

ORAL HISTORIES in the CLASSROOM

A Curriculum and Project Guide for Secondary School Students



Courtesy FoGH

“I love you youth. You are the future. To see you, I feel so great – I have no worry about these United States. I have no worry about the world. Just leave it to the young people. You’ll handle it. You’ll do a better job because of your exposure of education is wider and greater. I love you, young men and women – I really do – that may sound difficult for you to believe, but love has that power – you’d be surprised how the word “love’ grabs you all.”

—Carl Caruli 2006 (CHS oral history interview excerpt)

ORAL HISTORIES in the CLASSROOM: A Curriculum and Project Guide for Secondary School Students

Prepared by Patricia Filer with the assistance of the students of Cleveland High School and
their English and Drama teacher Faith Beatty

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Education Program and the City of Seattle Department of Neighborhoods. This curriculum
guide has been updated and posted on HistoryLink.org through a partnership between
HistoryLink.org and 4Culture's Heritage Cultural Education Program.



Additional copies of this guide may be downloaded from HistoryLink.org:
http://www.historylink.org/Index.cfm?DisplayPage=study_aids/index.cfm

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Why should I use this project?

Are there options for integrating this type of oral history project into the curriculum?

Would there be extra time required of me to do such a project?

What types of school or community venues might be good platforms to the products of an oral history?

Do you have any suggestions for possible topics that would be good to explore in an oral history project

What can we do with the oral history interviews?

Should I invite volunteers to help with this project?

Are there any specific professional practices that I will need to use?

Sample Oral History Interview Release Form

Sample Loan or Donation Form

Sample Photo Release Form for Students

Sample Oral History Checklist Form

Sample Storyteller Data Form

Oral Histories in the Classroom

Oral history interviews have been widely recognized by many historians as a unique and distinctive technique by which to document the history of a specific individual, family, organization or group, community, time-period, or event. Each new oral history interview is a new primary resource - a rare record of one-of-a kind first-hand historical and anecdotal information in the storyteller's own voice.

This activity is still relatively a rarely used approach by which to study and appreciate history in most high school classes. This is due to a variety of factors including lack of 1) teacher education or experience; 2) relevance to today's curriculum demands; and/or, 3) time and budget. However, for many students, non-traditional approaches to discovering and interpreting traditional subjects, such as history or communications, are essential to encourage continued interest and involvement in educational endeavors.

Listening and responding to first-hand stories can literally bring history to life for sometimes disinterested or special needs students. Teaching students to plan for oral history-related activities carefully, and guiding and encouraging positive communication and inter-personal skills will promote a rewarding sense of satisfaction and achievement for most participants.

To be most effective and manageable, the project should be carefully planned and implemented. This curriculum activity and information guide was developed to provide appropriate materials and resources for a meaningful and successful education experience.



Courtesy FoGH

CHS student Dion with storyteller Don Hammer, 2006

The Cleveland High School Oral History and Readers Theater Project

Sometimes great projects are unplanned. When a key volunteer for the Friends of Georgetown History (FOGH) oral history project was unable to conduct interviews that had been identified as part of the deliverables of a Department of Neighborhoods Small and Simple grant, veteran Cleveland High School English and Drama teacher Faith Beatty was contacted. By chance, Beatty had told a FOGH colleague that she was interested in introducing oral history activities into her curriculum.

Over two semesters, spanning two different school years and groups of students, project worksheets, activities, and timelines for using oral history interviews in the classroom were developed and tested by FOGH Project Manager Patricia Filer with Beatty's partnership. Research and oral history technique lesson plans were designed to encourage students to learn about history of their community through carefully planned interviews and to promote personal relationship skills between different ages, cultures, and socio-economic groups. The sequential lessons and activities compiled in this curriculum project guide will also advance skills in organization and meeting deadlines and will complement the Washington State CBAs and EALRS for each class involved.

To make the research project of interest to the students, there needed to be an additional hook. Filer and Beatty decided to have students identify those interview former Cleveland High School subjects who still live in Georgetown or had lived there when they were growing up. Using Cleveland High School alumni events, especially well-attended programs such the one held just before the closing of Cleveland High School for renovation, a list of potential interview subjects was gathered. Alumni newsletters and class email lists were also used to identify potential subjects. The oral history interviews not only revealed one-of-a kind information about Cleveland High School from days gone by, but also of the unique and diverse culture and history of the Cleveland High School neighborhoods that fed these students to their high school through the years.

The CHS/FOGH project unintentionally paired two melting pots: 1) a community whose long-time residents were first and second generation immigrants who settled in Georgetown from countries such as Italy, Yugoslavia, Croatia, and Denmark, and 2) a class of public school students the many of whom are second generation Asian, Spanish, SE Asian, and a host of other nationalities. It paired two separate generations who knew little about each other but learned respect and appreciation for each other's lives, struggles, and achievements through organized and well-planned conversations. The participants were neighbors, classmates, and friends -- members of an ethnic community not a specific ethnic group. The interviews conducted by the students yielded an incredibly rich wealth of stories about the neighborhood that adjoined their school, as told from one generation of Cleveland High School students to another.

This project produced a product whose information could be used by students in English, Drama, History, Computer, Journalism, or Art classes. It produced a product that could be shared in many ways with the school and the community. It produced a product that

resulted in respect and appreciation for those who are different in age, race, culture, or socio-economic groups – and in unexpected but genuine friendships.

The final product of the project is a secondary-level curriculum guide/syllabus designed to teach research and oral history techniques to secondary students. This curriculum is available in a hard copy spiral bound notebook style workbook in all Seattle Public School high school libraries, and on the HistoryLink.org website *Study Aids* page, found at http://www.historylink.org/Index.cfm?DisplayPage=study_aids/index.cfm This curriculum encourages collaboration between independent heritage specialists, community organization members and/or volunteers, and public high school educators to develop and revise non-traditional programs for today's student. With current limited funding available for special classes or projects in Seattle's public schools, this project serve as example to encourage educators to "look outside the box", and to take advantage of heritage/cultural specialists and projects supported by King County's Heritage 4 Culture program and other grantors.

The final curriculum is also an additional resource for secondary school teachers of English, Speech, Drama, and Communications. Using the research and oral history information generated through lessons and activities, the curriculum will also encourage cooperative products in classes such as Art or Computers.

This successful collaboration between the Friends of Georgetown History (FOGH) and Cleveland High School students resulted not only obtaining oral history interviews for the FOGH Research Project, but served as a venue for promoting positive intergenerational and intercultural relationships in the community. Student exhibit panels featuring excerpts from the stories obtained during oral history interviews have been displayed at community events such as the Georgetown Art and Garden Tour, the Seattle Architectural Tour of Georgetown, the Dedication of OxBow Park, and at HistoryHouse in Fremont. Selected students presented excerpts from the oral history interviews in the form of a Readers Theater at a community event sponsored by FOGH called *Celebrating Georgetown* (see page 11) and also at the Ethnic Heritage Conference (see pages 9-10).

What Contributed to this Project's Success

- ✓ Cooperative school partner,
- ✓ Non-traditional approach to classroom materials for special needs students,
- ✓ Well-planned student activities,
- ✓ Common high school link between students and interview subjects,
- ✓ Intergenerational activities stressed appropriate speaking and conversational skills,
- ✓ Organizational and social skills applicable to other aspects of student life (work, family, sports),
- ✓ Bond developed between interview subjects and student interviewers,
- ✓ Opportunity for organization, school, and students to showcase project results/skills in community events and to be recognized outside school, and
- ✓ Outside/supplemental funding available through a 4Culture Education grant and a DON (City of Seattle Department of Neighborhoods) grant.

How to get Started with this Type of Project:

- Study available curriculum and/or project needs. There are good examples in the 4Culture Curriculum and Resource Library. Contact 4Culture.org to schedule appointment.
- Develop a project plan including realistic scope of project, timeline, budget, and goals for final product(s).
- Identify and cultivate a working relationship with school/teacher before committing to a major project.
- Have a good working knowledge of Washington State EALRS and CBAs (classroom-based-assessments), and be sure that your heritage education projects are aligned with these expectations. Attend conferences, workshops, and consult with OSPI and Heritage 4Culture.
- Prepare an honest and reasonable budget for professional services, consultant fees, materials, etc. that will not be supplied by organization, school, or by in-kind services. Apply for funding if applicable.
- Create an advisory board made up of professionals and volunteers who can provide personal skills, expertise, and materials, as well as serve as a source of referrals for project needs – including identifying oral history interview subjects. Make sure to include other teachers in the school, alumni representatives, students’ family members, and representatives from local heritage and community organizations.
- Create a means of communicating with students’ families to include them in the project and to inform them of possible after-school or weekend activities (interviews or presentations) that their children may be participating in. Ask for help in transportation issues or other volunteer activities needed for the project.
- Create a network by which to get the information out about what it is that you are doing and what it is that volunteers can help with. Don’t forget church bulletins, alumni newsletters, community newspapers, announcements that can be read at school functions and community meetings, and notices that can be sent home to families, to other classmates, or to local retirement homes. Let people know what projects you will be working on and create a list of things that volunteers can do to help with the project. Don’t take volunteers and create projects for them to work on – ask them to fit into what it is that you need.
- Re-visit your project goals regularly and measure progress. Find more help or replace volunteers if need.
- Showcase your students’ project results in a format that can be appreciated by the school and community. Look for someone who might help plan and host such an event well in advance.
- Remember that times have changed and school policies and classrooms have changed since you went to school. Celebrate the differences. Do not use your participation to try to do it “the old way” or commiserate about kids these days.



Ethnic Heritage Council

MAY 2006

Ethnic Heritage Council's 25th Annual Dinner & Awards Ceremony

Ethnic Heritage Council celebrated the 25th Annual Dinner and Awards Ceremony, Friday, April 28, 2006, Nordic Heritage Museum, Ballard. Guests enjoyed a Social Hour and Museum Tour; followed by International Cuisine by IKEA; Awards Ceremony; Raffle & Ethnic Entertainment.

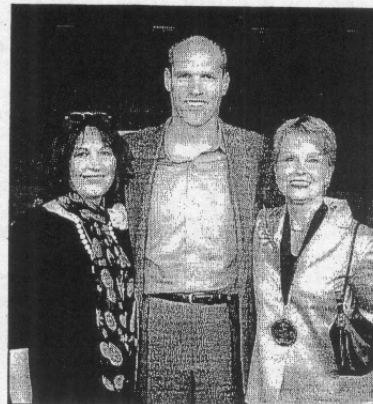
In 2006 we honor two members of our communities—the awards are the Gordon Ekvall Tracie Memorial Award and the Aspasia Phoutrides Pulakis Memorial Award.

The Gordon Ekvall Tracie Award is given to an ethnic performing artist who has made significant contributions in the development and presentation of the traditional arts in our community. This year we honor Melody Wenying Xie. Melody was born in Hangzhou, China. In China, she earned her BA and MA degrees in international business. Prior to college, she was a professional dancer and today she continues to share her talent knowledge and love of dance with youth in the Seattle and surrounding areas. She has found teaching to be her career - language,

song and dance. Melody makes every effort in teaching adopted Chinese children their native language, dances and songs - to make certain they know who their ancestors are.

The Aspasia Phoutrides Pulakis Memorial Award is given annually to an individual who has contributed significantly to a Northwest ethnic community. This year's award recipient is Kathy Bruni. Kathy works tirelessly with many ethnic groups to preserve their cultural folk traditions. Her involvement with folkdance goes back 30 years. Kathy has been the president of NFDI (Northwest Folkdance, Inc.), since 1995, is currently the editor of NFDI, a monthly publication, and organized the NFDI Fifty Anniversary Festival in April. She is co-director of Enzian Schuhplattler Bavarian folk dance performance ensemble, and works with Skandia Folkdancers.

Melody Dance Group and Enzian Schuhplattler performed in honor of their directors. For more on Annual Dinner, see page 3.



Virginia Anderson received Seattle Center Honors, 2006 Legion of Honor Awards Program, April 21, 2006, McCaw Hall
Alma Plancich, John Merner & Virginia Anderson, photo by Maria Kesovija

Cleveland High Students Share Georgetown Oral Histories

When three Cleveland High School students stepped up to the microphone at EHC's "Telling Our Stories" conference on March 11, they treated the listeners to nostalgic vignettes from the history of Georgetown, one of Seattle's oldest neighborhoods.

Nijah Patton, Lei Momi Beltram, and Adrianna Vargas delighted the audience in the afternoon general session by reading excerpts from a Reader's Theater project their Drama as Literature class had produced. Drawing from oral histories they had conducted in the class project, the three young readers made listeners smile as they undoubtedly remembered similar characters out

of their own childhoods and experiences:

"There was a fish truck that came down the street and he had regular customers. He sold fish right off the truck and he had a scale and he weighed it. The fish were covered in ice to keep them fresh. My Mother liked fresh fish. She was a fish-eater, being from the Old Country..."

All in all, the people in Georgetown helped each other out. People who worked in the fish house would bring us fish over and if we had extra stuff in the garden, we'd give it to other neighbors there. There were other people who would help you if you

Continued on Page 2, Oral Histories

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Oral Histories, Continued from Page 1
had a problem with your house. All different people - but they all stuck together there." Bob Perovich 2005

"The Readers Theater project at Cleveland was not designed to be an 'ethnic' project," says veteran Cleveland teacher Faith Beatty. She and Georgetown History Project Director Pat Filer had set out to teach the students interviewing and editing skills with the Readers Theater as a bridge to the ultimate goal: a series of small exhibits and printed stories for current Georgetown residents and history buffs, the Cleveland High students, teachers and alumni, and the cultural groups who influenced early Georgetown history.

"Little did we guess that an unintentional, magical blending of two melting pots would take place," adds Filer. "The Georgetown community whose long-time residents were first and second generation immigrants from countries such as Italy, Yugoslavia (Croatia), and Denmark connected with a classroom of public school students of second generation Asian, Spanish, SE Asia, and a host of other nationalities."

Filer says the two generations knew little about each other at the beginning of the project but learned respect and appreciation for each other's lives, struggles, and achievements through organized and well-planned conversations.

For example, the students learned about adapting to change and keeping food on the table from their interview of Patricia Guettel Clifford:

"My grandparents were born in Italy but came to the United States in 1893. They were farmers and they first lived on the Duwamish River in South Park. The Italians moved there because it allowed them to grow their own food and, of course, the land was cheaper there than it was in other areas. But when Seattle started putting water mains in, my grandfather dug ditches... Anyhow, we never

really struggled during the Depression. As far as I know we always had money. Not a lot, but we had enough to put food on the table. Patricia Guettel Clifford 2005

Don Rezek taught them that "back then" there were some strict guidelines on social behaviors but in the end life was sweet and simple:

"I have lived in Georgetown since 1945. My parents came from what used to be Yugoslavia - in those days it was called 'Slovenia'. My mother's first husband was a Puget Sound Power and Light lineman in Tacoma and he got electrocuted. In those days, the mores were - that if you were a "widow-lady," you couldn't go after a single man - you had to put your eye out for a widower. Likewise, a widower had to look for a "widow-lady." They met up with mutual friends over on Beacon Hill - the Slavonians have a tendency to go where the Slavonians are. So they met, fell for each other, and got married. When I was born in 1926, my father was 63 and my mother was 34...



Georgetown" program and the entire project.

When I was younger, I lived with my mother. My mother had to work - but what could she do really? She didn't have the schooling, she couldn't compete. She'd come from the old country. She could only get jobs like a housemaid job, and things like that. Now I don't think there is anything

wrong with that. I think there is dignity in every kind of work you do.

I love you, youth. You are the future. To see you, I feel so great - I have no worry about these United States. I have no worry about the world. Just leave it to the young people. You'll handle it. You'll do a better job because your exposure of education is wider and greater. I love you, young men

and young women - I really do - that may sound difficult for you to believe, but love has that power - you'd be surprised how the word "love" grabs you all." Carl Carulli 2005

Filer believes the Readers Theater project can serve as a model for involving young people in preserving the history of a neighborhood, family, or ethnic community. Doing interviews and performing the resultant material in a Readers Theater is an enjoyable activity for youth. Curriculum guidelines for conducting a project such as the Georgetown/Cleveland High School Oral History Project are currently being developed as a 4Culture Heritage Education project by Patricia Filer. For more information about this project: Filer at pffiler@hotmail.com; 206-935-0614. For information about other heritage education projects, curriculum, or grants: Charles.Payton@4culture.org; 206-296-8688.

Life was different than it is now. If I could project it on the wall like a movie projector, you wouldn't believe it. It was so simple

then." Don Rezek 2005

The Readers Theater was first presented to the Georgetown community on a stormy February day, when Filer feared the extreme weather would keep people away. Instead, both the students and the community came through and experienced an unforgettable afternoon of emotion and mutual respect. The final reading - words from Carl Carulli's interview - embodied the kind of wisdom and mutual respect that characterized the "Celebrating



Photo left, from left: CHS students Lei Momi Beltram, Nijah Patton, Adrianna Vargas and teachers Pat Filer, 4Culture Education Consultant, oral history project instructor from Friends of Georgetown History, and Faith Beatty, HS Drama & Literature instructor.

Photo above: Nijah Patton gives her oral histories presentation, March 11, 2006
Photos by Eugene E. Collias APSA

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"PRISONER SHARK ISLAND"
 THURSDAY, OCTOBER 1, 5, 7
 FRED MONTGOMERY - JOAN BENNETT
"3 HOURS IN A HELL"
 FIGHTING MARINES

SUN MON TUE - OCTOBER 4, 5, 6
"CAPTAIN JANUARY"
 MYRNA LOY - ROBERT MONTGOMERY
"PETTICOAT FEVER"

WED THURS - OCTOBER 7, 8
 "WITNESS CHAIR" | "Here Comes Trouble"
 Ann. Ann. | "Here Comes Trouble"
FRI SAT - OCTOBER 9, 10
 "RHODES" | "THE GOD FATHERS"
 Wagon Wheel | "The God Fathers"
 FIGHTING MARINES

SUN MON - OCTOBER 11, 12
"ROBINHOOD OF EL DORADO"
 DEAN JAGGER
"EVERYBODY'S OLD MAN"
 DEAN JAGGER

TUES WED THURS - OCTOBER 13, 14, 15
Janet Gaynor - Robert Taylor
"SMALL TOWN GIRL"
 MARCH OF TIME

FRI SAT - OCTOBER 16, 17
"SKY PARADE" | "TWO IN REVOLT"
 FIGHTING MARINES | "TWO IN REVOLT"

SUN MON TUE - OCTOBER 18, 19, 20
WALLACE BEERY - BARBARA STANWYK
"A MESSAGE TO GARGIA"
 GEORGE HENRY - FRANK McHUGH
"SNOWED UNDER"

WED THURS - OCTOBER 21, 22
 "F MAN" | "Brides Are Like That"
 Ann. Ann. | "Brides Are Like That"

FRI SAT - OCTOBER 23, 24
CHARLES BRUCE - "DESSERT GOLD"
NOONLIGHT MURDER! | "DESSERT GOLD"
 FIGHTING MARINES - POPAYE

SUN MON TUE - OCTOBER 25, 26, 27
WILLIAM POWELL - JEAN ARTHUR
"EX - MRS. HADFIELD"
 Freddie and Florence
"LITTLE LORD FAUNTLEROY"

WED THURS - OCTOBER 28, 29
 "THU We Meet Again" | "UNGUARDED HOUR"
 Herbold, Herbold | "UNGUARDED HOUR"
FRI SAT - OCTOBER 31, 1
 "THINGS TO COME" | "RED BROWN EYES"
 Ann. Ann. | "RED BROWN EYES"
 FIGHTING MARINES

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 GENERAL
 AUTO REPAIR
 The Garage
 of Satisfactory Service
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 GL. 5057
 Day and Night Service

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LUCKYLAGER
 DELUXE BEER
ST. CHARLES BREW
 5201 Airport Way
 Seattle
WELDING SERVICE
 Carl Lindstrom, Prop.
GL. 0425
 5623 Airport Way

The PATRONIZE
 WHEN AT THE SHOW
THE PACK SHOP
 DELICIOUS CANDY
 CHEWING GUM
 RUTH'S & OLIVER'S
RAINBOW INN
 OLD TIME MUSIC
 BEER
 AND
 Refreshments
 5609 1st Ave. South

Celebrating Georgetown
 February 4, 2006

- 12:00-12:45** **Open house** at the historic Forsyth Hotel (5701 Airport Way South)
Exhibits and slide show of historic photographs at 5623 Airport Way South
- 12:50** **Opening remarks**
- 1:00-2:10** **Remembering Georgetown—Past and Present**—a Reader's Theater presented by **Cleveland High School** students which showcases excerpts from a current oral history project featuring interviews from past and present Georgetown residents. Class taught by Patricia Filer of FOGH.
 CHS students (in order of appearance): Lei Momi Beltran, Autumn Jones, Anna Nguyen, Cristina Rodriguez, Adalia Cruz, Leslie Wong, Brandon Denton, Kianna Timmons, DeJuan Lofton, Adrianna Vargas, Cierra Chappelle, Nijah Patton
- 2:15-3:30** **Jacob Maple—Duwamish Valley's First Pioneer** a presentation by descendant **Louise Jones Brown** about her family's contribution to the settling of King County. Brown's extensive research is highlighted with original family oil **paintings** of local historical figures, sites, and events.
- 3:30-4:00** **Question and answer** period. **Refreshments** served. Meet your neighbors and renew old friendships.



Courtesy: FoGH

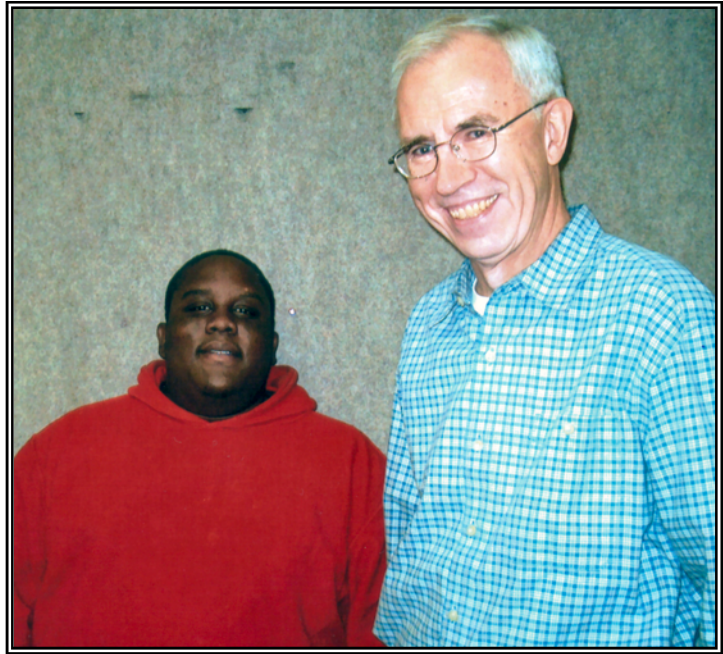
CHS Student Autumn Jones at Celebrating Georgetown Program February 2006

1/9/06

Mr. Dick Korpela,

This is Brandon Denton from Cleveland High School. I interviewed you on 12/12/05. Your information about your childhood in Georgetown was not only exciting but fascinating. Your comparison of Cleveland High School then and now was very interesting. I wanted to ask you more but I had a time limit. Your story of motivation inspired me to do better not only in school but life, and I thank you clearly for that.

Brandon Denton



Courtesy FOGH

*Brandon Denton (student) Dick Korpela (storyteller)
CHS Oral History Project 2006*

Dear Brandon,

This note is to share with you how much I appreciated meeting you in conjunction with the history project in Georgetown.

You present yourself very well and have a certain “spark” about you which will serve you well in the future. I’m sure you make those close to you proud.

As indicated by your position as a student body officer, you have not only accepted the challenge of personal responsibility in your life, but you have also accepted the leadership responsibility of others.

When I attended Cleveland, I had no idea that the secretary of large organizations, such as businesses, is typically an attorney. As I continued my education, new worlds opened for me as they will for you. Perhaps this is a first step towards a legal or political career.

The combination of your education, your personal qualities - including the will to do “the right thing,” and the recognition that despite obstacles and setbacks - with determination and a will to succeed, makes me confident that you will meet your goals in life.

I wish you the very best this holiday season and in the future.

Sincerely,

Dick Korpela
Cleveland Class of ‘61

Oral History Project Guide for High School Students: The Basics

Oral History Project Goals: To teach secondary school students basic oral history interview techniques; to fulfill appropriate educational standards; and to use products from the interview to produce a paper, exhibit, presentation, or other related program.

Oral History Project Class Performance Objectives

1. To learn basic oral history interview techniques.
 - identify theme for class oral history project
 - ask open-ended and follow up questions
 - listen carefully
 - identify and contact potential interview subjects for school project
 - operate basic interview recording equipment
2. To learn basic communication and social skills related to interview.
 - appropriate and professional methods to contact potential interview subjects, schedule and confirm via phone
 - ask well thought-out questions in an interview situation
 - listen carefully and do not interrupt storyteller
 - prepare well-written emails to confirm and to let interview subject know of details of interview
 - write personal thank-you
3. To learn basic organizational skills in managing individual project.
 - identify and use research resources
 - create and maintain Master File for oral history interviews
 - meet deadlines
 - plan program details for oral history products
4. To develop paper, exhibit, or performance using interview materials.
 - identify appropriate content from interview transcript
 - design and guide project to produce materials that are needed for specific classroom assignments
 - identify and use basics of exhibit design, Reader's Theater presentation, or thesis
5. To learn basic promotional skills for planning and implementing program.
 - create press releases
 - contact and confirm venues for event
 - organize event tasks and host successful program

Oral History Class Project Long Term Objectives

1. To learn basic social skills related to interview or conversational situation.
2. To learn how to communicate effectively with elderly people and those of different cultures.
3. To develop appreciation and tolerance for people of different ages and cultures.
4. To learn basic research techniques.

Appropriate Age Level for this Project - Secondary Students: Interviewing parents, grandparents, teachers, or neighbors is popular at any age. But interviewing family or community members for a specific educational project producing primary sources that can be shared with the historic, museum, or research community, is more appropriate for secondary students. High school or select upper middle school students make better candidates for the research, organization, and communication skills which are necessary for a complete successful and useful oral history project.

Suggested equipment and materials needed for Project

Oral history interviews only

1. tape player with external microphone
2. extension cord and adapter for plug
3. tapes for tape player (should have one unused 90 min./side tape for each interview)
4. batteries for tape player (should have new batteries for each interview)
5. editing machine
6. reliable computer, printer, scanner
7. several reams of paper
8. optional: video camera, tripod, tapes
9. optional: still camera for portraits of storytellers, batteries, and film (if not digital)

Exhibit/poster re: oral history interview subject

1. poster/exhibit board
2. color paper for contrast background of exhibit text panels
3. glue and scissors

Readers Theater using Interview Transcripts

1. Power Point projector
2. podium

Budget estimate for an oral history project: The following prices are estimates. Many of the items or services on this list can be donated by businesses in the community, families of the students, or may already be available in school/ classroom. These prices are based on 12 interviews and were obtained in 2007.

- Copies of student worksheets, materials = \$ 25
- 12 2-pocket folders @ \$.50 = \$6
- Tape player with external microphone = \$50-75
- Audio Tapes (1 90 minute tape / interview x 12 interviews = 12 tapes =\$15-18)
- Batteries for tape player (24 pack of AA batteries = \$ 8-12)
- 15' Extension cord = \$ 5
- Digital camera card = \$ 15
- Copies of photos from interviews = \$ 10-25
- Quality photo copies of historical materials for exhibits=\$ 25
- Event publicity (invitation) = \$25
- Thanks you notes = \$12
- Postage for invites and thank you notes = \$22
- Optional: Exhibit supplies (poster board, glue, copies, etc.) = \$50
- Optional: Video Camera tape 12 @ \$ \$2.50 = \$30

Meeting Washington State EALRS: Using a structured oral history project in the classroom can provide activities that align closely with the following Washington State Essential Academic Learning Requirements (EALRs) in Communication, Social Studies, Reading. (More information - http://www.k12.wa.us/CurriculumInstruct/EALR_GLE.aspx) Producing a paper, artwork such as an exhibit, or a presentation can also align the project with EARLS in Writing and Art.

Communication EALR 1: The student uses listening and observational skills and strategies to gain understanding.

- 1.1 Uses listening, observation skills and strategies to focus attention and interpret information.
- 1.2 Understands, analyzes, synthesizes, or evaluates information from a variety of sources.

Communication EALR 2: The student uses communication skills and strategies to interact/work effectively with others.

- 2.1. Uses language to interact effectively and responsibly in a multicultural context.
- 2.2. Uses interpersonal skills and strategies in a multicultural context to work collaboratively, solve problems, and perform tasks.
- 2.3. Uses skills and strategies to communicate intraculturally.

Communication EALR 3: The student uses communication skills and strategies to present ideas and one's self in a variety of situations.

- 3.1. Uses knowledge of topic/theme, audience, and purpose to plan presentations.
- 3.2 Uses media and other resources to support presentations.
- 3.3. Uses effective delivery.

Communication EALR 4: The student analyzes and evaluates the effectiveness of communication.

- 4.1. Assesses effectiveness of one's own and others' communication.
- 4.2. Sets goals for improvement.

Social Studies EALR 3: GEOGRAPHY - The student uses a spatial perspective to make reasoned decisions by applying the concepts of location, region, and movement and demonstrating knowledge of how geographic features and human cultures impact environment.

- 3.1: Understands the location, physical characteristics, cultural characteristics, and spatial patterns of places and regions on the Earth's surface.
- 3.2: Understands human interaction with the environment.

Social Studies EALR 4: HISTORY - The student understands and applies knowledge of historical thinking, chronology, eras, turning points, major ideas, individuals, and themes of local, Washington State, tribal, United States, and world history in order to evaluate how history shapes the present and future.

- 4.1: Understands historical chronology.
- 4.2: Understands and analyzes causal factors that have shaped major events in history.
- 4.3: Understands that there are multiple perspectives and interpretations of historical events.
- 4.4: Uses history to understand the present and plan for the future.

Social Studies EALR 5: SOCIAL STUDIES SKILLS - The student understands and applies reasoning skills to conduct research, deliberate, form, and evaluate positions through the processes of reading, writing, and communicating.

- 5.1: Uses critical reasoning skills to analyze and evaluate positions.
- 5.2: Uses inquiry-based research.
- 5.3: Deliberates public issues.
- 5.4: Creates a product that uses social studies content to support a thesis and presents the product in an appropriate manner to a meaningful audience.

Reading EALR 1: The student understands and uses different skills and strategies to read.

- 1.1. Use word recognition and word meaning skills to read and comprehend text.
- 1.2. Use vocabulary (word meaning) strategies to comprehend text.
- 1.3. Build vocabulary through wide reading.
- 1.4. Apply word recognition skills and strategies to read fluently.

Reading EALR 2: The student understands the meaning of what is read.

- 2.1. Demonstrate evidence of reading comprehension.
- 2.2. Understand and apply knowledge of text components to comprehend text.
- 2.3. Expand comprehension by analyzing, interpreting, and synthesizing information and ideas in literacy and informational text.
- 2.4. Think critically and analyze author's use of language, style purpose, and perspective in informational and literary text.

Reading EALR 3: The student reads different materials for a variety of purposes.

- 3.1. Read to learn new information.
- 3.2. Read to perform a task
- 3.3. Read for literary/narrative experience in a variety of genres.

Reading EALR 4: The student sets goals and evaluates progress to improve reading.

- 4.1. Assess reading strengths and need for improvement.
- 4.2. Develop interests and share reading experiences.

Writing EALR 1: The student understands and uses a writing process.

- 1.1. Prewrites to generate ideas and plan writing.
- 1.2. Produces draft(s).
- 1.3. Revises to improve text.
- 1.4. Edits text.
- 1.5. Publishes text to share with audience.
- 1.6. Adjusts writing process as necessary.

Writing EALR 2: The student writes in a variety of forms for different audiences and purposes.

- 2.1. Adapts writing for a variety of audiences.
- 2.2. Writes for different purposes.
- 2.3. Writes in a variety of forms/genres.

Writing EALR 3: The student writes clearly and effectively.

- 3.1. Develops ideas and organizes writing.
- 3.2. Uses appropriate style.
- 3.3. Knows and applies appropriate grade level writing conventions.

Writing EALR 4: The student analyzes and evaluates the effectiveness of written work.

- 4.1. Analyzes and evaluates others' and own writing.
- 4.2. Sets goals for improvement.

Arts (if product is exhibit or artwork, EALRs 1, 2.1, 3, and 4; if Readers Theater EALRs 1, 2.2, 3, and 4)

Arts EALR 1: The student understands and applies arts knowledge and skills.

- 1.1. Understand arts concepts and vocabulary.
- 1.2. Develop arts skills and techniques.
- 1.3. Understand and apply arts styles from various artist, cultures, and times.
- 1.4. Apply audience skills in a variety of arts settings and performances.

Arts EALR 2: The student demonstrates thinking skills using artistic processes.

2.1 Apply a creative process in the arts:

- Conceptualize the context or purpose.
- Gather information from diverse sources.
- Develop ideas and techniques.
- Organize arts elements, forms, and/or principles into a creative work.
- Reflect for the purpose of elaboration and self-evaluation.
- Refine work based on feedback.
- Present work to others.

2.2 Apply a performance process in the arts:

- Identify audience and purpose.
- Select artistic work (repertoire) to perform.
- Analyze structure and background of work.
- Interpret by developing a personal interpretation of the work.
- Rehearse, adjust, and refine through evaluation and problem solving.
- Present work for others.
- Reflect and evaluate.

2.1 Apply a responding process to an arts presentation.

- Engage actively and purposefully.
- Describe what is seen and/or heard.
- Analyze how the elements are arranged and organized.
- Interpret based on descriptive properties.
- Evaluate using supportive evidence and criteria.

Arts EALR 3: The student communicates through the arts

3.1 Use the arts to express and present ideas and feelings.

3.2 Use the arts to communicate for a specific purpose.

3.3 Develop personal aesthetic criteria to communicate artistic choices.

Arts EALR 4: The student makes connections within and across the arts to other disciplines, life, cultures, and work.

4.1 Demonstrate and analyze the connections among the arts disciplines.

4.2 Demonstrate and analyze the connections among the arts and other content areas.

4.4 Understand that the arts shape and reflect culture and history.



CHS students work on oral history interview exhibits 2006

Courtesy FoGH

Aligning with Washington State CBAs

This oral history project can be used to complement or align with the Washington State High School Social Studies CBAs. ([http://www.k12.wa.us/assessment/WASL/Social Studies/HighSchool.aspx](http://www.k12.wa.us/assessment/WASL/Social_Studies/HighSchool.aspx)) One good choice is the History CBA **Cultural Interactions**. The required task of that CBA is to produce a persuasive paper or presentation that presents a position or thesis that identifies a member of a cultural group that has resided in two regions or countries, and analyzes in which region that group has fared better. Oral history interview questions can be prepared to obtain the information needed to develop the thesis or presentation, such as a Readers Theater, for this CBA.

Cultural Interactions CBA: A responsible citizen understands the various cultural influences that affect our lives, nation, and world today. You will choose members of one cultural group that reside, or have resided, in two regions or countries and analyze the contributions they have made, the economic success they have had, and the level of social and political participation they have attained.

Another CBA that the oral history project could align to is **Dig Deep: Analyzing Artifacts and Sources**. In preparation for the oral history interview, students should research the storyteller not only just through his personal biography, but explore potential relationships to the class project theme through the history and background of that individual's school, business, and community. Students should be encouraged to use community resources including historical societies, museums, and public and school libraries, in addition to Internet resources. In the *Dig Deep* CBA, students are asked to develop and support a persuasive paper or presentation on a historical question based on analysis of artifacts and historical narratives. They are also asked to describe the interaction between geographic factors and the social, economic, and cultural aspects of the historical question.

Dig Deep CBA: A responsible citizen can use historical thinking to develop thoughtful participation in a democratic society. To develop your thinking skills, you will develop and support a thesis on a historical question based on your analysis of artifacts and historical narratives.

Additional Resources

Publications:

- Stacy Ericson, *A Field Notebook for Oral History* (Idaho Oral History Center, Boise, ID., 1997)
Donald A. Ritchie, *Doing Oral History, A Practical Guide* (Oxford, NY, Oxford University Press, 2003)

Classes:

Nearby History at the Museum of History and Industry, Seattle, WA, (www.seattlehistory.org.)

Websites:

<http://www.nps.gov/history/history/oh/oral.htm>. "Handbook for Oral History in the National Park Service"

<http://www.international.loc.gov/learn/lessons/oralhist/ohguide.html>. "The Learning Page: Using Oral History Lesson Overview"

<http://www.learnnc.org/lp/pages/764>. "Incorporating oral history into the K-12 curriculum"

<http://www.tellmeyourstories.org> "Tell Me Your Stories, An Oral History Curriculum"



Courtesy FoGH

“My grandmother had a special best friend and they were both Italian. They spoke Italian when they were together, but my grandmother couldn’t abide all the women who came to our door who had never learned to speak English. Although she was poorly educated, she could speak both Italian and “fractured” English – but at least it was English. Neither her children nor I learned to speak Italian – which I regret now - but she came to America to be an American and so she did not like it when ladies who had been here as long as she had and didn’t learn to speak English.”

—Patricia Guettel Clifford, CHS Oral History Project 2006



Dear MR. and MRS. Clifford,
January 09, 2006
Thanks for letting us interview you two. We absolutely loved the little detailed stories you had told us. Thank you so much for sharing some of the most interesting memories. We all hope to see and hear from the both of you!

Thank you,

Anna Ferguson, Justin Puljizic, Adalita Cruz.

Courtesy FOGH

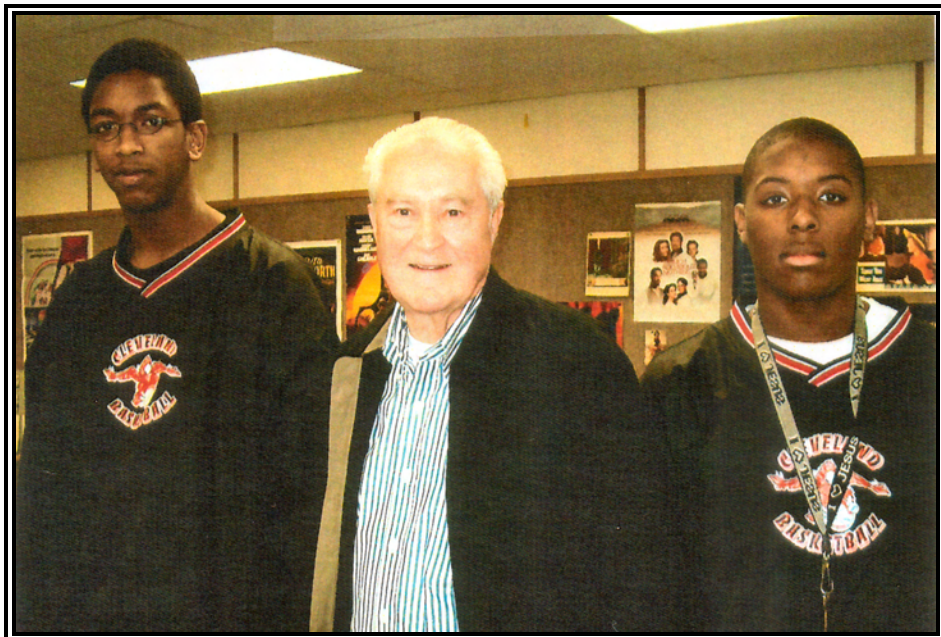
"Mrs. Filer, Honestly, I think Pat and I enjoyed the interview with those outstanding young women more than you all will ever know. Thank you very much for allowing us to participate in this great project." Don

Oral History Curriculum: Lessons and Worksheets

This curriculum model is designed to take a class from planning a class oral history project to planning and hosting an event that celebrates the stories that they have discovered. Teachers may select lessons and activities for simpler or less comprehensive aspects of using oral history interviews in the classroom.

If using the whole curriculum, teachers may choose to run these pages off for each student keeping them together as an organized syllabus, or to run off each Class Lesson or Activity for individual classes.

This curriculum was designed for use during the Cleveland High School class project so some of the references and most of the forms are labeled as Cleveland High School and/or Friends of Georgetown History. The forms and information can easily be modified to meet the needs of other school or historical society projects.



Courtesy FOGH

Bob Perovich (center) with students DeJuan Lofton and Corey Foster

“There was a fish truck that came right down the street and he had regular customers. He sold fish right off the truck. He had a scale and he weighed it. The fish were covered in ice to keep them fresh. My mother liked fresh fish because she was a fisheater, being from the old country. She was from Yugoslavia. All in all the people in Georgetown helped each other out. If we had extra stuff in the garden, we’d give it to other neighbors there. There were other people who would help you if you had a problem with your house. They all stuck together there.”

—Bob Perovich, Cleveland High School Oral History Project 2006

Class #1 Objectives

1. Students will learn to identify the difference between oral history and oral tradition.
2. Students will learn to use interview excerpts to “bring history to life.”
3. Students will learn to identify the skills needed to conduct a successful oral history project and to identify what each student can contribute personally to the project.

Lesson 1: What is Oral History?

Oral history is an orderly process that is used to collect memories and personal commentaries of historical significance through recorded interviews. The recordings of the interviews are transcribed, edited, and then placed in a library or archives. These interviews may be used for research, publications, radio or video documentaries, museum exhibitions, dramatizations, or other forms of public presentation.

Passing down information, such as cultural traditions or family histories, to other generations through the spoken word has been a common practice for thousands of years. This is not necessarily called *oral history*; it is referred to as *oral tradition*. Oral history implies that the storyteller is providing first-hand knowledge of an event, person, or life experience in a structured well-planned interview situation. If a storyteller is sharing undocumented information about something that one of his parents or grandparents told him, even if it that information provides historically related testimony, that interview is not considered an oral history. Instead, it is regarded as a reminiscence of family history or family lore, and is referred to as oral tradition instead. If the storyteller narrates his own personal remembrances or experiences that relate to the oral history project theme, those stories would be identified as an oral history.

In either case, the personalization of history is a wonderful way to interpret the past. The following are examples from exhibit text and educational curricula that were prepared for the Log House Museum at Alki. As opposed to providing only numbers and facts, these text samples were highlighted with excerpts from oral history and written history interviews. The history of the area came to life for museum guests!

See for yourself. First, read the basic description or fact which describes a West Seattle landmark, event, or historic personality. Then compare it the description of the same event or individual as told by a storyteller during an interview. Identify which interview excerpts you would call oral history and which would be considered oral tradition.

Fact 1: The Denny Party landed at Alki Beach on November 13th, 1851. They were the first settlers to that area and the leader, Arthur Denny, went on to found the city of Seattle. There were 24 men, women, and children in the Alki Landing Party.

Oral History Excerpt 1: *“I can’t never forget when the folks landed at Alki Point. I was sorry for Mrs. Denny with her baby and the rest of the women. You see, it was this way. I remember it rained awful hard that first day – the starch got out of our bonnets and the wind blew. And when the women got into the rowboat to go to shore they were crying every one of them and their sunbonnets lost their starch and they went “flip flap flip flap” as they rowed off for shore. The last glimpse I had of them was the women standing under the trees with their wet bonnets all flopping down over their faces and their aprons to their eyes.”* Mrs. John Alexander, 1852

Oral history or oral tradition?

Fact 2: John and Lydia Low and their 4 children were the only members of the Alki Landing Party who did not move over to where the city of Seattle is now located. John and Charles Terry logged the forests and sold the timber for a living. Their fifth child, a daughter named Amelia, is historically listed as the first white child born in Seattle.

Oral History Excerpt 2: *“Lydia’s husband was off at Port Orchard much of the time because that was where the good trees were. It was very lonely for Lydia. She and the children sat on the beach quite a bit. One time one of the ships came in and she was telling the Captain how lonely it was. If she just had something to read, that would help. He said “I have a book for you.” So he went back to the ship and got a book of Dickens’ tales. She just loved that book. Sitting in the sun with a log at her back, on the sand, it must have been a great comfort to her. Yes, she would sit and read her Dickens. The new baby was named Amelia Antoinette, but they called her Nettie. Nettie’s little toes were reddish, and the Indians thought that was very different. And her toes were so tiny. The Indians called the baby “Cranberry Toes.”* Ruth Moore 1999

Oral history or oral tradition?

Fact 3: The Duwamish Indians lived in this area before the settlers arrived. They took good care of the land and only used what they needed. They honored all of the living things that they shared the earth with.

Oral History Excerpt 3: *“It is a tradition of our people to pass down important stories to our children. My father told me this story about his grandmother and I have passed it down to my children. The Yakima’s used to come over the mountains for food because they were starving, and sometimes they would kidnap people and take them back for slaves. That’s what they did with my great grandmother, Ann Tuttle. I don’t know how old she was, but she was quite young. They kidnapped her, but she managed to get away and that’s the story of the paddle. She took a canoe to try to make her way home. She couldn’t go to shore so she just kept paddling her canoe. Many days passed and a great hunger had come to her and she had no way of catching a fish. She was literally starving to death. Suddenly, a salmon jumped into her boat and she was able to eat the fish. It saved her life. I still have her paddle and I sometimes think that when I touch it I can feel her great strength and bravery.”* Ann Rasmussen 1999

Oral history or oral tradition?

Fact 4: Jacob and Samuel Maple, Henry Van Asselt, and Luther Collins were early settlers to this area settling in the Duwamish Valley.

Oral History Excerpt 4: *“My father’s father, John Wesley Maple didn’t live too long. He died before I was born. He got killed by a falling tree. He was out cutting wood on south Beacon Hill close to where the Van Assalt School is now. When he didn’t come home for lunch, they didn’t think too much about it; but when he didn’t come home for dinner, they thought something of it. They went out and found him; and he was pinned down by an alder that had broken off, run back under another log, and then over his chest. I don’t know how long he lived, but he was all by himself.”* Stanley Maple 1999

Oral history or oral tradition?

Fact 5: In the early 1900's, Alki became a destination for travelers. People loved the beach and many came to stay at some of the rustic hotels and beach cottages that lined the beach. The Stockade Hotel was a unique hotel that was built of logs that were placed vertically. It was built by Norwegian shipbuilders from logs that were found on the beach.

Oral History Excerpt 5: *“One of the men who worked for my father to build the Stockade Hotel married an Indian woman. People looked down on him because they didn’t think white people should marry Native people. They lived around the point along the Duwamish River. My father didn’t think nothing of it – the man was a good worker and my father admired people who worked hard. He treated his wife respectfully too. One night- it was very late and it was stormy- there was a knocking at the door of the Stockade Hotel. My dad opened the door and there stood this man’s Indian wife. She was very wet but my father knew she was crying. She looked at my father and said, “he die – he die.” And she gave my dad her husband’s tool box because it was his most important possession. She wanted my dad to have it. She had paddled her canoe clear around the bay in the storm to bring the tool box to my dad and let him know that his friend had died.”* Martin Smith 1999

Oral history or oral tradition?

Fact 6: A magnificent amusement park was built on Alki Beach in 1907. It had a huge indoor swimming pavilion and many wonderful rides including a world-famous merry-go-round. It was very popular but closed down after only six years because the visitors did not like the cold and rainy weather. A suspicious fire in 1931 burned down the remaining buildings of Luna Park.

Oral History Excerpt 6: *“In 1931, I got a job taking early morning weather observations. One morning, I was on the roof of the Federal Building on 1st and Marion, and I looked across the water and saw a light in the sky – a flame. I saw big flames shoot up in the sky and I said “Oh my gosh, Luna Park is on fire.” I knew where it was from its location. It was the building that housed the dressing rooms and the diving boards that was on fire. The great big wooden framed building, three stories high was on fire, “Oh my gosh, Luna Park is on fire.”* Carroll Mage 1999

Oral history or oral tradition?

Class Discussion for Lesson 1: Which of the six examples cited above would you identify as oral history and which as oral tradition? Why? Which do you think are more valuable for a research project? Why?

Lesson 2: What Skills will be needed for this project?

A successful class oral history project will take many skills and abilities. The class may conduct interviews as a group project, in small groups, or as individuals. If students are working in a group situation of any size, it is helpful to identify those skills and abilities that each feels are his or her strong points. If each student is working as an individual, this same exercise will be helpful to help identify areas with which he or she may need to ask for help.

Class Discussion for Lesson 2: The following are the oral history classroom curriculum goals and objectives. Use this list to identify abilities and talents that will be needed for a successful oral history project.

Oral History Project Goals: To teach secondary school students basic oral history interview techniques; to fulfill appropriate educational standards; and to use products from the interview to produce a paper, exhibit, presentation, or other related program.

Oral History Project Class Performance Objectives

- 1) To learn basic oral history interview techniques.
 - identify theme for class oral history project
 - ask open-ended and follow-up questions
 - listen carefully
 - identify and contact potential interview subjects for school project
 - operate basic interview recording equipment
- 2) To learn basic communication and social skills related to an interview.
 - contact potential interview subjects with appropriate methods
 - ask well prepared questions
 - listen carefully and not interrupt storyteller
- 3) To learn basic organizational skills in managing individual project.
 - identify and use research resources
 - create and maintain Master File for oral history interviews
 - meet deadlines
 - plan program details for oral history products
- 4) To develop paper, exhibit, performance, etc. using interview materials.
 - use identify appropriate content from interview transcript
 - design and guide project to produce materials that are needed for specific classroom assignments
 - employ basics of exhibit design, Reader's Theater presentation, or thesis (paper)
- 5) To learn basic promotional skills to plan and implement program.
 - create press releases
 - contact and confirm venues for event
 - organize event tasks and host successful program

Oral History class project long term objectives

- To learn basic social skills related to interview or conversational situation.
- To learn to communicate effectively with elderly people and those of different cultures.
- To develop appreciation and tolerance for persons of different ages and cultures.
- To learn basic research techniques.

Class Activity 1: List three positive qualities and/or personal skills that you will be able to contribute to this oral history project?

- 1)
- 2)
- 3)

Class Activity 2: List any skills needed for this project that you may need help with:

- 1)
- 2)
- 3)

Class Discussion: The purpose of the oral history project might determine if the class wishes to conduct one group interview, several small group interviews, or individual interviews. No matter what the decision, it is always a good idea to schedule one interview day for the class. That way all of the equipment is in one site that has been identified as quiet, comfortable, and accessible for interview subjects.

Class Activity 3: Choose oral history project approach:

I would like to do an oral history interview/project

- ___ on my own (individual project)
- ___ with 1-3 other classmates (small group project)
- ___ as a participant in a group effort (class project)



Courtesy FoGH

*CHS Students Chris Cirone, Deandre Grant, and Josh Carter
Oral History Project 2006*

“Even when I was a kid, almost everybody had a vegetable garden. There were a lot of Eastern European immigrants from Yugoslavia and Italy and so on – who moved in the 20’s. They all had nice front yards with grass and flowers. In the backyards, they’d have big vegetable gardens and fruit trees. That was pretty common.”

— Jon Dove 2006

Class 2 Objectives:

1. Students will identify class objectives and class theme(s) for oral history project.
2. Students will become familiar with Master Checklist.
3. Students will learn to identify potential interview subjects.

Lesson: Identifying the Purpose and Theme of the Class Project

During this class project, students will learn basic professional oral history interview techniques, conduct an interview, and then use excerpts from the oral history transcripts to produce a paper, an exhibit, or a performance that will bring history to life.

To begin, each class must decide the general purpose for this project. Some classes may be doing this project to fulfill a specific class requirement (EALRS, CBA, etc.) or a HistoryDay or senior project. Some classes may wish to use this information to create an art project, a dramatic performance or Readers Theater, or a research paper. Others may wish to learn to interview and protect family or local historical stories for future generations. There are many other reasons including researching a specific school or community event through personal recollections. Perhaps the classroom teacher has already made this decision -- even so, it is important for each student to understand what he or she can gain individually and as a class from this project.

Next, it is important to decide on a class theme – if different from the purpose of the project. Defining a class theme allows each student to plan for and conduct an interview that will produce stories and information with a common thread. In this way, the final projects will be complementary to each other and give a one-of-a-kind yet comprehensive look at that unique aspect of local history.

Example:

For this class (the Cleveland High School Class project), you will be interviewing persons who grew up in the neighborhood that surrounds this school and attended this high school. One of the common characteristics shared by Cleveland High School students through the years is that many of their classmates are from families of immigrant parents. This oral history project has been designed to help you to learn about why people of other nationalities and cultures have selected this community to live and raise their families through their personal stories.

Class Discussion 1: Why should our class do this oral history project? What can we accomplish for ourselves, our school, our families, our church, and/or our community?

Class Activity 1: Decide on class purpose for this project and write it down here:

Class Discussion 2: What are some possibilities for class oral history project themes? What would be interesting to you?

- 1) people from the neighborhood surrounding the school
- 2) people who attended Cleveland High School
- 3) people who are first or second generation immigrants to this country
- 4) people who were involved in a specific event or important community or school project
- 5) my family's personal involvement with a school, community, or historical event
- 6)
- 7)

Class Activity 2: Make a class list of possibilities. Choose which you think would be a good project and take a vote (raise hands) on class theme. Be prepared to defend your choice if there are conflicts on what the theme of the class project should be.

- 1)
- 2)
- 3)
- 4)
- 5)
- 6)

Class Discussion 3: In the last class, students discussed what skills would be necessary to ensure a successful class or individual oral history project. One of the most important contributors to a quality project is organization. In order to prompt students to keep on track, an assignment checklist is included on pages 30-31. It will help each student to keep organized and make sure each has completed the needed steps along the way for an efficient project.

Each student will also be asked to keep a Master File of their oral history interview project. A copy of this is located on page 32. Each student will keep the original with the Master File in a specific spot assigned by the teacher. Oral history interviews are important historical records and a professional Master File of necessary release forms and checklists are required if the interviews are to be used by other students, researchers, historical societies, or museums.

Class Activity 3: Each student creates a Master File. Once assembled turn it in to the teacher to be placed in special class Master File.

- Mark a 2-pocket folder with the following label: Oral History Project: (Student Last Name)/Year.
- Left pocket - Master Checklist.
- Right pocket - Storyteller Form, 2 copies of the Oral History Release Form, 2 copies of Loan Form

Class Discussion 4: Once the class purpose and class theme have been agreed upon, and Master Files have been established, it is now time to identify potential subjects to interview. Ask each student if they know of anyone who might be able to share personal stories and information relevant to your class theme. There are many things each student can do or lots of resources each student can use to pinpoint potential storytellers for the class oral history interviews.

- 1) Ask for recommendations from family, teachers, people in the community.
- 2) Research subject and identify important names to the story – there are probably family members able to be traced.
- 3) Identify professional directories.
- 4) Search phone books.
- 5) Advertise in local newspapers, newsletters, church bulletins, retirement homes/hospitals.
- 6) Create small flyers and post in community.
- 7) Contact school alumni associations and collect old school yearbooks.
- 8) Ask interview subjects for referrals.

Class Activity 4: List two potential interview subjects for this project:

- 1)
- 2)

TEACHER TIP: Contact a local historical society to see if there are potential storytellers who fit your needs. Some students just may not be able to find an appropriate subject.



Courtesy FOGH

*Alan Phillips with CHS students Raymond Dumlao and Marc Tamayo
CHS Oral History Project 2005*

“There was going to be a new city park in our neighborhood. I decided that moving the Hat and Boots to the park was what needed to be done. I thought they would be safe there because it’s a public space. I wanted to save them because I thought they were really cool.” Alan Phillips, 2005

STUDENT ASSIGNMENT CHECKLIST

Class #1

_____ Class Activity 1
_____ Class Activity 2
_____ Class Activity 3

Class #2

_____ Class Activity 1
_____ Class Activity 2
_____ Class Activity 3
_____ Class Activity 4

Class #3

_____ Class Activity 1
_____ Class Activity 2
_____ Homework 1

Class #4

_____ Class Activity 1
_____ Class Activity 2
_____ Homework 1

Class #5

_____ Class Activity 1
_____ Class Activity 2A
_____ Class Activity 2B
_____ Class Activity 2C
_____ Class Activity 2D
_____ Class Activity 2E

Class #6

_____ Class Activity 1
_____ Homework 1
_____ Homework 2

Class #7

_____ Homework 1
_____ Homework 2

Class #8

_____ Class Activity 1

Class #9

_____ Class Activity 1
_____ Class Activity 2

Class #10

_____ Class Activity 1
_____ Class Activity 2
_____ Class Activity 3
_____ Class Activity 4
_____ Class Activity 5

Class #11

_____ Class Activity 1
_____ Class Activity 2
_____ Class Activity 3
_____ Homework 1

Class #12

_____ Class Activity 1
_____ Class Activity 2
_____ Class Activity 3

Class #13

_____ Class Activity 1
_____ Class Activity 2
_____ Class Activity 3
_____ Class Activity 4
_____ Homework 1

Class #14

- _____ Class Activity 1
- _____ Class Activity 2
- _____ Class Activity 3
- _____ Class Activity 4
- _____ Homework 1

Class #15

- _____ Class Activity 1
- _____ Class Activity 2

Class #16

- _____ Class Activity 1
- _____ Class Activity 2

Class #17

- _____ Class Assignment 1
- _____ Class Assignment 2
- _____ Class Assignment 3
- _____ Class Assignment 4



Be sure to keep your assignments up-to-date so that you will be well-prepared and so that the class oral history project will be successful. Check off assignments as you complete them.

MASTER FILE CHECKLIST

_____ (date file started)

Storyteller: _____

Student Interviewer: _____

School/ Organization Affiliation: _____

- _____ Copy of Prospective Storyteller form
- _____ Copy of introductory letter
- _____ Storyteller biography/ family history form
- _____ Interview confirmation (copy of email) or _____ (date phone)
- _____ Copy of letter/email outlining interview information/directions
- _____ List of questions for the interview
- _____ Copy of signed Oral History Release form
- _____ Original signed Oral History Release form turned into Master File
- _____ Copy of signed Loan Form (if applicable)
- _____ Original of signed Loan form (if applicable)
- _____ Loaned materials returned to Interviewee _____ (date)
- _____ Copy of signed Photograph Release Form turn in to Master Filer
- _____ Original Photograph Release Form
- _____ Label photos taken during interview (one set to Master File)
- _____ Set of copies of labeled photos taken during interview
- _____ No. of interview(archival) tapes _____ Break tabs out of archival tape
- _____ Label archival tapes as *original* _____ Original tapes to Master File
- _____ Duplicate tapes & label as *copy* _____ Copy of tapes in student file
- _____ Original interview transcript turned in to Master File
- _____ Copy of interview transcript
- _____ Copy of (dated) thank you letter

- _____ Final check-off by Master File administrator

Class #3 Objectives

1. Students will learn to inform family and community of project and seek interview subjects via class or personal letters or press releases.
2. Students will learn to draft well-prepared letters and press releases re: project.

Lesson 1: Identifying Interview Subjects

Finding the appropriate interview subjects for the class project is very important for its ultimate success. One of the best ways to look for subjects who will provide students with local connections to the class theme is to look close to home first. Parents, grandparents, or other family members may have interesting and meaningful insights or relationships to the class theme. Other links include school, church, community centers, or local businesses. There are several ways of connecting with these contacts, but the best and most personal way is to write a letter. Using the important information from their personal letters, students may then create a press release which can be used to seek oral history interview subjects (storytellers) from the community. This press release may also help to identify people who may wish to help with the project in some way.

Letter: Students will be surprised at how much parents or grandparents will value a letter that invites them to be a part of something that their children or grandchildren are doing in school. Letters should be neat, well-written and should provide all of the information that will be needed for the person who receives the letter to either agree to participate or suggest someone else as a potential oral history interview subject/storyteller. They should include a copy of Sample E (Teacher's Guide) so it can be completed by the person who receives the letter.

Class Activity 1: Prepare a letter that will describe your project to your parents or grandparents. A sample letter is included with this lesson. You may decide to use one uniform letter from the class or write individual letters. In either case, the letter should describe 1) what your class project is and why you are doing it, 2) what type of stories/information you are looking for, and 3) what you will be doing with the interviews. Take this opportunity to ask if they know of anyone else who may be a good candidate for an interview for your class project. Make a copy of the letter, place it in your Master File, and check it off on your Master File checklist.

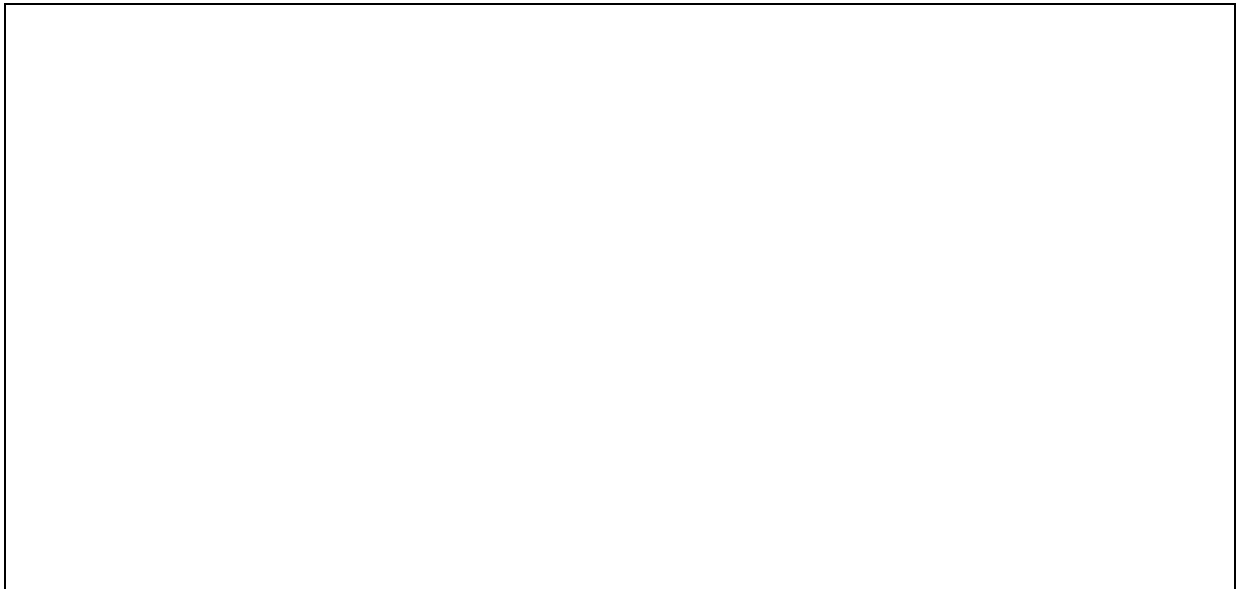
Press Release: A press release is information that is sent to newspapers, radio stations, television stations, school, church, or community newsletters or bulletins that give information about an upcoming public event. A press release can also request information or participation in an organizational event or project.

A press release which requests information or solicits participants should include the name of the organization that is seeking the information or participants, the reason for the request, how it would be used, and what type of participation is being sought. It should include current contact information for you or your organization, as well as links to relevant web-sites or other projects that have been done by your organization.

Sample:

The Friends of Georgetown History are seeking candidates for an on-going oral history program that identifies, collects, and preserves the first-hand recollections from our neighborhood. We are looking for individuals who have lived, worked, or visited the Georgetown neighborhood in the past 90+ years and who will be willing to record their remembrances and add to the growing historical record of this unique community. If you are interested in sharing your stories, or know of someone whom we should contact regarding this project, contact Patricia Filer at plfiler@hotmail.com or 206-334-5757 – or visit our web-site (www.georgetownhistory.org). Project will run from May-September 2008.

Class Activity 2: Use the most important information from the letter that was written for Activity 1 to create a short notice (or press release) that can be used in school or community newsletters or web-sites. Use this space to record your press release.



Homework Assignment 2: Take the personal or class letter to parents about this class project home to your parent or guardian. Use this letter to identify two new potential interview subjects – they can be family members if they fit class theme.

Sample letter used by Cleveland HS students for oral history project:

Cleveland High School
5511 15th Ave. South
Seattle, WA. 98108

October 13, 2006

Dear friend,

As a member of the Communications Class at Cleveland High School, I'd like to tell you about an exciting project that we are working on. We have the opportunity to work with a group of professional and volunteer historians who have taken on the challenge of identifying, collecting, and preserving the historical photographs, documents, and stories of Georgetown and its relationship to Cleveland High School. Our class will learn to conduct oral history interviews and interpret those stories in research papers, exhibits, and small plays. We have also planned to host a program showcasing our work for those connected with the Georgetown community and interested in safeguarding its history.

You have been identified as someone who has stories to tell about the history of Georgetown and Cleveland High School. We hope that you will be interested in relating some of those special stories as part of our class project. We would use those first-hand recollections to bring the history of Georgetown to life!

Please contact our teachers Pat Filer (plfiler@hotmail.com) or Faith Beatty (f.beatty@seattleschools.com) so that we can schedule an appointment for an oral history interview. If you have others that you can recommend as possible interview candidates, please use the enclosed referral form. If you are willing to be interviewed, it will be very helpful for us to prepare for the interview if you would fill out the enclosed form (and return it in the enclosed envelope.) With your help, this project will help preserve Georgetown and Cleveland High School's history for future generations.

Looking forward to hearing from you!

Cleveland High School, *Communications* Class student

Name - typed

Class#4 Objectives

1. Students will learn to ask follow-up questions.
2. Students will learn to identify the strengths and weaknesses of an interview by watching previous class interview.

Lesson: Asking Follow-up Questions and Identifying Strengths and Weaknesses in an Interview

Today you will watch an oral history interview that was conducted in 2005 by the first Cleveland High School class that participated in this oral history project. At the time of the interview, Mr. Carulli was 89 years old and had lived in the Georgetown neighborhood for nearly 60 years. He is the son of Italian immigrants and continues to voice and support the strong family and community values by which he was raised.

During Mr. Carulli's interview, there were examples when he either 1) did not answer the question that was asked (which is something that sometimes can happen with older people) or 2) mentioned things that you may have wanted to have heard more about.

This happens a lot - many times an interview subject does not complete a thought or does not give as much information as you think would be interesting, helpful, or necessary to your project. A good interviewer should learn to ask follow-up questions - these are ones that encourage the storyteller to complete his story or train of thought or to add more details.

You might say,

- "You were starting to tell me (about why your family moved to Georgetown)..."
- Can you tell me more (about how you felt as a 1st day firefighter and having to fight such a big fire)...
- I was interested in what you were saying about (your mother's work opportunities as a immigrant)...
- I'm intrigued by your (admiration of Jack Dempsey. Can you tell me more about why you consider him as your hero?)

Classroom Assignment 1: After watching the Carulli interview CD, list three questions that either 1) asked him to complete a story, or 2) asked for more information about something else that he said.

1.

2.

3.

Classroom Discussion: This tape (or other available interview tapes) is an important tool by which to help students identify what makes a strong interview. Students should think about things like 1) could I hear the storyteller's or questioner's voice clearly?, 2) was the camera angle and lighting interesting? or 3) did the interviewing students seem well-prepared?

Classroom Activity 2: What made this interview strong?

- 1)
- 2)
- 3)

What would have made this interview better?

- 1)
- 2)
- 3)

Homework Assignment 1: Another exercise in creating follow-up questions:

Use the following oral history transcript to create follow-up questions - look for possibly interesting information that was mentioned but not expanded on during the interview.

I was born and raised in Iowa. I had one of those "Little House of the Prairie" childhoods—we had a big house, a pony, and other things. My father was a banker and mother was a homemaker. My dad was well-respected in the community. He was quiet and serious, probably because of some of his experiences in WW2. My mother made all of our clothes not because we were poor but because she studied clothes design in college and loved fashion. I always had one of the prettiest dresses each year at the prom, especially my senior year.

I had three sisters - one older and one younger. We all looked very different and had different personalities and talents. We were the best of friends then and now even though we live very far apart from each other.

I attended a small High school. There were only 180 people in my graduating class. I was in lots of extra curricular activities and was a good student. Its funny, but I never liked history, especially in high school – I thought my teacher was boring and it seemed that all we learned about were wars.

I attended college and earned degrees in teaching, program development, and counseling. My college years were very interesting times history-wise - but I still wasn't interested in history - even though my roommate was Sacagawea's great great granddaughter.

I met my husband during college but we didn't really hit it off. I ran into him several years after we had each graduated and he had finished his service in the army. Things were different this time and we were married within a couple of years.

I taught in a non-traditional school for 12 years. I still often joke about my son's unique first babysitter who attended that school.

My husband and I spent every vacation and long weekend backpacking in Colorado. We loved the outdoors and spending as much time as we could mountain climbing, fishing, and hiking. It wasn't long before we decided to move West. We lived in Oregon for a summer before my husband decided that we should live in Seattle. We chose the Alki area to buy a home and have lived there for 25 years.

I have three sons all who have chosen interesting and unique life plans. I consider them to be my best friends. While my sons were growing up, I did not work. I chose to be a stay-at-home-mom. It was one of the best decisions that I ever made.

Because of my background in teaching and program development, I was asked by some friends who were with the local historical society of SW Seattle to help develop an educational plan for their upcoming Museum. For several years, I worked with a team of volunteers to develop this heritage education plan. One of the things that motivated me was the need to make history interesting, personal, and fun.

One of the most rewarding experiences was working with a group of Long-timers who grew up or have lived in West Seattle for most of their lives. I created a program by which I collected their stories in both oral history and written memory book formats. I was able to use these first-hand stories in many ways to tell the history of the Alki/West Seattle area.

I left the Museum last year so that I could help take care of my grandson. I am currently working on an historical research project about the Georgetown neighborhood. It was feared by many in that community that their history could be lost forever unless someone made an organized effort to identify, collect, and preserve the photos, artifacts, and personal recollections.

As you remember, I think that preserving, teaching, and sharing history needs to be fun, so I was very glad to meet your teacher, especially when she told me that she had an interesting group of students this semester. Last semester some of the students interviewed some amazing people and I think they learned a lot.

Homework Activity 1: List 4 follow-up questions based on this transcript:

- 1.
- 2.
- 3.
- 4.

Answers to Homework

Here are some sample follow-up questions that you could have used with the interview subject:

- What were your father's war experiences that you think made his personality more serious?
- Why didn't you like history in high school?
- Tell me about the extra curricular activities in which you participated in high school?
- Describe what was so special about your senior prom dress?
- What do you mean when you said that your college years were interesting history-wise?
- What was it about your husband that had changed when you met him after you each graduated?
- What did your husband do in the army?
- Why did you describe the school that you first taught at as non-traditional?
- What made your son's first babysitter unique?
- Why didn't you move to Colorado instead of Seattle?
- What was it about the Alki area that made you chose to live there?
- What do your sons do for a living?
- Can you tell me why you think that being a stay-at-home-mom was one of the best decisions of your life?
- What did you include in the heritage education program at the Log House Museum that made history fun for children?
- How did you use the Long-timer's stories in your museum programs to help teach history?
- How old is your grandson? Do his parents work?

"I don't know why my mother and father divorced when I was ten years old. That was very unusual for Italian families as a rule back then. But they did. I never wanted to know why- who was at fault and so on, because they both loved me and I certainly loved them. But anyway, I lived with one parent. When I was younger, I lived with my mother. My mother had to work – what could she do really? She didn't have the schooling, she couldn't compete. She had come from the old country. She could only get jobs like a housemaid job, and things like that. Now I don't think there is anything wrong with that. I think there is dignity in every kind of work you do and you are entitled to anything that you get out of it."

—Jo and Carl Caruli, 2005, 89 yrs
CHS Oral History Project 2005



Courtesy of FoGH

Class #5 Objectives:

1. Student will learn to ask open-ended questions.
2. Students will learn of the challenges of working with elderly people in interview situations.

Lesson 1: Preparing Questions for the Interview

One of the most important things that you can do to be prepared and confident in your interview is to be prepared. That does not just mean just having your interview scheduled and your equipment ready. It primarily means to have your questions well thought out and written down. This allows you to:

1. obtain responses that will stay within your project theme,
2. keep the interview moving along smoothly,
3. feel personally confident during the interview, and
4. give the interview subject the confidence that you are prepared and interested.

What kinds of Questions should I ask?

It is first important to keep your project theme in mind. Are you interviewing the subject about his own life, his school, his church, or a specific event, era, or place? Remembering this will help you with developing your questions.

This project involves learning more about the history of the Georgetown neighborhood. It will involve interviewing a number of diverse people who will have different memories of Georgetown. Interview subjects will have lived, visited, worked, gone to school or church in that vicinity, and all will be able to share unique memories of that neighborhood through different life experiences.

It is important to have some information about the neighborhood and/or the interview subject so that you can choose questions that will be easy for them to answer on the spur of the moment and appropriate for the theme of the project.

Last year the Friends of Georgetown History created a “Memory Book” that they used to obtain first-hand stories for their research project. People filled out this Memory Book who chose not to be interviewed for their research project, or who lived out of the area and could not be interviewed. A copy of this workbook will be given to you to help you develop your interview questions. Also, on pages 44–45 are additional questions related to those who worked or owned a business in Georgetown.

How do I ask questions to get the most from my interview subject?

It is a normal response to answer “yes” and “no” to simple questions, especially when the interview subject does not know the interviewer well and may be a little nervous too. Learning to ask open-ended questions is a very important technique to develop.

An open-ended Question is a question that is asked so that it encourages someone to answer more than “yes” or “no.” It can usually gently persuade the interview subject to tell you more. Examples follow:

Question: Did you grow up in Georgetown?

Open-ended Question: Can you tell me about where you grew up?

Question: Did you go to movies at the Matinee Theater?

Open-ended Question: Describe your favorite memory about the Matinee Theater – a special date, movie or newsreel?

Question: Did you attend Cleveland High School and when did you go there?

Open-ended Question: I understand that you attended Cleveland High School...

Was there anything happening in the world that affected your high school experience?

Class Activity 1: Now you try. Change the wording on these questions so that they will become open-ended questions instead of one that requires only a “yes” or “no” response. Or, if a question requires a “yes” or “no” in order to determine if you should pursue it more fully, create a question or response to encourage further dialogue.

1. Did you work in the Georgetown community?
2. Were you involved in any school activities?
3. Did you ever buy gas at the Hat N’Boots?
4. Is this house you grew up in still standing?

Class Activity 2: Let’s try to come up with some interesting open-ended questions for different interview situations or project themes. There will always be general questions, but it is fun to try to come up with questions where you may get unusual, sentimental, or one-of-a-kind answers.

2-A: Family Interview

1. Who are you most like in your family and why?
2. Can you describe what impact your family has had on this neighborhood and why?
- 3.
- 4.
- 5.

2-B: Interview about an Event

1. What do you remember most about (this event)? Did you or anyone you know participate in (this event)?
2. Why do you think people of my generation should be interested in (this event)?
- 3.
- 4.
- 5.

2-C: Interview about a School

1. Tell me about your favorite teacher and why you consider him or her as your favorite.
2. Do you remember any really exciting events that took place at your school when you were a student there?
3. Can you describe some of the similarities and differences of school now as opposed to when you went to school?
- 4.
- 5.
- 6.

2-D: Interview about a Neighborhood

1. What is your fondest memory about growing up in this neighborhood?
2. Can you describe how this neighborhood has changed since you lived, worked, or visited here?
3. Do you still have childhood friends who live in this neighborhood? Why do you think they have remained in this area?
- 4.
- 5.
- 6.

2-E: Create a list of ten general questions that you would like to ask your interview subject about the Georgetown neighborhood. You may select at least five from the Memory Book. You must come up with five questions of your own that you might want to know about the Georgetown area. Be sure to phrase them in an open-ended format so that your interview subject will not answer only ‘yes” or “no” to your question. After you pick your interview subject and learn a little bit about them, you will need to create at least five questions that will be specific to their role in the history of the Georgetown neighborhood.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Sample Questions for Business-related Interview Participants

Here are some sample questions that you could ask if your interview subject is (or was) a Georgetown business owner, worked in a Georgetown business, or shopped in Georgetown businesses:

Did you or your family own a business in Georgetown? Tell about it.

Were there special occasions or holidays that brought you to certain businesses?

When you were young, were you employed by a local business? Who was your boss? What did you do? How much were you paid? What did you learn there?

What were some favorite businesses you frequented as a child or teenager? What made it special? Do you remember clerks/proprietors who were unique?

Do you remember any businesses featuring ethnic cuisine from other countries? Do you remember any special proprietors, employers or employees who were from other countries?

Do you recall a firm that you or your family depended on that is now out of business? What services did it provide?

If they are talking about a specific business:

- 1) *What was the name of the business?*
- 2) *Who owned it?*
- 3) *Where was it located?*
- 4) *Why did you go there? What did you buy?*
- 5) *Who worked there that you knew?*
- 6) *Did you have a favorite clerk? Was there someone who went out of his or her way for the customers?*
- 7) *Did the business have a motto that you remember?*
- 8) *What do you remember most about the business?*

Meat Market: *Did you or your family buy meat at the meat market? Did your family have favorite cuts or types of meat? Did you have a helpful butcher?*

Hat Shops/Clothing Stores/Shoe Stores and Repair: *Can you describe shopping for a special pair of shoes or item of clothing at an apparel shop in Georgetown?*

Hardware Stores: *How were the hardware stores different from those today? Describe specific brands or products which were your favorites. Were there any “experts” who helped you with your needs?*

Restaurants and Drive-In’s: *Did you have a favorite eating establishment (drive-in or restaurant) in Georgetown? What was your favorite food? Did you have a favorite waitress?*

Department Stores/Appliance Stores/Furniture Stores: *Can you recall shopping for your first new piece of furniture or appliance? What was the occasion? What features or colors were you looking for? Do you remember the prices?*

Service Station/Auto Repair: *Where did you usually purchase your gas? How much was it? Can you remember a specific “emergency” resulting in a trip to the service station or auto repair shop? Describe the attendants. Did you have trouble switching to self-serve gasoline pumps? Ever buy gas at the Hat N’Boots?*

Movie Theaters: *What was your most memorable movie or your favorite actor or actress? Did you buy refreshments at the theater? What cartoons or newsreels do you remember? Did you ever win a prize in a drawing. Did you go with family, friends, dates?*

Beauty Parlors and Barber Shops: *What were the most popular hairstyles of the day? Did you have a favorite barber/beautician? Did you have your hair fixed for a special occasion? Did you ever have a “disaster” hairdo?*

Do you remember any of the following types of professional services?

- 1) physicians
- 2) lawyers
- 3) funeral homes

What can you remember about delivery services and door-to-door vendors?

- 1) coal delivery
- 2) ice delivery
- 3) milk delivery
- 4) vegetable vendors

Other Important Topics to Include in GT Interviews

- Ghost Stories: We can add new ghost stories and/or urban legends to our annual Haunted History Tour. Example: *“Some of our other interview subjects have told us ghost stories about the “Castle,” Comet Lodge Cemetery, or other Georgetown buildings. Do you have any stories or experiences to add?”* You can use Castle photo as a “prop.”
- Hat N’Boots: There is always a lot of interest in the Hat N’ Boots. There are many people who either worked there or bought their gas there. Example: *“The Hat N’ Boots has been a local landmark ever since it was built. Can you tell me any personal stories about the Hat N’Boots?”*
- Al Hostak: Famous Georgetown prizefighter Al Hostak was known as “The Pride of Georgetown.” *“I hear that Georgetown had a famous boxer named Al Hostak. They even had a big parade when he won the boxing championship in 1931. What do you remember about Hostak – or do you remember your parents talking about his boxing lore?”*
- Rainier Brewery: *“How do you feel about part of the Brewery being torn down? What do you remember about the Brewery and its influence on Georgetown?”*
- Georgetown School/Cleveland High School: Georgetown Elementary and Cleveland HS were the neighborhood schools for most GT students. *“Did you attend Georgetown Elementary or Cleveland High School)? Can you share some of your favorite memories?”*

Lesson 2: Working with elderly people in an interview situation

There can be special challenges in working with older people. If the student is aware of these potential problems, he/she can be prepared and patient. The rewards of a well-planned conversation will outweigh the possible stumbling blocks.

Making initial contact

- Introduce yourself and tell them you are with the Friends of Georgetown History – you can just say that it is the historical society in Georgetown – that is easier to connect with.
- Some may not understand (nor remember) why they are being contacted if you just “cold call” them – it is best to send a short letter (see sample on page 35) explaining the project if possible or needed.
- It may take another person such as a friend, neighbor, classmate, relative or another interview subject to convince them to participate.

Challenges

- Mobility Some of our interview subjects may have trouble getting around easily. You may need to make sure that your interview site is ADA accessible and that there is handicapped parking nearby. Avoid stairs and inclement weather if possible. If your subject is in a wheelchair or uses a walker, you may find it is easier to conduct the interview at their home.
- Hearing Many elderly people either wear a hearing aid – or SHOULD wear one. They may need to adjust their hearing aid to hear you either on the phone or during the interview. Sometimes it can emit a high squealing noise – you should mention it so they can adjust it and so that it will not ruin the tape. They are probably used to it and will not mind being told. When you talk to them and ask questions during the interview, be sure to look at them when you speak – it makes it easier to hear when your voice comes towards them and they can read your lips if they need to. Make sure that you speak loudly without shouting. And be sure to select a site for the interview that is as quiet as possible - no pets, no cuckoos clock, no telephones, and away from windows that traffic passes by.
- Sight Eyesight becomes dimmer for most seniors too. Be sure to have the room well-lit so that they can see photos if you use them in your interview. The Release and Consent Forms have pretty small type so you may need to explain what it is and read it to them if they want. The release form just allows FOGH to use their interviews and the transcripts of their interviews in future exhibits, publications, web-sites, etc.
- Voice Your interview subject’s voice is sometimes too loud (hearing aides throw off how loud you talk) and sometimes too soft to pick up on the tape effectively. Do a quick test run with both of your voices on the tape. It is much better to do this than to have a great interview and not be able to hear, transcribe, or use any of it.
- Distracted Sometimes your interview subject gets distracted or off the subject. Try to bring them back to the subject by repeating the question, and if that does not work, change topics or show them photos to peak their interest.

- **Fatigue** A good bet is a one hour interview. Some can run longer if your interview subject is rested and energetic. Many subjects will do best in an interview that lasts no longer than an hour. You can always make another appointment and come back if there is more to cover.
- **Forgetfulness** Sadly, forgetfulness is one of the scourges of getting older. Your interview subject may get flustered if they cannot remember a specific date, event, or name. You can move on and come back to question if that detail is important. Or say *“Don’t worry so much about the details for now. We can come back to this later and fill that information in if you remember it. I am enjoying your story so much, please continue...”* You can tell them what another interviewee has said about the subject and maybe that will jog their memories. You can try photos from the GT files or personal photos that they might have to see if that will help them remember.
- **Emotions:** Many interview subjects will sometimes cry just out of sentimentality when they are answering questions, especially about their parents or families. In addition, many older men are very emotional about their war experiences. Give them a minute or two to compose themselves – it is okay – you haven’t done anything wrong. You can ask them if they would rather not talk about that subject.

“My parents came from what used to be Yugoslavia – in those days it was called Slovenia. My mother’s first husband was a Puget Sound Power and Light lineman in Tacoma and he got electrocuted. In those days, the mores were – that if you were a “widow-lady,” you couldn’t go after a single man – you had to put your eye out for a widower. Likewise, a widower had to look for a “widow-lady.” They met up with mutual friends over on Beacon Hill – the Slovenians have a tendency to go where the Slovenians are. So they met, fell for each other, and got married. When I was born in 1926, my father was 63 and my mother was 34.”

—Don Rezek, CHS oral history storyteller, 2006



Courtesy FOGH

Class #6 Objectives

1. Students will prepare for the interview by conducting research.
2. Students will contact interview subject to schedule interview.

Lesson: Research and the Interview

It is important to do background research when preparing for an interview. Conducting research specific to the class theme and specific to the interview subject (or storyteller) will allow the student to develop questions that will prompt more specific responses. The point of the interview is to obtain the individuals' unique stories, reactions, and explanations in relationship to the class project theme – not just general information.

Being organized and having well thought-out questions will show the storyteller that the student was interested enough in their interview to have come prepared. This should help to establish a good rapport between the student and his storyteller and he or she should be more relaxed. It is common for a storyteller to say *“I don't know why you want to interview me – my life is not very interesting.”* Using specific examples that students have uncovered during their research and that are unique to each storyteller's life will encourage positive responses.

Copies of photographs that are relevant to either the class project theme or to a specific storyteller can be important to collect. Students can use them during the interview to help stimulate a recollection or to support a question. Students can also use them later when preparing their papers, exhibits, or presentations. It is important to be sure to make as good of a copy as possible so that the student will be able to use them effectively. Poor quality copies may be hard for the storyteller to see and will look unprofessional in final products.

Students should put copies of research into their storyteller's oral history Master File. They should be sure to include important information such as where each piece of information was discovered. Students should also be sure to get the full name of the newspaper or magazine and dates of the articles in case they or a future researcher needs to verify something later.

There are many sources information that can be explored

1. libraries (school, local, college).
2. local historical societies or museums collections.
3. newspaper archives.
4. government document collections.
5. church records.
6. private collections.

Class Discussion: Where can students look for information locally that is relevant to the class project theme? Create a class list. Be sure to include:

- ✓ UW Special Collections
- ✓ Museum of History and Industry Photo Collection
- ✓ School library (yearbooks are fun sources of personal & generational information)
- ✓ Seattle Times or Seattle Post-Intelligencer
- ✓ HistoryLink.org

Class Activity 1: List three sources from the class list that you plan to investigate as part of your research for your interview.

1)

2)

3)

Homework Activity 1: List three specific pieces of information that you have discovered to use in your interview.

1)

2)

3)

Homework Activity 2: Create two “open-ended” questions from each of the information sources that you listed above. (This will be a total of six questions.)

1)

2)

TEACHER TIP: You may work with the school librarian to allow students to visit the library for a research lesson. You also may make arrangements for the class to borrow certain materials such as yearbooks, specific resource materials, etc. on a 2-3 week loan for the project. This would allow materials to be in the classroom for anyone who needs them without going to the library.

Class #7 Objectives

1. Students will confirm interview with interview subject.
2. Students will learn about interview equipment.

Lesson1: Confirming the Interview

It is necessary for each student to confirm his or her interview at least one week before the day of the interview. In this way, they can not only remind their storyteller about the upcoming interview, but can answer any last minute questions or concerns, such as parking, weather concerns, etc.

Here are samples of an email confirmation and a telephone conversation. Phone call confirmations are the best, because - believe it or not – some older people still do not have computers or Internet access.

Remind students that whether talking to someone in person or leaving a message, they should speak slowly and repeat important information. Remember interview subjects may not recognize the student's voice and may not immediately remember who is calling and why. Sometimes older people need a minute to adjust their hearing aides when they answer the phone, so students should be reminded to be polite and considerate if it is necessary to re-introduce themselves or repeat information.

A: Sample Email Message to Confirm Interview

Date

Thank you for agreeing to let me interview you for the *Friends of Georgetown's* oral history project. This (letter or e-mail) will serve to confirm our interview scheduled for (day of week), (date), at (time). We will conduct the interview at (location). If you have any questions, please feel free to contact me at (phone or e-mail address). I am looking forward to meeting with you then and learning about your life and your experiences in the Georgetown neighborhood and with Cleveland High School. If you have any interesting photographs, newspapers, or documents that would be appropriate, please bring them along to the interview.

Sincerely,

Your name (sign your name if this is a letter, type if an e-mail)

B: Sample Phone Call/Message to Confirm Interview

Hello. This message is for (interviewer's name). My name is (your name) and I am with the Friends of Georgetown History, the historical group that is conducting interviews with people regarding their association with Georgetown. I am calling to confirm our interview on (date and time) at (location). That was (repeat date and time) I am looking forward to meeting with you then and learning more about your life and experience with the Georgetown neighborhood. If you have any interesting photographs, newspapers, or documents that would be appropriate, please bring them along to the interview. If you need to get in touch with me before then, please contact me at (phone number). (Repeat phone number). See you then. Goodbye.

Lesson 2: Know Your Interview Equipment

Remember, if the interview equipment does not work (or student does not know how to use it), the interview could be lost or recorded so poorly that the interview cannot be used or transcribed.

Tape Player

- Be familiar with your equipment – test it ahead of time.
- Know what the buttons are all for.
- When you want to record, it is necessary to push both the “Record” and the “Play” buttons down at the same time. They should both stay down for the machine to begin recording. If one pops up, start again.
- Set the volume button at about 3. That will allow student or editor to turn up the recording later. If it is recorded at a high number, it will not allow the volume to be turned up if the voices are low or there are distractions on the tape.
- Always put in fresh batteries. It is wise to have backup batteries in case the interview is going really well and there is time to continue.

Audio Tapes

- Use a new 90 minute tape. That will allow student to interview the storyteller for over an hour before having to worry about the tape player shutting off in the middle of someone's sentence or thought or before needing to turn the tape over. Most interviews with older people do not last longer than an hour, but then you never know; most classroom interviews should be limited to about an hour so the bell or the changing of classes will not interrupt the interview).
- Unwrap the tape ahead of time and place in the tape player so it is ready to go before the interview subject arrives.
- It is sometimes wise to have a back-up tape in case the one that it being used breaks or sticks.
- Do not tape over old music or interviews. When using a new tape, or if the tape needs to be turned, let the tape run a few seconds before beginning, so it can get past the leader.

Setting up the Tape Player and Microphone

- If there is a separate microphone for the tape machine, place it between both of the student and the storyteller. Place the tape recorder out of the line of interviewer's vision, but where student can keep his or her eye on it. If the tape player being used has a built in microphone, place it between the student and storyteller on the table.
- Remember, if student is sitting **ACROSS** the table from the interview subject, the microphone or the microphone on the tape player may not pick up his or her voice (and the questions) – so it is best to sit **BESIDE** your interview subject so that both of the voices can be picked up easily. This also allows for the student to look at photos or documents with his or her interview subject as they are describing them.
- It is wise to have a long electrical cord and a 3-prong plug in case it is necessary to plug the tape player in.

Homework Activity 1: Confirm interview with storyteller

Homework Activity 2: Fill out the information in A or B and place in your Interview Master File

TEACHER TIP 1: It is a good idea to use the same interview equipment for this classroom session as you will be using for actual interviews. Purchasing tapes for students will ensure uniform tape quality, length, and freshness.

TEACHER TIP 2: Scheduling one- or two-day interviews at the school is a much more efficient way of organizing the interviews and keeping the class on a uniform time schedule. If students are responsible for setting up their own interviews, there are many more obstacles that can get in the way, such as jobs, sports, lack of transportation, etc. Storytellers may not want students they do not know in their homes. One site (preferably at school) allows all equipment to be assembled and ready to go. It also allows the teacher to be readily accessible for assistance or support.

Class #8 Objectives:

1. Student will review appropriate interview etiquette.
2. Students will assemble Master File information.
3. Students will out forms for interview.

Lesson 1: Interview Etiquette

When conducting an interview, the most important things that each student must learn to do are:

1. Be prepared.
2. Have researched his or her subject and the topics that they would like to ask storyteller.
3. Have questions written down.
4. Make sure the interview equipment is in good working order and that student interviewer is familiar with how to use it.
5. Have all necessary permission or release forms ready to go.
6. Make sure student has confirmed the interview appointment and is on time.
7. Be a good listener and allow storyteller to speak freely and answer questions completely before asking another question. (It is also important to learn to listen for clues or hints of other stories that the storyteller might have to reveal that student did not prepare for.)
8. Make the best impression possible in personal appearance and in attitude.

Class Discussion: Many of the things that are important to remember in an interview situation are just plain good manners. Remind students that their interview subjects are sometimes critical of the younger generation and that they will be representing their school and their families. What are some basic rules of etiquette to remember?

- Arrive on time.
- Don't smoke or chew gum.
- If you have to bring coffee, do not set cup on their furniture – and be sure to take cup with you when you leave.
- Be familiar with recording equipment (tape recorder, video camera) that you will use.
- Be familiar with interview release form or photo loan forms and have them with you. Have a pen with blue ink so the forms can be easily identifiable as the *original*.
- Dress appropriately (no baggy pants; no t-shirts with questionable slogans or words.) Do not wear hats inside.
- Select a quiet place for the interview (away from street noise, clocks, children, TVs, phone, etc.)
- Turn off your cell phone.
- Use appropriate language (no swear words, slang etc.).
- Be prepared – have questions ready.
- Let interviewer answer questions fully before asking another question – do not interrupt or disagree.
- Watch for signs that the interview subject may be getting tired – if they are, you may need to ask them if you can continue your interview at a later date if you did not get all of the information that you felt was important to your project. Make the followup appointment right then.
- Thank the interview subject (and their spouse/care-giver). Shake their hands.
- Ask if you can call them with questions or make an appointment to come back to go over interview questions/transcript edits.

Lesson 2: Interview Verbiage

At beginning of interview, make sure the tape is running and then begin by stating the following information:

“Today is (day of week) , (date) . My name is (your full name here) and I am interviewing (interview subject’s full name) for the Friends of Georgetown History.”
Then you may start your interview.

If you use more than one tape during your interview, it will be necessary to state the following:

“My name is (your full name) and this is tape 2 of my interview with (interview subject’s full name) on (date).”

Class activity 1: Assemble your Master Interview File for the interview.

- 1) Two copies of all forms: Fill them out completely except for storyteller’s signature using blue ink. Using blue ink will help identify the “original” form.
By having two ready, interviewer can have storyteller sign both copies and then they will have a copy for their records and student interviewer will have copy for Master File.
- 2) List of questions.
- 3) Text for tape introduction.
- 4) Copies of photos or documents student may wish to use in the interview.
- 5) Pass to come to interview if not during regular class time.
- 6) Equipment or verification that equipment will be at interview site. (tape player, camera, extension cord)
- 7) New tape – label it “Oral History Interview: Storyteller’s Name/date...by(your name)
ORIGINAL.
- 8) New batteries for the tape player.

TEACHER TIP: Keep all student Master Interview Files in one place. Students should not leave the classroom with these files. They are too easy to misplace or lose. A student aide may be selected to collect and monitor these files.

Class #9 Objectives

1. Students will conduct a well-prepared interview
2. Students will prepare and collect all necessary professional/legal release forms.

Lesson: Today is Interview Day

1. Each student should have their interview folder either with them or at interview site. The folder should have all questions, forms, and other needed information that was prepared during the previous class period.
2. Each student should be prepared to arrive 10 minutes before the interview. If the interview is being held at the school, the student should arrange to meet their storyteller at the office or at the classroom – whichever they have arranged.
3. If this is a group interview, the students should arrange to meet as a group to greet their interview subject. Student(s) should introduce themselves, shake their hands, and thank them again for being a part of the class project. As they are walking to the classroom, student(s) may ask storyteller if the school seems different and how? If they have an interesting story, ask them to repeat it later when the tape is rolling! This type of small talk can make everyone feel more at ease.
4. Students should be sure to have the storyteller sign the Release Form first. (Class Activity 1) It can be simply explained that this Release Form allows the student to use the stories that are recorded in their research paper, exhibits, publications, or other class projects such as artwork, poetry, plays or Reader's Theaters. If storyteller brings photos or documents for student to borrow, student should be prepared to ask storyteller to sign Loan Form.
5. Next student should start the tape and do a "test." It is always fun to say "*Testing..testing..*" Ask the storyteller to say a few words too – that way it will be possible to see if the microphone is placed in the best spot for getting the best recording possible.
6. Finally, student should use the introduction that they have prepared when starting the interview.
7. When completed, student should be sure to thank the storyteller and ask them if there is anything else that they would like to share. Also student should ask if they have any questions, if they can contact them.
8. Check contact information with storyteller. (Class Activity 2)
9. Make sure storyteller has coat, purse, etc. and walk them to office or to door closest to where they have parked.
10. Place interview tape in Master File and return to teacher/student coordinator.

TEACHER TIP: Have students check in with you to pick up Interview File, tape, and batteries before meeting the storytellers. You may choose to be present at the interviews at the student or storyteller request.

Class #10 Objectives:

1. Students will deliver tapes to transcriber.
2. Students will assemble interview Master File (release/loan forms, tapes, labeling, scans).
3. Students will write appropriate thank-you notes.
4. Students will identify individual project choices to showcase their interview products.

Lesson: After the Interview

Student must be responsible for the interview tapes and the release forms related to their oral history interview. They should follow the professional guidelines reviewed in the previous classes in order to safeguard the documents and tapes.

Class Activity 1: Interview Tape As soon as possible, the student should break out the tabs on the bottom of the tape so that the interview cannot be taped over. Arrangements should be made for the original tape to be duplicated, and the duplicate tape should be marked with the same information as the original but marked as *COPY*. Whoever transcribes the interview should be given the tape labeled *copy*, so that nothing happens to the original. The original and copy tapes should be kept in the class oral history Master File.

Class Activity 2: Master File Each student should take this time to make sure that his individual Master File is complete to date. The signed Release Form is imperative in order to proceed with using the stories on the interview.

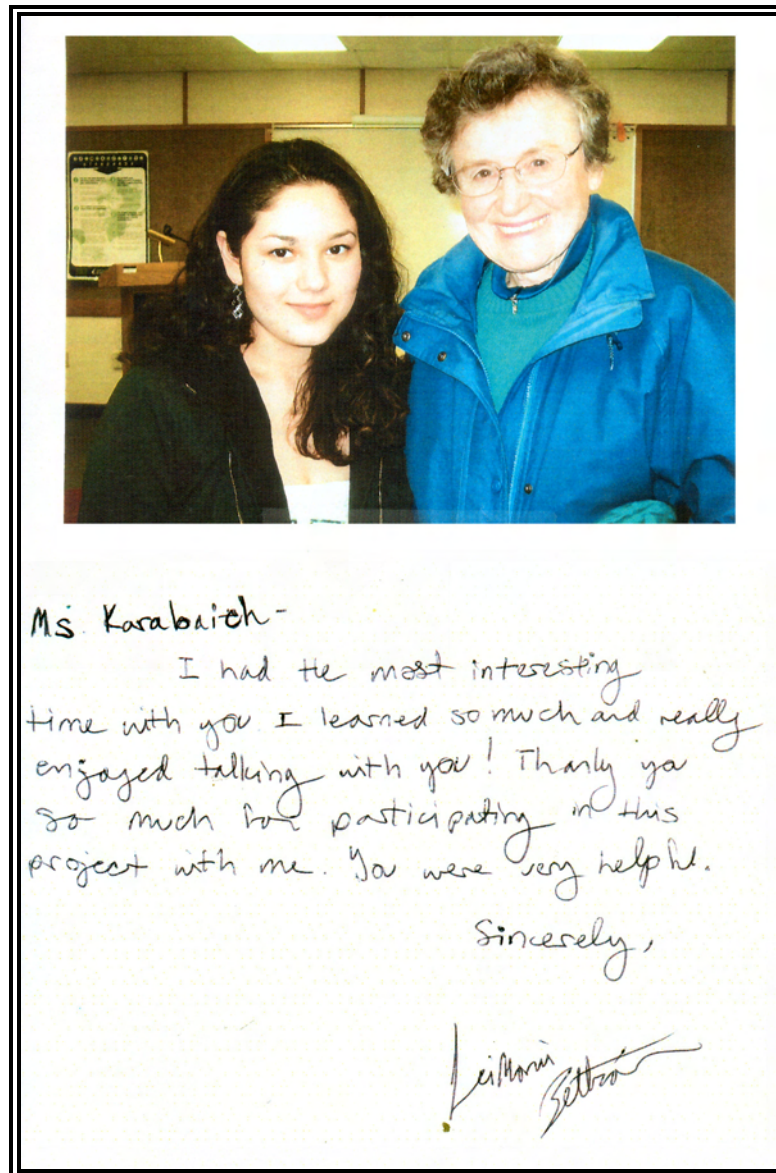
Class Activity 3: Interview Excerpts Each student should review his interview questions and try to remember what stories were their favorites or were the most closely aligned with the class theme. The student should make notes so that in case the whole interview is not transcribed immediately, the stories that the student wishes to use for his project can be identified and located on the tape for transcription.

Class Discussion 1: Thank You Note: Within a few days after your interview, it is important to send a thank you letter to your interview subject. This method can be used to thank someone for a gift. A “good” thank you note should:

- Be handwritten.
- Thank them specifically for what they did or what they helped with.
- Use an example of something that was learned from their help or (in the case of a gift) why it was that you like it (or appreciate it) so much. (Examples: (1) I especially enjoyed your stories about the friendships that you made as a child at Georgetown School. (2) I thought your memories of your grandmother helping the “hobos” were so interesting and inspiring. (3) The sweater is my favorite color and will keep me warm on these rainy days.)
- Be sent within a week of the interview or receiving the gift.
- Include a copy of the photo that you took at the interview.
- Include a copy of the transcript if it has been completed

- If you have any questions, or need to have forms signed, include them in the envelope with instructions and a stamped return envelope.

Class Activity 4 Each student should write a thank-you note to their storyteller, even if they worked in a small group. The following is a sample of a thank-you letter written by student who participated in the Cleveland High School project; other samples are included throughout this curriculum/project guide.



Courtesy FOGH

Class Discussion 2: What are some of the things that students learned from individual storytellers? What kinds of projects would be a fun way to showcase those stories? What types of skills would be needed to successfully complete each of the projects?

For example:

Research Paper:

- A research paper will involve more writing and research skills.
- The research paper will more than likely need to follow a specific format in order to fulfill an academic requirement for the class.
- A research project will require more research and the ability to use words to interpret the historical question prompted by the class project.
- A research paper usually is an individual project – not a group project.

Exhibit:

- A small exhibit will require copies of photos, documents, or other visually interesting historical documents that relate to the interview excerpts or stories that will be featured in the exhibit showcasing the interview.
- In order to create a neat and interesting small exhibit, student will need to be prepared to demonstrate basic artistic and design skills.
- A small exhibit is a project that can be completed by an individual or a small group.

Reader's Theater: A Reader's Theater is a performance where a script is simply read aloud. There is no acting, props, or staging needed. Many students can read excerpts from one interview or students can read excerpts related to the class theme from their individual interviews.

- A Reader's Theater is a good choice if there are unique or emotional stories that can be shared with others.
- An individual storyteller's stories can be told by one student or a small group of students.
- Students participating in a Reader's Theater presentation will need to be confident of reading aloud in front of a group of classmates or community members.
- A program featuring Reader's Theater presentations should consist of stories from at least four different storytellers.

Class Activity 5: Each student will decide what type of project he or she wants to produce and if they will be doing it as an individual project or as a member of a small group. Choice should be described in this space.

Class #11 Objectives:

1. Students will transcribe interview tape or excerpts from interview.
2. Students will edit transcriptions or excerpts for interviews.

Lesson 1: Transcribing of Interview Tape

This process can be long and frustrating. But accurate transcribing of the storyteller's words is important in order to introduce each individual's unique version of local history. This part of the oral history project is the one that is best served by having volunteers who can help with the transcription process or by allowing students to select only portions of the interview to transcribe. If an outside transcriber is helping with this process, get the tapes to them as soon as possible so they students will be able to move forward with their projects expediently. Sometimes scheduling the interviews just prior to a holiday or break will give the volunteer transcribers or the students extra time to work on the transcriptions.

Class Activity1: Students should be encouraged to share some of the stories that were told during the interview. What stories were the most interesting? Which stories were the most amazing? Students should use the list of their questions to help them remember the stories that were shared. Students should make notes of those stories in the following space so that they can find them on the tape to transcribe.

TEACHER TIP: Depending on your students' interest and motivation, you may require them only to transcribe a few stories or special quotes for their specific projects. This is the step where identifying other students, local historians, or community volunteers to help with the interview transcriptions would be extremely valuable.

Lesson 2: Editing a Transcript

There are many ways that someone can use the information or stories that are learned from an oral history interview or transcript, such as an exhibit, a Power Point presentation, Readers Theater, play, song, poem, or short story.

In many cases the oral history interviews are too long or the interviewer uses slang, stammers, repeats himself, or forgets what he is saying. A true transcript includes all of the mistakes and extra words that people sometimes use when they are speaking (especially to a tape recorder.) To make best use the transcript of the oral history interview in the project options that we will be completing for this class, it may be necessary to edit or make changes to the document. Editing means that you may:

- Cut out unnecessary or repetitive words and phrases.
- Replace slang or swear words.
- Clarify sentences by replacing general words with more specific ones.

Lesson 3: Basic Editing Rules: Students must use traditional editing techniques and rules in order to end up with oral history transcripts (or selected stories from an oral history interview) that are professional primary sources. The following rules are the most important to remember:

1. When you leave out words or phrases, you put three dots in a row (...) to signal that words from the original statement have been left out.
2. When you clarify or change a word, put the new word in parenthesis (ex. “*When I bought (the house)*” instead of “*When I bought it,*”)
3. Never leave out words that will change the meaning of the sentence.
4. If possible, allow the interview subject to review the edited transcript to make sure that the edited version is as they wanted it to be said.

Class Activity 2: Editing Samples and Assignments: On the following pages, you will find two examples of excerpts - or a portion - of oral history interviews that were conducted in class last semester. In the original transcript excerpt, it is verbatim - or contains every word that was spoken during the interview. In the **highlighted** transcript excerpt, interesting information or facts that are necessary to the story are highlighted. In the edited transcript excerpt, the story or information that the interview subject told has been shortened and cleaned up so that is more usable in exhibits, plays, or other classroom projects.

Original Transcription Excerpt 1:

Phillips: “*Well, the man who designed the Hat and Boots, his name is Lois Nasmyth, he’s still around – he’s actually going to be helping us with the restoration, but that’s another story. We’ll cover that, I’m sure, in a few minutes... but anyway, the man who designed the Hat and Boots, Louis Nasmyth, um, married his current wife about 20 years ago now. She’s a little bit younger than he is by about 20 years. But when she was a girl, a young girl, probably about 10 years old or so, she used to go with her family when they’d go gas up the car at the Hat and Boots and for a short period of time, Louis actually worked at the Hat and Boots. And so they’re pretty sure that they possibly could have met each other when*”

she was a kid, not knowing that years later they would end of meeting again – and getting married. But that’s one of the stories anyway. And some of the advertising that they would engage in to try to attract people off of the highway, the Hat and Boots themselves weren’t enough. One time they brought out a ladder and laid it down as if the ladder had fallen and they made a dummy, stuffed some old clothes, and hung it on the edge of the Hat. It was like someone had kicked the ladder over and this guy was hanging by his hands on the edge of the Hat. And apparently people were screeching on their brakes and it was nearly causing accidents and the police came and told them they shouldn’t- (laughing) they perhaps shouldn’t do that anymore.”

Highlighted Transcription Excerpt 1:

Phillips: Well, **the man who designed the Hat and Boots, his name is Lois Nasmyth, he’s still around – he’s actually going to be helping us with the restoration, but that’s another story. We’ll cover that, I’m sure, in a few minutes... but anyway, the man who designed the Hat and Boots, Louis Nasmyth, um, married his current wife about 20 years ago now. She’s a little bit younger than he is by about 20 years. But when she was a girl, a young girl, probably about 10 years old or so, she used to go with her family when they’d go gas up the car at the Hat and Boots, and for a short period of time, Louis actually worked at the Hat and Boots. And so they’re pretty sure that they possibly could have met each other when she was a kid, not knowing that years later they would end of meeting again – and getting married. But that’s one of the stories anyway. And some of the advertising that they would engage in to try to attract people off of the highway, the Hat and Boots themselves weren’t enough. One time they brought out a ladder and laid it down as if the ladder had fallen and they made a dummy, stuffed some old clothes, and hung it on the edge of the Hat. It was like someone had kicked the ladder over and this guy was hanging by his hands on the edge of the Hat. And apparently people were screeching on their brakes and it was nearly causing accidents and the police came and told them they shouldn’t- (laughing) they perhaps shouldn’t do that anymore.”**

Edited Transcription Excerpt 1:

Phillips: “The man who designed the Hat and Boots, Lois Nasmyth, is going to be helping us with the restoration. Nasmyth married his current wife about 20 years ago. When she was a young girl, probably about 10 years old, she used to go with her family when they’d gas up the car at the Hat and Boots. For a short period of time, Louis actually worked at the Hat and Boots and so they’re pretty sure that they could have met each other when she was a kid, not knowing that years later they would end of meeting again and getting married. The (managers) did advertising to try to attract people off the highway. One time they brought out a ladder and laid it down as if it had fallen. They made a dummy, stuffed (it with) some old clothes, and hung it on the edge of the Hat. It was like someone had kicked the ladder over and this guy was hanging by his hands on the edge of the Hat. Apparently people were screeching on their brakes and it was nearly causing accidents, so the police came and told them they shouldn’t- do that anymore.”

Original Transcription Excerpt 2:

Dove: “Well, when I was walking to kindergarten, I walked by the house and the woman who lived there just took very good care of it. It was like a 2 ½ story house so it was kind of

bigger than the rest of the houses in Georgetown and I just thought “Wow! It’s such a nice house, it belongs on Lake Washington! You know it just seemed different than the others and then, after Mrs. Oliver left, it became a rental house. And, I don’t fault the renters, it’s just the people who owned the house, never put any money into it and it just started to fall apart and stuff. So when I bought it, you know, it was all boarded up. And nobody had lived in it in like 5 - 6 years, so...”

Highlighted Transcription Excerpt 2:

Dove: “Well, when I was **walking to kindergarten, I walked by the house and the woman who lived there just took very good care of it.** It was like a **2 ½ story house so it was kind of bigger than the rest of the houses in Georgetown and I just thought “Wow! It’s such a nice house, it belongs on Lake Washington! You know it just seemed different than the others and then, after Mrs. Oliver left, it became a rental house.** And, I don’t fault the renters, it’s just the **people who owned the house, never put any money into it and it just started to fall apart** and stuff. So **when I bought it, you know, it was all boarded up.** And **nobody had lived in it in like 5 - 6 years, so...”**

Edited Transcription Excerpt 2:

Dove: “(On my way) to kindergarten, I walked by a house and the woman who lived there took very good care of it. It was a 2 ½ story house so it was bigger than the rest of the houses in Georgetown . I ...thought “Wow! It’s such a nice house, it belongs on Lake Washington! ...It just seemed different than the others. After Mrs. Oliver left, it became a rental house and...the people who owned the house, never put any money into it (so) it just started to fall apart... When I bought (the house), it was all boarded up and nobody had lived in it in 5 or 6 years...”

Class Activity 3: Underline or use a highlighter to find the words and phrases that are important or necessary to the story. Leave out unnecessary or repetitive phrases. In the space provided below each original excerpt, re-write your edited excerpt.

Original Excerpt 1:

Hedman: Yes, about three years ago the sister of the man getting married was lighting the candles and I told her you shouldn’t be up there climbing on the pews. “I’m ok, Pastor.” She was a very independent woman. And she was decorating and doing what she was supposed to be doing but climbing on the pews – just like that one (points to a pew) And as she climbed, I went outside and she fell down and broke her arm in two places. That was a very exciting wedding. We went on with the wedding. And we had another one, can I tell another one?

I've done many things. I've been very fortunate. I believe in God and a power of some sort. We all have to. Our mind does not have the capacity to understand everything and why we are here and what for. And so because I do not have the presence, proper mind, or brain power so to speak, I believe. We all do. All races, nationalities, and so on.

I see so many of you of an Asian extraction of peoples and I say that because my wife and I only had two daughters – we did not have a son. I have not officially, but heart wise and friend wise, I have adopted a Chinese fellow as my son. I may not enunciate his name correctly, but his name is Sohn (S-O-H-N) I may not say it right because I do not have the correct enunciation) Tsai (T-S-A- I). Those who are of Chinese background or maybe even Japanese, will probably know how to enunciate it correctly - But he is my – I call him my son. He comes to see me. And incidentally I met him when his daughters were six and eight years old and they are now 34 and 36.

I also have one of my best neighbors – I live in Georgetown. I've lived there in the same house – well we moved in there – we got married in 1938 and we moved in there in January 1940.

Beatty: I hope you're taking notes.

Carulli: And we had two daughters, they both went to Cleveland High School. I graduated from Queen Anne although I lived in Georgetown on Flora Avenue. They question is why? Because technically you're not supposed to – you're supposed to go to the school in your area. And Queen Anne is certainly not down in Georgetown. I used to be - considered myself to be (the terminology now) is a "jock." Athletics. That kept me from getting involved in a lot of things. I tried smoking and I didn't like it and I never have. I didn't drink anything until about - I was 28 years old or 27 thereabouts, well 1945. Then I bought the Red Robin Tavern. The Red Robin – you've probably have heard the name because they have multiple Red Robins all over. They've franchised. But I owned and bought on July 15, 1945, the Red Robin -the original number 1! And that is on Eastlake and Furman Ave. on the north end before you go over the University Bridge, if you know where that is. Well that's it. I was in the Seattle Fire Department at that time – we worked 72 hours a week -24 on and 24 off as compared to present day firefighter who works just a little over 45 hours a week. We had 72 hr/wk. On my off days, from the fire department, I'd work at the tavern. I and two other baseball players from same team - the catcher and the center fielder. When I worked 24 hours at the Fire Department, I couldn't be at the Tavern so we used the buddy system – the catcher and center fielder would work the shift. When I wasn't working at the Fire Department, then I'd be at the tavern and one of the two would take the day off. That was all fine. They would work the shift. That was all fine until other circumstances came up and I'll be glad to answer any questions about that.

I drove streetcars in the last class that were taught to operate the streetcars not trolleys. Now I drove trolleys and streetcars and all sorts of diesels and buses, as well as firemen rigs. You might call them fire engines but in firemen talk you call them rigs. Also in fireman talk, you talk about -now the more proper terminology is – more a ladder company - a rig or an engine – that carried ladders – in my day we called them truck companies. That's neither here nor there, but just a little difference in fire department talk.

I lived downtown in what you refer to in Seattle as the ReGrade area. That was formerly, and I lived down there Denny Hill. That was a hill. Now flat and you're probably familiar with Aurora Ave – well, in my day it was called 7th Ave. North. You are probably called Aurora Avenue. I lived at 322 7th Avenue North - which is where King TV is today. Aurora and Harrison Street – southeast corner. Aurora - formerly or officially 7th Avenue North was a dirt road. The sidewalks were planks. It's probably hard to visualize for you young people perhaps. But that was Aurora. It went as far north as the canal and Lake Union and the salt water – Fremont. The George Washington Memorial Bridge or Aurora Bridge as most people know it, was not in existence. And I used to go out there and hunt with a little bb gun or slingshots and shoot quail and birds and so forth – I wouldn't do that now because how can you look at a little bird – they cock their head and blink their eyes at you and then you shoot it? But, hey, I was just growing up.

Filer: Mr. Carulli the students are learning to interview people and learn about how to do that and so last week when I was here I told them a little bit about you and they have all come up with some questions that they'd like to ask you.

Carulli: That's better yet. That makes it easier. Shoot away.

Filer: That does make it easier. So, I didn't have a chance to introduce Mr. Carl Carulli and his wife Jo, and my friend, Don Kelstrom, who is working on the project for Georgetown with me. This is March 24th, Thursday, and we are doing an oral history in Ms. Beatty's Cleveland High School class. Remember I told you that you should always identify your tape so that years later you'll know who did the tape, who was being taped, and where and when it was taped, My name is Pat Filer. So now, Mr. Carulli, I am going to turn the questions over to the students because they thought you were quite an interesting person when I told many of the things that you have done.

Carulli: Wonderful.

Beatty: I want to remind you that you should be taking notes because everything you do in here is for credit and grades. Mr. Gant, did you want to ask a question?

Gant: I heard you were a boxer.

Carulli: Yes I tried it. Amateur, not pro.

Gant: I want to know what was your boxing training like?

Beatty: I want you to use the correct introduction to your question. Get out your paper. I'm sorry to interrupt.

Carulli: Boxing -what's more difficult? It's more than just punching (demonstrates punches) You have to get in physical shape particularly your body area – your stomach area. Believe me. You learn about boxing and where to throw a punch You can stupefy a person – almost paralyze them. So you have to build up your stomach – what you call your abs - We never heard of abs. You just built your muscles up. It is very rigorous if you are serious about it- if you're going to make it your career. I was fortunate enough to meet Jack Dempsey. Maybe you've heard of him – it was way before your time. He was considered one of the most famous. He made boxing thrilling, as it was. Of course, the heavyweights are more inclined to do that. As heavy as he ever weighed was about – 192 pounds – and that's not even hardly considered a bonified heavyweight, nowadays you have to be over 200 pounds. And he lost his title to Gene Tuney who was in the Marines –a former Marine.. And he defeated Jack Dempsey. It was just a shock throughout the nation that he would be defeated. But. I had the good fortune to meet him and so on. But, no, boxing, if you're really into it, you have to be physically in shape, because you're punishing yourself regardless, particularly your body. You've got to do a lot of calisthenics. If I may make a flippant remark: I learned real quick and I hope if anyone has any thoughts of going into boxing, “ Practice more on being a lover not a fighter.”

Student: (hard to hear name and exact question) When you were boxing, where did your practice take place?

Carulli: At that time, it was just the beginning, when I started - the Golden Gloves. They stress it more today and from the Golden Gloves, eventually every 4 years they try for the Olympics through the Golden Gloves. It was just the beginning then. The place, I don't know today where it is, but in latter years, it was the Eagles Fraternal Lodge. Aerie A#1 It is in Georgetown now. On Michigan and Corson Ave. It was formerly a bowling alley. In my day, the original beginning it was Eagles #1. Aerie means nest – eagle's nest. It was formulated in Seattle. The first nest of Eagles, so to speak, in the nation was formed in Seattle. That was on 7th Avenue downtown between Pike and Union Street. They've moved I want to think the Eagles are still down there. But amateur boxing – the Golden Gloves was there. Oh they had other gyms down there. one between 1st and 2nd Avenue on Cherry Street – you had to go upstairs. Those were the only two places I know where they taught boxing from

the standpoint of professionalism. But if you went over to the University or various other schools of that nature, you could take up boxing, But it was never as strong as football, basketball, or baseball. I smile a little bit as I think back – but I want to answer your questions because I am just talking about myself and my past, so shoot away.. And speak up could you, when you get to be my age, you keeps saying “What’d you say?” (bends forward and puts hand to ear)

Student: Good morning Mr. Carulli, my name is Keisha ____ and my questions for you is: In your bio, I read that you were a friend of Al Hostak.

Carulli: When I moved into Georgetown, I was living in the Green Lake area at the time. Prior to 1934, this nation was a dry state. No alcohol beverages – it was forbidden. That’s where the bootleggers and the gangsters came to be. And they were getting the whiskey from Canada and they had that era of Al Capone and so on. When President Roosevelt became elected in 1933, and in 1934, why the nation voted to have alcoholic beverages because they thought it was very impractical to be dry because it just forced another angle against the law which was “gangsterism” and bootlegging and everything else that goes with it. So my dad bought a tavern in Georgetown. It was called the Glendale --- Lunchroom. (Pauses) God, my memory goes back a little bit.

Filer: Card

Carulli: Yes, that’s right, Glendale Card and Lunchroom and it was on Airport Way and Doris Street. Doris does not run across Airport Way because it runs into the old original Rainier Brewery for Rainier Beer. The building is no longer there it was 1 block north of Jules Maes building which is still there in Georgetown. That was a real old saloon type bar. In fact, it was the foster of – Georgetown had a baseball team - we were called the Georgetown Merchants. I played on the last team. I wasn’t the star, but I did make the 1st string. So, I met Al Hostak. Al Hostak’s father used to come into my father’s bar. And through that, and hanging around as a teenager, why, I met Al Hostak. Al Hostak met a fellow by the name of Marino who became his manager. And Marino, I think he was also a Georgetown man – or South Seattle – anyway, maybe Rainer - and he became his manager. And Al Hostak was fighting out of White Center, at that time, and was a “main-eventer.” He asked me one day to be a fighter. He was running out of sparring partners. And I said “Well I don’t know anything about fighting.” – but I had a liking for it. Hostak had a brother Henry, Hank Hostak. So we all went down to the Eagles at 7th and Union and was taught to box a little bit. As I said earlier, stay a lover, not a fighter. But that’s how I got into it. And Al Hostak became the Middle Weight Champion of the World. In those days, you only had one champion of the world. And Al Hostak, at the time he reigned, was the Middle Weight Champion of the World. At that time, he was between 152(3)-160 – you couldn’t be over 160 pounds. Anything else? That’s how I met Al Hostak. I think he is still alive. I saw him about – I want to say 4-5 years ago -Seattle has a Man of the Year Program and Woman of the Year and I went to that and I sat at the same table when I saw Al because we have a lot of things to talk about. He fought and won the Middle Weight Championship of the World and they fought the fight in Seattle. He fought against a Middle Weight Champion, Freddy Steele. Hostak knocked him out in the 1st round to win it. Freddy Steel was from Tacoma, believe it or not, and Freddy Steele had won the Middle Weight Championship by defeating Babe Driscoll from Cleveland Ohio.

Filer: Were you there when he fought?

Carulli: I was there at the fight when he won and knocked out Freddy Steel. Yes, the fight was held in Seattle at where we used to call the Civic Auditorium it’s now the Seattle Center where Memorial Field is now –That was a baseball field. The Seattle Indians – that was the original name of the baseball team of the tem that represented Seattle professionally. In the Coast League, they were known as the Seattle Indians – the original name. They became the Rainiers and they became the Mariners after that.

Student: (hard to hear)I read that you were a Seattle Firefighter and your first job on the job you had to help out with a plane crash. Can you describe how you felt since it was just your first day?

Carulli: I can't forget that day, boy. In those days, in the Fire Department, they weren't trained like they are now. Today they are a better firefighter all the way down the line. They didn't have any more courage. Firefighting brings it out in you. The characteristic of fire has never changed since the beginning of time, but they are trained to detect fire and to protect the firefighter and to prevent it from the doing damage. They are trained on a probationary period of one year before he can go out and become a full-time firefighter. One solid year. Anyone in that type of work – feel kindly toward them, because they... I get choked up. But my first half hour, I was sent up to 13th engine company, 1-3, it happened to be on Beacon and Spokane 3601 Beacon Ave, S. -just up the hill. I came in with civilian clothes and I went in and presented my card that told me to go there and so forth. Captain Daniels greeted me and took me in and introduced me to the Chief. Station 13 at Beacon and Spokane was the headquarters of the 5th Battalion. 5th Battalion encompassed everything south of Spokane Street – everything (in my day) from the salt water to the sweet water (Lake Washington) to the city limits. Since then they have divided it, and opened West Seattle it is the 7th district, so there were the 5th and the 7th districts. But 13th Engine CO is still the headquarters of the 5th Battalion. So I was introduced through the rank and file to the other firefighters who were in the “beanery.” We called the kitchen part of the fire station “the beanery.” And I was just introduced to them and one of them said “Do you want a cup of coffee?” I didn't necessarily want one, but geez, I was just meeting these guys and I wanted to make a good first impression. You aren't going to say no. And so I said okay. Well, “How do you want it?” And as they set it down, all hell broke loose. The lights went on even though it was daytime.. The bell started hitting and God, everybody started running. I was left in the kitchen. I had just sat down – I was just reaching for the cup coffee. They had gone out so fast. I saw them putting their boots on and getting on the back of the rig. And finally one of them noticed that I was still back in the beanery and said “Come on.” And, geez, I got between the two of them, I had to hang on the back – now they ride inside. When they were finishing putting on their gear, why, one of them said “Stay with us.!” I said, “Don't worry, you aren't going to lose me.!” “If you get lost – look for the #13 on the hose.” Every hose, every station has their number on their hose, was numbered where it came out of the truck. “Follow that – if you get lost.” Little did we know, when we came down there, and even I who was a nonfirefighter – a novice, knew “Hey this is a big one. “ What happened – it was the last test flight for the B-29 bomber for World War #2 for Boeing. There were eleven on that plane testing that B-29. They realized that they had caught fire on that plane and they weren't going to make it to what we now call Boeing Field – it is still officially known as King County International Field to the present day. They jumped out of the plane because they were going to hit the wall, and it hit the north side of Frye's Packing House. To give you bearings on where that is, it is between Holgate Street and Lander Street going south on Airport Way on the west side of the street. There were two packing houses there. O'Henry's (?) and Frye's. Frye's was the first and the largest. It killed 23 people – hit the north wall of the packing plant with all its grease - 23 people were killed inside, 1 firefighter, 11 from the plane, 33 in total. That was my first half hour with the Seattle Fire Department. I didn't know what to do. I stayed with the guys and I started to help and somebody yelled – “Don't do that!” Geez, that scared the heck out of me. He said “You don't have any gloves on!” I was trying to do something. So all I did was stand behind the guy who had the nozzle. The nozzle – we don't refer to it as the nozzle – in the fire department, we called it the pipe. So I was behind the pipe, leaning towards it because 2 1/2 or greater width of hose, with the pressure, one single man cannot control it – it will whip him around like a snake. So it takes 2 guys to lean. Anything else? Ask me a lot of questions.

Beatty: Does anyone want to ask about the Tavern?

Student: Can you tell me about your father's tavern? What has become of it?

Carulli: What has become of my father's tavern? They tore down the actual building, on Doris. There's sort of a lean-to shed there now. That's where I learned how to play pool. I swabbed out that tavern. My father made me do the cleaning out the tavern. They had spittoons. It was a saloon – not a bar like you go to today. Of course, they were mostly men – women for some reason didn't come in those kind of places at that time. They drank beer and they played cards. You weren't supposed to but there was no license and so forth. I imagine they played their own game and gambled a little bit. It wasn't big money. Not big money – dollars. But you had a spittoon and you went... (makes spitting sound)

Filer: Anybody else have any questions?

Student: I was wondering why did your family move to Georgetown?

Carulli: Well, we'll say it this way. I don't know why my mother and father divorced when I was 10 years old. That was very unusual for Italian families as a rule back then. But they did. I never wanted to know why – who was at fault and so on, because they both loved me and I certainly loved them. But anyway, I lived with one parent. When I was younger, I lived with my mother. My mother had to work – what could she do really? She didn't have the schooling, she'd come from the old country, Italy. They were intelligent for sure, but they just couldn't compete. She could only get jobs like a housemaid job, and things like that. Now I don't think there is anything wrong with that. I've learned that there is dignity in every kind of work you do and you are entitled to anything that you get out of it. But as I got older and I got into athletics. Athletics gave me the health I had. According to statistics, I was a premature baby, 2 and 1/4 pounds, so my mother told me. She told me I was the smallest baby to ever have been born in Renton, I don't know if that is still present to this day or not. There is a road in Renton named Branson Way – named after Doctor Bronson who delivered me. Renton was basically a coal mining town – mostly Italians and Slavics – just like Issaquah was too – that was a coal town. So as I got older, I got into athletics and athletics made me healthy. I was told I didn't go to school until I was 8 years old when normally you start when you are 6 years old. I was very frail. I remember going to school on Denny Hill and it had a slight incline and I collapsed and couldn't go and had to go to a specialist. Athletics gave me the physical prowess I may have had – the drive –or whatever. So, it has its place but up here is where it really pays off. (points to head)

Student: Good morning, Mr. Carulli. My name is Aaron _____ and my question for you is: We've all read about heroes our whole life – like Martin Luther King and Malcom X and I was wondering, who was your hero?

Carulli: Can you speak up, I didn't hear you. Geez, you're right (points to wife)

Aaron: Who was your hero growing up?

Carulli: My hero? My life has been so good to me that I have so many heroes. Gee, Jack Dempsey is one. Because I was so frail so to speak, I turned to athletics and that really helped me. I was only 5' 7 1/2" – that's the tallest I've ever been. I've shrunk 3 1/2 inches – believe me you do shrink when you get older. You don't think you are but you get up there and the thing comes back down. And you get fat this way. (pats stomach) But, Dempsey, because he depicted manliness and that sort of stuff. It may surprise you that I am an avid reader... an avid reader of non-fiction books. I feel if I want to exercise my mind, I might as well learn too. So I don't know about stories – I'd rather live stories. But I want to read and I want to learn something about everything.

Out of my growing up, so to speak, now that I am somewhat mature, I have a certain credo of my own: only three things– its easy to remember – instead of the 10 commandments or whatever. One is personal integrity and the 2nd is honor. I grow a half inch every time I say that word –“honor” – because I believe in it. I stand up a little straighter. And I say, mix those 2 attributes – integrity and honor - with kindness. And when you mix those three together, I cannot see any power, the heavens (points up) or wherever we're going to go or whatever, maybe you've heard of St. Peter – he opens the gate... If you take those three things – and jumble them up – St. Peter will never close the gate on you. That's my personal opinion.

My advice to you – you didn't ask for it – you asked the questions. Sometime, maybe tonight or tomorrow or whenever, by yourself of course, look in the mirror – the image that you will see will be yourself, of course. Talk to yourself, if you're not already doing it, because that is the one individual that you cannot lie to or even kid. You will find out about who you are. You can tell yourself- because you're talking to yourself- you can be you. You can find out more about yourself and you can find out that you're deserving of liking yourself. Because if you can't like yourself, how the hell can you like anybody else – or even use the stronger word - *love*. That doesn't mean you are bombastic or

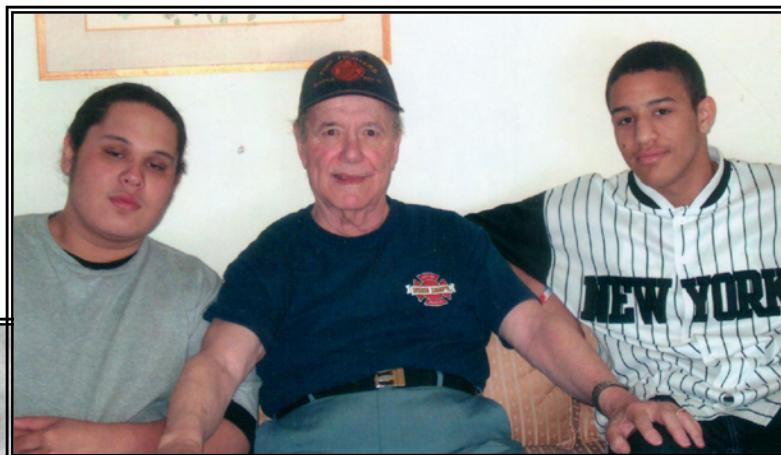
egotistical – no, you will find that you will be a wiser man or woman. We are all the same – each and every one of us are. Believe me, you'll find that out when you look in the mirror and talk to yourself. When you do that, you will find that your life will change a little bit. You'll look at things a little differently. You will be more tolerant. You will listen more. That's what I should be doing. I'm doing all the talking. That's what my wife has had to live with for the past 67 years. Isn't she beautiful? She is you know, she is as beautiful as your mother is and your wife to be or husband to be will be handsome or beautiful.

God never made an ugly baby, believe it or not – oh they're messy. I remember going in (you were not supposed to in those days) to see our first daughter. She had a difficult time arriving in this world – she was messy. The doctor said "you can't come in" and I said "that's my child – I have a right to be there." (Bell rings) She looked like hell. Anything else? Ask me anything.

I want to tell you, I am so grateful for my life because I've had so many different kinds of experiences. I have been fortunate to go to most areas of the world – haven't been to Scandinavia. That doesn't make me full of wisdom – but to give you a little insight - we're all the same. Every last one of us. Now if you go by those three words: integrity, honor, and mix it up with kindness, things will come your way and you'll find you'll treat people that way and that's the way you are supposed to treat people I want to tell you that I have had the experience and fortune of meeting different peoples of different nationalities and colors - but you know a smile wins so much. When I went to those different countries, I didn't know them and they didn't know me. But hey, a wave and a smile...

I love you, youth. You are the future. To see you, I feel so great – I have no worry about these United States, I have no worry about the world. Just leave it to the young people. You'll handle it. You'll do a better job because your exposure of education is wider and greater. I love you, young men and young women – I really do – that may sound difficult for you to believe, but love has that power – you'd be surprised how great the word *love* grabs you all.

Filer: I think that you are going to be an unforgettable person that these young people have met, Mr. Carulli. And I don't think that in any of the classes that I have had with them before that they've sat this still when the bell rang. I'm just sorry that we don't have another hour because your life is so exciting and so memorable and you tell it with such grace and dignity. I know that some of the students had questions that they did not have the chance to ask you but now that class is over, I think they'd all like to say thank-you. Thank you for being such an exceptional audience today .You did a wonderful job with your questions. (Clapping)

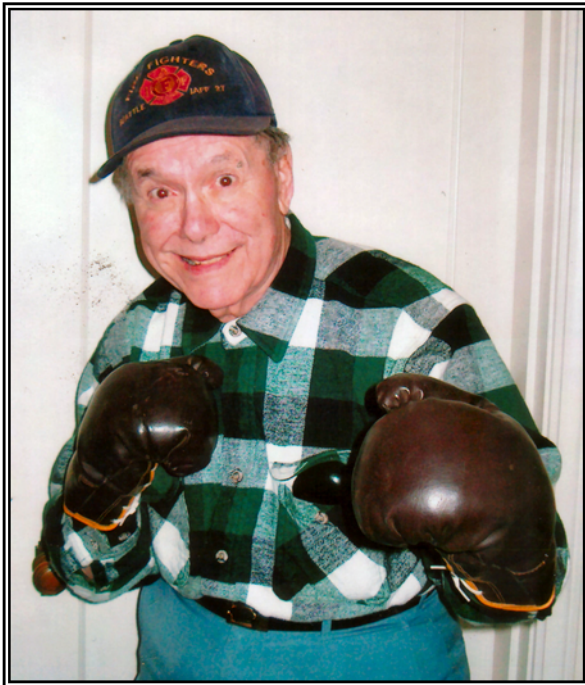


Courtesy FoGH

Above: CHS students Nate Garcia and Zach Rambo interview Carl Carulli at his home, 2005



Left: Fry Packing Plant fire
Courtesy Museum of History & Industry



Carl Carulli, 2005

“Al Hostak was fighting out of White Center, at that time, and was a “main-eventer.” He asked me one day to be a fighter. He was running out of sparring partners. And I said “Well I don’t know anything about fighting” – but I had a liking for it... Al Hostak became the Middle Weight Champion of the World. In those days, you only had one champion of the world... He fought and won the Middle Weight Championship of the World and they fought the fight in Seattle. He fought against a Middle Weight Champion, Freddy Steele. Hostak knocked him out in the 1st round to win it.

—Carl Carulli, CHS Oral History Project 2005

Courtesy FoGH

*“Another memorable moment was the night Al Hostak won the Middleweight Championship of the World. Everyone went down to his house which was in Georgetown to see him come home. He gets out of his car and the first thing he says is **MOM!** His mother was waiting for him on the porch. Hostak was a nice kid. He was the Middleweight Champion of the World but he would come down to the playground where a bunch of us guys would be playing baseball. Just as common as he could be- just a good old Georgetown boy!”*

—Don Clifford, CHS Oral History Project 2006



Al Hostak with his mother

Courtesy MOHAI

Class #12 Objectives

1. Students will determine what final project to do based on individual interview results.
2. Students will begin working on paper, presentation, or exhibit.

Lesson 1: Determining the Final Project

Sometimes the interview itself determines what type of final product will be the most suitable and meaningful. If the storyteller is cooperative and responsive to the student interviewer and tells clear and imaginative stories, there will be more choices for a final product. If the storyteller was not particularly talkative or descriptive when responding to questions, performance-type projects may not be as appropriate. Students who tend to be more creative may be able to interpret selected responses of a storyteller and create a poem or short story instead of using their exact words. If the storyteller's responses provide new leads for additional research, a research paper might be a good choice for a individual class project.

Class Discussion 1: Class will review the project ideas that were discussed during the last class and each student needs to decide what type of individual (or small group) they will produce. If student is doing this project in fulfillment of a Social Studies Classroom Based Assessment (CBA), he or she will need to request specific materials/forms that may be required for that assignment.

Possible Choices:

- 1) Research Paper:
- 2) Exhibit: needs including copies of photos, art board, paper, etc.
- 3) Reader's Theater: at least 4 students should agree to read stories
- 4) Short Story or Poem:
- 5)
- 6)

Class Activity 1: Individual students should decide what their project should be and begin to decide what they need to complete their projects. In the space below, student will write a two-three sentence description of their project, including storyteller's name.

Class Activity 2: Students should create a list of materials needed for selected project. Here is a “starter” list:

Research Paper

- Copies of appropriate photos and maps.
- CBA forms/materials from instructor.
- Computer/internet accessibility.

Exhibit

- Exhibit board (color) and label color (color).
- Glue, scissors, paper cutter.
- Copies of appropriate photos, maps, documents.
- Computer and Internet accessibility to print labels and text.

Readers Theater

- Tape player to practice.
- Computer to edit transcripts and print manuscripts.

Lesson 2: Showcasing the Oral History Project

Students will be proud of what they have accomplished as part of this class project. A venue to display or share the stories that they have uncovered is valuable for everyone involved - the students and their families, the storytellers and their families, the teacher and school as a whole, and the community whose history has been celebrated.

Class Discussion 2: Class should also discuss what type of event they would like to host to showcase their class projects. At the end of discussion, class should make a decision on what type of event they wish to host to exhibit/perform their projects. Students should choose one or two classmates to contact the proper authorities to inquire about using a facility. Those students should be prepared to report back to the class about availability and other details about using the facility.

Possible Choices

- 1) Open House in Classroom.
- 2) Shared Event with other School Activity.
- 3) Outside School - Community Event.

Class Activity 3: Students should decide on choice of events and then come up with a list of questions that they want their class spokesman to find out about the possible facility, including cost, availability, parking, equipment, etc.)

Event Choice:

What we should know about the facility before deciding to use it for our event:

- 1)
- 2)
- 3)
- 4)
- 5)
- 6)
- 7)
- 8)

TEACHER TIP: Be prepared to serve as a reference for a student who is calling for event venue usage/ rental information.



Courtesy FoGH

Storytellers Don and Pat Clifford with CHS students Cristine Rodriguez, Anna Nguyen and Adalilia Cruz, 2006

Class #13 Objectives:

1. Students will continue working on paper, presentation, or exhibit.
2. Students will create press release for event.
3. Students will send personal invitations.

Lesson 1: Planning the Event

An event showcasing a project in which students have great investment and pride, should be carefully planned. There will be volunteers outside of the classroom who may be willing to help plan this event, especially if it is outside of the school campus. However, it is important for the students to help identify and determine those details that will make their event worthwhile for themselves, their storytellers, their school, and their community.

Class Discussion 1: One thing to remember is that many older people do not like to be out after dark. There are lots of personal reasons because some find it harder to see at night (especially if they are driving) and some feel less secure after dark in an area that is not familiar to them. So if the event is during fall and winter months, you may want to plan for a morning or afternoon event. What are some other things to consider – no details are too insignificant to list and take into consideration.

Class Activity 1: Students will create a list of details that will help to make their project event successful and meaningful to all involved. For example, what would be the best time to plan for an event that would allow for most people involved to be able to attend.

- 1.
- 2.
- 3.
- 4.

Lesson 2: Designing Invitations and Press Release

Whether it is a simple open house during class time or a community program outside of school, there will be many people who will be interested in the students' work. It is important to draft appropriate invitations for those who you wish to attend.

1. **Personal Invitations** The class may choose to design their own invitations to the event. A nicely designed and carefully worded uniform invitation can be sent to family members, important school or community professionals who assisted in the project, and to the oral history interview subjects and their families. It is important for each

storyteller to also get a personalized handwritten note from the student who interviewed them telling them of the upcoming event.

2. **Press release** A press release for an event should contain the important information such as the date, time, and the location of the event. It should include specific information about special or unique parts of the program that would appeal to those people that you hope will attend the event. It should have contact information (such as a phone number or email address) in case there are questions. It can also include such information such as directions, parking information, etc. It should be short enough that the editors of the paper or newsletters, or the announcers on the television or radio programs can fit it in easily.

Sample:

The Friends of Georgetown History (FOGH) will be hosting a program at 2 P.M. on Saturday, February 4, 2006 to celebrate the history of Georgetown and the accomplishments of this newly formed historical society. The program will feature a Power Point presentation of historic Georgetown photos developed by Jane Bennett of FOGH. The program will also feature exhibits and a Reader's Theater presentation by the Cleveland High School Communications Class completed as part of a class oral history project in collaboration with FOGH. The interview subjects represent current or past Georgetown residents.

Classroom Discussion: What are the important details that need to be included in our invitation? Are we going to have a class invitation or will each of us be responsible for writing our own invitations? If we decide to have a class invitation, who will design it? Other than storytellers, who should be invited?

Personal Invitation Yes No

Class Invitation Yes No

Class Invitation Designer? _____

Classroom Activity 2: List details that need to be included in invitation/press release.

- 1) When (day, date, time):
- 2) Where (address, cross streets, building complex):
- 3) Parking/bus information:
- 4) Info for special needs (ADA parking, elevator info. etc.):

Classroom Activity 3: Create a class list of those who should be invited. Behind each name should be the name of the student who is responsible for obtaining the appropriate contact information and making sure the invitation is sent.

- 1)
- 2)
- 3)
- 4)
- 5)
- 6)
- 7)
- 8)

Classroom Activity 4: Draft a simple press release for the class event including all pertinent information. Use the space below to write your draft.

Homework 1: Obtain all pertinent contact information for the following people that I have been assigned to invite:

- 1)
- 2)



Courtesy MOHAI

The Mission Theater, 1937

Courtesy of MOHAI

"They had an old theater in Georgetown on Airport Way called the Mission Theater. It was cheap to go to the theater then so you didn't need much money...On Saturdays they had a matinee and they'd give prizes away. One particular day I ended up winning a rabbit. A live rabbit! We had a garden in Georgetown so my dad built a little cage and we kept the rabbit in there. Lots of good old times down there."

—Bob Perovich, CHS Oral History Project 2006

Class #14 Objectives:

1. Students will complete paper, presentation, or exhibit
2. Students will complete peer evaluations.
3. Students will confirm event participation and schedule each student's role in event;
4. Students will practice group project performances.

Lesson1: Peer Evaluation

Since this is a class project and the event featuring the project products will reflect on the class as a whole, it is an important responsibility for the students to provide constructive criticism to each other in regards to their oral history interviews. Each student received the same lessons and completed the same activities by which to prepare for the oral history interview project, so they will serve as good sounding boards to their classmates. The individual peer reviews should provide positive feedback and a chance for classmates to polish their projects a bit before the event.

Classroom Discussion: Students should take this time to discuss what kinds of things make exhibits, papers, performances interesting and informational. What kinds of details would each student like to have seen – was there information in a specific project they had hope to learn MORE about?

Class Activity 1: Students create a checklist that they will use to evaluate their classmates' projects. Here are some ideas to start from:

- Does this project reflect the class theme?
- Is the exhibit constructed neatly?
- Are all the important labels included in the exhibit construction?
- Is the student's voice loud enough?
- Does the student speak slowly enough to be understood?

Class Activity 2: Students should display completed exhibits in the classroom. Students should have copies of their research papers available for classmate's review. Students should perform their Readers Theater or other performance related projects (a poem, song, etc.) for their classmates.

Class Activity 3: Students will complete an evaluation checklist for each of their classmate's projects. Each student should be sure to write comments if they have a specific suggestion or concern. The checklists will be collected and after the teacher has looked at them, they will be given to the individual students. The purpose of the feedback is to allow students to make corrections or improvements to their projects before they are shared with the public.

Class Activity 4: Students make a one-minute or less oral report to class on what they were assigned responsibility for in the event, and if their assignment is complete. Are there any details that need to be reassigned?

Class#15 Objectives:

1. Students will host a well-planned event.
2. Students will learn to plan for unforeseen problems.

Lesson: Last minute Details for a Great Event

Even in the most well-planned event, unexpected problems may come up. Students or special guests may become ill or have unforeseen scheduling snafus with work or other school commitments; the weather may cause transportation troubles; or equipment may malfunction. It is best to acknowledge that there may be problems and think about how to handle them ahead of time.

Class Discussion1: Students should describe a specific realistic problem that might occur and classmates should discuss

Class Activity 1: It is helpful to create a Student Reminder notice for the event, especially if they are presenting or participating in a performance. Students should create a list of those things that they feel that each of the class members should be aware of so that they event will be as successful as possible. At the end of 10 minutes, students should share their suggestions and one Student Reminder Notice should be created.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Teacher Tip: Select one student to create the Student Reminder Notice based on the suggestions that were made during class. This student should be selected based on interest and organizational skills. The student should receive extra credit for this activity. Sample follows for the CHS program that was part of the Friends of Georgetown community program. The students in this class had many commitments – sports, family, work, etc. and requiring them to attend this off-campus event that featured their class project was not possible. So, in this example, all student projects were displayed, and all students were invited to be a part of the program, but only selected students were required to be there to perform Readers Theater. The following sample for Student Reminder reflects this option:

(sample)

STUDENT REMINDER

Where: 5623 Airport Way S (Map attached.) Airport Way S. is below old Cleveland High School. If you take the road that is north of the old school and follow it down the hill, you will run into Airport Way S. The building (5623 Airport Way S.) has a wooden front with BIG doors. There will be a signboard out front.

Parking: There is no parking lot at the facility. If you drive, you will have to find parking on Airport Way or nearby streets. Watch the street signs so you don't park where you can get a ticket!

When: The WHOLE program starts at noon and you are all invited to come and stay as long as you want. But the CHS Reader's Theater starts at 1:00. So it is important to BE THERE by 12:45. Give yourself plenty of time to get there and find parking and be there on time. Your program will last about an hour or so. You can leave as soon as the CHS program is over. You must wait until all of your classmates have read too.

Dress: Dress nicely. No torn jeans or sagging jeans. No revealing or midriff tops, no t-shirts with questionable slogans, and no hooded clothing (meaning with hoods UP.). Or hats either, guys (at least when you are inside and on stage.) Cleveland High sweatshirts, warm-ups, etc. are fine. The weather might be crappy so I don't expect you to wear Sunday best. Just dress so Ms. Beatty and I will be proud of you.

Bring: : Bring your script for your performance and a back-up CD or disc for your Power Point. If you need any forms signed, bring them. Don't forget your bus passes.

Transportation to the Event: Double check how you are getting to the event.

_____ Bus: My bus (# _____) leaves at (_____) from (_____.)

_____ Carpool: (_____) will pick me up at my house. I have given my address, special directions, and phone # to my ride.

_____ Carpool: (_____) will pick me up at _____ at (_____ time.)

Refreshments: There will be cookies, water, coffee, etc. but no real lunch. SO I would suggest that you have something to eat before you come so you won't be hungry.

Program: They have a big stage in the room so we decided to have all of you sit on the stage together. That way you will only have to get up and walk a short distance to the microphone from your chair. (I know some of you may be nervous so we thought it would be good to have you all up there together for moral support.) Be sure to speak up – there will probably be lots of older folks there. We decided to go in alphabetical order by the last name of the interview subjects. Here is the order:

1. Carl Carulli – Autumn Jones
2. Don Clifford – Anna Nyugen
3. Pat Clifford – Cristina Rodriguez
4. Etc.....

Class #16 Objectives

1. Students will complete Master File.
2. Students will write thank-you notes for Event.
3. Students will write a publicity piece.
4. Students will arrange for oral history tapes and Master File transfers.
5. Students will complete an evaluation of the class project.

Lesson: Completion of project

Whew! This completed the oral history class project. The interviews that have been conducted during the course of this class project are an important source of unique information that will be very special for future generations. Because it has been completed in a professional and organized manner, it will be useful to researchers and other historians. The skills that the student has learned in organization and conversation will be helpful in many personal, educational, social, and professional future endeavors.

Classroom Activity1: Using the Master File checklist, be sure that all of the necessary forms and materials are complete and in order.

Classroom Activity 2: Writing thank-you notes for those involved in the event are very important. Students should discuss who should be sent thank-you notes and decide who will be responsible for each of the letters. Students should use the information provided in Lesson #10, page 53 to write the thank-you notes. A copy of the thank-you note should be placed in the Master Interview File and the original thank-you note should be give to the teacher for recording and mailing.

List those who should be set a thank-you note for the event and who will be responsible for the letter:

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

Classroom Activity 3: Positive publicity regarding student activities and community involvement can be extremely beneficial to the school's reputation in the community. An article describing the class project and the resulting exhibits, performances, and research materials can be a means of wonderful publicity for the school. Each student should write a two-paragraph publicity article for the school or local community paper or website. Paragraph 1 should include basics and paragraph 2 should include something each student felt was special about the occasion.

Classroom Activity 4: In order to determine if this class project was successful, it is important to evaluate student opinions. Students should carefully and thoughtfully complete an evaluation survey. The survey that was used in the Cleveland High School project has been included and it can be easily upgraded or changed to align with other classroom projects. Teachers will find the feedback helpful and may choose to amend the project based on students' comments. Students provide the most helpful insight into what parts of the project were most enjoyable, most challenging, most thought-provoking, and most beneficial for other future academic or life experiences.

Teacher Tip: Make arrangements for Master File to be transferred to school library or local historical society or museum. Keep copies of selected interview tapes, forms, transcripts, projects for next class.



Courtesy FoGH

*Mary Karabaich interviewed by Lei Momi Beltran
CHS Oral History Project 2006*

"We were lucky in my family. My Dad always managed to have a job. Sometimes he earned as little as \$8 a week during the Depression, but he always had that job. He graded fish at a big fishing and packing company and when the fishermen would bring their boats I, he would grade their fish and sometimes the captains would give him a fish to take home. SO we always had food – that's probably the reason we were able to get by and not have to go into the bread lines. Many in Georgetown had to go into bread lies to get free food."

—Mary Karabaich

Cleveland High School Oral History Class: Student Feedback Survey

Name

Date

This past semester, you participated in an Oral History project. Please complete this worksheet to provide feedback which will help improve the class curriculum for next year's students. You can pick more than one response for each question. Your written comments are VERY important so take time to write a thoughtful response:

1) Class Format: This year the class met one morning per week for 9 weeks (except at the end of the class.) In order to complete an interview, exhibit, and Reader's Theater project such as the one we did this year, I would recommend:

- class held one morning per week for 1 semester
- class held 2-3 mornings per week for 9 weeks
- class held every morning for 6 weeks

Why?

2) The class included many components. Please check the skills (you may check more than one response) that you feel will be most helpful for other school classes or will prepare you for other life experiences (now and in the future).

- organizing materials and keeping track of important forms, assignments
- meeting deadlines
- working with a small group of other classmates on a project
- creating thoughtful and informative questions for persons that you have never met
- establishing a working connection with people of different cultures or ages
- learning positive ways to work with elderly people
- learning to listen carefully
- learning to edit materials to find information that is important to the main theme of your project or assignment (for the exhibit and the Reader's Theater)
- identifying and finding resources to find photos or other materials to supplement your project
- designing and producing the exhibit panel
- reading my Reader's Theater out loud in class
- participating in community events to read my Reader's Theater stories

3) Of those listed above, was there one aspect of the class that you felt was the most fun? Please explain.

4) Of those listed above, was there one aspect of the class that you felt was most interesting? Please explain.

5) Of those listed above, was there one aspect of the class that you felt was most helpful for work that you are doing in other classes? Please explain.

6) Now, using the same list, check which of these learning skills that you think were least helpful to you for other classes or life experiences (now and in the future). Check as many as you think apply to you.

- organizing materials and keeping track of important forms, assignments
- meeting deadlines
- working with a small group of other classmates on a project
- creating thoughtful and informative questions for persons that you have never met
- establishing a working connection with people of different cultures or ages
- learning positive ways to work with elderly people
- learning to listen carefully
- learning to edit materials to find information that is important to the main theme of your project or assignment (for the exhibit and the Reader's Theater)
- identifying and finding resources to find photos or other materials to supplement your project
- designing and producing the exhibit panel
- reading my Reader's Theater out loud in class
- participating in community events to read my Reader's Theater stories

7) Which of these parts of the class do you think was most boring? Please explain.

8) Which of these parts of the class do you feel you will never use again, either in future school or life experiences? Why?

9) Interview: What was the most difficult part of the interview part of this project?

- preparing the questions for the interview
- contacting the interview subject
- feeling comfortable with interview subject
- finding personal importance in the theme of the interviews
- finding time to work with students who were not in my actual class

Explain your choice:

10) Getting Started: What was helpful in getting started on the interview part of the project? Remember, you may select more than one response.

- having in-class interview samples (done by previous classes) to use in preparing for the interview
- watching sample interviews on video
- having a list of interview subjects who have been pre-identified and pre-contacted by teacher to choose from
- having a list of sample questions to choose from for the interview
- having the interview at school

Explain your choice(s):

11) Interview Approach: Interviewing can sometimes be a little scary. I think it was helpful to:

- allow the class to have choice of doing interview in small groups or individually
- have the interview at school so I did not have to worry about transportation
- have the interview at school so I did not have to worry about equipment
- have one of the teachers participate in the interview

Explain your choice:

12) Preparing for the Interview 2: This semester we had a set of questions to work from (Memories of Georgetown Workbook) for the interview. I felt these questions were:

- very valuable, I used them as a starting point and also asked my own questions in my interview
- very valuable, I used only the questions from the memory Workbook in my interview
- not valuable, I made up all my own questions

Explain your choice:

13) Interview: The following steps were difficult for me or my group in scheduling and preparing for the interview:

- finding a time that all members of the team could get together with the interview subject
- rounding up tape player, batteries, and tape for the interview
- having transportation to get to the interview
- some of the members of my group didn't do their part

Explain your choice:

14) Exhibit: The following steps were difficult for me or my group in creating the exhibit:

- finding a time that all members of the team could get together to work on the exhibit
- rounding up materials (poster paper, glue) for the interview
- deciding on the design and content of the exhibit
- deciding on a good title for the exhibit
- preparing the exhibit text from the transcript on the computer
- locating historic photos to use on the exhibit

Explain your choice:

15) Readers Theater:

- I enjoyed reading my interview subjects stories in front of class
- I am not comfortable getting up in front of groups of people
- I do not like to read out loud in front of the class
- I didn't want to read mine because I don't think I did as good of a job as my other classmates
- I did not want to come to the community events to read my Reader's Theater
- I did not have time in my schedule to come to the community events to read my Reader's Theater

Any comments?

16) In looking back, what would you say (in your own words) is the most important thing that you learned from this class?

17) What is the most important or meaningful thing that you learned from your interview subject?

18) What is the most helpful hint that you could give to someone in the oral history class next year that would help them with their interview project?

STUDENT VOCABULARY

academic: related to school

accessible: easy for everyone to get to

admiration: think highly of someone or something

appropriate: correct for a certain circumstance or occasion

archives: collections of a museum or historical society

attitude: how one feels about a certain subject or person

complementary: works well with

comprehensive: all inclusive

confidant: not afraid or nervous

curriculum: an educational program that teaches a certain topic or skill

documentary: a story (usually in video format) that tells about a certain person or subject

dialogue: a conversation

distracted: not paying attention

diverse: different

energetic: full of energy

efficient: most organized

etiquette: rules on how to behave politely in certain situations

evaluation: a record of how an individual feels about a certain topic or situation

excerpt: one section

expediently: most quickly

facility: a building

flustered: excited

format: the manner in which something is set up

immigrant: a person who has come from another country

insight: way of looking at something

leader: the very beginning of the tape

manuscript: a completed document

memorabilia: different types of information that people save to remind them of certain events or occasion

non-Traditional: uncommon, not ordinary

open-ended question: one that encourages someone to answer more than “yes” or “no”

optional: not required

peer: a person that is your equal in age, class, race, etc.

portrait: a formal picture taken of someone

provenance: the record or proof of where something came from, who owned it, where it was found

rapport: how you get along with someone else

recollections: things people remember

release Form: form that allows the use of the interview for research, exhibits, etc.
relevant: important to something or someone
similarities: things that are the same
snafus: complications
suitable: works well with
survey: a report that allows you to voice your opinion
syllabus: course of study
techniques: ways of doing things
testimony: statement
thesis: research paper that proves a point
tolerance: ability to get along with
transcription: words or conversations from a taped interview are written down
ultimate: the end or the final part
unique: unusual or different
verbiage: words
volume: degree by which something you hear is loud or soft



Courtesy FoGH

*Storytellers Edith Sorenson(left) and Esther Schaute
with CHS students Anna Davies (left) and Nijah Patten
CHS Oral History Project, 2006*

Teachers Guide

Why should I use this project in my classroom?

Using an oral history project in your classroom can provide the opportunity for your students to obtain new and personalized local connections to what they are studying in classroom history lessons. It allows students to interpret the contributions of their neighborhood and its residents, and to celebrate its unique diversity through an organized and well-planned process. The materials that are obtained through an oral history project can be used in a variety of products that could combine Social Studies, Journalism, English, Drama, or Arts classes.

The activities prepared for this curriculum project may contribute to fulfilling Washington State Public Instruction Essential Academic Learning Requirements (EALRs) and provide alignment with potential Classroom Based Assessment (CBA) projects (see pp.15-18.) The curriculum activities provide a nontraditional approach for both highly motivated and disinterested students by providing practical lessons in organization, promotion, conversation, and social skills.

How do I use this curriculum guide?

The curriculum guide is structured to present a total project that begins with identifying a class oral history project goal and theme, and then guides students through an oral history interview and interpretation of the stories and information that were shared by the storyteller. Each of the 16 Activities includes 1) Lesson Concept, 2) Classroom Discussion Suggestions, 3) Classroom Activities, 4) Homework, and 5) Teacher Hints.

Are there options for integrating Oral Histories into the Curriculum?

- **Short project: Using Oral History Transcripts to Supplement Class Activity**
In this option, the students use oral history transcripts from local historical societies, museums, or previous classes as a supplement to a research project. Students do not learn interview skills and techniques, do not interview a storyteller themselves, or do not conduct intensive research. They can learn to read and identify information from transcripts that will supplement a classroom activity, such as a CBA-related paper, performance, or art piece. For this option, teacher has identified and obtained relevant oral history transcripts and photos or documents for student use, and has obtained necessary permission and/or releases.
- **9 week-semester Project: Using *Oral Histories in the Classroom* Curriculum**
In this option, the students would follow the curriculum as presented in this guide and the teacher would decide how much time and depth to devote to each step based on the educational goal that has been identified for the class. Student section is pp. 21-91.

- **Individual Senior Project:** This project can be completed on an individual or small group basis. The oral history interview, research, and a resulting final product could be a unique and valuable senior class, family, or community youth project.

Will there be extra time required of me to do such a project?

As with any new project, it will be necessary to budget extra time to plan how it will fit into or enhance your curriculum or your strategic plan/goals for your class. It will also be necessary to acquaint yourself with any new concepts or skills that you are not familiar with. If you are going to work with another teacher or another professional (such as museum or historical society personnel) you may want to dedicate ½ or full day to plan how you will implement and utilize oral history curriculum in your classroom.

During the class project, you may want to dedicate at least one hour/week specifically to gathering required resources, equipment, and materials for upcoming class activities. Managing the professional release forms and the Oral History Master File(s) is very important once you get to that lesson; depending on the number of students who have individual Oral History Master Files, you may need to budget at least another two to three hours to insure they are accurate and complete. Assigning a capable student (whether it be your Teacher's Assistant or someone wanting to earn extra credit) to supervise the Oral History Master File will save you time and provide them an opportunity to manage an important organizational activity.

If you plan an event or open house to showcase the student's efforts, especially one that will be held outside of regular school hours, there will be additional time necessary to produce and host that production. This is where the help of volunteers, (members of the student's families, community members, historical society or museum personnel, etc.) comes in very handy.

Do you have any suggestions for possible topics that would be good to explore in an oral history interview?

If you plan to use this project to align with Social Studies CBAs, your students may wish to explore topics such as personal and/or family history specific to this area, cultural differences that have been experienced, or how life is different (better or worse) from where storyteller or their family lived before.

If you plan to use this project to align with Social Studies CBA: *Dig Deep*, your students can research and then explore many general topics in the interview that are relevant to the class theme and to the specific storyteller.

If you plan to use this project to teach students how to conduct oral history interviews and translate the results as a classroom experience or to build skills that will be helpful in future lifetime experiences, you may choose interview subjects (storytellers), topics or themes that would be of specific interest to the class. Examples include: interviewing former students of their school to see how things have changed; gathering personal recollections of a specific school, community, or historical event; compiling memories to honor a specific person; or assembling information about the community that surrounds the school and identifying the differences, etc.

Should I invite Volunteers to help with this project?

Absolutely! Make a wish list of jobs that would help to make this project go most smoothly for both you and the students. Next, send a letter home with your students at the beginning of class or in the school newsletter that outlines the types of help that you are looking for. A short notice requesting volunteer help can be placed in local newspapers, historical organization newsletters, and community web-sites and/or blogs.

No job is too small. Ask for 1) persons willing to be interviewed, 2) people to help in the classroom, 3) people with special skills (interviewing background or editing skills), 4) people willing to provide needed resources or equipment, 5) people who would like to help with the final event or open house, 5) people who can serve as translators if needed, or 6) people who can provide student transportation to interviews or research venues.

The most helpful volunteers will be those who can help with transcribing the interviews. It is a tedious and time-consuming job. For the interview to be most usable for both the class project and for future use with historians and museums, it should be transcribed professionally. When the transcription takes a long time to complete, this step can be a stumbling block for students who are excited and ready to move on with their projects. Some historical societies might have volunteers who would be anxious to help in exchange for copies of the oral histories and transcriptions in their collections.

What types of School or Community Venues might be good platforms to share the Oral history exhibits or Readers Theater Performance?

Each year many communities hold annual neighborhood gatherings or special events. Programs highlighting the energies and efforts of local school students are traditionally extremely popular and highly attended.

Many local museums and historical societies host regular history programs, speaker series, or annual membership meetings and they are hungry to feature unique presentations with a fresh look at local history. Senior and Community Centers are good choices to present programs which share stories and memories of the neighborhood.

Each year most schools host an event or open house at the end of the year that highlights special student achievements, traditionally band or vocal concerts. This type of venue would be appropriate and convenient to present your students oral history products.

What should I do with the oral history interview tapes, transcripts, and other interview documentation at the end of the project?

Oral history interviews are unique and important primary historical sources. If you are not working with a local historical society or museum, you may want to contact them to see if they would like to add your oral history interviews to their archives.

If you plan to keep them in a class file, the Master File for each interview should include interview CDs or audio tapes, interview transcripts, release form, other appropriate forms, and primary sources such as photographs, etc. Important steps are needed to be sure your

master file is complete and that you are showing responsibility for taking appropriate care of these important stories.

- Break out the tabs on the tape so that it cannot be taped over.
- Label original with word *original*.
- Professionally label interview tapes by using appropriate and consistent introductions at the beginning of each interview tape. (Sample of Interview Introduction Verbiage follows)
- Transfer tape to CD format.
- Create second copy of interview CD (tape) and label with word *copy*.
- Label each original & copy CD (tape) w/ interview information (name, date, tape No.).
- Store tapes safely – it is best to avoid excessive heat or cold, dust, and moisture.

Sample Interview Verbiage: At beginning of interview, make sure the tape is running and then begin by stating the following information:

“Today is (day of week), (date), My name is (your full name here) and I am interviewing (interview subject’s full name) for the (ex.) Friends of Georgetown History.”
Then you may start your interview.

If you use more than one tape during your interview, it will be necessary to state the following:

“My name is (your full name) and this is tape #2 of my interview with (interview subject’s full name) on (date).”

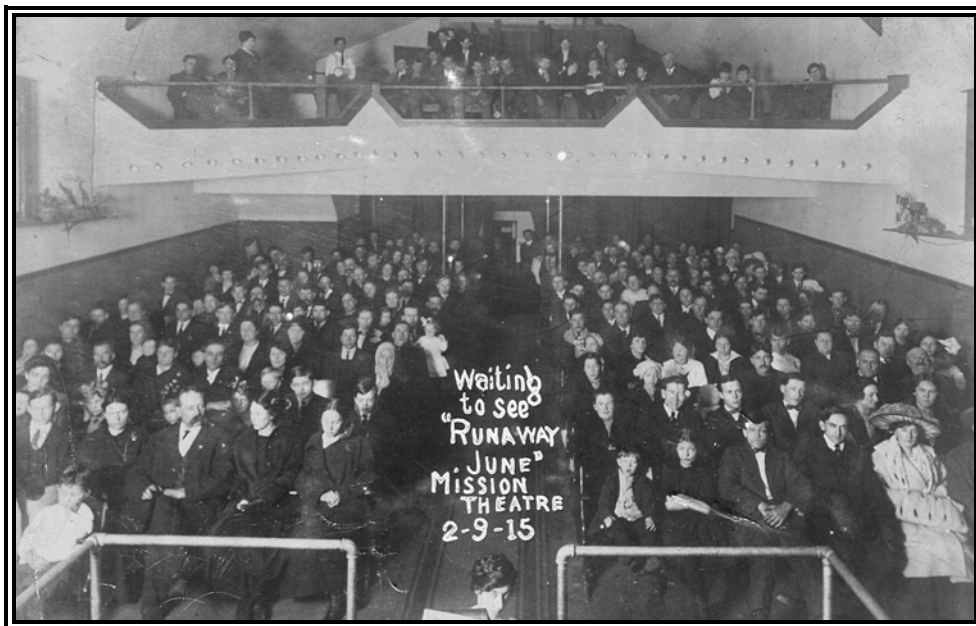
Are there any specific professional practices that I should use when doing an oral history project?

Oral History Release Form: According to the Oral History Association (OHC), the national professional organization for oral history practitioners, the content of an oral history interview is an original creative work subject to copyright law. OHC is very clear that interviewees should be asked to sign a legal release form giving the project sponsor their copyright and thus, their permission to use the materials. This form should also record any restrictions that the person who is being interviewed wishes to add. It is important that the interview subject understand that they are giving permission for their interview to be used by the group or individual conducting the interview – and sign the form before the interview is conducted. The following form (Oral History release form: A) was used by the Cleveland High School/Friends of Georgetown History Oral History Project – it can easily be edited for your project.

Loan Form: Form B (Loan Form) was used by the Cleveland High School/Friends of Georgetown Oral History Project and can easily be edited for your project.

Photo Release Form: Form C (Photo Release Form) has been developed for use in programs that do not already have an established Photo Release Policies/Form. Use appropriate forms for your school or edit Form C. Many multi-generational, multi-cultural projects such as these provide opportunities for engaging photographs that can be used in publicity materials, community newsletters or newspapers, grant reports, or school yearbooks/publications. A comprehensive photographic record also helps provide documentation of a successful project.

Permission to use Historic Photos: If students wish to use historic photographs, documents, maps, etc. for products related to the oral history project (such as exhibits or documentaries), they will need to obtain the proper permission. For small-scale temporary exhibits, adding the words *Courtesy (historical society, museum, or individual)* below the photo (or somewhere on the exhibit) is sufficient. If the photo, map, document, etc. is to be used on a permanent exhibit, publication, wide-scale mailing, web-site, or documentary, permission from the source of the photo, map, document, etc. is required. Most sources still only require giving appropriate credit, but in some cases there is a user fee.



Courtesy FoGH

Mission Theater 1915

"I got something like 37 cents an hour to be a doorman at the Mission Theater. That was pretty good pay. I gave me some spending money!...I was the great authority—nobody could get in unless they had a ticket and then I let them in."

—Don Clifford, CHS Oral History Project, 2006

Sample B: Loan Form

Friends of Georgetown History Oral History Project
Loan Consent Form

Loan # _____

Owner(s): _____

Address: _____ **Zip:** _____

Telephone: _____ **E-Mail:** _____

1) I/we hereby loan the following materials (artifacts, documents, research material, photographs) to the Friends of Georgetown History (FoGH). This loan is intended to include, but not be limited to a release for:

- A) Scanning or creating a copy or slide of the listed photograph, document, or research materials;
- B) Adding these copies/scans to the FoGH permanent research collection of primary and secondary resources;
- C) Using these images/scans for any present or future FoGH exhibition, display, publicity, publication, or research;
- D) Allowing FoGH to photograph the artifacts for inclusion in the FoGH permanent research collection of primary and secondary resources;

2) This signed form shall constitute a loan to FoGH with owner requested specification of return of materials as listed below;

3) There shall be no limitation on any use of the copies, scans or slides of the material referenced below. The use may include, but not be limited to research, instruction, publication, exhibition, public performance, and display.

4) FoGH shall have all rights to transfer these copies/scans/slides to third parties for research or appropriately identified heritage projects(with proper acknowledgement of ownership or copyright).

Material Description including Value (use additional paper as needed):

Credit of Ownership Listing Information: _____

Loaned materials to be returned in the following manner and time frame: _____

Loan Signature:

FoGH Signature:

_____ Date

_____ Date

Sample C: Sample Photo Release Form

Photo Release for In-School Program

Your Logo Here

Date

Dear (insert) School Students and Families:

This letter is to provide you notice that students at (insert) School may be photographed and/or interviewed by (insert) Museum or (insert) Historical Society staff or volunteers during the (insert) Museum or (insert) Historical Society program in (insert teacher's name) class on (date.) The photos and comments may be used by the (insert Museum or Historical Society) to showcase their educational mission through such venues as exhibits, newsletters, publicity tools, web-sites, or final reporting to funding agencies.

Please indicate below if you have any objection (to your student being photographed and/or interviewed during this heritage program) and return this form to the office by (date.) If you do not return this form, it will be presumed that you have no objection and your student will be allowed to be photographed and/or interviewed about their experience by (insert) Museum (or insert Historical Society) personnel or volunteers.

Please note that marking NO on this form will not prevent your child from being photographed or interviewed at public events, such as performances, or prevent them from being photographed off-campus coming to or from the venue. Additionally, marking "no" on this form will not prohibit students from being interviewed and/or photographed by the (name of school) student newspaper.

Sincerely,

(signature)

Principal, (insert school name)

- YES, Museum (or Historical Society) staff or volunteers can photograph or interview my student about the program/project
- NO, Museum (or Historical Society) staff or volunteers cannot photograph or interview my student about the program/project

PRINT Child's full name

PRINT parent/Guardian's full name

Parent/Guardian's or Adult Student's signature

Sample D: Oral History Project Checklist

ORAL HISTORY PROJECT Master File Checklist

_____ (date file started)

Narrator: _____

Interviewer: _____

School/ Organization Affiliation: _____

- _____ Copy of Prospective Storyteller form.
- _____ Copy of introductory letter.
- _____ Storyteller biography/ family history form.
- _____ Interview confirmation (copy of email) or _____ (date phone).
- _____ Copy of letter/email outlining interview information/directions.
- _____ List of questions for the interview.
- _____ Copy of signed Oral History Release Form.
- _____ Original signed Oral History Release Form turned into Master File.
- _____ Copy of signed Loan Form (if applicable).
- _____ Original of signed Loan form (if applicable).
- _____ Loaned materials returned to Interviewee _____ (date).
- _____ Copy of signed Photograph Release Form turn in to Master File.
- _____ Original Photograph Release Form.
- _____ Label photos taken during interview (one set to Master File).
- _____ Set of copies of labeled photos taken during interview.
- _____ Number of interview(archival) tapes _____. Break tabs out of archival tape.
- _____ Label original archival tapes as *original* _____. Original tapes to Master File.
- _____ Duplicate tapes and label as *copy* _____. Copy of tapes to student file.
- _____ Original interview transcript turned in to Master File.
- _____ Copy of interview transcript.
- _____ Copy of (dated) thank you letter.
- _____ Final check-off by Master File administrator.

Sample E: Prospective Storyteller Form

Friends of Georgetown History Prospective Storyteller Data Form

Date: _____

Name of Storyteller: _____

Address: _____

Phone: _____ Email: _____

Suggested by: _____

Phone: _____ Email: _____

Why is this storyteller important to the Friends of Georgetown History oral history project?

Where did this storyteller grow up?

Where did this storyteller go to school?

Did this storyteller live or work in the Georgetown area? (If so, where?)

Do you know if this storyteller has photographs or documents that might be important to ask to scan or borrow for this project?

Does this storyteller have any specific health or other problems that might have a direct relationship to the interview? (wheelchair, hearing or vision loss; forgetfulness, etc.)

Do you know if this storyteller would be willing to be interviewed for this project?



Courtesy FoGH

“My memory is very vivid of Georgetown in those days. Right next to the barber shop in Georgetown, there was a chicken place. Everything was rationed during the War so they sold chickens like crazy. The chickens were really fresh because they would run out back and kill them for you. I remember the lady who worked in at the counter because she was rather a large lady and she only had one arm. She could wrap those chickens up in newspapers quick as can be – it was really something to watch her wrap those chickens up with one arm.”

—Don Rezek, CHS Oral History Project 2006

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Department of Archaeology
& Historic Preservation

HistoryLink

