



**DANC 185A: Hip Hop Dance
Section 22428**

Fall 2016

2 units

Day: T/TH

Time: 1:30-2:50pm

Location: KDC

Instructor: E. Moncell Durden

Office: KDC 227

Office Hours: To be scheduled by email

Contact Info: durden@usc.edu

Catalog Description

Learn technique, history, and cultural context of Hip Hop culture, its dance forms and related forms. Including but not limited to: Funk-styles (Locking, B-boying, Popping) Sub-styles (waves, gliding, animation) Authentic Jazz, and House. Focus in practical classes consist of movement principles, vocabularies, rhythmic structures, phrasing and improvisation.

Full Course Description

This course introduces and surveys the *BEATS* (Body, Emotion, Attitude, Time, Space) approach to learning and understanding foundational principles of body mechanics, form and community building practices present in Black social dances practices with interrelated and interdependent Hip Hop/community dance forms. Study includes the foundational elements, vocabulary, musical connection, culture and history of the forms and their development.

Course Overview

BEATS is a groove-oriented approach to learning Black dance practices, vocabulary and movement principles. Participants learn muscle control, re-centering and body alignment related to various community/Hip Hop dances, dance forms and dance styles. The course is designed to explore not only technique in dances but also *BEATS* (Body, Emotion, Attitude, Time, Space) body language, mechanics and spiritual modes present in a variety of African American/Afro-diasporic social popular dance practices. In this cipher we will literally move through processes that allow for an embodied exploration of the corrugated spaces of Afro-diasporic dance practices on the vertical and horizontal planes of the dance floor. As we “move” through the genealogy of Afro-diasporic and regional African American dance we will shine light upon Hip Hop/Hood Hop dance aesthetics, HHNL (Hip Hop Nation Language) stemming from Black expressive cultural practices, “secu-spiritual” and philosophical belief systems and Afro-diasporic knowledge production, circulation and preservation. Special attention will be placed on the improvisational principles of “freestyling” + collective individuality at various degrees depending on level. In an effort to facilitate a more complete understanding of the overall dance cultures, *Beats* links these dance vocabularies and practices with African American musical movements and genres like Blues, Jazz, Swing, New Jack Swing, Rock, Soul, Funk, House, Techno and Hip Hop within geological, historical and cultural contexts. In addition to focusing on what’s most appropriate in training the human body, this movement system includes the mental, emotional and spiritual aspects of the movements.

The basic format of each course follows the initial assessment of the participants. Therefore, every class is tailored to the group. Classes always start in a “cipher”/circle. And, the participants are introduced to the idea of “Ciphering”, “Cipher Building” and the circulation of “Cipher Knowledge”. From this foundation we transition moves into movement/move-meant (moves that mean something); moving onto phrases, combos, routines, etc.

We'll experience collective interaction/partnering, individual work, floor work, freestyle and improvisation.

Learning Objectives

Demonstrate physical proficiency in the groove relevant in a variety of the above stated forms
Cultivate a comprehension of the relationship between authentic jazz dances, hip-hop and related dance forms.
Learn Vocabulary, technique, terminology, etc within the Hip Hop community dance forms
Learn foundations, routines and standard movement practices within Hip Hop dance culture
Explore rhythmic flow between body and music as well as ground movements, techniques and transitions.
Gain a contextual and historical intelligence of Hip-Hop dance and its intersecting social dynamics of race, gender, sexuality, and class.
Explore improvisation and its correlation with the musical scale, time, space, weight, levels, direction, flow, and emotion.

Required Readings and Supplementary Materials

Durden, Moncell. Hip-Hop Dance Formations and the Jazz Continuum: University Press of Florida, 2014. Additional short readings, film and videos may be assigned relating to topics covered in class.
Sadiq, Maulad. The Rise and Fall of Hip Hop Dance: How a B-boy and B-girl became choreographed count by numbers dancers

Technological Proficiency and Hardware/Software Required

Students will be required to view media outside of class for discussion and other assignments.

Required Articles (subject to change)

Durden, Moncell. Hip Hop Dance in Context: University of Florida Press, 2014. Print

Online Reading

The Rise and Fall of Hip Hop Dance: *How the B-Boy and B-Girl Became Choreographed Count-By-The-Numbers Dancers*. <https://medium.com/@sdq0218/where-d-the-dancers-go-or-cholly-atkins-ain-t-choreograph-yo-steps-why-you-dance-like-that-d9ab609f59f6#.dp770og9p/>

Assigned Films

Will view the following films, among others, if schedule allows.

- Wreckin' Shop 1992, directed by Diane Martel, (24 min) <https://youtu.be/zUAuCQN-AJ>
- The Golden era of hip hop, California, <https://youtu.be/3eDzpQ6cyrg>
- The Get Down, A musical drama by Baz Luhrmann and Stephan Adly Guirgis, Netflix
- Sasha Jenkins, Director of Fresh Dressed talks about film <https://youtu.be/9ot6orFlj4>
- Salt n Pepa, Shake your Thang, https://youtu.be/pUd_Dzr47TE
- Kid n Play, Gettin funky, <https://youtu.be/PQEg7o3p4Uw>
- Doug E Fresh, Summertime, <https://youtu.be/024Rc8quzwU>
- Everything Remains Raw, directed by E. Moncell Durden
- The Lockers on Soul Train, <https://youtu.be/HhoflLkkOX0>

Recommended Additional Films (not required)

- Film: Planet B boy <https://youtu.be/AmXWmGT1I-M>
- Film: From Mambo to hip hip <https://youtu.be/iyp4uakQfAY>
- Soul Train: The Hippest Trip in America, <https://youtu.be/G8sJobVw5vc>
- Wattstax, https://youtu.be/A_P6ZWUJla0

- 80 Blocks from Tiffanys, https://youtu.be/DDb8Nr_gVcw
- Style Wars, <https://youtu.be/0EW22LzSajA>
- The Founding Fathers, <https://youtu.be/x2xR-mc-lkw>

Scott, Anna B. What's it Worth to Ya? Adaption and Anachronism: Rennie Harris' PureMovement and Shakespeare. Routledge Dance Studies Reader, Second Edition, eds. Alexandra Carter and Janet O'Shea. London: Oxford, 2010), 78A89.

Readings and Viewings: Students should complete the assigned reading or viewing before the class for which it is listed. Please bear in mind that, as dance is a predominately non-verbal form of human expression, watching, experiencing and embodying different dance forms through in-class activities and videos will constitute primary and textual exposure to the material. Accordingly, visual media shown in class represent vital primary texts for the course and, like lectures and reading materials, will be the basis of questions on quizzes and exams. Students are encouraged to engage with additional media in conjunction with their readings.

Attendance: Viewing, discussion, and in-class activities factor greatly in this course, so regular attendance is required. For this course, participation includes being attentive and focused (ie: NOT texting or surfing the internet); actively participating in discussions, master classes, and group activities; asking thoughtful questions; coming to class fully prepared; and exercising personal responsibility and consideration of others at all times. If you have more than four unexcused absences, your grade for this class will reflect that fact. Chronic tardiness may be recorded as an absence.

Units of Study:

- 1) The Bounce, Rock, Groove
- 2) 80s Hip Hop
- 3) 90s Hip Hop
- 4) Freestyle Hip Hop Choreography
- 5) 70s Social Dances
- 6) Locking vocabulary
- 7) Locking repertoire
- 8) Midterm
- 9) Current Hip Hop
- 10) Intro Popping
- 11) Intro to Hustle
- 12) Intro B-Boyin'
- 13) House
- 14) house
- 15) hip hop review
- 16) Finals

Unit Reflection/Analysis Papers: two, each 1 - 3 pages

Students will write two, unit reflection/analysis papers designed to develop critical thinking about the course, and connect them to personal experiences. Your papers will reflect comprehension of movement, films, assigned reading which includes visual and text, and your personal experiences. Use your papers to expand, deepen and/or complicate your understanding of the material covered in class. Each paper must put the selected authors, film makers and instructor into conversation with one other, and into conversation with you.

1. Define each of the terms and theoretical concepts framing the unit as you presently understand it.
2. Demonstrate understanding of key videos, readings and performances.
3. Draw connections between videos, live performances, lectures and readings.
4. Reveal how your understanding has been impacted by ideas from this unit. Express what new ideas are

percolating for you. Furthermore, reflect personally on what you found to be the most meaningful and/or challenging concept in this unit of study.

Final Research Paper: 3 – 5 pages,

Reflect on your experience in this unit, and how your understanding of Hip Hop has changed over this term in light of the course materials. **DUE: Friday, Dec, 1st @ 4pm.**

Unit one: Foundations Due electronically by 9 pm, Thur, Sept 15th)
 Final Research Paper Due electronically by 4 pm, Thursday, Nov 24th)

Mid-Term Exam: Oct 13, 2016
Final Evaluation Exam: Dec TBA
Grading Breakdown

There are a total of 100 points for the quarter. Students earn the 100 points by completing the Reflection/Analysis papers (two, at 20 points each), Mid-term 20pts, Final 30pts, and Attendance & Participation pts. Any more than three absences will result in a grade-tier deduction, ie. an A becomes an A-, a B+ becomes a B, etc. Weekly classes require individual and collective participation.

Letter Grade Requirements:	TOTAL POSSIBLE	=100 POINTS
	Attendance/Participation	= 15 points
	Analysis/Reflection Paper #1	=15 points
	MidTerm Exam	= 25 points
	Analysis/Reflection Paper #2	= 15 points
	Final Research Paper	= 30 points
	Hip Hop Dance Review	= 10 points *Extra Credit*

Grading Scale:	100 A+	87-89 B+	77-79 C+	67-69 D+
	94-99 A	84-86 B	74-76 C	64-66 D
	90-93 A-	80-83 B-	70-73 C-	60-63 D-

59 and below F

	Daily Topics	Reading & Films	Deliverable Due Dates	Other Notable
Week 1	Groove exercise #1 Bounces, Rock, Grooves, Isolations	Music video: Salt n Pepe: Shake your Thang Kid n Play: Getting Funky Doug E. Fresh: Summertime		
Week 2	Groove exercise #2 80s Hip Hop and improvisation	Reading: Films: Wreckin Shop: Live from Brooklyn (Alive TV)		
Week 3	Groove exercise #3 90s hip hop dances	Reading: Hip-Hop Dance Formations and the Jazz Continuum Films: Everything Remains Raw, House Party, Breakin, Beat Street.		
Week 4	Groove exercise #4	Reading:		

	Freestyle Hip Hop	The Rise and Fall of Hip Hop Dance Films: Breakin' 2 Electric Boogaloo		
Week 5 1970s	70s Social Dances	FIRST UNIT PAPER DUE Reading: Bragin, Naomi. "Techniques of Black Male Re/dress: Laurence Ralph, 2012 Love_Peace_and_Soul Film: The Lockers on Soul Train Wattstax: 1972 Watts Summer Music Festival	Wed, Sept, 12 th	
Week 6	Locking Vocabulary	Reading: Brian Ward, What's that Sound Films: The Hippest Trip in America		
Week 7:	Locking Repertoire	Reading: Films: Wattstax: Lockers Footage		
Week 8:	MIDTERM	Refer to Blackboard for Rubric	OCT 12th	
Week 9:	Current popular hip hop dances	Reading: Films: Lite Feet Nation and other footage		
Week 10:	Intro Popping	Reading: Text book reading Film: Electric Boogaloos and battle footage		
Week 11:	Intro Hustle	SECOND UNIT PAPER DUE Reading: Film:	Wed, Nov 2 nd	
Week 12:	Intro B-Boyin	Reading: Joe Schloss, Foundation: b-boys, b-girls and hip hop culture in new york Films: Freshest Kids		
Week 13	House	Reading: Sommer - 2012 - C'mon into my house: Underground House Dancing Film: Sally Sommers, 2011, Check Your body At The Door		
Week 14	House Continued			
Week 15	Hip Hop Review and showcase choreography			

Week 16	FINAL EXAMS			
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SUBJECT TO CHANGE

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 Standards <https://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://adminopsnet.usc.edu/department/department-public-safety>. This is important for the safety of the 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 <http://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.html provides 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.

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.

FINAL NOTE: It is often necessary for the instructor to place his/her hands on a student in order to better facilitate the learning process and to illustrate proper alignment. If a student should have an aversion to this practice please notify the professor prior to the start of classes.