DANC 3349/AFST 3390: American Dance Forms – Hip Hop—Syllabus*

UTEP • Fall 2020 • Synchronous Online • TR 9am—10:20am

instructor: Professor Rodney Tawanda Chabikwa

e-mail: rtchabikwa@utep.edu

office hours: Tuesdays 11am to 1pm or by appointment

*this syllabus subject to change during the semester. Always check Blackboard for updates.

Course Description:

Hip Hop is an ever-evolving movement system and cultural genre that creates freedom, embodies joy and engages in embodied expressions of our contemporary social realities. This hybrid course will combine both movement practice and discussion lectures. The course considers the definitions and meanings of a Hip Hop and focuses on its global embodiments in three contexts: social, stage and screen. We consider the origins and historical contexts of Hip Hop in order to understand its aesthetics, politics, and philosophy, and to extrapolate its meanings, representations, constructions of identity, and human lived experiences as evidenced in American, Africana and other international dance practices. Participants will engage foundational techniques, terminology, cultures and histories of Hip Hop dance along with dance styles related to the emergence and global proliferation of the genre. This includes looking at 90s/00s social dance, house, afrobeat, dancehall, kuduro, and other genres. Students will develop proficiency in a few core techniques including grooves, rocks, and improvisation, that are seen across a wide variety of Hip-Hop dance styles. Identification of movement vocabulary and choreographic staging will lead to discussion of how Hip Hop movement aesthetics reflect and influence our perceptions of gender, age, ethnicity, sexuality and economic status. We will engage in conversations about how our group identities are imagined and sustained through embodied practices. Participants will be challenged to learn foundational movement techniques of Hip Hop including its philosophy of sociality. We will engage, debate and critique notions of what it means to be human; notions of authority and belonging; and to question and reflect on how Hip Hop, as a global form originating in the United States, elaborates how belief systems are mobilized in our embodied, sociopolitical lives.
The goals of the course are to:

Praxis:

Hip Hop is a requires specific, Africana-inspired sociality that we will seek to emulate and create in our virtual session. Three things that will get us to this sociality are: Intention, Awareness, and Intimacy. Our movement practice sessions on Tuesdays will seek to cultivate the following:

1. **Stance/Weight:** the dynamic balance out of which street dances emerge require we develop the strength, stamina, and posture necessary to sustain the basic grounded and engaged position from which hip-hop/street dances emerge. Participants will cultivate the aesthetic of weight shifting and fluidity in their movement through space.

2. **Grooves/Footwork:** Demonstrate and maintain the 4-basic groove in hip hop (rhythmic repetition of core movements) associated with an array of hip hop/street dance styles, while simultaneously executing isolations and vocabulary associated with these styles.

3. **Isolations:** Isolate various parts of the torso as well as limbs, head, hands, and feet from one another. Demonstrate multiple body part isolations simultaneously and in coordination, including upper/lower body integration, and waving or rolling across adjacent areas of the body.

4. **Rhythmic specificity:** Identify the rhythmic patterns and music genres associated with various street dance styles and articulate with clarity the movement patterns and rhythms associated with these styles. Understand the concept of rhythmic “hitting”.

5. **Improvisation/Freestyle:** Students will gain the ability and confidence in spontaneous choreography directed by sensation, sociality and the music while demonstrating musicality, individual voice, character, and presence.

6. **Dynamics/Lyricism:** Articulate a range of dynamic qualities associated with hip-hop/street dance styles (e.g., crisp halting of motion, and rhythmic contraction and release of the muscles—hitting) and the juxtaposition of dynamic qualities (e.g., sharp and fluid, explosive and sustained). This will be achieved by deepening our understanding Africanist Aesthetic Senses.

Theory:

A basic Dance Studies methodology is grounded by three tenets of analysis and contemplation: Movement Analysis, Contextual Analysis, and Sociopolitical Analysis. We will balance our movement practice and embodied knowledge with our Thursday lecture and discussions based on various readings and viewings and other weekly assignments that ensure we are able, by the end of the class, to:

1. Situate hip hop dances in relation to historical events and social change.
2. Understand the roles popular music and popular media play in relation to the dissemination of hip hop dance styles and culture.
3. Recognize and identify dance forms and influences of hip hop in contemporary pop culture.
4. Understand hip hop as an African American global culture.
5. Increase information literacy and ability to navigate library resources.
Program Learning Objectives

At the successful completion of this course students will be able to:

1. Identify key dance artists, styles, and steps in the history of hip hop.
2. Describe individual and collective contributions to the historical development of the genre.
3. Explain the impact of historical events, social circumstances, and political landscapes on hip hop practices.
4. Demonstrate how Hip Hop dances reflect or challenge social and cultural norms and ideals.
5. Integrate tools for watching, describing, and assessing dance to critically evaluate examples of dance performance.
6. Apply the concepts of cultural appropriation and aesthetic innovation to international hip hop and popular dance forms.
7. Locate and access appropriate textual and non-textual source materials using library databases and research tools.
8. Evaluate the credibility and appropriateness of music, video, images, and other source materials for a final research project.

Expected Learning Outcomes

Arts and Humanities

1. Students develop abilities to be informed observers of, or active participants in, the visual, spatial, performing, spoken, or literary arts.
2. Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.
3. Students examine and interpret how the human condition and human values are explored through works of art, dance, and humanistic writings.

Cultures and Ideas

1. Students develop abilities to analyze, appreciate, and interpret major forms of human thought and expression.
2. Students develop abilities to understand how ideas and embodied practices influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

This course works towards these outcomes through practice of dance technique and through close readings of specific dance works and dance practices as cultural representations that reflect and contribute to individual subjectivities, group identities, historico-political interactions, and societal assumptions and beliefs in the United States.

Social Diversity in the United States

1. Students describe the roles of such categories as race, gender, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, difference, inclusion, acceptance, tolerance, and equality of others.
Americans of all cultures embody the movement practices of various segments of our many-faceted society when practicing and viewing popular and social dance. Along with examining representations and constructions of identity through dance in popular culture, this course will draw students’ attention to their own experience of and attitudes towards diverse dance practices and heritages.

**General Education Goals**

1. **Self and Society:** To understand and value diverse perspectives in both the global and community contexts of modern society in order to work knowledgeably and effectively in an ethnically and culturally rich setting.
2. **Aesthetic understanding and Creativity:** To appreciate and be knowledgeable about human creative expression, including literature and the arts.

**Course Content and Procedures**

The course will be held online via zoom. We will meet Tuesday and Thursday from 9am to 10:20am.

**Tuesdays will be movement practice days:**

Movement practice will be taught online. Be sure that you are prepared to dance when you log-in. Remember that you must be visible during all Zoom sessions. Failure to be visible on the call will affect your final attendance and participation grade. Be dressed in comfortable clothing and shoes. Have a water bottle available. Have at least an area of 6 x 6 feet of floor space that you will use for the movement practice. A water bottle and a sweat towel are also recommended. Be sure that you are able to hear the music and sound clearly, and that you are able to focus on the class.

**Thursdays will be lecture and discussion days:**

Thursday classes are based on in-class critical viewing of photographs and videos with lecture and discussion regarding movement vocabulary, choreographic devices and demographics of participants or performers, as well as larger political and social issues of the time period. Class discussion and assessment will incorporate required readings as well as lectures and visual examples. The course will have an active on-line component via Blackboard. Please refer to the course modules which are updated weekly to see the specific topics covered in the class, the readings, and the assignments due for each week.

Assignments will **always** be due on Sundays at 11:59pm via Blackboard submissions.

**Requirements and Evaluation**

**Attendance:** 30 points total

Attendance for this class is imperative for successful completion. As the class is online you must be visible/have your camera on to be considered present. You may use Zoom background images for discussion/lecture sessions on Thursdays. On Tuesdays, using such a background may interfere with the visibility of your movement. Prior arrangements must be made with the instructor 48hrs in advance if you are unable to be visible on the Zoom calls for any reason. In addition to the information delivered in class through lectures, participants will be assigned online viewing material. The viewing of this material and
the collective analysis that follows will enable you to complete the course objectives and succeed in the various assignments. Except for death in the family, documented religious observance and other exigent circumstances, after three (3) absences, your grade will be lowered by half a letter for each subsequent absence.

For this online course, students will be required to participate in weekly discussion boards – both an initial post and responses to your peers. Students will also have a collection of smaller assignments throughout the week that will work to build toward the larger projects. Each of these activities will be given point values that add up to the total 100-point participation grade. These points cannot be made up, so students are expected to stay active in the course by logging in at least three times a week.

**Participation: 15 points total**

During class meetings we will have full class and small group discussions concerning your questions, reactions, perceptions, and analyses of the assigned media, readings and movement practice. Be prepared to give your opinion and ask questions. This is also a time that you can contribute to the learning of the class by discussing any course related thoughts and experiences you might have. Use of cell phones in any capacity during class time will not be tolerated, nor will non-class related computer use. In Tuesday’s movement practice sessions we will embody physical elements of the dances we’ve studied. This accesses kinesthetic learning methods and can help identify differences between styles. If you have a specific prohibition against dancing in public, please e-mail me to discuss assignment alternative which will involve observing and writing about the dance lessons. Participation is assessed on presence, engagement, contributions, and professionalism. Detailed rubrics for both movement practice and written assignments will be available on Blackboard.

**Attire**

In our Tuesday Sessions proper attire is an expectation of class participation and practice. The attire for Hip Hop Dance Technique includes sweatpants, joggers or similar flexible and/or loose-fitting pants, t-shirt or other sports tops. Gym shoes are required for participation in class. Gym shoes should be clean, lightweight, and have good arch support and cushion. Also, recommended (but not required) are knee pads or at least clothing that covers the knees.

**Assignments: 500 points total**

**Late Policy:** Late submissions are not accepted without arrangements made at least 48hrs in advance. All assignments and readings and links to media are available on Blackboard. Always refer to the Weekly Module on Blackboard to know what is due each week. Detailed Rubrics of all assignments are available in the Rubrics folder on Blackboard. Always refer to the rubrics before completing any assignment.
Weekly Reflection & Discussion Posts: 50 points

Quizzes: 100 points

Social Media Assignment: 10 points

Weekly Video Logs: 150 points Video logs are an opportunity to fun and “flexing”. Because our class is online, we will take advantage of the many digital ways in which dance is learned, practiced, and disseminated. For this class we will be using a private Instagram account (@swagoo_crew). Find it on Instagram and follow. Once your follow request has been accepted you will be able to upload your weekly video logs. Once a week you will be required to submit one-minute (minimum) self-recording of various assignments based on the focus of practice at the time (e.g. grooves, footwork, improvisation etc.). WE will share these videos with-in the class. As the semester goes on we will evolve these video logs into “challenges” (similar to those on social media) and we will create “crews” and virtual battles too.

Oral History Assignment: 25 points (750 words minimum) You will write one medium length Blackboard Discussion post based on your interview with a family member about their social dancing experiences. In addition, you will comment on at least 1 of your classmates’ observations and respond to questions on yours (5 pts). Turned in on Blackboard Discussion Board.

Close Reading Assignment #1: 15 points Thick Description/Movement Analysis: (500- 750 words, 15pts) Choose ONE music video that involves a significant amount of what you think is Hip Hop dance. Make sure it is video that you really enjoy, or at least find deeply intriguing and want to find out more about. Take your time because this is the music video you will focus on for ALL three “Close Reading” assignments. Using the definition of Thick Description discussed in the class, conduct a close reading of the dance in the video. Remember to be DETAILED and SPECIFIC.

Close Reading Assignment #2: 15 points Contextual Analysis: (500- 750 words, 15pts) Using the SAME music video in “Close Reading #1” conduct a Contextual Analysis that includes all pertinent details and information of the video including artists, record, label, choreographers producers, directors etc. Provide deep context for the artist and the music genre along with other trends at the time the video was made. Also inform us of the social and political histories that are relevant to the work, the meaning and the impact of the video you choose.

Close Reading Assignment #3: 15 points Sociopolitical Analysis: (500- 750 words, 15pts)

Participant-Observation; 25 points

Essay #1: 25 points

Final Essay: 25 points

Deadlines, Late Work, and Absence Policy

Major Writing Assignments
• Major writing assignments will be due on Sundays at midnight (11:59 PM). No late work will be accepted if the reason is not considered excusable.

Quiz and Blog/Discussion Assignments

• All quiz, blog, and discussion board assignments will be due on Sundays at midnight (11:59 PM). No late work will be accepted if the reason is not considered excusable.

Make-Up Work

Make-up work will be given only in the case of a documented emergency. Note that make-up work may be in a different format than the original work, may require more intensive preparation, and may be graded with penalty points. If you miss an assignment and the reason is not considered excusable, you will receive a zero. It is therefore important to reach out to me—in advance if at all possible—and explain with proper documentation why you missed a given course requirement. Once a deadline has been established for make-up work, no further extensions or exceptions will be granted.

Alternative Means of Submitting Work In Case of Technical Issues

I strongly suggest that you submit your work with plenty of time to spare in the event that you have a technical issue with the course website, network, and/or your computer. I also suggest you save all your work (answers to discussion points, quizzes, exams, and essays) in a separate Word document as a back-up. This way, you will have evidence that you completed the work and will not lose credit. If you are experiencing difficulties submitting your work through the course website, please contact the UTEP Help Desk. You can email me your back-up document as a last resort.

TECHNOLOGY REQUIREMENTS

Classes will be held synchronously using Zoom. Download the App on your computer or phone, or your can access it using your computer’s web browser. A laptop is preferred as we will at times be viewing
material together in class. Be sure that you are always in a space with stable internet connection and enough bandwidth so maintain a good connection throughout the class. Course content is delivered via the Internet through the Blackboard learning management system. Ensure your UTEP e-mail account is working and that you have access to the Web and a stable web browser. Google Chrome and Mozilla Firefox are the best browsers for Blackboard; other browsers may cause complications. When having technical difficulties, update your browser, clear your cache, or try switching to another browser.

You will need to have access to a computer/laptop, a webcam, and a microphone. You will need to download or update the following software: Microsoft Office, Adobe Acrobat Reader, and Zoom. Check that your computer hardware and software are up-to-date and able to access all parts of the course including media viewing materials.

If you do not have a word-processing software, you can download Word and other Microsoft Office programs (including Excel, PowerPoint, Outlook and more) for free via UTEP’s Microsoft Office Portal. Click the following link for more information about Microsoft Office 365 and follow the instructions.

IMPORTANT: If you encounter technical difficulties beyond your scope of troubleshooting, please contact the UTEP Help Desk as they are trained specifically in assisting with technological needs of students. Please do not contact me for this type of assistance. The Help Desk is much better equipped than I am to assist you!

Course Communication: How we will stay in touch with one another.

Because this is an online class, we will not see each other in the ways you may be accustomed to: during class time, small group meetings, and office hours. However, there are several ways we can keep the communication channels open:

- **Office Hours:** We will not be able to meet on campus, but I will still have office hours for your questions and comments about the course. My office hours will be held on Blackboard Collaborate using the “Office Hours” link in Blackboard and during the following times:
  - Tuesdays: 11am-1 p.m. Mountain Time; by appointment.
- **Email:** Blackboard message is the best way to contact me. I will make every attempt to respond to your e-mail within 24-48 hours of receipt. My UTEP e-mail (rtchabikwa@utep.edu) is the alternative in case of emergency. When e-mailing me, be sure to email from your UTEP student account and please put the course number in the subject line. In the body of your e-mail, clearly state your question. At the end of your e-mail, be sure to put your first and last name, and your university identification number.
- **Discussion Board:** If you have a question that you believe other students may also have, please post it in the Help Board of the discussion boards inside of Blackboard. Please respond to other students’ questions if you have a helpful response.
- **Announcements:** Check the Blackboard announcements frequently for any updates, deadlines, or other important messages.
NETIQUETTE

As we know, sometimes communication online can be challenging. It’s possible to miscommunicate what we mean or to misunderstand what our classmates mean given the lack of body language and immediate feedback. Therefore, please keep these netiquette (network etiquette) guidelines in mind. Failure to observe them may result in disciplinary action.

- Always consider audience. This is a college-level course; therefore, all communication should reflect polite consideration of other’s ideas.
- You are expected to be visible during all class sessions unless prior arrangements are made with the instructor.
- Respect and courtesy must be shown to classmates and to the instructor at all times. No harassment or inappropriate postings will be tolerated.
- When reacting to someone else’s message, address the ideas, not the person. Post only what anyone would comfortably state in a face-to-face situation.
- Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for classmates and professor only. Please do not copy documents and paste them to a publicly accessible website, blog, social media or other space.

Excused Absences and/or Course Drop Policy

According to UTEP Curriculum and Classroom Policies, “When, in the judgment of the instructor, a student has been absent to such a degree as to impair his or her status relative to credit for the course, the instructor may drop the student from the class with a grade of “W” before the course drop deadline and with a grade of “F” after the course drop deadline.” See academic regulations in the UTEP Undergraduate Catalog for a list of excuse absences. Therefore, if I find that, due to non-performance in the course, you are at risk of failing, I will drop you from the course. I will provide 24 hours advance notice via email.

OR

I will not drop you from the course. However, if you feel that you are unable to complete the course successfully, please let me know and then contact the Registrar’s Office to initiate the drop process. If you do not, you are at risk of receiving an “F” for the course.

Incomplete Grade Policy
Incomplete grades may be requested only in exceptional circumstances after you have completed at least half of the course requirements. Talk to me immediately if you believe an incomplete is warranted. If granted, we will establish a contract of work to be completed with deadlines.

**ACCOMMODATIONS POLICY**

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the UTEP Center for Accommodations and Support Services (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the CASS portal.

**COVID-19 Accommodations**

Students are not permitted on campus when they have a positive COVID-19 test, exposure or symptoms. If you are not permitted on campus, you should contact me as soon as possible so we can arrange necessary and appropriate accommodations.

*(classes with on-campus meetings)* Students who are considered high risk according to CDC guidelines and/or those who live with individuals who are considered high risk may contact Center for Accommodations and Support Services (CASS) to discuss temporary accommodations for on-campus courses and activities.

**SCHOLASTIC INTEGRITY**

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as one's own. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the Office of Student Conduct and Conflict Resolution (OSCCR) for possible disciplinary action. To learn more, please visit HOOP: Student Conduct and Discipline.

**CLASS RECORDINGS**
The use of recordings will enable you to have access to class lectures, group discussions, and so on in the event you miss a synchronous or in-person class meeting due to illness or other extenuating circumstance. Our use of such technology is governed by the Federal Educational Rights and Privacy Act (FERPA) and UTEP's acceptable-use policy. A recording of class sessions will be kept and stored by UTEP, in accordance with FERPA and UTEP policies. Your instructor will not share the recordings of your class activities outside of course participants, which include your fellow students, teaching assistants, or graduate assistants, and any guest faculty or community-based learning partners with whom we may engage during a class session. You may not share recordings outside of this course. Doing so may result in disciplinary action.

PLAGIARISM DETECTING SOFTWARE

Some of your course work and assessments may be submitted to SafeAssign, a plagiarism detecting software. SafeAssign is used to review assignment submissions for originality and will help you learn how to properly attribute sources rather than paraphrase.

COPYRIGHT STATEMENT FOR COURSE MATERIALS

All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

COVID-19 PRECAUTIONS

You must STAY AT HOME and REPORT if you (1) have been diagnosed with COVID-19, (2) are experiencing COVID-19 symptoms, or (3) have had recent contact with a person who has received a positive coronavirus test. Reports should be made at screening.utep.edu. If you know of anyone who should report any of these three criteria, you should encourage them to report. If the individual cannot report, you can report on their behalf by sending an email to COVIDaction@utep.edu.

For each day that you attend campus—for any reason—you must complete the questions on the UTEP screening website (screening.utep.edu) prior to arriving on campus. The website will verify if you are permitted to come to campus. Under no circumstances should anyone come to class when feeling ill or exhibiting any of the known COVID-19 symptoms. If you are feeling unwell, please let me know as soon as possible, and alternative instruction will be provided. Students are advised to minimize the number of encounters with others to avoid infection.

Wear face coverings when in common areas of campus or when others are present. You must wear a face covering over your nose and mouth at all times in this class. If you choose not to wear a face covering, you may not enter the classroom. If you remove your face covering, you will be asked to put it on or leave the classroom. Students who refuse to wear a face covering and follow preventive COVID-19 guidelines will be dismissed from the class and will be subject to disciplinary action according to Section 1.2.3 Health and Safety and Section 1.2.2.5 Disruptions in the UTEP Handbook of Operating Procedures.

(classes with on-campus meetings) Please note that if COVID-19 conditions deteriorate in the City of El Paso, all course and lab activities may be transitioned to remote delivery.
Course Resources: Where You Can Go For Help

UTEP provides a variety of student services and support:

Technology Resources

- **Help Desk**: Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone, email, chat, website, or in person if on campus.

Academic Resources

- **UTEP Library**: Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students. Our Dance Librarian at UTEP’s library is:
  Joy Urbina
  Email: jurbina4@utep.edu
  Tel: (915)747-5066
  Contact Ms. Urbina for any questions concerning difficulties accessing the viewing material for the course, or finding reading resources.
- **University Writing Center (UWC)**: Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.
- **RefWorks**: A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.

Individual Resources

- **Military Student Success Center**: Assists personnel in any branch of service to reach their educational goals.
- **Center for Accommodations and Support Services**: Assists students with ADA-related accommodations for coursework, housing, and internships.
- **Counseling and Psychological Services**: Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.
Module Topical Outline

Module One: “What is Hip Hop”.
(Weeks 1-4)

Keywords: hip hop; representation; coloniality; raciology; embodied knowledge; social and emotional intelligence; epistemology; ontology; representation; Dance Studies

WEEK ONE: WELCOME TO HIP HOP

Readings:

Chang, Can’t Stop, Won’t Stop (* read only page 8 to page 14 – the “Introduction” by DJ Cool Herc, and the “prelude” by Jeff Chang)

Media:

Film (15min): Hip Hop, Grit and Academic Success|Bettina Love at TEDxUGA
https://www.youtube.com/watch?v=tkZqPMzgvzg&feature=youtu.be&fbclid=IwAR0QkCK6EcZlyV0keGOIGDNtACLZGi-loU1mk_dbapTqdO8zYJgh9sal9hM

Film (20min): Hip Hop & Shakespeare|Akala at TEDx Aldeburgh
https://www.youtube.com/watch?v=DSbtkLA3GrY

Themes:

Dance Studies

Movement Analysis, Contextual Analysis, Sociopolitical Analysis

Trusting your personal and embodied knowledge

Ideas about Hip Hop

Popular Knowledge about Hip

Perceptions and prejudices of Hip Hop

Dissemination of hip Hop knowledge

Five Pillars of Hip Hop

Questions:

How do we define hip hop?
What are the five pillars of hip hop?
Where did hip hop begin?
Name the 3 founding fathers of hip hop.
What is Dance Studies?
Name the three modes of analysis that accompany Dance Studies.
Why include the world when we are discussing “Hip Hop”?
What does Akala say is the meaning of the term “hip hop”; the origins of the word? (Wolof + English)
What is a griot?

Assignments Due on Sunday, August 30th at 11:59pm

Discussion Post #1 – Personal Introduction
Video Log # 1 – My Song, My Groove.

Module Two: The of why of dance; The how of dance.
(Weeks 5-8)

Themes:
Hip hop and cultural knowledge
Race, Gender, Class, Sexuality, Ethnicity, and Belonging
Body politics
Identity Categories
Representations

Movement practice:
Locking basics
Popping basics

Readings:
Schloss, “Foundation - B-Boys B-Girls and Hip-Hop Culture in New York”
Aprahamian, “There Were Females That Danced Too- Uncovering the Role of Women in Breaking History”

Hastings, “ Performative Decolonization - Critical Performance Ethnography, Rize and the Battle to Articulate Race”

**Module Three: The Worlding Hip Hop of Dance.**

(Weeks 9-12)

*Themes:*

Beyond Cultural Appropriation

Blackness and cultural commodity

Africana expressions and influences of/on hip hop

*Movement practice:*

Afrobeats basics

Kuduro asics

Hip Hop Choreography

*Readings:*

McCarren, “Hip Hop Speaks French - in French Moves”

Johnson, “Black Culture without Black People”

Osumare, “Global Breakdancing and the Intercultural Body”

**Module Four: Worlding Choreographies**

(Weeks 13 & 14)

*Themes:*

Hip Hop in Global Spaces

Social media and Hip Hop trends

Hip Hop and Theatrical Dance

Final projects

*Movement practice:*
Hip Hop Choreography

Assignments:
Final choreography Video Logs
Final Essay