that Lower East Side streets were, “lined with an endless array of pushcarts and peddlers selling every variety of product imaginable.”
FOOTNOTES AND BIBLIOGRAPHY:
Use proper footnote style!!!!! For example:


Note that footnotes are indented like other written paragraphs. Also note that after the first full citation of a given work, subsequent citations should only include the author’s last name, a shortened title, and page numbers. Also note that unlike the rest of your paper, the notes and bibliography should not be double-spaced.

Here is my grading scale:
A+: as good as a professional historian who is expert in the field
A: superlative in every way; insightful analysis and beautiful writing
A-: only minor problems, most of the analysis is sophisticated and there are at most only minor style problems. A person who gets this grade or higher has demonstrated that he or she is ready to do dissertation-level work.
B+: You are close, but there is either a significant writing problem or a lack of analysis that separates these papers from the best and renders it, in my judgment, below the quality of writing or analysis needed to be successful on a dissertation. But a B+ means that the paper demonstrates the potential to get to that level.
B: This grade means that there are probably serious problems in both writing AND analysis. This person's papers will need to improve significantly if they are going to advance to dissertation stage or to a Ph.D. program. This grade will not be uncommon for students who are not in the history program.
B-: Same as for "B," except the problems in either writing and analysis are so severe that, based on this paper at last, I don't see the possibility of this student ever doing a dissertation or entering a Ph.D. program in history unless he or she makes huge strides very quickly