



Oral History and Interpretation

a Local Learning Teaching with Primary Sources program
in partnership with Vermont Folklife and Washington State Parks

Thursday, September 19, 2024 | 10:00 am - Noon PST (1:00-3:00 pm EST)

Goals for Participants

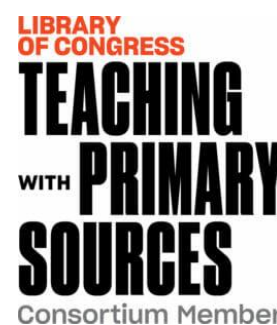
- Access new primary source sets developed from the Mount St. Helens oral history project
- Consider new ways to hear and share stories for learning
- Discover tools for accessing other primary sources that directly connect to your site or classroom

Our project engages 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.

Content created and featured in partnership with the TPS program does not indicate an endorsement by the Library of Congress.

Agenda

- 10:00 Welcome!
- 10:10 Sound as Primary Source
How does this orality/aurality influence meaning? Can we analyze it like text?
- 10:35 Interview as Data
What is ethnography? What is Oral History? How do we support contextualized interpretation of oral narratives in our work and research?
- BREAK
- 11:00 Spotlight on the Mount St. Helens Oral History Project
- 11:40 Connecting to Your Site or Museum—Practical Applications
- Q & A



Classroom Activities—Additional Materials and Resources

Use this section for inspiration and to find worksheets, readings, and model projects that can be adapted to your classroom, museum, or other learning activities.

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When Mount St. Helens sent several inches of volcanic ash to Eastern Washington, residents immediately went to work cleaning up. At first, they wore the recommended face masks religiously. But as the weeks went by, the masks were worn less frequently.

Though the ash has not proven to pose an immediate health hazard for humans or animals — except those suffering from existing respiratory problems — it could in the future. Silica, a substance found in the ash, could cause chronic lung disease if breathed excessively over a long time, experts say.

When breathed deeply, silica can scar the lungs and eventually cause a reduction in the oxygen ex-

The Daily Herald Magazine documented the aftermath of the Mount St. Helens eruption. This image is from page 25. Courtesy of *The Daily Herald*; Everett, Washington.

Discover Folk Sources

by Lisa Rathje

Reprinted and updated with permission, *Journal of Folklore and Education*.
2023. 10(2):136-141.



Teaching Statement: While introducing vocabulary used to archive primary sources at the Library of Congress and elsewhere, in this lesson students will also connect contemporary topics and art to a deep occupational labor history of Chicago. The lesson establishes an important starting point to understanding why primary sources prove powerful in offering multiple perspectives and new voices for challenging history.

Course: High School Social Studies	Lesson Title: Discover Folk Sources
Time Requirement: 40 min.	Unit of Study: Teaching with Folk Sources
Central Focus (Purpose): This lesson introduces key terms for using primary sources in the classroom. Students will learn skills central to accessing primary sources that include audio and visual media. <i>Essential Question that can connect to any primary source oral history interview:</i> How can an oral history interview unlock new perspectives on history? <i>Essential Question specific to these items:</i> How might occupational knowledge documented through ethnography challenge history narratives?	
Academic Standards:	
Common Core State Standards Learn more: https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/primary-sources-and-standards Primary sources from the Library’s collections offer myriad examples of complex informational text from diverse sources, including letters, diaries, newspapers, and America’s founding documents, as well as other formats such as maps, photographs, charts, and oral histories. Immersive explorations of these items support student learning and developing skills, including: <ul style="list-style-type: none">• Evaluating varied points of view,• Analyzing how specific word choices shape meaning,• Assessing the credibility of sources,• Conducting research projects based on focused questions, and Gathering evidence from literary and informational texts to support a claim.	
Primary Sources in This Lesson:	

Rowe, Richard, Interviewee, Bucky Halker, Interviewer. "Richard Rowe interview conducted by Clark Douglas Halker," July 8, 2011, In *Occupational Folklife Project*, <https://www.loc.gov/item/2017655522>.

View 11:30:00-13:30.00 (transcript starts on p. 5)

And image: https://www.loc.gov/resource/afc2011062.afc2011062_00263_ph/?sp=24

Highsmith, Carol M., photographer. *Artist Anish Kapoor's 2004 "Cloud Gate" stainless steel sculpture at AT&T Plaza in Chicago, the largest city in Illinois and (as of 2020) third-largest in the United States*. July 30, 2017. Photograph. <https://www.loc.gov/item/2020721850>

Common Misconceptions and How You Plan to Address Them:

Audio Interviews are too limited or difficult to use in classrooms. This lesson supports learning from an audio interview and uses additional materials documented through the ethnographic process to establish a context that can motivate both learners' inquiry and curiosity.

Learning Objective(s) Associated with Above Standards:

After completing this lesson, students will be able to:

Cite specific evidence to support analysis of primary 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:

Collection: A set of archival or manuscript materials.

Timecode: The numbers, usually written as hour:seconds, used to identify the location of audio or video in a recording or digital media file.

Transcript: A written record that is a verbatim account of something spoken.

Additional vocabulary encountered in primary source research may be found in the Society of American Archivists [Dictionary of Archives Terminology](#).

Differentiation and Other Modifications:

Use recorded materials that also include transcripts so students may also/instead read primary source materials.

Teacher Materials and Preparation:

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

Tapping Students' Prior Knowledge:

Ask students to share what they believe the terms "occupational folklore" or "labor history" mean. In what ways may students differentiate folklore and history?

5E Instructional Model

Engage: Using the [Library of Congress Analysis Worksheet](#), complete a study of the [Union pin photo](#).

Explore:

Listen to the [Richard Rowe interview excerpt](#). View 11:30:00-13:30.00

(Transcript starts on p. 5 if used)

- 1) Identify what timecode means and locate the excerpt.
- 2) Compare and contrast using the audio and the transcript. How are they similar and different?
- 3) How does this excerpt provide additional information about the analysis you may have completed of the pin?

Explain:

Share your worksheets with another student. Compare what you heard that was similar and what was different.

Extension/Elaboration:

Craft a history timeline according to this personal narrative story. Identify what other sources should be accessed to add to this timeline.

Use the [Comparison Worksheet](#) to identify common narratives from multiple primary sources.

Evaluate:

Formative Assessment(s): Worksheets completed.

Summative Assessment(s): Timeline completed.

Lesson Closure:

Include face-to-face or individual digital **reflection** to guide students along their learning progression and set new goals (emojis, pair/share, Google Form, exit ticket, etc.).

Archival Connections:

The Archie Green Fellowship of the Library of Congress has led to the creation of multiple collections focused on occupational folklore,

<https://www.loc.gov/collections/occupational-folklife-project/about-this-collection>

Comparison Worksheet

Adapt this worksheet and add additional pages to compare multiple primary sources.

Primary Source 1 _____ Primary Source 2 _____

List similarities between these two sources Similarities	List differences between these two sources Differences
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
Comparison As you review these similarities and differences, what are the common narratives? What do these multiple perspectives potentially tell a listener or observer?	

Primary Source Analysis Tool

https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf



NAME:

PRIMARY SOURCE ANALYSIS TOOL

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FURTHER INVESTIGATION:

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ADDITIONAL NOTES:

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	
<p>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.</p> <p>Age Group: Middle grades</p>	<p>Suggested Courses: History, Natural Science, and the Arts</p>
<p>Central Focus (Purpose):</p> <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

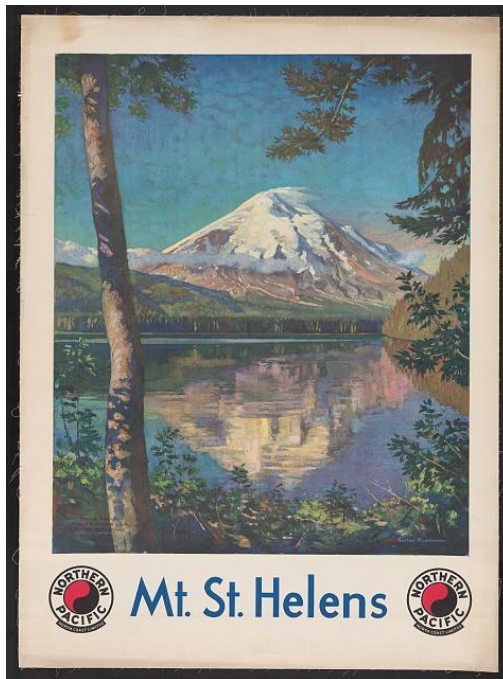
Engage: Discuss with the students, ask them what they remember/know about Mount St Helens or a volcano.

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?



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

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](#)

Find additional Primary Source images from [before](#), [during](#), and [after](#) the eruption through these links.



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>

5. Ask the students to draw the erupted volcano drawing from observing the photos provided.
6. Post all three drawings on the wall and discuss with the students.

Extend:

Ask the students to formulate questions about Mount St. Helens that can inform their next classes.

- a) What do they wonder after doing these volcano sketches?
- b) As they explored their assumptions about volcanos, do they have new questions that can inform their research?

Lesson 2 – Visit site

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.

Teacher Materials and

Preparation:

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

Lesson 3 – Oral Histories—using first person narrative to gain new perspectives.

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?

Explore: Listen to various clips of the Mount St. Helens audio recordings and read the transcripts.

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.

[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

Teacher materials and preparation:

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.)

Teacher Tip: Use the graphic organizers in the appendix of this lesson if your 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.

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.

Explain: From the audio recordings, what do the students find through the voices? How do the recordings provide additional information from the transcripts?

Extend: Complete another drawing of Mount St. Helens that incorporates the new data that has emerged.

Lesson 4 – Review the photos

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?

Explore: Review the photos

- 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.

Teacher materials and preparation:

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.

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?

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?

Lesson 5 – Develop creative concepts and create art

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. Ask them to use art to present their emotions, or the relationship of the involved people and community.
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?

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.

Lesson 6 & 7 – Continue art making

1. Individual tutorial.
2. Mini presentation of work progress.

Lesson 8 – Finish art making and present students’ artworks

Celebrations!

Teacher materials and preparation:

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=PL2zKrIMaSrOEgQdRhxvJz5IH_Lh3UAqai&index=1 In this 5 minute program, viewers will also get to hear excerpts of MSH Oral History Project.

Volcano Tuesday (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...

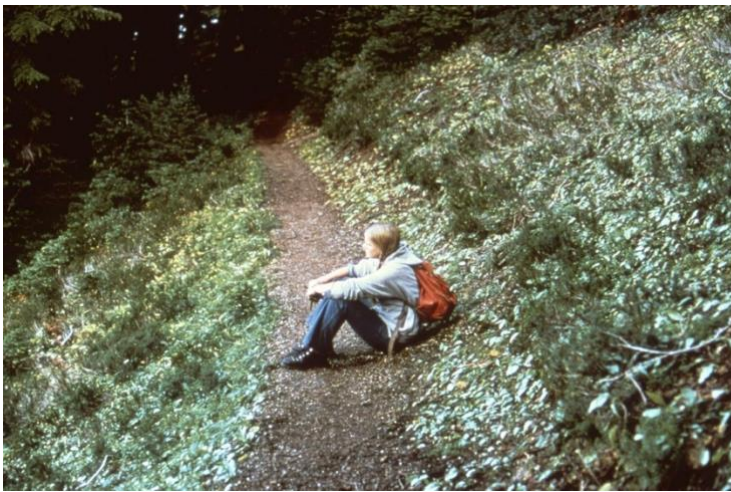
Source 2

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.



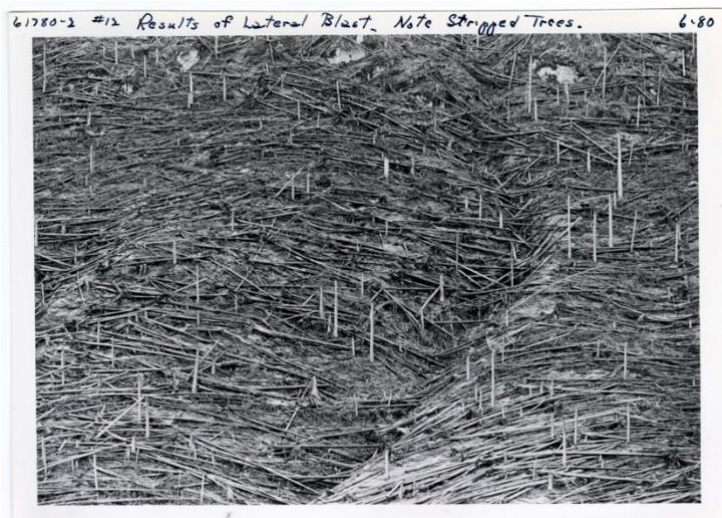
Observe: Compare these photos.



I notice:

It makes me think:

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



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:

It makes me think:

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



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>

Exhibit Response Journal

I began to think of . . .

I noticed . . .

I love the way . . .

I wonder why . . .

I know the feeling . . .

I was surprised . . .

I learned . . .

Museum Observation Field Journal

Consider a museum an important text that deserves careful reading. Before visiting a museum, inventory your assumptions about what you expect, even if you are familiar with the institution. Think about where it is, how it sits on the landscape, its relationship to the natural and built environments. Use categories below to guide your close observation of various aspects of the museum experience. Make notes, sketches, and photos, if allowed, to create keep a field journal of your visit.

Audience—For whom is the museum intended, how is the museum advertised, what is its importance to the city, the region, the nation? Is the mission statement posted? What are the education programs and whom do they serve? Who are the visitors—age, gender, ethnicity, tourists, locals? How are visitors dressed? What languages do you hear?

Names—Whose names appear in and on the art and objects in exhibits, among the donors, on the building, the board of directors, the staff, the docents, the volunteers? Is there an obvious hierarchy? Are there any clues to the occupational folklore of staff or docents?

Funding—Do public (local, state, federal government) as well as private (foundations, funders, the public) funds support the museum? Who funds individual exhibits? How does the museum generate income?

Voice—Who's the curator, what are the art and objects saying, what are the artists saying? Are voices left out? If so, whose? How might they be included? Should they be included?

Aesthetics—How do the physical arrangements of the facility express the mission of the museum? How do various sections of the facility differ in terms of layout, décor, public access? Take time to observe a small section of the facility—sketch it, note traffic patterns, who comes and goes. What's the soundscape? What do you find pleasing in this museum and why? What is unappealing to you here and why?

Cultural Representation—Are all artworks strictly fine/academic or did you find elements of folk/traditional culture in the exhibits? What references to popular culture do you find?

Social Issues—What social issues does the museum address and how? Does the museum stance on social issues influence public opinion, policy, or funding? If so, how?

Soon after your visit, take time to free write about the experience. Your writing is just for you, so write freely and quickly. Return to your assumptions, think about what surprised you, what pleased you, what made you uncomfortable. Refer to your notes, sketches, and photos. Summarize your experience by writing an exhibit label greeting a future visitor. You may illustrate the label and give it a title.

Insider and Outsider Reflection

Before experiencing a museum or other learning experience that includes cultural representation and identity, it is important to think deeply about our own perspectives that may inform our responses and analysis. Use this worksheet to inventory some assumptions you may have about the exhibition, guest speaker, or cultural artifacts that you will be experiencing today.

Ways in Which I Am an Insider	Why? What evidence would suggest that I am an insider ?	Ways in Which I Am an Outsider	Why? What evidence would suggest that I am an outsider ?

Adapted from: Louisiana Voices Folklife in Education Project
www.louisianavoices.org

Additional Reading

Other readings we recommend that help frame some key issues for connecting museums and archives with culturally-connected curriculum are linked below and at <https://JFEpublications.org>

[User Guide to Teaching with Folk Sources](#) By Lisa Rathje

This “walk-through” introduces the instructional model, key concepts, and multiple types of literacy (visual, aural, textual, cultural) that teaching with folk sources engages. A scaffolded activity from the Occupational Folklife Project demonstrates the power of folk sources to create multiple formats for context-building and perspective taking.

[Introduction: Intersections: Folklore and Museum Education](#) By Paddy Bowman and Lisa Rathje

Intersections: Folklore and Museum Education highlights the significance of objects as cultural texts that can, through context and dialogue, open doors to learning that promote literacy and social studies, not to mention interpersonal skills and intergenerational learning. Another intersection relevant to current issues and the times we live in is the juncture of education, museums, and social justice.

[Riding with James: More Than a Map](#) By Ashley Minner

“Baltimore is totally haunted,” Ashley Minner writes. “Every absence points to a presence.” Using maps, family stories, and place-based research, Minner explores her American Indian community in Baltimore to counter erasure from the landscape and from public memory.

[“It’s About the Stories that People Are Willing to Tell You”: An Interview with Guha Shankar](#) By Michelle Stefano

Go “behind the scenes” of the ethnographic interview to illuminate some of its distinctive features, as well as its value as a tool for learning about shared human knowledges, expressions, and experiences of today and the past.

[Expressing and Reading Identity through Photographs](#) By Lisa Falk

Photographs, like identity, hold multiple truths and illusions. Teaching visual literacy creates nuanced readings of meaning for, and about, the photographer, the subject, and the consumer.

[A Future from the Past](#) By David Swenson, Rebecca Engelman, and Troyd Geist

This article includes Classroom Connections

Calling upon Frances Densmore’s collection at the Library of Congress 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.

[Like a Jazz Song: Designing for Community Engagement in Museums](#) By Suzanne Seriff

In 2012, the Museum of International Folk Art in Santa Fe, New Mexico incubated an improvisatory approach to exhibit development in its newly created Gallery of Conscience (GoC). Led by a team of folklorists, folk art educators, and design innovators, the results have been hailed “a model of museum practice for the 21st century.”