

Today I learned that an elaborate lesson plan, like the one I made for today's lesson (see following page), might be actually be too detailed, or have too much density. Similar to the lesson plan I made for the 2/14/02 class, this lesson plan has questions and key phrases that I want to remember to say to the class, and that might help me move class along if we seem to get stuck somewhere. This all worked very nicely, but I felt a little too constricted by the plan that I made for myself; with so much material jam-packed onto one sheet, I wanted to get to every last detail, and cram the lesson down my students' throats.

What ended up happening is that I was able to divide my lesson amongst the two classes. I guess it's kind of boring for me to be teaching the exact same thing in both classes, anyways. In the 2pm class, we learned about themes and warm-ups, and in the 2:45pm class, we did some automatic syllable exercises. I think on Thursday, I'll try to switch the two lessons, and cover in each class what we didn't get to today.

The automatic syllable part of the lesson went really well. I made it in the form of a game, using a "call and response" sort of presentation. Students got to make up their own automatic syllable rolls and test their friends. Camelya was very intrigued by it, although she didn't understand the concept at first.

What I should have done, instead of doing the automatic syllables all orally, is shown the connection on the board, using music notation. I think maybe she didn't understand quite the purpose of being able to know one's syllables fluently.

Also, the theme and warm-up thing didn't go so well. The main question I got was, "Even if I have a theme for  $x$  key, how do I know if I'm singing it on the right note?" Keith asked why The Flintstones might be considered a theme for F Major, and not for D Major ("How will I know what note it starts on?") ... perhaps introducing the idea of themes isn't right for this group, just yet. After all, Larry doesn't teach it until his students are in their third semester of Solfege at NEC.

Even the concept of warming-up in a key was troubling to my students! They couldn't figure out a tonic triad if I only gave them three notes! Their idea of a warm-up is not warming up at all! I made an analogy to athletes – how they have to stretch and jog and stuff before they can do their thing, but most of the students said things like, "That's physical. This is singing. It's for fun."

Hmm....