

AN AUTOETHNOGRAPHIC CURRICULUM FOR APPALACHIAN STUDIES:
MERGING HUMANITIES AND SOCIAL SCIENCE THEORIES AND METHODS

A Thesis
by
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Abstract

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This thesis is a curriculum for the interdisciplinary field of Appalachian Studies using writing and an autoethnographic method. This method empowers students as it allows them to choose their own topics for research, encourages student exploration of the cultural environment of Appalachia as related to or compared with their own, and places the classroom in the hands of the students. The design of the curriculum and the autoethnographic method can be applied to other regional studies and to other disciplines.

Combining autoethnography and teaching reveals the ways these underpinnings of the curriculum support personal invention in the classroom. This combination of autoethnography and Appalachia is innovative and new. Several researchers use other related methods like participant observer that contribute to our understanding of autoethnography. Only a small number of scholars have proposed using autoethnography and Appalachia together. Notably, researchers who search the JSTOR database in October 2012 for the two terms "autoethnography" and "Appalachia" in combination will discover a total of only ten articles (dating from 1992 to 2006).

Through strategically guided instruction, students in the autoethnographic classroom in Appalachian Studies learn to carefully interpret and advance personal and historical knowledge while they discover individual and cultural community folklore traditions: The history of Appalachia illuminates American history with its elemental episodes of first contact, frontiersmen, pioneer survival, farming, industrial expansion, and contemporary economic and environmental challenges. Viewing these documented historical phases against a backdrop of naturally occurring resources, traditional music preservation, and cultural ethnographies illuminates them. Poetry and literature which parallel trends of history and social science of the region are included in this curriculum. Drawing upon the theory of New Historicism, the curriculum is a blend of the Humanities and Social Sciences, for autoethnography allows the *interviewer* to also be an *interviewee*, to interject personal commentary, and to explore and reveal the ways that cultural experience affects the individual and connects with research. Subject position, agency, audience—all become related to the student's final product, as students direct attention to the whole person as part of the greater community.

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Dedication

To those who appreciate diversity, know the value of folklore, and take the time to sit down and talk with anyone over the age of seventy.

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Introduction

The goal of educational curricula is to help students discover their own paths of learning: "Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other" (Freire *Pedagogy of the Oppressed* 72). Students participating in a stimulating environment discover their personal creativity and develop an understanding of their own personal worth. The curriculum and use of the autoethnographic method in teaching I offer here provides opportunities to achieve the ultimate outcome I seek—a global student, without prejudice, who appreciates diversity, who seeks knowledge of the world, and who appreciates that knowledge. An added bonus is students may actually learn specific information of a region or discipline, history, people, or even aspects of the specific culture. We are creatures who remember selectively. What we choose to remember and practice is that which most profoundly affects us. An autoethnographic method allows students to delve into their interests, innermost thoughts, and their beliefs, and explore them for what they are, compare and contrast them in relation to those of others, and realize the human condition in regional context.

Appalachia is a complex region, often considered in pejorative ways as "other." My goal in this curriculum is to challenge that perception. The history of Appalachia illuminates American history with its elemental episodes of first contact, survival,

farming, industrialization, and contemporary environmental and economic challenges. These documented historical phases are interesting when viewed with a backdrop of naturally occurring resources, traditional music preservation, and cultural ethnographies. There are few students in the United States who do not have some ancestral or modern connection to Appalachia, as well as a connection to a global community. Even students who are not aware of these connections will find within the curriculum an autoethnographic component with the potential to capture their interest and encourage the desire to learn. The inner-connectivity of expanding communities of peoples and worldviews and multi-layered education will encourage students to develop global awareness.

Keyan Tomaselli's definition of "autoethnography" is incisive:

Where conventional social science writing eliminates the observers (and often reduces the observed to mere statistics), autoethnography strives to write all participants in the encounter – their observations, their dialogues, their subjectivities – into the story or stories being told. (21)

Others help elaborate this theory: Francoise Lionnet, as quoted in *Reading Black, Reading Feminist*, explains autoethnography as "the defining of one's subjective ethnicity as mediated through language, history, and ethnographical analysis" (Gates 15).

Composition theorist and professor of English, Jane Danielewicz writes,

Autoethnography as a genre ensures that writing about the self is a public act and not a solipsistic, indulgent exercise The counterpoint between self and others, individual and group, cannot be ignored or blocked out. The social self with a relational identity is not (and cannot ever be) the

isolated autonomous self (that feared specter haunting expressivist theories.) (438-439)

Carolyn Ellis, who reports first using the term "autoethnography" in 1995, also provides "a number of descriptors that signified autoethnography, such as self-ethnography, ethnographic novel, interpretive ethnography, experimental ethnography, autobiographical sociology . . ." (41). These descriptors and definitions continue to evolve, as does the use of autoethnography in various disciplines. Autoethnography incorporates and deepens participant observation methods by connecting the individual personally to the ethnography under consideration. Autoethnography is a radical, interdisciplinary merging of autobiographical and ethnographic writing that uses personal experience as a basis for understanding cultural patterns and phenomena (Corriher and Perry).

Argument for an Autoethnographically Based Curriculum

Instructors must have an awareness of the psychological and social needs of students while preparing them to meet the challenges in achieving knowledge and employability. Students must assimilate, filter, and determine the value of a massive amount of information in the twenty-first century. The internet is the modality of choice for students who, with a few key strokes, can find reliable answers to many questions; answers sought to satisfy their own curiosities, and to meet a requirement of scholarly research. College students are often young, eighteen to twenty-four years of age, and, according to the latest figures released by the National Center for Education Statistics, represent almost fifty percent of that age group in America (US Dept. of Education: Table 213). Dr. Jay Giedd of the National Institute of Mental Health reports that the human brain continues to mature "even into the 20's" (qtd. in Begley 58).

Taking current statistics and research into account, instructors need to adjust assignments and curricula to support not only students' understanding of course subject matter, and their intellectual growth, but also their emotional growth. We should admit, and accept, that greater responsibility.

Autoethnographical assignments, which require personal reflection and allow students to direct their courses of study as much as possible, will help us at least begin to address students' needs outside our classrooms.

Composition theorists have discussed and debated the connections between writing and learning. Thought evolves as words flow. To help students get beyond the initial question, "What should I write about?" instructors encourage students to just write—get anything down on paper—whatever comes to mind. "Freewriting," a term coined by professor and composition theorist Ken Macrorie, is exactly what it sounds like—students write freely, without worrying about grammar or spelling. Macrorie describes this process as "concentrating only on telling some kind of truth" (*The I-Search Paper* 4). The allowed space of time for writing averages between ten to fifteen minutes, and during that time students are to never stop writing.

Peter Elbow, professor of English and author of essays and books supporting innovative instruction methods, finds the practice of freewriting to be a way for students and any writers to develop and build "voice." Elbow defines voice as "your natural way of producing words . . . a sound, a texture, a rhythm—a voice—which is the main source of power in your [students'] writing" (6). If students are not allowed to mull over the words before putting pen to paper, but encouraged to write as freely as they think, "voice" naturally reveals itself. Voice is personal. Voice is autonomous. Students discovering their own voices are critical to the autoethnographic classroom.

Professor of teacher education Patrick Camangian explains the ways that autobiography differs from autoethnography, and this explanation suggests how "voice" fits into the big picture:

The etymology of each root word reveals important differences: auto (self)
– bio (life) – graphy (writing) means to write about your individual life,
often in much greater detail than your context, whereas an auto (self) –

ethno (culture) – graphy (writing) means to write about yourself
necessarily as a member of a larger social group. (Camangian 183)

The self provides voice that is vital to all writing.

But teaching students how to think and write autoethnographically involves much more than helping them to find their "voices." I want to explore how to embolden the student investigator. In a discussion of the use of "post-humanist" pedagogy in literary studies, composition theorist Alan W. France suggests that "assignments ought to ask students to examine not just their responses, but also the subject position that helped determine their responses in the first place" (161). Students may ask themselves: Who in my past, or present, may or may not have responded in the same way that I do? Why or why not? What in my past, or present, has influenced my response? Would my response have been different two years ago? Fifteen years ago? How does my response differ from that of another student's? Why?

I deeply believe in the value of an autoethnographic pedagogy and a classroom designed around the student(s) rather than a textbook. Composition theorist David Seitz used autoethnography and memoir in his work with students from working-class backgrounds and presented his findings in his essay "Making Work Visible: Reconsidering Working-Class Students' Instrumentalist Motives." Students wrote memoirs for which they were allowed to choose the focus; i.e., the workplace, school, home, etc. Seitz asked students to "craft scenes of their experiences in their memoirs to explore the implications of the social contexts that helped shape their current perspectives" (215). Overall, Seitz determined that students from working-class backgrounds view knowledge as something learned by experience and participation

within the culture surrounding them. In Seitz's words: "For students from working-class backgrounds in particular, the material situations of their family's and community's lives lead them to value critical knowledge as something embodied and gained through lived experience more than through abstract thought" (213). Lack of experiential learning hinders abstract thought and critical thinking. The richness of full-blown knowledge and awareness of a culture, a lifestyle, or an experience is found through a *lived* experience.

Autoethnography requires introspection as students connect the dots between who they are and "where" they come from. Seitz's ideas support the overarching holistic style of autoethnographic pedagogy and help educators prepare students for the workplace. Jim Henry, a professor of English at George Mason University, also explored the use of autoethnography in a curriculum with an additional focus on the workplace. Henry and a group of graduate students conducted fieldwork within workforce cultures. Students were placed in a variety of workplaces and required to write autoethnographies about their experiences. Henry reports, in "Writing Workplace Cultures," that the students' evaluations reveal *student-discovered* work ethics and values: "Their analyses of workplace cultures has given them the opportunity to see how features of their work identities are shared with the other people in the room" (Henry).

As Henry realizes, fieldwork opportunities in an autoethnographic curriculum are important. Even if students research only their own families, providing them with tools of the trade and reasons for conducting the research is necessary. Techniques such as mapping behaviors, emotions, and inspirations, and the locations (cultures) where those writing triggers take place are good skills to teach. The fieldwork can happen anywhere, in their own homes, at a mall, or a movie theater. Students can look at patterns of

behaviors and how interactions evolve. Ethnographic fieldwork involves interviewing and observation, and provokes thought as to "why" certain behaviors happen and become relevant to culture, and therefore, the students.

FieldWorking: Reading and Writing Research, published in 2007 and edited by Bonnie Stone Sunstein and Elizabeth Chiseri-Strater, is a guidebook for conducting fieldwork and for documenting findings. The "how-to's" include everything from finding a focal point to sorting through public archives. The authors also provide a good explanation of the "why?":

Every fieldstudy has twin tales to tell. One story is about what the culture means through the perspective of informants [insiders]. The other is the story about how you, the outsider, conducted the research While the story about the culture you're investigating is the critical one, the subplot of how you negotiated your entry, conducted your interviews, and collected other data is also part of your study. (Chiseri-Strater 437)

When students understand the necessary component of *themselves* in the story, the energy in the classroom is almost palpable. Conversations become more lively, eyes lift, and faces light up. It is a wonderful sight to see. And the easiest way to begin is to use autoethnographic freewriting.

Some contemporary instructors using the "free write" method in the classroom have discovered that ten to fifteen minutes can seem a very long time to write, and often tell their students to write *anything*, to doodle, to write the same sentence over and over again—anything in order to keep the pen moving. Perhaps this struggle to maintain the production of text is due to a key component of free writing lacking in contemporary

classrooms. Macrorie intends students to write truth. In his work *Writing to Be Read*, Macrorie defines a writer's truth as "a connection between the things written about, the words used in the writing, and the author's real experience in the world he knows well—whether in fact or dream or imagination" (5). The instructor is to respect the writer's "truth," and in grading the paper underline sections or phrases found to be particularly interesting. This practice, when used in peer workshop, is beneficial not only to the writer as a positive influence, but also to the reader in recognizing powerful writing. Although written in 1968, Macrorie's book and his ideas continue to be relevant. His chapter on case histories explains the way writing a case history (which at times is autoethnography) is an activity anyone who can type or pick up a pen and write can do:

A person does not have to be a professional writer to tell a case-history with authority and power. He has only to know his journey [personal folklore or environment] intimately and carry some attitude toward it which enables him to select details that keep the history alive and significant— (51-52)

In his landmark work, *Searching Writing* (later republished as *The I-Search Paper: Revised Edition of Searching Writing*), Macrorie again describes and supports the autoethnographic process, although he does not label it as such. Macrorie's method, I-Search, empowers students as experts about themselves. Macrorie writes, "It [the I-Search paper] enables people [students] to become instrumental because it begins with truth and need. All through our lifetimes we're becoming ourselves" (13). Although

Macrorie's I-Search Paper was primarily designed as a method for high school and middle school students, his arguments and method, like those in *Writing to Be Read*, are sound for college students.

Macrorie's methods rest on students being curious seekers of knowledge.

Macrorie bases his assumption on the constructivist theory. Professor of Education Emel

Ültanir explains constructivism quite simply in the *International Journal of Education*:

"The constructivism concept is a theory of knowledge and learning in which the individual generates his or her own knowledge, [and] constructs knowledge in the process of tackling problems" (197). Psychologist, mathematician, and journalist Ernst von Glasersfeld explains the roots, and explores the value of constructivist theory, philosophy, psychology, and cybernetics in an article found in *The International Encyclopedia of Education*. He describes how constructivist theory can be applied to education as educators pay attention to what is going on in the students' heads, rather than what they are actually sharing in their responses (Glasersfeld 162-63). Are students thinking critically? Are they evaluating information? The methods by which students reach their conclusions—critical thinking, etc.—are of primary importance.

Von Glasersfeld's work with constructivist theory spans the course of more than thirty years, and it is not my intent to explain the depth and breadth of his research and influence. For my purposes here, I reiterate and appreciate his recognition of students as active seekers of opportunities to learn. Von Glasersfeld's ideology, Macrorie's I-Search method, and autoethnographically based assignments stress the value of empowering students, and support student individuality and sense of discovery.

Once students realize and accept responsibility for learning, engaging them in classroom activities and participation is simplified. Allowing students to share their personal backgrounds and stories furthers discovery of those of others. Assignments designed in an instructor-guided process-writing format which requires students to write the stories down and participate in small group peer workshops, directs students to awareness of their own deficits in composition, encourages self-reflection, and drives personal desires to attain basic skills of composition and to become better writers.

Written assignments in this curriculum are designed to excite students, and are grounded in process-writing method to break through any "blocks" students may be struggling with. These blocks can be anything from an inability to get the first words down on paper, to insecurity (whether justified or not) in grammar skills or voice. A personal narrative based in fieldwork, such as the introduction to a paper about family folklore or an oral interview, meets the needs of the student as a young, evolving adult and writer—and nurtures writing with a personal "voice," a primary, important element of successful writing.

Assignments designed to allow students to have personal agency are primary to a successful fieldwork-inclusive pedagogy. Literature included in the classroom syllabus may include some of Zora Neale Hurston's works; Hurston conducted a great deal of personal writing based on her experiences as an African American woman and a folklorist. Her work is fascinating, engaging, often witty and provocative. As students identify with Hurston's reasons and goals as a researcher—personal curiosity, a need to document stories of people of color, and the desire to preserve culture—they begin to awaken to their own priorities.

Theoretical support for fieldwork-based pedagogy is provided by composition scholar David Bartholomae. Bartholomae explains that providing students with writing assignments that allow them to write about something they know, be it playing video games or cooking, not only empowers them as not only "insiders" knowledgeable of their topic, but also gives them "the privilege both of being inside an established and powerful discourse and of being granted a special right to speak" [about the subject matter and as a writer within a classroom] (Bartholomae 631). Fieldwork-based, autoethnographic study strongly privileges students and, at the same time, supports psychological and social needs. When students have their curiosity aroused, they seek knowledge. Privileging a student's personal curiosity is a crucial component of autoethnographic theory and method, and also of feminist theory: There is a common base-belief in the *individual* as not only cardinal to a viable culture, a diverse entity—of particular race, gender, belief, size, age, etc.—whose witness and viewpoint is essential to documenting the history of the community and culture, and essential to a viable, successful classroom.

Autoethnography is a feminist approach to writing, oftentimes creating what Micciche calls "lines of deviation rather than lines of obedience" (Micciche 176). Implementing autoethnography in our classrooms offers ways to address what feminist and education scholar bell hooks describes as "the changing realities of class in our nation, [which are] widening the gaps between rich and poor, and the continued feminization of poverty" (43). The Appalachian region offers much opportunity for studying the "changing realities" hooks mentions, and autoethnography allows students to immerse themselves in some aspect of cultural reality alike, or akin to, that in Appalachia. There is extreme economic poverty in Appalachia. The long-term

unemployment rate in the state of West Virginia, although not always indicative of poverty, was 39.6 percent in 2011, the fourth straight year the percentage has grown (O'Leary 19). The point is that Appalachia is an excellent focal point from which to explain autoethnographic method for regional studies—the Appalachian region holds historical, economical, and cultural significance.

A curriculum for Appalachian Studies is appropriate across disciplines. The region is suitable and adaptable to various standards and disciplinary requirements; i.e., business, history, language, literature, biology, political science, and economics. An autoethnographic applied method of study meets the challenges of student engagement, and Appalachia provides a classroom to implement the method.

Autoethnography and Appalachia

Knowledge may be said to be a social artifact, constantly negotiated, discussed, made, and remade. Allowing students to begin the process of learning from the level of ability and knowledge-base possessed by each as individuals, and allowing them to discover their personal roots and folklore traditions, captures their imaginations. Assignments which allow exploration within theoretical practices of autoethnography inspire students to look inward and to eventually open their eyes to parallel interests with other students. Students in the curriculum I am designing will operate within a pedagogy of autoethnography, albeit one which requires exploration of the ways their own interests parallel with some aspect, activity, or individual within and/or of Appalachia.

J. Arias' "Teaching Ethnography: Reading the World and Developing Student Agency" includes specific components of ethnography in a literature classroom—elements of study, methodology, and descriptions of the participant and the observer. Arias uses ethnography in a high school classroom and explains how student empowerment is supported by the ethnographic component. Once the student is engaged and motivated, knowledge is acquired—regional, literary, or other disciplinary learning. Arias writes:

[Students] are encouraged to hypothesize, question, discover new knowledge, and become the authority of that discovery in the classroom. Ethnography bridges the gap between the self-reflection we encourage in

journal writing and the critical thinking we teach in literary analyses. (97)

The politically charged theories of Paulo Freire found in his landmark work, *Pedagogy of the Oppressed*, further explain the importance of a consideration of the students' personal ethnographies in education. Freire writes: "[Instead of regulating] the way the world 'enters into' the students" (76), the task of the educator becomes one of a guide who opens doors and invites students to walk in. Freire identifies the "anthropological concept of culture" (123) as a basic introductory theme educators may use to generate student investigation and research. When students "discuss the world of culture, they express their level of awareness of reality, in which various themes are implicit" (123). As I understand Freire's theory and method, and apply them to my curriculum, autoethnography may be seen to be a primary component of a true libertarian education, education as it should be in a free country that allows "people to come to feel like masters of their thinking by discussing the thinking and views of the world explicitly or implicitly manifest in their own suggestions and those of their comrades" (124). Instructor-provided prompts and assignments that allow freedom of expression and encourage students to draw from personal experience also encourage exploration of a region, or discipline. Diversity is often revealed.

Personal folklore may also be explored for springboards of thought and comparison. I mentioned Zora Neale Hurston earlier. In an essay written in 1990, "Autoethnography: The An-Archic Style of Dust Tracks on a Road," award-winning scholar of autobiography and anthropology Françoise Lionnet places Zora Neale Hurston's autobiography, *Dust Tracks on a Road*, within the genre of autoethnography. Hurston was primarily a folklorist, a collector of orally transmitted folk beliefs, and

Lionnet finds Hurston fully aware of the "gaps and discrepancies that can exist between intention and execution, reality and representation, reason and imagination" (Lionnet 386). Lionnet's work is valuable due to her exposition of Hurston's manipulation of language, ethnography, and the powerful understanding of cultural forces which mold the individual—all aspects of an autoethnographically driven classroom. Although Hurston was not an Appalachian writer, her works may serve in the curriculum to explain the purpose of folklore, as well as to help define autoethnography for students. Authors give voice to populations who had little or no written voice in history, as did Hurston for African-Americans with *Their Eyes Were Watching God*, Mildred Haun for both the elderly and Appalachian residents exploited by the upper class in her short story, "The Hawk's Done Gone," and Grace Lumpkin for displaced, striking mill workers in her novel, *To Make My Bread*.

Learning the skills necessary to conduct personal interviews is important for student ethnographers and a component of this curriculum. Unless students secure permission and documentation from the Institutional Review Board, the IRB, or are protected under the auspices of the faculty-secured IRB, interviews should take place with family members, and may not be published. In my opinion, it is definitely worth the trouble to secure the IRB approval when instructing a course in Appalachian Studies, or any course with aspects of anthropological study—the rich culture of the region allows many opportunities for primary research. See the appendix for suggested instructor resources regarding implementation of an interview-centered assignment.

The responsibilities of the ethnographer include determining what aspects of collected research should be in a written report and what should be left out. Education theorists Eleanor Kutz and Hephzibah Roskelly explain these responsibilities and identify the impact of culture and language on the development of personal voice, in their essay, "Imagination in the English Classroom." The authors call for change in the classroom and institutional environment overall, to one supportive of talk and open communication, another important aspect of this curriculum. Kutz and Roskelly write in response to, and disagree with, a direct charge that the decline/lowering of American education was *caused* by a variety of social and cultural influences; i.e., classrooms of diversity. I agree with Kutz and Roskelly. Classroom diversity, and a classroom that supports student interaction, enhances education. Students are better prepared, global citizens. This autoethnographic curriculum not only supports diversity in the classroom, but it also seeks it out.

Although the autoethnographic method and the resulting beginnings of students' understanding of globalization are viable in any discipline, the multi-disciplinary nature of the Appalachian Studies classroom, of any Regional Studies classroom, provides a wonderful environment for implementation of the method. Appalachia is already diverse on many levels, ripe for the introspection autoethnography allows. Steve Fisher, Appalachian scholar and professor emeritus of political science at Emory & Henry College, explains this and its regional and global consequences:

I'm convinced that the work to promote an empowering regional identity must be grounded at the personal level. Being Appalachian means something different depending on who you are and where you are in the

region. We've got to come to understand and accept the reality of multiple Appalachian experiences, taking into account the specificity and the diversity of who we are. One way of doing that is by telling our stories, because in doing so we not only take power over our own images and reinvent ourselves, but we also have the opportunity to understand our connections to others both in and out of the region. (Fisher 59)

Students in this classroom are required to determine a topic of personal interest for a final high-risk project, and this project requires students to evaluate evidence, to evaluate personal, intimate beliefs, and to think about their positions in society. Moral position, political and economic leanings, and close reflection upon the "self"—introspections that reveal what makes each individual unique—require students to find a "fusing between social science and literature; the connecting of the practices of social science with the living of life" (Sparkes 211). Discovery of this fusing assists students in directing their educations, beginning to understand cultures of others, and therefore, to growing and maturing.

The curriculum includes research conducted by historian Ronald Lewis detailing the contributions of the Welsh to the Appalachian/American mining industry. Lewis includes sustenance farming, logging, additional ore mining, and environmental and economic study of the region. The folklore of Jack Tales, ballads, and cross-cultural fairy tales contribute to the humanities aspect of the curriculum. The canon of literary tradition, such as the works of Harriette Arnow, Marilou Awiakta, Denise Giardina, James Still, Wendell Berry, Silas House, Frank X Walker, Mildred Haun, Hubert Skidmore, Crystal Wilkinson, Nikki Finney, Victor Depta, and Thomas Wolfe. The field

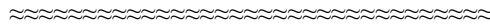
of medical anthropology offers much to this Appalachian Studies curriculum, including Native American medicinal practices of the Cherokee (historically and in modern day). And the work of anthropologist Helen M. Lewis, thematically charged with persistent sensitivity to the needs of the people of Appalachia, is interwoven in the curriculum as "required reading" for instructors.¹ Helen Lewis, as a scholar and passionate advocate for Appalachia, has worked in the region for more than fifty years and is still fighting for social justice in the region. Helen's work—especially participant observation—over the years has been autoethnography, and *Helen Matthews Lewis: Living Social Justice in Appalachia*, includes discussion of a great deal. Helen passionately supports the empowerment of Appalachian residents. Helen's voice, along with those of other important individuals in Appalachian activism, such as Wendell Berry, Judy Bonds, and Larry Gibson can be heard online at *Radical Roots in the Appalachian South*.² Websites such as this one, films, and music found online not only inform instructors, but also enhance classroom instruction and excite students.

This curriculum, including its autoethnographic underpinnings, supports personal invention, individual folklore traditions, regional literature, careful interpretation, and knowledge as desired achievements. Invention is a product of inspired thinking. Suppression of invention, insistence upon only one way or a single answer, smothers creativity, and fuels solidification into an oppressive society or classroom! This curriculum smothers suppression. The curriculum is flexible; a variety of assigned reading selections appear on the syllabus in the appendix. Limitations placed upon

¹ *Helen Matthews Lewis: Living Social Justice in Appalachia* is a wonderful collection of Helen Lewis's essays, personal reflections, and commentary from other scholars. The work is edited by Patricia D. Beaver and Judith Jennings and was published in Lexington by the UP of Kentucky 2012.

² *Radical Roots in the Appalachian South* by Taylor Kirkland is found at radicalroots.org. The project includes interviews from 2009 and 2010, and Kirkland's research is ongoing. I most recently accessed the site on 20 October 2012.

students' choices—final project topics, cultural events, etc.—are at the discretion of the instructor, but the more freedom provided, the more students will realize the extent to which their education is in their own hands. Requiring that students apply and compare their projects to like-situations within or of the Appalachian region should be enough to allow grading and evaluation of students' products.



Overall Course Description

Rationale and Outcomes

As students select a topic of interest and conduct research with an eye toward applying the topic within Appalachia and globally, they will experience the process of discovery. Students are empowered and become, to some degree, authorities on their topics. Students then apply this authority to a final project to be presented at the end of the semester. What is discovered in the course of research determines the type and style of presentation students choose to prepare. For example, some students may compare and contrast details of an activity that takes place in Appalachia, such as rappelling, to the way the activity happens in another country. In this instance, students could discuss popular mountains, differences in equipment choice, climbing styles, etc. Some students may write expository papers about the development of an activity in Appalachia, such as the ski industry. Some students may choose to focus their research on an individual person or demographic within Appalachia. Part of the final presentation is required to be a narrative, as students describe their involvement, rationale for choosing the topic or activity, any autobiographical or biographical components, application to Appalachian Studies, etc. *Personal* interest primarily derives from the students' individual folklore and traditions; i.e., home environment, family background, friends, and culture. The environments in which students have been raised will usually influence topical choice.

The literature of the region is a primary component of the curriculum, and using New Historicism as the main critical approach to the literature is important. New Historicist theory claims that "all texts may be examined for their historicity, just as any historical phenomenon, no matter how apparently trivial or unimportant (e.g. Madonna videos or Renaissance miniature portraiture), can be analyzed much as one would a literary text" (Felluga). In order to help students understand the extent to which their environments influence who they are, and how personal histories affects interests, and eventually, their topics of research for their final projects, the instructor encourages students to analyze the personal community, and social and historical contexts influential upon them. They are encouraged to find connections between the literature and the historical context in which it was written. Although literature is included in the curriculum as a separate section, a literary thread connects trends of history and social science with the fiction and poetry of the region throughout the syllabus and coursework.

Drawing upon the theory of New Historicism, the curriculum is a blend of the Humanities and Social Sciences. New Historicism "looks to single moments in history that may have influenced or been influenced by a literary text produced at the time, relying heavily on historical documents to discover these significant moments" (Bressler 222). My methodology assumes that, as Bressler explains, "language shapes and is shaped by the culture that uses it" (223), and with this assumption, I have included Appalachian literature to reinforce additional subject matter within the curriculum.

New Historicism "is not 'new'; the majority of critics between 1920 and 1950 focused on a work's historical content and based their interpretations on the interplay between the text and historical contexts (such as the author's life or intentions in writing

the work)" ("Critical Approaches"). History is broadly defined within New Historicism and should be considered in light of the cultural and societal elements in which events occurred. Literature reflects history and struggles, and the literature may help students understand how history is part of our identity (Woodward). Much Appalachian literature addresses the past accurately and helps readers develop a better understanding of history in the context of the contemporary issues with which people are grappling.

Applications to Appalachian Region

The curriculum offers primary exposure to regional characteristics and stereotypes, global diversity, and perhaps gender differences, and explores global economic and resource interdependency. As students recognize global connections they will have opportunities to contribute student-based expert commentary as we move through course readings and other offerings. With the course taught within the Appalachian Region perspective, students may gain much by participating in local cultural events outside the classroom. As the course progresses and students provide input, additional connections between Appalachia and students' lives and interests, cultures, and value systems are revealed.

Kathleen Mullen Sands, Native American literature scholar and anthropologist, recognizes the value of using New Historicism in the interdisciplinary classroom. Appalachian Studies is grounded in cross-discipline instruction; the students are from a variety of disciplines and academic backgrounds. Sands writes:

In the classroom the mix of students from several disciplines leads to lively and informed discussions. They quickly grow sensitive to the difficulties in representing other cultures and the ideology and politics of

cultural studies. They soon learn that poly-vocality is not necessarily fragmentation and that the new historicism, the new anthropology, and critical theory in literature are all workable tools in making the study of texts and cultures more accessible and more effective. The nature of interdisciplinary cultural study is expansive. Like cultural borrowing, it stimulates the imagination and widens the potential for the application of new ideas that keep a culture, even the culture of the academy, dynamic and viable. (Sands 106)

This curriculum provides opportunities to study those "new ideas," helps prepare students for the world not only outside the classroom, but also beyond their own social and cultural environments, as well as supports a dynamic academy.

Design and Structure of Daily Curriculum

The proposed curriculum consists of four sections, each section containing seven components, although there is room within the list of suggested readings to adjust the classroom to the constraints of time and instructor specialty. Readings and assignments are relevant to Appalachia; i.e., writers and performers from the region (including the literature, music, and academic works), natural resources, history, political and social structures, current trends, and cultural changes from the region. Each section may be expanded or shortened, dependent upon the expertise of the instructor, the students (high school, undergraduate, or graduate), and length of the semester or course. A sample syllabus, suitable for a semester course for undergraduates, is included as an appendix.

Instructor Resource: Preparing the Class for Autoethnographic Research

Students may initially be reluctant to even consider the thought of conducting interviews with family members, much more so of those individuals they do not know personally. Interviews, in all cases, should not be required of students; however, there are ways to encourage them. The key is to convince students that they are driving the classroom model to the greatest degree the instructor can allow while maintaining the integrity of desired goals and outcomes. Below are tips for beginning the semester.

1. Explain on the first day of class that the coursework is based upon autoethnographic principle. Instructors may provide Patrick Camangian's definition, which is concise and to the point:

The etymology of each root word [within autoethnography] reveals important differences: auto (self) – bio (life) – graphy (writing) means to write about your individual life, often in much greater detail than your context, whereas an auto (self) – ethno (culture) – graphy (writing) means to write about yourself necessarily as a member of a larger social group. (Camangian 183)

Specific details of the ways students will participate in the course implementation are:

- A. Students are allowed a great deal of freedom in determining topics for personal research.
- B. Students are to share information about themselves, to the extent they are comfortable, with other students.
- C. Students are to respect other students' interests, backgrounds, and opinions.
- D. Healthy debate is valued.
- E. The Appalachian region, historically, is highly diverse; therefore, diversity is to be acknowledged and celebrated in the classroom as both a personal responsibility of each student toward another, and a means of discovery. (This final aspect will eventually speak to Appalachian

stereotypes, and can lead to lively discussion if students are allowed to share personal observations from watching movies, reality television, or individual experience.)

2. A primary objective of this curriculum is to awaken students' global awareness, thereby enlivening a spirit of community, acceptance of personal social responsibility, appreciation beyond tolerance for diversity, and knowledge of ability to conduct personal activism when deemed necessary. The instructor presents and openly discusses these objectives in the classroom. Suggested films and video are included in the syllabus, but students should be encouraged to share additional media pertinent to furthering the objectives. Suggestions:

A. Assign students the responsibility of finding a news item or YouTube clip to share with the class. Shorter class periods will not allow for this to occur every day, but requiring the activity once a week will work.

3. Instructors may choose to include an oral interview in the curriculum, as a required assignment. This assignment fits very well within *Section Two: Culture, Literature, Music, & Folklore*, which is early enough in the semester to also serve to reemphasize the use of autoethnography. Students will naturally choose to interview individuals whose activities or interests match their own. Components of the oral interview assignment include:

A. A release form which students are to have signed and dated by the interviewee is required. **Sample included in appendix.

B. Students should participate in identifying important questions to be asked during the interview. For example, the obvious questions of name, age, where the

interviewee was born or grew up, etc., should be included. Students should request a story from the person's oral history—or part of one. This interview will in effect become a brief autobiography of the interviewee. Students should determine two or three very specific questions to ask, based upon why they chose their interviewees to begin with.

C. A transcription of significant parts of the interview

D. Point out the importance of the Appalachian connection. I typically discuss with students ahead of time the characteristics of Appalachian people as Loyal Jones describes them in his essay "Appalachian Values." Jones notes Appalachian people to be independent, self-reliant, proud, neighborly, hospitable, humble, modest, patriotic and as having a good sense of humor. Students may share this information with the interviewees and document responses.

E. The inclusion of photographs and/or videos of the interviewee is strongly encouraged.

Section One: People and Social Structures

The shift from a primarily agrarian society to one dependent upon industry and extracted resources is included in this section. Literature includes Grace Lumpkin's *To Make My Bread* (1932), and James Still's *River of Earth* (1940). A discussion of the demise of the Chestnut tree and the resulting impact upon the community, farming, and animal husbandry (hogs were allowed to free-range, and eat the nuts) is included in this section.

Appalachia is a region where mainstream religion and belief-groups considered sects and cults continue to evolve and be studied. Belief systems, varying from fantasy and witchcraft to snake handling, continue to intrigue students. The works of Catherine L. Albanese or Deborah Vansau McCauley, both experts in religious studies, are listed in a suggested reading list, and may be included in the curriculum. McCauley's work, *Appalachian Mountain Religion: A History*, provides important global connections in a religious historical context.

The works of native Appalachian, Native American, and Affrilachian poets and authors are included in this section about "People and Social Structures" of Appalachia. Film and television are used to the extent that documentaries and "reality" shows reveal historical and ongoing trends and mentalities of stereotyping. Hubert Skidmore's novel about Depression-era Appalachia, *Hawk's Nest*, clarifies the suffering of employees working in an extractive industry. Although character dialogue is written in the vernacular, stereotypes are challenged in emotion-packed characterizations; Maw Reip

behaves as a mother fearful for her spouse and children's safety as they work in a dangerous environment, much as mothers across class and culture do. Skidmore also touches upon racial tensions, folk belief, and religion. *Hawk's Nest* reflects the social realism movement occurring in the years immediately prior to publication of the book in 1941. There is a sub-genre of literature primarily focused on labor and nature, some of which are set in Appalachia, which may also be explored in this section, including Ron Rash's *Serena*, and James Still's *River of Earth*. This section also informs students of historical and contemporary realities of the Eastern Band of the Cherokee Indian.

Components of *Section One: People and Social Structures* are listed below.

- Religion
- Eastern Band of the Cherokee Indian
- Agriculture, Economics and Politics
- The ARC and the War on Poverty
- War
- The Great Depression
- Race, Diversity and Stereotypes

Instructor Resource: The Native American Indian Talking Stick

There are many, many stories about Native American use of a "talking stick" in tribal councils or group conversation, and instructors may choose to develop their own descriptions. For use in a classroom, however, I describe the talking stick in terms of respect shown to another during classroom discussion. If you have the stick in your hands

(are the person talking), you deserve and will receive the respect of others in that you will not be interrupted and you will be allowed to finish your comment. You, in return, will grant the same respect to others.

Reproductions of, and original, talking sticks are readily available for purchase online; one of the numerous sites is *Mission Del Ray Southwest*. But instructors may decide to create a classroom talking stick, allowing students to contribute feathers, string, ribbon—anything that can be attached to a stick. The talking stick may also be offered as a topic for research.

Section Two: Culture, Literature, Music and Folklore

Literature covered in this section includes novels, short stories, poetry, and ballads or broadsides. The history of Appalachia is a recurring component in most sections, and literature which provides a more accurate history than what has been previously believed, such as Hubert Skidmore's *Hawk's Nest*, is a valuable point of reference from which to build a course syllabus with autoethnographic undertones. I use portions of *Hawk's Nest* in most sections. Richard Chase's collection of the Jack tales, gathered when Chase was as an employee of the Federal Government during and immediately following the Great Depression, serves to illuminate Appalachian history, literature, folk belief, agrarianism, immigration, and folklore. Close analysis of song and ballad lyrics offers a way of studying music of the region as literature.

This curriculum reveals the struggles, diversity, and cultural elements of Appalachia and, in doing so, helps students achieve global awareness; the history of the Appalachian "melting pot" or "tossed salad" is a history of American immigration. Ideally, as students discover the rich storytelling traditions of elder family members, ancestors, and the literary canon itself, they are inspired to tell their own stories, and therefore develop an eagerness to learn about societal truths illuminated through ethical principles. Folklore, storytelling, foodways, material folkways, occupational lore, and folk beliefs and religion are included in this section entitled, "Literature, Music, and Folklore," and provide additional opportunities to draw connections with other countries and cultures.

Beginning with a discussion of the African roots of the banjo in the work of folklorist Cece Conway, this section includes accomplished guest musicians and storytellers, if they are available. Students view documentary videos of important figures who have died and those still living. Traditional music is rooted in oral transmission, a strong component of folklore, and the music and folklore are emphasized. Again, to connect to tradition, the curriculum emphasizes personal stories and experiences of students. The transnational elements of ballads help to explain global connections. In this section, students attend offered performances outside class. Components of *Section Two: Culture, Literature, Music, and Folklore* are listed below.

- Literature/Local Color Writers
- Affrilachian Poets
- Historical Fiction
- The Poets
- Folklore
- Music
- Tradition, Superstition and Foodways

Instructor Resource: Value and Use Fieldtrips

There are always opportunities to get students out of the classroom. Simply a walk outdoors within the context of a lesson or assignment can cause students to think in new and different ways and see things with fresh eyes. Parallels with plant life, seasons, architecture, and even air temperature can be drawn with those within and outside the Appalachian region. Local museums provide history lessons and context for discussion of Appalachian art and crafts. If students are required to attend specific cultural events such

as concerts and lectures, instructors must be ready to provide alternatives for students who have class, sport, band, or work conflicts. Assignments of reflective writing which includes why the activity pertains to the region allow opportunity to practice writing, summarization, and analysis.

Section Three: The Land and Wildlife

The concept of *water* is an overarching theme within this section. The work conducted by activist and sociologist Helen Lewis, and included in her essay, "Appalachian Transitions: A Clean Glass of Water for Every Appalachian Child," provides focus. Lewis's essay challenges local, state, and national government to implement programs of study which educate youth about watersheds, pollutants from coal removal, etc. *Water* should be included in any Appalachian-based curriculum, its obvious importance recognized from a global perspective as well. In the industry component of this section, students study environmental issues related to other extracted resources, such as timber (including the Christmas tree industry), and coal. Components of *Section Three: The Land and Wildlife* are listed below.

- Mountains and the Lay of the Land
- Timber and Ore
- Coal
- Herbs and Healing Plants
- Living Animals
- Extinct Animals
- Water and Air

Section Four: Industry and Labor

This section evolves in the work of historian Ronald L. Lewis. Extractive industries such as timber and coal are the primary focus. However, the extent to which the train affected the region, and informed the American consciousness of the economic potential of the region was enormous, so a component about trains is also included. There were literally thousands of train wrecks in the early years of rail transportation in America, Appalachia included, and a variety of factors caused them: rails broke or were mislaid, collisions occurred, and sometimes bridges collapsed. A great number of songs and ballads about train wrecks appear, and interweaving these into this section provide variety. The agrarian lifestyle sustained families and communities in Appalachia into the twentieth century and laid the foundations of Appalachian scholar Loyal Jones' list of Appalachian values. The transition to a region dependent upon industrialists eager to exploit the natural resources is explored in this section. Farming remained the mainstay of existence for mountain people much longer than it did for the country overall. Appalachian historian John Williams writes that "Appalachia remained overwhelmingly a rural region . . . at a time when the country as a whole was rapidly urbanizing" (242).

The seasonal lifestyle of agriculture supported the development of traditional music in the region as well as that of enslaved peoples in the south in what culminated as "field hollers," although influences of food growth cycles upon the Cherokee are also well documented.

Appalachian literature for this section includes portions of Denise Giardina's *Storming Heaven*, Hubert Skidmore's *Hawk's Nest*, James Still's *River of Earth*, and Grace Lumpkin's *To Make My Bread*. The agrarian excerpts from Still's and Lumpkin's works are also included in *Section One: People and Social Structures*. The novels also address union activities, Depression-era mining, and the impact of industrialization upon the agrarian society. In addition to the Appalachian literature in this component, students consider primary sources on the internet, including blogs and news sites. Components of *Section Four: Industry and Labor* are listed below.

- Agrarian to Industrial Appalachia
- Railroads
- Timber and Real Estate
- Coal and the Welsh
- Immigration
- Migration
- Coal and the Unions
- Coal Since 1970

Instructor Resource: Classroom Debate Exercise "Coal On Trial"

"Coal" in Appalachia offers an important opportunity for students to discover that in spite of the apparent binary, highly polarized controversy that sets the coal industry against environmentalists, there is much more to be considered. Coal, as an extractable resource, and the mega-industry that employs thousands, and, coal, the geologic foundation of beautiful mountains where hundreds of streams are located, and a natural

purifier of underground springs, is pitted against itself in the American economic and political arenas. The "Coal on Trial" exercise is designed to force students to look critically at all sides of the situation placed directly into the binary.

The classroom is divided into four groups: One group consisting of three students serves as the jury. One individual student serves as the judge. The remaining students serve as witnesses, half in support of the continued use of coal, and the other half arguing to immediately halt usage. The witness groups each choose one member to serve as "attorney," and this person directs the testimony. But I insert a twist. I allow students to initially choose which side they want to testify on, and create the teams. I then tell them they must support the opposing argument.

"Court" takes place over three class meetings. Beforehand, I have instructed students who have them to bring their laptops to class on court days. After determining as a group which students will have which roles on the first day, I allow time for beginning research, and explain they are to continue to conduct research that evening and bring "evidence" to the next class meeting.

Testimony begins and proceeds with arguments and rebuttals, laptops are out, additional evidence is discovered; the classroom is in a bit of an uproar, but the energy is high and students not only enjoy the debate, but also that they are, in effect, running the class. The judge takes the responsibility quite seriously. The jury eventually determines which side has "won."

Suggested Court Proceedings

(Note that this activity may be extended or shortened, depending upon instructor's desire, length of class meetings, and classroom dynamics.)

Day One:

Instructor explains that Coal is on trial15 to 20 minutes

Groups are determined and the "switch" is made.....15 to 20 minutes

Groups begin role and research assignments.....Remaining class time

Day Two:

Continued research and strategizing20 minutes

Judge convenes the court.....5 minutes

Testimony in support of Coal.....Remaining class time

(At least 35 to 45 minutes is required in order to allow rebuttal)

Day Three:

Judge convenes the court.....5 minutes

Testimony against coal.....35 to 45 minutes

The jury deliberates, verdict announced.....Remaining class time

Instructional Methods and Resources

Class Structure:

- A. Seminar. Student-led discussions, as individuals or in small groups
- B. Experiential. Required attendance at cultural events, and cross-departmental offerings, such as film, lectures, and locations; i.e., library, geology garden, and exhibits. Classroom visits by musicians, artists, and storytellers.
- C. Electronic media & online work. Includes electronic texts, articles, music, video, and AsULearn

Project Plans and Techniques:

- A. Preparatory actions by the professor are paramount to success. The instructor must be aware of research opportunities outside the classroom.
- B. The instructor should arrange for topical experts to visit class sometime within the second week of the semester for initial introduction.
- C. All assignments must be geared towards the creation of a final product, much like a project documentation and analysis, and required components must be identified and fully explained.
- D. Student participation must be graded and weighted.
- E. Some of the course objectives, procedural timing, oral interview questions, etc., should be determined by the class as a group; however, the instructor should have predesigned lists and ideas to help get things started, if necessary.

Conclusion

Ethnographers work primarily within the discipline of folklore and cultural anthropology. An ethnographic approach to cultural study tends towards science—ethnographers collect data and analyze it as objectively as possible—yet they are very much concerned with the limitations, and heightened contributions, of the insider. Whether that insider be a trained, skilled anthropologist, a folklorist, or a student in the Introduction to Appalachian Studies classroom I have designed, there is a crucial qualitative piece: the stories of others, those from or within the culture.

Autoethnography allows the individual to take on the multiple roles and responsibilities of the ethnographic researcher; the interviewer is also the interviewee, and data evaluation may be infused with personal insight. Oral histories, topical research, and personal reflection inform the project. Autoethnography turns ethnography relatively upside-down: rather than looking at a culture as a systemized holistic entity, we look at the cultural environment as an indivisible part of the individual; the worldview of the *individual* is vital to the genre. Shared meanings may have impacted the individual. The culture indeed has, but those aspects of the ethnographical component are pure "givens." What the individual chooses to make of those influences, how they are interpreted, how they are further transmitted to future generations, if they are transmitted at all (some aspects of individual ethnography will be forgotten or selectively filtered out), whatever

part of the individual makes him or her unique to another individual is vital to autoethnography, and what is prescribed to the genre itself.

The philosophy behind this curriculum is based upon the premise that individual students are personally satisfied, fulfilled, and capably functional within a society when they have a place within the society and are participants in the development of the culture of the society. Basic human needs of survival—shelter, food, clothing, and community—are benefits of a highly functional society. These aspects of society should be unquestionably attainable. As a result of education currently provided by the United States, students learn to achieve most of those benefits they are entitled to, but there is one necessary element lacking to a great degree: Students are typically not provided with the tools to achieve community. *Community*—the necessity of a working communal system, how to develop and implement community, in general, the overall *importance* of community—is not adequately taught or expressed by many educators.

A capitalist system does not guarantee equality of material wealth, but there can and must be equality of voice. In a free democracy, people define and determine wealth in various ways. A perspective and definition based upon familial customs and needs, religion, lifestyle choice, and individual goals needs to be examined under an umbrella of civic responsibility. *University settings*, although artificial environments, offer students an opportunity to begin examining the American paradigm. Implementation of complementary and collaboratively developed curriculum which include the disciplines of folklore, anthropology, sociology, literature, psychology, political science, education, religion, and arguably many more that focus upon highly compartmentalized segments of the community, are a beginning.

The pedagogical benefits of storytelling in the classroom do not need to be further measured or proven as much as pointed out and called into mind: Humans have always told stories, in varying genres, from drawing the storylines on cave walls, articulating them to families and friends around kitchen tables, to mesmerizing strangers. There is no better center of reference for storytelling in America or core for global learning than the Appalachian region.

An essay in a special issue of the *Appalachian Journal* published in 2002, "Appalachian Journal Roundtable Discussion: A Conversation about Teaching Appalachian Studies," includes Appalachian scholars and instructors Sandra Hayslette, Chad Berry, Mark Banker, Steve Fisher, Roberta T. Herrin, Marianne Worthington, Susan H. Ambler, Grace Toney Edwards, and George Scarbrough. The essay informs course content in the discipline of Appalachian Studies, describes aspects of curricula used by some of the educators, touches upon the opportunities to collect oral histories, and discusses ways the discipline can be used for service learning. Some instructors require that students share personal stories in the classroom after reading topical literature. However, although the discussion is about education in and of the Appalachian region, autoethnography is not identified as a method well suited for the discipline. Helen Lewis's essay "Rebuilding Communities: A 12-Step Recovery Program" includes Lewis's insistence that individuals in the region be empowered within their own communities, but she does not specifically address autoethnography or autoethnographic method. I have found much of Lewis's personal work to be wonderfully autoethnographic, and the extent to which her methods (by other names, such as participant observation) reinforce her ideals and advocacy is groundbreaking. Autoethnography as an identified method of

pedagogy of folklore and regional literature has been explored by scholars such as Francoise Lionnet (1990) with Zora Neale Hurston, and Marjorie Pryse (2000) in the fiction of Mary Noialles Murfree, with a nod to Mary Louise Pratt's research about the use of autoethnography in fieldwork. Feminist rhetoric theorist Wendy Hesford, in her essay "Documenting Violations," although using a Spanish word, "testimonio," in her discussion of human rights documentaries, in effect, is writing about autoethnography. Hesford posits that some documentaries, "[n]egotiate the tensions between universality and particularity through the genre of the testimony" (94). Hesford and feminist scholar John Beverly agree that "testimonio destabilizes traditional conventions of autobiography" (Hesford 94). Beverly defines "testimonio" as a "novel or novella-length narrative . . . told in the first person by a narrator who is also the real protagonist or witness of the events he or she recounts" (Beverly 92-93). According to Beverly, and also recognized by Hesford, both testimonio and autobiography support the "affirmation of the speaking subject . . . [and the] affirmation of the individual self in a collective mode" (96-97). A testimonio is an autoethnography.

This curriculum allows students to refine and develop their own personal educational goals and interests within a context of instructor-guided community-based research. As students focus upon the institutions and agencies in which they participate; family, community, cultures, government, nonprofits, etc., they will, as the result of exposure to communal workings, further the development of their own voices, ideals, and convictions. As students conduct research, format, and present their findings, they will become further engaged in the community and more self-aware of their own culture and societal responsibilities. The long-range benefits to the institutions students engage with

may be dynamic and multi-fold. The key to the success of a curriculum for Appalachian Studies, particularly if it is taught within the Appalachian Region, is the partnership between students, instructors, the university system, and the surrounding culture of the area.

A classroom and autoethnographic pedagogy designed for students to discover and tell their own stories and assist them to create their own stories can only succeed. Engaged students become socially engaged citizens and global citizens. The Appalachian experience mirrors the American experience, successes, and failures. Realizing the results of emigration and acknowledging both historical and contemporary global connections, students move towards the development of a communal worldview.

In conclusion, this curriculum is multi-disciplinary in nature, engages students with various disciplines within the university, and prepares students for future study within their own disciplines or specialties. Allowing a combination of university and community-based research under the guidance of the instructor(s), and outside partners, brings to the curriculum components of primarily research, field experience, and prepares the students for more intense service-learning coursework down the road. The advantages of research opportunities which result from oral interviews and participatory observation, when subject and topic matter align with educational goals and interests of individual students, are two-fold: students are highly engaged, and expand their worldviews.

Appendix

Sample Syllabus

Introduction to Appalachian Studies

Instructor: Donna Corriher corriherdt@appstate.edu

YOUR FIRST ASSIGNMENT: Before the first day of class, please read this syllabus and take the quiz on our AsU Learn site. This is a required assignment. (Don't stress. It is an easy test and designed as much to test the system as anything.)

Develop the habit of looking at our site every day and checking your email!

Welcome to Autoethnography!

The course curriculum for Introduction to Appalachian Studies is designed with an "autoethnographic" focus. "Autobiographical" study allows you to explore your own interests and strengths. "Ethnographical" study encourages an appreciation of the social and cultural structures and stories of others. This "autoethnographic" pedagogy allows you to self-direct your research about the Appalachian Region.

Your selection of a topic for the final project and presentation, the book you choose to review, the cultural events you choose to attend, and your weekly questions may be chosen based on *your* personal interests. The primary requirement of your research is the application of your research to Appalachian Studies. *How* does what you study reveal an aspect of the region?

If you are a biology major, you may choose to study water; recreation majors may choose to study outdoor sports; education majors may choose to interview teachers in the area; dance majors may choose to create and/or perform a dance; musicians, a song, etc., etc.

Course Structure & Components

The AsULearn "Books":

I have created online "books" for each section of our course. Click the book link on AsULearn and you will find your list of readings and activities relevant to our class.

Our course is divided into four sections, each section containing seven components, as indicated below. We will move along at a brisk pace!

Section One: People & Social Structures

Component One: Religion

Your Readings:

- Lumpkin, Grace. *To Make My Bread*. Excerpts
- Still, James. *River of Earth*. Excerpts
- Albanese, Catherine L. "Regional Religion: a Case of Study of Religion in Southern Appalachia." *America, Religion and Religions*. Belmont, California: Wadsworth Publishing Co., 1981. Print.
- Shape Note Handout

Audio in class:

- Edgerton & Doster

Video in class:

- Serpents in church. *Hillbilly: The Real Story*. History Channel.
<http://www.youtube.com/watch?v=4TxsxEyFGsE>

Component Two: Eastern Band of the Cherokee Indian

Your Readings:

- Boyd, C. Clifford Jr. "Native Americans." *High Mountains Rising*. 7-16.
- Selected articles. (Classroom Handout)
- Hicks, Brian. "The Holdouts." *Smithsonian*. Mar. 2011.

- Garrett, J. T. "The Medicine Way of Life." *The Cherokee Herbal: Native Plant Medicine from the Four Directions*, 1- 12.
- The Cherokee Removal:
<http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-2722>

Videos in class:

- Dunbar Cave
- *Plants of the Cherokee*

Component Three: Agriculture, Economics & Politics

Your Readings:

- Conway, Cecelia. "Appalachia." *Encyclopedia of Appalachia*.
- Blethen, H. Tyler. "Pioneer Settlement." *High Mountains Rising*. 17-29.
- Caudill, Harry. *Night Comes to the Cumberlands*. (Selection. Classroom Handout.)
- Socioeconomic Data
- Map of Appalachia

Component Four: The ARC & the War on Poverty

Your Readings:

- "Stranger with a Camera." *U. S. Journal*. Jeremiah, Kentucky.
- *Appalachian Regional Commission (ARC) Website* (Please find and visit the website before class)

Videos in class:

- *LBJ*
- *Stranger with a Camera*

Component Five: War

Your Readings:

- McKinney, Gordon B. "The Civil War and Reconstruction." *High Mountains Rising*. 46-58
- Beaver, Patricia D. "The Civil War on the North Fork of the New River: The Cultural Politics of Elevation and Sustaining Community," *Appalachian Journal: A Regional Studies Review*. 34.1 (Fall 2006): 98-116.
- Dykeman, Wilma. *Tall Woman*. Excerpts.

Video in class:

- *Shelton Laurel Massacre*

Component Six: The Great Depression

Your Readings:

- Salstrom, Paul. "The Great Depression." *High Mountains Rising*. 46-58
- Douglass, Tom. "Hawk's Nest: A Novel of America's Disinherited." (Foreword only, in *Hawk's Nest* by Hubert Skidmore)

Video in class:

- *Hawk's Nest Tunnel Tragedy*,
http://www.youtube.com/watch?v=oUL6nnJO-6Q&playnext=1&list=PLB2D73D558B4F85BC&feature=results_main
- *Stop Silicosis, 1938 United States Department of Labor*
<http://www.youtube.com/watch?v=pHwvKKQ5WtI>

Component Seven: Race, Diversity & Stereotypes

Your Readings:

- Hsiung, David C. "Stereotypes." *High Mountains Rising*. 101-113.
- Jones, Loyal. "Appalachian Values." *Voices from the Hills: Selected Readings from Southern Appalachia*. Dubuque, Iowa: Kendall Hunt Publishing Co., 2003
- Harkins, Anthony A. "The Hillbilly in the Livingroom: Television Representations of Southern Mountaineers in Situation Comedies, 1952-1971," *Appalachian Journal: A Regional Studies Review*. 29. 1-2 (Fall 2001-Winter 2002) 98-127

Videos in class:

- What the Children Watched. Bugs Bunny: Hillbilly Hare
<http://www.youtube.com/watch?v=NkiJDw1Kung>
- A Giant Jackrabbit! The Beverly Hillbillies
<http://www.youtube.com/watch?v=cSJPtQ0UILc>
- Kennedy, Rory. *American Hollow* (in ten parts)
<http://www.youtube.com/watch?v=z9wyOJ4di0g>

Section Two: Culture, Literature, Music & Folklore

Component One: Literature/Local Color Writers

Your Readings:

- Olson, Ted. "Literature." *High Mountains Rising*. 165-178

Component Two: Literature & the Affrilachian Poets

Your Readings:

- Walker, Frank X. "Statues of Liberty," and "Li'l Kings"
- Giovanni, Nikki. "Balances," and "Resignation"
- Williams, Crystal. "Holler"

Component Three: Literature: Historical Fiction or Something Else?

Your Readings (all or in part. TBD):

- Wolfe, Thomas. "The Lost Boy"
- Skidmore, Hubert. *Hawk's Nest* (Foreword)
- Lumpkin, Grace. *To Make My Bread*
- Giardina, Denise. *Storming Heaven*

Component Four: The Poets

Your Readings:

- Depta, Victor. "Aunt Opal and Religion," and "Chief Logan"
- Awiakta, Marilou. "Smoky Mountain-Woman," and "The Removal"
- Berry, Wendell. Selected poetry and essay excerpts

Component Five: Folklore

Your Assignments:

- Write a 150-word essay about an object from your childhood
- Write down (from memory) a recipe learned from or by watching a family member.

Audio in Class: "A Story & A Song." Hammons Family

- Jack Tales

Component Six: Music

Your Readings:

- Conway, Cecelia. "Folk Music." *The Companion to Southern Literature on Appalachia*. 272-275
- Cherokee & Celtic Music

Audio in Class:

- *Young Henerly*, performed by Maggie Hammons

Video in Class:

- Roscoe Holcomb
<http://www.youtube.com/watch?v=1cJRRc8FtoQ>.

Component Seven: Tradition, Superstition & Foodways

Your Readings:

- Crews, Eric. "Brown Mountain Lights." *High Country Magazine*. October/November 2011. 74-82
- Krenn, Michael. "Appalachia and the Cold War." *Carolina Mountain Life*.(Spring 2010): 48

Continue work with recipes

Section Three: The Land & Wildlife

Component One: Mountains & the Lay of the Land

Your Readings

- Boyer, Jefferson C. "Reinventing the Appalachian Commons." *Social Analysis*. 50.3. (Winter 2006): 217-23

Component Two: Timber & Ore

Your Reading:

- Williams, John A., *Appalachia: A History*. Chapel Hill: University of North Carolina Press, 2002: 83-154

Class Discussion & Activity:

- Lumber, Christmas Trees, Cranberry Iron Ore Mine (Potential field trip, in Boone area)

Component Three: Coal

Your Reading:

- Continued discussion of Williams

Component Four: Herbs & Healing Plants

Revisit the Cherokee readings

Component Five: Living Animals

Classroom discussion

- Grandfather Mountain Habitat

Component Six: Extinct Animals

Your Readings

- Corriher, Donna. "Panther."

Component Seven: Water

Your Readings:

- Lewis, Helen Matthews. "Appalachian Transition Initiative/Appalachian Prosperity Project: A Clean Glass of Water for Every Appalachian Child." *Appalachian Transition*. 2010. <http://appalachiantransition.net/essays>
- Beaver, Patricia D. "The New River: A View from the North Fork Headwaters." Speech. New River State Park. 29 August 2011

Section Four: Industry & Labor

Component One: Railroads

Your Reading:

- Lewis, Ronald. "Industrialization." *High Mountains Rising*. 59-73

Video in Class:

- *Appalachia & the Train*
<http://www.youtube.com/watch?v=A23S5GxxyKQ&feature=related>

Component Two: Timber & Real Estate

Your Reading:

- Revisit Beaver's Civil War piece

Component Three: Coal & the Welsh

Your Reading:

- Corriher, Donna. Synopsis of Lewis, Ronald L. *Welsh Americans: A History of Assimilation in the Coalfields*. Chapel Hill: University of North Carolina Press, 2008

Component Four: Immigration

Your Readings

- Revisit Lewis's *Welsh Americans*

Component Five: Migration

Your Readings:

- Brewer, Ashley. Synopsis of Lewis, Ronald L. "From Peasant to Proletarian: The Migration of Southern Blacks to

- the Central Appalachian Coalfields." *The Journal of Southern History*, 55. 1989: 77-102
- Obermiller, Phillip J. "Migration," 88-100 in *High Mountains Rising*

Component Six: Coal & the Unions

Your Readings:

- Shogan, Robert. "A Powder Keg Ready to Blow." *American History*. April 2007. 60-67
- Broad Form Deed Sample
- Giardina, Denise. *Storming Heaven*

Video in Class:

- "Which Side Are You On?" Florence Reece—Natalie Merchant
<http://www.youtube.com/watch?v=TfWzLa1faLA>
- Blair Mountain

Component Seven: Coal Since 1970

Your Readings:

- "Events Leading Up to the Buffalo Creek Disaster" (Timeline)
The Buffalo Creek Flood : An Act of Man, Buffalo Creek Revisited, Appalshop
<http://appalshop.org/buffalo/history.htm>
- Transcript. *The Buffalo Creek Flood: An Act of Man*.
<http://appalshop.org/buffalo/bcf.htm>
- Loeb, Penny. *Moving Mountains*, chapters 3 & 15 (ONLINE RESERVE)
- Shnayerson, Michael. "The Rape of Appalachia." *Vanity Fair*. May 2006. 140-157
- "Twenty-five Killed in West Virginia Mine Blast"
- "After Deadly Mine Explosion..."
- "Second Whistle-Blower Complaint for Massey Miner"
- Urbina, Ian. "Toll Mounts in West Virginia Coal Mine Explosion," *The New York Times*
<http://www.nytimes.com/2010/04/06/us/06westvirginia.html#>
- Blankenship Resigns

Video in Class:

- Buffalo Creek Clips (several online – sample, Pickering, Mimi. *Buffalo Creek Disaster: An Act of Man*)
<http://www.youtube.com/watch?v=emXKXPfMf7s>
- Hansell, Tom. *The Electricity Fairy*

BOOK REVIEW SUGGESTIONS & EXTRA CREDIT READINGS: You may select to read and write a two- to three-page report about any of the readings below, or use any of them for your book review assignment. Readings for extra credit will earn 1 point added to your final grade. If you have additional book suggestions, please see me for approval.

1. Arnow, Harriette. *The Dollmaker* (1954). New York: Harper Collins, 1972. Print.
2. Ballard, Sandra L., Patricia L. Hudson, Eds. *Listen Here: Women Writing in Appalachia*. Lexington, Kentucky: UP of Kentucky, 2003. Print.
3. Beaver, Patricia D. *Rural Community in the Appalachian South*. Long Grove, Illinois: Waveland Press, 1992. Print.
4. Billings, Dwight B., Gurney Norman, and Katherine Ledford, Eds. *Backtalk from Appalachia: Confronting Stereotypes*. Lexington, Kentucky: UP of Kentucky, 1999. Print.
5. Clifford, Mary, Terry D. Edwards, Eds. *Environmental Crime*. Burlington, Massachusetts: Jones & Bartlett Learning, 2012. Print.
6. Conway, Cecelia. *African Banjo Echoes in Appalachia: A Study of Folk Traditions*. Knoxville: U of Tennessee P, 1995. Print.
7. Dykeman, Wilma. *Tall Woman*. New York: Holt, Rinehart and Winston, 1962. Print.
8. Eller, Ron. *Uneven Ground: Appalachia Since 1945*. Lexington, Kentucky: UP of Kentucky, 2008. Print.
9. Giardina, Denise. *Storming Heaven*. New York: W. W. Norton & Co., 1987. Print.
10. Hay, Fred J., Ed. *Goin' Back to Sweet Memphis: Conversations with the Blues*. Athens: U of Georgia P, 2001. Print.
11. Higgs, Robert J., and Ambrose N. Manning, Eds. *Voices from the Hills: Selected Readings from Southern Appalachia*. Dubuque, Iowa: Kendall Hunt, 2003. Print.
12. Inscoc, John. *Mountain Masters: Slavery Sectional Crisis in Western North Carolina*. Knoxville: U of Tennessee P, 1989. Print.

13. Keefe, Susan E., Ed. *Participatory Development in Appalachia: Cultural Identity, Community, and Sustainability*. Knoxville: U of Tennessee P, 2009. Print.
14. Lumpkin, Grace. *To Make My Bread* (1932). Urbana: U of Illinois P, 1995. Print.
15. McCauley, Deborah Vansau. *Appalachian Mountain Religion: A History*. Urbana: U of Illinois P, 1995. Print.
16. Noe, Kenneth W. "Appalachia before Mr. Peabody." Web.
17. Rash, Ron. *Serena*. New York: Harper Collins, 2008. Print.
18. Skidmore, Hubert. *Hawk's Nest* (1941). Knoxville: U of Tennessee P, 2004. Print.
19. Stewart, Bruce E. *Moonshiners and Prohibitionists: The Battle Over Alcohol in Southern Appalachia*. Lexington, Kentucky: UP of Kentucky, 2011. Print.
20. Williams, John Alexander. *Appalachia: A History*. Chapel Hill: U of North Carolina P, 2002. Print.

This class will be primarily conducted through lecture, seminar, and online via ASU Learn. A portion of your work must be submitted online. In the spirit of seminar-style learning, you will take turns leading discussion at various times during the semester and contribute to the course content.

ONGOING ASSIGNMENT:

Each week, you are required to write two leading questions based upon that week's readings. You may submit your questions any time during the week, but they *must* be submitted no later than midnight Sunday. You will not receive full credit for any questions posted late.

In my definition, a 'leading' question is most typically a two-part question, the answer of which leads to in-depth discussion. For example:

Question: What tree in Appalachia was basically decimated by an airborne disease, and how did this impact the people and their daily lives?

Answer: The American Chestnut. Wood of the Chestnut was used for lumber in building, and the nuts were used as food for humans and pigs. The demise of the Chestnut impacted Appalachia from an economic standpoint.

Why Are You Here?

AS 2411 is an introductory social sciences course in Appalachian Studies and Regional Studies designed to direct students in discovery of the region's rich social, cultural and environmental inheritance. Topics include history, stereotypes, demographics,

industrialization, religion, and music. Upon completion, students should be able to identify the characteristics that have distinguished Appalachia from the rest of the South and the country in the past. Through experiential participation, literature, film, and seminar discussion, this course will allow students to develop a general understanding of an in-depth scholarly study of Appalachia. This course also prepares students for the undergraduate major in Appalachian studies at Appalachian State University. This course is interdisciplinary in content, and includes discussion of the rich cultural, social, and political landscape of the region.

Course Goals

- To encourage a desire to understand and to cultivate an appreciation of Appalachia and its history
- To encourage students to gain a desire to identify how "Appalachian" concerns manifest themselves in local and sub-regional contexts
- To assist students in developing an ability to discuss Appalachia and Appalachians as participatory in larger United States and global debates about such issues as race, gender, class, economics, globalization, and environmentalism
- To assist students in discovering scholarly trends in the study of Appalachia
- To inform understanding of how Appalachian Studies specifically illuminates Regional Studies
- To establish learning as a grounding force in students' lives

Course Objectives

At the end of the course, the students should:

- Identify and discuss the meaning of the term "Appalachia" from economic, social, environmental, historical, geographical, literary, musical, and religious perspectives
- Identify and discuss common themes in the Appalachian experience among these disciplines
- Understand basic elements of folkways, music, and written literary traditions of Appalachia
- Have knowledge of key events in Appalachian history
- Have understanding of the regional and global studies implications of Appalachian Studies

- Have strengthened writing and critical thinking skills
- Identify a personal awareness of self and others within class and from other regional environments

Text (Rental):

Straw, Richard A., and H. Tyler Blethen. *High Mountains Rising, Appalachia in Time and Place*. Urbana: U of Illinois P, 2004.

Assignments & Grade Values

INDIVIDUAL STUDENTS WEEKLY QUESTIONS – Grade Value: 10%

You are required to write two questions and their answers, based upon that week's readings, and post them to our online forum. The weeks are identified on our AsU Learn course page, and you are responsible for remembering to do this. Questions for each week's readings are due no later than midnight on Sundays, unless otherwise indicated on our syllabus.

BOOK REVIEW & ORAL REPORT – Grade Value: 20%. Uploaded to AsU Learn, hard copy and oral report in class.

We will visit the Appalachian Collection in the Belk Library where you will select one book to review. This review should be no less than 2 and no more than 4 pages in length. You will then give a BRIEF (no more than 3 minutes) oral report to the classroom about your book. This practice will enable us to gain knowledge of many books without having to read them all!

'YOUR CHOICE' FINAL PROJECT AND PRESENTATION – Grade Value: 25%.

This project and presentation should be about some aspect of Appalachia which you want to learn more about. You will present your project and research to the class at the end of the semester. Your presentation should last approximately 7 to 10 minutes. Your project should be focused upon your particular area of interest, relating your topic to Appalachian Studies. You may write a paper, create a 'zine,' create another type of written or performance piece in a genre of your choice, create a website, clothing, etc. This piece may be poetry, short story, play, multi-genre, dance, performance, or other art. All projects must include 1) A written artist's statement explaining what you have created and why you chose the particular genre in relation to Appalachian Studies, and 2) A bibliography including no less than seven sources.

CLASS ATTENDANCE & PARTICIPATION – Grade Value: 15%. This includes your contributions to class discussions such as your group-determined leading questions for our readings, providing music to the music forum, being on time with your assignments, arriving in class on time each day, maintaining a positive overall attitude, and pop quizzes. This grade is totally determined at my discretion. *****ATTENDANCE:** Attendance in class is **REQUIRED**. You are allowed two 'free' absences. In the case of illness, I may require proof of a visit to the campus infirmary or your personal doctor. Any exceptions to the attendance policy are on a case by case basis. You should **ALWAYS** notify me ahead of time if you will not be in class.

Discussion Groups & "Pop" Writing Assignments:

Please keep up with reading assignments. We will break up into groups. During the week your group leads our discussion you should pay particular attention to the work and be prepared to share your thoughts with the class. Try to come up with interesting ways to encourage discussion. This may be in the form of additional readings, film clips, pictures, newspaper articles, etc.

REQUIRED CULTURAL EVENTS – Grade Value: 20%.

ATTENDANCE AT TWO OUTSIDE OF CLASS CULTURAL EVENTS is **REQUIRED**. One of these is your choice, and one is predetermined, such as attendance at the Appalachian State University Fiddler's Convention. You should look at the syllabus now and clear your schedules in order to attend the fiddler's convention.

I will excuse attendance only if you have a conflicting class or other University-sanctioned event which you are required to participate in and, in that case, you will be given an alternate assignment. If you work, please speak with your employer to secure time off.

For each event, you are to write a two- to five-page response paper. Responses are to be uploaded to AsULearn.

Below are suggestions for the Students Choice Cultural Events, but if you discover something else pertinent to our studies, please ask me.

- Monthly contra dances presented by the Appalachian Heritage Council
- Jones House Jams or Music Nights
- Topical films relating to Appalachian culture not included on our syllabus (such as Tom Hansell's *Coal Bucket Outlaw*).
- Hike or visit to the Blue Ridge Parkway (weather permitting!)

- Topical lectures relating to Appalachian culture
- Downtown art crawls
- Visit an art gallery or museum

Grading Method

You walk into this class with an 'A.' Your responsibility is to maintain that 'A.' Assignments are weighted. Attendance, arriving at class on time, being prepared for class by reading required materials, completing and turning in quality, college-level work on time and as assigned, classroom participation, and participation in additional cultural offerings as assigned are all required and reflected in your grade.

Look at it this way: Part of your grade is somewhat based upon your *existing behaviors*, and part of your grade is based upon *how you enhance those behaviors*.

Textbooks, Readings, and Other Media Resources for Syllabus:

Literature

1. Arnow, Harriette. *The Dollmaker*. 1954. New York: Harper Collins Publishers, 1972.
2. Awiakta, Marilou. "Smoky Mountain-Woman," and "The Removal."
3. Berry, Wendell. Selected poetry and essay excerpts.
4. Depta, Victor. "Aunt Opal and Religion," and "Chief Logan"
5. Giardina, Denise. *Storming Heaven*. New York: Random House, 1987.
6. Giovanni, Nikki. "Balances," and "Resignation."
7. Haun, Mildred. "The Hawk's Done Gone." 1940. *The Hawk's Done Gone and Other Stories*. New York: Vanderbilt UP, 1968. 163-181. Print.
8. Lumpkin, Grace. *To Make My Bread*. 1932. Urbana: U of Illinois P, 1995.
9. Rash, Ron. *Serena*. New York: HarperCollins, 2008.
10. Skidmore, Hubert. *Hawk's Nest*. 1941. Knoxville: U of Tennessee P, 2004.
11. Smith, Lee. *Fair and Tender Ladies*. New York: Random House, Inc., 1988.
12. Stills, James. *River of Earth*. 1940. Lexington: UP of Kentucky, 1978. Print.
13. Walker, Frank X. "Statues of Liberty," and "Li'l Kings."
14. Wilkinson, Crystal. "Holler."
15. Wolfe, Thomas. "The Lost Boy."
16. Students' choice topical readings as appropriate to subject matter

Historical Documents, Articles, & Essays

1. Albanese, Catherine L. "Regional Religion: a Case of Study of Religion in Southern Appalachia." *America, Religion and Religions*. Belmont, California: Wadsworth, 1981.
2. *Appalachian Regional Commission (ARC) Website*. <<http://www.arc.gov/>>.
3. Beaver, Patricia D. "The Civil War on the North Fork of the New River: The Cultural Politics of Elevation and Sustaining Community." *Appalachian Journal: A Regional Studies Review*. 34.1 (Fall 2006): 98-116.
4. Berkes, Howard. "Second Whistle-Blower Complaint for Massey Miner." *NPR*. Aug. 11, 2010. Web. 4 Jan. 2012.
<<http://www.npr.org/templates/story/story.php?storyId=129142593>>.
5. Blethen, H. Tyler. "Pioneer Settlement." *High Mountains Rising*. Urbana: U of Illinois P, 2004. 17-29.
6. Boyd, C. Clifford Jr. "Native Americans." *High Mountains Rising*. Urbana: U of Illinois P, 2004. 7-16.
7. Boyer, Jefferson C. "Reinventing the Appalachian Commons." *Social Analysis*. 50.3 (Winter 2006): 217-23.
8. Brewer, Ashley. Synopsis of Ronald L. Lewis's "From Peasant to Proletarian: The Migration of Southern Blacks to the Central Appalachian Coalfields." N.p., n.d.
9. Broad form Deed Sample

10. Bybee, Roger. "After Deadly Mine Explosion, Will Massey Corp. Ever Face Justice?" *In These Times*. 7 Apr. 2010. Web. 4 Jan. 2012.
<http://inthesetimes.com/working/entry/5781/at_least_25_dead_at_mine_will_corporate_outlaw_massey_ever_face_justic/>.
11. Caudill, Harry. *Night Comes to the Cumberland*s. (Selection. Classroom Handout.)
12. "Cherokee Removal." *The New Georgia Encyclopedia*. Web. 4 Jan. 2012.
13. Conway, Cecelia. "Appalachia." *Encyclopedia of Appalachia*. Knoxville: U of Tennessee P, 2006. 39-43.
14. Conway, Cecelia. "Celtic Influences." *Encyclopedia of Appalachia*, 2012. Web. 4 Jan 2012.
15. Conway, Cecelia. "Folk Music." *Companion to Southern Literature on Appalachia*. Baton Rouge: Louisiana State UP, 2003. 272-75.
16. Corriher, Donna. Synopsis of Ronald L. Lewis's *Welsh Americans: A History of Assimilation in the Coalfields*. N.p., n.d.
17. Crews, Eric. "Brown Mountain Lights." *High Country Magazine*. (Oct./Nov. 2011): 74-82.
18. Douglass, Tom. "Hawk's Nest: A Novel of America's Disinherited." (Foreword only, in *Hawk's Nest* by Hubert Skidmore) vii-xviii.
19. Duncan, Barbara. "Cherokee Music." *Encyclopedia of Appalachia*. 2012. Web. 4 Jan. 2012.
20. "'Events Leading Up to the Buffalo Creek Disaster.' *The Buffalo Creek Flood: An Act of Man, Buffalo Creek Revisited*." *Appalshop*. Web. 7 Jan. 2011.

21. Fisher, Steve. "Claiming Appalachia – and the Questions that Go with It." *Appalachian Journal* 38.1 (2010): 58-61.
22. Garrett, J. T. "The Medicine Way of Life." *The Cherokee Herbal: Native Plant Medicine from the Four Directions*. Rochester, Vermont: Bear and Company, 2003. 1-12.
23. Harkins, Anthony A. "The Hillbilly in the Livingroom: Television Representations of Southern Mountaineers in Situation Comedies, 1952-1971." *Appalachian Journal: A Regional Studies Review* 29.1-2 (Fall 2001-Winter 2002): 98-127.
24. Hicks, Brian. "The Holdouts." *Smithsonian*. Mar. 2011.
25. Hsiung, David C. "Stereotypes." *High Mountains Rising*. Urbana: U of Illinois P, 2004. 101-13.
26. Jones, Loyal. "Appalachian Values." *Voices from the Hills*. New York: E. Unger, 1975.
27. Krenn, Michael. "Appalachia and the Cold War." *Carolina Mountain Life* (Spring 2010): 40-41.
28. Lewis, Helen Matthews. "Appalachian Transition Initiative/Appalachian Prosperity Project: A Clean Glass of Water for Every Appalachian Child." *Appalachian Transition*. Web. 2010.
29. Lewis, Ronald. "Industrialization." *High Mountains Rising*. Urbana: U of Illinois P, 2004. 59-73.
30. Loeb, Penny. *Moving Mountains*. Lexington: UP of Kentucky, 2007.
31. Maps of Appalachia. *ARC*. 2012. Web.

32. McKinney, Gordon B. "The Civil War and Reconstruction." *High Mountains Rising*. Urbana: U of Illinois P, 2004. 46-58.
33. Noe, Kenneth W. "Appalachia before Mr. Peabody." *Virginia Magazine of History & Biography* 110.5. (2002): 5-35. Web.
34. Obermiller, Phillip J. "Migration." *High Mountains Rising*. Urbana: U of Illinois P, 2004. 88-100.
35. Olson, Ted. "Literature." *High Mountains Rising*. Urbana: U of Illinois P, 2004. 165-78.
36. Salstrom, Paul. "The Great Depression." *High Mountains Rising*. Urbana: U of Illinois P, 2004. 46-58.
37. Shnayerson, Michael. "The Rape of Appalachia." *Vanity Fair* (May 2006): 140-157.
38. Shogan, Robert. "A Powder Keg Ready to Blow." *American History* (Apr. 2007): 60-67.
39. Socioeconomic data of Appalachia. *ARC*. 2012. Web.
40. Spells, Alta, Brooke Baldwin, and John Roberts. "25 Killed in West Virginia Mine Blast." *CNN*. 6 Apr. 2010. Web.
41. Trillin, Calvin. "U. S. Journal: Jeremiah, KY. A Stranger with a Camera." *The New Yorker*. 12 Apr. 1969: 178-83.
42. Urbina, Ian. "Toll Mounts in West Virginia Coal Mine Explosion." *The New York Times*. 6 Apr. 2010. Web.
43. Williams, John Alexander. *Appalachia: A History*. Chapel Hill: U of North Carolina P, 2002.

Music, Video, and Performance

1. Apalachian films found online, such as Tim Davenport's *Folkstreams*, folkstreams.net.
2. Traditional music by local musicians, such as Rick Ward
3. Traditional music found online, such as *Carolina Chocolate Drops* performances
4. Conway, Cecelia. *Black Banjo Gathering 2005*.
5. Barret, Elizabeth. *Stranger with a Camera*. Appalshop. 2000.
6. Pickering, Mimi. *The Buffalo Creek Flood: An Act of Man*. Appalshop. 1975.
7. Hansell, Tom. *The Electricity Fairy*. Appalshop Films. 2009.
8. Performance: Orville Hicks, storyteller
9. Performances: Skills such as weaving, etc.

Cultural Events

1. Fiddlers conventions
2. Community gatherings
3. Natural phenomenon (such as the Brown Mountain Lights near Boone, North Carolina)

SAMPLE: INTERVIEWEE CONSENT FORM

(Note: Students and instructors must always follow all guidelines and requirements of institutional Institution Review Board IRB offices.)

I agree to participate as an interviewee in this research project, which concerns the *[name of project]* to be used in *[student's name]* research for *[course identification]* at *[name and location of institution]*, to be completed by *[date project is due]*. I understand that my participation may be in the form of a written survey, or a video-taped or audio-taped interview, transcribed, and may be included in *[student's name]* project and will not be used in future publications. I understand that *[specify risks of project or state there are no foreseeable risks]* associated with my participation. I also know that this study may *[specify any benefit of participation to individual and/or society]*.

I give *[student's name]* ownership of the documents, tapes and transcripts from the survey(s) and/or interview(s) he/she conducts with. I understand that if information or quotations provided by me have any potential of being published I will be asked for further permissions, that I am in no way obligated, and that I will receive no compensation.

I understand that the interview is voluntary and I can end it at any time without consequence. I also understand that if I have questions about this research project, I can call *[interviewer's name and contact information, and professor's name and contact information]*.

Name of Interviewer (printed)
(printed)

Name of Interviewee
(printed)

Signature of Interviewer

Signature of Interviewee

Date(s) of Interview (s)

I request that my *name* **not** be used in connection with tapes, transcripts, or papers resulting from this interview:

_____ (interviewee)

I request that my *name* **be used** in connection with tapes, transcripts, or papers resulting from this interview:

_____ (interviewee)

Works Cited

- Albanese, Catherine L. "Regional Religion: a Case of Study of Religion in Southern Appalachia." *America, Religion and Religions*. Belmont, California: Wadsworth Publishing, 1981. Print.
- Arias, J. "Teaching Ethnography: Reading the World and Developing Student Agency." *English Journal* 97:6 (Jul. 2008): 92-97. Print.
- Begley, Sharon. "Getting Inside a Teen Brain." *Newsweek* 135:9 (28 Feb. 2000): 58-59. Print.
- Beverley, John. "The Margin at the Center: On Testimonio (Testimonial Narrative)." *De/Colonizing the Subject: The Politics of Gender in Women's Autobiography*. Eds. Sidonie Smith and Julia Watson. 91-114. Minneapolis: U of Minneapolis P. Print.
- Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. 1994. Upper Saddle River, New Jersey: Pearson Education, 2007. Print.
- Bartholomae, David. "Inventing the University." *Cross-Talk in Comp Theory*. Ed. Victor Villanueva. Urbana: National Council of Teachers of English, 2003. 623-53. Print.
- Camangian, Patrick. "Starting with Self: Teaching Autoethnography to Foster Critically Caring Literacies." *Research in the Teaching of English* 45.2 (2010): 179-204. Print.

- Corriher, Donna, and Shannon Perry. "Performing Autoethnography: Radical Methodology, Radical Pedagogy." *Thirty-fourth Annual Appalachian Studies Conference*. Appalachian Studies Association. Eastern Kentucky University, Lexington, KY. 11 Mar. 2011. Conference Presentation.
- "Critical Approaches: Definition of New Historicism." Adapted from Supryia M. Ray and Ross Murfin's *The Bedford Glossary of Critical and Literary Terms* (1998). Bedford Books. 31 Jan. 2012. Web. 14 Sep. 2012.
- Danielewicz, Jane. "Public Genres, Public Voices." *College Composition and Communication* 59.3 (2008): 420-50. Print.
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Vita

Donna Elizabeth Tolley Corriher is the daughter of Eva Katherine Spriggs and Marvin Ross Tolley. She was born in Massachusetts when her father was in the military, and she and her mother flew home to West Virginia when Donna was six days old. The family migrated to Saint Petersburg, Florida where Donna spent eight years of what she describes as an "idyllic childhood," before the family moved again, to North Carolina.

Donna worked in the non-profit sector for fourteen years before returning to school in January of 2009 to complete her Bachelor of Arts degree in English at Appalachian State University in Boone, North Carolina. She entered the Cratis D. Williams Graduate School at Appalachian in the Fall of 2009. She holds the Master of Arts in English Literature, the Master of Arts in Appalachian Studies, and a Certificate in Rhetoric and Composition. Donna also holds the Apps Cares Network Certification in student suicide prevention. Donna's professional goals are to continue to teach at the college level, and to continue to write primarily poetry and short stories.