Seven Jumps RM2

Agadu Israeli FDM

Yesh Lanu Tayish longways set FDM (also as play-party in Roots and Branches)

Yankee Doodle circle RM2

Chimes of Dunkirk longways set CH

Heel & Toe Polka circle CH

Galopede longways set CH

Pepperell Stomp circle of partners SD (“Irish Reel”)

Bridge of Athlone longways set MB (“Blarney Pilgrim”)

Sasha! scattered couples SD

Sashay the Donut double circle SD (any energetic jig or reel)

Le Brandy longways set MB

Black Joke Sicilian circle CH

Zemer Atik Israeli RM4

Lucky Seven circle of partners CH (any jig or reel)

Haste to the Wedding Sicilian circle CH

Haste to the Wedding contradance CH

Dip for the Oyster Sicilian circle CH (any jig or reel)

FDM Folk Dance Music for Kids and Teachers (Sanna Longden’s CD No.1)

MB Listen to the Mockingbird

RM2 Rhythmically Moving 2 (Phyllis Weikart)

RM4 Rhythmically Moving 4 (Phyllis Weikart)

CH Chimes of Dunkirk

SD Sashay the Donut

CD 1 ½ Sanna Longden’s CD 1½

**Tips for establishing a comfortable dance environment:**

* partner chain or “May I please have this dance?” (the answer is “yes”)
* clap for the music at the end of the dance AND say “thank you for this dance” to your partner
* choose a different partner each time you dance
* your job is to make your partner feel good, so fake it ‘til you make it

**Suggestions for differentiation:**

* ask certain individuals to select partners first
* partner with a specific student to review/teach a new step for the class
* allow certain individuals to observe before participating

(perfectionists, shy students, “thinkers”)

* rotate in or T. choose teams
* pre-teach specific individuals before the dance is presented to the class
* speak the calls quietly behind a student who struggles to remember the order
* T. dance with invisible student/ghost partner to give hints about the order
* challenge students to call the dance

**General suggestions:**

* “finger dance”
* always practice the calls before you teach the dance!
* teach the new part of a dance first, then put the dance in order
* practice the transition from the end of the dance to the beginning
* sequence which calls will be faded out first
* dance until the music is finished
* be consistent about the calls so they always mean the same thing
* talking during the dance is appropriate as long as the students are dancing and can hear the music (dancing is a social activity)
* the skill level of a class will dictate how much of the dance needs to be taught/reviewed
* if the dances are presented in a sequential order, the students will be more successful and dancing will be less work and more fun!