COURSE DESCRIPTION

This course is a broad survey of the history of Appalachia. As a course in history, it also encourages students to learn the content of Appalachian history so that they can process a part of the Appalachian past and in turn relate the history of Appalachia to that of the United States; in short,
we’ll be focusing on content and practice. As such, much of our class time will be devoted to understanding how others have interpreted and made meaning about Appalachia. But a major assignment in the course is to require students to become comfortable in Hutchins Library's Special Collections making their own meaning from a set of primary sources from which each student will choose. Hence, the goal of the course is to learn how others have made meaning from the Appalachian past so that each student can contextualize and interpret a collection of primary sources from the Appalachian past.

Please note that this course requires attendance at one evening session on December 7 from 7:30-9:00 p.m. Please make arrangements now so it will be possible for you to attend.

COURSE GOALS
Through a variety of ways—reading, discussion, research, training, writing and reflection, team-based and individual work—students who have successfully completed this course will

- Master the broad sweep of Appalachian history.
- Develop an understanding of the diversity of Appalachian historiography.
- Comprehend the ways that Appalachian history has been “constructed” and continually shaped by those inside and outside the Appalachian Region.
- Understand how regional history in Appalachia informs and is informed by U.S. history.
- Demonstrate basic skills involved in historical interpretation.
- Sharpen critical thinking, reading, and communicative skills.

ASSESSMENT, EVALUATION, AND ASSIGNMENTS
Learning will be assessed via completion of assignments, demonstrated ability to reflect on the theoretical and practical issues concerned with mountain history, and participation in a variety of discussions in and out of class. I must tell you up front that I will do all I can to help you learn, not just about Appalachian history, but also about yourself and communication and argumentation and critical thinking. You must decide that you want to join me in this learning endeavor, and if you do, there are some things that you must do:

Unannounced quizzes over readings: 30 percent of grade. These cannot be made up (so make sure you come to class each day!), but I will drop the two lowest quizzes. Count on a quiz most every day for which there is reading. Hence, if you don’t come to class, you can’t take the quiz....

Midterm Exam: 20 percent of grade.

Special Collections Project: 30 percent of grade. Below is a list of topics and primary sources in Special Collections. Each student will choose one and work throughout the semester to understand the historical context and the ways such sources have been interpreted and then develop one’s own interpretation, working to make it accessible to the public (through a paper, a digital story, an exhibit, a website, etc.). It’s the heart of what historians do. I will tell you up front: this assignment will be challenging. Students are generally a little overwhelmed, but that positive stress leads to some
pretty amazing projects. The challenge of the assignment is commensurate with the reward, because once the project is completed, you'll feel great accomplishment.

There are a few steps involved in this large assignment:

1. Literature review. Once you have chosen your topic and your group of primary sources, you must then learn all you can about how others have written about your topic. A Literature Review will be due in October to help you begin doing just that. The Review will involve at least four (4) secondary sources. Each source will be listed in Chicago style and then be described in about a page of writing. Specifically, it will be helpful to know how this source fits in to the historiographic discourse and how you think it will inform your own interpretation. Worth 10 percent.

2. Proposal. Once you’ve examined how others have written about your topic, you can then begin to think about how your project both fits in as well as diverges from the interpretation of others. You’ll do this in a research proposal, which will be due in November. You’ll also describe how you plan to make accessible your project: paper, digital story, exhibit, website, etc. Worth 10 percent.

3. Your finished project, then, will be graded on attention to detail, creativity, and the strength of your historical interpretation. Worth 20 percent.

“Partners” in this project are Mr. Shannon Wilson, who is Head of Special Collections, and Mr. Harry Rice, who is Berea’s Sound Archivist. It is important for you to consult with either of these learned people—as well as myself—throughout your project. Shannon can be reached by emailing him or by calling him for an appointment at ext. 3259. Harry can be reached via email or by phone for an appointment at ext. 3249. You must have an appointment; you cannot “drop in” and expect to talk to them. Please also note the hours for Special Collections:

**Fall Term 2010 (August 26 - December 17)**
Monday: 10 a.m. – Noon, 1 p.m. – 5 p.m.
Tuesday: 1 p.m. – 5 p.m., 6 p.m. – 9 p.m.
Wednesday: 1 p.m. – 5 p.m., 6 p.m. – 9 p.m.
Thursday: CLOSED
Friday: 10 a.m. – Noon, 1 p.m. – 5 p.m.
Exceptions: Mountain Day, October 6, 3 p.m. – 5 p.m.
Thanksgiving Break, November 24-26, CLOSED

Possible topics:

1. 1934 Religious survey documents for five states. Three students could do different states. Helpful sources might include Elizabeth Hooker’s *Religion in the Highlands* and the *Appalachian Religion Survey Records 1931-1933*; both could give context, but the raw material could be done separately for different states. There are sample Sunday School lessons, sermons, physical structures, etc. Could do a content analysis of documents, etc.

4. Compare Earl Palmer’s photos with Jean Speer’s book, *The Appalachian Photographs of Earl Palmer*. There might be 3-4 manuscript collections as well as some oversized items. She
analyzes what Palmer does in terms of reality and construction and argues that Palmer created a view of Appalachia, which angered Palmer immensely. How does such an argument hold up in the face of Palmer’s work?

5. Compare Doris Ulmann’s photos with another interpretation. Tina McCalment might be able to provide assistance. There are several books—John Jacob Niles, David Featherstone, etc. Several essays. This could encompass a couple of different projects.

6. Compare the Fetterman collection’s photos with Shelby Adams or another photographer.

7. Critique the Fetterman photos he selected for *Stinking Creek*.

8. 4-5 sound projects are possible. Ballad variations, hymn versions, stylistic projects. Please talk to Harry Rice.


10. John Lair collection, especially his scripts. Themes, assumptions, perspectives, etc. What does he say? What do we think people hear?

11. What about analyzing some of the early Celebration of Traditional Music events? Look at material in old AC Newsletters.

12. Listener fan mail in Lair and cf with Malone’s *Country Music, American Music*. What does this music tell us about the uses of Appalachia?

13. Migrant stuff—lots of potential here. Perhaps the Urban Workshops of the CSM. Also the Perley Ayer Collection—Great Cities, Grey Area Project. There are at least a couple of projects here.

15. RFK photos of Appalachia and re-enactment of tour.

16. Tom Kiffmeyer’s book and Appalachian Volunteer stuff. Perhaps a student could interview an AV? Jo Crocket Zingg lives in Frankfort, but she has deposited the interviews here.

17. David Whisnant’s *Modernizing the Mountaineer* and different parts of the Council of the Southern Mountains papers. Look at finding aid to find a discrete portion—maybe MLW—with interpretations. Whisnant has a particular perspective that Williams challenges in his history. One could look at Whisnant’s thesis and compare it to *Mountain Life and Work*.

18. Could be a great project to compare KFTC Newsletters with early MLW. Or SOCM.


20. Extension work might also look at the Opportunity School led by Helen Dingman. 1920-’30s. Commitment to share the knowledge that Berea had. Wanted to excite people about the benefits of education, in order to support and improve local schools and then send their kids to Berea. Agricultural, religious, recreational, library extension, etc.

21. Could use Student Industries materials and then work with artifacts in Appalachian Collection.

23. Settlement School stuff. Here we have lots of photos and several scholars who have written how are settlement schools responsive to American life? There are a couple of boxes from Hindman Settlement School. Petit papers. “A Mountain Funeralizing.” Special Collections has 10 schools represented on microfilm. Could be neat to look at how different schools market themselves. Could take HSS or Pine Mountain with a lesser-known settlement: Red Bird, Hazel Green, Annville Institute.

24. There might be something on the Appalachian Tour.

25. Could go through the programs from the Appalachian Studies Conference and see what is studied, discussed. Could also look at Proceedings and see what is included.

26. Could take any event in Giardina’s novels and probe for primary sources in Special Collections, bringing it to life or see how it might be interpreted differently.

Course Reflection Exercises: 10 percent of grade.
These exercises are intended to encourage you to think about your connections with the reading/discussion material and with experiential components. The reflection assignments are listed on the schedule and are due on the day of the exercise. I encourage you to visit the Learning Center to ensure that grammatical or structural errors do not diminish your grade. Please don't be late; work not turned in at the beginning of class will be assessed a 10-percent penalty for each class day missed.

COURSE GRADES
The quality of a student’s academic achievement in each Berea College course is reported through final course grades in a grading scale adopted by the College Faculty, as follows:

- A: Excellent work
- B: Good work
- C: Competent work*
- D: Poor work that is still worthy of credit
- F: Failing work that is unworthy of credit
- CA: The required minimum of 7 Convocation credits were earned
- CF: The required minimum of 7 Convocation credits were not earned
- S/U/SC: Satisfactory, Unsatisfactory, Satisfactorily Completed
- P: Passing work
- CP: Continuing progress

Given in developmental mathematics courses and in other non-credit courses and projects. These grades are not used in determining the GPA.

* Please note that a C- does not count for sequenced courses requiring a C or higher in a previous course
(e.g. FRN 102 requires a C or higher in FRN 101). A C- also falls below the standard of a C in order to be removed from Academic Probation.

ACADEMIC INTEGRITY

The College statement on academic honesty can be found online in the Berea College Student Handbook [http://www.berea.edu/cataloghandbook/sturegs/srr/academichonesty.asp](http://www.berea.edu/cataloghandbook/sturegs/srr/academichonesty.asp). I will be vigilant in not tolerating either sloppy documentation or outright plagiarism. Students guilty of the former will be asked to re-do the assignment with at least a 10 percent reduction; those guilty of the latter will receive a zero for a particular assignment, and a letter documenting such an offense will be forwarded on to Academic Services.

Let me make a plug for the Learning Center, [http://www.berea.edu/cltcr/](http://www.berea.edu/cltcr/), located in 106 Draper. Visit or call 3404 to make an appointment. At the Learning Center, you can

- Schedule an hour to work privately with a student or faculty consultant.
- Develop a relationship with your favorite consultant who will be familiar with you and your learning style.
- Work on your essays—from brainstorming to outlining to finishing the final draft.
- Get feedback about study skills, presentations, and other projects.
- Meet with our experienced certified consultants.

SPECIAL NEEDS/DISABILITY STATEMENT

Students who have a disability that may prevent them from fully demonstrating their abilities should contact the Disability Services Coordinator, Cindy Reed, at (859) 985-3212, or e-mail cynthia_reed@berea.edu, to discuss accommodations necessary to ensure full participation in this course. Upon request, this syllabus can be made available in alternative forms.

OTHER POLICIES

If we need to use laptops during class, I will announce this requirement well in advance. Otherwise, laptops are not to be used during class unless students are clearly taking notes. Cell phones should be silenced before class. If you email me, I will do all I can to reply as quickly as possible. **I prefer not, however, to accept assignments via email—they tend to get lost from my computer to the printer.** I hope you understand. If you ever run short of money on your copy card, however, I will be happy to print items for you, but you must bring the document on a jump drive.

READINGS

In the bookstore:

Ronald D Eller, *Uneven Ground*;
Denise Giardina, *Storming Heaven*;
Denise Giardina, *The Unquiet Earth*;
Mary Beth Pudup et al., *Appalchica in the Making*;
John Alexander Williams, *Appalachia*. 
**SCHEDULE AND ASSIGNMENTS**  
(Note: This syllabus is subject to change, but I will always give you plenty of advance notice.)

Aug. 26  
Introduction

Aug. 31  
Read Williams, Introduction; Appalachia in the Making (AIM), Introduction.  
**Course Reflection 1 due.** Compare and contrast both readings in two typed (double-spaced) pages.

Sept. 2  
Read Williams, chapter 1.

Sept. 7  
Read AIM, chapter 1.  
**We'll go to Special Collections after our discussion in Bruce.**

Sept. 9  
Read Williams, chapter 2, to page 118.

Sept. 14  
Williams, finish chapter 2.

Sept. 16  
Read AIM, chapters 2 and 3.

Sept. 21  
Read Williams, chapter 3, to page 185.

Sept. 23  
Williams, finish chapter 3.  
**Course Reflection 2 due.** So who cares, and so what? Tell me in two typed pages.

Sept. 28  
Read AIM, chapters 4 and 5.

Sept. 30  
Dr. Bill Turner will be in class today to discuss race in Appalachia.

Oct. 5  
Read Williams, chapter 4, to page 259.

Oct. 7  
Williams, finish chapter 4. Administer midterm exam. Dr. Rebecca Bailey from NKU will be our guest today.

Oct. 12  
Reading Day

Oct. 14  
Read AIM, chapter 9.  
**Midterm exam due.**

Oct. 19  
Read Storming Heaven, chapters 1-8.

Oct. 21  
Read Storming Heaven, chapters 9-14.  
**Literature Review due.**

Oct. 26  
Read Storming Heaven, chapters 15-17.

Oct. 28  
Finish Storming Heaven.  
**Course Reflection 3 due.** So what did you learn from reading this novel?

Nov. 2  
Read Williams, chapter 5, to page 348.

Nov. 4  
Williams, finish chapter 5.  
**No class.**

Nov. 9  
Read Unquiet Earth, book 1.  
**Research Proposal due.**

Nov. 11  
Read Unquiet Earth, book 2.  
**Denise Giardina will be here today.**

Nov. 16  
Read Unquiet Earth, book 3.

Nov. 18  
Read Unquiet Earth, book 4.

Nov. 23  
Read Eller, chapter 1.

Nov. 30  
Read Eller, chapters 2-3.

Dec. 2  
Read Eller, chapters 4-5.  
**First iteration of project due.**

Dec. 7  
Read Eller, chapter 6. Dr. Ron Eller. We'll not meet in class today, **but we will meet in the Appalachian Center Gallery from 7:30-9:00 for a discussion with Dr. Eller.** And yes, I'll bring the food.  
**Course Reflection 4 due.** What's the solution here?

Dec. 9  
Wrapping up.  
**Final draft due.**