Course Instructor: 
Bradley “Shooz” Rapier  
Creative Director/Choreographer/Educator - (bradleyrapier.com)  
Founder/Artistic Director: The Groovaloos - (groovaloos.com)  
Creative Director – Cantinas Dance Project – (cantinasdanceproject.com)  
E-mail: rapier@usc.edu Cell: 323-646-2234  
Office STO 327: 213-821-6735  Hours: By Appointment

Course Location: PED207 Mon/Wed: 12:30-1:50pm
Prerequisite: None
Midterm: TBA  Final Exam: TBA

Course Description
Learn techniques, history, and cultural context of Hip Hop & urban street including; breaking, funk styles (popping, locking), sub-styles (waves, glides, animation), house, new jack, party dances, dubstep, commercial Hip Hop, Krump, and more.

Course Objectives
- Demonstrate physical proficiency in a variety of the above stated styles
- Learn similarities and differences in street dance and music forms past and present
- Learn vocabulary within the Hip Hop, street, and funk style dance forms
- Learn foundations & routines within Hip Hop dance culture
- Review relationship between historical Hip Hop, commercial Hip Hop & social dances
- Review history of street dance steps, styles, and pioneers involved in their creation
- Explore deep importance and meaning of “freestyle” dance in the urban culture, the funk foundations, and the differences between choreography and freestyle
- Cover the importance of rhythmic breakdowns and musicality of street dance styles
- Retention of movement, routines, free style drills and new material on weekly basis

Course Requirements
1. Class journals: short paragraph to reflect what was learned in EACH class, AND an additional short paragraph on EACH specific dance video clip assigned by instructor (journals due at midterm week, and again on the last day of classes).  
2. One written assignment: 500 words (typed double space, 12 font, and one inch margins - incorporate appropriate vocabulary). Discuss history, movement, musicality and form of one urban street dance style and explain how it may differ from another style. OR, after going to an approved street dance event, write on that experience in terms of what styles you saw, their history and musicality (*due anytime after midterm week).  
3. Create short routines: working in small groups, students will be asked to create short routines based on specific dance steps given to them in name only (throughout term).  
4. Midterm: will consist of an in-class dance drills, assessment of progress, ability, and general knowledge of class content. *Will take place over a number of classes.  
5. One written exam (FINAL): on hip-hop and urban street dance styles, their steps, history, founders and legendary influences.
Evaluation/ Grading/ & Policies
Each student will be individually evaluated on participation, skill improvement, written, verbal and physical understanding of urban dance styles, in conjunction with the stated course requirements.

Class Participation: 15%
Based on punctuality, attitude, energy, participation and performance in individual and group activities (exercises, routines, etc).

Skill Progress: 25%
Skill Improvement and progress made during the course as shown by overall individual performance and knowledge of what has been taught.

Practical evaluation (midterm test routines/in class drills/final dances): 20%
Retention of movement, skill improvement, coordination, learning and retention of hip hop & funk style dances, differing steps, styles and musicality, routines, and individual progress toward understanding freestyle.

Written Assignments/Exams: 40%
Typed Journals 10%
Written assignment 10%
Written exam 20%

Total: 100%

Attendance:
3 absences shall be permitted with no direct effect on the final grade BUT to be clear, ALL absences have an affect on a students overall grade assessment concerning progress, ability, retention, improvements and participation.
More than 3 absences shall have direct effect on final grades as follows:
4 absences - lowers the earned grade one full letter (an A becomes a B, B- becomes a C-)
5 absences - lowers the earned grade 2 full letters
6 absences - lowers the earned grade 3 full letters
Students may not receive credit for a course if they have accumulated 7 absences
IT IS THE POLICY OF THE DEPARTMENT THAT WE DO NOT ACCEPT DOCTOR NOTES FOR ABSENCES. All absences will be counted, regardless of the circumstances or reasons for the absence.

Grading Scale
When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class has been good, but will be weighted toward the negative end of the scale for those with poor attendance and participation: A = 96-100 points A- = 91-95 points B+ = 88-90 points B = 85-87 points B- = 81-84 points C+ = 78-80 points C = 75-77 points C- = 71-74 points D+ = 67-70 points D- = 61-63 points F=60 or below
**Tardiness**
If you arrive more than 15 minutes late to class after class begins and the instructor has already taken roll then it will be considered a tardy. A total of 3 accounts of tardiness will constitute an unexcused absence. If you arrive 30 minutes late you may not participate in the course that day, and it is up to you to take observation notes on the class so you can catch up the following week.

**Observations**
If you are sick, injured or have a valid excuse (late is not one of them), you may sit out and take notes; however for your attendance to count at the end of class you must submit the written reason for the observation, along with the course name, your name, and the date. You are allowed up to 3 sick related observations. More than 3 will count as an unexcused absence.

**Dance Attire**
Wear comfortable loose clothing. No tight pants (unless stretch material). No flip flops, bare feet, excessive jewelry, and no short shorts. COMFORTABLE TENNIS SHOES, DANCE SHOES OR SIMILAR FOOTWEAR REQUIRED.

**Course Schedule: (Subject to Change)**

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics/Daily Activities</th>
<th>Video entries and Homework</th>
<th>Other Notables</th>
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</thead>
<tbody>
<tr>
<td>Week 1 (wk of Jan 12&lt;sup&gt;th&lt;/sup&gt;)</td>
<td>Intro – Hip Hop, funk, street dance culture &amp; context</td>
<td>Class journal &amp; assigned video summaries</td>
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<tr>
<td>Week 2 (wk of Jan 19&lt;sup&gt;th&lt;/sup&gt;)</td>
<td>Funk grooves, Hip Hop, street fundamentals &amp; background</td>
<td>Class journal &amp; assigned video summaries</td>
<td>MLK DAY – Jan 19&lt;sup&gt;th&lt;/sup&gt; (no class on 19&lt;sup&gt;th&lt;/sup&gt;)</td>
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<td>Week 3 (wk of Jan 26&lt;sup&gt;th&lt;/sup&gt;)</td>
<td>Funk styles and rocking intro. Freestyle concepts, exercises &amp; practice</td>
<td>Class journal &amp; assigned video summaries</td>
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<tr>
<td>Week 4 (wk of Feb 2&lt;sup&gt;nd&lt;/sup&gt;)</td>
<td>Review funk styles, rocking Introduce sub-styles</td>
<td>Class journal &amp; assigned video summaries</td>
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<tr>
<td>Week 5 (wk of Feb 9&lt;sup&gt;th&lt;/sup&gt;)</td>
<td>Party &amp; social dances, soul train, &amp; class jam. Freestyle exercise review.</td>
<td>Class journal &amp; assigned video summaries</td>
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<tr>
<td>Week 6 (wk of Feb 16&lt;sup&gt;th&lt;/sup&gt;)</td>
<td>*mid-term in class drills, assessment and practice</td>
<td>Class journal &amp; assigned video summaries</td>
<td>President’s Day Feb 16&lt;sup&gt;th&lt;/sup&gt; – no class</td>
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<tr>
<td>Week</td>
<td>(wk of)</td>
<td>*mid-term in class routines assessments</td>
<td>*TURN IN 1st half: Class journals &amp; assigned video summaries</td>
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<td>7</td>
<td>Feb 23rd</td>
<td>*mid-term assessment</td>
<td>Class journal &amp; assigned video summaries</td>
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<td></td>
<td></td>
<td>Continued practice, exercises, &amp; review. Intro to house dance</td>
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<td>8</td>
<td>Mar 2nd</td>
<td>Discussion of dubstep, turfin, etc, vs fundamentals &amp; practical examples</td>
<td>Class journal &amp; assigned video summaries</td>
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<td>9</td>
<td>Mar 9th</td>
<td>NO CLASSES</td>
<td>Class journal &amp; assigned video summaries</td>
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<td>10</td>
<td>Mar 16th</td>
<td>Continued practice</td>
<td>Class journal &amp; assigned video summaries</td>
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<td>11</td>
<td>Mar 23rd</td>
<td>Continued practice</td>
<td>Class journal &amp; assigned video summaries</td>
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<tr>
<td>12</td>
<td>Mar 30th</td>
<td>Continued practice</td>
<td>Class journal &amp; assigned video summaries</td>
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<td>13</td>
<td>Apr 6th</td>
<td>Dance challenges, freestyle exercises, group jam</td>
<td>Class journal &amp; assigned video summaries</td>
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<td>14</td>
<td>Apr 13th</td>
<td>Continued practice</td>
<td>*Final class journal &amp; assigned video summaries</td>
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<td>15</td>
<td>Apr 20th</td>
<td>Continued practice</td>
<td>*TURN IN all remaining journals &amp; video summaries</td>
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<td>16</td>
<td>Apr 27th</td>
<td>Review for final</td>
<td>FINAL EXAM - TBA (May 6-13th)</td>
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**SAMPLE OF WEEKLY VIDEO JOURNAL ENTRIES:**

**WHEN ASSIGNED** via Blackboard and Email, students will review the following material and other additional clips assigned & write a summary for EACH entry:
3. James Brown dance compilation to "I Got The Feelin" - incredible footwork and funk http://www.youtube.com/watch?v=t5CAQU6KsMI
4. Soul Train 70's Line Dance: http://www.youtube.com/watch?v=lODBVM802H8
5. The Lockers: http://www.youtube.com/watch?v=yHbfLYLzXHU
9. The Berry Brothers: They are in the clip titled - Eleanor Powell-Fascinatin' Rhythm http://youtu.be/929Y8LQrUGE
10. Origin of the moonwalk: http://www.youtube.com/watch?v=A3qy95fz2e8 (amazing collection of classic pioneer tappers, band leaders, and vaudeville performers)
11. History of the moves in Electric Boogaloos: http://youtu.be/FauOsBt_IFA
14. (Lil Buc with Yo Yo Ma. music is hard to hear, but love juxtaposition of the two styles and different music) http://www.youtube.com/watch?v=C9jghLeYufQ
17. (Les Twins - fresh dance vibe based on foundations - popping, waving, animation, footwork, funk - but made their own.) http://www.youtube.com/watch?v=JQRRnAhmB58
18. Yellow - Legion of Extraordinary Dancers (LXD - Incredible mix of street styles including popping, boogaloo, breaking, krumping, animation, classical jazz, etc.): https://www.youtube.com/watch?v=gNaHaO4KNtY

NOTE: Other clips will be assigned at discretion of instructor
Statement for Students with Disabilities
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP:
http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740–0776 (Phone), (213) 740–6948 (TDD only), (213) 740–8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis
In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standardshttps://scampus.usc.edu/1100–behavior–violating–university–standards–and–appropriate–sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific–misconduct/.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu/ or to the Department of Public Safety http://capsnet.usc.edu/department/department–public–safety/online–forms/contact–us. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men http://www.usc.edu/student–affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.htmlprovides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information http://emergency.usc.edu/will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.