



APS 121

APPALACHIAN CULTURE

Fall 2008, Bruce 301A

Tuesday, Thursday 1:00-2:50

Dr. Chad Berry, Bruce 123,
ext. 3727

Office hours: MW, 10-11, TR 10-11; you are welcome to stop by anytime.

Ms. Vicky Hayes, Draper 106,
ext. 3233

Office hours: TBA.

Ms. Beth Bissmeyer, Bruce
128, 502-751-2998

Office hours: TBA.

COURSE DESCRIPTION

Appalachia has one of the richest and most diverse cultures of any of the world's regions, but the region's cultural expressions have often been misunderstood and even distorted. This course offers an experiential look at the cultural traditions of Appalachia, focusing on Appalachian music and religion. We will explore the range of religious practices in the southern mountains—noting how these traditions fit into the national religious context—as well as focus on some of the more unique traditions in the Appalachian region, such as the Old Regular Baptists. The other portion of the course will be devoted to traditional Appalachian music. The musical offerings in Berea—such as the Celebration of Traditional Music (CTM) and the Thursday evening music jams—will offer us important contexts to understand Appalachian musical traditions. This class is designated as a service-learning course, and we will spend a total of three weekends in Caretta, West Virginia. Marsha Timpson from Big Creek People in Action will be our community partner. The service-learning component is valuable for several reasons:

- First, it fulfills a need of Big Creek People in Action to have additional help to carry out the range of activities in their community.
- Second, it presents a special opportunity for students to have an opportunity to deepen their understanding of Appalachian culture in a community quite different from Berea.
- Third, students will meet and interact with a number of people involved with maintaining the cultural traditions of Appalachia.
- Fourth, students will apply their understanding of the complex dynamics shaping cultural practices and cultural representations by developing their own interpretations of Appalachian cultural traditions through digital storytelling.

IMPORTANT DATES

Please reserve September 12-14, September 26-28, and November 14-16 for weekend trips to West Virginia. You will be required to attend at least two of these three weekend trips. You should also reserve October 16-19 for the Celebration of Traditional Music.

COURSE GOALS

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

- Appreciate the dynamic nature of Appalachian cultural traditions.
- Explore the meaning(s) of cultural authenticity.
- Develop an understanding of the diversity of Appalachian culture, especially religious and musical traditions.
- Comprehend the ways that Appalachian culture has been “constructed” and continually shaped by those inside and outside the Appalachian Region.
- Understand the development of musical and religious cultures in the Southern Appalachians.
- Demonstrate basic skills involved in digital storytelling.
- Increase effectiveness in working in teams.
- Sharpen critical thinking, reading, and communicative skills.

ASSESSMENT, EVALUATION, AND ASSIGNMENTS

Learning will be assessed via completion of assignments, demonstrated ability to reflect on the theoretical and practical issues concerned with mountain traditions, and participation in a number of classroom workshops intended to train students in the various skills they will need to complete all assignments/projects. Our community partner will be consulted as to her opinions of student preparation, contributions, and willingness to participate. A large portion of the graded assignments will be collected into a portfolio to be evaluated for quality at the end of the semester. A completed portfolio should contain the following:

- Reflection Essays.
- A copy of your group’s life history interview with a community member, stored on a CD-ROM, and saved as the interviewee’s last name.

I must tell you up front that I will do all I can to help you learn, not just about Appalachian culture, but also about yourself and communication and argumentation and critical thinking. You must decide that you want to join me in this learning endeavor, and if you do, there are some things that you must do:

- I. **Midterm Exam:** 20 percent of grade.
- II. **Unannounced quizzes over readings:** 20 percent of grade. These cannot be made up (so make sure you come to class each day!), but I will drop the two lowest quizzes. Count on a quiz most every day for which there is reading.
- III. **Workshop Exercises:** 40 percent of grade. These exercises will provide you with a variety of tools (methods, concepts, skills, etc.) that will enable you to participate in the various course activities occurring throughout the semester.

Some of the workshops only require your participation. Others require the submission of work that will become a part of your course portfolio. The overview of the Workshops is listed in the schedule section of the syllabus.

***For the purposes of clarity, the workshops requiring submitted work are:

1. **Service Project.** This is worth 20 percent of your grade. Students will work in groups to complete projects identified by our community partner. You should include evidence of your contribution to these service project(s) in your portfolio. Participating in these trips is essential to your grade.
2. **Oral History Interview.** Students will work in teams of four to interview a person of the group's choosing from the Caretta/War/Coalwood communities. Students will use digital video cameras purchased especially for this purpose. The interview will be turned in at semester's end and stored on either a CD or DVD. You must complete this part of the assignment in order to pass number 3, below. *You'll need a mini digital video tape in order to record your interview.*
3. **Digital Storytelling Project.** This is worth 20 percent of your grade. You'll use digital media, such as images, music, and voice to put together a story. Stories will be done using a new software program we'll download. Ultimately, we'll be able to load them on the web so others can view them (take a look at last year's stories at http://community.berea.edu/acbacklot/AC_Back_Lot/Student_Work.html).
4. You'll extract a story from your group's oral history interview and combine it with music and images into a 3-5-minute story. You'll be graded on a rubric I'll put in Blackboard under Course Documents, so you'll want to consult this rubric over and over again carefully as you complete your story. Since this project is worth 20 percent of your grade, you'll want to give it time and attention throughout the semester. *I will tell you up front: the service project and the digital storytelling assignments are difficult. Students are generally a little overwhelmed, but that positive stress leads to some pretty amazing projects. The challenge of the assignments is commensurate with the reward, because once the projects are completed, you'll feel great accomplishment.*

IV. **Course Reflection Exercises:** 10 percent of grade.

These exercises are intended to encourage you to think about your connections with the reading/discussion material and the service projects. On "Course Reflection" days, you are expected to submit a double-spaced essay (that will go into your semester portfolio) or an essay in Blackboard (Bb) and be prepared to talk about your work during the course meeting time. The reflection assignments are listed in the schedule and are due on the day of the exercise. I encourage you to visit the Learning Center to ensure that grammatical or structural errors do not diminish your grade. **Please don't be**

late; work not turned in at the beginning of class will be assessed a 10-percent penalty for each class day missed.

V. **Portfolio:** 10 percent of grade. Due at the very end of the semester. Once you assemble together all that you have developed this semester, you'll likely feel quite pleased for all of your efforts.

COURSE GRADES

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

A: Excellent work
B: Good work
C: Competent work*
D: Poor work that is still worthy of credit

Raises serious concern about the readiness of a student to continue in related course work.

F: Failing work that is unworthy of credit

CA: The required minimum of 7 Convocation credits were earned

CF: The required minimum of 7 Convocation credits were not earned

S/U/SC: Satisfactory, Unsatisfactory, Satisfactorily Completed

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

P: Passing work

Given for courses which do not affect GPA, but for which credit is earned.

CP: Continuing progress

Given when a student is enrolled in a class that continues into the next term.

I: Incomplete

Assigned only when some portion of a course has not been completed for good and sufficient reason. Courses in which I grades are assigned must be completed not later than the end of the next regular term in which the student is enrolled or the grade will be recorded as "F" on the permanent record. Note that instructors may set an earlier deadline for completion of incomplete work than that set by the College.

In addition, the course grades of A, B, C, and D may be modified by a plus (+) or minus (-) suffix, indicating achievement which is respectively at the higher or lower segment of each of these grade ranges.

Achievement in courses at the College is recorded by grades of A+/A/A-/B+/B/B-/C+/C/C-*/D+/D/D-/F/U/S/SC/P/CP/I.

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

ACADEMIC INTEGRITY

The College statement on academic honesty can be found online in the Berea College Student Handbook

<http://www.berea.edu/vplsl/studenthandbook/rightspolicies.asp#academichonesty>.

Regarding plagiarism, please see <http://chemistry.berea.edu/lobo2/lobo2.php>, which links to Hutchins Library's BOOST site. Here is another good source:

<http://www.lib.umich.edu/acadintegrity/students/understanding/index.htm>

I will be vigilant in not tolerating either sloppy documentation or outright plagiarism. Students guilty of the former will be asked to re-do the assignment with a ten percent reduction; those guilty of the latter will receive a zero for a particular assignment, and a letter documenting such an offense will be forwarded on to Academic Services.

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

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

SPECIAL NEEDS

If you need special academic accommodations and are already registered with the Special Needs Services Office, please make an appointment with one of the course instructors to discuss such accommodations. Upon request, this syllabus can be made available in alternative forms. If you need academic accommodations and are not already registered with the Special Needs Services Office, please contact Bev Penkalski in Room 4 of Fairchild Hall (ground floor) or by telephone at (859) 985-3150.

DISABILITY STATEMENT

Any student who has a disability that may prevent him/her from fully demonstrating his/her abilities should contact Carol Barnett, PhD, LCSW, the Disability Services Coordinator at (859) 985-3212 to discuss accommodations necessary to ensure his/her full participation in this course.

OTHER POLICIES

If we need to use laptops during class, I will announce this requirement well in advance. Otherwise, laptops are not to be used during class unless students are *clearly* taking notes. Cell phones should be silenced before class. If you email me, I will do all I can to reply as quickly as possible. **I prefer not, however, to accept assignments via email—they tend to get lost from my computer to the printer.** I hope you understand.

READINGS

In the bookstore:

Skip Downing, *On Course*, fifth edition (Boston: Houghton Mifflin, 2008).

Bill J. Leonard, ed., *Christianity in Appalachia: Profiles in Regional Pluralism* (Knoxville: University of Tennessee Press, 1999).

Robert Morgan, *The Truest Pleasure: A Novel* (Chapel Hill: Algonquin Books, 1995).

Mary Beth Pudup, Dwight B. Billings, and Altina L. Waller, eds., *Appalachia in the Making: The Mountain South in the Nineteenth Century* (Chapel Hill: University of North Carolina Press, 1995).

*All other readings come from library reserves (R) unless otherwise noted in the syllabus:

- Phillip J. Obermiller and Michael E. Maloney, eds., *Appalachia: Social Context, Past and Present* (Dubuque: Kendall/Hunt, 2002).
- Dwight B. Billings, Gurney Norman, and Katherine Ledford, eds., *Back Talk from Appalachia: Confronting Stereotypes* (Lexington: University Press of Kentucky, 1999).
- Richard A. Straw and H. Tyler Blethen, eds., *High Mountains Rising: Appalachia in Time and Place* (Urbana: University of Illinois Press, 2004).
- Benjamin Filene, *Romancing the Folk: Public Memory and American Roots Music* (Chapel Hill: University of North Carolina Press, 2000).
- Bill C. Malone, *Don't Get above Your Raisin': Country Music and the Southern Working Class* (Urbana: University of Illinois Press, 2002).
- Cecilia Conway, *African Banjo Echoes in Appalachia: A Study of Folk Traditions* (Knoxville: University of Tennessee Press, 1995).
- Dena J. Epstein, *Sinful Tunes and Spirituals: Black Folk Music to the Civil War* (Urbana: University of Illinois Press, 1977).
- Alice Walker, *In Love and in Trouble: Stories of Black Women* (New York: Harcourt Brace Jovanovich, 1973).

There is also a very helpful website for *On Course* at http://college.cengage.com/collegesurvival/downing/on_course/5e/resources.html.

You will also need to purchase a 3-ring binder with a pocket or two to collect your portfolio materials over the course of the semester. Though I will return individual assignments on a regular basis, it is your responsibility to keep up with these materials and re-submit them as a complete set at the end of the semester.

DIGITAL STORYTELLING RESOURCES

<http://www.bbc.co.uk/wales/capturewales/>

Capture Wales is an ever-growing site highlighting community projects throughout Wales. Take a look.

<http://www.storycenter.org/index1.html>

The Center for Digital Storytelling is the place to go to learn more about the craft.

<http://www.storycenter.org/cookbook.pdf>

The Cookbook is very important. See the Seven Elements in particular.

<http://www.mountainworkshops.org/2007/>



SCHEDULE AND ASSIGNMENTS (NOTE: THIS SYLLABUS IS SUBJECT TO CHANGE, BUT WE WILL ALWAYS GIVE YOU PLENTY OF ADVANCE NOTICE.)

I. DEFINING APPALACHIA, CULTURE, AND SERVICE LEARNING

Aug. 28 Course Introduction.

In class: Show digital stories. Distribute student information sheets. Course technology comfort level. Ashley Cochrane will join us at 2:00. Distribute Effective Reading Tips. Give mapping home assignment.

Sep. 2 The Challenges of Knowing a Region and a Culture. Read (R) Richard A. Couto, "Appalachia," in *Appalachia: Social Context, Past and Present*, ed. Phillip J. Obermiller and Michael E. Maloney (Dubuque: Kendall/Hunt, 2007), 3-14 **please bring to class 3 main points that the author makes, along with the page number where those points can be found**; and chapter 1 of *On Course*. **Please take the Self-Assessment on pp. 6-7 by going to http://college.hmco.com/downing_assessment/jsp/sessionCheck.jsp?customizer=pre**

In class: What is Appalachia in Gallery? *On Course activity*.

Sep. 4 Map assignment due at the beginning of class. (R) Conrad Kottak, "Culture," in *Cultural Anthropology*, 11th ed. (Boston: McGraw- Hill, 2006), 63-79 **(make sure you are bringing to class the salient points the chapter makes)**; chapters 1, 2, and 4 of <http://www.storycenter.org/cookbook.pdf> Group Assignments.

Download Place Stories on your computer by going to http://www.placestories.com/download_ct.php. This must be done by September 9.

Note that there is a Jam Session tonight at Berea Tourism, 201 Broadway Street. You'll hear lots of bluegrass and some traditional Appalachian music.

Sep. 9 **Turn in your Student Information Sheet by this time—you must bring it to my office.** Read *On Course*, chapter 2.

Course Reflection 1: Who are you?

In preparation for this assignment, read *one* of the chapters from (R) Part III, “Speaking More Personally: Responses to Appalachian Stereotypes,” in *Back Talk from Appalachia: Confronting Stereotypes*, ed. Dwight B. Billings, Gurney Norman, and Katherine Ledford (Lexington: University Press of Kentucky, 1999).

To best understand the rich complexity of another cultural group (or your own), it is important to reflect first on who you are and how you define your identity within the context of the broader society in which you live. Write a description of yourself by telling us the following (make sure this is fun and interesting to read!): Birth date and place; ten sentences that best describe you; ten sentences that best describe your family and its traditions; five sentences that describe your home community; what you see yourself doing five years from now; Ten years? Of all the things you do in your free time, which do you like the most? The least? Without mentioning specific names, what are the qualities of people you respect and admire most? The least? What do you and your friends have in common? What are your favorite sports, hobbies, or crafts? What is the most recent book you read for fun, and what did you like/dislike about it? What is there about you that makes your friends like you? What one thing do you want me to know about you? Why? Where else did you apply to college? Why did you choose BC? Are you happy with your choice so far? Give me a history of your performance as a student.

Once you complete the above components, be sure to address the following: How do you identify yourself—by region, age, class, gender, race, combinations of these, or none of them? What are the sources of community with which you identify? What is the purpose, in your opinion, of learning about cultural traditions such as those in Appalachia? Are you Appalachian? Why or why not? Does it matter? How did reading about another person’s identity in *Back Talk* change the way you look at your own? *At least four pages, double spaced.*

Workshop 1: Learn about Place Stories and Documentation

We’re privileged today to be joined by Mimi Pickering, a renowned filmmaker who works at Appalshop in Whitesburg, Kentucky. Mimi will help us get to know the software we’ll be using this semester for our digital stories, and she’ll also talk to us about her career as a filmmaker working in Appalachia to document culture and issues. We’ll all make our own digital story in the process. **With this in mind, please bring 4-6 digital photos that are meaningful to you; we’ll construct a story around these photos.** Make sure that you have downloaded the Place Stories software on your computer before this class period.

II. APPALACHIAN HISTORY, ECONOMICS, AND CULTURAL TRADITIONS

- Sep. 11 Edenic Appalachia, or Something Else? Read Wilma A. Dunaway, "Speculators and Settler Capitalists: Unthinking the Mythology about Appalachian Landholding, 1790-1860," in *Appalachia in the Making: The Mountain South in the Nineteenth Century*, 50-75; and Paul Salstrom, "Newer Appalachia as One of America's Last Frontiers," in *Appalachia in the Making*, 76-102. **Make sure you are bringing to class the salient points the chapters make, along with the page numbers. Do you know what the main point of each is?**

Note that there is a Jam Session tonight at Berea Tourism, 201 Broadway Street.

- Sep. 12-14 West Virginia.** We'll aspire to leave around noon on Friday and return by 6 p.m. on Sunday. Please plan accordingly, both with any classes and with any labor obligations. **Bring your ? ðË / Úfi áË Book with you.**

- Sep. 16 Culture, Race, and Stereotypes. Read Altina L. Waller, "Feuding in Appalachia: Evolution of a Cultural Stereotype," in *Appalachia in the Making*, 347-76; John Insoe, "Race and Racism in Nineteenth-Century Southern Appalachia: Myths, Realities, and Ambiguities," in *Appalachia in the Making*, 103-31. **Make sure you are bringing to class the salient points the chapters make, along with the page numbers. Do you know what the main point of each is?**

Course Reflection 2: Reflecting on our West Virginia trip. DUE FRIDAY.

Using the PlaceStories software, make a short, 3 minute digital story that reflects on our time in WV. Please load the completed story on the MRN website.

- Sep. 18 Read *On Course*, chapter 3.

Note that there is a Jam Session tonight at Berea Tourism, 201 Broadway Street.

- Sep. 23 Read Dwight B. Billings and Kathleen M. Blee, "Agriculture and Poverty in the Kentucky Mountains," in *Appalachia in the Making*, 233-69.

Course Reflection 3: Culture and Economy

Please write on and prepare to discuss in class your opinions about social change in Appalachia resulting from economic exploitation in the region. Ask yourself: did economic development in the region strengthen or weaken regional culture in Appalachia? Is there a relationship between the exploitation of natural resources and the exploitation of human resources? Why, in your opinion, was the industrialization of Appalachia so comprehensive in its control of human and environmental resources? What happened in Beech Creek, for example, as outlined in the reading for today? It's always a good idea to integrate some of the arguments from the readings. Four pages, double spaced.

Workshop 2: Oral History Interviewing.

Note: Please see the Media Services website <http://www.berea.edu/iss/mediaservices/default.asp> regarding check out. The media equipment is on a first-come, first-serve basis. Media Services prefers that you reserve the equipment at least 24 hours in advance. We all will need to work together to make these projects happen!

We will also discuss the dos and don'ts of good interviewing and social observation techniques. **Prior to class, be sure to review the following websites, which will help you conceptualize what "oral history" is all about:** <http://bancroft.berkeley.edu/ROHO/resources/rohotips.html> and <http://web.nmsu.edu/~publhist/ohindex.htm#Question%20Sets>. Good interviews often take on a life of their own and move in unexpected directions of conversation, but it is important that the class decide on a baseline of basic questions that all musicians will (ideally) be asked. **Based on our background readings, come to class with a list of questions you think would be relevant to understanding a person's choices and decisions to learn and/or "keep up" Appalachian musical traditions (you'll turn this in).** We will discuss your questions as a class and by the end have a list that we can all use in our individual interview encounters.

III. EXPLORING APPALACHIAN MUSICAL TRADITIONS

- Sep. 25 Introducing Music. Read (R) Bill C. Malone, "Music," in *High Mountains Rising: Appalachia in Time and Place*, ed. Richard A. Straw and H. Tyler Blethen (Urbana: University of Illinois Press, 2004), 114-34; and *On Course*, chapter 4. **What is the main point that Malone is making? What page(s)?**
- Sep. 26-28 **West Virginia.** We'll aspire to leave around noon on Friday and return by 6 p.m. on Sunday. Please plan accordingly, both with any classes and with any labor obligations. **Bring your ? ðË / Úfi· áËBook with you.**
- Sep. 30 What is Folk Music? (R) Benjamin Filene, "Setting the Stage: Identifying a Folk Music Heritage, 1900-1930," in *Romancing the Folk: Public Memory and American Roots Music* (Chapel Hill: University of North Carolina Press, 2000), 9-39. **What is the main point that Filene is making? What page(s)?**
- Oct. 2 Musical Themes. (R) Bill C. Malone, "I Was Dreaming of a Little Cabin," in *Don't Get above Your Raisin': Country Music and the Southern Working Class* (Urbana: University of Illinois Press, 2002), 53-88. In class: *Hazel Dickens*. **What is the main point that Malone is making? What page(s)?**
- Oct. 7, NO Mid-Term Reading Period.
CLASS
- Oct. 9 World Traditions. (R) Cecelia Conway, "Mountain Echoes of the African Banjo," in *African Banjo Echoes in Appalachia: A Study of Folk Traditions* (Knoxville: University of Tennessee Press, 1995), 120-59; and *On Course*, chapter 5.

Distribute midterm. **This is an important article. What are the main points, and where?**

Oct. 14 Midterm due in class. Film: *Songcatcher*, with film viewing assignment. Distribute midterm evaluation.

Oct. 16 No reading today, but we'll do some activities relating to *On Course*. **The CTM is Oct. 16-19, and you are required to attend at least two (2) events of your choosing. See www.berea.edu/ac for a schedule of events.**

IV. EXPLORING APPALACHIAN RELIGION

Oct. 21 *Course Reflection 4: Evaluating the CTM*

What was the most enjoyable aspect of your participation this weekend at the CTM? What did you enjoy least? Describe an event or experience you did not expect to happen or expected to happen and did not occur. Why do you think you had these expectations, and why/why weren't they realized? Did the readings and discussions prepare you for the CTM? Why or why not? Please post your reflection in Bb.

Sacred Black Music. Read (R) Dena J. Epstein, *Sinful Tunes and Spirituals*, chapter 12, pp. 217-37; and *On Course*, chapter 6.

Oct. 23 The Importance. Read Charles H. Lippy, "Popular Religiosity in Central Appalachia," in *Christianity in Appalachia*, 40-51; and Janet Boggess Welch, "Uneven Ground: Cultural Values, Moral Standards, and Religiosity in the Heart of Appalachia," *ibid.*, 52-72. **Make sure you are bringing to class the salient points the chapters make, along with the page numbers. Do you know what the main point of each is?**

Oct. 28 The Mountain Contexts. Read Loyal Jones, "Mountain Religion: An Overview," in *Christianity in Appalachia*, 91-102; and Deborah Vansau McCauley, "Mountain Holiness," in *Christianity in Appalachia*, 103-16. **Make sure you are bringing to class the salient points the chapters make, along with the page numbers. Do you know what the main point of each is?**

Oct. 30 Read *On Course*, chapter 7.

Nov. 4 Mountain Strains. Read Howard Dorgan, "Old-Time Baptists of Central Appalachia," in *Christianity in Appalachia*, 117-37; and Mary Lee Daugherty, "Serpent Handlers: When the Sacrament Comes Alive," 138-52. **Make sure you are bringing to class the salient points the chapters make, along with the page numbers. Do you know what the main point of each is?**

Nov. 6 Read *On Course*, chapter 8. NO CLASS. Please attend the College-wide Symposium.

Nov. 11 Mountain Strains. Read Howard Dorgan, "Old-Time Baptists of Central Appalachia," in *Christianity in Appalachia*, 117-37; and Mary Lee Daugherty, "Serpent Handlers: When the Sacrament Comes Alive," 138-52.

Nov. 13 Read Robert Morgan, *The Truest Pleasure*, to page 75, and *On Course*, chapter 9.

Nov. 14-16 West Virginia. We'll aspire to leave around noon on Friday and return by 6 p.m. on Sunday. Please plan accordingly, both with any classes and with any labor obligations. **Bring your ? ðË / Úfi áBbook with you.**

Nov. 18 Read Robert Morgan, *The Truest Pleasure*, to page 170.

Nov. 20 Read *Truest Pleasure*, to page 249.

Nov. 25 Finish *Truest Pleasure*. **Students in all classes will be asked to complete the campus-wide Instructor Evaluation Questionnaire at the end of the semester. I expect you to participate in this important evaluation process, as it is an important way for me to receive your feedback.**

Course Reflection 5: Evaluating your Role in Service-Learning in West Virginia
Assess both your individual role and your group's role in serving the Big Creek community and in facilitating the story of one community member. Was this a valuable experience? Why or why not? Recall Ashley Cochrane's visit at the beginning of the semester. Two-to-three pages.

V. DRAWING CONCLUSIONS, EXAMINING OUR ACCOMPLISHMENTS

Dec. 2 Student presentations of digital stories.

**Dec. 3,
4-6 p.m. Service-Learning Expo in Baird Lounge, 4-6 p.m. Please bring your stories on a computer.**

Dec. 4 Read (R) Alice Walker, "Everyday Use," in *In Love and in Trouble: Stories of Black Women* (New York: Harcourt Brace Jovanovich, 1973).

Student presentations of digital stories, continued.

3:00 p.m.,
Dec. 9, 2008 Final Exam period.

Course Reflection 6: Who cares, and so what?
What have you learned this semester—about yourself? About Appalachia?
About people in Appalachia?
Four to six pages, double spaced.