



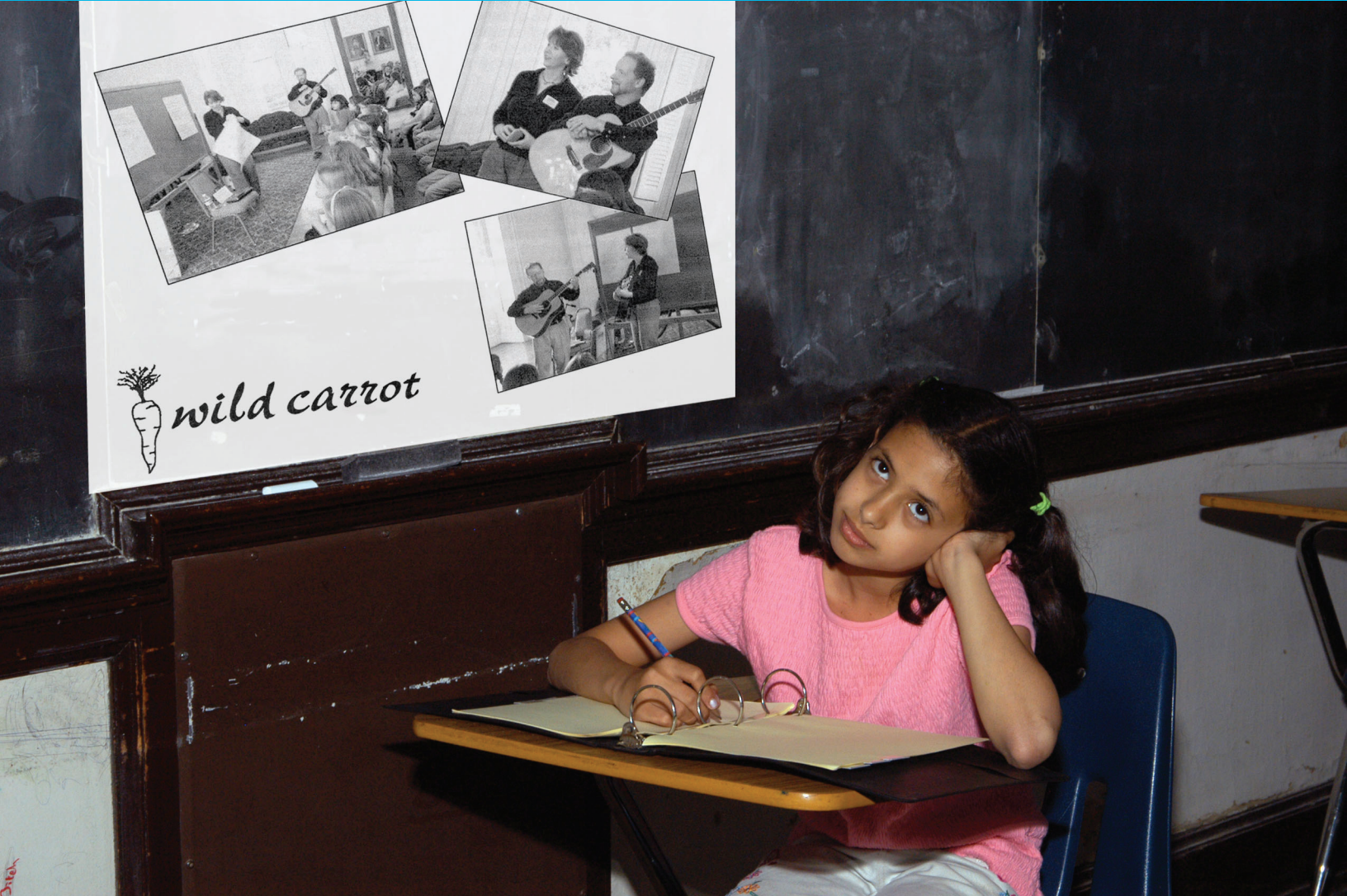
WILD CARROT

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# *Rise Up Singing: The American Folksong Movement Post-World War II*



wild carrot



*Classroom photo by Rich Sofranko*

## STUDY GUIDE

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# Artists on Tour



# ABOUT THE ARTISTS

## PAMELA TEMPLE AND SPENCER FUNK ARE WILD CARROT

Can you play a 30s standard followed by a traditional tune from the 1800s and then launch into a song written just last week? Pamela Temple and Spencer Funk of the award-winning, Cincinnati-based duo WILD CARROT can. Rooted in traditional American music, their repertoire branches in diverse directions: jazz, blues, traditional folk songs, not-so-traditional folk songs, show tunes and originals. They do interesting arrangements with guitar, mandolin, concertina, penny whistle, banjo and mountain dulcimer. WILD CARROT'S entertaining, honest and moving performances have something for everyone. Their growing reputation for high musicianship, professionalism and fun has made them a favorite on the national folk circuit.

## AWARDS AND HONORS

Recently chosen as cultural ambassadors to Chile, South America by the U.S. Embassy in Santiago, they were finalists for the prestigious Kerrville New Folk contest, winners of the Walnut Valley New Songs Showcase for Folk, and were named Best Folk Act by the Cincinnati Entertainment Awards. They are on the Ohio Arts Council's Artists on Tour Fee Support Roster and are endorsing artists for John Pearse Strings.

## BIO

Both from Cincinnati, Pamela and Spencer are rooted in traditional folk music but branch in diverse directions. With more than 10 years of classical vocal training, Pamela has performed in many venues from coffeehouses to opera houses. Her experience as a Peace Corps volunteer in Costa Rica helped her develop an honest and intelligent song-writing style. Spencer has always been drawn to fingerstyle guitar but has studied and performed many styles including jazz, blues, and classical for more than 30 years. He has been in demand as a sideman over the years and teaches guitar, mandolin and bass. Pamela and Spencer met back in 1991 at the 30+-year-old Leo Coffeehouse when he was managing the place and she was singing at an open mike. After a few years they decided to join forces and as their musical relationship took root so did their personal relationship and they're still growing. With any luck both will continue long after people stop asking, "Is the name 'wild carrot' a reference to her hair?"

## WHAT'S IN A NAME?

So, where did the name "wild carrot" come from? A wild carrot is the same as Queen Anne's lace. WILD CARROT'S music has been described as being rooted in the solid earth of tradition, while displaying a delicate intricacy, like the flower of Queen Anne's lace.

## IN-SCHOOL PERFORMANCES AND WORKSHOPS

WILD CARROT offers single or multiple performances and/or songwriting workshops in any combination of up to four sessions per day. A morning performance followed by up to three workshops is optimal for connecting with the student body and relating to current standards. Week-long residencies are also available. They have performed and conducted workshops in countless schools around the region as artists for the acclaimed organization, The Muse Machine.

# BENEFITS OF MUSIC IN ACADEMIC LEARNING

There are a variety of benefits that accrue to students when music is integrated in academic study.

## **Music integration work enables students to:**

- Experience and learn about various instruments, their origins and their roles in American Roots Music (i.e. Guitar, Mandolin, Concertina)
- Learn about American Folk music and the Folk music process
- Learn an appreciation for American Roots Music as a musical art form
- Develop self-awareness, control and concentration
- Become active learners
- Describe and explain events, actions, feelings and abstract concepts through songs
- Apply and expand their knowledge
- Develop empathy
- See things from a variety of perspectives
- Reflect on their connections to others who have lived in other times and places

## **For teachers, music as part of academic study can:**

- Reinforce and expand learning across the curriculum
- Actively engage students
- Provide a playful, structured, creative learning activity
- Involve students in higher levels of thinking
- Draw on a variety of learning styles
- Be adapted to a range of subject areas
- Require no specialized music or writing training to implement

# RELATED NATIONAL CONTENT STANDARDS

Integrating music into academic study also assists teachers in meeting numerous content standards. WILD CARROT'S performance addresses a number of national content standards for History and Social Studies as well as Music.

## MUSIC STANDARDS (9-12)

**Content Standard 1: Historical, Cultural and Social Contexts** – Students will demonstrate knowledge and understanding of a variety of music styles and cultures and the context of musical expression or events, both past and present. Students will identify significant contributions of composers and performers to music heritage. Students analyze the historical, social and political forces that have influenced the function and role of music in the lives of people.

**Content Standard 3: Analyzing and Responding** – Students listen to a varied repertoire of music and respond by analyzing and describing music using correct terminology. Students evaluate the creating and performing of music by using appropriate criteria.

**Content Standard 4: Valuing Music/Aesthetic Reflection** – Students demonstrate an understanding of reasons why people value music and respect for diverse opinions regarding music preferences. Students articulate the significance of music in their lives.

## SOCIAL STUDIES STANDARDS (9-12)

**Content Standard 1: History** – Students use materials drawn from the diversity of human experience to analyze and interpret significant events, patterns and themes in the history of Ohio, the United States and the world.

**Benchmark B:** Explain the social, political and economic effects of industrialization.

**Benchmark E:** Analyze connections between World War II, the Cold War and contemporary conflicts.

**Benchmark F:** Identify major historical patterns in the domestic affairs of the United States during the 20<sup>th</sup> century and explain their significance.

**Content Standard 2: People in Societies** – Students use knowledge of perspectives, practices and products of cultural, ethnic and social groups to analyze the impact of their commonality and diversity within local, national, regional and global settings.

**Benchmark A:** Analyze the influence of different cultural perspectives on the actions of groups.

**Benchmark B:** Analyze the consequences of oppression, discrimination and conflict between cultures.

**Content Standard 3: Geography** – Students use knowledge of geographic locations, patterns and processes to show the interrelationship between the physical environment and human activity, and to explain the interactions that occur in an increasingly interdependent world.

**Benchmark B:** Analyze geographic changes brought about by human activity using appropriate maps and other geographic data.

# THE PERFORMANCE (APPROX. 50 MIN.)

The years immediately following WWII were prosperous and optimistic years for the U.S. and this optimism could be felt and heard in the popular music of the day. However, under the surface of complacency, social activism was rumbling: workers' rights, women's rights, civil rights, environmental awareness and anti-nuclear war activism. The folk music of this era gives students insight into the post-WWII societal issues that would come to the forefront in the following decades and are still in the media today. Making connections between the present and the past helps students understand and retain facts about history by putting events into perspective. The duo WILD CARROT introduces students to multiple instruments and the folk music songwriting process while bringing historical issues and events of the 1940s, 1950s and 1960s into focus through the music of pioneers like Pete Seeger, Malvina Reynolds and Woody Guthrie.

## INTRODUCTION AND PRE-PERFORMANCE PREPARATION

If someone is to be designated to introduce the performance, they may use information about the group from the bio information provided. We want the students to be curious and excited about the music. Feel free to introduce the activity in a way that makes the most sense to you.

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### Sample Intro:

Pam Temple and Spencer Funk are also known as WILD CARROT. They are professional musicians who travel all over the United States and overseas playing many different styles of American roots music.

They are here today to share some of that music with us that relates to our study of Social Studies, World War II and events in our country that followed the war. They ask that you think about the songs and what they are saying. You may not agree with some of the ideas, but we will be having discussions on these topics following the performance.

They have a number of different instruments to show us and tell us about too.

Please welcome WILD CARROT!

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The audience is an important part of any performance. The arts are all forms of communication, and benefit from the focused attention of both the listener and the performer. Performers do a better job when their audiences support them with polite attention. There are times during the performance when the audience is welcomed to sing and participate actively, and times when the audience is welcomed to participate by actively listening. Live performances in schools are important ways of teaching information actively and of giving students the opportunity to witness live art forms to which they may not otherwise be exposed. As students develop audience skill and respect for the efforts of the performer, they will also develop a respect for themselves, and their own effort, that will serve them for the rest of their lives. By encouraging their polite attention before the performance and complimenting them after it, you will help them develop that respect.

# PREPARATION/FOLLOW-UP ACTIVITIES AND RESOURCES

## A. PRE-PERFORMANCE DISCUSSION AND ACTIVITY IDEAS

Students should be familiar with the concepts and ideas that will be addressed during the performance. The following can serve as topics for discussion, written reports or debates to prepare for the performance.

- The changing role of labor and the rise of the union movement
- Explain the effects of industrialization in the United States in the 19<sup>th</sup> century including:
  - a. Changes in work and the workplace – women laborers i.e. Rosie the Riveter
  - b. Immigration – its impact on the labor force
  - c. Urbanization – cultural homogenization, suburb development
  - d. The emergence of a middle class and its impact on leisure, art, music, literature and other aspects of culture.
- Analyze the reasons for the rise and growth of labor organizations in the United States (i.e., Knights of Labor, American Federation of Labor and Congress of Industrial Organizations) including:
  - a. Unregulated working conditions
  - b. Violence toward supporters of organized labor
- Analyze the consequences of World War II including:
  - a. Atomic weapons – human and environmental
  - b. Civilian and military losses
  - c. Refugees and poverty
- Analyze the impact of U.S. participation in World War II with emphasis on:
  - a. Events on the home front to support the war effort, including industrial mobilization, women and minorities in the workforce
- Explain major domestic developments after 1945 with emphasis on:
  - a. Postwar prosperity in the United States
  - b. McCarthyism
  - c. Immigration patterns
- Explain how Jim Crow laws legalized discrimination based on race
- Explain the causes and consequences of urbanization including economic development, population growth and environmental change

## B. POST-PERFORMANCE DISCUSSION AND ACTIVITY IDEAS

Any of the topics listed above can serve as launching points for discussion or debate following the performance.

- All of the ideas presented in the performance are relevant today. How? Why?
- What style(s) of music did we hear?
- What instruments did we see and hear?
- Trace social unrest, protest and change in the United States including:
  - a. Unregulated working conditions – better or worse today? How does that affect immigration laws?
  - b. Antiwar protest during and after World War II, the Vietnam War and the war in Iraq
  - c. The women’s liberation movement – where are we today?
- Analyze the origins, major developments, controversies and consequences of the civil rights movement with emphasis on:
  - a. The linkages between the civil rights movement and movements to gain justice for other minority groups
- Write a report about why you did or did not agree with the points of view of the artists illustrated in the performance
- Did you have a favorite or least favorite song from the concert? Why?
- How does music relate to a community/region of the country?
- Have a debate team event on pros and cons of any of the issues discussed during the performance
- Have a discussion about the students’ personal encounters with or experiences of: Racism, Sexism, Environmental issues, Immigration issues, War and the necessity of war, etc.
- Further investigate musicians and artists of the time i.e. Woody Guthrie, Big Bill Broonzy, Pete Seeger, Malvina Reynolds. Who were their influences? What artists performing today claim these roots musicians as heroes (Bruce Springsteen, Ani DiFranco, etc)?

## C. ADDITIONAL RESOURCES

- Get the PBS Series *American Roots* out of the public library. It’s available on Video or DVD and has an accompanying CD of music of many styles and a great book. Great for General Music or History classes. A portion of this series includes folk music, many of the artists mentioned in the performance and its role in our history.
- CD set *Song of America* on Split Rock Records/31 Tigers
- The John F. Kennedy Center For the Performing Arts – web site: [www.kennedy-center.org](http://www.kennedy-center.org)