

ARTS IN EDUCATION

Teacher's Preparation & Study Guide

Our Roots Are Showing! Interactive Performance

Learning Across the Curriculum through Songwriting: Workshop

Presented by



Pam Temple & Spencer Funk

About the Artists



Pamela Temple and Spencer Funk are wild carrot

Can you play a 30's standard followed by a traditional tune from the 1800's 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 US 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 over 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 over 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 and Songwriting

There are a variety of benefits that accrue to students in their work with songwriting and music.

Songwriting and music work enables students to:

- Experience and learn about various instruments, their origins and their roles in American Roots Music (i.e. Guitar, Mandolin, Concertina, Penny Whistle, Mountain Dulcimer, Banjo)
- Learn about the basic origins of different styles of American Roots Music (i.e. Folk, Celtic, Jazz, Old-Time Country, Bluegrass, Singer-Songwriter)
- Learn an appreciation for American Roots Music as a musical art form
- Learn about songwriting and the creative process
- Develop self-awareness, control and concentration
- Develop the ability to collaborate
- Develop a willingness to risk
- Become active learners
- Describe and explain events, actions, feelings and abstract concepts
- Apply and expand their knowledge
- Develop empathy
- See things from a variety of perspectives
- Evaluate the strengths and weaknesses of their work
- Reflect on their connections to others who have lived in other times and places
- Explore their voices and express themselves through song
- Experience a new learning tool that could be used throughout their school experience

For teachers, songwriting and music work 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
- Require no specialized materials – just an idea and your voice
- Provide a performance assessment tool

National Content Standards Related to Songwriting and Music

Music and songwriting work also assists teachers in meeting numerous content standards. Wild carrot's performance and unique songwriting workshops allow teachers to direct the subject matter, allowing the artists to teach across virtually any national content standard. We, of course, do not cover every content standard with every in-school visit, but in our work to date, performances and songs written with students have covered the following standards and we are expanding with each new song (examples on CD):

Music Standards (K-6)

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 2: Students sing, play instruments, improvise, compose, read and notate music.

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.

Content Standard 5: Connections, Relationships and Applications – Students identify similarities and differences between music and other arts disciplines. Students recognize the relationship between concepts and skills learned through music with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students develop a desire for lifelong learning in music.

Language Arts Standards (K-6)

Content Standard 1: Phonemic Awareness, Word Recognition and Fluency – Being able to read well by sounding out words recognizing them by sight and reading out loud with ease and fluency

Content Standard 2: Acquisition of Vocabulary – Being able to recognize clues in reading, ask questions, listen and converse with adults and peers.

Content Standard 3: Reading Process - Through reading, students will understand the basic concepts and meaning of different types of print materials.

Content Standard 4: Reading Applications – Reading, understanding, explaining and critiquing different types of written materials such as magazines, essays, maps and online sites.

Content Standard 5: Reading Applications – Organizing and interpreting results through collecting data to answer questions and solve problems, show relationships and make predictions about different types of literature

Content Standard 6: Writing Processes – Using the steps of prewriting, drafting, revising and editing to publish different types of writing.

Content Standard 7: Writing Applications – Learning about, using and choosing appropriate words for different kinds of writing, from letters to scientific reports, and for different audiences.

Content Standard 8: Writing Conventions – Understanding and applying punctuation, grammar and spelling rules.

Content Standard 9: Research – Knowing how to gather information in all subjects using different kinds of tools and communicate what is found.

Content Standard 10: Communication: Oral and Visual – Delivering presentations on different topics for different types of audiences.

Mathematics Standards (K-6)

Content Standard 1: Numbers, Number Sense and Operations – Using number sense and number skills, from basic counting to paper and pencil calculations, to age-appropriate use of calculators and computers.

Content Standard 2: Measurement – Making accurate measurements using the appropriate tools, terms and technology

Content Standard 3: Geometry and Spatial Sense – Identifying, classifying and analyzing one-, two- and three-dimensional objects, understanding their properties and using that knowledge to solve problems.

Content Standard 4: Patterns, Functions and Algebra – Representing patterns and relationships using tables, graphs and symbols and using them to solve problems.

Content Standard 5: Data Analysis and Probability – Organizing and interpreting results through data collection to answer questions, solve problems, show relationships and make predictions.

Content Standard 6: Mathematical Processes – Applying problem-solving and reasoning skills and communicating mathematical ideas.

Science Standards (K-6)

Content Standard 1: Earth and Space Sciences – Understanding the interconnected cycles and systems of the universe, solar system and Earth.

Content Standard 2: Life Sciences – Understanding the structure and function of living systems and how they interact with the environment.

Content Standard 3: Physical Sciences – Understanding physical systems, concepts and properties of matter, energy, forces and motion.

Content Standard 4: Science and Technology – Understanding the relationship between science and technology to design and construct devices to solve problems.

Content Standard 5: Scientific Inquiry – Using scientific processes to ask questions, conduct investigations, gather, analyze and communicate information.

Content Standard 6: Scientific Ways of Knowing – Learning to think scientifically and understanding how people have shaped the study and practice of science.

Social Studies Standards (K-6)

Content Standard 1: History – Understanding the pattern of events that have happened in the past.

Content Standard 2: People in Societies – Identifying both similarities and differences in the traditions of various groups of people.

Content Standard 3: Geography – Identifying the location of places, understanding how places are connected and how human activity affects them.

Content Standard 4: Economics – Understanding how to make decisions in our economic system.

Content Standard 5: Government – Understanding why government is necessary and how it works.

Content Standard 6: Citizenship Rights and Responsibilities – Preparing to become active citizens.

Content Standard 7: Social Studies Skills and Methods – Collecting information, organizing it and using it to make decisions.

Interdisciplinary Themes

Wild carrot will address your pre-determined overall theme in both their performance and workshops through examples, demonstration and discussion using their art form as examples (i.e. Communication, Patterns).

The Performance (approx. 45 min.)

- What is American Roots & Folk music?
- What is the history, role and origin of different styles of Roots/Folk music in America?
- Who are some important Folk singers and their songs? (i.e. Woody Guthrie's "This Land is Your Land", the Carter Family, the Delmore Brothers)
- How is a song written and who can write them?
- What is a: guitar, mandolin, dulcimer, concertina, banjo and penny whistle. Where do they come from and how do they sound and work?

These are some of the questions your students will discuss and actively learn during wild carrot's performance.

We'll get your hands a-clappin', your toes a-tappin' and even the most reluctant of singers hummin' along on a trip through the United States via music. We'll be visiting a number of styles of American Roots music and discussing their origins: from jazz and folk songs to show tunes and original material, we span the last century with an interactive style that keeps all ages interested. We'll share and demonstrate a number of instruments, including guitar, mandolin, concertina, lap dulcimer, penny whistle and bowed psaltery. Finally, we'll discuss songwriting: who can write a song, how are ideas generated. We'll give examples of our own songwriting and get students excited about writing their own songs in the workshop.

A. Technical Requirements

- 1 power outlet
- 1 small table on stage
- 1 chair/stool on stage

B. 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.

Sample Intro:

Today we have some special friends here with us. Pam Temple and Spencer Funk are also known as "wild carrot". They are professional musicians who travel all over the United States and over seas playing many different styles of American Folk Music. They are here today to share some of that music with us: from jazz and folk songs to show tunes and songs they wrote themselves. They have a number of different instruments to show us and tell us about. They'll also talk about how to write a song of your own and we'll all be writing a song with wild carrot in our workshops!

Are you ready to sing along?

Please welcome wild carrot!

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 children 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.

C. Pre-Performance Activity

Geography: American Roots music grew and spread and changed and was affected by the times and geography. We mention a number of geographical locations/areas in the performance, and it may be fun and helpful for students to have a ballpark idea about these areas.

- Appalachian Mountains
- Ireland, Scotland and England
- The Atlantic Ocean
- Midwest, Northeast and Southeast regions of the United States
- Rural South/ Mississippi Delta (Mississippi, Alabama, etc)
- Africa

History: You can trace American Roots music back to include the original Native Americans! That's a lot of ground to cover and in the time we have, we'll just scratch the surface of some areas. But you may be able to find periods of time or events in history that correspond to some of the songs we will present that also fit into your existing &/or future curriculum.

- Modes of transportation, esp. trains (mid-1800's – 1940's)
- Dust Bowl Era – Woody Guthrie, Dust Bowl Ballads (1930's)
- Settlers/Immigration – English, Irish, Scottish, German, Jigs & Reels
- Slavery Era – Africa, Blues
- The advent of radio and the record business (1920's)

D. Post-Performance Discussion Ideas

- What styles of music did we hear?
- What instruments did we see and hear?
- What parts of the country/world did we discuss? Can you find them on the map?
- Did you have a favorite song or activity from the concert? Why?
- Who can write a song? Where do topics for songs come from?
- How does music communicate to us?
- How does music relate to a community/region of the country?

The Workshop (approx. 55 min.)

Wild carrot's unique songwriting workshops allow teachers to direct the subject matter of the song written in each class, allowing the artists to incorporate virtually any national content standard! In 45-60 minutes wild carrot will help each class write a song and will leave the class with a recording of their song.

A. Technical Requirements

- One electrical outlet
- Black board or dry erase board or blank flip chart w/ chalk or markers
- Name tags on students
- A central location to which the students come for the workshop, if possible. An area that can be locked is preferred.

B. Pre-workshop Preparation

We encourage and require participation of the teacher during the workshop. Some preparation is necessary so that each class is able to finish a song. This preparation work can be done in a way that fits your curriculum. We can write a song about virtually any standard or curriculum benchmark.

1. Decide on a song topic by:

Brainstorm: This can be done in any way. Be creative: a quiz, a game (who can list the most words related to [a topic you are studying] in 30 seconds), the list of topics could then be used as a spelling word list, etc. Encourage students to not "censor" themselves. Sometimes the most bizarre-sounding idea is the best. Of course this list does not have to be curriculum-based. It's a great way to encourage creativity and self-expression too, which is a major objective in this project and important for young folks to be encouraged to learn. Another approach would be to explore emotions (what makes you happy, sad, mad, etc) or to list current world or personal events (summer vacation, the anniversary of flight, war, etc). Basically, you'll want a number of topics to choose from. These topics will become the subject matter or title for a song. Combine similar ideas and try to pare the list down to maybe 5-10 choices.

Vote: Now you need to vote on the one topic from your brainstorm list that will be the title or theme of the song we will write in the workshop. Again, make this fun. This could be an activity to tie in with a government or history lesson: set up a "voting booth", a "ballot" and a "ballot box". The brainstorm topic with the most votes is what our song will be about.

NOTE: You may want to focus on a particular topic and not open the idea of a song topic to discussion. That's a fine way to direct the workshop to address specific test topics or your curriculum.

2. Cluster

Clustering or **webbing** is another way to brainstorm with a narrower focus. Again, it's a stream-of-consciousness thing. No idea is silly or unrelated because it's what the students associate with this topic. We'd like to be able to have each student see an element within the song that is a direct result of a contribution they made in this process. Once you've got the results of your "election", brainstorm on that idea. See the diagram below:

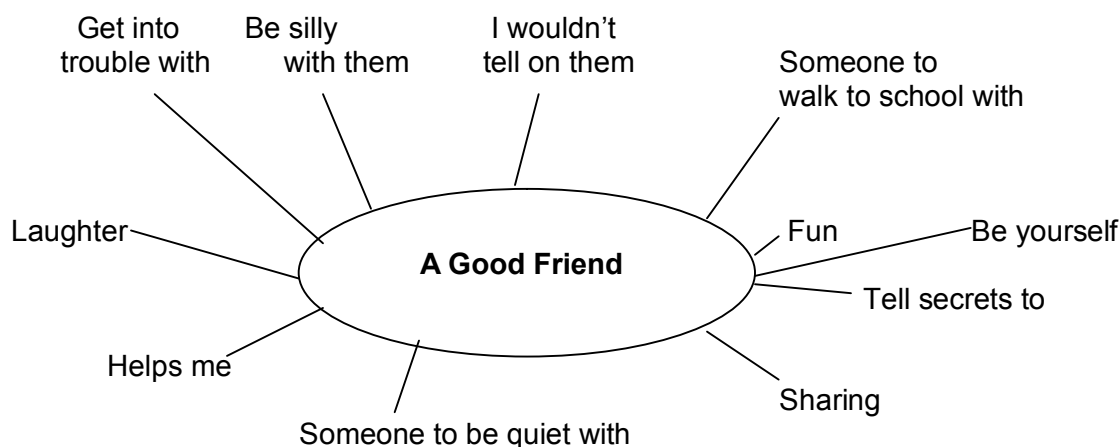


Diagram: Example of Clustering Activity (recorded example of this song, Track # 9 on CD)

This is what we will need when we arrive in your classroom. From here, we, along with your students, will create a **melody**, **verses** and **chorus**. Please refer to the glossary/vocabulary list for other ideas of how to help prepare the class (i.e. what is a **rhyme**?).

NOTE: this clustering activity is great for many purposes and could be used in other areas of study and your own personal lesson plan development and is a great tool for students to learn as well.

C. Post-Workshop Discussion

- Who can write a song?
- What's Brainstorming? Clustering? What are some other ways we can use this tool?
- Where do ideas for songs come from?
- What was your favorite/least favorite part of the workshop? Why?

Additional/Follow-up Activities and Resources

- A. You will be provided packets of wild carrot seeds. Plant these and watch them grow. Cut the flowers and put them in colored water. They'll change colors! These could all be adapted into science projects.
- B. Play disk jockey for a day. Offer the students examples that illustrate any of the styles we discussed. The students could also play the role of the disk jockey and bring in their own examples. Either way, the disk jockey should 1) Name the artist or group 2) Give the name of the song 3) Explain which branch of American Roots Music is represented by the song. Or make it a quiz or game by playing the song and having the students come up with the style represented.
- C. Write another song about an event/topic/person you're studying. Involve the music teacher in coming up with the melody and rhythm activities.

D. Draw pictures of the performance &/or workshop. Send them to us!

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E. 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. Again, we will only begin to scratch the surface of this rich music that is our American musical heritage. We hope our part will be enough to spark an interest in this heritage and that more exploration and study will grow out of our presentations.

F. The John F. Kennedy Center For the Performing Arts – web site: www.kenedy-center.org

Glossary/Vocabulary List

Accompaniment – other music added to the melody, which makes the music sound more complete

Banjo – four or five stringed, fretted instrument with a skin head commonly used today in Bluegrass, Folk and Dixieland music, among others; the banjo originated in Africa

Chorus – the part of a song that is repeated within that song; sometimes the most recognizable part of a song

Concertina – small accordion-like instrument with buttons on both sides and bellows; made in Germany, England and Italy

Lap Dulcimer – an Appalachian folk instrument with 3 or 4 strings and frets; played by strumming while positioned on the lap

Frets – short metal wires on the neck of many instruments, like guitars, which, when pressed shorten the string to that length, changing the pitch

Guitar – six or twelve stringed, fretted instrument that makes sound by vibration of the strings and the wood

Harmony – two or more notes that when played or sung together are pleasing to the ear

Interval – the distance between two musical notes

Mandolin – eight stringed, fretted instrument; cousin to the violin; originally a classical instrument, now commonly found in Bluegrass, Folk, Celtic, and even Rock music

Melody – the tune, what you would sing

Penny whistle – a reed less wind instrument usually made of tin, wood or plastic; used mostly in Celtic music

Rhyme – likeness of sounds at the ends of words or lines of verse

Rhyme Scheme – the pattern of rhymes within a verse &/or chorus

Rhythm – the arrangement of accented and unaccented long and short beats, which follows a certain pattern

Syllable - the number of beats in a word

Verse – the part of a song that tells the story

Violin – four stringed, bowed instrument found in Classical, Bluegrass, Country and Folk music; also called a “fiddle”