Submit original with signatures + 1 copy + electronic copy to UAF Governance. See http://www.uaf.edu/uafgov/faculty/cd for a complete description of the rules governing curriculum & course changes.

TRIAL COURSE OR NEW COURSE PROPOSAL

SUBMITTED BY:
Department: Recreation
Prepared by: Kelly Wilson
Email Contact: kawilson3@alaska.edu
College/School: TVC
Phone: 455-2808
Faculty Contact: Mahla Strohmaier

1. ACTION DESIRED
(CHECK ONE):
Trial Course
New Course X

2. COURSE IDENTIFICATION:
Dept: RECR
Course #: F130N
No. of Credits: 1

Justify upper/lower division status & number of credits:
Course content represents “100” level course. Course will have 3 hours contact per week for the full semester.

3. PROPOSED COURSE TITLE:
Middle Eastern Dance

4. CROSS LISTED?
YES/NO
(Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)
Yes
If yes, Dept:
THR
Course #: F130N

5. STACKED?
YES/NO
No
If yes, Dept.

6. FREQUENCY OF OFFERING:
As Demand Warrants
(Every or Alternate) Fall, Spring, Summer – or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING (if approved)
Spring 2010

8. COURSE FORMAT:
NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school’s curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.
COURSE FORMAT:
(check one)
1 2 3 4 5 X 6 weeks to full semester

OTHER FORMAT
(specific)
Mode of delivery (specify lecture, field trips, labs, etc)
Lab

9. CONTACT HOURS PER WEEK:
LECTURE 3 LAB 0 PRACTICUM
hours/weeks hours/week hours/week

Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See http://www.uaf.edu/uafgov/faculty/cd/credits.html for more information on number of credits.

OTHER HOURS (specify type)

10. COMPLETE CATALOG DESCRIPTION including dept., number, title and credits (50 words or less, if possible):
RECR F130N Middle Eastern Dance Credit 1
This course is designed for students with some or no background in Middle Eastern dance or anyone who wants
to refine their technique and gain a deeper understanding of the different styles, history, and evolution of Middle Eastern dance from social dance to performance art. The majority of the semester will focus on basic dance vocabulary and choreography as well as dancing with props such as veils and finger cymbals.

Graded Pass/Fail (Cross-listed with THR F130N). (0+3)
Offered As Demand Warrants.

11. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities □ N = Natural Science □ S = Social Sciences □

Will this course be used to fulfill a requirement for the baccalaureate core? YES X NO

If YES, check which core requirements it could be used to fulfill:
O = Oral Intensive, Format 6 □ W = Writing Intensive, Format 7 □ Natural Science, Format 8 □

12. COURSE REPEATABILITY:
Is this course repeatable for credit? YES X NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit? TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course? CREDITS

13. GRADING SYSTEM:
LETTTER: □ PASS/FAIL: X

14. PREREQUISITES
None

These will be required before the student is allowed to enroll in the course.

15. SPECIAL RESTRICTIONS, CONDITIONS
None

16. PROPOSED COURSE FEES
$0.00

Has a memo been submitted through your dean to the Provost & VCAS for fee approval? Yes/No

17. PREVIOUS HISTORY
Has the course been offered as special topics or trial course previously? Yes/No

If yes, give semester, year, course #, etc.: Fall 07, Spring 07, 08, 09

18. ESTIMATED IMPACT
What impact, if any, will this have on budget, facilities/space, faculty, etc.

No impact should be by the permanent addition of the course.

19. LIBRARY COLLECTIONS
Have you contacted the library collection development officer (ffk1j@uaf.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.
20. IMPACTS ON PROGRAMS/DEPTS
What programs/departments will be affected by this proposed action?
Include information on the Programs/Departments contacted (e.g., email, memo)

21. POSITIVE AND NEGATIVE IMPACTS
Please specify positive and negative impacts on other courses, programs and
departments resulting from the proposed action.

No impact should result in the permanent implementation of this course.

JUSTIFICATION FOR ACTION REQUESTED
The purpose of the department and campus-wide curriculum committees is to
scrutinize course change and new course applications to make sure that the quality
of UAF education is not lowered as a result of the proposed change. Please address
this in your response. This section needs to be self-explanatory. Use as much
space as needed to fully justify the proposed course.

This course has had steady enrollment for the past few years, indicating a community need.

APPROVALS:

Signature, Chair,
Program/Department of:  

Signature, Chair, College/School Curriculum Council for:

Signature, Director,
College/School of:

Signature of Provost (if applicable)
Offerings above the level of approved programs must be approved in advance by
the Provost.
<table>
<thead>
<tr>
<th>Signature, Chair, UAF Faculty Senate Curriculum Review Committee</th>
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**ADDITIONAL SIGNATURES: (If required)**

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<th>Signature, Dean, CRCQ</th>
<th>Date</th>
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Instructor: Susan E. Chapa  
Email: fsec1@uaf.edu  
Phone: (907) 388-1452

Course Meeting Information  
Dates of instruction: Spring Semester 2009 (1/22-5/7)  
Location: Student Recreation Center  
Days and time: TR 9:45am-11:15am

Course Description:  
No prerequisites are required. This course is designed for students with some or no background in Middle Eastern dance or anyone who wants to refine their technique and gain a deeper understanding of the different styles, history, and evolution of Middle Eastern dance from social dance to performance art. The majority of the semester will focus on the dance vocabulary associated with the Oriental style of dance. There will be a brief introduction to dancing with a three-yard veil and finger cymbals near the end of the semester.

Course Goals & Student Learning Outcomes:  
Upon successful completion of this course, students will:  
- Gain an understanding of the history and evolution from social dance to performance art  
- Become familiar with the Egyptian, Turkish & American Oriental styles and various other styles of Middle Eastern dance performed in the U.S. and around the world today  
- Participate in improvisational dance activities  
- Learn a dance choreography  
- Learn basic dance vocabulary, veil, and finger cymbal playing technique  
- Demonstrate correct dance posture  
- Gain a greater sense and range of movement specific to your body  
- Improve coordination and body/spatial awareness

Instructional Methods  
All classes will meet in the SRC Balcony unless other arrangements are made by the instructor. In-class activities may include warm-up, isolation drills, combinations, choreography, improvisation practice, and cool-down. We will also explore Middle Eastern dance rhythms, styles, history and culture as it relates to the dance through demonstration, lecture, CD’s, video, and printed materials.

Clothing Requirements & Materials: *Bring a bottle of water to class every day. Drink it!  
An EXTRA pair of CLEAN shoes and your Polar Express card are required to enter the Student Recreation Center. Without them you will not be permitted to enter the building. These shoes should be lightweight, with non-marking soles, or dance shoes. Jazz shoes, ballet slippers, and lyrical sandals are all good choices. You many NOT dance in socks, bare feet, or the shoes you wore in from outside! Wear workout attire or dancewear that is easy to move in and also allows me to make body alignment corrections. Jeans and skirts are not allowed. Wearing a scarf around your hips is optional, but encouraged. You are not required to purchase your own 3 yard veil or finger cymbals as they will be provided to use in class. If you wish to practice at home however, you’ll need to get your own.

Tentative Course Calendar  
I will cover material at a pace that comfortably challenges the majority of the students and will adjust calendar accordingly.  
Week 1: Class orientation, posture, start learning basic belly dance vocabulary  
Week 2: History & evolution of Oriental dance, start learning choreography  
Week 3: Focus on the “Stars of the golden age of Egyptian Oriental dance”
Week 4: Learn about men in Oriental dance today and Historically
Week 5: Start learning about different styles performed in the U.S. and around the world
Week 6: Introduce veil dance technique and origin
Week 7: Continue learning veil dance technique
Week 8: Introduce basic finger cymbal technique and origin
Week 9: Continue learning basic finger cymbal technique
Week 10: Review of history, music, styles, and culture as it relates to dance
Week 11: Improvisation activity
Week 12: Review of belly dance technique
Week 13: Review veil technique
Week 14: Review finger cymbal technique
Week 15: Wrap up class, improvisation activity, 20 Point Assignment due by the last week of class

Grading Criteria
This is a pass/fail graded class. **A student needs to comply with attendance policy, complete written assignment and earn 75 out of a possible 100 points to pass this course.**

Breakdown of points:
- Attendance & Class Participation  80
- Written Assignment  20

*ATTENDANCE /*CLASS PARTICIPATION:* Attendance, punctuality, and class participation are essential to master the class content and to pass the class. A maximum of SIX absences are allowed. A seventh absence will result in an automatic FAIL grade for the semester. *If you show up to class without being properly prepared (clean shoes, proper dance attire, etc) or more than 10 minutes late it will be counted as an absence.* If you don’t think you can make it to class on a regular basis, YOU MAY AUDIT THIS CLASS. An Incomplete grade will not be given. *If you are physically unable to participate in class due to an injury, you will get full attendance and class participation points for the day if you come to class and take notes on each topic that was covered that day. (80 points)*

**ASSIGNMENT:** One short assignment will be completed outside of class, due anytime prior, but NO LATER than our last week of the semester. Assignment can include any combination of the following: personal journaling about your experience in the course, a critique of a dance production or dance movie, or ways you encounter dance outside of class (such as ideas for choreography or music). *Write up at least one page, typed (12 pt font) review of your experience as an audience member, dancer, and how it relates to what you’ve learned in my class this semester. Please include the name and date of the event you attended. (20 points)*

**MAKE-UP FOR ABSENCES:** If you have a good excuse for being absent, talk to me. I will give you a make-up assignment. Our class has the opportunity to perform at a community Middle Eastern dance recital hosted by Tundra Caravan at the Pioneer Park Centennial Center for the Arts Theater on Friday, May 1, 2009 at 7:30pm. If you wish to participate, you may use the dress rehearsal on Thursday April 30th at 6:30pm and the performance on Friday, May 1st at 7:30pm to make-up pre-arranged absences.

Support Services: Students who need support services can go to the Student Assistance Area at the TVC Center at 604 Barnett Street.

Disabilities Services: The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials. State that you will work with the Office of Disabilities Services (203 WHT, 474-7043) to provide reasonable accommodation to students with disabilities.
Susan’s Favorite Middle Eastern Dance Resources

Websites:
Morocco’s website - www.casbahdance.org. Great articles and such a wealth of knowledge that she is more than willing to share.
Shira’s website - www.shira.net. Shira has compiled a micro encyclopedia for belly dancers. This site contains history, styles, rhythm and music, costume patterns, a glossary, etc. etc. AMAZING SITE!
Yasmina’s Joy of Belly Dancing site - www.joyofbellydancing.com. Articles, shopping, drum rhythms, etc.
Salome’s website - www.orientaldancer.net. News, forum, instructor directory, Arabic song lyrics, star interviews, dance articles, etc.

Dancewear:
Dancewear, including Hermes Sandals can be purchased through a dance catalog or online. Some of my favorite dancewear websites are:
www.dancedistributors.com
www.discountdance.com
www.justforkix.com

Hip Scarves:
Hip scarves can now be purchased through Dance Distributors and Just for Kix but they call them Hip Skirts instead of Hip Scarves. These are an economical choice for a beginner but the ones I’ve seen are lower in quality (light weight Polyester chiffon, less coins) then you might get at a store that specializes in Middle Eastern dancewear. Be careful when ordering online because you don’t really know what your getting. I’ve found that carefully going over each spot where there’s a knot with Fray Check (can be purchased at JoAnns Fabric) helps prevent unraveling and dramatically prolongs the use of your hip scarf. Hip scarves come in different sizes, so if ordering online, be sure to ask how big it is. Ideally, it shouldn’t be so big that you tie coins into a knot when putting it on. If you find a hip scarf you love and it’s a bit too big, it’s not going to hurt the hip scarf to tie the coins into your knot. Just be careful when untying it. Hip scarves are usually made from chiffon or velvet. Velvet is my new favorite because I found it doesn’t slip around as easily. You may also purchase hip scarves from me if I have enough students that want to buy them from me to justify placing an order.

Ebay - www.ebay.com type in belly dance.
Dahlal International - www.dahlal.com
The Belly Dance Store - www.audrena.com/TheBellyDanceStore.html select Sashes
Lost Treasures Egyptian Imports: http://www.lost-treasures.com/ select Belly Dancing then Hip Scarves.
Aliah’s Closet - www.aliashscloset.com
Artemis Imports - www.artemisimports.com
Moon Dance Belly Dance - www.moondancebellydance.com
Miss Belly Dance - www.missbellydance.com

Veils:
You can easily make your own practice veil by purchasing around 3 yards of fabric in length and 45 inches wide. You can also determine the correct length by throwing the veil/fabric over one arm and line up all the edges. The ends of the veil should fall somewhere around your ankle. Most advanced dancers prefer to use silk veils. Silk can be hard to manipulate because it’s so light (unless you get a little heavier weight silk) but the way it catches air and moves through the air is beautiful and its abilities for artistic expression are endless. A good quality silk veil can easily cost $40 - $60 so many beginners choose to purchase an economical high quality chiffon or silk essence instead. Different fabrics will move differently so try as many different kinds of fabric as possible to see what you like and will be easy for you to manage while practicing. Be sure to stay away from fabric that’s too heavy, even though it may be gorgeous. In general, it’s a good idea to pick fabric to match the color of your hip scarf. You can also purchase veils at any of the websites listed above or from me when I have them in stock.

Finger Cymbals (English), Zills (Turkish), Zagat (Egyptian), Sil sil or Sanouj (Arabic), Salasih (Farsi),
and Kymbala (Greek):

Spend your money once:
A set of double slotted finger cymbals provide the best control. Single slots flop all over the place, make learning more challenging than fun. I recommend purchasing a high quality pair of Saroyan Mastercraft finger cymbals.

Elastic:
Use high-quality, flat elastic that is the width or just a hair wider than your slots. Be prepared to replace the elastic when needed, elastic stretches and wears with use. A fluctuation in your weight will cause your elastics to fit too tight or loose, adjust accordingly.

Fit:
A set of finger cymbals consist of four, percussive hand held metal disks and should be placed on the thumb and middle finger, either between the nail and first joint, or over the first joint, facing palm-ward. If you are planning on doing veil or sword work first, you may push them farther down your fingers, or twist them to face backward. They can be discreetly rearranged when you’re ready to play. Once your finger cymbals are on, close fingers so that the edges of the thumb and finger match each other. With the finger cymbals together, wiggle them back and forth with your other hand, making sure they line up properly when played. Do the same for the other hand. Sew or better yet, safety-pin the elastics once you have them adjusted to the correct fit. They should be tight enough to discolor your fingers a bit after wearing them a few minutes. Painful finger cymbals are too tight.

Storage:
Use a soft bag that is just big enough to store your finger cymbals tightly. Air tarnishes and changes the tone of your finger cymbals. Larger bags allow cymbals to bang and dent each other. Heat and cold can shrink and expand metal. Don’t leave them in your car.

Cleaning:
Finger cymbals can be cleaned by using a silver cloth, or remove the elastics and use Brasso or Bar Keeper’s Friend.

Muffling for practice:
Cut tips off of socks and edge with elastic or toe tie sock pantyhose around finger cymbals leaving elastics free. Put masking tape across the strike surfaces of each finger cymbal. You can double layer if you need to. Make sure it is masking tape - others will stick and the adhesive can change the finish of your finger cymbals.

Purchase:
Some stores won’t let you “try” out the finger cymbals before purchase because they don’t want to be left with a used instrument. If you have the chance to “try” them out, purchase a pair with a tone that is pleasing to YOU. Ask a couple of dancers who already have a pair if you can hear theirs to get an idea of the different tones.

You can purchase Saroyan finger cymbals in Fairbanks at:
A Desert Passage
409 College Rd. Suite 4
Fairbanks, Alaska
456-4680
Or online at: www.saroyonzils.com

Music:
Amazon - www.amazon.com Free shipping usually if you purchase more than $25
Barnes and Noble - limited supply locally or go to www.barnesandnoble.com
Borders- good selection in Anchorage or online at www.borders.com it takes you to Amazon which has teamed with Borders.
PE-KO International & Hollywood Music Center - www.pekorecords.com. They distribute to many other sources that sell Arabic/ Middle Eastern music
Maqam - www.maqam.com. Lots of great Egyptian/Middle Eastern music, DVD, instruments, musical instruction, etc.
Artemis Imports - www.artemisimports.com. She has an amazing selection of music. Lots of the old classics. Her prices are high but she has an incredible knowledge of music.
The suppliers of the music section above (except Amazon, Borders, and Barnes and Noble) are very good at recommending music to you. Tell them what you like and they will guide you through the sea of music.

Books: usually available and cheapest from [www.amazon.com](http://www.amazon.com). The last three books I’ve listed were recommended by the dancer named Morrocco who I trust completely. The first book on this list contains an article written by Morrocco.

*The Belly Dance Book: Rediscovering the Oldest Dance* by Tazz Richards. Anthology of articles written by members of the belly dance community on a variety of topics.

*A Trade Like Any Other: Female Singers and Dancers in Egypt* by Karin van Nieuwerkerk. Excellent view of how Oriental dance evolved in Egypt as a performing art in the 20th century and explores the question of why entertaining is considered a low-class profession for women in Egypt.

*Middle Eastern Muslim Women Speak* by Elizabeth Warnock Fernea and Basima Bezirgan. Anthology giving insights into what women in Muslim countries really think and overview of the real loves of woman in the Near and Middle East.

*Veils and Daggers: A Century of National Geographic’s Representation of the Arab World* by Linda Steet. Steet’s analysis of the discourses of Orientalism, patriarchy, and primitivism in the magazine’s representation of the Arab world uncovers the ideological perspectives that have guided National Geographic throughout it’s history.
Special thanks to my friend Tamara Knappenburger for sharing her favorite resources, many of which I have included on this list.