

<p>Constructing Appalachian Images in Composition Anna Froula, Instructor</p>

English 101-029
CB 234

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Required Texts:

Billings, Dwight B., Gurney Norman, and Katherine Ledford, eds. *Confronting Appalachian Stereotypes: Back Talk from an American Region*. Lexington: U of K Press, 1999.

**one novel TBA to be purchased no later than Friday, September 22

Rationale: At the beginning of the semester, students will choose from an annotated bibliography one Appalachian-authored novel.

- Chappell, Fred. *Farewell, I'm Bound to Leave You*. New York: Picador, 1997.
- Edgerton, Clyde. *Raney*. New York: Ballentine, 1985.
- Giardina, Denise. *Storming Heaven*. New York: Ivy, 1987.
- McCrumb, Sharyn. *The Hangman's Beautiful Daughter*. New York: Onyx, 1992.
- Smith, Lee. *Fair and Tender Ladies*. New York: Ballentine, 1988.

Rosen, Leonard J., and Behrens, Laurence. *The Allyn and Bacon Handbook*. 4th ed. Boston, Allyn & Bacon, 2000.

English 101-102/105 Sourcebook. (revised 2000; available at Kennedy's bookstore)

Course Objectives:

1. Develop strong argumentative writing skills;
2. Learn to distinguish between myth, stereotypes, and facts;
3. Learn how to integrate literary works and research into argumentative writing;
4. Form critical and personal responses to texts;
5. Study culture while developing our own sense of place and self;
6. Question American culture using multi-media approach
7. Illuminate the true Appalachia from the preconceived.

Policies and Guidelines:

Attendance and Participation: This includes mental as well as physical presence in class. Arrive on time and prepared to contribute. If you have an excused absence from class, it is your responsibility to make arrangements to make up any missed assignments. If your absence is unexcused, you will earn a zero for that day, including any work due that class period. *After 3 unexcused absences, your grade will drop by 1/2 letter grade, and every three unexcused absences will subsequently drop your final grade by _ letter each. If you have 10 unexcused absences, you will earn an E in the course.*

Remember...if you are a full time student you **CANNOT** drop this class.

Late work: You will turn in all assignments at the **BEGINNING of class IN PERSON** on the date due. Late work will NOT be accepted unless in conjunction with an excused absence. No excuses, no exceptions.

Format/appearance of essays: All essays must be typed, doubles spaced in a traditional sized font such as 12 pt. Times New Roman or 10 pt. Courier with one inch margins on all sides. Include page numbers and your name on each page.

Plagiarism: From the Sourcebook pp. 7-8: “All academic work is expected to be the result of your own thought, research, or self-expression....Plagiarism includes reproducing someone else’s work, whether it be published article, chapter of a book, a paper from a friend or some file or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.... The minimum penalty for plagiarism is an E in the course.”

Drafts:For major essays, you will compose at least two drafts. A draft is as complete a version as possible of a work in progress. It is not a set of notes, an outline, or a series of random observations. At the very least, a draft must set forth a thesis statement and include supporting materials.

Final versions: a final version is a finished typed product that is the result of much reading, revising, researching, revising, thinking, writing, revising, editing, revising, and proofreading. A final version must show marked improvement and revision from previous drafts. It is a complete statement that sets forth a clearly articulated thesis and purpose, supports the thesis with substantial evidence and a well-reasoned argument, presents its ideas and information in a logical progression, adheres to the rules of grammar and punctuation that govern Standard Edited English, and is fluently written. NOTE: When you turn in your final versions, include copies of all previous drafts (including the ones with my and your peer writers’ comments) and photocopies of all works cited (if applicable). Failure to submit these components will result in a lowered grade.

Grading:

Participation: 20%--includes active participation in all class activities, reading responses, freewrites, and discussions, as well as homework assignments and quizzes.

Short essays: 20%--out of class, formal compositions, less than 3 pages long. These are prompted by the readings and the reading responses. Some short essays will be summaries and argument analyses, while others will be short arguments based on topics, issues, or themes discussed in class.

Major essays: 60%--three formal essays, worth 20% each, that you draft, review, revise, and edit. The first major essay requires outside research and is worth 15% of your final grade. The second and third major essays require outside research. The second essay is worth 20% of your final grade, and the third is worth 25%.

CALENDAR

Unit 1: Who, What, Where is Appalachia?

Week 1: Introduction to the course

Week 2: Appalachian demography and landscape

Week 3: Appalachian culture and economy

Week 4: Appalachian religion/ Annotated Bibliography due

Week 5: Writing Workshops

Week 6: Paper due/ Intro to Media unit

Unit 2: Redneck Jokes, the Beverly Hillbillies, and Dueling Banjos

Week 7: "On Reading a Video Text," Robert Scholes.

Week 8: TV/movies/redneck jokes

Week 9: Media Argument Analysis due

Week 10: Writing Workshops

Week 11: Paper due/ Intro to Literature unit

Unit 3: Literature and Appalachia

Week 12: issues: stereotypes, and representations

Week 13: issues: poverty and landscape

Week 14: Panel Discussions- Oral Presentations

Week 15: Writing Workshops

Week 16: Final Paper due

Unit One: What, Where, & Who is Appalachia?
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Short Assignment:

Your annotated bibliography should be a concise but thorough work, annotating 4-5 items, such as books, articles (at least 8 pages in length), or essays. You are encouraged, but not limited, to focusing on the topic of your first essay. You should format your bibliography according to MLA style. Each annotation should be concisely and accurately summarized, using direct quotes as infrequently as possible and should be half a page to three-quarter's page at length. Your job is to summarize the arguments and central claims of your sources, and you should have a final evaluative sentence after your summary of the contents, such as "This item was not useful/useful/very useful to this reader because" and explain your reasoning.

Purpose: Since we will have a library day to familiarize ourselves with the research tools, this assignment will prompt you to practice using the databases and reference desks. Above all, this will give you a jump-start on the research for your paper, as well as practice MLA citation.

Major Assignment:

Your essay will be a complete, well-reasoned, well-researched and strongly concluded argument of 1250-1500 words (5-6 pages). You have several topics to choose from, and you may also create your own topic and have me approve it. Because including other people's viewpoints will make your essay richer, you will want to consider different types of research, such as personal interviews, lectures, films, and literature, as well as traditional library sources, such as journals, newspapers, and books. If you use websites, they must end in .edu or .gov. Your research can function as background information, as a way to establish a problem or question, as an illustration to support your argument, as evidence, and/or as a counter-argument to argue against.

Protesting – The history of mining in Appalachia, strip or otherwise, has been rife with strikes, formation of unions, and environmental concerns. Write an essay dealing with protest, whether it is about a person (such as Mother Jones), a certain strike, or reasons that protesting is/was necessary.

Heritage/Traditions—Traditions are one of the major definers of culture. Write an essay that describes a tradition that, in your opinion, defines a part of Appalachian culture. Argue something relevant about this tradition, about the society that makes this tradition important, about why this tradition is important, and/or about the cultural or social ramifications of this tradition, etc.

Geography—How does the geography and terrain define Appalachia? How does its features “map” its culture? Think of a place (a park, a mall, a skating rink, a field, an amusement park, etc.) that holds some significance for you, a place that has “mapped” you. Is this place still there? Does anything threaten it? Is it changed or changing? How/why? If it hasn’t changed, how/why not? Write an essay that argues something relevant about the status of this place in modern society, about what the status of this place says about modern society, and/or about why this change is positive or negative, etc. Be sure to describe this place adequately for a reader unfamiliar with it.

Family—Research some aspect of the modern Appalachian family (non-traditional families, working mothers, fathers’ participation in child rearing, etc.) and write an essay that argues something relevant about this aspect.

The past—The past has tangible and visceral effects in Appalachia. Choose a past historical, or social event and write an essay that demonstrates the ramifications (or the surprising lack thereof) of this event on the present. Be sure to explain why and how this event has or does not have certain ramifications.

Purpose: to explore an issue regarding Appalachia, or your own regional identity, which has a meaning to you. Another goal of this assignment is to apply your research skills into a formal, argument-based essay, focusing on incorporating outside sources, using correct MLA-style documentation. This allows you to garner ideas from outside sources to substantiate, as well as to counter, your own argument.

Unit 2: Media Representations of Appalachia

In this unit, you will be expected to watch several films outside of class. If you cannot make it to the scheduled class viewing times, you must find some way to watch the films on your own. The films we will view might include, *Nell*, *Cape Fear*, *Deliverance*, *The Kentucky Cycle*, *American Hollow*, *October Sky*, and selected Appalshop films, as well as clips from *The Beverly Hillbillies*, and *The Dukes of Hazard*.

Short Assignment—An argument analysis of a movie or television show.

Purpose: We will read Robert Scholes’ “On Reading a Video Text” and Anne Shelby’s “The R Word: What’s So Funny (and Not So Funny) about Redneck Jokes” as our critical texts on analyzing media representations of Appalachia. You will be analyzing these representations to consider if they are (1) fairly represented, (2) based on stereotypes, (3) potentially insulting, and (4) realistic.

Organization: You will need to include a *brief* introductory summary. The bulk of your paper should be the critical analysis. You will begin with your summary of the text's major images and presentations, including an assessment of the essential elements of the representation and ending with the thesis/claim of your argument. Then you will move into the critical part of your essay, where you will raise questions about the quality of the text, about the logic of representation, the soundness of definitions, the appropriateness of visuals, the acceptability of the presentation, etc.

The following steps/questions should lead you to an analysis of a text:

- 1) read it as a believer, annotating it using “says/does”
- 2) read it as a doubter, noting questions and critical comments
- 3) make a tree diagram showing the major claim, supporting claims, supporting evidence and/or reasons
- 4) identify the warrants, qualifiers, grounds and backing
- 5) ask yourself these questions:
 - ◆ Are the images qualified in some way? If so, how? If not, are they hasty generalizations?
 - ◆ Are the image constructions grounded in evidence? Do they anticipate conditions of rebuttal?
 - ◆ What kind of evidence is used? Is it valid and sufficient?
 - ◆ What facts and references should be checked?
 - ◆ What questions would you ask the author/director if you could talk to him/her? What does that tell you about points in the argument that need to be followed up?
- 6) make an outline of the most important strengths/weaknesses of the text
- 7) write your analysis

What your paper should not be: a long summary of the plot, arbitrary and unfounded opinions that lack reasons and evidence, or generalizations about what you think the American populations believes.

Major Assignment:

1. **AREA/TOPIC:** Identify one area you would like to explore in depth. You will eventually narrow your focus to a specific topic and thesis. You might begin by choosing a medium: television, radio, theatre, film, magazines, comic books, popular music, and music videos- to name a few. Or, focus on a particular year which is meaningful in your life or historically, such as 2000. (The obvious topic that comes to mind is “Images of Appalachia in the 21st Century”) The important point is to focus on an image in the media that interests you, either because it made an impact on your life or just because you find it fascinating and worth further exploration.
2. **PROPOSAL:** Your proposal must include your specific topic, your central argument, a list of your examples, and a discussion of your medium. This “purpose statement” for your project will count toward your participation grade.
3. **ANALYZING MEDIA ARGUMENTS:** Keeping Scholes essay in mind, you will present and explain to the class an example of argument in the media (this can be, but is not limited to, an advertising example). I suggest choosing a theme which relates to your project to save you time and energy, but your argument-in-the-media presentation is not limited to your project topic. **Important Note: your presentation analyzing an argument in the media counts as your second short assignment.**

4. **MEDIA LOG: YOU MUST LOG AT MINIMUM 10 CITATIONS OF MEDIA RESEARCH.** This is a record of your research detailing the viewing/ listening/ reading of your medium of choice. Include an entry for all your examples, regardless of whether they make it into the final paper or not. Also, submit your examples or summaries of them so that your reader will have access to them. For example, if you are working with print ads, simply clip them or photocopy them and include them with your project; if you use TV sitcoms, films, whatever, include a brief paragraph summarizing the details of the plot for each episode you use in your paper
Media log example: Topic- images of women in magazines
Magazine: Harper's BAZAAR
Publication info: Hearst/ Date: June 1999/ Page: 65
Example: Calvin Klein ad featuring ridiculously skinny girls.
5. **JOURNAL:** You should have between 10-15 journal entries- at least one page long each. These are extensive and informal, focusing on examples to support your central argument. It is important that you have a range of examples from which to choose; don't make your argument rest on too small a pool of support. You can consider these to be free-writes that detail your reactions to examples, document your progress towards your argument, or randomly elaborate on persistent quandaries. If you have trouble in the beginning, write your general questions (what you are looking for) at the top of the page and then using your example, respond to the question.
- 6.
7. **PAPER:** This is the most important part; in fact, the whole process is designed so that you will eventually produce really strong, interesting, insightful papers. The final draft should be approximately 5 pages long- a little more is okay, a little less is probably insufficient. You must:
 1. Have a narrow argument which is clearly stated in the introduction and explains the purpose/reason/goals of your paper. A thesis does more than merely summarize the representations of women in rock videos (for example); it says something about these representations.
 2. Use specific, concrete examples for support, including vivid details from the medium/media of your choice.
 - 3.

Purpose: The goal of this project is to foster critical thought about the media. To this end, you will explore a topic as it appears in the media and analyze the significance of this representation.

***Warning:** You have five weeks to develop this project; do not wait until the last minute because this project counts as your major essay #2, which is worth 20% of your final grade.

Unit 3: The Literature of Appalachia

Short Assignment 3: Panel Discussions/Presentations

Assignment: These are the requirements for the course presentation: some sort of hand-out for the class, including all the publication information about the book, a brief but interesting plot summary, and a paragraph discussing the central themes and concerns which would be of interest to this class. You should have 25 copies of this handout. (Can be done by one or more student).

In addition, the class presentation should include the following:

-A brief summary of the major event of the text. Don't give everything away, but give us a general overview of the plot. (One student only).

-Two brief readings from the text. Choose passages which are memorable, well written, stereotypical, whatever sticks out most in your mind. (Can be one student or two).

-Each student should choose the single most important idea, theme, or image of the text (in his or her opinion), and then discuss 2 or 3 essays, stories, media examples we have read with similar or opposite themes, ideas, and/or images. Give the class some sort of indication of whether the text might be useful in this course.

-A final evaluation: each member rates the text on a scale of 1 to 10. Please make this a private decision and do not discuss it in advance. (All students in the group).

Purpose: The goal of this assignment is to share ideas, work in groups, allow you the opportunity to shape class discussion in the direction you desire, and thus, receive the class's opinion on subjects which interest you, pertain to your paper.

*Each group should plan to take about 15-20 minutes of class time—not 5, and not 45.

Major Essay 3: Written Reviews

Assignment: Your job here is to argue whether or not the text should be included on the course syllabus for a "Composition 101" class. You should refer to the course description, goals of English 101/2- as outlined in the *Sourcebook*, and themes we have discussed in this course. Questions to consider: What one other text have we read that is most similar, and how does this measure up? Most different? To what sort of audience would this text appeal? Where would you place it on the syllabus? Does it portray themes that are central to this course? Is it particularly well written? Interesting? Poignant? What role should literature play in a freshman composition course? You might also mention what drew you to volunteer for this text in the first place, and whether or not your perceptions of the text have changed.

Purpose: to give you a voice in defining, shaping English 101! Other goals of this assignment include honing your argument-based writing skills through an approach that lends itself quite easily to writing arguments and then supporting them, as well as providing you the opportunity to become familiar with the literature from Appalachia.

Assignment Schedule

This is tentative and subject to change

W Aug 23	Introduction to EH 101 Syllabus Diagnostic writing: what, who, and where is Appalachia?	Read: <i>Confronting Appalachian Stereotypes</i> introduction. Take notes of any kind. Read p. 9, 1e in <i>Handbook</i>
F Aug 25	Discussion: introduction How to annotate a text	Read and annotate: "Beyond Isolation and Homogeneity"
M Aug 28	Discussion: "Beyond Isolation" Assign: Annotated Bibliography Begin considering essay topics	Read and annotate: "Terrain of the Heart" from <i>Bloodroot</i> . Freewrite: My roots
W Sep 30	Library Exercise: Research tools and Writing Center	Citation exercise
F Sep 1	Discuss "Terrain" Assign grammar exercise groups	Read: <i>Handbook</i> section on your assigned topic. Read: "Where did hillbillies come from?"
M Sep 4	Labor Day—No Class	
W Sep 6	Grammar workday	Create handout and finalize presentation Read: <i>Handbook</i> 3a (p.56), 3d (pp. 68-75)
F Sep 8	Presentations Annotated Bibliography due Thesis workshop/Audience	Read and annotate: <i>Salvation on Sand Mountain</i> excerpt. Freewrite: response to text
M Sep 11	Presentations Discuss: excerpt	Read and annotate: "Miners fight back"
W Sep 13	Presentations Discuss: essay Sign up for conferences	Finish first draft
F Sep 15	Presentations First draft due	Read and annotate "Where bloodshed is pastime"
M Sep 18	Presentations Discuss: essay	
W Sep 20	Conferences--No Class	Global revision
F Sep 22	Catch up day	Global revision

M Sep 25	Second draft due Workshop	
W Sep 27	Workshop	
F Sep 29	Essay #1 due--bring white-out and black pen for editing	Read and annotate: Robert Scholes "On Reading a Video Text"

Unit 2 Assignment Schedule
This is tentative and subject to change

M Oct 2	Watch <i>Dreamworlds 2</i>	Journal—how does the media construct images?
W Oct 4	Discuss Schole's essay/ <i>Dreamworlds 2</i> Argument Analysis	Watch Film 1
F Oct 6	Fall Break—No Class	Read Anne Shelby—"The 'R' Word"
M Oct 9	Discuss Film 1/Shelby	
W Oct 11	Discuss Film 1/Shelby	Watch Film 2
F Oct 13	First Draft of Argument Analysis due	
M Oct 16	Discuss Film 2 Argument Analysis due	
W Oct 18	Discuss: major paper 2/journal progress	Watch Film 3
F Oct 20	First draft of major paper 2 due Discuss Film 3	
M Oct 23	Catch up day	
W Oct 25	Class cancelled--conferences	Watch Film 4
F	Discuss Film 4	

Oct 27		
M Oct 30	Workshop papers/projects	
W Nov 1	Workshop papers/projects	
F Nov 3	Final paper due —introduction to literature unit	

Unit 3 Assignment Schedule

This is tentative and subject to change

M Nov 6	Introduction to Literature Unit Bring novel to class	
W Nov 8	Have novel read Short assignment group work Hand out—Chris Offutt	Read and annotate Chris Offutt
F Nov 10	Mini-presentations	Work on presentations on your own
M Nov 13	Audience Workshop	Work on presentations on your own
W Nov 15	Presentations <ul style="list-style-type: none"> • James Still • Denise Giardina 	Work on presentations on your own
F Nov 17	Presentations <ul style="list-style-type: none"> • Fred Chappell • Sharyn McCrumb 	Work on presentations on your own
M Nov 20	Presentations <ul style="list-style-type: none"> • Lee Smith 	
W Nov 22	Catch up day	
F Nov 24	No class—stuff yourself silly and hang with your family	
M Nov 27	Writing Workshop	
W Nov	Conferences—no class	

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F Dec 1	Workshop final paper	
M Dec 4	Workshop final paper	
W Dec 6	Class Evaluations Workshop final paper	
F Dec 8	Final paper due	