

A decorative banner image featuring a close-up of a person's torso wearing a vibrant, multi-colored belly dance costume with intricate beaded and sequined details. The text "Belly Dancing I" is overlaid in a large, white, serif font.

Belly Dancing I

Belly Dancing I Course Syllabus

Instructor Name: Lenora Ott

Office Location: LSC 210 A

Email: lenora.ott@asu.edu

Telephone: 480-965-9945

Office hours: *Please contact me via email to make an appointment for office hours.*

Course Description:

Familiarize students with the ancient art of Middle Eastern dance. Covers posture, styling, basic body isolations, rhythm patterns, footwork, as well as the social significance and history of the dance.

Enrollment Requirements

No prerequisites or enrollment requirements.

Student Learning Outcomes

- *Ability to perform basic raqs sharqi movement involving the feet, hands, arms, chest, hips, rib cage, abdominals and spine*
- *Ability to distinguish between a variety of rhythms used in Arabic music*
- *Ability to plan select and edit appropriate music for raqs sharqi performance*
- *Ability to apply musicality and stage dynamics to performance for raqs sharqi*
- *Ability to select and plan costuming for raqs sharqi performance*
- *Ability to contextualize the history and current state of belly dance within the United States and Egypt through the viewing of documentary material*
- *Distinguish between varieties and forms of raqs sharqi within the greater oriental dance world including oriental, drum solo, and golden era.*

Assignments

Written assignments should be typed and submitted as .doc or .pdf files in Canvas and will be run through a plagiarism check. Handwritten papers are not accepted, except in the case of taking in-class notes due to injury. Late assignments will lose half a letter grade for each day they are late.

Attendance and Participation (60 Points)

Participating in class means attempting the exercises and movement taught in class to the best of your ability. If you are unable to dance due to an injury that inhibits movement you are expected to take notes about class that day and turn them in at the end of class. Notes should include what movement and combos

were taught, what muscle groups are used, any notes on music or rhythms discussed and generally give a full summary of class content for the day. You are responsible for bringing your own paper and pen, or laptop to take these notes and submit them for your participation grade that day. In both scenarios you are expected to vocally participate in classroom discussions and have done any prerequisite work outside of class to do so confidently.

Intro Survey and Exit Survey (5 points, 2.5 points each)

This class survey is graded for completion and captures your initial impression of belly dance, wishes for the class term, and other information to help me assess prerequisite knowledge of belly dance/raqs sharqi. The exit survey captures your impression of belly dance as it may shift upon being introduced to the variety of styles within the dance form.

Documentary Viewing Assignment (10 points)

Choose **two documentaries** listed below and answer the questions. These documentaries may be challenging in nature and I encourage you to do your best to consider the many viewpoints, socio-political, and cultural context of the individuals presented in the film. You are welcome to do additional research on your own using online tools to answer any questions you have and include that research in your paper and cite your sources.

1. The Fez Documentary
2. FARIDA- The Life Story of Farida Fahmy
3. Sadie. Belly Dance Beyond the Glitter

You will write a 2-3 page, double-spaced, 11 point font, 1.5 inch margins response to your chosen documentary. That answers the following questions:

1. Write a summary of the documentaries in your own words. What were they about? What were the big take-away moments for you?
2. Compare and contrast the documentaries you viewed. Consider the lives of the dancers, styles of performance, time period, countries, and any other information you've found relevant in your analysis.
3. Who are the people that partake in this dance form across varying cultures and countries? How are their experiences different?
4. What aspects of the class are presented in the documentaries? What aspects are not covered in class and you found important or interesting?
5. What is something new that you learned while viewing these documentaries?
6. Where there any uncomfortable moments or challenging topics presented in the documentary? How did you respond to them (additional research? discussions with peers?)
7. Are there any further topics you'd like to learn more about now that you have viewed this documentary?

Belly Dance in Action! (10 points)

Do not wait until the last minute for this assignment

You are required to attend live belly dance shows in the Phoenix area to get a sense of this art from in action. A list of venues and shows will be provided to you

with a myriad of budget-friendly options. We will discuss restaurant and audience etiquette for attendance to shows in class.

For those unable to visit a site in person, an online viewing option will be made available to you. **You must let me know of need of this accommodation before April 1st, 2020.**

You will write a 1 to 2 page, double-spaced, 11 point font, 1.5 inch margins summary of the visit that answers the following questions:

1. What dance event did you attend? Where was it located?
2. What was the dancer's name (In a show of several you may pick 1-2 favorites). Don't be afraid to ask their name!
3. What style did they perform in?
4. Did their costuming fit their performance? Did it aid in conveying the emotion or energy in their chosen style?
5. What elements of their show did you enjoy? Where there any that you were unfamiliar with?
6. Did you recognize any of the rhythms in their music? If so, which? Did the dancer play to those rhythmic styles?
7. Describe the venue and how the dancer interacted with the space. How does the venue affect the performance? Is the dancer close to the audience or far away? Is the audience part of the performance? Do you feel any emotional connection to the performance?
8. Take a selfie at the venue with a program or the dancer. (Just prove you were there!), or provide a copy of a ticket, receipt, or program from the show.

I suggest getting small groups of class friends to go out and enjoy a show together. :) There is a discussion board on canvas to help you organize.

Final (15 points)

Length:

For your final, you are required to perform a 2 minute solo. You may also perform in groups, but the piece must be fully choreographed and NOT a trade off between dancers (I dance, then you dance). Group pieces are 2 minutes and then an additional 30 seconds per added member. A duet is therefore 2.5 minutes. A trio would be 3 minutes. A quartet would be 3.5 minutes.

Choreography:

Your choreography should cover the majority of movement we have learned in class and consider footwork, hip work, arm movement, facial expression, traveling and level changes.

Attire:

You are not required to purchase a costume for your final performance, but you are welcome to wear one if you wish. When you are not dancing you should have a robe/shawl/coverup of some kind. This is also the only time you are allowed to wear coin hip belts or skirts. I recommend a simple black top or sports bra that shows movement, and black pants or a skirt with a brightly colored hip scarf for a budget friendly costume. Costumes should appropriately cover and secure private

parts with the support of bras or dance belts as needed. Group choreography should try to coordinate their costuming as much as is reasonably possible. Hair may be down but not cover the face and hide facial expressions.

Music:

Music should be Middle Eastern/North African/Turkish/Greek/Armenian in origin and can be either classic or modern arrangements. You should be aware of the lyrics of your song and any cultural/religious/political connotation it carries. The song must be submitted a minimum of 5 days in advance on Canvas in the format of an MP3 file. We will discuss in class how to format and trim your music so you are able to do so.

Audience:

In the past we have opened up finals to the friends and family of the participants so that you may have a real audience to perform for, I am happy to continue this tradition if you all agree to it by class vote.

For students who would rather perform only in front of their class peers, or are unable to perform in front of mixed-gender audiences, accommodations will be made to allow them to complete their final performance before the room is opened to others.

Class attire and supplies:

Please wear yoga pants or athletic shorts-rather than skirts, so I can see your knee alignment. Skirts are, of course, allowed for personal or religious accommodation. You should also wear upper body clothing that hugs the torso- rather than baggy shirts so I can see spinal and hip alignment. You are not required to show your belly although you may do so at your own comfort level.

You are required to wear a hip scarf in class. A hip scarf doesn't have to be fancy. It can be a scarf you already have, a necktie, or pick up one at your local thrift store. I will teach you to use it to check your alignment in the mirror. Please, no coins because they jingle as I explain things and in a full class it makes it hard to hear. Save them for your big show at the end of term!

Many dancers prefer to dance barefoot so they may feel the floor. If you prefer shoes you should wear dance-specific shoes such as jazz shoes, ballet shoes, modern dance shoes, or less than 2 inch ballroom shoes. These shoes must have not been used as normal street-wear. You may not wear socks alone, as it presents a slipping hazard. Non-dance shoes must be removed upon entry to the studio to protect the floor.

No food or drinks allowed in the studio space, except water. If you require a snack please step outside of the classroom to consume it.

A Notebook (Optional)- sometimes it helps to write how the movement feels and what muscles you are using or information you want to research later. Notes help you grow more quickly.

Course Materials:


Reading and viewing materials will be provided in your Canvas for digital download or streaming.

Tactile Feedback:

The alignment required in belly dance is different than how we typically posture ourselves in the Western world. To that end, sometimes it requires tactile (touch) feedback to get dancers in the proper position for movement. These are typically applied to the arms, hips, feet, shoulders, rib cage or knee area. Typically I will hold my hand out away from the body and ask you to try to move towards it. Occasionally I will move your body into alignment with my hands or ask you to feel particular muscle or alignment on mine. I may also ask you to squeeze or feel an engaged muscle group like the lower abdominals or glutes on your own body. Not everyone is comfortable with tactile feedback, and that is valid. Please let me know in class if you'd prefer not to be touched and I will honor your wishes. It's a large class so I will try to always ask until I remember each person's request and face. All bodies are honored and included in this class.

Course Itinerary (Schedule)

Spring 2020 Course Calendar (Movement vocabulary subject to change due to class progress)

Date	Tuesday	Date	Thursday
Jan 14- First day of DANCE! 	<ul style="list-style-type: none">• Welcome• Syllabus Review and Questions• Warmup• Posture• Foundational Movement	Jan 16	<ul style="list-style-type: none">• Warmup• Fitness Minutes• Review and Drills• Posture• Foundational Movement Introduction survey and exit survey and syllabus agreement due on Canvas, Jan 19th at 11:59pm.
Jan 21	<ul style="list-style-type: none">• Warmup• Fitness Minutes• Review and Drills• Foundational Movement• Combo #1	Jan 23	<ul style="list-style-type: none">• Warmup• Fitness Minutes• Review and Drills• Foundational Movement• Combo #1 Continued
Jan 28	<ul style="list-style-type: none">• Warmup• Fitness Minutes• Review and Drills• Foundational Movement• Across the floor	Jan 30	<ul style="list-style-type: none">• Warmup• Fitness Minutes• Review and Drills• Foundational Movement• Combo #1 Review• Combo #2
Feb 4	<ul style="list-style-type: none">• Warmup• Fitness Minutes• Review and Drills• Foundational Movement• Combo #1 Review	Feb 6	<ul style="list-style-type: none">• Warmup• Fitness Minutes• Review and Drills• Foundational Movement• Combo #1 & #2 Review• Travel and Meet Exercise

	<ul style="list-style-type: none"> • Combo #2 		
Feb 11	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography 	Feb 13	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography • Improvise
Feb 18	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography 	Feb 20	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography • Improvise
Feb 25	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography 	Feb 27	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography • Improvise
Mar 3	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography 	Mar 5	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Choreography Run-through • Documentary Discussion <p>Documentary Viewing Assignment Due on Canvas, March 7th at 11:59pm</p>
Mar 10	No Class- Spring Break	Mar 12	No Class- Spring Break
Mar 17	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Review Class Choreography 	Mar 19	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography
Mar 24	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class 	Mar 26	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography

	<i>Choreography</i>		
Mar 31	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography • Small Group Exercises 	April 2	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography • Small Group Exercises
Apr 7	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography • Finals Q&A • Performance Exercises 	Apr 9	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography • Performance Exercises <p>Belly Dance in Action paper due in Canvas on April 12 at 11:59pm</p>
Apr 14	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography • Performance Exercises 	Apr 16	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Review and Drills • Foundational Movement • Class Choreography • Performance Exercises
Apr 21	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Workshop Finals 	Apr 23	<ul style="list-style-type: none"> • Warmup • Fitness Minutes • Workshop Finals <p>Finals music due in Canvas on April 26 at 11:59pm</p>
Apr 28	FINALS	Apr 30	FINALS

Grading

Attendance/Participation	60 points
Syllabus Agreement	1 point
Module 1 Intro/Exit Survey	2.5points
Module 1 Exit Survey	1.5 points
Documentary Assignment	10 points

Belly Dance in Action
Final
Total Points

10 points
15 points
100 points

Grade Scale

98-100	A+
93-97	A
90-92	A-
88-89	B+
83-87	B
80-82	B-
78-79	C+
70-77	C
60-69	D
0-59	E

Attendance Policies

Student Absence Policy

Attendance and participation for the duration of the class period is mandatory. If you have more than 3 absences (unexcused), your final grade will be lowered 1/3 grade for each subsequent absence (i.e. B to B-). You should notify me by email prior to absence if possible and provide doctor's note where applicable. Repeated tardiness and leaving class early will be recorded, and as a result, your final grade will be lowered. It is the student's responsibility to keep track of his/her absences. Doctor's notes (although preferred) do not excuse absences and your absence will still count towards the participation points for that day.

Excused absences

Related to religious observances/practices in accord with ACD 304-04, "Accommodation for Religious Practices." Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances. Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments.

Related to university sanctioned activities in accord with ACD 304-02, "Missed Classes Due to University-Sanctioned Activities." Students required to miss classes due to university sanctioned activities will not be counted absent. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the instructor early in the semester of upcoming scheduled absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed exams or other required assignments

will be made. Consult the instructor BEFORE the absence to arrange for this accommodation.

LATE Add of the Course

“ASU provides a drop/add period for courses at the beginning of each semester. The drop/add period is determined by the provost of the university after consultation with the university senate. This time period provides an opportunity for students to complete their registration during the first part of a semester but sometimes results in a student’s missing class sessions, assignments, exams, deadlines for papers, laboratory assignments, and so forth. This occasionally results in a student’s inability to meet requirements of the course that are incumbent upon other students. In such a case it is the student’s responsibility to make up any assignments such as questions, homework, papers, or tests that the instructor requires of other students during that time period. Sufficient time shall be given to complete such assignments, and no penalties of any sort will be assessed against the student because of his or her late entrance into the class.

Anyone who is not an admitted, paying [student](#) registered for a course may be denied access to class meetings. Each instructor has the right to monitor classroom attendance and deny access to anyone who has not registered for the course. A student who has been admitted to ASU, has paid tuition and fees, and has registered for a course normally may not be denied access to class meetings.”

<https://www.asu.edu/aad/manuals/acd/acd304-05.html>

Students will have 1 week from late admission date to complete missing assignments and course materials from the introduction module to the course. Extra time must be requested via email to the instructor and will be granted at the instructor’s discretion.

Instructor Absence Policy

Students should wait for an absent instructor 15 minutes in class sessions of 90 minutes or less, and 30 minutes for those lasting more than 90 minutes, unless directed otherwise by someone from the academic unit

Academic Integrity and Student Code of Conduct:

Besides academic performance, students should exhibit the qualities of honesty and integrity. Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Misconduct Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action. Plagiarism is defined as deliberately passing off someone else’s words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), “[e]ach student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments.” This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction

dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

I sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact me or review the university policy on academic integrity at the above link. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

Copyright

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. A statement that the course content, including lectures and other handouts, is copyrighted material. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course (see ACD 304-06, "Commercial Note Taking Services" for more information). THIS CONTENT IS PROTECTED AND MAY NOT BE SHARED, UPLOADED, SOLD, OR DISTRIBUTED.

Student Conduct

ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states: The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals. The Student Code of Conduct is designed to promote this environment at each of the state universities. You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums.

Threatening or disruptive behavior:

Self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Threatening, violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy. For more information please visit:

<https://eoss.asu.edu/dos/srr/PoliciesAndProcedures> and
<https://eoss.asu.edu/dos/safety/ThreateningBehavior>.

Title IX:

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <http://sexualviolenceprevention.asu.edu/faqs/students>.

Classroom Behavior (Technology Usage):

It is encouraged that you bring technology (cell phones, tablets and laptops) to class to help you take notes and do research, however please turn off cell phone ringers and do not use your phone to make personal calls in class or use any technology to use social media in class. Do not answer your phone in class. If you believe you are receiving an emergency call, please step outside to take it.

Withdrawal:

If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially cancelled during the 100% refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdrawal visit: <https://students.asu.edu/drop-add>

Special Accommodations:

Your instructor is willing to make any reasonable adaptations for limitations due to any documented disability, including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the Disability Resource Center to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/#> ; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me as soon as possible so that your needs can be addressed effectively.

Disability Support Services:

Students with disabilities must have an equally effective and equivalent educational opportunity as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact the course instructor so that a solution can be found that provides all students equal access to course materials and technology. Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. It may be difficult to make accommodations retroactively. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Information for Students with Disabilities:

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Students should contact the Disability Resource Center on the campus that your class is being held. Campus-specific location and contact information can be found on the DRC website. DRC offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the DRC website for eligibility and documentation policies (<https://eoss.asu.edu/drc>)

Policy on Sexual Discrimination:

Policy on sexual discrimination as described in ACD 401, "Prohibition Against Discrimination, Harassment, and Retaliation", including the fact that the instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination. Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information. As an employee of ASU, I am a mandated reporter and obligated to report instances of reported or suspected incidences of sexual harassment.

Student Rights and Responsibilities:

Students must abide by all the requirements stated in this syllabus. In addition, all students should be aware of their rights and responsibilities at Arizona State University. Please reference the college catalog and student handbook for student rights and responsibilities.

These can be found here:

http://herbergerinstitute.asu.edu/students/undergrad/documents/student_handbook.pdf

Student Services & Resources:

You will find a list of student resources at: <https://tutoring.asu.edu/student-resources>

Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

Academic Calendar and Important Dates:

The academic calendar can be found here: <https://students.asu.edu/academic-calendar>

Subject to change:

The Instructor reserves the right to change portions of this syllabus (assignments, deadlines etc.) by verbal instructions during scheduled class time. The student is responsible for noting changes and acting accordingly. Grading and absence policies are not subject to change.

Computer, Internet, and Electronic Communications Policy:

<http://www.asu.edu/aad/manuals/acd/acd125.html>

Missed Classes Due to University Sanctioned Activities:

<http://www.asu.edu/aad/manuals/acd/acd304-02.html>

Accommodations for Religious Practices:

<http://www.asu.edu/aad/manuals/acd/acd304-04.html>

Handling Disruptive, Threatening, or Violent Individuals on Campus:

<http://www.asu.edu/aad/manuals/ssm/ssm104-02.html>

For more information, refer to: www.asu.edu/aad/manuals/acd/acd304-10.html.

University Course Guidelines can be found here:

<https://provost.asu.edu/curriculum-development/changemaker/syllabus-guidelines>

Important Dates for Spring 2020 ([Please review calendar for updates and guidelines](#))

- January 19th, 2020- Drop/Add Deadline without College Approval
- January 26, 2020- Tuition and Fees 100% Refund Deadline
- April 5, 2020 Course Withdrawal Deadline
- May 1, 2020 Complete Session Withdrawal Deadline

Belly Dancing I Covered Movement and Concepts

Movement Vocabulary

Chest

Slides

Lifts/Drops

V's

V. circles/ Diamonds

Arms

Snake Arms

6 Arm Poses

Wrist Circles

L-frames

Hips

Slides

Twist

Lifts and drops (center-weight and one leg)

H. figure 8's

V. Figure 8's

Pelvic Tucks/Drops

Omi

Hip circles (s/m/l)

Traveling/Footwork

Step-Touch

Relevé (toe-raises)

Chassé (step-together-step)

Paddle Turn

3 step turns

Grapevine

Step-Cross

bouffée (tiny steps)

Box-Step

Balancé

Shimmy

Knee Shimmy
Choo choo shimmy
Hip Shimmy
Shoulder Shimmy
Three-quarter shimmy

Full Body

Undulations (down and reverse)
Belly Rolls
Stomach Pops

Musicality and Dynamics

Stacatto/Legato
Rhythm/Melody
Level changes

Stage Dynamics

Stage map and pathway map
Entrance
Exit
Spotlight
Audience interaction

Rhythms

1. Beledy 4/4
2. Saidi 4/4
3. Malfouf 2/4
4. Waltz 3/4
5. Maksoum 4/4
6. Fallahi 2/4
7. Ayoub 2/4
8. Khaleegy (A'dani) 2/4
9. Karachi 2/4
10. Masmoudi 8/4
11. Wahda 4/4
12. Wahda Kebira 8/4
13. Chiftitelli 8/4
14. Samai 10/4
- 1.