

September 17, 2018



Song: Beth

Dr. V.

Circles Revisited

Look at revamped schedule . . .

Readings: summaries in small groups, refine questions, questions about the study



Vocabulary: Meta, didactic, pedagogy, andragogy

Teaching a Song:

Think the song and set the tonality, hum if it helps

Be sure you have practiced and know your song well!

Sing all of the song to start – remember Gestalt learning – Whole to Part
“an organized whole that is perceived as more than the sum of its parts”

Give chances for actions, for repetition, for improvisation if possible

Focus on how the group is matching pitch, catching on and adjust your strategies

For Next Time:

Songs: Kirsten Carriere, Justine Elliot

Look at Field Experience #1 sheet

You Turn and I Turn

$\text{♩} = 100$



You turn for su - gar and tea. I turn for can - dy.

5 All the boys like su - gar and tea. All the girls like can - dy.

9 You turn and I turn, and you turn and I turn, and...

History:

“You Turn and I Turn” is performed as a variation of a square dance. Originally recorded in Alabama in 1937, it has African-American origins. The lyrics and movements can easily be altered to accommodate creativity and different modes of locomotion.

Teaching:

Starting the song off, I sing the whole thing through for the class so they have a goal to reach. After that, I break the songs into chunks, either by singing and having the class half of a line (3 total lines in the song), or a whole line. The song is very repetitious so even if the students don’t quite get the melody right away, instead of dwelling on it for too long, I move onto the dance while still modelling the correct melody which students will eventually pick up.

For the dance, I begin with having the class form partners, making two circles - one partner in the middle and the other partner on the outside. For the first line of the song, the two partners extend one arm and spin halfway around, repeating with the other arm, spinning back to their original position. For the next line, the partners then cross their own arms and walk around each other in a clockwise direction, returning back to their original positions, facing each other. For the third line, the outside partner rotates fully around for “You turn,” and the inside partner spins around for “I turn.” After the class is comfortable with that, I introduce variation by letting the first partner choose an action during the “you turn and I turn” part that the other partner has to match, and you can switch up the first partner as well to include everyone.
