

**History 5750 Fall 2019**  
**Professor Chris Endy**  
**Field: U.S. History**  
**Subfield: United States in the World**  
**Theme: Transnational Networks**

Meetings: Thursdays, 6:00 to 8:45 pm in King Hall B1014  
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Office Hours: T/R 3:00 to 4:00 pm and 5:30 to 6:00pm  
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**Course Overview:**

This seminar allows graduate students to explore U.S. history through the lens of **transnational networks**. We will approach this theme through diverse methods, including economics, politics, empire, culture, labor, gender and sexuality, and race. Along the way, we will study a range of actors, including activists, artists, immigrants, government officials, business leaders, and workers, from both inside and outside the United States.

**Big Questions:**

1. What have been different forms of transnational networking and community? What have been the goals, successes, and limits of different networks?
2. How do transnational networks relate to territorial communities such as nation-states and empires? How have transnational networks challenged state or corporate power? How have states shaped or used networks to further their own ends? More broadly, what is the relationship between the transnational and the local?
3. How can a focus on transnational networks help us appreciate neglected forms of politics, culture, and community, and neglected histories of domination, resistance, and innovation?

4. How can a focus on transnational networks help us create new historiographic narratives, such as new narratives of U.S. international relations, of world history, of globalization, or of specific social groups?

**Other Course Goals:** We will also work to improve our skills in writing, oral expression, note-taking, and reading. These last two skills will be particularly important when your grad-school reading load seems impossibly heavy. Do not despair! We will discuss ways for you to get the most from your limited time.

**Required Readings:** You are expected to obtain copies of the eight books listed in the syllabus class schedule, as well as two books that we select to read during the last weeks of the semester. The first eight books have been ordered at the campus bookstore. You might also find used copies at [abebooks.com](http://abebooks.com), [amazon.com](http://amazon.com) or other used-book websites.

**Grades:**

Class Participation	20%	
Author Set-Up	2%	
Reading Notes (x10)	29%	(about 3% each)
Book Prize Preparation	1%	
History Essay	8%	(3-4 pages)
Historiographic Essay	10%	(4-5 pages)
Final Essay Outline	2%	
Final Essay	28%	(12-15 pages)

We will use a “+/-” system: A (93-100), A- (90-92), B+ (87-89), B (83-86), B- (80-82), C+ (77-79), C (73-76), C- (70-72), D+ (67-69), D (60-66), F (0-59). If you don’t understand the basis of the grade you received, please speak to me—but only after letting twenty-four hours pass for you to reflect on the feedback

Students will most likely receive a failing grade for the course if they **miss four or more class sessions** or fail to submit an passing-quality final essay.

**Late Policy:** Out of fairness to other students, late assignments during the semester will be marked down in four-point steps for each week late. For instance, a 92 (A-) paper that is turned in a week after the due date will receive an 88. The same paper turned in two weeks late will receive an 84. Papers received more than an hour after the stated deadline will be treated as a week late. Late finals are strongly discouraged and will carry a larger late penalty. Also note that numerous late reading notes may affect your class participation grade.

The Free Late: On two occasions, you can submit reading notes or an essay a week after the due date with no penalty. Simply write “Free Late” near the top when you submit it. You may only take advantage of this option twice; use it wisely. For instance, if you use your free late for reading notes twice early in the semester, you cannot use it later for an essay or another set of reading notes. You cannot use a Free Late for the final essay or for the “Author Set-Up” assignment. If using your Free Late on an essay, the Free Late applies to both your draft and your final version. However, please be aware that, if you use a Free Late on an essay, you will not benefit as much from our in-class essay draft workshops.

**Note on Essay Drafts:** You are required to submit drafts of all three essays nine days before the due date. I will assign one of two “check” marks to your draft, and these marks will influence the grade that the final version of your essay earns:

- ✓ = a good draft containing the following:
  - creative ideas and a draft thesis
  - all or almost all of your examples
  - clear paragraph structure
  - basic proofreading
  - thoughtful author queries in which you raise your own questions and worries about the draft.
- ✓- = a partial draft that lacks many of the examples your final version will need or that lacks other features listed above.

Note: A ✓ on the draft adds 2 points to your essay’s final grade. A ✓- on the draft deducts 2 points from your essay’s final grade. Failure to submit a draft will result in a 5-point deduction.

**Late drafts:** If you submit a late draft of ✓ quality, and you submit it within 4 days of the deadline, that draft will receive a ✓-. Late drafts of ✓- quality, or late drafts that arrive more than 4 days after the deadline, will not receive any credit (i.e. 5 point deduction to your essay’s grade). But remember the Free Late!

**What Should I Do If I Start to Fall Behind?:** Sometimes work, health, or family can make it hard to attend class or meet deadlines. If you see a problem approaching, please stop by office hours or send me an email to keep me posted. When an unexpected problem arises, please let me know as soon as possible. If a real hardship arises and you let me know what’s going on at an early stage, I will do my best to work with you and help you do well in the class.

**Plagiarism:** Plagiarism refers to the use of another author’s words or ideas without acknowledgement of this use. This includes copying from texts or web pages as well as submitting work done by somebody else. Other forms of plagiarism include altering a few words or the sentence structure of someone else’s writing and presenting it as your own writing (that is, without quotation marks or footnotes). Violators will receive at minimum a zero on the assignment and will be reported to University authorities.

**Disabilities:** As your professor, I want all students to succeed in this class. If you have a disability or any other issue that affects your learning, please let me know at any time. Also take note of the resources at the Office for Students with Disabilities (Student Affairs Building Room 115, 323-343-3140). If you have a verified accommodations form, please show it to me by Week Two.

**Change:** I reserve the right to make reasonable changes to the syllabus when needed.

## CLASS PARTICIPATION

Your participation grade will reflect both your attendance and your participation in activities. **What is good class participation?** Good class participation comes in many forms. It does *not* mean talking as often as possible in class. Here are different ways that you can achieve good class participation:

-**Read** carefully before class. Come to class with paper copies of the readings and good reading notes. Use the core class question on page 1 of the syllabus to guide your note-taking on the readings. Be prepared to point to specific page references in class. This is one of the most important steps you can take for good class participation.

-**Help** members of your small group. Receive help with enthusiasm.

-Raise your hand often and **share** ideas on a regular basis.

-**Ask** questions, no matter how broad or small.

-Get to know your classmates. Start a casual **conversation** while waiting for class to start, or right after class ends.

-Frame your comments in **response** to what classmates have said. If a classmate says something that strikes you as smart, funny, or provocative, let us know.

-Be a **leader**. Be aware of what the group or class needs at any given moment to keep our energy and focus on track. That could mean sharing a question, a reading passage, a joke, etc. It could mean keeping a small group on task. It could mean letting a constructive silence continue.

-Be aware if you are speaking too much. For students with a tendency to speak all the time, good class participation can mean stepping back and seeing what you and others can learn by **listening** to classmates for a while.

-Pay attention to **emotions**—yours and others. An honest examination of history requires us to explore the role of racism, sexism, and other forms of prejudice in both the past and the present. Discussing these topics can sometimes be disturbing or upsetting, but this discomfort is often an essential part of the learning process. Hopefully, you will find yourself provoked, intrigued, at times amused, but above all enlightened during this class. You can help in this effort by respecting the views of your classmates and by being eager to listen to what classmates and historical sources have to say.

-Visit my **office hours**. This counts as class participation.

-Send me an **email**. This also counts as class participation

-**Attend** class. This is big. If you have responsibilities outside your academic studies, make sure that you can prioritize attending class.

-One final rule: To promote classroom cohesiveness, all laptops, tablets, cell phones, or other **electronic devices** should be turned off and hidden in the classroom.

## GUIDELINES FOR WRITING NOTES

You are required to submit your reading notes for each of our common book and article readings. Notes should be single-spaced. They can be typed or hand-written and should be completed before the start of the class when we will be discussing the reading. Your notes should include the following three elements:

1. The book or article's **main thesis** and each **chapters' thesis** (paraphrase; don't copy or quote directly).
2. The principal **historical methods and sources** used by the author.
3. Your own **thoughts and reflections** on the piece. This third part will probably be the most challenging. Here is further advice on what to write for your thoughts and reflections.

### 3A. Examples that show the book or article's big **strengths**:

To identify **strengths**, find pages where the author provides persuasive or creatively-obtained primary sources to support the big thesis or a chapter thesis. Or identify ideas raised by the author that shed new light on other scholarly works or that help us better understand important problems in the past or present.

### 3B. Examples that show its main **weaknesses or limits**

To identify **weaknesses**, look for thesis claims that do not have adequate or persuasive evidence. Or look for evidence in the book or article that could be interpreted in ways that differ from the intended interpretation that the author is trying to make.

To identify **limits**, look for topics, sources, or questions that the author left out but that might have improved the study had the author included them. When explaining a limit, do not simply state that the author ignored

something. Add a sentence or two explaining *why* the book or article *might* have been stronger had the author included it.

### 3C. **Similarities and differences** between this author and other authors we've read.

Can you identify common themes and patterns between books or articles? If we put two works together, can we see a big picture emerge? Or does one author seem to contradict or complicate another author?

### 3D. Aspects of the work that **puzzle or interest** you.

It's appropriate to write in a personal voice in your notes. Single out issues or details that relate to your own intellectual pursuits or concerns.

### What notes are not:

-Your notes are **not extensive summaries**. Don't think of them as lecture notes. In a lecture, you need to write a lot of detail because you might never hear that info again. In a book or article, you can easily return to pages and retrieve details when you need them. So go light on details and focus on the big three areas above.

-Notes are **not polished works**. You can use shorthand abbreviations. You don't even need to proofread. If they are handwritten, I ask only that they be legible.

### More Tips on Writing Notes:

**Use the "bookends" method of reading.** Read the book intro and conclusion first (or article intro/conclusion first). Then read each chapter's intro and conclusion. Then record your initial reactions to the author's topic, thesis, sources, method, etc. Then determine which chapters deserve more time, and focus more on those chapters.

**Save time and space for your overall reflections. ALWAYS** save about ten minutes at the end of your reading to record your overall thoughts about what you've just read and written. This is perhaps the **MOST IMPORTANT MOMENT** of the note-taking process. If you are tight on time, skip parts of a less-important chapter rather than skip the crucial step of overall reflection writing.

**Develop a method or format** that allows you (and me) to distinguish at a glance the key claims in a book, in contrast to the author's smaller details. Also develop a format that allows us to distinguish your summary of the book from your own ideas and evaluation of the piece.

**Remember the pages numbers!** At the end of every entry in your notes, record the page numbers in parentheses. The page reference will help you immensely later this semester, and years down the road.

**Avoid copying** long quotations, statistics (unless it's an absolutely stunning statistic), or other minor details. If there is an interesting quotation on the power of language on page 134, you can simply write in your notes, "interesting quote on the power of language (134)." If it turns out you need the exact quotation later in life, you will know what page to turn to.

**Do not complain about petty stuff.** If a piece seems too long or boring, that probably means that you need to skim faster through the author's details. We are not reading these works for recreation. We are reading quickly and strategically to analyze argument and method and to make connections with other scholars. In short, provide a critique, not a complaint.

**Make frequent ties between the author and other authors** you've read. Give particular emphasis to authors from this seminar, because those connections will be most useful in preparing you for the final paper. Consider other authors from other classes as well.

**ABOVE ALL, maintain a dialogue between you and the author:** What do you find surprising, convincing, inspiring, frustrating? Avoid simple summarizing. Good note-taking is not simply about recording what the author wrote. At its best, note-taking highlights your own writing and thinking.

## BRIEF WRITING GUIDE

If you *practice* these seven tips, you can learn to write strong essays.

**Tip 1. Write with a concise introduction and thesis statement.**

Start the essay with a half-page intro. The intro needs to include a thesis statement that clearly answers the assigned question. Avoid details and evidence in the intro, but let readers know the basic reasoning behind your thesis.

**Tip 2. Topic sentence arguments (TSA's) are crucial to good argumentative essays, but they rarely emerge in first drafts.**

A topic sentence is the first sentence of a paragraph in the body of an essay. Each topic sentence should have a TSA (mini-thesis statement) that conveys the main argument of that paragraph. When you start body paragraphs with a clear and interesting TSA, you can show to your readers (and yourself) that you know the main point of that paragraph. Most first drafts (including my own) have weak TSA's and bury the main idea at the end of the paragraph. The best time to work on good TSA's is after you complete your first draft. At that point, you know the main point of each paragraph and you can better summarize that point in the opening TSA.

**Tip 3. Write with clear paragraphs.** In the body of your essay, a paragraph should offer just one basic point. Paragraphs should rarely run more than 1/2 or 2/3 of a page (typed, double-spaced). If a draft paragraph grows longer, break it in two and give each new paragraph a good TSA.

**Tip 4. Use lots of short quotations, and provide adequate context for each one.** Explain who wrote or said the words you are quoting. When useful, convey how that person's position in

**Tip 5. Write in the active voice.** The active voice stands in contrast to the passive voice. Passive voice hides key information from your readers. When faced with passive-voice sentences,

your audience cannot tell who took the action (or held the viewpoint) that your sentence describes. Historians care deeply about cause and effect. For this reason, active-voice sentences do a better job than the passive voice in conveying causality.

PASSIVE VOICE: The union was accused of being communist.

ACTIVE: Truman accused the union of being communist.

PASSIVE: By 1942, the unemployment problem was solved.

ACTIVE: By 1942, military spending solved the unemployment problem.

**Tip 6. Save time to revise your drafts.** Good writing takes time. You can only achieve clear TSA's and concise prose if you have time to revise your draft at least two times.

**Tip 7. Seek advice and ask questions.** I am very happy to work with you individually to improve your writing skills. Please visit office hours to talk more. If you cannot make my office hours, I am very happy to schedule another time to meet.

### How Can I Get Help?

1. Talk to me! See Tip 7 above. Helping students write argumentative essays is part of my job, and I enjoy working with students on their writing.
2. Visit the University Writing Center. The UWC can provide free tutoring help. Find the UWC in JFK Library, Palmer Wing, room 1039A. Stop by, call (323-343-5350), or visit their website: <http://www.calstatela.edu/uwc>
3. A great online resource comes from the Writing Center at the University of North Carolina. Visit the website below and you can find "handouts" offering advice on grammar issues (e.g. run-ons, passive-voice, quotation set-ups) and on "big picture" issues (e.g. thesis statements and how to avoid procrastination): <http://writingcenter.unc.edu/handouts/>

## GUIDELINES FOR THE BOOK SET-UP

For one class session, you will be responsible for helping introduce our book by completing one of the two projects described below. Both options require making enough handouts for everyone in the class, and you should be prepared to guide the class through your handout in a brief, informal presentation (3 to 4 minutes).

Method A: Biographic Sketch and Annotated Bibliography: Create a one-to-two page document that introduces the author to the class. Begin by writing a brief paragraph that conveys what's most important or interesting to know about the author. Then provide as much information as you can about the author. Consider these questions: Where and when was the author born? Where did the author go to school? Who was the author's Ph.D. mentor? What was the Ph.D. dissertation about? Provide citations for each book the author has written. Alongside each citation, write a sentence or two explaining what that book was about. If the author has not written that many other books, provide citations for the author's more important articles and write a sentence summarizing one. Start by searching on the internet, especially for faculty websites. If your author has a common name, add "site:.edu" to your search on Google. This will limit your search to educational sites only.

Warning: Although you can cut and paste citations from the internet, make sure that the rest of the handout is your own writing. Do not simply copy a faculty webpage. Those webpages are made for a slightly different purpose (e.g. to introduce faculty to students at that university).

Method B: Review of Book Reviews: Search for at least four interesting and important reviews of the week's book and compile them in a one or two page chart. For each review, you should provide a citation as well as the reviewer's institutional affiliation and area of expertise. Then copy the most interesting positive and negative comments made by each reviewer. See the list

below for some of the best journals. Also consider the h-net.org discussion networks, such as H-Diplo. Note: You can download a blank template for your review chart on Moodle.

General: *Reviews in American History, American Historical Review, Journal of American History, Radical History Review, Historical Journal*

International/Transnational: *Diplomatic History, International History Review, Pacific Historical Review, Journal of Cold War Studies, Cold War History, Journal of Peace Research, and Human Rights Quarterly, H-Diplo.*

Social and Cultural History: *Journal of Women's History, Aztlan, Hispanic American Historical Review, American Quarterly, Journal of Social History, Journal of Urban History*

Economic: *Business History Review, Enterprise & Society, Labor: Studies in Working-Class History of the Americas, Labor History, International Labor and Working-Class History*

## OPTIONAL DISCUSSION LEADERSHIP

Students have the option of leading our seminar book discussion for part of an evening's class. This option is especially recommended for those interested in teaching careers, or for those looking for a new experience. Please consult with me by week 2 of the semester if this option appeals to you. You need to email me draft discussion questions EIGHT days before the discussion date. We will then meet the week before class to discuss and revise the questions. Choosing this option (or not choosing it) will not affect your class participation grade.

## GUIDELINES FOR THE HISTORY ESSAY

Select two of our first four books: Loza, Capó, Imada, Young. Write a 3-4 page essay (typed, double-spaced pages) that makes an interesting and creative historical argument about:

- the nature of transnational networks; or about
- the history of race, gender, sexuality, empire, or some other historical theme

### Advice:

-Do not simply re-state each author's thesis. Instead, weave aspects of the two books together to develop your own argument.

-You can be selective in how you draw from each book, which means that you do not need to give equal coverage to each chapter of a given book. Instead, draw strategically from the two books to advance your own thesis. (Note: If you want to draw from three books, you may do so, if it helps you develop your own argument.)

-Draw extensive **details and short quotations** from each book to support your argument.

-Write with clear, polished **prose**. Deliver a thesis in the intro, and begin each paragraph with a topic sentence argument.

-Provide **citations** as either footnotes or endnotes using the Chicago Manual of Style's documentary-note format.

For format rules, consult this site:

[www.calstatela.edu/library/styleman.htm](http://www.calstatela.edu/library/styleman.htm).

-With good Chicago-style notes, you do not need a bibliography.

-Give your paper a brief but catchy **title** that hints at your essay's main argument or purpose.

-Do not focus on summary of the books' content. Focus on explaining and supporting your own thesis.

## GUIDELINES FOR THE HISTORIOGRAPHIC ESSAY

Select two books that we've read so far (including Tinsman) and write a 4-5 page historiographic essay (typed, double-spaced pages) that compares the approaches and arguments of those two books. For your essay's **thesis statement**, develop a historiographic argument. A historiographic thesis might advance an argument on the pros and cons of these two historians' methods, approaches, or arguments. Alternatively, your thesis analyze an important idea or concept shared by both books. For the essay's mechanics, follow the same "Advice" provided in the syllabus for the History Essay.

### Frequently Asked Questions on Historiographic Essays

Q) *What is a historiographic essay?*

A) Historiographic essays analyze historians and the methods historians use. A conventional history essay might ask, "What caused the American Revolution?" In contrast, a historiographic essay might ask, "What new methods have historians used to explain the Revolution?" or "How has the rise of the cultural approach changed our understanding of the Revolution?"

Q) *How do I know I've written a historiographic essay?*

A) You can tell your essay is historiographic when your thesis and topic sentence arguments make points about specific historians. Another test is to look at the subjects of your sentences. The names of specific historians should be the subjects/actors in your sentence. Compare these two sentences:

*"Cold War fears influenced notions of ideal motherhood."  
(This would be a fine sentence for a history essay.)*

*"Through a close reading of 1950s women's magazines, historian Pat Smiley was the first to argue that Cold War fears influenced notions of ideal motherhood."  
(This sentence is historiographic because a historian occupies the subject position.)*

## GUIDELINES FOR THE FINAL PAPER

### **The Broad Purpose:**

The final paper represents an opportunity to synthesize our class readings around an overarching question that you choose. Select a big question or theme that matches your intellectual interests. Just make sure that your question or theme also connects to all of our common books. This essay can be either historiographic or historical in nature (your choice).

### **Help:**

I am happy to work with you to develop your topic and question. Please ask me.

### **The Basic Requirements:**

The paper should be 12-15 pages (typed, double-spaced), and it should draw numerous ideas and specific evidence from *all* of books. (If one of our books just doesn't fit your paper, you can leave it out, but only after consulting with me.) Put your emphasis on answering your chosen question in a way that highlights your own voice and analysis. Then deploy ideas and evidence from our books in a way that allows you to answer that question. As with the first two essays, do not summarize books.

### **How to Outline an Outstanding Essay:**

When you outline your paper, DO NOT simply move from book to book, author by author. Instead, create a thematic organization and weave together ideas and examples from different books within the paragraphs and sections of your essay. It is relatively easy, but also somewhat boring, to write ten book summaries and paste them together in a row to assemble a long paper. It requires more analysis and thought to discuss two or more authors in a single, coherent paragraph. Aim for this more creative model as you create your essay's outline.

### **Format:**

Same as for the first two essays—just longer! ☺

## CLASS SCHEDULE

### **Week 1: August 22nd**

Class Introduction—no readings.

### **Week 2: August 29th**

Mireya Loza, *Defiant Braceros: How Migrant Workers Fought for Racial, Sexual, and Political Freedom* (Chapel Hill: University of North Carolina Press, 2016).

### **Week 3: September 5th**

Julio Capó, Jr., *Welcome to Fairyland: Queer Miami before 1940* (Chapel Hill, University of North Carolina Press, 2017).

### **Week 4: September 12th**

Adria L. Imada, *Aloha America: Hula Circuits through the U.S. Empire* (Durham: Duke University Press, 2012).

*Book Prize:* If you want to nominate a book that it is not on the list, please send me an email with the book citation info by 11:59pm on Wednesday, September 18th.

### **Week 5: September 19th**

Elliott Young, *Alien Nation: Chinese Migration in the Americas from the Coolie Era through World War II* (Chapel Hill, University of North Carolina Press, 2014).

**TUESDAY September 24th**

**Draft of History Essay due by 11:59pm via Canvas**

**Week 6: September 26th**

**\*\*Bring a paper copy of your history essay draft to class tonight. Very important! No book to read this week.**

Book Prize: Prepare a Review of Reviews for the book that we assigned to you during class last week. For each Review of Reviews, bring three paper copies to class.

**Week 7: October 3rd**

Keisha N. Blain, *Set the World on Fire: Black Nationalist Women and the Global Struggle for Freedom* (Philadelphia: University of Pennsylvania Press, 2018).

**History Essay due in paper at the start of class.**

**Week 8: October 10th**

Manu Karuka, *Empire's Tracks: Indigenous Nations, Chinese Workers, and the Transcontinental Railroad* (Berkeley: University of California Press, 2019).

**Week 9: October 17th**

Heidi Tinsman, *Buying into the Regime: Grapes and Consumption in Cold War Chile and the United States* (Durham: Duke University Press, 2014).

**TUESDAY October 22nd**

**Draft of Historiographic Essay due by 11:59pm via Canvas**

**Week 10: October 24th**

**\*\*Important Note: Bring a paper copy of your historiographic essay draft to class tonight! No book to read this week.**

**Week 11: October 31th**

**Historiographic Essay due via Canvas by the start of class.**

**Week 12: November 7th**

Steve Striffler, *Solidarity: Latin America and Left Internationalism in the Era of Human Rights* (London: Pluto Press, 2019).

**Historiographic Essay due in paper at the start of class.**

**Week 13: November 14th**

Reading: Book Prize Selection (1 of 2)

Informal Oral Presentations on Final Essay, Round 1 of 2

**Week 14: November 21nd**

Reading: Book Prize Selection (2 of 2)

Informal Oral Presentations on Final Essay, Round 2 of 2

**Outline of Final Essay Due**

**THANKSGIVING BREAK: No class on November 28th**

**Week 15: December 5th**

**\*\*Important Note: Bring a paper copy of your final essay draft to class tonight!.**

**Finals Week: Thursday, December 12th (5pm to 7pm)**

**Final Essay due by 5:00 pm via Canvas**

Potluck party to celebrate at 5:15 pm in our classroom.