

# USC Kaufman

Glorya Kaufman School of Dance

**Course Title:** DANC 185a Hip Hop Dance

**Section:** 22415

**Units:** 2

**Term:** Spring

**Day:** Friday

**Time:** 11:00 am – 12:50pm

**Location:** KDC 106 (Glorya Kaufman International Dance Center)

**Instructor:** Nina Flagg

**Office:** TBD

**Office Hours:** To be scheduled via email

**Contact:** nina.flagg@usc.edu

## Course Description

An introduction to elements of Hip Hop Dance, including technique, movement, musical rhythm, tempo, and phrasing, as well as the historical context required to develop the skills needed to practice and perform this popular dance form.

## Learning Objectives

This introductory course focuses on foundational elements of Old School, Middle School, and New School Hip Hop Dance, as well as various Street Dance techniques influenced by Hip Hop and Club Dance culture. Students will explore the idea that these techniques are built upon specific thematic movements that have come to define these individual styles. As students progress through the course, their increased dance vocabulary will assist them in identifying the bridge between early innovative Hip Hop, Club, and Street Dance styles and today's Hip Hop and Street Dance culture.

**Students will leave this course with:**

- An enhanced movement vocabulary and freestyle capability within the Hip Hop and Street Dance canon.
- A nuanced understanding of how to engage specific parts of the body to initiate individual styles of movement in Hip Hop & Street Dance.
- A basic knowledge of musicality, syncopation, and rhythmic variations within music genres traditionally correlated with Hip Hop and Street Dance culture.
- An ability to retain and mindfully execute Hip Hop & Street Dance phrase work in a studio practice setting.
- A general understanding of the historical and social context that has shaped and defined what is known as Hip Hop Culture and subsequently Hip Hop Dance.
- An awareness of how to respectfully engage their peers in communal Hip Hop spaces through critical dialogue, cyphering, and experimental collaborative practices.

**Required Materials For Viewing:**

Additional viewing materials will be posted to Blackboard as the semester progresses.

*Come As You Are* (2017) Directed by Amy Secada

Link: <https://youtu.be/TKZyeShtnNk>

**Course Components:****Participation** (15 points)

- Students are required to conduct themselves in a manner that is respectful to both the instructor as well as their cohort. This includes punctuality, spacial awareness, and refraining from disruptive behaviors during class sessions. It is important for students to maintain a positive attitude and remain open to movement(s), styles, cultural practices, and points of view that may not have previously been familiar to them.
- Students are expected to consistently engage in a rigorous somatic and intellectual practice, as it pertains to the given class material. This applies for the full duration of each class session.
- Students must be open to critical and constructive feedback in order to fully benefit from the course.
- Students are encouraged to expand their intellectual curiosity beyond the classroom in order to deepen their understanding and relationship with Hip Hop and Street Dance culture.

### **Written Critique/Reflection (10 points)**

Student will be required to attend TWO live events that are centered around Hip Hop and/or Street Dance culture. This can include concert dance performance, social or cultural gatherings, cyphers, battle events, guest lectures, and film presentations. Students will be required to turn in a one page, double spaced, 12 font Written Reflection/Critique for each live event. All Written Reflections/Critiques must be turned in via Blackboard as a Turnitin Assignment. Students will be notified by the instructor of local live events throughout the semester. Criteria for the written assignments will be discussed in class as well as posted to Blackboard. \*Any requests for viewing online events as a substitution for a live event must be pre-approved by the instructor.

- **Written Reflection/Critique #1 is due by Friday, March 10th of Week #9, by 11:00pm.** (5 points)
- **Written Reflection/Critique #2 is due by Friday, April 21<sup>st</sup> of Week #14, by 11:00pm.** (5 points)

\*Each day of late submission will take one point off those allotted for each assignment.

### **Cypher Sessions (15 points)**

Throughout the semester, students will be asked to participate in Cypher Sessions as a way for them to apply their understanding and interpretation of class material in a freestyle dance setting. Cypher Sessions will take place during class time and are meant to encourage students to express their individual artistic voice through a Hip Hop and Street Dance consciousness.

### **Midterm (20 points)**

The in-class midterm will be held on March 3rd, during Week #8 of instruction. (Format TBA)

### **Choreo(graphy) Lab Sessions (10 points)**

During each class, we will explore sequential movement patterns known as “combinations” or “choreographic phrases”. Combinations challenge our stamina, introduce transitions, and teach us how to move together as a collective. Choreo Lab Sessions differ in that they specifically address the individual learning process. These sessions are meant to assist students in identifying and developing their individual tools for learning, recalling, and executing more intricate choreographic phrases.

### **Final Exam (30 points)**

Wednesday May 3<sup>rd</sup>, 11:00-am-1:00pm. (Format TBA)

## Grading Breakdown

- Class Participation = 15 points (15%)
- Two Live Event Written Critiques/Reflections worth 5 points each = 10 points (10%)
- Cypher Sessions = 15 points (15%)
- Midterm = 20 points (20%)
- Choreo Lab Sessions = 10 points (10%)
- Final Exam = 30 points (30%)

**Total Points Possible =100 points (100%)**

\*Midterm: Friday March 3<sup>rd</sup>, during class

\*Final Exam: Wednesday May 3<sup>rd</sup>, 11:00-am - 1:00pm

## Grading Scale:

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

## Grading Dispute

In efforts to ensure your grades accurately reflect your performance, if you feel there is an error in the grading, please let me know. To dispute a grade, you must request a review by email no sooner than one week and no later than two weeks from the date the grade was published on Blackboard. In the email you must identify yourself and the assignment you are questioning. You must provide a specific argument for the grade change, identifying the criteria in the rubric where you feel you were mis-scored.

**Course Schedule: A Weekly Breakdown** (subject to change)

\*Please check your USC email at least once every 24-hours.

<b>Week</b>	<b>Topics/Daily Activities</b>	<b>Link to Viewing Materials</b>	<b>Deliverables/Due Dates</b>
<b>Week 1</b> 01/13	<i>Intro: From James Brown to The Breakdown</i>	Please refer to weekly updates on Blackboard	N/A
<b>Week 2</b> 01/20	<i>All Aboard: Soul Train</i>	Please refer to weekly updates on Blackboard	N/A
<b>Week 3</b> 01/27	<i>And You Don't Stop: Old School Hip Hop Social Dance</i>	Please refer to weekly updates on Blackboard	N/A
<b>Week 4</b> 02/03	<i>Groove Thing: Grooves and Rhythms + Cypher Session #1</i>	Please refer to weekly updates on Blackboard	N/A
<b>Week 5</b> 02/10	<i>Old School Hip Hop: Social Dances</i>	Please refer to weekly updates on Blackboard	N/A
<b>Week 6</b> 02/17	<i>Choreo Lab #1</i>	Please refer to weekly updates on Blackboard	N/A
<b>Week 7</b> 02/24	<i>Me, Myself, and I: Relationship to The Dance</i>	Please refer to weekly updates on Blackboard	N/A
<b>Week 8</b> 03/03	<i>Midterm (Format TBA)</i>  <i>*Written Critique#1 Due</i>	Please refer to weekly updates on Blackboard	Please post all Written Critiques to Blackboard as a Turnitin Assignment by 11pm on March 3 <sup>rd</sup> .
<b>Week 9</b> 03/10	<i>House Dance Culture/Mid Semester Wrap- Up</i>	Please refer to weekly updates on Blackboard	N/A
<b>SPRING BREAK</b>	<i>No class(es)</i>	Please refer to weekly updates on Blackboard	N/A

<b>Week 10</b> 03/24	<i>Intro: New School Hip Hop &amp; Street Dance + Cypher Session #2</i>	Please refer to weekly updates on Blackboard	N/A
<b>Week 11</b> 03/31	<i>New School Hip Hop &amp; Street Dance</i>	Please refer to weekly updates on Blackboard	N/A
<b>Week 12</b> 04/7	<i>Choreo Lab #2</i>	Please refer to weekly updates on Blackboard	N/A
<b>Week 13</b> 04/14	<i>Guest Instructor</i>	TBA	TBA
<b>Week 14</b> 04/21	<i>TBA</i> <i>*Written Critique #2 Due</i>	Please refer to weekly updates on Blackboard	Please post all Written Critiques to Blackboard as a Turnitin Assignment by 11pm on April 21st
<b>Week 15</b> 04/28	<i>Semester In Review + Cypher Session #3</i>	Please refer to weekly updates on Blackboard	N/A
<b>FINAL</b>	(Format TBA)	TBA	May 3 <sup>rd</sup> , 11:00-am-1:00pm.

### Attire

Students should wear comfortable, non-restrictive clothing they don't mind sweating in or potentially getting dirty (i.e., joggers, leggings, T-Shirts, tank tops). Clothes that inappropriately expose the body will not be allowed in class (i.e., sheer clothing with no undergarments, extremely short shorts, or shirtless attire).

A thin-soled, lightweight cross trainer shoe/sneaker is required in order to give students the shock absorbency and arch support needed to fully execute movements with the least amount of risk for injury. It is strongly recommended that students bring a pair of sneakers that differ from their outdoor street shoes for the day. This will significantly reduce the amount of dirt and germs tracked into the studio from outside shoe wear. Hair should be pulled away from the face as to not obstruct your vision. Students must remove jewelry during class. This includes large earrings, watches, necklaces, etc.

## **Class Etiquette**

Chewing gum, eating, drinking of non-water beverages, and the use of cellular phones/devices is not permitted in the dance studio or during class time. Water in plastic or metal containers is permitted. Late arrival or early departure from class prior to the instructor's dismissal will not be allowed unless the student has communicated this prior to the start of class. You may be excused from class due to an emergency by speaking to the instructor first.

## **Attendance Policy**

*In-class participation is a significant part of fully comprehending the course material as well as tracking your individual progress in this course. Unexpected life circumstances will inevitably occur, but it is strongly encouraged that students commit to being in attendance as consistently as possible. The absence policy is not meant to be punitive, but to support your success in this course. Please do not hesitate to email me ([nina.flagg@usc.edu](mailto:nina.flagg@usc.edu)) regarding any questions or issues with attendance.*

Each student is allowed 3 Unexcused Absences during the semester. Unexcused Absences beyond the allotted 3 per semester may subsequently affect your final grade and could potentially result in a 1 point deduction per Unexcused Absence.

Religious holidays, Wellness Appointments, Covid-related absences, and extenuating circumstances are considered Excused Absences but must be communicated to the instructor 24-48 hours prior, via email. ([nina.flagg@usc.edu](mailto:nina.flagg@usc.edu))

## **Names and Pronouns**

In our classroom and at USC, every student has the right to be respected and referred to by their name and pronouns that correspond to their gender identity. Pronouns are words we use in place of names (e.g., he/she/they/ze), and for some people, they are an inherent piece of their identity. At any point through the course, please feel free to share with me if you would like me (and your classmates) to address you in a different way. I will not tolerate misgendering and disrespect of people's names and pronouns in our classroom.

## **Equity, Diversity, and Inclusion**

This class takes place at a university committed to equity for all students, where diversity and inclusion are considered critical to the academic environment. In this classroom, free speech is respected, and civil discourse is expected, with a safe learning environment as the priority. We will endeavor to use language that is respectful—sometimes being inquisitive and creative, because language changes all the time—particularly when it comes to differences in age, ethnicity, gender identity or expression, race, or socioeconomic status.

### **“Call-In” Agreement**

We as Kaufman faculty support conversations surrounding racial justice and encourage fostering a culture of calling people IN to the conversation as opposed to calling people out.

### **Health and Wellness at Kaufman**

Health and Wellbeing is crucial to being a performing artist. We are committed at USC Kaufman to assisting our students exceed their potential. If you have a wellness appointment (i.e physician, physical therapy, psychology/counseling, dietetics, etc.) we ask that you attempt to schedule your appointments around class schedules. If your appointment time can only be scheduled during class time, this is an **excused** absence. Please inform the course coordinator that you have a wellness appointment **prior** to the class and CC your advisor and/or Dr. Hentis to the email. You do not need to clarify the type of medical appointment.

### **Student Health & Wellness Appointments**

Free and confidential mental health treatments are available for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. Students can make an appointment with Dr. Kelly Greco through [MySHR](#) (select Kaufman under location). Appointments are available on site in KDC on Tuesdays from 1:00 – 5:00 pm or via Zoom throughout the week. Students can also contact Dr. Greco by phone or email. Visit the [student health website](#) for more resources.

Dr. Kelly Greco: Counseling and Mental Health Services

Email: [Kelly.Greco@med.usc.edu](mailto:Kelly.Greco@med.usc.edu)

[Student Health Main](#): (213) 740-9355 (WELL) on call 24/7

Direct: 213-740-9788

Free physical therapy consultations are available for students. Students can make individual appointments for physical therapy with Dr. Marisa Hentis through [MySHR](#) or walk-in to the fitness zone and training room on the mezzanine level of KDC.

Dr. Marisa Hentis: Physical Therapy

Email: [Marisa.Hentis@med.usc.edu](mailto:Marisa.Hentis@med.usc.edu)

Direct: 847-809-7256

Free nutritional and dietary consultations are available for students. Students can make individual appointments through [MySHR](#).

Michelle Katz, RD: Dietetics

Email: [michelle.katz@med.usc.edu](mailto:michelle.katz@med.usc.edu)

Phone: (213) 740-9355 (WELL)

### **Student Basic Needs**

USC Student Basic Needs provides support to students facing food insecurity, housing insecurity and financial insecurity. While their Trojan Food Pantry is temporarily closed, the department distributes grocery bags to students who do not have a meal plan; they also partner with World Central Kitchen to provide free restaurant-prepared meals. They also connect students to suitable housing or shelter in Los



Angeles. Finally, they work with USC Financial Aid to provide one-time supplemental funding for students in sudden financial distress due to unforeseen circumstances. Visit <https://studentbasicneeds.usc.edu/> for more information.

Dance majors in need are encouraged to contact their academic advisor, who can assist them with accessing these and other resources that may be available through USC Kaufman.

### **Statement on Physical Contact**

As an embodied art form, dancing is a physical and an emotional act. In the process of studying dance, students often experience physical contact with their instructors and peers. Faculty members may use touch to provide proprioceptive and kinesthetic feedback to students; they may use touch to correct alignment, improve technique, and promote healthier movement practices. In some classes, particularly those involving partnering, students will experience physical contact with their peers. As developing artists experimenting with modes of expression, students may also experience a variety of emotions in the classroom. As such, it is imperative that the studio-classroom be a safe, inclusive, and respectful space for all students and faculty. Open and honest communication and respectful and considerate interactions are always expected and are a fundamental requirement of studying in the USC Kaufman School of Dance. Unless otherwise articulated to a faculty member or peer, consent to discipline-specific and appropriate touching is assumed. Students always have the right to revoke that consent and should express any discomfort they feel in the classroom to the faculty instructor or Vice Dean immediately. USC Kaufman seeks to nurture passionate artists who respect the dignity, humanity, and personal embodied experience of all individuals.

### **Academic Integrity**

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask me if you are unsure about what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

**Collaboration:** In this class, you are expected to submit work that demonstrates your individual mastery of the course concepts.

**Group work:** Unless specifically designated as a 'group project,' all assignments are expected to be completed individually.

**Computer programs:** Plagiarism includes the submission of code written by, or otherwise obtained from someone else.]

If found responsible for an academic violation, students may be assigned university outcomes, such as suspension or expulsion from the university, and grade penalties, such as an "F" grade on the assignment, exam, and/or in the course.

### **Course Content Distribution and Synchronous Session Recordings Policies**

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

This includes recording a university class without the expressed permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

### **Music Rights Agreements**

The University of Southern California maintains blanket licensing agreements for music with the following organizations: American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI), Society of European Stage Authors and Composers (SESAC), and Global Music Rights (GMR). This gives the University, and its affiliate organizations, the ability to play music in specific situations ON THE CAMPUS without paying royalties to the artist. These situations include live performance, background, and house music in performing arts spaces and hospitality venues, on the student radio station, and on the USC.edu domain. When choosing music for student choreography and performance, it is important to remember to stick within the repertory of these rights granting organizations or within the public domain (see below). Please be aware, that though USC does pay for

these licensing, it ONLY covers live performance and the other criteria listed above when on the campus and usage by USC and its affiliates. This DOES NOT protect the student when posting their work on websites that monetize content, including social media and YouTube, or for use for self-promotion and public facing content. This is considered out of the bounds of the agreement and would require the student to enter into an agreement with the artist and their representation. In order to check if a piece of music you would like to use is within the grounds of the USC agreements, please refer to the online catalogs that the rights granting organizations provide:

ASCAP: <https://www.ascap.com/repertory>

BMI: <https://repertoire.bmi.com>

SESAC: <https://www.sesac.com/#!/repertory/search>

GMR: <https://globalmusicrights.com/search>

Additionally, should you have any questions or need help to determine if a piece of music falls within the bounds of these agreements, please feel free to reach out to the Kaufman Production Coordinator ([saccoman@usc.edu](mailto:saccoman@usc.edu)).

### **Emergency Plan**

In the event of a university-wide emergency, guidance and directions will be shared by Campus Emergency Operations in all available outlets, including the website and TrojanAlerts. Students are encouraged to maintain close contact with all available communications avenues for updates to university operations. USC Kaufman will abide by all university protocols and recommendations. If the Kaufman Dance Center is not available when classes resume, students can receive updates from the school's Departmental Operations Center (DOC) on Ramo Lawn (between the Thornton School of Music and Norris Cinema, close to the Bing Theatre).

### **Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [osas.usc.edu](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### **Support Systems:**

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day,

7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call  
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086  
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298  
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776  
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411  
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101  
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call  
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call  
Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)  
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)  
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.