

Shambling Shimmies Dance Company LLC
Student Handbook - Level 1 - Tribal



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CLASS CATEGORIES AND LEVELS OVERVIEW

NOTE Classes currently listed as small group courses can be scheduled as topics for 6-week prepaid private, semiprivate, or small group courses. We may also occasionally partially cover some of these topics in workshops or other classes.

LEVEL 1 – Open/Introductory

- Open to all levels
- Classes require either:
 - no dance experience at all OR
 - concurrent attendance of either a Shambling Shimmies Tribal Technique Class OR
 - a General Drills/Technique Class
 - *see class prerequisites for specifics.
- Beginning level performance opportunities are available (but not required) when student has achieved appropriate level of familiarity with material.

CATEGORIES:

TRIBAL GROUP IMPROVISATION

Classes are designed to introduce students to the core Shambling Shimmies Group Improvisation Vocabulary, Basic Isolations, Formations, Jamming, and other topics involved in basic tribal improvisation. Special topics courses are offered covering a range of material within the tribal and tribal fusion genres both expanding on and utilizing concepts learned in the basic Tribal Technique Class. ALL students interested in tribal improvisation MUST begin in a L1 Tribal or Moves & Cues class/course and complete at least 1 full cycle (usually at least 12 weeks) before being considered to move up to level 2 classes (which require instructor approval).

L1 TRIBAL CLASSES/COURSES OFFERED:

- Tribal Bellydance, Shambling Shimmies Style – Open Class
- American Tribal Style with Inna – Open Class (limited time)
- Shambling Shimmies Tribal Format: Moves & Cues, L1 parts 1, 2 – Small Group Course
- Shambling Shimmies Tribal Format: Moves to the Tribe, L1 – Small Group Course
- Tribal Soloing Basics – Small Group Course
- Skeletons Halloween Special Performance Class – Seasonal Class

GENERAL BELLYDANCE

These classes are designed to introduce and drill general bellydance technique that can provide a basic foundation for most styles of bellydance. These classes can be taken alongside of or entirely separate from our tribal improvisation style classes. Currently, all of our drop-in classes are open to level 1 students. Students new to Shambling Shimmies who are not interested in tribal style can begin in any of the other bellydance classes since required technique is taught in each class during/following the warm up. Students wishing to progress and hone their technique, however, should consider regularly attending the General Bellydance Technique class at some point, if possible, as this class is where the technique all Shambling Shimmies classes use is thoroughly explained, broken down, and drilled.

L1 GENERAL CLASSES/COURSES OFFERED:

- Bellydance Technique – Open Class
- Beginning Bellydance Sampler – Open Class
- Bellydance Bootcamp – Open Class
- Bellydance Party Jam – Open Class
- Egyptian Style and Technique with Omega – Open Class
- Drills / Technique Intensive, L1 – Small Group Course
- Shimmy Intensive, L1 – Small Group Course
- Gooey Moves, L1 – Small Group Course
- Intro to Rhythms, L1 – Small Group Course
- L1 Cabaret or Tribal Fusion Choreography – Small Group Course (also offered in Beginning Bellydance Sampler)
- Ghosts Halloween Performance Veil Choreography – Seasonal Class

FIRE SERIES

This series is designed to introduce fire adaptations to the Shambling Shimmies L1 vocabulary for fire palms (small torches) and fire staff for use in tribal improvisation. Students interested in this series should currently be regularly taking another L1 Shambling Shimmies course or higher (or have taken one in the past) or make other arrangements with the instructor. At least some experience with Shambling Shimmies Tribal Format is recommended. (note: the series must be taken in order – palms before staff)

L1 FIRE CLASSES/COURSES OFFERED:

- Bellydance with FIRE! - seasonal class
- Intro to Tribal Fire (Fire Palms) – Small Group Course
- Shambling Shimmies Tribal Fire Staff, L1 parts 1,2 – Small Group Course
- Shambling Shimmies Tribal Fire: Moves to Tribe – Small Group Course

LEVEL 2 – Foundations

- Classes require instructor approval.
- Attendance levels:
 - LEVEL 2 (attend primarily level 2 classes): student must show proficiency and receive instructor clearance in all L1 material (see instructor for specifics).
 - LEVEL 1.5 (attend level 2 classes in addition to regularly attending level 1 technique classes): must have attended level 1 technique classes long enough to have been introduced to ALL level 1 material (see instructor for specifics) and receive clearance of instructor. Student will not be considered a full level 2 until officially cleared on ALL L1 material.
- Performance opportunities will be available, but not required, reflecting students' increased proficiency in the dance.

CATEGORIES:

TRIBAL

Classes are designed to increase the group and individual vocabulary and improvisation skills, expand formation options, improve zilling and musicality, and generally improve overall technique and execution. Students can also take courses in various special topics allowing them to explore their technique and artistry even more.

All students in L2 Tribal Improvisation should continue to take at least one L1 Tribal Technique and Jam Class per month. All tribal classes assume familiarity with L1 SHAMBLING SHIMMIES Tribal Technique.

L2 TRIBAL CLASSES/COURSES OFFERED:

- Tribal Bellydance, Shambling Shimmies Style (all levels) – Open Class
- Tribal Bellydance, Shambling Shimmies Style, L2 – scheduled week to week - invitation only
- Shambling Shimmies Tribal Format: Moves & Cues, L2 parts 1,2 – Small Group Course
- Shambling Shimmies Tribal Format: Zills and Musicality, L2 – Small Group Course
- Shambling Shimmies Tribal Format: Moves to the Tribe, L2 – Small Group Course
- L2 Tribal with Props – Small Group Course (occasionally offered in regular L2 tribal classes)

GENERAL

Classes are offered to improve on basic technique as well as introduce more advanced technique that is used in both tribal and other styles of bellydance. Classes are also offered to provide students with a variety of options to explore the aspects of the dance that interest them. (L2 Fusion Classes assume some exposure to Shambling Shimmies or other Tribal Format).

L2 GENERAL CLASSES/COURSES OFFERED:

- Drills/Technique Intensive, L2 – Small Group Course
- Zills and Drills, L2 – Small Group Course
- Shimmy Intensive, L2 – Small Group Course
- Gooney(er) Moves, L2 – Small Group Course
- Drums, Zills, and Combos – Small Group Course
- Props Intro, L2 – Small Group Course
- Solo Construction: Structured Improvisation – Small Group Course
- Solo Construction: Choreography – Small Group Course
- Cabaret Stylization Basics – Small Group Course
- L2 Cabaret, Fusion, or Prop Choreography – Small Group Course (also offered in Beginning Bellydance Sampler Class)
- Fusion Basics – Small Group Course
- Halloween Show Prep, L1.5 (Zombie) or L2 (Cats) Duets – Seasonal Prepaid Class

FIRE SERIES

In these courses, students will not only increase their vocabulary, execution, and comfort with the fire props, but will also begin to learn to more seamlessly fuse the fire dance and bellydance elements together. Students generally should be L2 in non-fire classes before moving on to L2 fire class. Students only interested in fire palms may opt out of the fire staff courses. Students interested in fire staff may NOT opt out of the fire palms courses – they must take the series in order.

L2 FIRE CLASSES/COURSES OFFERED:

- Shambling Shimmies Tribal Fire, L2 (Palms) – Small Group Course
- Shambling Shimmies Fire Staff, L2 part 1,2 – Small Group Course

LEVEL 3 – Stylizations

- Classes require instructor approval
- Attendance levels:
 - LEVEL 3 (attend primarily level 3 classes): student must show proficiency and receive instructor clearance in all level 2 material (see instructor for specifics)
 - LEVEL 2.5 (attend level 3 classes in addition to regularly attending level 2 technique classes): student must be a full level 2, must have regularly attended level 2 classes long enough to have been introduced to all level 2 material (see instructor for specifics), and must receive clearance from instructor. Student will not be considered a full level 3 until officially cleared on ALL L2 material.
- Performance opportunities will be available, but not required, that reflect the students' increased abilities.
- In all categories of level 3, as always, classes will work on improving vocabulary, technique, and execution. In level 3, however there will be a special focus on style. In courses at this level, students will delve deeper into their chosen stylization(s). This is also the level where students will be more fully exposed to elements of Shambling Shimmies signature styles as well as encouraged to begin working on developing their own personal styles within their chosen genres.

(MORE INFORMATION ON LEVEL 3 SPECIFICS COMING SOON)

LEVEL 1 COURSE DESCRIPTIONS

Tribal Bellydance

Tribal Bellydance, Shambling Shimmies Style	
Prerequisites	None
Format	Drop-In
Description	<ul style="list-style-type: none"> • Learn Shambling Shimmies Format of Tribal Style Group Improvisation in a fun and casual atmosphere. • Tribal Bellydance is a group improvisation style where a common vocabulary of moves are cued by a leader so the group (or “tribe”) can dance together without a choreography. • Classes include technique/move instruction, drills/review time, and jam time. • This class is a mixed level class open to all levels – no experience necessary. • Instruction is offered on the absolute beginner level. Level 2 options will then be presented to students who have adequately mastered Level 1 technique and concepts.

Shambling Shimmies Tribal Format: Moves & Cues - Level 1 Part 1	
Prerequisites	None
Format	Preregistered (Small Group, Private, or Semiprivate)
Description	Part 1 of a 2 part series introducing students to the Shambling Shimmies Tribal Improvisation Format. This class includes basic slow and fast tribal moves along with appropriate cues, turns, traveling, etc. Students who complete the entire 2 part series will be introduced to the full level 1 Shambling Shimmies vocabulary.

Shambling Shimmies Tribal Format: Moves & Cues - Level 1 Part 2	
Prerequisites	Shambling Shimmies Moves & Cues - Level 1 Part 1
Format	Preregistered (Small Group, Private, or Semiprivate)
Description	Part 2 of a 2 part series introducing students to the Shambling Shimmies Tribal Improvisation Format. This class includes basic slow and fast tribal moves along with appropriate cues, turns, traveling, etc. Students who complete the entire 2 part series will be introduced to the full level 1 Shambling Shimmies vocabulary.

From the Moves to the Tribe: Level 1	
Prerequisites	Familiar with Shambling Shimmies Tribal format or permission of instructor
Format	Preregistered (Small Group, Private, or Semiprivate)
Description	Focuses on taking the moves you've learned, and putting them to work in the group dance context. During this class you will learn the specifics of formations, working together as a tribe, and performance basics (including costuming). Students do not need to have an interest in performing to attend, as the material learned will be useful in the ongoing all levels course.

Tribal Soloing Basics - Level 1	
Prerequisites	Familiar with Shambling Shimmies Tribal format or permission of instructor
Format	Preregistered (Small Group, Private, or Semiprivate)

Description	This class introduces students to multiple concepts intended to improve your confidence and execution of solo work. The class includes a different focus each week w/ guided improvisation, exercises, 'homework assignments', and a class project. Small group class with plenty of individual attention and practice time and focused exercises will allow for pushing your creative boundaries.
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Skeletons (Tribal) Halloween Special Performance Class	
Prerequisites	Familiar with Shambling Shimmies L1 Tribal Format or Permission of Instructor.
Format	Drop-In Special Topics series
Description	This class is for preparation for the Tribal Skeleton performance in the annual Halloween Satchels Shakedown. Minimum attendance and costuming requirements apply for students who wish to perform in the Halloween show.

General Bellydance

Bellydance Technique	
Prerequisites	None
Format	Drop-In Preregistered (Small Group, Private, or Semiprivate as Drills/Technique Intensive) also available
Description	<ul style="list-style-type: none"> • This class breaks down basic technique that is used in a variety of styles of bellydance. • Class includes technique breakdown, light conditioning, footwork, and drills. • This class is a mixed level class open to all levels, no experience necessary. • Instruction is offered on the absolute beginner level with adaptations, layers, zills, and alternate timings and footwork given for more experienced students.

Bellydance Party Jam	
Prerequisites	None
Format	Drop-In Preregistered (Small Group, Private, or Semiprivate as Drills/Technique Intensive) also available
Description	<ul style="list-style-type: none"> • This class is for students who want a high energy class where they can dance straight from the start of class to the finish! • Class is open to all levels, any technique needed during the class will be integrated into the warm up. • Class consists of short combos and improvisation exercises (or dance games) to fun music.

Beginning Bellydance Sampler	
Prerequisites	None
Format	Drop-In
Description	<ul style="list-style-type: none"> • This class teaches through choreographies in a variety of styles for people who would rather learn through whole dances instead of (or in addition to) moves/drills. • Technique needed for current choreographies will be integrated into warm up / reviewed during the class. • Class is generally taught at the beginner level, though choreography difficulty will vary.

	<ul style="list-style-type: none"> All levels are welcome – no experience necessary.
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Bellydance Bootcamp	
Prerequisites	None
Format	Drop-In Preregistered (Small Group, Private, or Semiprivate as Drills/Technique Intensive) also available
Description	<ul style="list-style-type: none"> This class focuses on flexibility, strength, and conditioning for bellydance. Classes will include dance based moves, floorwork, and drills as well as strength and stretching exercises all specifically focused toward developing the physical condition we need to become better dancers. Class is open to all levels, no experience necessary.

Shimmy Intensive - Level 1	
Prerequisites	None
Format	Preregistered (Small Group, Private, or Semiprivate)
Description	Introduces students to many forms of upper and lower body shimmies, and drills these movements. The course moves from basic to advanced shimmies, and will also include some layering drills, based on the progression of the students during the class.

Goey Moves - Level 1	
Prerequisites	Familiar with Shambling Shimmies general format or permission of instructor
Format	Preregistered (Small Group, Private, or Semiprivate)
Description	This class introduces and explores in depth the basics required for getting your moves (especially slow moves) smooth and graceful. It will particularly focus on concepts such as muscular engagement and control, line, fluidity, attitude, as well as areas of frequent difficulty for level 1 students such as arms, hands, undulations and posture. This class will be tailored to the levels, needs, and interests of the students enrolled

Introduction to Rhythms - Level 1	
Prerequisites	None
Format	Preregistered (Small Group, Private, or Semiprivate)
Description	This class introduces very basic Middle Eastern rhythms commonly used in bellydancing. There will be 2 portions to this class, the Rhythm Familiarity section and the Rhythm Practice Section. During the Rhythm Familiarity section, the student will hear the rhythm, learn what makes it unique, and have the option of learning to play it on a drum or zills. During the Rhythm Practice section, the student will have the option of practicing playing the rhythm to gain more familiarity with it or learning a short dance combination to go with the rhythm.

Cabaret or Tribal Fusion Choreography - Level 1	
Prerequisites	none
Format	Preregistered (Small Group, Private, or Semiprivate)
Description	Students will learn a Level 1 appropriate Cabaret or Tribal Fusion Choreography (They may pick a particular choreography they wish to learn if they like). If students wish, an opportunity to perform the choreography will be provided (at Satchels and/or at a Shambling Shimmies Hafla) to students who know the choreography well enough at the end of the course (instructor approval will be required).

Ghost Halloween Performance Veil Choreography	
Prerequisites	None, but some prior experience with bellydance technique is helpful
Format	Seasonal Class
Description	This class is for preparation for the Ghost Veil Choreography in the annual Halloween Satchels Shakedown. Students who wish to perform in the Halloween show must know the choreography (and receive instructors approval), and meet costuming and dress rehearsal requirements.

Bellydance with Fire

Bellydance with FIRE!	
Prerequisites	none
Format	Seasonal Class
Description	This class will teach fire (or LED) adaptations to the Shambling Shimmies Tribal Bellydance Vocabulary for use in cued tribal improv. style fire performances or for solo use. We will also go over the basics of fire safety as it relates to these types of practices and performances. This is a mixed level class – no experience is necessary, and LED prop options are available for students not comfortable with or ready for lit fire practice.

Introduction to Fire - FIRE PALMS - Level 1	
Prerequisites	Familiar with Shambling Shimmies Tribal format or permission of instructor
Format	Preregistered (Small Group, Private, or Semiprivate)
Description	Basic introduction to belly dancing with fire, including prop adaptations of existing movements and fire safety. This course starts with fire palms (hand torches), to build a foundation needed to move on to more advanced props if desired. This course will be taught using both lit and unlit torches. A small number of torches will be available to borrow during class, however students are welcome to bring their own. This course can be taken as a standalone course, but is also the introductory course in a series of courses that will introduce students to the Shambling Shimmies Fire Bellydance Format.

Shambling Shimmies FIRE STAFF Moves - Level 1 Part 1	
Prerequisites	Intro to Fire or permission of instructor
Format	Preregistered (Small Group, Private, or Semiprivate)
Description	This class teaches basic staff work and the beginner tribal bellydance move adaptations that make up the Shambling Shimmies Fire Staff Format. This is part 1 of a 2 part series introducing students to the level 1 fire staff format. This course will be taught with unlit and lit or LED staffs depending on students' comfort level and abilities with the movements and skills learned.

Shambling Shimmies FIRE STAFF Moves - Level 1 Part 2	
Prerequisites	FIRE STAFF Level 1 Part 1 or permission of instructor
Format	Preregistered (Small Group, Private, or Semiprivate)
Description	This class teaches basic staff work and the beginner tribal bellydance move adaptations that make up the Shambling Shimmies Fire Staff Format. This is part 2 of a 2 part series introducing students to the level 1 fire staff format. This course will be taught with unlit and lit or LED staffs depending on students' comfort level and abilities with the movements and skills learned.

Moves to Tribe FIRE - Level 1	
Prerequisites	Intro to Fire (and Fire Staff, L1 parts 1&2 if using Staffs) or permission of instructor
Format	Preregistered (Small Group, Private, or Semiprivate)
Description	This class takes the moves that were learned in the FIRE series and focuses on working as a tribe and lighting up while taking into account the special considerations added by fire. This class will be taught with both unlit and lit fire props.

STUDIO (AND OTHER USEFUL) INFORMATION

CLASS LOCATIONS

SHAMBLING SHIMMIES STUDIO

All classes, unless otherwise arranged, are held in our studio on the second floor of the Executive Center on NW 13th St. in Gainesville, FL.

ADDRESS

The Executive Center
4131 NW 13th Street, Suite 202
Gainesville, FL 32609

CONTACT INFORMATION

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CLASS SCHEDULE

We regularly offer classes 5 days / week Monday – Friday, as well as monthly Drum Circle/Haflas and Student Shows, and occasional Workshops and Intensives. We post updated class schedules monthly on the website blog, facebook page, and newsletter, and we keep an up to date studio schedule on the website at www.ShamblingShimmies.com/class-event-calendar.

SHAMBLING SHIMMIES LEVEL 1 TRIBAL GROUP VOCABULARY

The Level 1 Group Vocabulary is the basis on which everything else in the Shambling Shimmies format will be built.

This set of moves, combinations, and isolations – complete with their cues and variations – provides you with a common ‘language’ you can speak with other dancers when improvising in order to create a dance in the moment while still allowing the group to dance as a unit. These moves will continue to be the ‘meat and potatoes’ of your dance for as long as you remain in our format. Moves in future levels will build upon moves, isolations, and concepts learned in this level, so you should be comfortable with the entire level 1 vocabulary before attempting to move on.

SLOW MOVES Taxim Maya Reach and Lean Basic Arms Horizontal Figure 8 Body Roll Reach Forward/Arch Back Torso Rotation Camel Large Hip Circle Circle Pivot Walk	FAST MOVES Singles Doubles Choo Choo (and arc turn) Hip Drop (and kick) ¾ Shimmy Egyptian Arabic Arabic Hip Twist Arabic Chest Drop Ghawazee Step Combo Box Step	BASICS Floreos Pulling Taffy Poses Floreo Turn ISOLATIONS Hip Shoulder Chest bumps pushes slides boxes seesaw boxes circles boxes circles eights rolls eights shimmies shimmies lift/drops
TRAVELING/FOOTWORK March Releve Twist Dancer Turns		LEVELS Standard Kickstand Lunge

LEVEL 1 SHAMBLING SHIMMIES TRIBAL FORMAT CUES AND VARIATIONS HANDOUTS

SLOW MOVES

TAXIM/MAYA:

Basic Cue: Center, Start move purposefully/ slightly exaggerated to right w/ arms in basic taxim or maya position

Variations:

- Basic arms raise/ lower from rest through second up to 5th.
- As arms raise over 2nd position, move into releve' - when they lower back to 2nd position go back to flat.
- Travel: cue by turning body and leading w/ arm
- Turn: cue with head turn – gradual turn - lead passes around formation for timing of move/turn until it returns to original position.
- Levels: cue by briefly raising on toes just before starting to lower – then cue to rise by briefly lowering slightly farther just before starting to rise. Move slowly.

REACH AND LEAN COMBO:

Basic Cue: Center, Plunge left arm straight down, palm flat down, bring right arm straight up palm flat down while rising onto toes.

Variations:

- Live music: This also cues musicians familiar in the format to switch to slow music – the downbeat of the first measure of the new tempo should ideally time w/ or immediately after the right arm reaching its top pose.

BASIC ARMS:

Basic Cue: Center, begin with slow, big right arm.

Variations:

- Various body / leg poses and angles – these should be led into slowly and purposefully and each pose should be completed before moving into another.
- Travel: cue by leading with upper body and stepping out slowly (always start with right leg).
- Turn: cue with head turn – gradual turn - lead passes around formation for timing of move/turn until it returns to original position.
- Levels: cue by briefly raising on toes just before starting to lower – then cue to rise by briefly lowering slightly farther just before starting to rise. Move slowly

HORIZONTAL FIGURE 8:

Basic Cue: Center, bring arms from rest position to frame right hip, push right hip to front right corner.

Variations:

- Turn: cue (when right hip reaches back right corner) by bringing right arm to head and left arm to hip, shift weight onto left foot and cross right foot over left – this is a slow half turn. It stops facing the back and continues w/ horizontal figure 8's until the new leader (in the back) cues to turn back around. (in Level 1 the leader in back will only continue the move and then turn back around when they are ready ...

as levels progress, the leader will have the option to cue other moves while the formation is facing backwards before coming back to the figure 8 and cueing to turn back around)

BODY ROLL:

Basic Cue: Body angles between 45 degrees and directly left, sit back onto right leg, left leg slightly forward of body in high releve, left arm in high 1st, right arm in rest, begin w/ chest slide forward and weight shift onto front leg.

Variations:

- Arms: right arm can also be in 5th, or in high 1st, or both arms can be in 5th.
- Turn: cue with head turn – 1/4 turns to left to the corners – 2 repetitions at each corner – lead passes around formation for timing and depth of move, body angles, and turn.

REACH FORWARD / ARCH BACK:

Basic Cue: Turn to left side – feet in cat/showgirl stance, arms in 5th. Begin move slowly (right arm to side, left arm forward starts the move).

Variations:

- Stance changes – rather than staying in cat stance the whole time, the move can be enlarged by taking the right leg forward into a lunge during the reach portion of the move and straightening it up into a tendu front during the arch back. It can be enlarged even further by beginning with the same right leg forward lunge during the reach portion and then bringing the right foot back so the left foot is in a tendu front during the arch back portion. For these variations just make sure you are moving slowly and purposefully through the positions so followers can see that where you are going... if you are following you should be able to tell quickly if the leader is staying in place, moving forward, or moving backward, and you will – from that – know what position to move to.

TORSO ROTATION:

Basic Cue: Reach left arm out at an angle (chest height).

Variations:

- None in level 1.

Notes:

- Be sure that the back portion of this move is a **standing cobra**, not a chest slide back, a layback, or a backbend. In future levels a backbend may be **added** to the standing cobra, but **not** in level 1, and even when backbends do start to be added, the initial arch of the upper back from the standing cobra position **MUST** happen first and fully.

CAMEL (combo):

Basic Cue:

- Pose: Right foot comes forward slightly with pointed toe, right hand at shoulder level with palm forward (arm is bent keeping the elbow at the side of the body), left hand down.
- Combo: immediately after the camel is completed, the cue for the torso rotation cue will be given.

Variations:

- None in Level 1

Note: To avoid confusion, in level 1, the camel will almost exclusively be used as the full combo. A rare exception would be in the case of the song (or slow section of a song) ending – you could just go into the camel pose and end there rather than feeling the need to complete the full combo. In future levels, the camel pose alone may be used on more occasions as a move by itself.

LARGE HIP CIRCLE:

Basic Cue: Center, Standard posture, left arm in 1st, right arm in rest, begin w/ hip sliding slowly out to right side.

Variations:

- Turn: cue with head turn – 1/3 turns to right - lead passes around formation for timing and size of move until it returns to original position.

CIRCLE PIVOT WALK:

Basic Cue: Body twists slightly towards stage right (Left side towards audience – head still facing over left shoulder), right leg bends up on toe, right hand pulls up as if pulling leg by a string, left hand down behind left hip similar to hip work position. Move begins on next downbeat going to the right.

Variations:

- Turn: cue – when move completes a cycle and prepares to go right again (positioned in basic cue position again) turn head over right shoulder instead of left shoulder. ¼ turns – move completes full cycle to right and left facing all 4 sides. Lead passes around formation for timing and body angles.

FAST MOVES

SINGLES:

Basic Cue: Arms in low hip work position (arms down to sides and wrist bent, palms to floor) to signal to watch for hip work. Begin purposeful, steady singles - downbeat right.

Variations:

- With march or traveling – cue by lifting first (right) foot more exaggerated than otherwise.
- Arms: after the initial cue for hip work add arms as desired (moving through standard arm positions, floreos, etc) just be sure to keep hip work steady unless you bring the arms back to cue for a change or cue another move.
- Turn: cue with head turn – gradual turn – lead passes around formation for timing of move/turn until it returns to original position.
- Levels: cue by briefly raising on toes just before starting to lower – then cue to rise by briefly lowering slightly farther just before starting to rise. Move slowly. (can add raising/lowering of the arms to this cue for additional visibility and depending on circumstances). Basic principle of levels: up to go down, down to go up. Pay attention to which level position the leader has their feet in (together, kickstand, lunge-prep) – it will tell you how far they intend to go down.

DOUBLES:

Basic Cue: Both arms come to frame right hip, right foot lifts up at the knee – there will be an exaggerated drawback before the first set of hip bumps.

Variations:

- Traveling: angle body as you step right foot forward. Angles will swap as you travel. Center when you reach the end. Then proceed to angle your right side back if you want to move back.
- Turn: cue with head turn – 4 corner turn – 2 hip bumps right and left to each corner and then turn to the next corner. Lead passes around formation for timing of the turns until returning to original position.

CHOO CHOO:

Basic Cue: Body turns right side toward audience, arms in 3rd, head facing audience. Make first hip up obvious.

Variations:

- Traveling – right arm should point toward intended direction of travel, elongate arms /flip palms over slightly to cue for travel to begin. Similar cue to stop. To go backwards bring left arm down into second to start and back up to stop.
- Turn: cue with head turn – for right turn bring right arm into 4th, for left turn, either bring right arm into 4th or switch both arms into left facing 4th. Gradual turn – lead passes around the formation for timing.

CHOO CHOO ARC TURN:

Cue: (Cued out of Choo Choo) Left arm (originally in 5th position) comes down to meet right arm and both hands gesture out towards audience.

Specifics:

- From here, both hands come to right hip and stay there as you do a gradual turn around to the left – lead passing around the formation for timing and body angles.
- As you return to the original position the arms arc around making a full circle through the left, overhead and back into original choo choo position (left arm stops in 5th, right arm continues down into second). Follow original lead for timing – this should begin once the original lead can be seen again.

Variations:

- The move can end after the arc turn, but commonly is followed by one or two regular choo choo turns to the right.
- These are not assumed and must be cued as usual with a head turn each time. The arc turn can be followed by another arc turn, any number of turns to the right, turns to the left or no turns at all.

HIP DROP (&KICK):

Basic Cue: Body turns right side towards audience. Left arm in 5th position, right arm down and behind hip.

Variations:

- Hip Drop / Kick: Cue to add the kick w/ a yip. Yip again to go back to just the hip drop.
- Turning (with the hip drop / kick): Cue w/ a head turn. Gradual turn - lead passes around formation for timing.

¼ SHIMMY / SHIMMY WALK:

Basic Cue: Arms in low hip work position (arms down to sides and wrist bent, palms to floor) to signal to watch for hip work. Lift right foot. Begin slightly exaggerated ¼ shimmy (w/ march) on the right side

Variations:

- With traveling – cue by lifting first (right) foot more exaggerated than otherwise – can also add a slight lift of the arms to go along with this. Look slightly over your shoulder to go back (not a full head turn as for a turn cue).
- Arms: after the initial cue for hip work the standard arm position is a low arm, but you can change the arms to other positions if desired.
- Turn: cue with head turn – gradual turn – lead passes around formation for timing of move/turn until it returns to original position.

EGYPTIAN:

Basic Cue: Arms come into 5th position, palms facing one another.

Variations:

- Arms: Arms can also be brought into 1st or 2nd position for variety. 1st position is the arm position you would cue ¼ turns from. 2nd position will also have an alternate zilling pattern in level 2.
- Turns:
 - ¼ Turns: Begin w/ arm variation in 1st position – then cue w/ head turn (most often to left - the ¼ turn is possible, but much less natural to the right) (may add optional double yip – especially for cases where the leader / cues may not be easily seen) ... these turns will be (as named) quarter turns – one turn to each side and end back in the starting position

- ½ Turns: Begin w/ standard arms (5th palms facing one another) – cue by making standard arm movement bigger and to the side some as opposed to just forward and back, also cross right foot slightly over left all during the first beat of the Egyptian (may add optional yip – especially for cases where the leader / cues may not be easily seen) ... there will be 2 full rotations of the half turns (4 half turns to the left) returning back to starting position.
- Traveling: As with other movements, make first step larger and slightly angle body into traveling to cue - look down and back to go backwards (always lead w/ right side). This move can be done to get in the circle (and around the circle) and will usually signify that you will be doing moves as a group in the circle.

ARABIC:

Basic Cue: Arms swoosh down in circular motion from rest through second up to 5th.

Variations:

- Turn: cue with head turn – gradual turn to right or left – lead passes around formation for timing of move and turn.
- BALL:
 - Cue: when moving into ball portion of standard Arabic, keep palms up when moving arms into 5th and shoot arms up higher and straighter than usual for the first repetition.
 - Arms: basic arms for ball version are 5th w/ palms together, but 4th position can be used as a variation – and is especially nice for turning.
 - Use the normal basic cue to go back to standard Arabic.
- FLAT:
 - Cue: when moving into flat portion of standard Arabic, move arms into 1st instead of 2nd.
 - Arms: after the cue, arms can be in 1st, 2nd, low arm position, rest, or even one arm in rest and one in 1st for turning – basically anything not overhead.
 - Use the normal basic cue to go back to standard Arabic.
- ARABIC CHEST DROP:
 - This move is always cued out of Arabic - it will be gone over in a separate class (and has its own cue handout)

ARABIC / HIP TWIST:

Basic Cue: body turns 45 degree angle to audience to begin exaggerated beginning Arabic step, arms shoot straight out to sides flat to audience – with palms up.

Variations:

- Arm variation: Arms can also be in 1st position – when in this position, the move should generally be slightly smaller and more contained. This is also the position that the arms MUST be in for ¼ turns to be cued.
- Turns:
 - 1/4 turns: Begin w/ arm variation in 1st position – then cue w/ head turn (most often to left - the ¼ turn is possible, but much less natural to the right) these turns will be (as named) quarter turns – one turn to each side and end back in the starting position.
 - 1/2 turns: begin w/ arm variation in 2nd position (standard arms) – then cue with BOTH a ‘yip’ during the Arabic portion of the move and the right arm folding across the body during the Hip Twist portion of the move. There will be 2 full rotations of ½ turns (to the left) – during the ½ turns the arms fold in more than usual like they do for the cue – and then return to the starting position
- Traveling / Circle: This move is frequently used to move into the circle and as a traveling move around the circle.

- To cue into a circle from formation do a half turn to the RIGHT – WITHOUT cueing. The formation should NOT follow you in the turn, rather, everyone should hold/pause/back up slightly, make eye contact, and then the leader should gesture to begin again in the circle on the next downbeat.
- When traveling, the right foot should cross over farther than usual during the Arabic portion of the move and during the hip twist portion of the move the right foot will either move just right next to the left foot (not going out as far as usual) or if you need further/faster movement, it can actually cross behind much like a grapevine.
- When this step is being used for the circle it signifies that it is ok to cross the circle in pairs w/ Arabic. (while people are crossing, the circle will STOP moving until they rejoin on the opposite sides).

ARABIC CHEST DROP

Basic Cue: Start from standard Arabic. During flat portion of Arabic (which will be first downbeat of Arabic Chest Drop), bring arms down palms down (instead of palms up as usual) and come down harder than usual.

Cue back to Arabic: On downbeat (which will be Flat portion of Arabic) Flip palms back to palms up and come down lighter than for Arabic Chest Drop.

Variations:

- None

Timing Notes:

Our timing for the Arabic Chest Drop (may or may not be the same as other tribes you have seen or worked with).

Beat	1	2	3	4	5	6	7	8
Move	Flat	Ball	Flat	Ball	Flat	Drop	Drop	Drop

GHAWAZEE STEP (combo):

Basic Cue:

- Step: arms in ghawazee position (a little lower than second, slightly more rounded, palms between facing the audience and facing the floor), very bent kneed posture, slightly wider than usual, step out to the right with a large loose exaggerated $\frac{3}{4}$ hip, right hand flips up
- Combo: begin an 8 count of basic ghawazee steps and 'yip' on count 7 (count 7 should occur on the right side) indicating that the next section of the combo will begin on the 1 of the following 8 count.

Variations:

- The combination consists of 3 parts (in level 1) – the step, the $\frac{1}{4}$ turn section of the combo, and the
- $\frac{1}{2}$ turn section of the combo. They do not all have to be included each time the move is cued. They also do not have to be done immediately after one another. They do have to be done within the same song. (i.e. if a new song starts, the combo starts over)
- Your options are:
 - STEP ONLY – just cue the ghawazee step portion ... do not yip to go into the combo.
 - STEP plus $\frac{1}{4}$ TURNS – cue the ghawazee step, when you are ready, start an 8 count in your head and cue the combo w/ a yip ... this will move into an 8 count of $\frac{1}{4}$ turns to the left to the corners of the room/stage. When these finish, the move reverts back to the original ghawazee step. You can then move from here to any other moves you wish without cueing the half turns.
 - STEP plus $\frac{1}{4}$ TURNS plus $\frac{1}{2}$ TURNS – at any point (during the same lead) after the $\frac{1}{4}$ turns (even after doing other moves) you may return to the ghawazee step, when you are ready, start an 8 count in your head and cue the combo w/ a yip ... this will move into an 8 count of $\frac{1}{2}$ turns to the

left to the corners of the room/stage (back-stage left, front-stage right) and then reverts back to the ghawazee step.

- At this point the combo is finished and if you were to cue the combo again it would begin again at $\frac{1}{4}$ turns (in level 1)
- NOTE: The simplest way to cue the entire combo is to do it in immediate succession – 1-2 8 counts of ghawazee step, 8 counts of $\frac{1}{4}$ turns, 1-2 8 counts of ghawazee step, 8 counts of $\frac{1}{2}$ turns ... part of the reason for the allowed break in the middle, though, is that it is a very long combo and it gives you a chance to respond to the music rather than being locked into the combo if the music changes, but still have the option of picking up where you left off.

BOX STEP (or V-Step):

Basic Cue: Arms in Second, large step out to right front corner of “box” with large exaggerated hip bump.

Variations:

- Arms: after the initial cue, arms can be moved into an alternate arm position of the ghawazee step arms or low arm if wanted.
- Turn: cue with head turn – $\frac{1}{4}$ turn – lead passes around formation for timing, etc. until it returns to original position.

LEVEL 1 TRIBAL CONCEPTS HANDOUTS

CHORUS GUIDELINES

FORM:

Standard: The chorus should form a shallow semi circle open to the front of the stage or the audience centered around center stage or the center of the active performance area. Dancers will face stage left (not straight on – they should be at a 45 degree angle or so to the audience). It should adjust in spacing/length, etc as people come and go out of it to maintain this shape (with people evenly spaced) and continue to frame the performance area (or when there is a lack of a clear performance area – frame the dancers that come out to do solos, duets, trios, and quartets). The leader is the person in front of the chorus (farthest stage left in the standard form).

Alternatives:

- The chorus can turn around to face stage right for short periods of time. To do this, the leader turns around – no cue is needed. The turn passes down the line until it reaches the end. Each person in line will do one repetition of the current move facing the previous direction, and then turn and proceed to continue the move in the new direction. No one should turn until the person directly in front of them turns. When the chorus is turned completely to stage right, the new leader is the person in front and they may change moves and turn the chorus back around whenever they wish. Turning the chorus back around follows the same procedure.
- The chorus can face the center of the line for short periods of time. This would start as if the chorus were turning around, but the person just past the center of the line can make the decision not to turn around and continue to face the previous person. This decision can only be controlled by the person in that position and that person becomes the new chorus leader. At any point to bring the chorus back pointing one direction, either middle person can turn around and the turn will then pass the rest of the way down the line in that direction.
- The chorus can face the audience for short periods of time. To cue this, the leader of the chorus simply turns to face the front and this passes down the line just as any other turn in chorus. The leader is the person on the far left (stage left). To go back to normal facing either side, the leader turns to face that direction and that turn passes down the line.

Important: All turns in Chorus pass down the line one person at a time with each person completing one complete (both sides) repetition of the current move facing the previous direction before turning and passing the turn on to the next person.

MOVES:

Moves in Chorus should be kept relatively simple, and should be chosen to complement both the music and the moves of the formation in center (i.e. not distract from them or clash with them – you are their chorus, not the other way around). Chorus moves also should not change as often as moves in the center formations. When choosing moves, keep in mind the amount of space / crowding in the chorus at the time and adjust as necessary (arms may need to be kept small, for example).

CIRCLE GUIDELINES

CUES:

- “follow me” – 3-step or chaine turn w/ arms overhead – will be combined w/ long yip, zaghareet, or short yip depending on the individual cue. Whenever this cue is done, each successive person in line will follow

with their own 3-step or chaine turn and then move into whatever was cued (if the turn is done w/out any verbal cue it is just cueing for everyone to follow with their own turn and then go back to whatever they were doing before)

- From Chorus to Circle – “follow me” cue in front of line w/ long yip or zaghareet, then proceed to lead group into circle.
- From Circle to Chorus – “follow me” cue w/ long yip or zaghareet and break off to lead the line into the chorus.
- To take over lead in Circle – “follow me” cue w/ short yip and move into whatever the next thing you want to cue. (Dancers follow in succession around the circle.)
- From Formation to Circle – leader of formation begins whatever move they wish to start the circle in and then does a quick, uncued half turn to the right to face the rest of the formation ... everyone makes eye contact, backs up slightly and prepares, and begins moving in a circle on the next downbeat.
- From Circle to Formation (4 or less people) – new formation leader yips as they approach the front left corner of the stage (or performance area) and turns away from the chorus to face the audience – everyone else falls into standard formation (they should already be very close)

MOVES:

- Arabic Hip Twist – when this move is done in the circle pairs can cross the circle using Arabic ... when a pair is crossing, the circle stops moving and holds their places until they fully rejoin the circle and then starts moving again.
- Walking/Marching Type Movements – (ex: twist march, $\frac{3}{4}$ shimmy, traveling single and double hip bump, maya, taxim, etc) when these moves are done in the circle, short solos and duets can be done in the center of the circle.

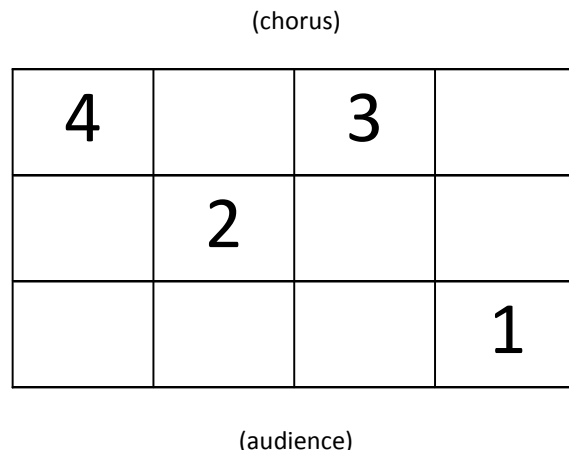
BASIC FORMATION / ORDER

CUE:

- Cue for open formation (anyone may join up to the 4 person formation limit): Dancer leaves the chorus and looks back and smiles at the chorus or broadly (and generally) gestures toward the chorus.
- Cue for closed formation (only the selected people may join): Dancer leaves the chorus gesturing to specific people in the chorus. No one else may join this formation even if there are ‘spots open’ in the formation.

FORM:

- Standard 4 person formation:



ORDER:

- Each dancer's place in the formation is determined by the order in which they come out of the chorus. (the first person goes to position 1, 2nd to position 2, and so on)
- The formation can have anywhere from 2-4 people in it (one would just be a solo, no more than 4). The order and positioning works exactly the same, no matter how many or few dancers there are. (For fewer than 4 dancers, there will just be no one in the remaining positions)
- In performance situations, position 1 (and thus the first person out of the chorus) will be the leader of the formation and must be a dancer who is classified as a 'lead' performance level. All other positions may be filled by anyone of 'follower' performance level and up.

FORMATION GUIDELINES:

- ONLY moves from the Shambling Shimmies Level 1 Tribal Vocabulary may be cued when you are in formation.
- You must be sure to properly CUE all moves and variations when in formation.
- When in performance, you should ONLY cue moves you have been cleared as achieving 'proficiency' in. (in class, you should practice all moves)

CHANGING LEAD

FADING

Cue: Leader will begin to move backwards with any traveling move.

Variations:

- Within a few steps (especially if the formation has previously traveled forward), the second row has the option of following the leader in traveling backwards (if there is room), but after a few steps, the second row must come forward (the person who determines when the second row comes forward is the person on stage left – who would end up being the new leader after the lines switch).
- Standard 4 person formation after fading:

(chorus)

	2		1
4			
		3	

(audience)

- Duets fade as usual AND then switch sides so that the new leader is on the left.

(before fading)

2		
		1

(after fading)

1		
		2

CIRCLING

Cue into the circle: Leader will begin whatever move they wish to circle in and then do a quick, uncued half turn to the right to face the rest of the formation. Everyone will make eye contact, back up slightly to prepare, and then begin moving in a circle on the next downbeat.

Cue to take the lead: New Leader will yip as they approach the front left corner of the stage (or performance area) and turn away from the chorus to face the audience. Everyone else will fall into standard formation (they should already be very close to their positions)

Variations:

- If the circle goes around once or twice and no one has taken the lead, someone should cue to take it back to the chorus.
- See circle guidelines for options, guidelines, and cues for other things to be done in the circle rather than proceeding straight to another leader.

NOTES

- To keep performances interesting, leaders should (as a general rule) keep their time short and then pass off the lead to others (or go back to the chorus).
- It is always a good idea to know who is behind you and next in line to take the lead to avoid passing it off to someone who you know is uncomfortable leading (in performance).
- If you are uncomfortable leading, are passed the lead in performance and are not classified as a lead performance level, or your mind just goes blank, you can always just fade back or go into a circle.
- It is important for EVERYONE who performs outside of the chorus to understand how to change leads (including how to cue).

BASIC SOLOING

Cues:

- Basic Cue: Go out from the chorus without looking at or gesturing to anyone in the chorus. No one should follow a dancer out who leaves the chorus this way.
- Solo Circle Cue: Immediately following a solo, go to center stage, turn around and face the chorus and yip, then turn and join the end of the chorus.

Solo Circle:

- When a Solo Circle is cued, each dancer (beginning with the dancer in the front of the chorus) should go out and do a short solo and then rejoin the chorus at the end. This should continue until everyone in the chorus has done a solo (the person who originally cued the solo circle should be in the lead of the chorus at this point). Solos may be as short and simple as doing a few repetitions of one move in center stage for inexperienced dancers.

General Solo Guidelines:

- Solos should be kept fairly short (significantly less than full song length) both to allow other dancers the chance to dance as well as to keep the tribal feel of the show.
- Solos may contain moves that do not fall within the Level 1 vocabulary, but they should contain at least some moves from the Level 1 vocabulary. (We like tribal fusion, but it's not tribal fusion if you completely abandon the tribal altogether)

STANDARD GALLOP (or LONGA) ZILL RHYTHM

Zills:

R(1) L(2) R(3)

Where this falls in the music:

The 3 of the pattern falls on the downbeat. (In other words the emphasis of the pattern is on the 3 or last strike of the pattern)

Full Time:

In 4/4 time played at full-time this rhythm is &-a-1 rest &-a-2 rest &-a-3 rest &-a-4 rest

1	i	&	a	2	i	&	a	3	i	&	a	4	i	&	a	1
R		R	L	R		R	L	R		R	L	R		R	L	R

Half Time:

In 4/4 time played at half-time the rhythm is 4-&-1 rest 2-&-3 rest 4-&-1 rest 2-&-3 rest

1	i	&	a	2	i	&	a	3	i	&	a	4	i	&	a	1
R				R		L		R				R		L		R

Quarter Time:

In 4/4 time played at quarter-time the rhythm is 3-4-1 rest 3-4-1 rest 3-4-1 rest 3-4-1 rest

1	i	&	a	2	i	&	a	3	i	&	a	4	i	&	a	1
R								R				L				R

SHAMBLING SHIMMIES LEVEL 1 TRIBAL IMPROV STUDENT GROUP (“SWAMP DAISIES”)

PERFORMANCE GUIDELINES

SWAMP DAISIES

Swamp Daisies is the name for Shambling Shimmies’ Level 1 tribal improvisational style performing student group. Students of all levels may participate in this group once they have reached a minimum level of proficiency as determined by an instructor. Performance with Swamp Daisies requires prior instructor approval and participants will follow a progression from chorus to follower to leader as their knowledge, experience, and execution of moves progresses.

PERFORMANCE READINESS CHART

NOTE: Approval of instructor is required for all performances / performance levels.

	CHORUS MEMBER	CHORUS LEAD	FOLLOWER	LEAD
SLOW MOVES				
Taxim	MIN PROFICIENCY	PROFICIENCY	PROFICIENCY	PROFICIENCY
Maya	MIN PROFICIENCY	PROFICIENCY	PROFICIENCY	PROFICIENCY
Reach and Lean Combo	INTRODUCTION	MIN PROFICIENCY	MIN PROFICIENCY	MIN PROFICIENCY
Basic Arms	MIN PROFICIENCY	MIN PROFICIENCY	MIN PROFICIENCY	PROFICIENCY
Floreos	MIN PROFICIENCY	MIN PROFICIENCY	MIN PROFICIENCY	PROFICIENCY
Pulling Taffy	MIN PROFICIENCY	MIN PROFICIENCY	MIN PROFICIENCY	PROFICIENCY
Horizontal Figure 8's with Turn	INTRODUCTION	INTRODUCTION	PROFICIENCY	PROFICIENCY
Body Roll	MIN PROFICIENCY	MIN PROFICIENCY	MIN PROFICIENCY	PROFICIENCY
Reach Forward, Arch Back	INTRODUCTION	MIN PROFICIENCY	MIN PROFICIENCY	MIN PROFICIENCY
Torso Rotation	INTRODUCTION	MIN PROFICIENCY	MIN PROFICIENCY	MIN PROFICIENCY
Camel Combo	INTRODUCTION	INTRODUCTION	MIN PROFICIENCY	MIN PROFICIENCY
Large Hip Circle	INTRODUCTION	INTRODUCTION	MIN PROFICIENCY	MIN PROFICIENCY
Circle Walk			MIN PROFICIENCY	MIN PROFICIENCY
FAST MOVES				
Singles	MIN PROFICIENCY	PROFICIENCY	PROFICIENCY	PROFICIENCY
Double Shimmy	MIN PROFICIENCY	PROFICIENCY	PROFICIENCY	PROFICIENCY
Choo Choo w/ Arc Turn	MIN PROFICIENCY (no arc turn needed)	MIN PROFICIENCY (no arc turn needed)	MIN PROFICIENCY (including turns)	PROFICIENCY
Hip Drop Kick	MIN PROFICIENCY	MIN PROFICIENCY	MIN PROFICIENCY	MIN PROFICIENCY
3/4 Shimmy/Shimmy Walk	INTRODUCTION	INTRODUCTION	MIN PROFICIENCY	MIN PROFICIENCY
Egyptian w/ half and quarter turns	MIN PROFICIENCY (basic only, no turns needed)	MIN PROFICIENCY (basic only, no turns needed)	MIN PROFICIENCY (including turns)	PROFICIENCY
Arabic	MIN PROFICIENCY	MIN PROFICIENCY	MIN PROFICIENCY	PROFICIENCY
Arabic Hip Twist w/ half and quarter turns	MIN PROFICIENCY (just enough to travel in circle, no turns)	MIN PROFICIENCY (just enough to travel in circle, no turns)	MIN PROFICIENCY (including turns)	MIN PROFICIENCY

Arabic Chest Drop			MIN PROFICIENCY	MIN PROFICIENCY
Ghawazee Step Combo			MIN PROFICIENCY	MIN PROFICIENCY
Box Step			MIN PROFICIENCY	PROFICIENCY
TRIBAL CONCEPTS				
Basic Formation Order			MIN PROFICIENCY	PROFICIENCY
Chorus Guidelines	MIN PROFICIENCY	PROFICIENCY	PROFICIENCY	PROFICIENCY
The Circle	MIN PROFICIENCY	PROFICIENCY	PROFICIENCY	PROFICIENCY
Changing Lead (Fading, Circling, etc.)			MIN PROFICIENCY	PROFICIENCY
Basic Soloing	INTRODUCTION	INTRODUCTION	MIN PROFICIENCY	MIN PROFICIENCY
PERFORMANCE REQUIREMENTS				
Attend a Satchels Performance (as audience member)	ATTENDANCE REQUIRED	ATTENDANCE REQUIRED	ATTENDANCE REQUIRED	ATTENDANCE REQUIRED
Sign up for performance (and get instructor approval) at least 1 week in advance	REQUIRED	REQUIRED	REQUIRED	REQUIRED
Attend at least 2 tribal technique classes in each month you wish to attend (one must be the rehearsal immediately prior to the show)	REQUIRED	REQUIRED	REQUIRED	REQUIRED
Discuss Appropriate Costuming / Makeup plans with instructor. (See Costuming Guidelines)	DISCUSSION/ UNDERSTANDING REQUIRED	DISCUSSION/ UNDERSTANDING REQUIRED	DISCUSSION/ UNDERSTANDING REQUIRED	DISCUSSION/ UNDERSTANDING REQUIRED
Do <u>at least</u> one Satchels Performance as a Chorus Member only		REQUIRED	REQUIRED	REQUIRED
Do <u>at least</u> one performance as a Follower and/or Chorus Lead only				REQUIRED

See instructor to discuss your personal proficiency levels / a time when you can be evaluated

DEFINITIONS

CHORUS MEMBER - Primarily stays in the chorus during performance. This will include the standard chorus formation as well as the circle. May be brought out for short periods of time by an instructor to perform in formation specific moves the instructor knows the student is proficient in. Should not come out on their own to join any other formations. For the most part will not be left in the lead position of the chorus, and if left in the lead for short periods of time should stick to the current move.

CHORUS LEAD - Primarily stays in the chorus during performance. This includes the standard chorus formation as well as the circle. May be brought out for short periods of time by an instructor to perform in formation specific

moves the instructor knows the student is proficient in. Should not come out on their own to join any other formations. Can lead the chorus as well as lead the chorus into and out of circle. Also, depending on student's experience, may do short solos in formation or circle if comfortable.

FOLLOWER - Comes out of the chorus into formation during performance with other students as well as the instructor. Does not lead out groups into formation. Can follow any level 1 moves the leader may lead, but may not be ready to cue them yet. If formation fades and leaves a follower in a lead position for short periods of time, the follower should be capable of leading the current move or one other move and then handing back off the lead (which is what is expected of someone at this level). A follower should also be able to at least do a 1 or 2 move solo in the center of formation during a solo line.

LEAD - Comes out of the chorus into formation during performance with other students as well as the instructor. Leads groups into formation. Can follow any level 1 moves and can clearly and confidently cue / lead a large enough vocabulary to respond to the music. A lead should also be able to do a solo (more than a 1 move solo) in the center of formation during a solo line.

INTRODUCTION – Student has been introduced to move or concept in class at least once but is not expected to be proficient in it. Moves with this requirement are not generally expected to be applicable at the given performance level, but could very rarely come up. We do not want the move or concept to be totally foreign to the student on the off-chance that it does come up in performance.

MIN PROFICIENCY – Student has not only been introduced to the move or concept but has achieved a basic understanding and ability to execute it. Movements with this requirement should be able to be executed safely and at least closely approximate the overall desired look. Students do not need to be able to cue the move themselves, but they should be able to follow cues from competent leaders for both the basic moves and any applicable variations.

PROFICIENCY – Student fully understands the move or concept. Movements with this requirement should be able to be executed not only safely, but with proper form. The move should be easily recognizable and should blend in with the same move being done by other tribe members (who have achieved proficiency). Proficiency also indicates that the student should be able to both follow and clearly and properly cue the move and all of its variations. Moves that a student has achieved proficiency in are the **ONLY** moves the student should cue/lead in a performance situation.

SWAMP DAISIES PERFORMANCE OPPORTUNITIES

Currently the Swamp Daisies are invited to perform at the monthly Satchels Shakedown student showcase. Shambling Shimmies also hosts regular Haflas (dance parties) at the Shambling Studio where any Swamp Daisies in attendance are invited to perform. Both of these venues are welcoming, friendly, student-appropriate opportunities, and provide Level 1 students a chance to perform in a low-pressure environment among friends, family, and bellydance lovers. Any further Swamp Daisies performance opportunities would be evaluated on a case by case basis.

COSTUMING GUIDELINES

Guidelines for costuming for casual performances (such as Satchels) and full performances (such as art fairs or more public performances). See the 'Costume Pieces Definitions / Explanations' for further information on each costuming piece and further guidelines.

SATCHELS / CASUAL PERFORMANCE GUIDELINES:

CHOLI OR HALF TOP – **Either** Choli or Half top or Halter / Dance Bra (or Both) **Required**
HALTER OR DANCE BRA – **Either** Choli or Half top or Halter / Dance Bra (or Both) **Required**
BELLY COVER - Optional
HIP SCARVE(S) – at least one **Required**
TASSEL BELT - Preferred
OTHER HIP DECORATION - Optional
SKIRT(S) – **Either** Long Full Skirt or Full Pants (or Both) **Required**
PANTS – **Either** Long Full Skirt or Full Pants (or Both) **Required**
SHOES – Optional, but a good idea due to the location
JEWELRY - **Required**
MAKEUP - **Required**
HAIR DECORATION – **Required**
COVERUP - **Required**

FULL PERFORMANCE GUIDELINES:

CHOLI OR HALF TOP – **Required**
HALTER OR DANCE BRA – Optional unless otherwise noted
BELLY COVER – Optional unless otherwise noted
HIP SCARVE(S) – at least one **Required**
TASSEL BELT - **Required**
OTHER HIP DECORATION - Optional
SKIRT(S) – **Required**
PANTS – **Required**
SHOES – Optional
JEWELRY - **Required**
MAKEUP - **Required**
HAIR DECORATION – **Required**
COVERUP - **Required**

COSTUME PIECES DEFINITIONS/EXPLANATIONS:

CHOLI OR HALF TOP – Shirt that cuts off around the ribcage area. Cholis are the traditional top for tribal bellydance. The hard line creates emphasizes upper body isolation and movement.
HALTER OR DANCE BRA – Decorative halter or bra style top (often w/ coins, shells, mirrors, beads, etc.) specifically made for dancing. These can (depending on cut and circumstance) be worn alone or over a choli or half top, though in tribal bellydance the more traditional way to wear them is over a choli.
BELLY COVER – form fitting shirt, leotard, or body stocking worn under the choli (optional in most circumstances). **MUST** be form fitting to allow for visibility of undulations, etc. This can be opaque, sheer, lace, net, etc. It should coordinate with the costume and be contrasting in color with the top and bottom (or scarves) so lines are still made for visibility of isolations.
HIP SCARVE(S) – at least one scarf – fringed, beaded, coined, or otherwise – in colors that stand out from your skirt (and belly cover if worn) – these create lines that allow your hip work to be more visible and can be tied to create more bulk at the hips which create shape and also make hip work more visible.

TASSEL BELT – Belt or scarf with (usually yarn) tassels. Traditional tribal bellydance attire. Tassels swing, bounce, and otherwise emphasize hip movement.

OTHER HIP DECORATION – coin belts, chain belts, etc. – Add movement, sound, and adornment.

SKIRT(S) – In most cases full, long skirts – broomstick skirts, circle skirts, 10 yard skirts, 25 yard skirts can all work. 10 and 25 yard skirts are the traditional choices. Panel skirts and shorter skirts can be layered over other skirts and very full pantaloons - especially with a lot of scarves and hip adornment, but by themselves they do not create a full enough (or covered enough) look. Skirts should in most cases be worn with pants. The exceptions would be in extremely hot and/or casual performances. In these circumstances especially, the skirt should be full and long and you should still be wearing at least hot pants underneath. Skirts (worn over pants) can be tucked up in various ways to create different looks and shapes (frequently done in traditional tribal bellydance).

PANTS – Pants should with very few exceptions be VERY full. Pantaloons (full pantaloons), flare pants, and palazzo pants are the primary acceptable choices. Pantaloons are the only pants worn in traditional tribal bellydance. The only time smaller pants are acceptable is under a skirt worn down. In that case, less full pantaloons, jazz pants, etc are acceptable.

SHOES – Shoes (usually optional) should be flexible enough for your feet to move well. The soles should allow you to turn. Shoes made specifically for dance are usually the best choices: ballet shoes, jazz shoes, Hermes sandals, lyrical shoes, etc. No matter what shoes you choose – make sure that you have practiced in the shoes and are comfortable dancing in them.

JEWELRY – At least some jewelry should be worn at ALL performances. A good guideline would be at least a necklace, a bracelet on each arm, and a ring on each hand. This is a MINIMUM. The tribal look is not understated.

MAKEUP – Makeup should be worn at ALL performances. This should be performance makeup, which is much more than you would wear for a night out. A face without makeup or minimal makeup will be washed out on stage and in pictures and its facial expression will disappear. We do not require any specific makeup palette or decorations at this time. You may use decorative markings if you so choose. If you do choose to use any decorative markings, it is a good idea to research and be sure you know if they are purely decorative or if they have meaning in certain cultures and decide if you want to portray those meanings.

HAIR DECORATION – At least some hair decoration should be worn. This can be as small as a decorative hair clip and as extensive as a headdress full of flowers and hair falls and whatever else you can imagine. Traditional tribal headdress is a turban. We have never done turbans in our tribe.

COVERUP – Outer garment to be worn whenever not actually on stage ... should at least cover belly (this applies even if you are wearing a belly cover). In more formal situations, the more of the costume that can be covered up, the better (at least upper/ particularly decorated portions of costume – bra should be as covered as possible if worn). Options can include scarves tied around over the shoulder (especially for more casual performances or performances in very hot weather), veils, capes, coats, caftans, etc. The cover-up should be attractive and present a nice overall appearance with your costume, as this is what the public will see any time you are not on stage.

LEVEL 1 TO LEVEL 2 PROGRESSION GUIDELINES (TRIBAL)

BASIC REQUIREMENTS TO MOVE UP FROM LEVEL 1 TO LEVEL 2

- Complete at least 1 full series (usually 12 weeks) of Level 1 material
 - You can track your progress for this by following along with the L1 Vocabulary. A full series covers the entire vocabulary. An instructor can also get that information for you if you are unsure (the instructor will likely need to look back at the records so the information may not be immediately available that day)
- Obtain a level of 'Proficiency' in all Level 1 material
 - This includes the L1 Vocabulary (everything on the chart) as well as Tribal Concepts.
- Have Zills (finger cymbals) and be able to play a basic gallop pattern on beat.
- Be evaluated by an instructor and receive instructor approval to move up
 - Review/Evaluation days will be automatically scheduled at the end of every full series of Level 1 material. After these evaluations, instructors will tell students who are ready for level 2 that they can move up. All students can see the instructor for feedback on their progress (at evaluation time and at any time during their learning process). For anything other than very basic feedback, however, students should consider attending study hall or making other arrangements for a private lesson/evaluation so that enough time can be devoted to the student's individual concerns. Students who must miss review/evaluation days or would like to receive an evaluation at a different time can do so during study hall or make arrangements for a private lesson/evaluation.
- Take an active role in your dance education
 - While the instructors will be evaluating all students' progress, it is essential that students interested in progressing in levels track their own progress, ask for feedback, and inform the instructors of their interest in progression and/or performance as well as their concerns. Each student is different and has different goals and the best way for the instructors to help you achieve your individual goals is to tell them what those goals are.
 - Practice at home, read your cues (and other) handouts, watch videos of belly dancers and bellydance tribes, listen to bellydance music, etc.

BASIC REQUIREMENTS TO ATTEND LEVEL 2 CLASSES AS A LEVEL 1.5

****You MUST continue attending Level 1 classes REGULARLY as long as you are still a Level 1.5 and wish to take L2 classes – if it is determined that you are not meeting this requirement, you will be asked to go back to level 1 classes only until you have achieved full level 2 status.****

- Complete at least 1 full series (usually 12 weeks) of Level 1 material
 - You can track your progress for this by following along with the L1 Vocabulary. A full series covers the entire vocabulary. An instructor can also get that information for you if you are unsure (the instructor will likely need to look back at the records so the information may not be immediately available that day)
- Obtain a level of 'Min Proficiency' in all Level 1 material
 - This includes the L1 Vocabulary (everything on the chart) as well as Tribal Concepts.
- Have Zills (finger cymbals) and be able to play a basic gallop pattern on beat.
- Be evaluated by an instructor and receive instructor approval to begin attending Level 2 classes in addition to Level 1 classes (see above re: evaluation days)
- Take an active role in your dance education
 - While the instructors will be evaluating all students' progress, it is essential that students interested in progressing in levels track their own progress, ask for feedback, and inform the instructors of their interest in progression and/or performance as well as their concerns. Each student is different and has different goals and the best way for the instructors to help you achieve your individual goals is to tell them what those goals are.
 - Practice at home, read your cues (and other) handouts, watch videos of belly dancers and bellydance tribes, listen to bellydance music, etc.

LEVEL 1 TRIBAL FORMAT PROGRESS CHART

You can use this chart to track your progress through the Level 1 Tribal curriculum. You will need to be fully proficient in each of these areas before moving on to level 2. If you feel you have achieved this level of proficiency and would like to arrange an evaluation OR if you would like extra help or explanation of any of these moves, you can come to study hall or discuss other arrangements with an instructor for private instruction/evaluation.

SLOW MOVES		FAST MOVES	
Taxim		Singles	
Maya		Double Shimmy	
Reach and Lean Combo		Choo Choo w/ Arc Turn	
Basic Arms		Hip Drop Kick	
Horizontal Figure 8's with Turn		3/4 Shimmy/Shimmy Walk	
Body Roll		Egyptian w/ half and quarter turns	
Reach Forward, Arch Back		Arabic	
Torso Rotation		Arabic Hip Twist w/ half and quarter turns	
Camel Combo		Arabic Chest Drop	
Large Hip Circle		Ghawazee Step Combo	
Circle Walk		Box Step	
BASICS		ISOLATIONS	
Floreos		HIP	
Floreo Turn		Bumps	
Pulling Taffy		Boxes	
Arm Positions (rest, 1-5, low, ghawazee)		Circles (Exterior)	
POSES:		Eights	
Cat Stance, Arms Rest		Shimmies	
Step Fwd, Tendu Back, Arms 1st		CHEST	
Weight Back, Tendu Fwd, Arms 2nd		Slides	
LEVELS:		Boxes	
Standard		Circles (Horizontal)	
Kickstand		Eights	
Lunge		Lifts/Drops	
TRAVELING / FOOTWORK:		SHOULDER	
March		Pushes	
Releve March		Seesaws	
Twist March		Boxes	
Dancer Walk		Rolls	
Turns (3-Step)		Shimmies	
TRIBAL CONCEPTS			
Basic Formation Order		Basic Soloing	
Chorus Guidelines		Musicality Topics	
The Circle		Costuming/Performance Guidelines	
Changing Lead		Basic Tribal Zills (gallop/longa)	