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The donkey party game of putting the tail on the donkey. Woodcut and engraving copyright by Charles Zimmerling, 1889. Prints & Photographs Division



Sassy Arcade located on Broadway, Los Angeles, California. Digital photo by Carol M. Highsmith, 2012. Prints & Photographs Division



Juego de loteria. Relief etching by José Guadalupe Posada. Mexico City: Antonio Vanegas Arroyo, 1909-1920. Prints & Photographs Division



The Ring Toss. Platinum photo by Clarence H. White, 1899. Prints & Photographs Division



Chinese-American girl playing hopscotch with American friends outside her home in Flatbush, New York, New York. Photo by Marjory Collins, 1942. Prints & Photographs Division



Charlotte Amalie, Saint Thomas Island, Virgin Islands. Playing dominoes in a



William Howard Taft seated at table playing cards with his wife and two men on boat enroute to Philippines. Photo, 1900. Prints & Photographs Division



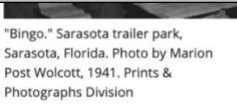
The Whist Party. Stereograph photo. New York, N.Y.: George Stacy, 1861-1866. Prints & Photographs Division

Teaching with Folk Sources: Art and Narrative

A Teaching with Primary Sources Curriculum Guide by Local Learning



Old age versus the crossword puzzle. Photo by Harris & Ewing, 1925. Prints & Photographs Division



"Bingo." Sarasota trailer park, Sarasota, Florida. Photo by Marion Post Wolcott, 1941. Prints & Photographs Division



Snake game rules. Gameboard, 1840-1860. Prints & Photographs Division



The Game of Fifteen, solved by the very merry mariner. Woodcut theatrical poster, 1880. Prints & Photographs Division



Penny-pitching at the fiesta, Taos, New Mexico. Photo by Russell Lee, 1940. Prints & Photographs Division



Jawor's Fun Golf, dice, p.m., Roseville, Michigan. Photo by John Margolies, 1986. Prints & Photographs Division



Children's singing game, Cat Island Bahamas. Photo by Alan Lomax, 1935. Prints & Photographs Division



Yorktown, Va., vicinity. Duc de Chartres, Comte de Paris, Prince de Joinville, and friends playing dominoes at a mess table during the Civil War. Photo by James F. Gibson, 1862. Prints & Photographs Division



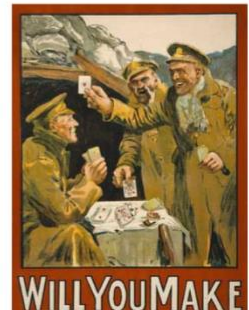
Singing games in the school yard, homestead school, Dailey, West Virginia. Photo by Arthur Rothstein, 1941. Prints & Photographs Division



Tuskegee airmen playing cards in the officers' club in the evening. Photo by



Soldiers gambling during a game of cards. Shoulder patches identify them as members of the 42nd Infantry Division, the "Rainbow Division," World War I. Photo by Bain News Service, 1915-1919. Prints & Photographs Division



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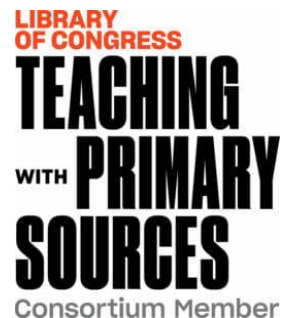
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This curriculum guide is supported in part by an award from the Teaching with Primary Sources program of the Library of Congress. Any views, findings, conclusions, or recommendations expressed by authors are their own.

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Local Learning Teaching with Primary Sources project team offers teaching tools and materials that engage the digitally available archival holdings of the American Folklife Center of the Library of Congress alongside local and regional collections, bringing them into conversation with each other to create a fuller, more complex narrative of American communities, history, and people.

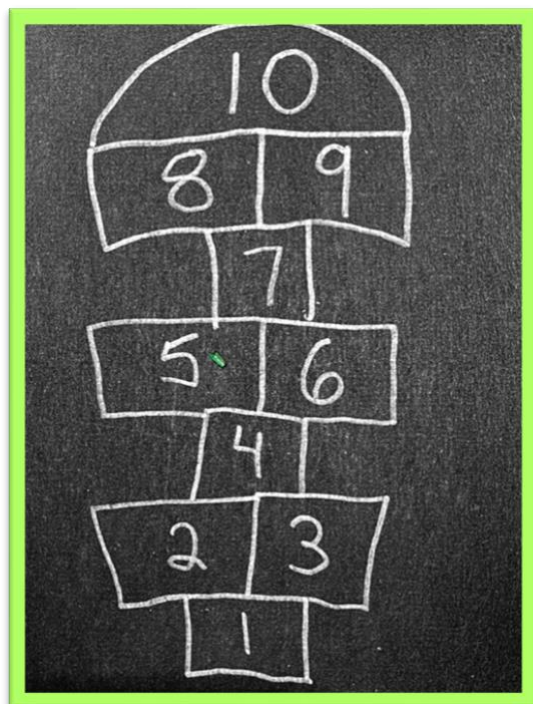
2024 Project Team



Find additional resources and information generated by this Teaching with Primary Sources project at <https://locallearningnetwork.org/professional-development/tps>.

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“Games and Play” are one genre of folklife that can quickly engage students in serious discussions of place, culture, identity, and community—from hopscotch to Lotería. This image features a hopscotch board drawn by Lisa Rathje, representing the design she grew up with in Ankeny, Iowa.

BY LISA RATHJE, WITH KUEN KUEN SPRICHIGER

For the past three years a team has worked with Local Learning to investigate the potential and the opportunities for teaching with “Folk Sources,” the primary source materials produced through the efforts of folklorists and other culture workers. The team explored items available through the Library of Congress, particularly the American Folklife Center. Lisa Rathje, Executive Director of Local Learning, asked our Teaching with Primary Sources (TPS) team to reflect on what we learned through this experience—and to offer advice for others interested in how folk sources might work for your teaching and learning goals.

Collaboration is key

At the core of what we learned over the past few years is that multiple perspectives matter. The Local Learning team activates this knowledge in multiple ways, from the primary sources we prioritize to the core ways we work together. The conversation below features an art teacher and current Washington State Park employee Kuen Kuen Spichiger. As one of the newest members of our TPS team, she notes: “Every time I attended the meeting with the team, I am learning something from the group and the people. This helped me to shape what I am thinking on the primary source lesson plans. The lesson plan is a reflection of what I’m learning.”

I was interested to learn more and invited Kuen Kuen to share more about her experience with TPS and how she has been able to bring her training as an art teacher, now engaged in folklife programming for a state park system, to the work of learning with primary sources.

She starts the conversation by referencing the ways our team engaged training teachers and other culture workers around the nation through both face-to-face and virtual workshops. She recalls one of the most useful trainings was with folklorists and archivists at Vermont Folklife, Andy Kolovos and Mary Wesley. Kuen Kuen recalls,

The impactful thing was a training with Mary and Andy at Vermont Folklife. They demonstrated through hands-on activities how audio recordings affect the story telling, or, should I say, the story heard. Because listening to the *voices* of the people can give you another impression of the history. Close listening created the realization that these recordings may be telling a story that I didn’t first expect.

Kuen Kuen and her colleague Makaela Kroin are working with oral histories and other primary sources about Mount St. Helens and its eruption (Louwala-Clough [Klickitat]).

At that time, I was listening to so many recordings, so I knew: Yes, listening to people’s voices is different than reading or transcript of a book. But after this workshop with Vermont Folklife, I realized teachers and students need to be aware. And so when I listened to the recordings again, I realized that I wanted to capture the tone and the emotion of what I was hearing. Being mindful about not just *what* was said, but *how* it was said was at the heart of the project that I am doing.

I asked Kuen Kuen to elaborate on how she approached the lesson plans she developed to bring art and these oral narratives together.

I've been asking myself, what is the difference between art education lesson plans that I've written or reviewed and the lesson plan that I have for this project. I can't find a solid comparison—to ask me to divide this by discipline ultimately doesn't feel right. Art, history, and narrative all inform each other creating more significant learning. That is why you see in my lesson plan that I am combining these two ways of thinking and teaching to try to see what I can generate for this project that is meaningful. This is something that I'm trying to do.

And I also noticed that in the project lesson plan, there are a lot of questions. Inquiry is important. And also, creating space for many discussions that trigger deeper understanding of the primary source items.

From my experience, the first part of our art education lesson plan should always ask: How we can get students interested in learning the subject? In looking at my TPS lesson, part of how I want to do this is by invoking different forms and different senses—listening, identifying the emotions of the interviewees, looking at the pictures in the archive, observing artifacts like the ash from Mount St. Helens—these are the prompts in the beginning. Ultimately, how we would like the students to look and talk about the objects?

[Lisa]: This reminds me of the Thinking Routines researched by Harvard Project Zero. Local Learning uses “See-Think-Wonder” as a core strategy for artifact-based learning in the classroom. As a strategy, it provides learners an opportunity to hone their observation skills, as well as identify any assumptions (which can also look like bias), to craft stronger questions and lines of inquiry.

[Kuen Kuen]: Right! This gets to the second part of the lesson plan or the cognitive objective: What kind of knowledge or information do we want the students to learn? How can the lesson we write to explore primary sources get at deeper understanding, not just looking and talking? And then in the end, as an art teacher, I feel that we need to produce something. This can happen in any form, 2d or 3d, and using any material. What I'm most interested in is: How will students be able to summarize or digest what they have seen and been taught, and how will this show up in art production?

However, let me be clear that the looking and talking part—the affective objective—can be very enriched by the research we have been doing. This is the most important part! I've seen so many lesson plans focus solely on art production and the end projects—students will do landscape portraits, or sculpture... But they are missing most important part: *Why* are we doing it? And how do we choose the materials for this project?

[Lisa] I remember in a first draft of this lesson plan you were thinking literally about how students could engage with the ash of the volcano.

[Kuen Kuen] Absolutely, I was thinking about ash, but there are ethical problems. We don't want to encourage anyone to pick up natural materials from our parks for their art projects! But, there is ash that is in the visitors center or available for classroom use as another kind of primary source. When we bring this to the classroom, and then have students talk about it. I want them to think: What is the difference between Mount St. Helens ash versus ash from the firepit in your backyard? This will trigger more discussion points—is using this something we should do when we create art? When is it ok to take from nature or disaster? Sometimes this can be a part of a grieving process to memorialize something. 40 years ago, artists made materials with the eruption ash. What does this mean?

I'm still trying to figure out what I want. I would like to see that whoever gets the lesson plan knows the history. This is most important. This is something that we need to acknowledge and then evaluate from different points of view. But this is tricky. From a farmer's perspective? Land changed. From a park's perspective, the mountain has changed. And so on. The eruption of Mount St. Helens was meaningful because it affected many decades of people and the environment. It has been documented and years of research can be found in our archives. But now, out of the destruction, there is creation. The theme of destruction and creation is powerful across a variety of art forms. Clay, visual arts... but also, poems. Or dance. Or song. To connect to the theme there is the possibility to create different kinds of expression. This is a beautiful message. It is a meaningful thing for young kids to think about. What am I going to do with this information? These stories?

In the end for me, this lesson is about historical content bridged with contemporary art making. My perspective offers a bridge between primary sources and the art making part. And how we can bring these two groups of people to work together.

MOUNT ST. HELENS AND THE ART OF DESTRUCTION AND CREATION

BY KUEN KUEN SPICHIGER



Flowers growing after the eruption. Courtesy of the United States Forest Service.

Unit Title: Mount St. Helens Destruction and Creation	
Time Requirement: This unit is designed for 8 40-minute lessons, including one site visit (lesson 2) for classrooms that are local. Teachers are welcome to expand it and adjust to their needs and students.	Suggested Courses: History, Natural Science, and the Arts
Age Group: Middle grades	
Central Focus (Purpose): <ul style="list-style-type: none">• This unit explores primary source materials related to Mount St. Helens eruption in 1980 and how they are powerful for unlocking multiple perspectives. Students will listen to memories of the eruption through the audio recordings of a scientist, a volunteer/message runner, and a director of disaster services.• By evaluating various documented points of view related to this history, students will engage in critical thinking, close listening, and media literacy skills.• Students will learn and use various artistic skills to creatively produce a piece of artwork based on the theme, Destruction and Creation.	

Essential Questions:

- *What is the relationship between Mount St. Helens and community?*
- *What roles did the people in the audio recording play in the eruption?*
- *What memories did they have with Mount St. Helens before, during and after the eruption?*
- *How did the experience influence/change the relationship between Mount St. Helens, community, and their families?*
- *How can Destruction and Creation be seen as symbiotic?*
- *What is resilience? Where did you find resilience?*

Standards: (subject-specific standards to be filled in by teacher, general guidance below)

- Integrate and evaluate content presented in diverse media and formats;
- Gain literary and cultural knowledge, as well as familiarity with various text structures and elements;
- Develop the capacity to build knowledge on a subject through writing and research; and
- Increase their vocabulary for describing political, social, or economic aspects of history/social science.

The standards these goals align to include: CCSS.ELA-Literacy.CCRA.R.7, CCSS.ELA-Literacy.CCRA.SL.2, CCSS.ELA-Literacy.CCRA.W.7, CCSS.ELA-Literacy.RH.9-10.4

Primary Sources**Audio:**

LKelly-MSHVC40-001-39

[Interview Excerpt - Lynn Kelly on changes to Mount St. Helens following the eruption.](#)

Audio and text excerpt of an interview with Lynn Kelly where she discusses childhood memories of family recreation on Mount St. Helens and the dramatic, lasting changes caused by the eruption. Duration 4:16.

[Interview Excerpt - Alysa Hall on learning about the eruption of Mount St. Helens and seeing changes it brought about.](#)

Audio and text excerpt of an interview with John Budke and Alysa Hall where Alysa Hall describes learning about the eruption while her family lived in Germany, seeing the dramatic changes to Mount St. Helens when they returned to Washington, and following the slow recovery of plant life over the years. Duration 1:41.

JBudke-MSHVC40-001-21

[Interview Excerpt - John Budke and Alysa Hall on the return of plant life to Mount St. Helens in the years after the eruption.](#)

Audio and text excerpt of an interview with John Budke and Alysa Hall where they discuss the scale of the destruction to Mount St. Helens and the slow recovery of plant life in the years after the eruption. Duration 0:46.

CDriedger-MSHVC40-001-18

[Interview Excerpt - Carolyn Driedger on the death of United States Geological Survey \(USGS\) volcanologist David Johnston.](#)

Audio and text excerpt from an interview with Carolyn Driedger talks about United States Geological Survey (USGS) volcanologist David Johnston and his death on Mount St. Helens as a result of the eruption. Duration 4:20.

[Interview Excerpt - Carolyn Driedger on souvenir tee shirts of the eruption of Mount St. Helens.](#)

Audio and text excerpt from an interview with Carolyn Driedger where she discusses souvenir tee shirts sold at the time of the eruption and her difficulty in wearing one in light of the resulting loss of life and scale of the destruction. Duration 1:14.

Images:

Krollmann, Gustav Wilhelm, Artist. 1920. *Mt. St. Helens Northern Pacific North Coast Limited*. Poster/Photograph. <https://www.loc.gov/item/2010651156/>.

Mount St. Helens, Washington State. Mount Saint Helens Washington, ca. 1907. Photograph. <https://www.loc.gov/item/97506716/>.

[During the eruption.](#) Courtesy of the United States Forest Service.

Photo by Lyn Topinka - CVO Photo Archive Mount St. Helens, Washington Before, During, and After 18 May 1980., Public Domain. <https://commons.wikimedia.org/w/index.php?curid=3158771>

Common Misconceptions and how you plan to address them:

Many associate the event of Mount St. Helens erupting as something that only affected people in that area, in that time. This lesson asks students to consider their assumptions about volcanos and to use art and inquiry to reconsider the ways Mount St. Helens offers a deeper story about people and our relationship to nature, natural disasters, and resilience.

Unit Objectives:

After completing this lesson, students will be able to:

- Identify evidence from primary and secondary sources.
- Cite specific evidence to support analysis of primary and secondary sources.
- Identify aspects of a text (audio or written) that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).
- Grow more complex knowledge of Mount St. Helens through the engagement of multiple perspectives of the primary sources.

Academic Language/terminology:

- Ethnographic account: ‘Ethnography, simply stated, is the study of people in their own environment through the use of methods such as participant observation and face-to-face interviewing’ (from the [National Park Service](#)).

Differentiation and Other Modifications:

This lesson utilizes recorded materials that include transcripts so students with hearing impairments may read along as they review the primary source materials. For students with reading difficulties, they can just listen to the recordings or use the transcripts to support their reading skills.

Unit Plan

Lesson 1 – Draw a volcano

Engage: Discuss with the students, ask them what they remember/know about Mount St Helens or a volcano.

Explore: Ask the students to draw the volcano or any volcano from memory.

Explain:

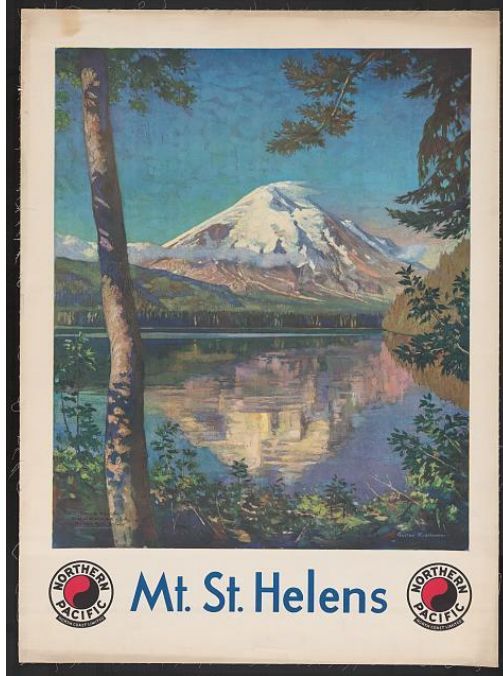
1. Show the students a picture of Mount St. Helens before the 1980 eruption. Have students work individually or in small groups to do an analysis of this image. Then discuss:
 - a. What did they notice?
 - b. How does it compare/contrast to their drawing?
 - c. What does this tell us about our assumptions about a volcano?
 - d. Why might inventorying our assumptions about Mount St. Helens or volcanos matter before doing this unit?

Teacher materials and preparation:

1. Photos of the before and after Mount St. Helens eruption
2. Paper
3. Colored markers/pencils/crayons

Download the Primary Source Analysis Tool for students to analyze provided images:

[Primary Source Analysis Tool](#)



Krollmann, Gustav Wilhelm, Artist. 1920. *Mt. St. Helens Northern Pacific North Coast Limited*. Poster/Photograph.
<https://www.loc.gov/item/2010651156/>.



Mount St. Helens, Washington State. Mount Saint Helens Washington, ca. 1907. Photograph.
<https://www.loc.gov/item/97506716/>.

2. Ask the students to draw another volcano drawing after observing the images provided.
3. Compare students' two sets of drawings, one is from memory, and one is from observation. Ask the students what the differences are.
4. Show the students a picture of Mount St Helens after the 1980 eruption.



During the eruption. Courtesy of the United States Forest Service.



Photo by Lyn Topinka - CVO Photo Archive Mount St. Helens, Washington Before, During, and After 18 May 1980., Public Domain,
<https://commons.wikimedia.org/w/index.php?curid=3158771>

<p>5. Ask the students to draw the erupted volcano drawing from observing the photos provided.</p> <p>6. Post all three drawings on the wall and discuss with the students.</p> <p>Extend:</p> <p>Ask the students to formulate questions about Mount St. Helens that can inform their next classes.</p> <p>a) What do they wonder after doing these volcano sketches?</p> <p>b) As they explored their assumptions about volcanos, do they have new questions that can inform their research?</p>	
<p>Lesson 2 – Visit site</p> <ol style="list-style-type: none"> 1. Discuss with the students of what they remember about Mount St. Helens or a volcano. 2. Ask the students what the differences are between the photos taken right after the eruption and now that they are standing in front of the mountain. What were destroyed, and what were created, visually and invisibly? (If unable to attend, find recent photos online and visit the visitor center website at https://www.fs.usda.gov/visit/national-monuments/mount-st-helens) 3. Ask the students to use writing and/or drawing to document the discussion. 	<p>Teacher Materials and Preparation:</p> <ol style="list-style-type: none"> 1. Mount St Helens Visitor Center 2. Photos of the before and after Mount St Helens eruption 3. All the drawings from the last class 4. Paper 5. Colored markers/pencils/crayons 6. Drawing boards
<p>Lesson 3 – Oral Histories—using first person narrative to gain new perspectives.</p> <p>Engage: Ask the students what is missing in the images shared thus far in class of Mount St. Helens. There are many interesting right answers, but we want to particularly notice that there are no people in the images. Have students write for two minutes, how do they think adding people to the story of Mount St. Helens will contribute to their understanding of the event and ecosystem? Ask: will it only help them understand the eruption, or will they also learn something about ecosystem?</p> <p>Explore: Listen to various clips of the Mount St. Helens audio recordings and read the transcripts.</p>	<p>Teacher materials and preparation:</p> <ol style="list-style-type: none"> 1. Audio recordings 2. Sketch paper and pencils for students to write down notes, feelings, and ideas 3. A board for jotting down discussion 4. Paper 5. Colored markers/pencils/crayons 6. Camera(s) to document visit. (Make sure students receive permission for photos.) <p>Teacher Tip: Use the graphic organizers in the appendix of this lesson if your</p>

CDriedger-MSHVC40-001-18

[Interview Excerpt - Carolyn Driedger on the death of United States Geological Survey \(USGS\) volcanologist David Johnston.](#)

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students need more structure to listen to the audio recordings.

(Note to teacher: The clip CDriedger-MSHVC40-001-18 includes a discussion of a death of a colleague.)

Want some additional resources to provide context to these oral histories? We recommend the following:

[Video](#) in which Carolyn Driedger provides additional information and photos from the night before, and during, the eruption. Start video at 41:27 through 49:10.

[Video](#) brings images of Spirit Lake together with oral history memories of the natural elements and Harry Truman's Lodge. This pairs very nicely with Lynn Kelly's interview excerpt, providing students with a visual of the place that was completely destroyed by the eruption. Start video at 2:19 through 4:00.

<p>Explain: From the audio recordings, what do the students find through the voices? How do the recordings provide additional information from the transcripts?</p> <p>Extend: Complete another drawing of Mount St. Helens that incorporates the new data that has emerged.</p>	
<p>Lesson 4 – Review the photos</p> <p>Engage: Put the cover photo of this lesson (“Flowers growing after the eruption.” Courtesy of the United States Forest Service.) up on the screen without the title showing, or make available to the students. Use the “See, think, wonder” worksheet attached to this lesson. How does this photo provide an opportunity for new questions and directions for inquiry? How can this close looking help us discover insights in other photographs from this site and event?</p> <p>Explore: Review the photos</p> <ol style="list-style-type: none"> a. The mountain before, during and after the eruption. b. Read the Mount St Helens Magazine to learn about the ash and clean up. c. Review the photos of the Seal figurine made of the ash Mount St Helens eruption. d. Review the photos of the mountain getting greener. <p>Explain: Prompts for a discussion for students on ethics, art, and understanding the disaster: Note that the ash is considered one of the natural resources of this national monument. The parks ask that you leave no trace and take nothing from our natural resources. Ask: What do you think about the seal figurine? Should we collect the ash and create artwork out of it? What should we consider?</p> <p>Extend: Draft an art concept that makes use of this discussion and your previous drawings in your portfolio. What would a culminating project look like that showcases your inquiry and learning in this unit?</p>	<p>Teacher materials and preparation:</p> <ol style="list-style-type: none"> 1. Photos 2. Sketch paper and pencils for students to write down notes, feelings, and ideas 3. A board for jotting down discussion 4. Collect all the materials that the students need to create their artwork. 5. Make notes on each student’s project development.
<p>Lesson 5 – Develop creative concepts and create art</p> <ol style="list-style-type: none"> 1. Recaps: Primary sources are powerful for unlocking multiple perspectives. Ask students what moved/impressed them the most after seeing the visuals and listening to the audio recordings. 	

<p>Ask them to use art to present their emotions, or the relationship of the involved people and community.</p> <ol style="list-style-type: none"> 2. What is listening to local perspective doing to change idea of volcano created in first engagement? 3. How did primary sources help the students see the destructive power of the eruption and how nature recovers? 4. How did primary sources deepen the students' learning experiences? 5. Use destruction and creation as a theme to create. "Every act of creation is first of all an act of destruction." — Pablo Picasso, artist. 6. How did the process of art creation help the students express their concepts of destruction and creation? What was the destruction? What was the creation? What are the differences between these three people? What are the similarities of these three people? What is resilience? What is grieving? How long does it take to grieve? <p>Let the students reflect on learning, let them explain what they have in their sketch/writing and share what they plan to do on their project. Guide the students to express their ideas artistically and creatively through the arts.</p>	
<p>Lesson 6 & 7 – Continue art making</p> <ol style="list-style-type: none"> 1. Individual tutorial. 2. Mini presentation of work progress. 	
<p>Lesson 8 – Finish art making and present students' artworks</p> <p>Celebrations!</p>	<p>Teacher materials and preparation:</p> <ol style="list-style-type: none"> 1. Set up the students' artwork. 2. Prepare talking points and questions about the artwork. 3. Conclude the project.

Additional Resources

Washington State History Museum and Washington State Parks Mount St. Helens 40th Anniversary Story Hour <https://www.facebook.com/historymuseum/videos/710430639806444>

In this 2-hour long virtual program featuring Washington State Parks staff Makaela Kroin and Alysa Adams, as well as Molly Wilmoth and Maggie Wetherbee from the Washington History Museum, a Mount St. Helens (MSH) crankie made by Sue Truman with musical accompaniment, Nathan Reynolds who worked with the Cowlitz Indian Tribe at that time, and Storytellers Carolyn Driedger, Robert Harju, Jo Waddell, Jane Rosi-Pattison, and Dick Ford. This virtual production was a primary way to honor the oral history storytellers during the pandemic.

Washington State Parks Joann Wolff audio excerpt and photos
<https://www.facebook.com/watch/?v=249173949520247>

Washington State Parks Historical Footage from Charles and Helen Ackerman

<https://www.facebook.com/watch/?v=637502130164191&ref=sharing>

Washington State Parks Alysa and Leah's 41st anniversary YouTube interpretive program

https://www.youtube.com/watch?v=8xn5Mv1am8c&list=PL2zKrlMaSrOEgQdRhvxJz5IH_Lh3UAqai&index=1 In this 5 minute program, viewers will also get to hear excerpts of MSH Oral History Project.

[Volcano Tuesday \(mshinstitute.org\)](http://mshinstitute.org)

This Washington State Parks partnership video with the Mount St. Helens Institute includes oral history content at about 10 minutes 10 seconds, again at 19 minutes 40 seconds, and again at 30 minutes 30 seconds. This video is a mixture of ranger talk and oral history content, and features before, during, and after the eruption content split into three sections.

Destruction and Creation Primary Source Sets with Graphic Organizers for Student Use

(next page)

Source 1

Carolyn Driedger was 27 years old at the time of the eruption. She worked at the USGS (United States Geological Survey) project office Cascades Volcano Observatory in glaciology.

Carolyn is a scientist, glaciologist, and volcanologist. She was one of the people with scientist David Johnston, a victim of the eruption, on the Coldwater II Ridge the evening before the eruption. Her narrative as a survivor, when colleagues died, frames much of her response.



Observe: Compare these photos.



I notice:

Mount St Helens T-shirt. Photographer Carolyn Driedger.



It makes me think:

Now listen to the audio clip.
After listening to excerpt one, I learned:

Mount St. Helens T-shirt: I survived the 1980 volcano. Photo courtesy of Washington State Parks and Recreation Commission, #158.0-2020.5.24.



Listen: [Interview Excerpt](#) and Transcript - Carolyn Driedger on souvenir tee shirts of the eruption of Mount St. Helens.

Excerpted from an interview with Carolyn Driedger conducted by Alysa Adams and Liz Westby on November 20, 2019. This interview is part of the Mount St. Helens Oral History Project of Washington State Parks.

Excerpt begins at 37:23

Carolyn Driedger (CD): There's a real distinct difference before May 18th, May 18th, and then in the months and years that followed. You know, before May 18th, people were getting pretty tired of Mount St. Helens not doing very much. You'd get these little skimpy steam and ash plumes coming off the summit and that was it. And then things kind of shut down, "Well that wasn't very fun. That's the end? Ha." It just fizzled. So, people were wearing shirts like, "I'm a survivor of Mount St. Helens." Facetiously. And then May 18th happened. And then everyone put their shirts away. I bought a shirt, the afternoon of May 18th. I never wore it. I didn't wear it for probably 30 years. I just didn't want to, didn't seem right.

Alysa Adams (AA): What's your shirt say?

CD: Pardon me?

AA: What does your shirt say?

CD: "I'm a survivor."

[Laughing]

CD: or "I survived" or something like that.

AA: Yeah. I know there's a lot of goofy ones that were developed.

CD: Yes. That's true. That's true.

Excerpt ends at 38:40

Prepare:

What event happened May 18th, 1980?

Vocabulary

Facetious

Ash plume

Listen:

How does this narrative help us understand the disaster?

How did the meaning of the shirt "I'm a survivor of Mount St. Helens" change after May 18th?

What is the role of art in times of uncertainty? Humor?

What kind of tee-shirt would you design for today? Is humor helpful, or hurtful, for your design?

[Interview Excerpt](#) and Transcript - Carolyn Driedger on the death of United States Geological Survey (USGS) volcanologist David Johnston.

(Note to teacher: This clip includes a discussion of a death of a colleague.)

Excerpted from an interview with Carolyn Driedger conducted by Alysa Adams and Liz Westby on November 20, 2019. This interview is part of the Mount St. Helens Oral History Project of Washington State Parks. *Excerpt begins at 44:51*

Carolyn Driedger (CD): Okay. So, David was, apparently David was really shy, but congenial, but he had a fear of public speaking. So, there are a couple reports of him going to science meetings knowing he was up and going up to the podium and then fainting. So, they got in a habit of giving him a paper bag and he'd breathe into paper bags. Remove the possibilities of hyperventilation or whatever.

Anyway, so he had this fear of public speak, but despite that he was really bold in the face of the news media. When they talked to him about what might happen, he gave it straight and he gave it right. I think that people weren't used to hearing it straight like that at the time and he did a great job with it. It still inspires me to look at the King 5 interviews with Jeff Renner where he's there stating exactly what might happen. And he was right on.

I just want to talk a little bit more about him. I mean, Tom Casadevall should really talk more about this, but. And there are somethings I learned about Dave from his colleagues and one of them was Tom Casadevall. Tom told me that he was the one who was slated to go talk to David's parents, chosen to go talk to David's parents. They were both gas geochemists. So, Tom went back to talk to David's parents, showed him the aerial photographs and the maps, reports, and just wanted them to understand that there was no way that David could have survived this. His body was not found, but there's no way he could have survived. And I guess that was a pretty devastating time for everybody.

But Tom talks about getting to stay in Dave's bedroom, his childhood bedroom that night and he slept in Dave's bed and he said he closed the door and on the backside of the door there was a statement written there that David had put there at some point in his youth, maybe his high school or college career. It was a quote from Teddy Roosevelt and it was some portion or maybe more or maybe less of this quote from Teddy Roosevelt.

Here it is, "The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood. Who knows great enthusiasms, the great devotions; who spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement, and who at the worst, if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who neither know victory nor defeat." You can see his inspiration and reading that still inspires me.

I was thinking about this earlier, something that occurred to me is that, you know, until there's loss it's really hard for us to remember that relationships in life are just so fragile. And life it really fleeting. So, there's not really a moment to spare in living life to the fullest and appreciating those around us.

Alysa Adams (AA): That's really beautiful. Thank you.

CD: Yup. You're welcome.

AA: Try not to cry

[Laughing]

AA: There's just so much going on.

Excerpt ends at 49:09



David Johnston at Coldwater II, 1900 hours, May 17, 1980. Dave did not survive the next day's eruption. Coldwater II would eventually be re-named "Johnston Ridge" in his memory. Courtesy of United States Geological Survey. Photographer Harry Glicken

Student Reflection

Identify how the audio, text, and image work together to tell a fuller story.

I noticed about the transcript alone...

I noticed about the audio alone...

I noticed about the image alone...

Together, these primary sources...

Source 2

Lynn Kelly was 23 years old at the time of the eruption. She worked as the director of disaster services of the Red Cross.

Lynn Kelly had a lot of responsibility and challenges as a director of disaster services. She started with 0 volunteers and was concerned that no one would be coming to help because the mountain was going to erupt. At the end, she had over 300 volunteers. Her fondest memory growing up was going down the highway on family trips between the trees before the eruption.



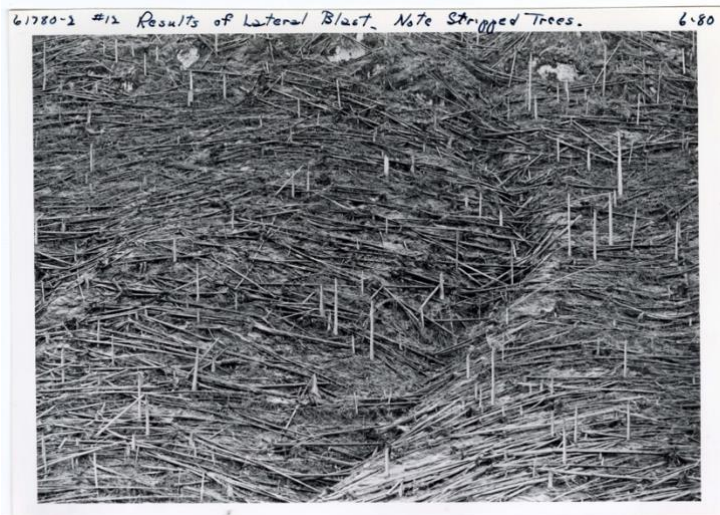
Observe: Compare these photos.



I notice:

Before the eruption, a young girl enjoying a hike at Mount St. Helens. Courtesy of the United States Forest Service.

It makes me think:



After listening to the excerpt, I learned:

Results of the lateral blast – stripped trees. Washington State Parks and Recreation Commission, #158.2018.8.210.



Listen: [Interview Excerpt](#) and Transcript - Lynn Kelly on changes to Mount St. Helens following the eruption.

Excerpted from an interview with Lynn Kelly conducted by Alysa Adams on January 18, 2020. This interview is part of the Mount St. Helens Oral History Project of Washington State Parks. *Excerpt begins at 46:36*

Alysa Adams (AA): Um, how has the eruption changed the area for you or your family?

Lynn Kelly (LK): For me, it was losing the trees. Really. It was the scenery, cause I grew up at Spirit Lake.

AA: Can you tell me about that a little bit?

LK: Um, when I was a child, even a small child, my parents would go there. And um, we'd go fishing in the lake, and um. Or, we'd go up there and play in the snow, and you know it was just, that's where you went. In the winter time. Or in the spring, and it was beautiful. And we'd always go, and I just, that's why I remember my trees, and going through, going through and just... And the trees being right there, and going through a tunnel of trees.

And it's gone. And it's not the same. I mean the whole thing is just, is just not the same. And I'm a real family person, and I had to grieve for my grandchildren, and my great grandchildren that they'll never see what I saw.

(Interruption— unintelligible 48:40) (to pet) get out there, get over here.

Yes. And that, that was beautiful. And I loved God's creation. And I, even as a child I loved it. We used to go to Harry Truman Lodge when I was little. And have hot chocolate. And we would rent his boats, and go fishing.

AA: What's your favorite memory about that area, as a kid? Do you have a absolute favorite memory?

LK: It would be going down the highway between the trees. That's my favorite memory. That's what I had to grieve. My trees were gone. You don't get that much anymore.

AA: Um, how about this question. Forty years later, when you think about the mountain what comes to mind?

LK: The wreckage. The devastation.

Excerpt ends at 50:49

Source 3

John Budke was 16 years old at the time of the eruption. He was a student and worked at Wendy's. His wife, Alysa Hall, was with him at the interview.

John gave up everything to help where he was needed after the eruption. This response to the disaster gave him the unforgettable experience that later influenced his career and the rest of his life. His wife, Alysa, was amazed by how well Mount St. Helens is doing as she is getting greener.



Observe: Compare these photos.



I notice:

During the eruption. 1980. Courtesy of the United States Forest Service.

It makes me think:



After listening to excerpt one and two, I learned:

Mount St. Helens. 2001. Photographer Pamela Scott.



Listen: [Interview Excerpt](#) - John Budke and Alysa Hall on the return of plant life to Mount St. Helens in the years after the eruption.

Excerpted from an interview with John Budke and Alysa Hall conducted by Jacob Wood on November 9, 2019. This interview is part of the Mount St. Helens Oral History Project of Washington State Parks.
Excerpt begins at 29:53

John Budke (JB): Helga was up there, sitting on a log, and Alysa was gonna go explore or something. Er, and, um, said, "I'll be right back". And left her. So, Helga, this poor European doctor, (laughs), was sitting on a log with just the wind. It's Windy Ridge, right? Literally, just the wind blowing. No one around. Vast nothing...and had a full on panic attack. Because of the desolation up there. And, so, it's little stories like that. And, you know, that would've been 30 years after the eruption, cause it was about 10 years ago, that that happened. And, my wife, Alysa's hiked the mountain around the base of it, and...a couple times.

Alysa Hall (AH): It's getting greener.

JB: So, she's seen the recovery.

Excerpt ends at 30:38

[Interview Excerpt](#) - Alysa Hall on learning about the eruption of Mount St. Helens and seeing changes it brought about.

Excerpted from an interview with John Budke and Alysa Hall conducted by Jacob Wood on November 9, 2019. This interview is part of the Mount St. Helens Oral History Project of Washington State Parks.
Excerpt begins at 36:09

Jacob Wood (JW): Would you like to share your story?

Alysa Hall (AH): Um, sure. I was living in Germany and we...and my father is a army veteran. And, uh, so, he knew about the, uh, ash falling...in Gresham, where his mother was living, and the rest of his family. And so, we were aware about that Mount St. Helens might erupt.

We got the phone call from his mother that she had erupted. And, uh, a week later, a German magazine, 'Stern', published the pictures of Mount St. Helens. And, us, having been on Mount Rainier, looking at Mount St. Helens, prior to leaving for the German rotation tour, it looked so much different. It was...it was shocking. And then, by the time we got back here, uh, when I was 15, several years later, later in 1980, and we looked at the mountain and all the ash, how the terrain had changed...

Um, my father took the opportunity to teach me more backcountry survival, at the time. (Laughs). But it, and to this day I hike Mount St. Helens. I do the Loowit Loop. I... go up and every time I go up, through the years, it's getting greener. It's recovering. It's amazing how well she is doing.

Excerpt ends at 37:50

Worksheet for Lesson 4: Destruction and Creation.



You could use a shovel, a broom or a trowel. You could get it off the roof, clear the sidewalk or work it into piles. But that still wasn't enough.

Courtesy of *The Daily Herald*; Everett, Washington.

Ash is a part of the Mount St. Helens story in multiple ways. **Look at these two photos and consider how these images provide multiple perspectives for considering this material created in the eruption.**



John Budke purchased a seal figurine made of the ash from the Mount St Helens 1980 eruption. Photographer John Budke.

Ash is one of the natural resources of Mount St. Helens national monument. The parks ask that you leave no trace and take nothing from our natural resources. **What ethical considerations must a creative project take into account when memorializing or showing resilience in face of a disaster?**

MOUNT ST. HELENS PRIMARY SOURCE SETS ORGANIZED BY INDIVIDUAL

Oral History Collection for this lesson: <https://folksources.org/resources/collections/show/7>

- a. Sources from the perspective of a scientist, Carolyn Driedger.
 - i. Excerpts from the audio (CDriedger-MSHVC40-001-18)
 - ii. Transcript
 - iii. Images
 - 1. Mount St Helens T-shirt design 2. Photographer Carolyn Driedger.
 - 2. Mount St. Helens T-shirt: I survived the 1980 volcano. Photo courtesy of Washington State Parks and Recreation Commission, #158.0-2020.5.24.
 - 3. David Johnston at Coldwater II, 1900 hours, May 17, 1980. Dave did not survive the next day's eruption. Coldwater II would eventually be re-named "Johnston Ridge" in honor of Dave. Courtesy of United States Geological Survey, Photographer Harry Glicken.
- b. Sources from the perspective of a volunteer/message runner, John Budke.
 - i. Excerpts from the audio (JBudke-MSHVC40-001-21).
 - ii. Transcript
 - iii. Images
 - 1. During the eruption. Courtesy of the United States Forest Service.
 - 2. Photo taken from 2001, the mountain is getting greener. Photographer Pamela Scott.
 - 3. John Budke purchased a seal figurine made of the ash from the Mount St Helens 1980 eruption. Photographer John Budke.
 - 4. The Daily Herald magazine documented Mount St Helen's ash, rescue, President Harry Truman's visit, and clean up. Courtesy of The Daily Herald; Everett, Washington.
- c. Sources from the perspective of a director of disaster services, Lynn Kelly.
 - i. Excerpts from the audio (LKelly-MSHVC40-001-39).
 - ii. Transcript
 - iii. Images
 - 1. The governor invited the President Jimmy Carter, US Senators, and other people to a meeting. Courtesy of the United States Forest Service.
 - 2. Before the eruption, a young girl enjoying a hike at Mount St Helens. Courtesy of the United States Forest Service.
 - 3. Results of the lateral blast – stripped trees. Washington State Parks and Recreation Commission, #158.2018.8.210.

Photo set

Access Mount St. Helens Images, credit lines and descriptions in the Folk Sources collection at <https://folksources.org/resources/collections/show/7>

THE SERIOUS ART OF PLAY

BY LISA RATHJE

The American Folklife Center at the Library of Congress holds art and media important to understanding individual and community perspectives on memory, meaning, and identity. This lesson engages the many items at the Library of Congress that focus on play and games. It also draws upon the transformative educational work of the folklorist Simon Lichman. He writes:

With Hopscotch we ask the children what we consider straightforward, fact-finding, opening questions: “Do any of you play Hopscotch? How do you play it? How many types of Hopscotch do you know?” usually receiving a misleading answer, “We all play it the same way.” We then ask, “Who wants to draw Hopscotch on the board?” Everybody puts their hands up and as the chosen one begins to draw, the rest of the class, arms waving wildly unable to contain themselves, burst out, “No, that’s not right,” moving us into an animated discussion of concepts of “right,” “wrong,” “different.” The idea of multiple versions of the “same game,” of “variation” as opposed to “right” and “wrong,” opens a new way of thinking for the children, and often for their teachers too. They begin to pay attention to how versions might be time-, place-, gender-, and religion-bound. ([Journal of Folklore and Education, 2015](#))

Primary sources that come from ethnography and cultural documentation offer access to diverse perspectives on topics that have significance for the hyper-local, yet can extend to deep global and historical connections. Primary sources can spark curiosity and offer opportunities for inquiry. Primary sources can teach us new narratives about a time, a place, or an event. Primary sources can also complicate a story, and offer multiple perspectives that go beyond “right” or “wrong.”

Lesson Title: The Serious Art of Play	
Time Requirement: 40 min	Suggested Courses: Visual Arts
Central Focus (Purpose): This lesson explores primary source material related to play. By researching play through primary sources and personal experience, students will engage in critical thinking, close observation, and visual literacy skills.	
Essential Questions:	
How do the artistic expressions of playing create meaningful texts to decode?	
What can different kinds of play tell us about cultural identity and sense of place?	

For the Teacher:

Read [Uses of Hopscotch in Multicultural, Intergenerational Co-existence Education](#) by Simon Lichman

This article demonstrates how play can create pathways to engagement and learning. Using a visual expression of play, like a hopscotch board, can offer art students multiple ways into serious topics.

Standards: (subject-specific standards to be filled in by teacher, general guidance below)

- Integrate and evaluate content presented in diverse media and formats;
- Gain literary and cultural knowledge, as well as familiarity with various text structures and elements;
- Develop the capacity to build knowledge on a subject through writing and research; and
- Increase their vocabulary for describing political, social, or economic aspects of history/social science.

The standards these goals align to include: CCSS.ELA-Literacy.CCRA.R.7, CCSS.ELA-Literacy.CCRA.SL.2, CCSS.ELA-Literacy.CCRA.W.7, CCSS.ELA-Literacy.RH.9-10.4

Primary Sources in This Lesson:

Underwood & Underwood. *Children are children the wide world round--little folks playing Hop Scotch in Cashmere, India*. Kashmir Jammu India, ca. 1903. New York: Underwood & Underwood, publishers. Photograph. <https://www.loc.gov/item/91787454/>.

Collins, Marjory, photographer. *New York, New York. Chinese-American girl playing hopscotch with American friends outside her home in Flatbush*. New York United States New York State, 1942. Aug.?. Photograph. <https://www.loc.gov/item/2017835800/>.

Collins, Marjory, photographer. *Untitled photo, possibly related to: New York, New York. Chinese-American girl playing hopscotch with American friends outside her home in Flatbush*. New York United States New York State, 1942. Aug.?. Photograph. <https://www.loc.gov/item/2017835795/>.

Fasold, Ralph W. and Lynne Postell. *Conversation with 12 year old black female, Washington, DC*. 1968. Audio. <https://www.loc.gov/item/afccal000392/>. **Listen from beginning until 1:45**

Transcript here: Fasold, Ralph W, and Lynne Postell. *Conversation with 12 year old black female, Washington, DC Transcript*. 1968. Manuscript/Mixed Material. <https://www.loc.gov/item/afccal000578>

United States Office of War Information, Rosener, Ann, photographer. *California San Francisco County United States San Francisco*, 1943. Feb.-Mar. Photograph. <https://www.loc.gov/item/2017696712>

Common Misconceptions and How You Plan to Address Them:

To engage a lesson plan on play may feel like a lower grades activity, but older students often show deep interest in the opportunity to revisit past activities and to find new meaning in them.

Lesson Objectives:

After completing this lesson, students will be able to:

- Identify evidence from primary and secondary sources.
- Cite specific evidence to support analysis of primary and secondary sources.
- Identify multiple perspectives on a topic and use compare/contrast to understand relationships between a primary theme and multiple variations.

Academic Language/Terminology: There is no specialized language in this lesson plan.

Differentiation and Other Modifications:

This lesson uses recorded materials that include transcripts so students with hearing impairments may read along as they review the primary source materials. For students with reading difficulties, they can just listen to the recordings or use the transcripts to support their reading skills.

The primary game being studied is hopscotch, which may not seem accessible to students with physical limitations. However, because theme and variation are at the heart of the lesson, encourage students to develop inclusive forms of the game that all may play.

Teacher Materials and Preparation:

Test all links connected to classroom activities. Review and print needed worksheets.

5E Instructional Model

Engage:

- 1) Ask students to draw their version of a hopscotch board.
- 2) Create a gallery of the hopscotch boards. Ask students to take notes about what is similar and what is different. If you notice multiple variations, try to group the boards by similar variations.

Teaching Tips:

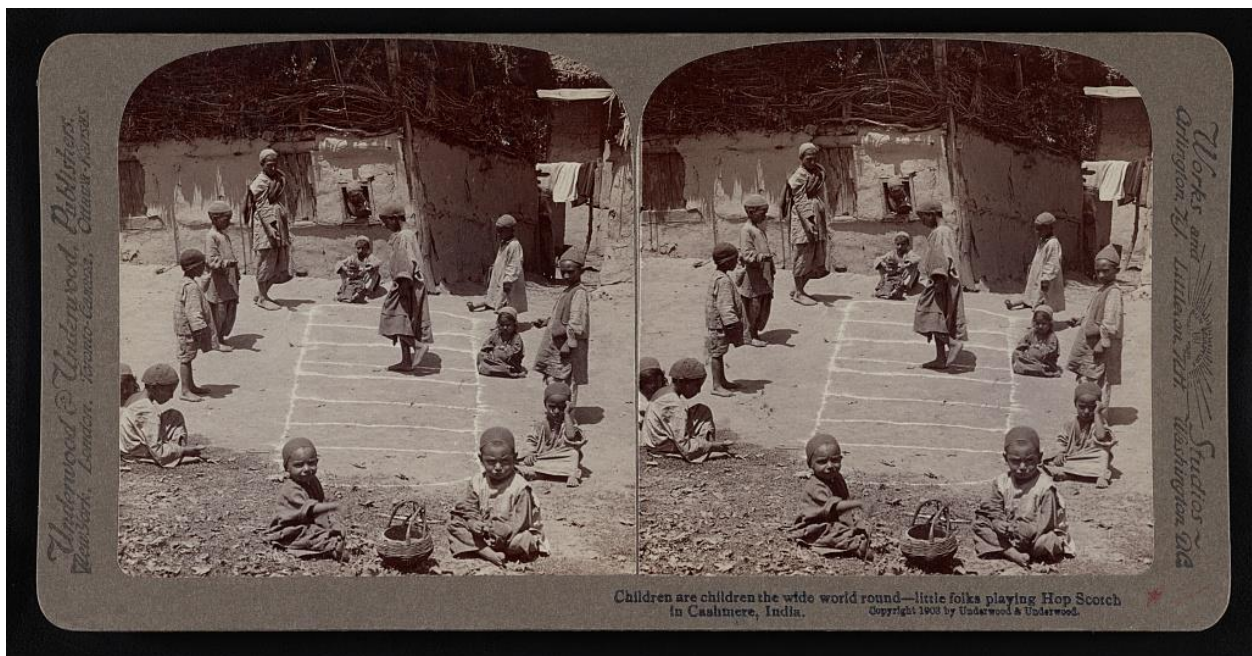
If you have students who don't know hopscotch, ask them to draw a game that they would play outdoors on the sidewalk, and to include in their drawing any markings this game may use that involves sidewalk chalk.

<p>Explore:</p> <p>Review the primary sources in this lesson using the worksheet provided. https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf</p>	<p>It may be useful to review the prompts specific to photography primary sources: https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Analyzing_Photos_and_Prints.pdf</p> <p>Students may notice that two of the sources may be about how you choose to go first in the game. From board design, to rules, to who starts: All of these offer opportunities for analysis.</p>
<p>Explain:</p> <p>Students design a classroom hopscotch-type game. Considerations for the assignment:</p> <ol style="list-style-type: none"> 1) Where will it be played? Can it be designed for a big space, or a narrow sidewalk? How does place influence design? 2) What is the classroom culture that might be expressed through this game—both in its design and its rules? How does a children’s game express ideas that are cultural? 3) Add one design element that personally reflects who you are in this class. If you are working in a group, each individual should be responsible for one design element. <p>Students must present their games to the class and then identify ways their games are similar and different.</p>	<p>Teaching Tips:</p> <p>This can be done as an individual assignment or a small group assignment.</p> <p>Using a Venn diagram may support students as they look for ways different game boards are “similar” and “different.”</p>
<p>Extend: Designing games can go beyond chalk and floor-based designs. Have student explore this primary source set and then design a game using multiple elements from the inspiration photos: https://www.loc.gov/free-to-use/games-for-fun-and-relaxation</p>	<p>Teaching Tips:</p>

Evaluate: Completion of a game design and presentation regarding the variations chosen for their game.

Sources:

Lichman, Simon. 2015. Uses of Hopscotch in Multicultural, Intergenerational Co-existence Education. *Journal of Folklore and Education*. 2:3-13. <https://jfe-publications.org/article/uses-of-hopscotch-in-multicultural-intergenerational-co-existence-education/>



Underwood & Underwood. *Children are children the wide world round--little folks playing Hop Scotch in Cashmere, India*. Kashmir Jammu India, ca. 1903. New York: Underwood & Underwood, publishers. Photograph. <https://www.loc.gov/item/91787454/>.



(Left Photo) Collins, Marjory. Photographer. *New York, New York. Chinese-American girl playing hopscotch with American friends outside her home in Flatbush.* New York United States New York State, 1942. Aug.?. Photograph. <https://www.loc.gov/item/2017835800/>.

(Right Photo) Collins, Marjory. Photographer. *Untitled photo, possibly related to: New York, New York. Chinese-American girl playing hopscotch with American friends outside her home in Flatbush.* New York United States New York State, 1942. Aug.?. Photograph. <https://www.loc.gov/item/2017835795/>.

Fasold, Ralph W, and Lynne Postell. *Conversation with 12 year old black female, Washington, DC.* 1968. Audio. <https://www.loc.gov/item/afccal000392/>.

Listen from beginning until 1:45

Transcript (and image of transcript, next page): Fasold, Ralph W, and Lynne Postell. *Conversation with 12 year old black female, Washington, DC Transcript.* 1968. Manuscript/Mixed Material. <https://www.loc.gov/item/afccal000578/>.

W299

WIC 0057

Female Age: 11

August 13, 1961

(CC)

FW

~~What kind of games did you play after school? What kind of games do you play outside?~~

START
MSF
A(1)

INF

I play Hop Scotch and kickball and sometimes we play climbing the tree or follow the leader.

FW

~~How do you play hopscotch?~~

INF

We write the numbers down to ten on a blocks, the cement and have blocks. And we throw the rock on number one, and we jump in number two on one foot, up to ten and jump back and stand on one foot and pick the rock up and jump out. And if you can get it, the rock into ten and do the same, you'll win the game.

FW

~~How do you decide who's going to be first?~~

INF

We call ~~them~~ or either we put our feet in and say, "Engine, Engine number 9." We'll put our feet in and we'll say, "Engine, Engine, Number 9, ^{speeding} ~~beating~~ down the Chicago line, If the train should jump the tracks, Do you want your money back? Yes or No?" If somebody say, "Yes" or somebody say, "No" then we say, "Y E S spells the word yes, And you are not It." So the one that is not It is first. Jump rope. We'll say, "Down in the valley where the green grass grows, They say Wanda sweet as a rose, She sang, she sang, she sang so sweet, Along came John and kissed her on the cheek, How many kisses did she receive?" And then she keep jumping until she miss. That's the amount of kisses she received.

FW

~~Whoever goes first, how do you decide?~~

INF

Yes. One person, we'll put our feet in and do the same thing. And whoever is it will, the last one that's it well they'll be the one.



Title

- Victory Gardens--for family and country. Hopscotch has been supplanted by a new and serious game for these Girl Scouts--it's called Plant the Victory Garden. Like thousands of other school-age youngsters, Pat Nelson, Doris Laclair and Barbara Redford, all of San Francisco, are enthusiastic participants in the nation-wide Food for Victory campaign. Doris seems to be jumping the gun slightly, but at this stage cookies are more palatable than embryonic cabbages

United States Office Of War Information, Rosener, Ann, photographer. California San Francisco County United States San Francisco, 1943. Feb.-Mar. Photograph.

<https://www.loc.gov/item/2017696712>

TRAINS: LAYING NEW TRACKS TO LITERACY

BY LISA RATHJE

How do we make meaning from diverse texts? Texts that not only use words formed from alphanumeric symbols, but texts that make sounds, use colors, or have a beat.

Using trains as the core topic, students will compare three “texts” and use their analysis to support a thesis about how different media offer different opportunities for making meaning.

NOTE: Teachers interested in the learning objectives of this lesson could also choose an alternative core topic or have students design student-led research projects around themes of their choice, identifying new primary source materials to bring to bear on the topic.

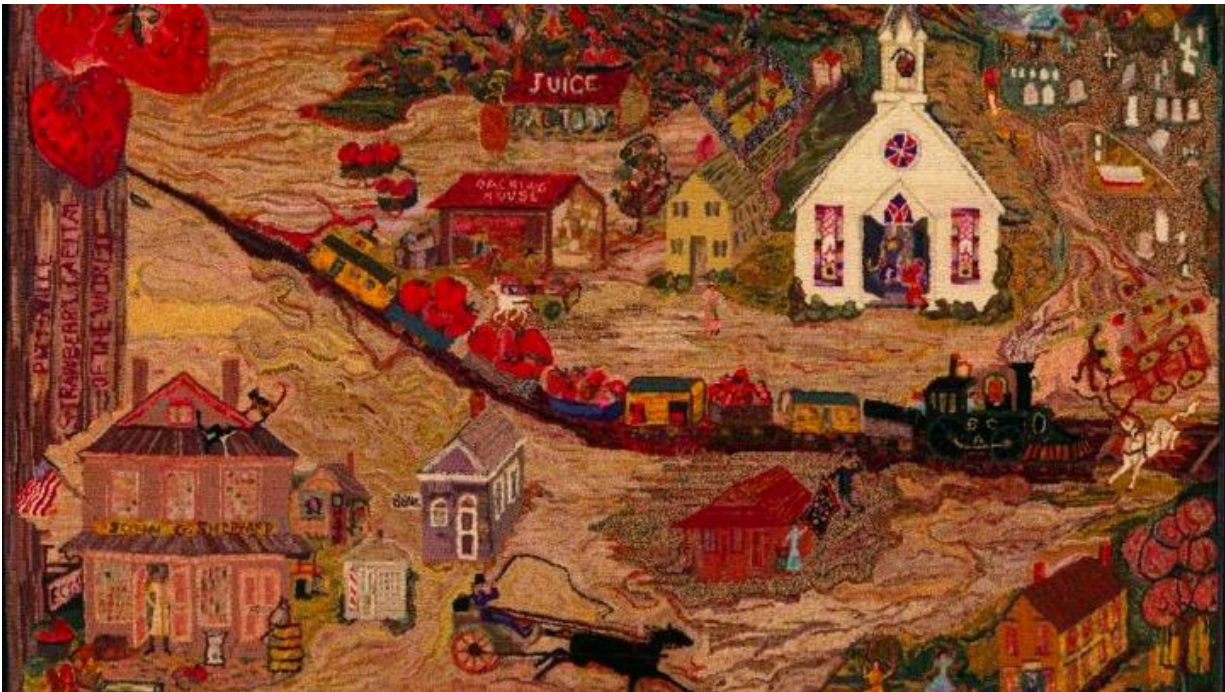
Lesson Title: Laying New Tracks to Literacy	
Time Requirement: 3 classes, 40 min. each + homework	Suggested Courses: US History (1878-Present); AP US History; Visual Arts, Music Middle grades
Central Focus (Purpose): This lesson explores primary source materials related to trains—particularly from the perspective of occupations/working traditions. By evaluating various documented points of view related to this history, students will engage in critical thinking, close listening, and media literacy skills.	
Essential Questions: <i>What is the relationship between trains and community?</i> <i>What can we learn about a place by studying its occupations, in this case, railroads?</i> <i>In what ways does art reflect culture, or shape it?</i>	
For the Teacher: Occupational folklife, or the specialized words, art, tradition, and shared stories of workers can open doors to history and provide context for cultures and communities that proves meaningful for learning. Some of the primary source materials we use in this lesson and others come from the Occupational Folklife Project of the American Folklife Center at the Library of Congress. To learn more about this project, visit https://www.loc.gov/collections/occupational-folklife-project/about-this-collection/	
Many of the source materials for this lesson were first pulled together in this blog from the Library of Congress: https://blogs.loc.gov/folklife/2015/07/folklore-of-trains-in-usa-part-one/	

Standards: (subject-specific standards to be filled in by teacher, general guidance below)

- Integrate and evaluate content presented in diverse media and formats;
- Gain literary and cultural knowledge, as well as familiarity with various text structures and elements;
- Develop the capacity to build knowledge on a subject through writing and research; and
- Increase their vocabulary for describing political, social, or economic aspects of history/social science.

The standards these goals align to include: CCSS.ELA-Literacy.CCRA.R.7, CCSS.ELA-Literacy.CCRA.SL.2, CCSS.ELA-Literacy.CCRA.W.7, CCSS.ELA-Literacy.RH.9-10.4

Primary Sources in This Lesson:



1. Strawberry Capital of the World, Pittsville, Maryland

John Raymond Sheppard

Mary Sheppard Burton

Tell Me 'Bout Series, 1994-1995.

Dimensions: 62 x 43 inches.

Hooked on twelve-thread-count linen

2. In 1936 John Lomax recorded an unknown former train caller demonstrating his style of [calling out the train destinations](#).

3. “[Shove it Over](#)” was collected by Zora Neale Hurston by memorization rather than recording and performed by her for folklorist Herbert Halpert in 1939. This also has a defiant line: “The captain’s got a pistol, and he plays bad, but I’m going to take it if he makes me mad.” At the end of the song Hurston and Halpert discuss the way the work was done, as this song was used to coordinate the work of shoving the track into place a section at a time.

4. Prisons continued to be a source of cheap labor for building and maintaining track until the 1940s. African American work songs were often used to coordinate work, particularly in the South. “[Take This Hammer](#),” a work song recorded by John and Ruby Lomax and sung by Willie Howard, Paul Perkins, Allen Reid, John Brown, and Lonni Thomas at State Farm, Raiford, Florida, on June 4, 1939, is a defiant song as it is sung from the point of view of a prisoner who contemplates escape. It invokes the memory of John Henry, saying “this old hammer it killed John Henry, but it won’t kill me.”

Common Misconceptions and How You Plan to Address Them:

It is a common misconception that media and visual arts offer a less rigorous learning opportunity. This lesson asserts that building literacy to “read” the texts offered in these arts creates engaged, critical learners who can bring decoding skills into their daily lives.

Lesson Objectives:

After completing this lesson, students will be able to:

- Identify evidence from primary and secondary sources.
- Cite specific evidence to support analysis of primary and secondary sources.
- Identify aspects of a text (audio or written) that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

Academic Language/Terminology:

Ethnographic Account: ‘Ethnography, simply stated, is the study of people in their own environment through the use of methods such as participant observation and face-to-face interviewing’ (from the [National Park Service](#)).

Specialized vocabulary from the texts:

Lining or to line it: The process of lining railroad tracks is using beaters through manual labor to get the rails parallel and level. (Today it achieved through a tamping machine, or tamper.)

Differentiation and Other Modifications:

This lesson uses recorded materials that include transcripts so students with hearing impairments may read along as they review the primary source materials. For students with reading difficulties, they can just listen to the recordings or use the transcripts to support their reading skills.

Teachers may remove timed elements for students with time accommodations on tests or assignments.

Teacher Materials and Preparation:

Test all links connected to classroom activities. Review and print needed worksheets.

Context:

Reading this Library of Congress blog may provide additional context for the teacher.
<https://blogs.loc.gov/folklife/2015/07/folklore-of-trains-in-usa-part-one>

5E Instructional Model**Engage:**

Ask students for examples of informal and formal learning. This could be examples like learning to cook a meal from a family member or learning chemistry in a school classroom. Have a discussion to compare the differences in how and what is learned in both settings. Who decides what education looks like?

Question to introduce next part of lesson: Sometimes we learn through art and music. Do we know any examples of songs or art that are also about getting work done? (hand washing songs, fairy tales with warnings, other work songs)

Teaching Tips:

Consider ways both informal and formal learning connect to students' cultural and ethnic backgrounds.

Activity idea: Have students pair and share, giving each student two minutes to tell a story about something they learned outside of school.

Explore:

- 1) Explain that we are going to listen to a work song that helped people on the railroad work together called "Shove It Over."

Teaching Tips:

- 1) Over the course of the recording, Hurston describes in detail how the workers' singing of the songs coordinated with the movements required by their jobs. ...For the lining and spiking songs "Shove It Over" and "hat Ole

<p>After listening to the recording, ask students to write what clues they identified that this song is “more than a song.”</p> <p>In small groups, have students compare notes. Then, listen again for additional information, being sure to include Zora Neal Hurston’s commentary at the end of the clip.</p> <p>2) Listen to the 1936 John Lomax recording of an unknown former train caller demonstrating his style of calling out the train destinations.</p> <p>3) For homework, assign the listening log. Encourage students to find examples of sounds that are warnings or communicating something.</p>	<p>Black Gal,” Hurston identifies her versions’ originators as Charlie Jones from Lakeland and Max Ford from Miami. By identifying the liners by name and explaining that “the railroad has to pay the singing liner or else the men won’t work,” Hurston creates a context around the song in which the men are humanized as acting agents rather than victims of their circumstances. (from: https://tanyaclement.github.io/znhjacksonville1939/introduction)</p> <p>2) Discussion question: How does personal style intersect with function? Does this make us more likely to listen? Where do we see examples of this today (airline safety announcements...)</p> <p>3) Complete some sample entries of the listening log together in class to help students understand what they should be listening for. Have students listen to classroom sounds for a few minutes and record what they hear on the worksheet. For homework, students might record sounds and music they hear over a period of time or sounds they hear at two different times, such as after school, during dinner preparation, at bedtime, or when they first wake up.</p>
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<p>Explain:</p> <p>1) Have students share their listening logs. Compare. Students may create a chart or graph of some categories of data.</p> <p>Analyze the different kinds of sounds heard and how structure and context can inform how the data is organized.</p> <p>2) Listen to “John Henry” and then “Take dis Hammer.”</p> <p>Have students analyze the two different songs. What kinds of data can they identify from these primary sources?</p>	<p>Teaching Tips:</p> <p>Use the criteria from the Listening Log Rubric to evaluate students' work.</p> <p>Find more information about John Cephas who sang this version of John Henry and work songs: https://locallearningnetwork.org/resource/heritage-fellow-john-cephas-virtual-residency/</p> <p>Distribute lyrics to “John Henry” and “Take dis Hammer” to support multiple ways of listening.</p>
<p>Extend:</p> <p>View “Strawberry Capital of the World, Pittsville, Maryland” and the oral story shared by the artist who made the rug.</p> <p>Prompt: How do we get at stories not in our history books about our local sense of place? How does this show up in our artmaking? What might we notice about the train in this image now that we have been thinking about occupations and trains? How does paying attention to the artist’s voice and story contribute to our analysis?</p>	<p>Teaching Tips:</p> <p>Have students return to their notes or Listening Log Analysis and for evidence to support their discussion claims.</p>
<p>Evaluate: Use the rubric to evaluate the quality of the listening logs and subsequent analysis of audio and visual materials.</p>	

Sources:

Bowman, Paddy. Heritage Fellow John Cephas Virtual Residency.

<https://locallearningnetwork.org/resource/heritage-fellow-john-cephas-virtual-residency>

Burton, Mary Sheppard. Undated. Strawberry Capital of the World, Pittsville, Maryland (John Raymond Sheppard) From Tell Me 'Bout Series, 1994-1995.

Dimensions: 62 x 43 inches. Hooked on twelve-thread-count linen.

<https://web.archive.org/web/20090206212912/https://loc.gov/folklife/msburton/commentary04.html#top>

Hall, Stephanie. 2015. The Folklore and Folksong of Trains in America, Part One. *Folklife Today*, Blog. <https://blogs.loc.gov/folklife/2015/07/folklore-of-trains-in-usa-part-one/>

Kennedy, Stetson, Herbert Halpert, Zora Neale Hurston. 1939. *Shove It Over*. Jacksonville, Florida, 1939. Audio. <https://www.loc.gov/item/flwpa000006/>.

Lomax, John A, Ruby T Lomax, Willie Howard, Paul Perkins, Allen Reid, John Brown, and Lonnie Thomas. 1939. *Take dis Hammer*. Raiford, Florida, June 4, 1939. Audio.

<https://www.loc.gov/item/lomaxbib000582/>.

Lomax, John A. 1968. *Calling Trains*. Library of Congress, 1968. Audio.

<https://www.loc.gov/item/ihas.200197150>.

Ethnography: For a deeper dive, have students design and conduct their own Occupational Folklife Interview to learn more about an occupation that is meaningful or interesting to them.

John Cephas's Lyrics to "John Henry"

John Henry was a little boy,
'Bigger than the palm of your hand,
'Time that boy, he was nine years old
Driving spikes like a man
Driving spikes like a man.

John Henry was a little boy,
Sitting on his mammy's knee,
He picked up a hammer and a little bit of
steel:
"Hammer's gonna be the death of me,
Hammer's gonna be the death of me."

John Henry said to the captain, yeah,
"Man, you ought to see me swing
Love to hear the cold steel ring,
Love to hear the cold steel ring."
John Henry said to the captain, yeah,
"A man ain't nothing but a man,
But before I let the steam drill beat me
down,
I'm gonna die with this hammer in my hand,
Die with this hammer in my hand."

Captain said to John Henry, yeah,
"This mountain is caving in,"
John Henry said, "Oh captain, yeah,
'Just my hammer sucking wind,
'Just my hammer sucking wind."

John Henry went to that tunnel to drive,
Steam drill was by his side,
He beat that steam drill three inches and
down,
He laid down his hammer, Lord, he died,
Laid down a hammer, Lord, he died.

They took John Henry to the graveyard,
Buried him six feet in the sand, '
Time a locomotive passed by,
Says, "There lies a steel driving man,
There lies a steel driving man.
There lies a steel driving man.
There lies a steel driving man."

Take dis Hammer Lyrics

Take this hammer, carry it to the captain
Take this hammer, carry it to the captain
Take this hammer, carry it to the captain
Tell him I'm a-gone, just tell him I'm a gone

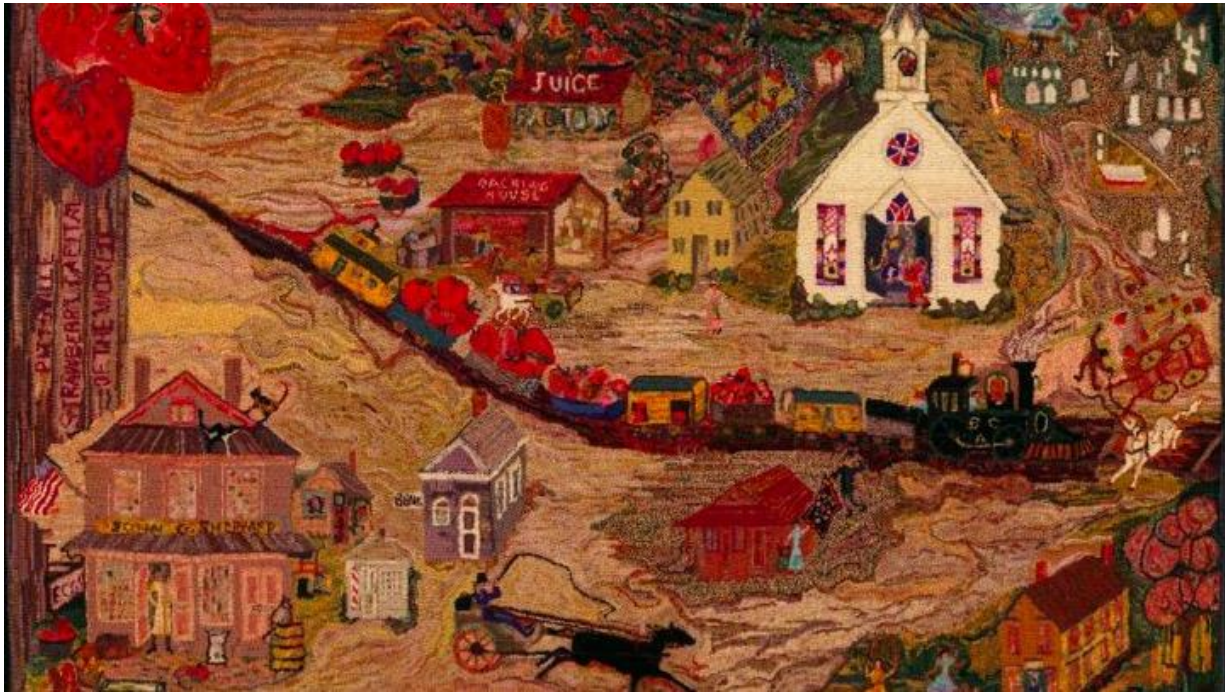
If he asks you, was I running
If he asks you, was I running
If he asks you, was I running
Tell him I was flying, tell him I was flying

Captain, Captain, There's no hell in heaven?

Must be the hammer, the hammer that killed John Henry, X3
But it won't kill me. X2

This ol hammer, it shines like silver X3

But it rings like gold



Strawberry Capital of the World, Pittsville, Maryland (John Raymond Sheppard)

Tell Me 'Bout Series, 1994-1995.

Dimensions: 62 x 43 inches.

Hooked on twelve-thread-count linen

<https://web.archive.org/web/20090206212912/https://loc.gov/folklife/msburton/commentary04.html#top>

I want to "tell you 'bout" your Granddaddy John Raymond Sheppard. He was my Daddy, and I was crazy 'bout him. He was both Mother and Father to me when I was a wee little girl; my mommy was gone.

John Raymond was a beautiful, mischievous little fellow. Only Grandma (Emma Smith Sheppard) called him John Raymond, 'cause he played boyish pranks. Most people called him Raymond. His Daddy, John Gillis Sheppard, and my Grandma had two boys: Chester, the oldest, who was redheaded and freckle-faced, and John Raymond, who was so pretty. He had blond corkscrew curls and big blue eyes. Then there was Anna, who was always accusing the boys of picking on her. They probably were.

Raymond and Chester lived in the little house next door to the Methodist Church. Grandpa had helped to build that church. He built the house, too. Chester and Raymond had the job of ringing the church bell -for that was how everyone in the village knew what time it was. They loved to ring the bell for services, weddings, and funerals too. The bell worked on a rope. When one boy pulled hard, the other boy flew up in the air. When that one came down, the other found himself airborne. This was quite like flying. On occasion, they rang the bell because they just "had to do it." It was great fun until reckoning time.

The "Strawberry Special" was one of the many engines that pulled the "Baltimore, Chesapeake, and Atlantic" cars between Salisbury and Pittsville each day. Across the tracks from Grandma and Grandpa's

house was the train station. Every week a lady from the eastern shore of Virginia rode the train a hundred and fifty miles to take a rug hooking lesson from my Grandma.

In this rug she proudly shows the conductor how much progress she's made on her own rug. (History repeats itself.) Down the street you'll find Minas Davis's bank, the barber shop, the milliner's, the packing house and Grandpa's wonderful store. People could enter the front door while the train unloaded dry goods through the back door. Neat, wasn't it?

And the children went to school in the four-room schoolhouse where your Granddaddy stuck a girl's pigtail in his inkwell in his desk. It was hickory stick time around there. In the school yard are pictured five little girl cousins. In small villages everyone knows, and is often related, to everyone else. Beyond the Methodist church is the old cemetery. There, your Great Grandparents, your Grandparents (on my father's side), and all their cousins, my cousins, and some of your second cousins are buried. It is a beautiful peaceful spot. I love to read all the information on the tombstones. The saddest thing is to see all the graves and stones of precious babies. Life was truly hard but love was abundant.

The railroad track was the center of town. Everything was built on one side or the other of the track. Dr. Lawrence Freeny took a mad gallop down Main Street to the end of the train. There the mule had panicked and upset the load of strawberries. The driver was on the ground and Dr. Freeny was frantically trying to mend him.

Now, children, I could (and should) go on and on, but I'll have to tell you 'bout more stories in another rug and on another day. I have many precious stories in my heart and head. Time is fleeting and I want you to know all these treasured things.

Pleasant dreams, Mom

LISTENING LOG

Name _____ Date _____

- Study the **Listening Log** below to see how the data are organized. Then use the log to take notes of sounds that you hear, including music and sounds in daily life.
- Study your data carefully and make a list of all of the different types you have.
- Discuss how these responses help you to understand the data and the soundscape around you.

Date(s)

Length of Listening Session(s)

KIND OF SOUND HEARD What is the specific sound you are hearing?	WHAT MADE THIS SOUND Does it come from nature, a video game, TV, choir, friends, family members?	DESCRIPTION OF SOUND What words would you use to describe the sound?
Crosswalk beep	Safety equipment on street	High pitched, tinny, rhythmic, alert
Humming	Mom singing while she does dishes	Cozy, comforting, safe

LISTENING LOG RUBRIC

Name _____

Date _____

Task: To improve your listening skills, locate sounds in nature, from people, and in the media and record data about the source, as well as your reflections. Then you will create a chart to display the information found in your research. You are expected to share the chart with students in your class. You will be assessed on your ability to locate, listen, respond, analyze, and display information about the listening elements.

Criteria	Exceeds Expectations	Meets Expectations	Progressing Toward Expectations
Locating and Collecting	<ul style="list-style-type: none"> • Locates multiple sources for listening activities from people, media, and the environment. • Systematically collects samples. 	<ul style="list-style-type: none"> • Locates a few listening sources; source types (people, media) limited. • Collected insufficient samples. 	<ul style="list-style-type: none"> • Inadequate listening sources and types located. • Relies on others to collect samples.
Listening and Responding	<ul style="list-style-type: none"> • Listens and responds to a variety of media. • Distinguishes most differences heard in melodic and rhythmic patterns. 	<ul style="list-style-type: none"> • Has few listening experiences. • Variety is limited. • Distinguishes few differences in patterns. 	<ul style="list-style-type: none"> • Differences not identified for any sources or types • Jumps to conclusions without carefully identifying characteristics.
Analyzing and Interpreting Information	<ul style="list-style-type: none"> • Recognizes and identifies music and other sounds by function and purpose. • Describes differences adequately with proper vocabulary. • Categorizes elements in appropriate categories. 	<ul style="list-style-type: none"> • Identifies most elements by function and purpose. • Categorizes most elements in appropriate category. Some categories do not relate to the theme. • Provides mostly accurate information. 	<ul style="list-style-type: none"> • Groups objects randomly. • Has no organizational plan or structure. • Interpretation and/or evaluation of information not evident.
Organizing and Displaying Information	<ul style="list-style-type: none"> • Chart accurately conveys the elements of the listening experience(s). • Overall pleasing appearance. • Excellent use of design and arrangement. • Results of analyses are clear. 	<ul style="list-style-type: none"> • Most of chart is accurate. • Pleasing appearance; good use of color, design, arrangement. • Analyses are fairly clear. 	<ul style="list-style-type: none"> • Inaccuracies in analysis and elements are evident. • Poor use of color, design, arrangement. • Descriptions inadequate or missing.

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www.louisianavoices.org

OTHER TEACHING WITH PRIMARY SOURCES LESSONS FOR VISUAL ARTS AND ARTS-INTEGRATED CLASSROOMS

NOTE: IS ART A PRIMARY SOURCE?



by Paddy Bowman and Lisa Rathje. 2023.

The Library of Congress archives how people express remembrance of current events, such as the Covid-19 pandemic. Paying attention to responses through writing, photography, mapping, recording, and artmaking helps us to situate ourselves and our communities in a time of global and local challenges in ways that can be healing and leave a record for others to witness. This lesson asks students to consider the art preserved as primary sources, and asks: how does this expand our definition of a primary source?

Read more...

Journal of Folklore and Education. 10(2):158-9.

https://jfe-publications.org/wp-content/uploads/2023/08/JFE2023TFS_Issue2_FINAL.pdf

La Teacher 1 print; color ink jet; sheets 61 x 46 cm. (poster format) | Poster shows the smiling face of a teacher on a laptop computer screen. Behind her is a red globe of the world. Contributor: Ponce, Alfredo - Amplifier <https://www.loc.gov/item/2020632240>. Date: 2020

Extension from “Is Art a Primary Source?”:

Consider the art documented in two projects described in the 2021 *Journal of Folklore and Education*:

- [The Urban Art Mapping Project: A Discussion of Street Art Preservation and Antiracism.](#)
- [Pieces of Now: Arts Born of Protest.](#)

Then, have students discover art in your own community that they believe should be documented and preserved. They can photograph examples and create metadata to support its inclusion in an archive.

Peyton Scott Russell’s Icon of a Revolution at George Floyd Square, documented by Rachel Weiher February 27, 2021



LEARNING THROUGH EVALUATING EXPRESSION

By Lisa Lynn Brooks, adapted by Sarah Milligan, with Teaching Tips from Angela DeLong, Dee Maxey, and Shanedra Nowell



Chilocco Senior Class Annual, 1930, p. 18: <https://catalog.archives.gov/id/2745609>

How can teachers use historic yearbooks to teach not only about a historical event, but also strengthen student's observation and critical inquiry skills? This lesson seeks to help students draw connections between character representation, humor, and irony in historic narrative by evaluating generations of student-created yearbook art from a historic Native American boarding school in the U.S. Students will create their own character sketches and discuss ways representation is found in primary source objects. At the end of the lesson, students will have a greater understanding of the history of Native American boarding schools in the U.S. and practice close observation and critical inquiry skills.

Read more...

Journal of Folklore and Education. 10(2):291-300. https://jfepublications.org/wp-content/uploads/2023/08/JFE2023TFS_Issue2_FINAL.pdf

A FUTURE FROM THE PAST

By David Swenson, Rebecca Engelman, and Troyd Geist

Calling upon Frances Densmore's Library of Congress collection of more than 2,500 American Indian songs she recorded between 1907 and 1941, a project repatriating and reintroducing Lakota and Dakota songs to the Standing Rock Reservation is empowering individuals to reclaim their culture regardless of institutional, financial, educational, or political access or hurdles. Lessons include both music and visual arts standards.

Read more...

Journal of Folklore and Education. 10.1:8-28.
<https://jfepublications.org/article/a-future-from-the-past>

Frances Densmore playing back a recording to Mountain Chief, 1916
(Library of Congress). <https://www.loc.gov/item/2004667752>

