

# HOWARD COMMUNITY COLLEGE

## COURSE OUTLINE: DANC-105/LFIT-105

### Intermediate Belly Dancing

1 semester hour

**Instructor:** Kateri Chambers      **Class time:** Thursday 6:30-8:20pm  
**Office:** HVPA 210      **Class location:** HVPA 110  
**Office number:** 410-772-4298      **Email:** kchambers@howardcc.edu  
**Office hours:** By appointment

**Description:** This course will enhance students' previous knowledge in basic belly dance as demonstrated in Bellydancing, DANC/LFIT-105 or previous experience as verified by the instructor. This course focuses on training students to hone their skills of isolation, to begin incorporating props and more advanced belly dance techniques, and begins to foster beginning students' own choreography. Movement vocabulary will include isolations of head, shoulders, arms, hands, chest, belly, hips, and feet as well as techniques incorporating the entire body and traveling. Students are expected to cultivate an enriched understanding of an area of belly dance culture of their choice to further inform their exploration of this dance form. Students will demonstrate their knowledge of bellydance through choreographed and non-choreographed class performances. (2 hours weekly)

**Overall Course Objectives:** Upon completion of this course, the student will be able to:

1. Demonstrate at least 4 major styles of bellydance
2. Be able to intelligently discuss stylistic differences within bellydance
3. Demonstrate ability to take direction and adjust accordingly
4. Understand physical presence and posture in performance
5. Demonstrate ability to work well within a group of dancers

#### **Major Topics:**

1. Technique: Basic posture, movement vocabulary, and isolation
2. Toning and flexibility: Challenging and stretching the body
3. Choreography and props (Veil and Zills Fall 2011; Sword and Cane Spring 2012)

**Other Course Information:** This course serves as a Fine Arts and Humanities elective. Participation is required to master course objectives. This course is cross-listed as Fitness and does have fitness goals built into it; you are only expected to work to the best of your body's ability—do not feel that you have to overextend yourself.

**Course Requirements:** Students must arrive on time and ready to work. Students are expected to participate in all exercises with a good attitude and energy and complete all assignments on time. Most importantly, students are expected to grow in their dance work and apply their new knowledge toward their performance studies. Finally, students must bring a water bottle with them to class and label it with their names clearly to prevent accidentally drinking from another's bottle.

**Clothing Requirements:** Students should wear clothes in which they are comfortable moving; pants are preferable. Wearing something around the hips (hip scarf, sweatshirt, etc.) is suggested, as is

bringing something to class upon which students can kneel for a short period time (kneepads, yoga mat, sweatshirt, etc.).

**Awareness in Dance Class:** Some of the work we do will involve human contact that may raise issues for some people. Students may be asked to make safe physical contact with each other during the semester. The teacher may use touch to help with spinal alignment and adjusting balance or arm positions. Please feel free to step out of any exercise that is significantly discomforting to you. If you have problems with touch or with individuals in class, please discuss this with me outside of class. You may also discuss such issues with Jenny Male, Coordinator of Musical Theatre.

**Attendance:** Since this class only meets once each week, attendance is crucial for artistic growth. Every student is allowed one absence. Students arriving 3-9 minutes late will be marked as tardy. If they arrive 10 minutes tardy or later, they must warm themselves up to the side of the classroom and sit out until the mid-class water break. Three tardies will equal an absence.

**Grading:**

- 45% Class participation, in-class group dance performances, suitable attire, short homework video viewings, in-class discussions of history, culture, and style
- 30% Attendance
- 20% In-class group performances—graded individually
- 5% Short research essay on a historical aspect of bellydance
- 100% \*\*The last day to withdraw from class is November 4<sup>th</sup>. The final day of class is **December 15<sup>th</sup>**.

**Additional Regulations**

- No eating, chewing gum, drinking (except water) or smoking in the studio.
- Pagers and cell phones must be turned off; any student who answers a call during class will be asked to leave and marked with an absence.
- If you have a learning disability that is documented to Student Support Services, it is your responsibility to bring it to my attention immediately. This will allow us the greatest possible opportunity to smooth out any potential conflicts.
- It is expected that students will be respectful of their peers and professors in regard to race, religion, ethnic origin, sexual orientation, learning styles, physical disabilities and personal values. Disrespectful students may be asked to leave class and charged with an absence.

**Pandemic Awareness:** Please be sure to wash your hands thoroughly to help prevent flu this semester. If you contract the flu, please stay home and contact me through email about your condition and also regarding makeup options. The CDC has stated that it is safe for you to return to school twenty-four hours after your fever has broken.

**A Further Note:** Bellydance occupies a unique position in the global dance community: It has an ancient and mysterious history due in part to a lack of documentation. It is practiced in hundreds of countries worldwide. The term encompasses an incredible variety of styles and applies to both communal and solo examples. The movement vocabulary remains largely the same across these boundaries, but is unique to the body of each person who dances it. Different bodies will learn the unfamiliar movement vocabulary at different rates; this is in part due to the Western student's unfamiliarity with the culture behind bellydance. Each student will, however, recognize at least one move as being connected to their own past dance experience—be it Salsa, Ballet, West African, or Indian. We will explore a spectrum of basic techniques and moves in our attempt to master both the physical movements as well as the cultural storytelling inherent in them.

## Class Outlines & Homework Assignments

Visit <http://www.Kateri.name/HCC.html> for the Syllabus, Updated Class Outlines, Updated Choreography, Links to Clips for homework viewing, etc.

<b>Class J</b>	September 1 <sup>st</sup> Review: Slides, Circles, Accents, Shimmies, Doubles, Downs, Pow Snake arms, Umies, Hip circle with bounce, Undulations, Body Wave Basic layering: concept & hip slide variations <b>Choreography I: Egyptian/Zills (Shik Shak Shok part 1)</b>	<b>Style: Cabaret vs. Tribal</b>
<i>Homework:</i>	<i>Egyptian Cabaret clips, read Article 1.</i>	<i>1 Abs, 1 Glutes</i>
<b>Class JJ</b>	September 8 <sup>th</sup> Belly Rolls, Figure-eights (chest, mayas, gucus, bicycle) hip crescents, drops, beladi Previous moves in 3 <sup>rd</sup> position Traveling shoulder shimmies Chaine turns, paddle turns, barrel turns	<b>Style: Egyptian</b>
<i>Homework:</i>	<i>Classical Oriental Clips, read Article 2.</i>	<i>1 Abs, 1 Glutes</i>
<b>Class JJJ</b>	September 15 <sup>th</sup> <b>In-class group performance I</b> Traveling moves; grapevine, folkloric hip slide walk, ups, downs, doubles, drops, step-pow, angled drops <b>Choreography II: American Tribal Style/Zills (The Huntress)</b>	<b>Style: Classical Oriental</b>
<i>Homework:</i>	<i>ATS clips.</i>	<i>1 Abs, 2 Glutes</i>
<b>Class JV</b>	September 22 <sup>nd</sup> Arms and hands, sidewinder, tribal chest circle	<b>Style: American Tribal</b>
<i>Homework:</i>	<i>Rhythm clips, read Article 3.</i>	<i>1 Abs, 2 Glutes</i>
<b>NO CLASS September 29<sup>th</sup></b> (September 30 <sup>th</sup> 1-2:50pm      Tribal Fusion with Launa)		
<b>Class V</b>	October 6 <sup>th</sup> $\frac{3}{4}$ shimmies, choo-choo, Traveling Beladi, Traveling hip circles Hip pow with elbows, black widow, Arabic with a twist, basic Egyptian	<b>Rhythm</b>
<i>Homework:</i>	<i>Turkish clips, read Article 4.</i>	<i>2 Abs, 2 Glutes</i>
<b>Class VJ</b>	October 13 <sup>th</sup> <b>In-class performance II</b> Paddle/Pedal turns, 360 turns $\frac{3}{4}$ Hip shimmy, Horse stance releve Corkscrews, Camelwalk, Bodywave + walk (2 variations) <b>Choreography III: Turkish Cabaret/Veil (Shik Shak Shok part 2)</b>	<b>Style: Turkish</b>
<i>Homework:</i>	<i>American Restaurant clips, read Article 5.</i>	<i>2 Abs, 2 Glutes</i>
<b>Class VJJ</b>	October 20 <sup>th</sup> Camelwalk with levels, Twists; in place and traveling, jewel, side Arabic More layering	<b>Style: American Restaurant</b>
<i>Homework:</i>	<i>Romany clips.</i>	<i>2 Abs, 3 Glutes</i>

**Class VVVV** October 27<sup>th</sup> **Style: Romany**  
Karslima, hip pull  
*Homework:* *Folkloric clips.* *2 Abs, 3 Glutes*

**Class IX** November 3<sup>rd</sup> **In-class performance III** **Style: Folkloric**  
**Choreography IV: Folkloric/Veil (Gates of Istanbul)**  
*Homework:* *Read Timeline Part 1.* *3 Abs, 3 Glutes*

**Class X** November 10<sup>th</sup> **Timeline: 5000 BC-1300 AD**  
Layerings and Levels  
*Homework:* *Read Timeline Part 2.* *3 Abs, 3 Glutes*

**Class XI** November 17<sup>th</sup> **Timeline: 1300-1940s**  
Floorwork  
*Homework:* *Read Timeline Part 3.* *3 Abs, 3 Glutes*

**No Class November 24<sup>th</sup> due to Thanksgiving Break**

**Class XII** December 1<sup>st</sup> **In-class performance IV** **Timeline: 1954-2003**  
*Homework:* *Practice for final performance.* *3 Abs, 3 Glutes*

**Class XIII** December 8<sup>th</sup> **Essay is due**  
Individual timeslots; present your solo, ask a burning question, etc.  
*Homework:* *Practice for final performance.*

**Class XIV** December 15<sup>th</sup> **Final in-class performances**  
An audience is welcome; please let me know if this makes you uncomfortable and we will split the time of the final accordingly. A wide variety of alternatives are available to these final performance projects; duets/trios/extra tribal solos are encouraged—simply talk to me with any ideas you may have and be aware that duets/trios in any Cabaret style will take more rehearsal time.

# ***Soward Community College***

## ***Intermediate Bellydance***

### ***Written Assignment: Research***

During this course, you are encouraged to expose yourself to as much Middle Eastern culture, language, music, and dance as you are able. Opportunities are unfortunately not readily available within your area, but should you have the time and means to travel to either DC or Baltimore, both cities offer a large and continuous selection of performers and cultural venues.

### ***Due Date:***

Thursday December 8<sup>th</sup> at your Individual timeslot or via email by midnight Thursday December 8<sup>th</sup>.

### ***Assignment:***

In at least 400 words, present a short research essay on a topic of Bellydance history that has piqued your interest during the course or previously in your dance studies.

### ***Academic Honesty:***

“Academic Honesty means the use of one’s own thoughts and materials in the writing of papers, taking of tests, and other classroom related activities. Any student intentionally aiding another student in any infraction of the Academic Honesty Policy is considered equally guilty. Students are expected to give full credit for the borrowing of other’s words or ideas. Intentional or unintentional use of another’s words or ideas without acknowledging this use constitutes plagiarism” (HCC Student Handbook Policies and Procedures)