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Freeing Style: Hip Hop Inside Out

Adopting the Movement Fundamentals Curriculum
to Hip Hop Dance Training

- verfasst in englischer Sprache -

Erstgutachterin: Frau Prof. Dr. Gabriele Klein
Zweitgutachter: Herr Prof. Dr. Wolfgang Sting

Vorgelegt von:

Birte Heinecke
Hildesheimer Str. 118
30173 Hannover
Email: birte.hei@gmx.net
Matr.-Nr. 6278659

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Fire

Thanks to Olando for the powerful ignition.

Earth

Thanks to Jane for the holistic connection(s).

Water

Thanks to my parents for supporting my flow.

Air

Thanks to Sophie for the inspiring exchange.

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1. Introduction

I took my first hip hop dance class in 2002 and never stopped training (and eventually teaching) this style actively in dance studios. All hip hop dance classes I can remember have been predominantly conducted with the same method: The trainer shows the movement and the students imitate. Also the class structures that I experienced all follow the same rhythm: Starting with a warm-up in which the teacher conducts basic steps and skills in improvised phases, optionally followed by a stretching or workout, culminating in the conduction of a choreography sequence and often finishing with the presentation of the learned sequence in small groups. That way, I learned to quickly pick up and follow the steps that I was shown, trying to become the exact replication of the dance trainer. To my experience, only few teachers encourage the students, including me, to express our own style within the movement.

In the role of a hip hop teacher, I followed the example of my own trainers but soon felt discontent. Some kids would adapt well to the training situation and gain movement capacity as well as confidence in rhythm and space. But then I would also observe children who come with a very free and versatile movement spectrum and soon start to develop a bound and over-toned style. They seemed to struggle to be like the image they saw and meanwhile lose their own footloose aesthetic. This observation led me to question my own teaching method and to research alternative approaches.

When I started to read more about the history of hip hop, its roots, origin and character, the image I gained did not fit with what I experienced in the studio. The main missing points that I detected in Studio hip hop were the importance of individuality, the platform for personal expression, the interest in steady creations and the virtuosity in freestyle, to improvise on the music. As a student I personally came across freestyle in two irregularly reoccurring situations: 1. The class would end with a freestyle circle, where every student would step out one after the other and perform an improvised Solo and 2. The choreography taught by the trainer would not start at the beginning of the music, so the trainer

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would ask the students to improvise on the intro. In any case these freestyle opportunities remained seldom and not further elaborated. The following questions started to haunt me: Can I train dancers including myself to freestyle and how? How can I facilitate a (hip hop) dance training without imposing my own physicality but rather set an environment that enables students to find and create their own style? What kind of style will evolve?

While majoring in “Performance Studies” I met Jane Hawley who facilitates her concept “Movement Fundamentals” at Luther College in Decorah, Iowa, United States of America. Within a seven-week internship in February 2012 and a one-week summer coalescence that same year, I had the pleasure to gain an insight view on her teaching method and its outcome.

Building upon somatic education, training science, dance medicine and anatomy, using body-oriented concepts such as Body-Mind-Centering, Alexander-technique or Bartenieff Fundamentals and implementing processes from the professional art scene, the curriculum incorporates the current evolution and tendencies in dance pedagogy (see HFMDK [n.d.]). Instead of teaching a certain dance technique, the Movement Fundamentals Curriculum offers an open rehearsal environment that enables the individual development of skills and aesthetics and hence supports versatility. Since the Movement Fundamentals claims to facilitate dancers who are creative, expressive, individual and intentional in improvisation and performance, it constitutes a teaching method that emphasizes those points that I missed in the Studio hip hop I experienced. I am curious about how the implementation of the Movement Fundamentals into hip hop dance training may open new pathways to facilitation and eventually for the dance itself. Teaching a style with a concept that is opposing the training of a certain technique is a paradox. However, this thesis shall propose a possible deal with the challenge and present a chance to liberate Studio hip hop Dance. It is not my aim to diminish the common way of instruction, but rather to enhance the spectrum.

In the first chapter I will point out the main characteristics of the Movement Fundamentals. The portrayal is based on the material that Jane Hawley kindly

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provided: Course descriptions, the booklet of the Invitational Coalescence 2011 and the Interviews of Movement Fundamental alumni, collected and published by Sophia Rog. Hawley also granted me insight in her personal course material that she collected during the years of facilitating the Movement Fundamentals Curriculum: work sheets and articles, both depicted with personal notes. An over two hours interview with Jane Hawley, that I was able to guide during the internship in February and March 2012, provided me with a bulk of information about the ideology and intention of the Movement Fundamentals as well as Hawleys teaching experience. An interview with Movement Fundamentals student Sophia Rog as well as my personal records on the classes I attended complement the image. The available material was analyzed with emphasis on the teaching method, using qualitative research methods. The aim was to gain an overview of the Movement Fundamentals that especially provides insight on the conditions and implementations.

Dance in general is a phenomena that is perceived by the observer visually and auditory. The practitioner further accesses dance through bodily and emotional sensations. Documenting the process of dance and dance-approaching linguistically can only represent a selection of the holistic experience. The extraction of the information that is displayed in this work happened on two levels, that is, first, the choice of the interview partner or myself as an author of the journal and, secondly, my choice of information for the thesis. Hence, the depicted data is based on highly subjective selection.

The interviews have all been guided in relaxed manner and quiet environment: in the dance studio, Hawleys office as well as on a bench outside. The interview with Jane Hawley has been interrupted and postponed twice in order to have more time for explicit answers. Both interview partners are highly interested in my research and were committed in giving detailed answers, which displayed in elaboration, time effort and questions for reassurance. Throughout the conversation I sensed no major communication problems and felt assured to ask for further understanding. However, some words or passages remained unclear in the transcription due to acoustics. The journals have been commonly written on the same day or the day after facilitation. They base on participatory

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survey, display class structure and content personal comments. In the review process I felt that the interviews provide a rich and distinct image on the concept of the Movement Fundamentals. Hence I emphasized the research on the prolonged experience of Jane and Sophie and further used the journals as complementary source.

The transcripts have been coded according to a category system. Finding a structure to describe a concept that is based on holism became a challenge. During the review, I discovered multiple philosophical concepts that enrich and enliven the Movement Fundamentals curriculum. In regard to the concept development for facilitating hip hop dance I finally condensed a structure that is based on the the two above mentioned principles: conditions and ideology for teaching as well as implementation.

The challenge of choice and summary whilst staying aware of entirety accompanied me throughout the whole work. The research on hip hop dance opened a wide field. My original intention was to focus on hip hop dance in its contemporary forms and practice in media and dance studios. Due to the lack of explicit scholarly literature that explicitly discusses the hip hop dance style I wanted to research, I found myself reading about the history of hip hop dance in books that mainly focus on breaking. I soon realized, that the history and culture of street dance styles provides an important source for my work. Bringing freestyle into studio dance classes would imply returning to the roots of hip hop dance. Vice versa looking at the roots of hip hop will supply me with important knowledge for the concept.

Furthermore I detected that there is no black and white. Studio hip hop and the hip hop that is performed in the streets are deeply intertwined in history and practice. However, there is a notion about originality -realness- and hip hop that is “completely watered down” (Wisner 2006: 74). In order to cope with that aspect I tried to preserve an explicit terminology (which is quite a challenge as chapter 3.1. will further pose). For example, the use of b-boy shall depict that the idea correlates to the dance style breaking. The word commercial hip hop refers to the hip hop practice in dance studios, whereas street dance indicates

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the 'original' generally non-institutionalized practice. However, the present thesis wants to support the idea that hip hop is a multifaceted culture, with respect to uniqueness and individuality and hence is embracing the broad view for everything that returns respect. As Moncell Durden states: "First, to all my real and non-real hip hoppers...lets drop the ego's. We are all connected through love of dance and music none of us are bigger than the dance or the music. Let us share what we have, and if you can't bring anything to the table, then listen." (Durden August 11,2006) Many street dancers, including well-known pioneers, use the internet to share about their notion of hip hop and to spread the real image. Hence, forum articles became an important source for the knowledge and ideas of hip hop dancers and complemented the scholar research.

My research will emphasize on the essence of hip hop. What is specific to hip hop dance and what makes dancing hip hop? What does a hip hop dancer need to know and which skills does he or she need? The answer to these questions should then build the basis for the concept for dance facilitation that will join the Movement Fundamentals Curriculum and hip hop dance. To teach a certain style with a training paradigm that emphasizes on versatility is paradox. However, the Movement Fundamentals serves as an approved curriculum implementing improvisation and the development of an individual movement vocabulary. The question then becomes: (How) can it be transformed to teach hip hop without losing its principles?

2. Movement Fundamentals

2.1. The Curriculum

The Movement Fundamentals curriculum is a training paradigm for dance in life and art. The curriculum has been developed by Jane Hawley and is taught within the BA-program in the theater and dance department at the Luther College since 2001. It challenges the traditional forms of dance training and style, emphasizing individuality and authenticity. The students practice embodiment, refine movement and craft expression by using sensory awareness, proprioception and imagery, eventually gaining agency as a dancer. Based in somatics, the curriculum builds upon the holistic understanding of mind-, body- and spirit-integration and supports a non-hierarchical, open studio space for creative and individual development. Hawley elaborated six paired principles as the basis for movement and dance artistry: alignment and function, range and efficiency, vocabulary and intention. Three sequent courses focus each on a pair and are supplemented by courses like Contact Improvisation, dance composition and dance history. The holistic aspect of the Movement Fundamentals implicates, that the concepts in each course are continuously displayed and experienced as part of the whole. This means all concepts are present in every class. However, some concepts are highlighted in order to facilitate a deeper insight.

Table 1: Course Structure (compiled by the author)

<i>Course</i>	<i>Movement Fundamentals I</i>	<i>Movement Fundamentals II</i>	<i>Movement Fundamentals III</i>
<i>Concept Focus</i>	Alignment & function	Range & efficiency	Vocabulary & intention
<i>Level</i>	Practicing embodiment	Refining movement	Crafting expression
<i>Relations</i>	The individual within environment	Distiguishing from and contributing to community	Responsibility of artist within community (engaging, educating, evolving)
<i>Main source</i>	Experiential Anatomy	Movement Patterns and Concepts	Imagination and sensory awareness
<i>Development</i>	From physical function to expression	From internal connectivity to external expressivity	Clarify intention
<i>Core practice</i>	Embodied movement exploration	Enhancing awareness of habits and possibility to change	Technical phrasing and improvisational scoring of somatic skills and contemporary dance vocabulary

Movement Fundamentals I: Practices of alignment and function

This course focuses on the anatomy of the body and its functions. Through movement explorations, proprioception (e.g. by touch in partner-works) as well as by analyzing recordings of themselves and others, the students become aware of their own bodily structure. Each body is introduced as the main source for knowledge and development and considered as part of an intelligent and unique self. Bony landmarks, anatomy and spatial planes serve as foundations not only for precise communication but also for a proper image. A recurring note on the worksheets reminds the students to use a beneficial rather than judging language, proposing an affirmative relation to themselves and others. They become aware of relationships being fundamental to life and experience touch as a fundamental way to connect. Conceived in general terms, Movement Fundamentals I represents the individual within the environment.

The Course introduces concepts of alignment like the “six feet”¹ and Lulu Sweigards “9 lines of action”. The worksheet “Bits and pieces of this and that from here and there” gives a collection of thoughts and points to be aware of. Notes like “Alignment is the relationship of body parts to other body parts, a relationship constantly in flux”² introduce the notion of constant process and change.

Movement Fundamentals II: Practices of range & efficiency

The key note of this course is the principle that a keen awareness of how our bodies function makes change possible. The students learn about and experiment with the concepts of internal connectivity and identify personal movement habits. Through patterning and re-patterning they develop new movement possibilities and consequently enhance in range and efficiency. The enhancing awareness of self allows the students to become more distinct in communication and to gain new levels of creative expression.

1 The concept of the “six feet” has been elaborated by Jane Hawley. It emphasizes on the relation and alignment of the calcaneous heels (feet of the feet), ischial tuberosities (feet of the pelvis) and mastoid processes (feet of the skull).

2 The worksheet “Bits and pieces of this and that from here and there” was written in Fall, 2003 and was found in the files of Movement Fundamentals I

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This course represents how the individual distinguishes itself from and hence can contribute to the community. The students experience how their uniqueness becomes relevant for others and how to avail this quality. (see Hawley 2011)

Movement Fundamentals III: Practices of vocabulary & intention

The third course of the Movement Fundamental Curriculum elaborates the features of performance. Originally this course was called “practices of vocabulary and style”, aiming to facilitate the student in carving out her or his particular style, but “I quickly realized that was wrong, because it takes a long time to have a style” (Hawley March 16, 2012: 60) However, students will enhance their movement versatility and invent their own vocabulary. Using the physical and artistic skills they have acquired, students will work out compositions and experiment with various notions of choreography: They might construct a technical phrase from contemporary dance vocabulary or set an improvisational score. In any case imagination and sensory awareness serve as tools in both generating and facilitating. By regularly sharing their material students not only get feedback on their articulateness and hence can clarify their intention. They also improve their observational skills, become aware of viewing patterns or individual preferences and learn how to give critical feedback. The formulation of a “Movement Manifesto” consolidates their artistic identity.

The four phases

In Spring 2010 the four phases evolved as a practice, that not only trains the Movement Fundamental practitioner but also identifies with the whole curriculum. The practice contains four phases (equal time units), that are each split into about two thirds of action and one third of documentation. The following tasks and questions lead the participant:

2.1. The Curriculum

Table 2: The Four Phases (compiled by the author)³

Phase	1	2	3	4
Task	Begin to prepare yourself to move.	Start moving.	Dance.	Witness.
Question	How do you begin? What is important? What is needed?	How are you moving? What do you like to do? What are you noticing?	How are you dancing? What do you think about? What do you imagine?	How are you watching? What do you look for? What do you see?
Correlates To	Movement Fundamentals I	Movement Fundamentals II	Movement Fundamentals III	Making Evening-length work

The configuration of the four phases directly correlates to the course structure of the curriculum. This allows the practice to also become a tool for the construction of classes as will be further explained in chapter 2.2.1: The art of facilitation.

Tenets of practice

Jane Hawley proposes ten tenets that crystallize the practice of the Movement Fundamentals.

1. Learn through sensory awareness, proprioception and imagery.
2. Know the body as an intelligent source for direction and information.
3. Develop skills in observation, awareness, responsiveness and expressiveness.
4. Employ all bodily systems to create balance and form.
5. Use vocabulary of anatomy, spatial intent, movement dynamics, and elements of design.
6. Charge dance artists to discover what they feel is important.
7. Facilitate dance artists in researching their own questions.

³ If realized in a group (or duet) the participants will observe each other during phase for, so that half of the participants will repeat phase 3 before going over to phase 4 and the other half of the group will repeat phase 3 after phase 4. When a single person practices the four phases, he or she will repeat phase 3 and simultaneously imagine watching herself from outside.

2.1. The Curriculum

8. Understand that the MF principles can be practiced anywhere and at all times.
9. Train dance artists to be able to dance and create performance anywhere.
10. Embolden all body shapes, all ages and all abilities.

(Hawley 2011: 5)

The Tenets of Practice can serve as a guideline for the facilitator of Movement Fundamentals (see chapter 2.2.1)

Resource and Evolution

The Movement Fundamentals Curriculum roots in somatic movement education and uses various concepts like Laban Movement Analysis, Bartenieff Fundamentals, Alexander Technique, Body-Mind-Centering (Bonnie Bainbridge Cohen) as well as anatomical and physiological knowledge from medical sciences. Hawley states: “So it's not really new at all. It's just a new frame or lens. And with dance specifically and no other style training.” (Hawley March 7, 2012b: 12) When teaching or presenting, Hawley regularly honors the teachers, scientists and artists that she refers to, striving to be precise about the resource. This enables students to further research on a matter of special interest.

Since the curriculum has been developed by Jane Hawley, it is mainly informed by her individual experiences and knowledge resources as well as her personality. Stating on the continuous development, Hawley describes the evolution as in “cycles” and continuously moving (see Hawley March 14, 2012: 24). The Movement Fundamentals Curriculum is currently facilitated by herself and a second faculty member, Amanda Hamp. In 2011 the first invitational coalescence staged a possibility for professional and semi-professional dance artists and teachers to learn about the Movement Fundamentals and gather experience in applying them to their own fields. Hawley gets excited about new practitioners using the Movement Fundamentals. The individual implementations could eventually not only develop the curriculum but generally change the “face of dance [...] How it could look. And that we'd be making new

2.1. The Curriculum

dancers new dancers. I think it will be so different with everybody who is doing it.” (Hawley March 14, 2012: 36-38)

2.2. Teaching the Movement Fundamentals Curriculum

2.2.1. The Art of Facilitation

The Movement Fundamentals are conducted in a collaborative classroom and rehearsal environment, as it is described in the class portrayal (see amongst others Hawley 2011) The four characteristics of the collaborative classroom are

1. shared knowledge among teachers and students
2. shared authority among teachers and students
3. teachers as mediators
4. heterogeneous grouping of students

(see Tinzmann 1990)

Sharing knowledge and authority equalizes the roles of student and teacher in the classroom. Hawley refers to a statement of one of her students, who described it as

“off-putting at first because the student feels: 'wow, she's really casual.' But there's a sense of formality in the casualness. And then he also says that I treat everybody as equal so he sees me be a student and it can make you feel uncomfortable at first, because it feels really good, but you're not sure. And [...] then he'll say that once you became used to that you want everybody to act that way.” (Hawley March 14, 2012: 26)

Equalizing the roles does not diminish the scope of the teachers knowledge and experience. It becomes about the way of contributing it. Hawley states that the teacher still brings in his or her “body of information but they're not importing it, they're just sharing it: 'well, what do you think about it?’”(Hawley March 14, 2012: 26) The teacher becomes a source and serves as an authentic role model. Hence, it becomes important that the teacher himself practices the Movement Fundamentals in his own every-day life. Hawley regularly shares

2.2.1. The Art of Facilitation

personal stories to support ideas and offer insights. Integrating family and work life, she also brings her children to studio or sometimes facilitates classes in her home. This allows students to see her applying the concepts in day-to-day-life and its impact.

Talking about important features of the facilitator Hawley sites her distaste for competition in between people. However, self-competition becomes an important aspect in the enhancement of the Movement Fundamentals, because a self-competitive practitioner will keep exploring the sources in his own body, stay keen with himself and esteem the uniqueness of every body. "The better we get I think is when our ego gets less and less and we're more curious and more curious", Hawley states about her own development. (Hawley March 14, 2012: 24)

She experienced how classes became more enlivened, the more she knew about anatomy, physiology, energy work and body modalities. This knowledge provided her with different ways to access the body, that she now can derive from when facilitating. (see Hawley March 16, 2012: 30)

For class preparation, the four phases become a useful source. There is a correlation between the phases and the courses of the curriculum. This means that a teacher's personal documentation of the phases can serve as the beginnings of a syllabus for their Movement Fundamentals class. Hawley encourages teachers to trust their own experience and ideas as a productive source:

"What did you write for phase one? Then that's what your concepts are for Movement Fundamentals I. What did you write in phase two? Those are your concepts that you can guide and teach and facilitate for Movement Fundamentals II. What did you write for phase three? Those are the concepts and ways that you would teach Fundamentals III. And then, when you witness, that's how you make evening-length work, that's what you're looking for." (Hawley March 16, 2012: 12)

By drawing from the individual documentation of the facilitator, the curriculum becomes personal and differs from teacher to teacher. The tenets of practice

2.2.1. The Art of Facilitation

serve as a guideline and the concepts of alignment and function, range and efficiency, vocabulary and intention gain varied emphasis. However the curriculum allows great play to the teachers creativity. “[A]nd then you start to invent. You invent. And that’s the artist which becomes very specific about the person, which is sweet. But you know, you know the frame.” (Hawley March 14, 2012: 55) The gained freedom also implies a high responsibility. It builds upon the skill of the teacher to connect to and draw from his own body and mind.

Hawley takes this notion as far as to completely trust her own experience and the shared authority in the classroom:

“So, not preparing and just trusting I had enough. I’d walk through the door, I’d cross the threshold and I would chant to myself: ‘I have enough, what is needed, [...] what the students need will come through me and will come through them. And we’ll recognize it!’ And so, that became the practice.” (Hawley March 7, 2012a: 26)

What came from a necessity when dealing with a growing family and a full-time job, exposed benefit:

“And it very quickly released me from judging myself as a good professor or as a bad professor and it quickly invited or enticed me to know that the students come with insight, and if I’m awake and aware and listening, it will be exactly what we need. So, it’s not all my responsibility. And it became the interrelationship of me being responsible to create a space and provide guidance but also all of us being responsible to be present and share, what we’re learning. And so that, that idea of the report became so crucial in the classroom. What is going on? And reporting from people and learning from them and responding to that.” (Hawley March 7, 2012a: 26)

2.2.2. Text and Documentation

Each course of the Movement Fundamentals curriculum is supported by one or two textbooks, that the students are assigned to read along with the course. Hawley chooses books that align with the course and can be used for guidance, inspiration or additional sources of information. Through reading assignments or verbal reference, the student will be enabled to associate text with class.

2.2.2. Text and Documentation

The direct relation between class experience and text offers possibilities for a deeper understanding of the material and lays down the concept of body-mind-integration. It supports the realization that increasing knowledge and language will clarify image and hence reform movement. Text also increases the students freedom of self-determination in learning. Hawley encourages students for further research on fields of interest. She also uses the textbooks as a direct source for facilitation. For example, Movement II is currently associated with the book “Making Connections: Total Body Integration through Bartenieff Fundamentals” from Peggy Hackney (2002). The book offers improvisational tasks, that Hawley would then read aloud in class. Or she would read an informational passage about how breath functions, asking students to visualize the concept in creative drawing (see Journal Movement Fundamentals II).

Documenting personal thoughts and experiences or reforming new knowledge is also based on the aspect of body-mind-integration. Almost every class implies space for documentation, usually concluding a phase of exploration or improvisation. An example of this is the documentation phase in the four phases practice. The way of documentation is generally open. Participants may write, draw or keep an empty paper. The studio provides supplies a grand variety of colored pencils and oil pastel chalk as well as blank paper. The documentation provides a platform for memory, reflection or associations and leads to a deeper awareness. Hawley regularly invites students to share about their thoughts and documentation, opening yet another level of transforming information and approaching communication.

2.2.3. Individuality

Throughout the curriculum participants are constantly dealing with themselves and others practicing a respectful and minded relationship. “Every/body is a unique body” states the worksheet “Bits and pieces of this and that from here and there” in the Movement Fundamentals I course. The awareness of personal talents enables the individual to contribute to community

2.2.3. Individuality

and to produce authentic art. The Movement Fundamentals curriculum aims to detect and refine these individual qualities:

“[R]eally honing that skill of aesthetic and choice and vocabulary and form and style from inside yourself in your own experiences.”, Hawley states, and: Dance artists “all work under a similar concept or in a similar domain. But you bring your specific interest and choices and strengths to the plate.” (Hawley March 7, 2012a: 4)

She considers the skill of acting by specific and personal choices to crucially characterize the dance artist. Student Sophia Rog confirms the impact of the Movements Fundamentals on her artistry : “It gave me a pretty strong sense of self and belief in my own validity.” (Rog March 28, 2012: 9) She also points out the early stage of developing artistry in the curriculum. While learning certain body movements, she also learned “to discern what I like and why I like it and how I move my body outside of those shapes of the flat-back or learning the anatomy of doing a head-stand” (Rog March 28, 2012: 13)

The value of the individual is seen in constant relation to the group. This link between individual choice and interactivity becomes a strong and important feature of the Movement Fundamentals practitioner. Hawley says in the interview:

“I think your brain really gets it [the Movement Fundamentals]. I think your body gets it. Just in class I see you understand it. You're always making individual choices within the group. And yet you're able to be with the group. You interact with the group without losing your identity.” (Hawley March 16, 2012: 64)

Honoring individuality also informs the aesthetic view of the Movement Fundamentals practitioner. Sophia Rog says: “I have an aesthetic towards seeing individuality probably over everyone doing the same thing.” (Rog March 28, 2012: 13) And then concludes “I would say that this curriculum allowed me to develop a personal aesthetic” (Rog March 28, 2012: 13)

2.3. Living the Movement Fundamentals Curriculum

2.3.1. Dance in Life and Art

The Movement Fundamentals facilitate the basic concepts of movement. When starting the practice on her own, Hawley realized the difference to the dance training she used to know which was about style and form and used the word „movement artist“ to discern herself. Artistry is of high value within the curriculum, emphasizing creativity and invention. Hawley refers to the education of visual artists, who are not asked to resemble Picasso (see Hawley March 7, 2012b: 7). When talking about the work, she prefers the word „composition“ over choreography, relating to the terminology in music. The choreographic process is then that part of composition, that is „paying attention to detail: Is there a motif or a theme? Is there repetition of a shape or form? When does it come back? So, choreography is within the composition.“ (Hawley March 7, 2012a: 6) Composition, intention and well-practiced work are the parameters in art pieces that Hawley is especially attracted to. (see Hawley March 7, 2012a: 6)

Seeing the students develop their own practice and engaging in the dance field upon leaving the curriculum, Hawley states, that the Movement Fundamentals liberates the „dance artist“. Artists who create individual, new works as dancers and who „develop her/his own movement vocabulary (style)“ (Rog 2011: 16) However, Hawley states a common aesthetic, that can be recognized in Movement Fundamentals practitioners:

„I would definitely say the use of tone, so the muscular use of tone, that it's integrated and you often don't see force or uncomfortableness out of the people when they move or dance after they've trained in Movement Fundamentals. You also see really clear intention. You might not understand it, but they're focused and they know why they're doing it or what they're doing while they're doing it. But you as an audience person might not get it, but it's arresting, it draws your attention, cause they're united.[...] They're very aware of why they're moving or what the intention is behind their action and they're authentic.“ (Hawley March 7, 2012a: 72)

2.3.1. Dance in Life and Art

Hawley points out that being authentic in performance, in moving and being along with the intention of space produces virtuosity.

2.3.2. Integration

„I rank art and performance as very important. But I rank it as important to practice all the time.“ (Hawley March 7, 2012a: 50), Hawley says, referring to the integration of dance and dance training into daily life. The concepts that are intensely dealt with in training space can and should be trained in anytime. Hawley proposes a constant awareness of the movement fundamentals, in studio as well as at home when cooking, when driving the car, when climbing the latter, when carrying the groceries. This does not only diminish the necessity of a special studio space for training, it also influences the dancers qualities in flexibility and performance. Hawley realized: „I'm making better art and I'm a better performer. Because of practicing in everyday, all the time thinking about it, becoming aware of it.“ (Hawley March 7, 2012a: 50)

Understanding the interrelation of movement in studio and life and using the possibility of practicing all the time is a core to the curriculum. The continuous practice deepens the experience „So that they understand what is most important to me, is that you integrate it. Not that you just understand it, but that you actually practice the theory“ (Hawley March 7, 2012a: 36)

It is part of the holistic notion in the curriculum that movement, dance and training is integrated in daily life. Vice versa, Hawley supports the idea to integrate her life in dance and training. She regularly brought her kids in the training space and recognized a positive effect: „The more students saw me interact as a mother, say, they came to the house and hung out with us, the more they saw me practice the same concepts with my kids.“ (Hawley March 7, 2012a: 14)

The interrelation of dance, training and art makes the Movement Fundamentals a full-time life practice. Students learn about the adaptability of the concept to various aspects in life. Sophia Rog describes:

2.3.2. Integration

“[...T]he Curriculum trains people to respond physically, intellectually and artistically – to be respons-able- first and foremost to their environment, be it a studio, a prairie, a parking lot or an office cubicle. The MF curriculum trains dancers to be in their environment, not on it, and this is apparent in its aesthetic and in its theory.” (Rog 2011: 16)

2.3.3. Agency and Versatility

The Movement Fundamentals curriculum is not a style-based dance training, nor does it teach a certain dance technique. Instead, it aims to train “individual artistry in the body” (Hawley March 16, 2012: 10). This artistry then can be used in various fields of research and practice. The skills that the person gained are fundamental not only to movement, but to life. In an interview research realized by Sophia Rog in 2011, students report how they apply the Movement Fundamentals to their current work field. (see Rog 2011)

Serving multilateral areas of application does not diminish the importance of artistry within the Movement Fundamentals but rather reenforces it. The students experience how “the idea of making choices with a certain aesthetic or intention” makes them “feel more able to consider [themselves] as a dancer”. (Hawley March 14, 2012: 8) Artistry becomes the tool for proceeding with oneself in any environment.

However, the Movement Fundamentals provides a whole palette of tools that can be especially used in specific fields. A dancer might benefit particularly from the capacity to move more efficiently and healthy, whereas a therapist would gather special information about somatics, embodiment and experiential anatomy. (see Rog March 28, 2012: 51) The Movement Fundamentals become a yielding matrix. “I just know that whatever else I study, this will be the basis for my whole understanding of my body and dance in the world and... and I don't feel stuck by that” (Rog March 28, 2012: 109) Students are regularly encouraged to reflect on themselves, to listen to what they need and want and to take care of themselves. They become aware that they have agency and learn to use it. When reporting about her experiences in a traditional dance curriculum after studying the Movement Fundamentals, a student states that the

2.3.3. Agency and Versatility

curriculum handed her a “sense of discernment about what I wanted to do and didn't wanna do. [...] I felt all the other students were just doing what they were doing, just because the teacher told them to.” (Rog March 28, 2012: 27) The students are provided with various ways to listen to and understand themselves, become self-conscious and gain authority. They engage in a healthy relationship with themselves and their own process. The invigorating curiosity about life keeps them from striving to be like somebody else or competing with others. The awareness of self and community, communication skills and the notion of health and well-being enables them to be distinct members of society. “It just makes better citizens hands-down.” (Hawley March 16, 2012: 4)

3. Hip Hop Dance

3.1. What (is) Hip Hop?

Hip hop dance occurs in many forms. Christine Pavicic (2007) researched the question “What is hip hop dance?” as well as the question “Where does hip hop dance start and where does it end?”⁴ She concludes her work that “hip hop dance is the fusion of individual uniqueness, creative producing and the unique essence (of) >hip hop< - the funk, the vibe, the feeling and the groove – as to say the lifestyle of hip hop, that is manifest in the dancing body.”⁵ (ibid.: 257) She further defines authenticity, originality, freedom, individuality, background and expression as the essence of hip hop that is linked to the manifold styles and meanings (see ibid.: 257). Hip hop dance then is the sum of individual expression and lifestyle. The quality of the dance constantly changes due to the time, place and person it is performed by. Pavicic (ibid.: 296) sights the variety of style as “a quite substantial and determinately also unique characteristic of hip hop dance”⁶

The word style can refer to both, the classification of a specific dance style such as ballet, jazz and hip hop, or the individual style of a certain dancer, representing the unique character. “Hip hop” as a formal classification of a dance style is ambiguous due to the frequent imprecise usage of the term. The dance style that originally evolved within the hip hop culture in the ghettos of New York is called breaking or b-boying. Crews, allying groups of b-boys, became a substitute for the gang-culture and b-boys competed in battles to

4 Pavicic interviewed 25 professional represents of the hip hop dance scene as well as 40 dance students in the trainings she observed, about their notion of hip hop. A questionnaire as well as an observation study of training situations provided her with information about specific movement qualities of hip hop and added to her definition. (see Pavicic 2007: 156nn)

5 Orig.: “Hip Hop Tanz ist die durch tanzende Körper manifestierte Fusion von individueller Einzigartigkeit, kreativem Schaffen und der einzigartigen Essenz (von) >hip hop< - dem funk, dem vibe, dem feeling und dem groove – sprich dem Lebensgefühl von hip hop”

6 Orig.: “ein ganz wesentliches und mit Bestimmtheit auch einzigartiges Charakteristikum von hip hop Tanz”

3.1. What (is) Hip Hop?

show their power by physical accomplishment. Dancers went in the cypher (a circular open space that is formed by the onlookers) to show their skills in footwork, air moves and power moves, which are all movements that are primarily danced close to the ground with acrobatic elements. Hence a b-boy needs both strength and the willingness for risk, as Doris Rode (2006: 137) states⁷.

The two other dance styles that are commonly referred to as original hip hop dance styles, popping and locking, actually evolved earlier in the funk era at the West Coast and were only later embraced by the hip hop culture. Popping is a technique that uses muscle contradiction for illusionary effects. The body resembles technical or natural phenomena. (see *ibid.*: 132) Locking marks the off-beat and especially emphasizes on fun. A good locking performance therefore depends on both timing and expression. (see *ibid.*: 140n) Electric Boogie is a dance style that uses elements of both Popping and Locking. B-boying, Popping, Locking and Electric Boogie all evolved and developed in the street scene, they are practiced in living rooms, on playgrounds or sport courts and are traditionally performed in clubs and battles.

As hip hop gained popularity across social levels, popularized by media, dance studios started to convey the dance in formal dance classes. The commercialization of hip hop implied ambiguity. Some street dancers feared the loss of the original identity as a street culture. The practice of dance teachers who did not properly learn the dance, but teach it by simply using hip hop music for jazz dance vocabulary would dilute the style. (see Wisner 2006) On the other hand the commercialization held the possibility to make a living out of dancing. They would teach in studios as Emilio “Buddha Stretch” Austin in 1989 started to introduce hip hop to the New York dance studio “Broadway Dance Center” as one of the first street dancers to teach in a studio surrounding (see *ibid.*) or fuse with with dancers of other dance styles to create theater and TV shows or movies.

⁷ Doris Rode uses the term breakdance. Many b-boys avoid the term as it is claimed to be launched by media. (see Schloss 2009: 58nn)

3.1. What (is) Hip Hop?

The diffusion of hip hop into mainstream generated new forms of the dance. “Jazz Funk” or “Funky Jazz” is the explicit term for the fusion of Jazz Dance Technique and the funk styles popping and locking. “New Style” refers to the New York Style as perceived from dancers abroad, “L.A. Style” refers to a style created by L.A. dancers and “Lyrical Hip Hop” describes a mix of hip hop and contemporary that works with the lyrics of a song. (see Wikipedia, chap. 4) Even though many teachers use individual combinations or creations of terms to define the particular style they teach, most dance studios simply use the umbrella term hip hop, Streetdance or Street Style for the conduction of any implementation of the style (see amongst others Broadway, Millennium, Pineapple). Consequently the term “hip hop” as a dance style carries many connotations.

However, commercial hip hop dance in general can be stated as the style that is taught in studios. It is usually performed in a staged environment and choreographed on specific music. The moves are less acrobatic and foremost danced in upright position, which in general makes the style more accessible for beginners (see Pavicic 2007 and Zeeray 2002). The following chart will display a broad overview on the hip hop dance styles mentioned. Due to the overlapping and mutual influences of the styles throughout history, a clear distinction is not possible.

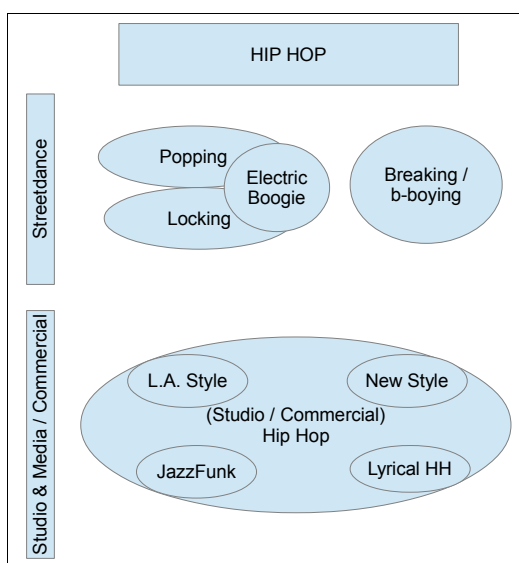


Fig. 3: Hip Hop Dance Styles (compiled by the author)⁸

8 The presentation is the attempt of an introduction rather than a complete map of hip hop dance.

3.1. What (is) Hip Hop?

Both commercial and street hip hop are evolving and expanding by ever creating and mixing new forms of the dance or embracing related styles. The integration of house dance in breaking battles is an example for the latter (see amongst others Juste Debout) To Pavicic (2007: 103n), it is the creative nature of the culture that ensures continuous enhancements in hip hop dance. The (individual) style and its endless possibilities of expression not only define hip hop dance, but also constitute its capital.

The wide range and the poriferous definition of hip hop dance correlates to its appraisal of individuality. In hip hop a good technician does not yet make a good dancer. B-boy DOZE (cited in Schloss 2009: 48) clearly exposes the supremacy of style over technique “Style versus technique, style will always win” This estimation bases upon the experience that technique can be learned, but a style is something the dancer has to bring in (see Schloss 2009: 48). It is the own attitude and the personality that a dancer contributes to the dance. This implies that dancers expose their selves as an individual being rather than an interchangeable body of physical mastery “Every time b-boys or b-girls return to their feet, they have made an assertion about who they are, and the group has accepted or rejected that assertion.” (ibid.: 13)

3.2. Meaning Matters – Social and Historical Embodiment

Hip hop is more than just dance, it is a lifestyle. It is not only about the practice within the training grounds or the performance space, but an all-day-practice that is reflected in character: in habitude and attitude, in the style of clothing, in activities and in beliefs. Hip hop dance evolved within a cultural movement. As a social dance form, the coherence between environment and dance, the intertwined history becomes an important source for the extensive understanding of the dance.

DJ and pioneer Afrika Bambaata states knowledge, the respect to the history of the hip hop culture, as the fifth element of hip hop along with the genres of MCing, DJing, Breaking and Graffiti (see Schloss 2009: 37). He founded the “Universal Zulu Nation”, one of the first and largest hip hop organizations that aims to preserve and cultivate the original values of hip hop culture. They

3.2. Meaning Matters – Social and Historical Embodiment

emphasize on the positive nature of hip hop, valuing respect and strictly defeating drugs and violence. The Universal Zulu Nation encourages people to seek for knowledge as it is “the foundation of all things in existence [...] to know thyself and to know others [...] to know the surroundings [...] to know The Supreme One”. Furthermore they call for wisdom that is to “choose the right path, to know right from wrong”. Third, people should understand which is to “[draw] a picture in his or her mind to see all things clearly with the third eye, the mind.” Afrika Bambaata propagates: “With these three elements of life⁹, we must build a better world, teach the young and old, use natural resources to uplift the people, not to make individuals rich, but to put the Human mind back on the right path and get rid of sick racist mentalities.” (Afrika Bambaataa [n.d.])

The awareness of the environment and in particular other people is crucial to hip hop. A true hip hop artist takes responsibility not only in living and representing but furthermore in conveying his culture. Even though media takes a part in hip hop education, as will be further discussed in chapter [xx], Schloss (2009: 11) points the personal acquisition in breaking as outstanding for this discipline. He refers to the fact that most b-boys and b-girls in New York stand in direct teacher-student-relation to the pioneers of hip hop dance or at least are affected somehow by the presence of the elders. The direct source of information is highly valued. B-boy Waak One (cited in Schloss 2009: 12) claims that he regularly encourages his students to “talk to the elders. Get that information. Get those jewels.” On the other side, B-boys of the first generation are still actively dancing and committed to hand down the history. B-boy pioneer Mr Wiggles uses his website <http://www.mrwiggles.biz> to inform about history and misconceptions of hip hop and discusses topics as “America's Best Dance Crew” from a personal view or declares guidelines “If you are Hip Hop?”, dedicated to hand down the original essence of Hip Hop. The latter article emphasizes on what Hip Hop is not about in which Mr Wiggles ([n.d.]c) points his personal thoughts with radical language: “If you Call your self a HIP HOP

9 Altogether the “Universal Zulu Nation” publicizes 21 elements of life: knowledge, wisdom, understanding, freedom, justice, equality, peace, unity, love, respect, work, fun, overcoming the negative to the positive, economics, mathematics, science, life, truth, facts and faith.

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Dancer and you Can't Dance to BREAK BEATS or JAMES BROWN!!! Your NOT HIP HOP!!! - If you think HIP HOP Dance is Choreo, and BBOYS are BREAKDANCERS Your F&ckin Crazy!" In his articles, Mr Wiggles ([n.d.]f) alerts dancers to keep in mind that hip hop emerged from the love of music and the love of rhythm and that street credibility and a good foundation is the basis rather than Hollywood. These examples show the commitment that members of hip hop undertake to transfer the right image of their culture. To convey the foundation of hip hop.

Foundation is a common term in hip hop dance that stands for more than physical proficiency. B-boy Anthony Colon (cited in Schloss 2009: 50) states energy, spirit and attitude as the rudimentary elements for foundation. B-Boy pioneer Ken Swift (January 24, 2011) strikes out even larger: "Foundation is the combination of the mental approach, philosophies, the attitude, the rhythm, style and character combined with the move". Foundation then stands for the embodied personality which implies that every foundation is unique and bond to the dancer. The evolution of foundation and identity is conjoint, as Schloss (2009: 67) assesses: "But perhaps the most important thing that foundation teaches you is how to develop your own individual identity in the context of the group, which necessarily entails understanding your own strengths, weaknesses, and personal history". Building the foundation is the interplay of recognizing and shaping self. The descried possibility to redefine themselves and their history empowers the dancers to embrace "all of their previous experience as material for self-expression in the present moment. " (ibid.: 44)

The presentation of oneself, the self-assertion of the dancer gains particular importance and relates the individual to community. In an early article about break-dancing, journalist Sally Banes describes the dance as the physical expression of *mocking* and *boasting*. By dancing, b-boys would write their identity into space (see Rode 2006: 101). This notion becomes evident regarding the history of hip hop within the gang-culture in the Ghettos of New York. Instead of using weapons to mark their power, breakers use their bodies to tag the scope of their crew. In order to jut out, b-boys have to display a

3.2. Meaning Matters – Social and Historical Embodiment

projecting attitude of color, exaggeration and vibrancy, just like a Graffiti piece does (see Schloss 2009: 74).

The artists stage themselves through their productions and inventions, eventually rising their own status through affirmation. “Hip hop is performative, a culture of doing and producing”¹⁰, Klein and Friedrich (2003: 38) state The goal is to receive fame, credibility and respect. Respect is gained by both hard training and creative invention, in short: by an outstanding performance. Not seldom these performances include reckless actions that are bodily risky, illegal or both. These actions add to the social experience of a rough environment and provide credibility, manifested in the knowledge of rules and codes of the street. However, it is the unique style and the artistic flavor that counts over venture and may produce fame, which is a rare but highly aimed credit. (see *ibid.*: 39-43) Street credibility serves as a desire that drives b-boys to continuously develop their style. For years, b-boys work on their own reputation. Both to perform well and to perform often consolidates the name recognition. (see Schloss 2009: 75)

Pivotal site of reputation-making is the battle: Within the cypher b-boys would show off their skills and compete with others. They fight for credibility, which is a serious and usually very personal business, since b-boys enter with their character and jeopardize their record. The battle demands more than good dance skills, a b-boy needs to plot, move, observe and react on the spot. The strategic approach, the “battle tactics”, become crucial for the dancer and invigorate the aesthetics of the dance itself. “[M]any battle tactics address the things one *shouldn't* do” (*ibid.*: 10) and hence are not only invisible for the observer but also provide agency for the dancer who gains freedom of action. Battle tactics also obtain control over the emotions of the dancers. Each battle will be on the record of a dancer influencing his life. This produces a high tension and empowers high energies. However, a good performance requires well-thought moves. The control of the aggression is necessary in both the dance itself and the dancers attitude (see *ibid.*: 84). B-boys want to impress their peers. This concern is one of constant presence. “B-Boys should exude

¹⁰ orig.: “Hip Hop ist performativ, eine Kultur des Machens und Produzieres”

3.2. Meaning Matters – Social and Historical Embodiment

preparedness, competence, and confidence. They should not only be prepared to battle at any time, but they should look it.”(ibid.: 84) At any rate, the image reflects real competence. As Schloss (ibid.: 45) emphasizes “b-boy attitude is not false bravado: it is the intellectual confidence of a master strategist who believes that he has every possibility covered.”

It is the audience who then decides about the success of a performance, whether a dancer could defend his name. Furthermore, the audience defines the realness of the dancer, if he conforms with the original hip hop aesthetics and hence is authentic (see Klein / Friedrich: 160nn). While the present organized battles usually host a jury of reputable dancers, the original street fights were judged by the onlookers. Dancers report on the merciless fairness that has been exercised in the streets (see Schloss 2009: 56). This goes along with the principles of dance battles that are respect, giving honor, and giving credit where credit is due (see ibid.: 14). These principles apply mutually to dancers and audience, since the community validates the individual.

Initially, Hip hop is social dance. In the early hours of the dance the practice came along with hanging out. The importance of the group support remains crucial into present days. As B-boy Santiago (cited in Schloss 2009: 54) validates “‘I’ is hip-hop? No. ‘We’ is hip-hop”. B-boys align with Crews that hold a strong alliance. The social structure within a crew has to function. As for in battling the smooth transition of routine and soloist is of importance. In working on choreography, individual expression has to relate to the collective vision (see Schloss 2009: 55). Just as each member depends on the group, the crew depends on the individual contribution. The dancer develops a skill for life, as Schloss (ibid.: 56) points: “[T]he expertise and confidence that b-boys and b-girls develop through such practices are directly applicable to other areas of life. They develop a subtle feel for group dynamics and particularly how to maximize their individual accomplishment in a way that works to benefit the group.”

The potential of transferring abilities from one field into another, from local to global inspires the hip hop community: “artistic power can be ideological power and that ideological power can be the key to creating a place in the world for

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themselves and their community.” (ibid.: 157) To Schloss, it is anchored in the principles of hip hop that it enhances options, allows individuals to be who they are and honors both personal and collective history. To dance hip hop is a non-exclusive activity. “[...] there's no reason why you can't be a b-boy and be a doctor. B-boy and be an architect. B-boy and be a politician.” (Waak One cited in Schloss 2009: 93) The deep integration of dance and life not only allows but empowers the individual to agency. B-boying enables the dancer to control not only the dance but also the meaning, value and direction of life. To speak in the language of a b-boy: They can rock their life. In hip hop culture, the word “rocking” is used generally to “suggest that someone has used her creativity to demonstrate control over some area of life.” (Schloss 2009: 33)

3.3. Basics for Creation – Movement Vocabulary and Invention

Pavicic (2007: 367) exposes the free form and the missing frames in structure as a sine qua non element of hip hop dance. With every dancer who creates his own and unique style, who brings in his own ideas and personal experience, hip hop dance expands its field, embracing a new movement vocabulary ad infinitum. However, scholars and practitioners state a common character in hip hop movements that allows onlookers to determine the dance.

For one, Pavicic (ibid.: 292) examined movement qualities that may define hip hop dance. By means of a questionnaire hip hop dancers of L.A. were supposed to state the relevance of a list of movement qualities for hip hop dance. As a result groove, energetic, skilful, accents, coordinative, powerful, dynamic, flowing, controlled and quick are the ten attributes that best characterize hip hop dance. The attributes groove and accents speak for the musicality and rhythmicity of the dance itself as will be further described in chapter 3.4. Energetic and powerful underline the aggressive feel in the battling situation that has to be controlled by the dancer, just as the movement predicates. That hip hop dance is skilful and coordinative hypothesizes that hip hop is a craft with a technique that can be practiced and facilitated.

Even though looking at hip hop as an African American Culture would diminish its history as a culture-embracing practice, the African heritage of the

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dance left notable traces. In an online-forum b-boy and scholar Moncell Durden (April 18, 2006: par. 8) alerts dance teachers to keep in mind the African dance tradition when facilitating and opposes it to the European customs to demonstrate a clear image:

“Dancing in the European tradition was built on fixed steps arranged in a limited number of repeatable patterns; west African dancing featured individual improvisation against a background of basic movement motifs. European dancers tended to keep their back erect while lifting the torso up, toward the heavens; west African dancers tended to bend forward at the waist while projecting a sense of groundedness, of being in touch with the earth. European dance assigned a prominent central role to the male-female couple (as in the minuet of the eighteenth century and the waltz of the nineteenth century); the focus of African dance was typically on the group and on the soloists who emerged from the group and then merged back into it.”

By this image he points three significant aspects of African dance that can be found in hip hop dancing: The interrelation of individual and group, the improvisation upon basic movement vocabulary and the typical body posture. Durden describes the bearing as generally grounded and with a declination of the upper body to the front. He later determines that hip hop is danced on the whole foot instead of pointed and refers to the natural way of walking from heel to toe. The full contact with the floor solidifies the connectivity to the earth. Upon movement Durden (ibid.: par. 3) states: “The basic principle in Hip Hop is the bending of the knees, bopping of the head and movement of the torso to give that bounce groove.” He points, just as the survey from Pavicic found that the groove builds the foundational element of hip hop dance. He adds the attribute bounce, suggesting that the dance is underlined by a recurrent change of level or plane that is produced by the interplay of knees, head and torso.

Basics

“Basics are certain main steps or techniques [...] that you get shown by somebody who has learned them from the original. They are specific steps, and

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they are what they are.”¹¹ (Rode 2006: 125) B-boy Freeze states and underlines the existence of a certain movement vocabulary that builds the substructure of hip hop dance.

Dancer and choreographer Zeeray collected several basic moves of hip hop dance¹². Zeeray (2002: 21) enunciates that basics in hip hop primarily define the movements of the legs. However, arms should be naturally integrated in order to make it hip hop.

Zeeray classifies the following basics:

1. Bounce / Rebound
2. Steps (with shift of weight)
 1. Twist
 2. Off-Beat-Steps
3. Touch and Step / Kick and Step (a touch, an unladen step, or kick takes place right before the shift of weight)
4. Jumps (Zeeray points out that in hip hop jumps usually come off and land on both feet for accentuation, the size varies)
5. Floorwork

(see Zeeray 2002)

The first four Elements describe a primarily upright movement whereas floorwork consists of movements performed close to the ground. Floorwork explicitly refers to B-boying. A typical “run” or “set” of a b-boy in a battle is consistent of toprocking (the first presentation of a dancer in upright position), the go-down or drop, floorwork and a freeze (the final move that is typically a balanced acrobatic figure which is held for several seconds). (see Schloss 2009: 86) He further defines that floorwork embraces rhythmical footwork,

11 orig.: “Die Basics sind gewisse Grundschritte oder -techniken [...], die man von jemandem gezeigt bekommt, der sie wiederum direkt vom Original gelernt hat. Das sind ganz bestimmte Schritte und die sind so.”

12 She refers to New School hip hop as the contemporary style of hip hop with interesting footwork and less acrobatic as breakdance. (see HH03, S. 9)

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acrobatic air moves and power moves. A b-boy learns several moves and versions for each movement category that he can freely combine and adapt to the specific situation. For one, a basic footwork is the 6-step. Variations may add or deduct steps to and from the sequence, making a 2-, 3-, 4-, 5-, 7-, 8-, 10-, or 12-step. Power Moves consist among others of spins, like the head spin where the dancer spins only on the head, flares that categorize spinned handstands induced by spinning legs or mills as the windmill where the torso rotates alternately on the back and front of the torso. (see Rocksteadycrew [n.d.]) The list of breaking moves resembles a huge and growing tree diagram, since new moves or version of moves continuously add to it. The creation of new moves is highly credited and the creator has the honor to name the move. That way the move and the creator are linked throughout time. The creator gains everlasting credibility and the move gains history. (see Schloss 2009: 76n) A similar tradition of fixed dance moves and the fame of naming can be found in other street dance practices such as Locking and Popping (see Mr Wiggles [n.d.]b). Hence street dancers continuously revive and live on history.

Innovation

The basic movements serve as a background and pool for the dancers that they can derive from. After learning the basics and simple variations of each move, Schloss (2009: 86n) describes the evolution of a b-boy in three steps: First, a b-boy will learn many variations of each move, so he can deliberately combine them and draw a move respective to the situation. Second, he will learn more difficult versions of the move or even create his own versions. Third, a b-boy will refine his steps. Also Doris Rode (2006: 137) points out that hip hop is not about inventing something new, but about finding combinations and the individual approach to the movements. According to the German “Hip Hop-Lexikon”, style should not only be innovative and good, but also individual and characteristic for the artist. (see Krekow / Steiner / Taupitz 1999: 295n)

The combination of moves can be both improvisational in the actual moment of performance or a prearranged choreography. The act of improvisation is commonly practiced by soloists and referred to as freestyle. Routines are a set

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of moves that are arranged in a fixed sequence and hence can be simultaneously performed by several dancers. Mr Wiggles ([n.d.]f) points “that in real Hip Hop Dance (and all Street Styles) 'Perfection is in the Imperfections'. Because this is a FREESTYLE BASED DANCE, that means 'No 2 Dancers should ever look the same' FREESTYLE is the KEYSTYLE. IMHO¹³” He relegates to the prevalent perception in media and dance studios that hip hop dance has to be clearly synchronized. Instead hip hop allows each dancer to express moves freely even in a group setting.

Freestyle also serves as a mode for innovating moves or combinations, as Pavicic found when she asked dancers about how they generate their movements and according to which criteria they select them. Above the fact that the moves evolve in freestyle or “just kind of come”, (Henning cited in Pavicic 2007: 205) she finds that music becomes a primary factor for invention of movement. The three elements beat, lyrics or general feeling procure the movements. Feeling refers to both the feeling in the music and the personal feeling that the music provokes in the dancer. Furthermore, the individual movement vocabulary generated by experience, the personal record of motion and the dancers habitude influences the dancer. The idea for new movement generation can be inspired from different sources, such as persons, media, new music or other dance styles. The dancers use what they see in other dances, in TV or in every-day-life and incorporate it in their own choreography. (see Pavicic 2007: 205)

The role of images is particularly present in the dance style Popping. Like mimes, the dancers create optical illusions through isolating the body. The body should look as if its moved by an outer force. Both natural and mechanical images like water, robots or computer-animation serve as role models (see Rode 2006: 132-133). To sum up, Movement invention draws from bodily experience, music and environmental inspiration. Pavicic (2007: 206) further finds that both body and music are the main components deciding on the movement selection of a choreographer. The movements should fit the dancers

13 Acronym for “In My Humble/Honest Opinion”

3.3. Basics for Creation – Movement Vocabulary and Invention

body naturally and align with the music. The perception of the dancer is the decisive instant.

In order to learn about the communicative aspect of hip hop dance, Pavicic (ibid.: 367) asked hip hop dancers for the meaning of movements and gestures. She finds that movements within hip hop can be simply the coordination of body parts, but they can also express the music, the song or a feeling. Some movements even serve as coded language. Hence, all dimensions in meaning are possible. Also B-Boy Freeze notes the interchange as possible element of dance, but reminds in an interview with Doris Rode (2006: 94) that hip hop is primarily about lifestyle and fun. “Of course it is ok to carry a message. [...] but first of all it is about enjoying the music, to present yourself and to be creative.”

14

3.4. Rocking the Beat – Musicality

The beat makes hip hop dance a dance, Doris Rode (2006:133) was taught in several interviews. Also Pavicic (2007:294) records that the feeling of the music and feeling in general as well as rhythm and the perception of the music characterizes hip hop dance.

The connection of hip hop dance to music roots in its history. Whether the words b-boy or breaking actually derive from the musical 'break', the instrumental and often rhythmically sophisticated sequence of a track, is obscure¹⁵. However, dancers were looking for breaks in the music to show off their best moves and to prove their ability to hit the beat. As DJs started to loop the breaks of the music, dancers would rise to the challenge and keep on performing more and more overpowering moves, eventually styling the new

14 orig. “Die Message rüberzubringen, ist schon in Ordnung. [...] aber es ist in erster Linie der Spaß an der Musik, sich darzustellen und was Kreatives zu machen.”

15 Different notions for the origin of the terms exist both in scholarship and in the hip hop-culture. The b in b-boy might refer to break as well as brooklyn or beat. The term 'break' also has more senses and could refer to the musical term or the dancers condition of losing control, getting wild. Breaking and b-boy might intentionally play with the different meanings of the term (see Schloss, 58nn)

3.4. Rocking the Beat – Musicality

dance that became known as b-boying. Schloss (2009:19) recapitulates: "Hip-hop music and b-boying were born as twins, and their mother was the break."

Further, Schloss (ibid.: 39) describes the coherence of dance and music to form a new dimension. "The break's invitation to fill the silence with motion and the idea of integrating music, mind and body through rhythm patterns both speak to a view of performance that sees music and dance as being two facets of a single greater activity." And: "The songs paint a three-dimensional picture of an environment that b-boys can then enter through the dance." (ibid.: 24) Schloss (ibid.: 17) particularly refers to original b-boy songs that still attract dancers and embody the nature of the dance. The canon that he proposes consists of specific songs such as "Apache" by the Incredible Bongo Band¹⁶, "(It's) Just Begun"¹⁷ by the Jimmy Castor Bunch, "The Mexican" by Babe Ruth, "Give it up or turnit a loose" by James Brown or "T plays it cool" by Marvin Gaye. These songs arose in the late 60ies, early 70ies and attract b-boys ever since. The ongoing popularity attaches historical pertinence to the songs. When b-boys dance to the song, it gives them the original feeling by reminding them to the original environment that breaking evolved in. The dancers feel responsible to keep the heart and soul of the song alive. "I gotta do it justice. [...] I gotta match that level of that song. [...] It's what b-boying is. It's pure. It's beautiful." (Waak One cited in Schloss 2009: 24) To dance properly to those songs means to embody the history and the culture of hip hop. It draws "an almost spiritual connection between modern proponents and the historical essence of the dance [...]." (Schloss 2009: 39)

It is the continuous repetition of the song that allows the dancer to connect to the song on a deeper level. As Tiny Love (cited in Schloss 2009: 24) announces: "We play the same music on and on and we don't get bored of it. That means that, basically, it's not going to our minds; it goes to our soul, you know?" To know a song by heart will also enable the dancer with more

¹⁶ Schloss does not mention the artist. The year 1973 indicates that he refers to the version of the incredible Bongo Band

¹⁷ Though the original title is "It's Just Begun", some b-boys in the interviews refer to the song as "Just Begun"(see HH05, 21)

3.4. Rocking the Beat – Musicality

possibilities to react to it in his performance. As Schloss notes: "a good dancer also responds to the lyrics, interesting musical figures and the pulse of the rhythm." (Schloss 2009: 30)

The relation between dancer and music is reciprocal. The music has to fit certain criteria in order to be suitable for hip hop dancing. Especially b-boys depend on a certain speed in the song as breaking uses leaping and falling. Hence the speed of the song has to meet the speed at which gravity acts on the human body, so that the acrobatic movements can hit the beat precisely (ibid.: 31). Another criteria for a good b-boy track goes along with the competitive character of the dance. The song should incite the dancers to battle. Schloss (ibid: 21) sites tempo, intensity and aggressive feel as the crucial components to excite the dancer. B-boy Eddie Luna (cited in Schloss 2009: 23) describes the process as following: "Because the adrenaline rush that you get from the music... [...] And I get angry! And it's like, I wanna hit the floor!"

Dancer Zeeray (2002: 9) points the Beat- and Off-beat-movements as significant in the relation between dancer and music. She refers to the common structure of hip hop music that is countable by eight. The Off-Beat, which is the emphasize on the "and" in counting ("1 and 2 and 3 and 4...").(see ibid.: 17-19) She recommends counting as a tool to relate to the music. The counts represent the rhythm of the dance and support the dancer to remember a choreography and to synchronize with other dancers in routines. Counting numbers is commonly ascribed to result from the commercialization, introduced by studio trained dancers. Street dancers prefer to use onomatopoeic sounds to express the rhythmical patterns of the music (e.g. "boom – bap", see Schloss 2009: 33) or feelings (e.g. "ou", "ah", "aw", "tsi").(see Wikipedia and Wisner 2006)

However, by alternately using, passing or emphasizing beats, dancers can potentially layer their own rhythms to the existing patterns in the music. The body serves as an instrument, eventually producing a rhythm of its own that can be felt by the audience visually. (see Schloss 2009: 85) Dancers "create a groove between the rhythm of the song and the rhythm of their bodies, a

3.4. Rocking the Beat – Musicality

technique known as rocking the beat.” (ibid.: 85) As previously discussed, the term simultaneously expresses that they use their creativity in order to control the music. Good dancers use “their dance skills to wrestle with the song itself to actually force the rhythm to conform to their desires.” (ibid.: 33)

Moncell Durden (April 18, 2006: par. 13) explains that in order to enable the body as an instrument that can “step out and back in time with the music”, a dancer needs to be able to listen to all facets of a music piece and catch all beats. A dancer depends on his or her musicality that is: “Knowing and comprehending the three planes of music which are: the sensual plane, expressive plane, and sheer musical plane. The four elements of music Rhythm, Harmony, Melody and Tone Color. “ (ibid.: par. 12) Furthermore, a dancer should know his own movements and how they perform in time and space as well as the energy they inhere. When a dancer understands the music in its full complexity and structure he can anticipate and then needs a proficient foundation in movement to react to it. (ibid.: par.13)

3.5. Hip Hop Dance Education

Most of the original hip hop dancers never had a formal dance training (see Rode 2006: 124). Counterfeiting other dancers was a common training technique - to watch them doing their steps and then try it on ones own. Special FX (cited in Rode 2006: 134) recounts: “I just saw these people moving and I went: Wow! [...] I have to learn this, this is what I wanna learn! And then they showed me the basics, the techniques and I went home and started to practice. Four hours a day.” The fascination in the movement kindles the motivation for intensive and persevering auto-didactic training sessions. Many dancers trained obsessively and transformed any place into a training ground. B-boy Ru correlates training not only to the physical workout. He adds a spiritual layer and emphasizes on the incessant presence b-boying earns in the life of the practitioner. “[Y]ou must learn your foundation. And it's not just moves, it's also mental. 'Cause once you get the mental part of it down, it's like no matter if you stop training, you're always training.” (Ru cited in Schloss 2009: 53) For many b-boys the dance becomes obsessive. Apart from the movement itself, the

3.5. Hip Hop Dance Education

social aspect is crucial for the b-boys motivation. The interaction of competition and self-presentation draws the dancer: “Once you are in, once you started, it is in your blood and you want to keep getting better! This being-in- the-center, to be better than the others.”¹⁸ (James cited in Rode 2006: 128) Battling serves as a source for inspiration and incentive. Most b-boys start to battle soon after they get in contact with the dance. Battling is also used as a method for teaching that the teacher uses in order to “demonstrate the effectiveness of different approaches” (Schloss 2009: 53).

As pointed earlier, the street dance scene lives off personal relations. The opportunities that direct contact to other dancers disclose apply to education as well. As Schloss (ibid.: 49) declares: “Entering a social circle was almost as important as learning the actual moves”. Mr Wiggles ([n.d.]a) describes the typical start of a teacher-student relationship as following: “Young kids would see me throwdown in a park jam. Next thing you know there is a knock on my door and about 7 kids asking me to teach them! No money, no dance studio, just a bunch of ghetto kids practicing on the concrete!” He reminds b-boys of the importance to hand-down the culture and to empower kids with skills for life. This act is part of the cultures responsibility: “Real Hip Hop gives back to the communities that created it!” (ibid.) As a proficient b-boy and teacher it would be common to have more than one student. The student would build crews and discipline each other in the absence of the teacher. (see Schloss 2009: 54) By teaching, a b-boy also ensures that his style will live on in his successors, as the students will learn of his example. Hence, a b-boys style often provides information about the lineage. Schloss (ibid.: 52) compares the teacher-student-relationship in hip hop to the martial arts: “Like kung-fu, the b-boy educational system not only offers a traceable educational lineage but often a strong, accomplished mentor”

The commercialization of hip hop dance and its way into studios is often denounced with a loss of social and life integration. For street dancers a student

¹⁸ Orig:“Wenn du einmal drin bist, wenn du einmal damit angefangen hast, hast du es im Blut und willst immer besser werden! Dieses ImVordergrund-Stehen, besser als dr Andere zu sein.”

3.5. Hip Hop Dance Education

who steps into a dance class but does not listen to hip hop or live hip hop is not a true hip hop dancer. B-boys who want to preserve the history of the dance style propagate that hip hop dance teachers should 'be' hip hop, know about hip hop and keep up their connection to the street by joining events and battles. (see Mr Wiggles [n.d.]d) In fact, many b-boys use workshop-tours and studio classes to make their living. As Mr Wiggles ([n.d.]e) proposes: "teach. if your a beginner. teach other beginners for free. and as you grow, find your home in a nice studio. and teach often." Teaching in studios does not exclude guiding "young students from the hood who really need Hip Hop in there lives". (Mr Wiggles [n.d.]a) Also Zeeray (2002) proposes that the free scene and the teaching of hip hop in dance schools can coexist. She reports that hip hop is very attractive to young students and can draw them to dance: "I never had that many students motivated to dance in a class than in hip hop"¹⁹ (ibid.: 110)

Another accusal to studio hip hop dance training that has been already addressed is the forfeiture of the improvisational and hence individual character of hip hop dance. Street dancers claim that studio dancers exclusively learn choreography without the feeling of the culture.

" 'There are a lot of jazz dancers out there doing pseudo hip hop,' says Stretch. 'A lot of teachers don't know the history, they're just teaching the steps.' [...] The challenge in moving from the street to the studio, says Stretch, is maintaining hip hop's freshness and improvisational style. 'When you take it out of the clubs and put it in the studio, you lose some of that street element, which is spontaneity,' he says. 'You don't get freestyle, you get 5, 6, 7, 8.'" (Wisner 2006: 75)

Zeeray motivates students to use every opportunity to work on their individual style. The intro of a song for instance provides, as Zeeray (2002: 67) proposes, a good chance to practice freestyle. Even though she explains certain dance steps and how they are performed, she repeatedly motivates the reader to experiment and invent new steps off the base: "Trust your phantasy! Dance lives off phantasy, hip hop, too."²⁰ (ibid.: 15)

19 Orig.: "Ich habe noch nie so viele tanzmotivierte Schüler in einer Stunde gehabt wie beim Hip Hop"

20 Orig.: "Vertraut eurer Phantasie! Tanzen lebt von Phantasie, auch der Hip Hop"

4. Harmonization of Hip Hop Dance and Movement Fundamentals

The comparative view on the Movement Fundamentals and hip hop dance reveals ideological similarities. Both concepts highly value individuality. The self is regarded as the entirety of mind and body that holds a unique character and history. In hip hop, Schloss (2009: 9) notes the “mind-body connection to be at the very core of its aesthetic.”²¹ Both Movement Fundamentals and hip hop emphasize on the autonomy in personal development. Individual choice is credited and supported within the facilitation of Movement Fundamentals and the sensitization of self awareness supports the process of decision-making. The autonomy in street hip hop is conditioned by the open structure and the absence of institution. Dancers are highly self-responsible of their training, especially when they start to dance and not yet associate with a crew. As a consequence many street dancers build their own training strategy that leads to an individual approach to the dance. However, the existence of role models is crucial in hip hop dance.

Whereas Movement Fundamentals guides the dancer to move from an inner initiation, hip hop dancers are commonly motivated by the image of a movement. They watch other dancers and then try to imitate the move and incorporate it. The next step of experimenting with the move and adapting it to his or her own body allows the dancer to build and express his own identity through dancing. Building a personal movement vocabulary upon the basics enables him or her to communicate. A principle that is manifested in Movement Fundamentals III: vocabulary and intention. The dancer becomes subtle on what he or she wants to communicate and how to use the body to express the intent. Jane Hawley is deliberate about using the word style in the beginning of a dancers career (see chapter 2.1.), but emphasizes on authenticity, the keen awareness of self and the initiation of a movement from the inside. In hip hop the early development and presentation of style in character and attitude is crucial for a dancer. The style has to align with the dancers personality in order

²¹ He refers to the process of creation and indicates a distinction from the product-related view on hip hop that analyzes a mass-media object.

4. Harmonization of Hip Hop Dance and Movement Fundamentals

to be real. Beyond that, exaggeration is a common and reputable stylistic device in hip hop, supporting the dancers self-assertion.

Self-assertion as the primary intention of a hip hop dancer emerged from the social environment in which hip hop was created. By dancing, the individual stages himself and represents the values of the art form and culture in its entirety.

“A b-boy or b-girl is representing a relationship between dance and musical form (a “boy” or “girl” who dances on the “break” or the “beat” of a record), a reaction to the psychological stress of poverty (one who “breaks”, emotionally), a commitment to the culture and symbolism of the dancer over commercialism (b-boy vs. breakdancer), a commitment to dance over other aspects of hip-hop (as in the *Source* manifesto), and a sense of geographical and class pride (“Bronx-boy” versus, presumably, “Manhattan-boy”).” (Schloss 2009: 64)

The real hip hop dancer acknowledges his or her history and environment and positions him- or herself in it. The hip hop community appraises respect towards the peers and contribution to society, eventually giving each individual a sense for his or her worth for community. Individualization, becoming aware of ones own strengths and values as well as how to engage, education and evolving with community likewise pervades the whole Movement Fundamentals curriculum. However, the Movement Fundamentals consciously provides a safe and supportive environment for the dancer. Whereas the studio space offers specific times of awareness towards the participants in forms of partner-work, showings or dialogue, a street dancer has to fight for his attention. In a battle, the dancer will be directly assessed and his performance will inevitably influence his whole life. Hence competition is incessantly present and drives the dancer, a condition that the Movement Fundamentals opposes. The ideal in the Movement Fundamentals curriculum is the movement-inspiration coming from inside the body, relating to the outside world and hence competing with no one but self. The interest in learning about self and relations through exploration and application of concepts that are not restricted to dance environment inspirits the dancer to investigate with his body all time. Everywhere and every movement becomes a training place simply by consciousness. In street hip hop, the

4. Harmonization of Hip Hop Dance and Movement Fundamentals

training grounds are commonly places of daily life such as playgrounds, cafeterias or parks. However, the training that is performed at these places is physical and technical. These places then are the studios of street hip hop. All the same, hip hop dancers report the integration of hip hop into other parts of life in the mental approach. They transfer strategies and social behavior but also the values such as respect and the honor of knowledge. In fact, to not only dance hip hop but be hip hop all the time is an absolute necessity for realness.

Realness forms the aesthetic boundary of hip hop as authenticity is at the core of Movement Fundamentals. The authentic dancer embodies full awareness of self and intention. Hence the dancer instinctively uses appropriate tone. On the contrast hip hop emphasizes on exaggeration and aggressivity. Apart from the importance of self-assertion, these attributes are kindled by the music. The groove is the basis for movement and feeling and vice versa aesthetic guideline for the distinction of hip hop dance. The Movement Fundamentals Curriculum emphasizes free form and primarily uses no music or live musicians. The vocabulary is generated on act of impulse without predetermined patterns as compared to hip hop that enlivens basics in spontaneous combinations and individual variations.

To sum up, hip hop dance and the Movement Fundamentals Curriculum largely coincide in philosophy. The value of individuality, its relation to community and environment, the notion of mind-body connection as well as the importance of knowledge lie at the core of both forms. The similitude of the curriculum and hip hop culture prefigures that the Movement Fundamentals can be extensively adopted for the purpose of conveying hip hop freestyle. In creating the curriculum, Hawley was inspired by a painter who informed her that in visual arts students experiment with the brush as an instrument and learn about the elements of design (see Hawley March 7, 2012b: 7). This idea then led her to think about the elements of movement and how to facilitate them. To follow this line, teaching hip hop through the lens of the Movement Fundamentals curriculum means to emphasize on bright colors (as hip hop is exaggerated) and certain forms on the canvas of hip hop and funk music. However, according to the philosophy of hip hop and Movement Fundamentals,

4. Harmonization of Hip Hop Dance and Movement Fundamentals

the individual should not be restricted in possibilities but rather empowered by knowledge and capacity to make deliberate choices. Adapting the Movement Fundamentals curriculum to hip hop dance training then means to facilitate the principles of dance: alignment and function, range and efficiency, vocabulary and intention through the tenets of practice and add the concept of hip hop dance in knowledge, understanding and movement vocabulary as well as providing appropriate music.

5. Concept Development

The following concept will provide a proposal to facilitate hip hop dance by application of the Movement Fundamentals Curriculum in a studio environment. It aims to comply with a holistic view on hip hop dance, emphasizing individuality without neglecting the commercial model of unison.

One of the principles in the Movement Fundamentals curriculum is the integration of all ages, all abilities and all levels of previous experience. Accordingly the concept introduced in this thesis does not further define the target participants, but rather exhibit and outline. Just as the curriculum, the concept is highly dependent on both teacher and students and varies in implementation.

5.1. Principles

Based on the idea that the principles advocated in the Movement Fundamentals curriculum educate the fundamental concepts of movement, alignment and function, range and efficiency as well as vocabulary and intention can be resumed unaltered for hip hop dance training. However, centralizing the theme to hip hop dance requires the emphasis on certain aspects or negotiation in the application of the tenets of practice. Shared authority and experimental approach become crucial aspects for balancing specified style and individual improvisation, as the following points further explicate.

Knowledge

Hip hop dance is intertwined in culture and holds a history. Chapter 3.2. displays that the knowledge about the history of hip hop and its culture is regarded as a basis for the hip hop dancer. Learning about the social structures that hip hop evolved in will help the student understand the aesthetic principles. Being aware of the multiple facets of hip hop, in particular the differences in commercial and street hip hop, with their aesthetic qualities renders possible intention in individual artistic choices. Rather than being restricted, the student gains agency in consciously applying stylistic devices.

5.1. Principles

According to the Movement Fundamentals Curriculum every body is a knowledgeable source. The experience of students provide important information. Due to the presence of hip hop in media and every day life, previous notions and experiences can be assumed. Above that resource platforms such as the world wide web will provide an even larger source for student research. Implementing theory in a hip hop dance class then means to establish a vivid exchange of knowledge and experience that lives off both student and facilitator. However, the teacher should be well versed in the history and culture of hip hop in order to guide the students and assure an extensive view. The holistic understanding of body and mind connectivity inspires an experimental approach to knowledge including both mental and physical activity. The practice of concepts engages the holistic body and provides a comprehensive image that will enable the student to not only fully understand but also apply aesthetic ideas.

The communication about the history and culture prompts appropriate terminology. Hip hop culture uses a specific language that is present in text and music. Specific terms such as “rocking” (see chapter 3.2) can serve as a starting point for exploration but also enables precise and expedient parlance. The presence of gutter language in hip hop (see e.g. Mr Wiggles quote in chapter 3.2) suggests further research in the origin of this language and refers to MC and rap as other elements of hip hop.

Building a theoretical foundation in knowledge, history and terminology through experimental approach aims to facilitate the embodiment of hip hop culture but all the same to empower the student for critical thinking and agency of choice.

Role Model

Hip hop dance resorts to basics that are definite movement patterns (see chapter 3.3). The basics in breaking are different from basics in locking or popping. Furthermore innumerable versions exist and innovations constantly enrich the palette. However, as depicted in chapter 3.3 for breaking, patterns may be categorized according to the underlying principles such as flares or

5.1. Principles

head spins. The facilitation of moves hence implies the model of structure. Understanding the structure of a movement in an experimental environment offers a basis for further exploration. As Moncell Durden (April 18, 2006) proposes “Last but not least when teaching, it is my opinion that teachers should give the basic foundation of the movement. Not there interpretation unless the students ask for it-or to show a way of being creative with the movement.” One possibility to avoid a precise image about the performance of a movement would be verbal facilitation. Alien Ness (cited in Schloss 2009: 52) reports that the teacher he learned the most important lessons about b-boying from, Trac 2, “never had to touch the floor once.” The initiation of movement from verbal tasks is a frequent method in Movement Fundamentals, as well. Instead of mimicking the student finds his personal approach to movement. The deep sensation of the movement further leads to increasing efficiency. The second idea Durdens statement offers is that of showing how to be creative. The part of the role model then includes opening the space for modulation of the movement. Furthermore the idea of shared knowledge, as has been discussed above, applies to movement as well. By sharing their movements students learn about variation. Analyzing differences opens discourse upon concepts such as efficiency, pattern structure, individuality and unison or intention.

The fact that many b-boys got inspired or actually learned from movies, TV-shows and videos (see chapter 3.5) authorizes media as a potential role model besides facilitator and students. This includes documentations about the history, movies that imply hip hop or dance tutorials. It can serve as a source for knowledge and history, inspiration and movement vocabulary. Hence media expands the possibility of resource and further decreases teacher- centricity.

Choreography

Even though choreography is generally allocated to commercial hip hop, Pavicic (2007: 98) notes that the girl-crew Zulu Queens primarily danced routines on certain music in the beginning of the breaking Era. Combining movements to a routine that is danced on certain music hence is an authorized

5.1. Principles

and current practice. Bearing in mind the sixth tenet of practice: "Charge dance artists to discover what they feel is important" rejects the unreflected imposition of movement or choreography. Hence all participants should be involved in the design and facilitation of choreography. By generating combinations, showing and adopting movements and combinations and collective decision-making the student is actively engaged in the full process of creation. The degree of unison is subject to discourse and a matter of clear aesthetic choice instead of biased assumption. Furthermore the student learns how to form synchronization. By implementing the concepts of both outer and inner images and experimenting with different ways of movement initiation the student gains artistic device.

Music

Chapter 3.4 further explains the relation of hip hop dance and music, marking its importance. The groove distinguishes hip hop and makes music a significant component in hip hop dance training. Both listening to music and using the body as an instrument are important skills for a hip hop dancer. The influence of music on the movement can become restrictive for students. However, engaging the students in the choice of music and reflecting it sensitizes the dancer for appropriate relations. Even though in general a diverse choice supports versatility, the repetition of songs or the usage of a canon such as Schloss advocates (see chapter 3.4), empowers the dancer for keen interaction with the music. The absence of music further emphasizes on the rhythm of the dancing body. Using devices such as MP3-players enhances the options for experimental and individual usage of music.

5.2. Goals

The concept aims for the student to become a hip hop dancer with a solid foundation in skills, knowledge and attitude for artistic creation and integration into life. The upcoming list further discloses the goals.

5.2. Goals

Skills

- Perform basics in multiple (individual) variations
- Move functionally and efficiently by applying concepts of alignment and anatomy
- Apply basics in improvisation *-freestyle-* and composition *-routine / choreography-*
- Research a movement theme
- (Spontaneously) Invent new movement vocabulary
- Initiate movement from inner and outer inspiration
- Teach and adopt movement sequences
- Work independently and collectively
- Execute movement in deliberate relation to music *-rock the beat-*
- Use the body as a poly-rhythmical instrument
- Practice battle tactics
- Apply concepts and skills in every-day-life

Knowledge

- Acquire knowledge of hip hop history and culture
- Understand hip hop philosophy
- Relate hip hop to other dance styles and cultural traditions in history, practice and appearance
- Understand anatomy, kinesiology and fundamental concepts of movement
- Analyze and compare movement
- Use distinct terminology from the fields of dance, science and hip hop

Attitude

- Develop awareness of self and individual strengths
- Experience possibility to shape the self
- Express the personal character
- Articulate a personal aesthetic
- Develop the ability to create intentionally
- Propose and apply critical opinions

5.3. Class Example

The following draft for a class demonstrates a practical example for the application of the concept in a 60-minutes course setting. It is designed for an introductory class of students who can read and write fluently. Ideally the class will be facilitated in a room without mirrors and allows students to move freely.

5.3. Class Example

Objectives

The students are expected to:

- Become aware of personal image and knowledge about hip hop dance
- Share concepts with other students, eventually developing a pool of notions about hip hop dance
- Apply ideas in movement-exploration

The class should lead the student to autonomous practice.

Class structure

In preparation of the class the teacher spreads a sufficient number of student forms on the floor and provides pencils. The form contains the following text:

“Fill this form out individually. Trust your thoughts. Trust your intuition. Work in silence.

THINK OF HIP HOP DANCE

You may think of what you see on TV or youtube. You may think of other experiences you had with Hip Hop Dance. You may imagine.

You will have about 5min. to document your thoughts.

The following questions may prompt you.

- o Describe what kind of movement you see before your inner eye.
- o What is distinguishing about Hip Hop Dance?

(The answer could lead to your personal definition of Hip Hop Dance)

(Note: You may also think about what you like or dislike about what you see)”

When students enter the class they get engaged with the form. The teacher is present for questions and works the form as well.

After five minutes the teacher welcomes the class and reads Score 1:

5.3. Class Example

“Please reread what you wrote on the Form. Then put the Sheet aside and experiment with what you wrote in an improvisation / freestyle for the next. 15 min. Keep working on individual basis. You may get inspiration from what you see. If you do so, explore what the movements you saw feel like in your own body. Keep moving.”

A prepared music that consists of a mix of different (hip hop) music styles throughout the decades as well as silence accompanies the movement-exploration. The score may be fully or partially reread throughout the improvisation. The facilitator joins the student in a freestyle, while observing the students reactions and may assist students individually to engage in the exploring. Suggestions such as moving with a partner, closing the eyes, repeating movement can be helpful. However, observation can be an eligible tool.

Subsequently students are asked to collect their forms and gather. The facilitator invites students to share about their thoughts on distinguishing elements of hip hop dance. The ideas are collected on a board to keep the pool of ideas accessible. Further explanations or demonstrations are useful for all students to understand the concepts. This process approximately lasts five to ten minutes and builds the basis for the following task that will include another twenty minutes of improvisation for the exploration of the new inspirational sources. The task is prepared in a Power-point- presentation or as a poster, so that the student can autonomously refer to it throughout the process. The movement-exploration contains of four sequences that each consist of five minutes and will be accompanied by the same music (a representational hip hop dance song, see chapter 3.4). For each sequence the student chooses randomly one of the given tasks, eventually approaching all four of them. They should work on individual basis and keep moving continuously (except for the observing task). The music will pause as a signal for them to change the task they are working on. The facilitator encourages students to enjoy whatever they are doing. The tasks are as follows.

- ♣ Pick one of the terms on the board and work on it out into detail. Stick to the term you chose. *

5.3. Class Example

- Ɔ Listen to the music. Improvise. Do NOT dance Hip Hop.
- Ɔ Pick 4-8 moves from your Improvisation so far and combine them to a sequence. Work it out. *
- Ɔ Observe the others. You may take notes (e.g. on the back of your form).

(* You may draw your attention to space, certain body parts, time and rhythmical patterns)

The facilitator, again, engages himself in the task. For one, this will lessen the students feeling of being observed and assessed. Secondly the facilitator serves as a role model.

After the exploration, students are encouraged to share verbally or through demonstration about their experience and may add further points to the concepts of hip hop dance.

6. Perspective

The journey of looking for a way to change the common structure in hip hop dance classes led me to go back into history, where I found a rich source. The concept of acknowledging personal and collective history and applying it in the present process accompanied me throughout the work, appearing as a core principle in both the Movement Fundamentals Curriculum as well as hip hop. A keen awareness to the sources is the key for creating art and life, producing further history. Sensation and realization interact into an infinity process.

The present thesis offers further research potential in both: history and practice. The study of hip hop dance culture depicted wide unsurveyed fields. For the present thesis a study of the most recent developments in hip hop dance and its interrelations within popular culture can give further insight for a universal understanding of hip hop culture and may be useful for facilitation, considering that media and popular culture serves as a main source for many youths. Another option is to go further back in the history and look at the lineage of hip hop dance. Where do the movements originate? What were the cultural practices in dancing? A more precise view on the origin of the movement will further disclose its character and enrich possibilities of performance.

However, the focus of the present thesis calls for the actualization of the proposed concept, as theory is proved in practice. Implementing, experimenting and further exploring the concept of facilitating hip hop dance through the Movement Fundamentals shall reveal if it serves the goals. Regarding the process through the lens of Movement Fundamentals, I realize I am at the end of phase one: I began to prepare myself to move. Now I am ready for phase two, three and four:

Start moving.

Dance.

Witness.

7. List of Tables and Figures

Table 1: *Course Structure* (compiled by the author), p. 6

Table 2: *The Four Phases* (compiled by the author), p. 9

Fig. 1: *Hip Hop Dance Styles* (compiled by the author), p. 22

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The following works have been kindly provided by the editors and may be ordered from Jane Hawley, Luther College, IA-Decorah, USA

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Furthermore Jane Hawley kindly provided access to the full collection of material of the Movement Fundamentals Curriculum: course descriptions, work sheets, course drafts, resource articles, research material, students assessments.

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9. Digital Appendix

Erklärung über das selbstständige Verfassen der Masterarbeit

Ich versichere, dass ich die vorliegende Masterarbeit selbstständig verfasst und keine anderen als die angegebenen Hilfsmittel benutzt habe. Alle Stellen, die dem Wortlaut oder dem Sinne nach anderen Texten entnommen sind, wurden unter Angabe der Quellen (einschließlich des World Wide Web und anderer elektronischer Text- und Datensammlungen) und nach den üblichen Regeln des wissenschaftlichen Zitierens nachgewiesen. Dies gilt auch für Zeichnungen, bildliche Darstellungen, Skizzen, Tabellen und dergleichen.

Hannover, 15. Oktober 2012