



Belly Dance Program

with Jameelah Mansour



Part 1 — ABOUT AND METHOD

ABOUT AND METHOD

■ About Jameelah

Jameelah Mansour is an interdisciplinary artist with experience in music, design, hand-made costume work, poetry, ballet, modern dance, and a variety of global dance forms. Her background in psychology informs her intuitive and body-centered teaching approach. Belly Dance is at the center of her work, shaped by Brazilian Belly Dance traditions and further refined through Egyptian and American Cabaret foundations. Her training blends technique, improvisation, and expressive clarity rooted in musicality.

■ What She Teaches

Jameelah teaches Belly Dance with Egyptian and American Cabaret foundations, supported by classical dance training and global rhythm-based influences. Her approach is strongly shaped by Brazilian Belly Dance, which emphasizes improvisation and musical presence. Students learn foundational technique, musicality, and movement vocabulary that can be applied to both structured choreography and educated improvisation.

■ Improvisation Training

Improvisation is a core element of Jameelah's method. Students learn to respond to music in real time,

identify rhythmic and melodic cues, and express movement without relying on choreography. This training supports presence, clarity, and a strong musical connection, preparing dancers to move confidently even when the music is unfamiliar.

■ Tarab

Tarab, in Arab music and dance, describes a heightened emotional state in which the boundary between performer and audience dissolves. It is the natural outcome of sincere musical responsiveness, clean timing, and expressive clarity. Tarab arises when movement emerges from the music itself, rather than from pre-planned sequences.

In much of contemporary Belly Dance, there is a growing tendency to compress a dancer's entire technical repertoire into a single piece, prioritizing speed, density, and virtuosity. Although this display of skill has value, it can override the musical conversation that makes the dance emotionally resonant. When technique becomes the focus instead of a tool, the opportunity for Tarab diminishes.

In contrast, Jameelah's method trains technique as a foundation for presence—not performance pressure. When responsiveness leads the dance, and technique supports rather than dictates expression, the emotional dimension of the music becomes accessible, and Tarab can emerge naturally, even in simple movements.

■ Props & Folk Dance Integration

Students begin with basic movements and gradually add props such as the veil. Classical stage Belly Dance is a living, evolving form—always open to refinement and creative interpretation while its essence remains intact. There is no strict “right” or “wrong,” and certainly no Belly Dance “police.”

As technique develops, students explore folk dances such as Saidi and Khaleegi, which contribute to the lineage of Belly Dance. Unlike the classical stage form, these traditions hold steps, rhythms, and props that have remained largely unchanged through the years. Saidi introduces cane vocabulary and rhythmic emphasis, while Khaleegi brings fluid footwork and expressive upper-body work performed with a thobe. Cultural context and musical accuracy guide how each form is taught.

■ Hip Lab and Upper Body Integration

Hip Lab explores the full range of pelvic movement by exposing the body to multiple hip pathways drawn from Belly Dance and global dance traditions, including dancehall, afrobeats, hip hop, samba, Brazilian funk, and selected yogic techniques. The goal is to increase pelvic mobility, control, adaptability, and functional space through movement diversity.

Because hip work cannot be isolated from the upper body, the method includes chest mobility, ribcage control, and arm and shoulder isolations. These are trained as extensions of core work and as a bridge to expressive elements involving the neck, head, hair, eyes, and hands. This integration supports both technical clarity and fluid, expressive movement.

■ First Class — What to Expect

The first class begins with a brief introduction, followed by a short centering practice. After a warm-up, students review foundational posture, weight placement, and basic arm positioning. The bulk of the class focuses on the core movements that generate all other patterns. A short stationary combination is usually introduced to help apply these movements musically. The session ends with stretching and a brief meditation, followed by time for questions.

Students should wear clothing suitable for movement and may dance barefoot or with appropriate dance shoes. A water bottle and a notebook are recommended; hip scarves are optional.



Part 2 — CLASS STRUCTURE & TEACHING APPROACH

CLASS STRUCTURE & TEACHING APPROACH

■ Class Flow and Structure

A typical class moves through awareness, warm-up, posture review, technique training, musicality or improvisation, and a closing stretch or meditative practice. These components form the structure, but their length and emphasis vary according to the student's needs and the direction the session naturally takes.

Each class follows this general rhythm but not a rigid formula. Jameelah allows the session to unfold intuitively depending on the student's needs, energy, and the musical or technical direction that makes the most sense in the moment. Structure supports the work, but intuition guides how the class progresses.

■ Teaching Style

Jameelah's teaching approach emphasizes internal sensing rather than mirror-based correction. Students learn to feel isolations, weight shifts, and movement pathways with clarity, allowing technique to develop through embodied understanding. Technique is taught as a vocabulary—something to be applied with freedom through musicality and improvisation, not confined to choreography. Breath,

presence, and expressive clarity guide the work.

■ Rhythms & Musicality

Musicality is developed through the study of rhythm, phrasing, and the emotional landscape of the music. Students learn to identify common rhythmic structures, sense accents, and respond through movement quality rather than memorized patterns. This strengthens improvisation, presence, and expressive clarity.

■ Student Engagement & Practice

Outside of class, students are encouraged to develop familiarity with Middle Eastern music, experiment with small movement ideas, and observe dancers with different styles. This informal practice supports technical development, strengthens rhythmic understanding, and helps foster a personal relationship with movement. No formal practice routine is required; exploration is encouraged rather than assigned.



Part 3 — CLASS FORMAT, AVAILABILITY & RATES

CLASS FORMAT & AVAILABILITY

Classes are offered in private or small-group formats of one, two, or three students. Instruction takes place in the student's home. Jameelah serves the areas of Cumming, Buford, Duluth, Sugar Hill, Suwanee, Flowery Branch, North Braselton, Oakwood, Peachtree Corners, Johns Creek, and Alpharetta. There is no travel fee for distances under 20 miles from ZIP code 30518.

RATES

■ Rates

Regular Rates

- Private session: \$60/hour
- Two students: \$50/hour per person
- Three students: \$40/hour per person

Standard Packages

- Four-class package: 15% discount
- Must be completed within two months
- Ideally scheduled at a fixed weekly time

■ **Payment Methods** Payments are processed through Zelle at +1 (214) 909-1235. Payment is due at the beginning of each session or upon purchasing a package.

■ **Rescheduling & Cancellations** A fixed weekly class time is preferred for continuity. If a class falls on a holiday, it will be rescheduled accordingly. Cancellations require 12 hours' notice. Sessions canceled with less than 12 hours' notice will be charged in full unless the cancellation is due to illness or emergency.

■ **Contact Information** Students are asked to arrive on time. Text communication is preferred for scheduling or updates. Questions are welcome at any time.



Part 4 — SAFETY & PROFESSIONAL GUIDELINES

SAFETY & PROFESSIONAL GUIDELINES For Private Lessons With Jameelah Mansour These guidelines ensure a safe, respectful, and productive environment for all private sessions, including in-home lessons and off-site locations.

1. Student Information Requirement

- Full name
- Address of lesson location
- Phone and email
- Names of others present in the home
- Emergency contact

2. Intro Call

- A brief video or in-person meeting is required for all new private students to confirm goals, clarify expectations, and verify the teaching environment.

3. Approved Teaching Spaces

- A common area (living room, open space, home studio)
- A room with clear visibility and an accessible exit
- Not permitted: bedrooms or closed-door spaces.

4. Open-Door Rule

- • The teaching space must remain open-door at all times during the session.

5. People in the Home

- • Others may be present nearby but may not interfere.
- • If anyone present makes the environment unsafe or uncomfortable, the session may be stopped.

6. Professional Conduct

- • Respectful communication
- • Appropriate boundaries
- • No inappropriate comments or physical contact
- • No substance use before or during lessons
- • Harassment or misconduct ends the session immediately.

7. Logistics During Lessons

- • Payment is completed before the session
- • Jameelah shares her live location with a trusted contact
- • Phones must remain accessible for emergencies
- • Space should be clear enough for movement

8. Safety-Based Cancellation

- • The environment is unsafe
- • Boundaries are violated
- • The space does not meet teaching requirements
- • No refund is issued for violations.

9. Recording Policy

- • Video or audio recording requires explicit permission.
- • No livestreaming.

Agreement

- • Booking a private lesson with Jameelah Mansour indicates acceptance of these guidelines.