



DAN-131A: BEGINNING HIP HOP

Effective Term

Fall 2026

BOT Approval Date

05/15/2025

Discipline

DAN - Dance

Course Number

131A

Course Title

Beginning Hip Hop

Short Title

Beginning Hip Hop

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Activity Units**

1.50

Total Units

1.50

Hours**Activity Contact Hours**

48-54

Out of Class Hours Activity

24-27

Total Contact Hours

48 - 54

Total Out of Class Hours

24 - 27

Total Student Learning Hours

72 - 81

Distance Education

No

Catalog Description

This course introduces beginning hip hop technique, vocabulary, and movement principles within its historical context. The course emphasizes the development of coordination, strength, stamina, and rhythm necessary to meet the demands of high intensity performance skills in popular street dancing forms. The most current trends in film, television, street and concert dance may be included. Students are encouraged to develop an individual and personal style, which is an integral aspect of this indigenous American form.



Codes

TOP Code (CB 03)

1008.00 - Dance

CIP Code

50.0301 - Dance, General.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Dance (Masters Required)	End

GE Information

Check GE Types Requested

AA/AS E - Lifelong Learning and Self-Development

Learning Objectives

Learning Objectives

Learning Objective
1. Distinguish primary movement patterns and positions of a variety of hip hop steps, using appropriate terminology and performance attitude.
2. Analyze elements of hip hop dance to determine similarities and differences between hip hop and jazz dance techniques.
3. Develop proper counting, including syncopated rhythms used in dance movements and determine how these movements correlate to the music.
4. Practice various uses of space, energy, rhythm and improvisation while emphasizing alignment, balance, body control and use of weight changes.
5. Demonstrate basic technical dance skills and knowledge in the hip-hop genre.
6. Examine the origins, historical and socio-cultural development of the styles presented in class.
7. Evaluate a live or recorded hip hop performance.
8. Categorize the ways in which the study of a technique for dance impacts and informs the development of a plan to meet personal health and wellness goals.
9. Examine the historical and cultural contexts of hip hop dance, recognizing it as a product of multicultural fusions and/or as an expression of the African diaspora.
10. Demonstrate an understanding of the cultural, historical, and political significance of hip hop dance in relation to the lived experiences, forms, and styles of African Americans and/or Latinx Americans.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. The student will engage in inclusive, respectful conversations with others.
2. The student will demonstrate a commitment to continuous learning.
3. The student will recognize the value of different identities, perspectives and experiences in contributing to a more inclusive environment.

Content

Course Activity Content

1. Warm-up Exercise
 - a. Correct posturing, positioning, alignment and attitude appropriate to hip hop dance styles with emphasis upon safety.
 - i. Exercises may include but are not limited to:
 1. Basic locomotor movement combination(s)
 2. Basic isolations and body articulations
 3. Basic rhythmic patterns
 4. Strengthening exercises
 5. Stretching exercises
2. Across the floor
 - a. Basic hip-hop walks, footwork and movement combinations
 - b. Differing rhythmic patterns and basic patterns of isolation
 - c. Movement phrases introduced for future use in center floor combinations
3. Hip-hop combinations
 - a. Rhythmic interpretation of the movement in relationship to the particular selection of music
 - b. General movement dynamics of style and presentation
 - i. Investigation of contrasting energies
 - ii. Investigation of syncopation within movement sequences
 - c. Hip hop styles, footwork and body movement
 - d. Application and practices of the combinations
 - i. Breaking down specifics of expression and artistry
 - e. Practice to elicit development of the dynamics, style and performance presentation
 - f. Development of personal style reflecting individuality
 - g. Informing performance of hip hop dance with historical, cultural, political practice
 - i. Historical context informing performance, attitude, development of personal style
 1. Origins of hip hop informing hip hop dance practices
 - a. Dynamics
 - b. Style and aesthetics
 - c. Performance presentation
 - ii. Cultural context informing performance, attitude, development of personal style
 - iii. Political context informing performance, attitude, development of personal style
4. Basic hip hop dance styles and history may include:
 - a. Breakdancing
 - b. Popping
 - c. Locking
 - d. Clowning
 - e. Krumping
 - f. Funk
 - g. Turfing
 - h. Lyrical Hip Hop
 - i. Up-rocking (Floor work)
 - i. Shuffles
 - ii. Spins
 - iii. Jerks
 - iv. Hand gestures
 - v. Freestyle movements
 - j. Top-rocking (Performed in a standing position)
 - i. Footwork
 - ii. Standing movement that displays style
 - iii. Transitions dancers into more acrobatic moves
 - iv. Common top rock steps
 1. Indian step
 2. Bronx step
 - v. Top rock steps may include elements of:

1. Salsa
 2. Lindy Hop
 3. The Charleston
 4. Liquid dancing
 5. The Robot
5. Hip Hop Dance steps may include:
- a. Ticking
 - b. Up-rocking
 - c. Top-rocking
 - d. 6 Step
 - e. Freezes
 - f. Dougie
 - g. Kick Step
 - h. Rock Step
 - i. Pivots
 - j. Running Man
 - k. Roger Rabbit
 - l. Tidal wave
 - m. Whip
 - n. Tom & Jerry
6. Expression and identity
- a. Creating a personal style
 - b. Hip hop as connection to history, culture, identity
 - i. In relation to lived experiences of African American, Latinx and other urban youth who feel disenfranchised
 - ii. In relation to Africanist aesthetics, including:
 1. Contrariety—an encounter of opposites
 2. Polycentrism/polyrhythms
 3. Ephebism—vital aliveness suggesting youthful energy
 - a. intensity
 - b. drive
 - c. vitality
 - d. sharpness
 4. High intensity juxtaposition
 5. The all-embracing concept of "cool"
 - c. Individual style in competition/battle
 - d. Development of ability to improvise (freestyle) through hip hop dance practices
7. Individual health and well being as related to hip hop dance practice
- a. Injury awareness and prevention
 - i. Understanding safe techniques for stretching, strengthening, and conditioning
 - ii. Establishing personal health and wellness goals
 - iii. General nutrition
 1. Healthy approaches to rest and nutrition
 - iv. Technical development and achievements
 - v. Goals unique to individual fitness levels
8. Achieving health and wellness goals
- a. Assessing self-development and development of the class as a whole
 - b. Physical, social and psychological demands and issues
 - c. Personal responsibility
9. Assessment and evaluation of health and wellness goals
- a. Assessment and evaluation of health and wellness goals
 - b. Developing and modifying personal plan to achieve one's goals
 - c. Modification of goals as necessary

Methods of Instruction

Method

Critique

Integration

Following performance of classwork in small groups, the instructor will lead students in constructive critique to demonstrate understanding and of and facilitate growth in performance of hip hop aesthetics.

Method

Discussion

Integration

Images depicting different styles of hip hop movement will be viewed by the entire class, followed by instructor-led discussion and evaluation of the movement with the goal of developing the student's critical awareness of the cultural influences and historical and political significance of hip hop dance as a reflection of the lived experiences of its creators.

Method

Film/video Viewing and Discussion

Integration

Instructor-led analysis and discussion of hip hop styles represented in film or on video, will include aesthetic, cultural, political, and historical elements.

Method

Group Projects

Integration

In small groups, students will collaborate to create original choreography which utilizes hip hop aesthetics and elements, followed by performance and assessment by the instructor and peers through verbal feedback.

Method

Lecture

Integration

The instructor will contextualize the historical and cultural significance of hip hop through demonstration and explanation of hip hop movement vocabularies.

Method

Homework

Integration

Assigned readings will assist the student in understanding the historical, cultural, and political significance of hip hop culture.

Method

Directed Study

Integration

The instructor will demonstrate a movement phrase, break down the movement, and analyze it, discussing the ways in which the exercise or combination contributes to stability, flexibility, strength and endurance.

Method

Observation and Demonstration

Integration

Students will identify Africanist aesthetics found within a demonstrated style or video of a hip hop dance, followed by instructor-led discussion of the historical and cultural contexts relating to the viewed examples.

Method

Activity

Integration

The instructor will demonstrate a movement phrase, identifying the Africanist aesthetics as students learn the phrase.

Methods of Evaluation**Method**

Class Participation

Integration

Weekly class participation will be used to assess the student's expressive and technical growth in class warm-ups and movement combinations. Students will be evaluated on their developing ability to integrate movement with the music, and to correctly reproduce shape, dynamics and rhythmical accuracy in given exercises.

Method

Class Performance

Integration

Class fundamentals will be evaluated for clarity of movement and accuracy of timing and rhythmic interpretation in informal class performances of warm-up exercises and combinations.

Method

Group Projects

Integration

Small groups will be used to analyze and demonstrate the ways in which specific exercises and/or combinations impact stability, stamina, agility and/or strength. Each group will break down and demonstrate specific movement and discuss their findings to substantiate the ways in which dance impacts and supports overall physical health, identifying which of the four benefits (or combination of the four) are impacted by the movement. Students will also be expected to demonstrate critical thinking in relation to how their findings in turn impact overall health and wellness.

Method

Papers

Integration

Papers will be evaluated on the ability of the writer to discuss the aesthetics as well as socio-cultural implications of a particular hip-hop style as seen live or on video. Papers should demonstrate an awareness of the histories and lived experience of African American and/or Latinx dancer/choreographers that coalesce within the dance which have led to the development of certain practices and aesthetics.

Method

Quizzes

Integration

Movement quizzes will be given in which students will be assessed for understanding of appropriate musical rhythms in relation to hip-hop styles through demonstration of specific combinations. Students will be evaluated on their ability to articulate each movement clearly within the construct of the choreographed rhythms, moving both with and in syncopation to the rhythms provided within the music.

Method

Self-Evaluation

Integration

Students will assess their progress through written self-evaluations in which they discuss their personal growth in regard to the development of their individual style within the performance of class hip-hop combinations. Specific examples given will substantiate their opinions. Categories for discussion will include increased ability to learn movement and the speed with which that occurs, improvement in agility, strength, endurance, stability, and stamina, ways in which their technique has improved, continued development in the ability to perform movement with the proper aesthetics for styles presented, and growth in their ability to express themselves through performance of hip hop combinations.

Assignments**Assignment Type**

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Create a 32-count movement combination in a small group that focuses on hip hop movements, positions, and posturing. Pay close attention to counts and how the music relates to the movement. Be sure to avoid a one-movement/per count choreography, and instead use varied timings that utilize sustained and percussive movements, taking advantage of half, double, and quadruple time.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Perform a warm-up combination that focuses on isolations. Be sure to articulate each movement clearly, isolating the specific body part, while keeping time to the music. Personal style and interpretation are important in this performance and should be explored fully.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Read the online articles, "Who Invented Twerking," by James Hardy, and "When Did Twerking Go Mainstream? A Look at the History of This Now-Iconic Dance Move," by Christa Janine, then watch the Ted Talk, "The Black History of Twerking and How it Taught Me Self Love," by Lizzo, with attention to the origins, related histories, influences and appropriation of twerking. Come to class prepared to discuss what you learned, providing details about the origins, history and appropriation of this West African and Africanist movement style within pop culture in the United States.

James Hardy, "Who Invented Twerking? The Origins of a Viral Sensation", History Cooperative, February 27, 2024, <https://historycooperative.org/who-invented-twerking/>. Accessed November 27, 2024

Christa Jane, "When Did Twerking Go Mainstream? A Look at the History of This Now-Iconic Dance Move," Pop Sugar, Aug. 1. 2023, <https://www.popsugar.com/fitness/history-twerking-49231442>, Accessed November 27, 2024

Lizzo, "The Black History of Twerking, and How it Taught Me Self Love," YouTube, August 1, 2023, https://youtu.be/ZISzEw0vmQ0?si=sR4y0b5Hm_DHOG5R. Accessed November 27, 2024.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Develop a plan to meet your own personal health and wellness goals, substantiating how the study of a technique for dance, specifically hip hop, can help you to achieve those goals.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

After viewing a live or recorded dance concert which includes at least one hip hop piece, write a two-page critique in which you discuss two dances in depth, examining each of the following elements of theatrical presentation of dance: the intent, the

choreography, the space, artistic performance, and design elements including sets, set pieces, (if appropriate), lighting, costuming, props and any special effects utilized. At the heart of your discussion, consider aesthetics, analyzing the ways in which these elements came together to create a homogenous piece communicating the concept/intent/theme—or not. Substantiate your opinions with why you reacted the way you did, seeking to demonstrate critical thinking as you discuss the overall success of the dances selected.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

In small groups of two or three, use your cell phones to find an example of a video of a hip hop dance which you enjoyed watching. Select one of the three to discuss at length. Watch the video together, then identify and discuss the style(s) of hip hop utilized in the dance, within the historical and cultural contexts.

Present your findings to the class.

The choices of several groups will be selected to be shown to the entire class, followed by discussion.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Working in collaboration with peers in small groups, choreograph a 32-count dance study utilizing hip hop movement style(s) to be performed as a final project. Work closely with your partners to produce a study in which you have considered design in space, and movement choices which you believe illustrates your emerging artistic voices and aesthetic preferences.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Work together within small groups to break down and analyze a warmup exercise or movement combination. Amongst your group, discuss the ways in which the exercise or combination contributes to stability, flexibility, strength and endurance.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Read the article entitled, "Are College Dance Curriculums Too White," by J. Bouey, Dance Magazine, April 19, 2020. Make a list documenting ways in which you have witnessed or experienced racism in educational dance, including micro and macro aggressions.

Course Materials**Textbooks**

Mary Fogarty, Mary (Editor), Johnson, Imani Kai (Editor) (2022). The Oxford Handbook of Hip Hop Dance Studies (Oxford Handbooks). Oxford University Press. ISBN-13978-0190247867

Durden, E. Moncell (2018). Beginning Hip Hop Dance Human Kinetics. ISBN: 978-149254450

Forman, M., Neal A. N (2011). That's the Joint!: The Hip Hop Studies Reader Routledge. ISBN: 0415873266

Dimitriadis, G (2009). Performing Identity/Performing Culture: Hip Hop as Text, Pedagogy, and Lived Practice Peter Lang International Academic Publishers. ISBN: 1433105381

Lhamon, W. T (1998). Raising Cain: Blackface Performance from Jim Crow to Hip Hop Harvard University Press. ISBN: 0674001931

Chang, J (2005). Can't Stop. Won't Stop Picador. ISBN: 0312425791

Class Size Information**Class Size**

32

Class Size Category

G - Large lab 32

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

Through lecture, assignments, viewing examples of the genre both through live performance and on video, and in-class discussion, students taking this course learn about the historical context of hip hop, an indigenous, American fusion dance form which has from its inception represented and served as a method of self-expression for disenfranchised inner city youth, yet has not excluded dancers based on race, creed, culture, body type, economic status, gender, sexuality, and/or intersections of these identities. Kinesthetic and embodied learning modalities, which are often undervalued, are utilized within this class, facilitating student growth through class practices, exercises, and instruction that rely on multiple senses. These diverse methods, which engage multiple intelligences and learning styles, offer a unique educational platform for all students, including those who may not thrive in traditional settings, and include various ways for students to access and understand the material and empower them to excel according to their individual strengths and styles of learning. Through these modalities and learning experiences, students engage with the diversity of this fusion form, appreciating its inclusivity, relevance, and contemporary significance—qualities that include them as well. This allows them to excel and grow in their study of hip hop dance while also having fun.

Dance technique courses often create cultural meaning for the students who study it, regardless of their backgrounds. In class discussions, for example, students analyze the once commonplace devaluing of Africanist aesthetics, influences, and contributions which are foundational to hip hop as a dance form. Discussions focus on raising awareness of white bias and privilege, emphasizing the sophistication and brilliance of these aesthetics, rather than labeling and devaluing them as primitive. Through continuous opportunities for self-expression through hip hop dance, students also have the opportunity to embody their own racial, gender, sexual, and cultural identities. The instructor's goal is to create equitable experiences and outcomes, particularly in educating students about the vibrancy, creativity, and immediacy of hip hop dance styles. By emphasizing hip hop as a fusion form rooted in the Africanist aesthetic and the tradition of improvisation—key elements that have made it a dynamic, creative, and contemporary art form—this goal of creating equitable outcomes can be realized in a meaningful way. Because of our own experiences, we instructors understand that as students study any dance technique, they embody their own realities, whether racial, sexual, or gender based. By introducing different styles of hip hop while addressing systemic barriers and social oppressions that affect students based on race, gender, identify, disability, and more, these issues can be considered with the aim of reducing harm in two essential ways: by recognizing and celebrating the unique vibrancy and diversity of hip hop dance not merely as a street style, but as an art form, and by welcoming and supporting all our students.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Again, this course is taught through multiple and diverse learning modalities, providing various methods of access for our students to learn, access and understand not just the movement material, but the historical and cultural contexts through which hip hop has continued to evolve as an art form. These methods include physical demonstration of movement, theoretical, cultural and historical information given throughout each class meeting, movement representing various styles and approaches to hip hop as a dance technique, manipulative corrections to help students understand what the correction feels like in practice, rhythms, the use of music to inspire and inform musicality, lectures, and the viewing of hip hop styles both live and on video, followed by discussion of the historical context of styles represented. These diverse modalities allow students to benefit from the embodied practice of dance technique, which engages the whole instrument, mind, body and spirit, while also exploring historical, and cultural developments, and the latest trends in hip hop dance. In one assignment which aligns with a method of instruction, students write a 2-page critique, responding to a hip hop performance seen live or on video, in which they analyze and describe utilized elements including styles of hip hop and their historical and cultural influences, technique, and artistry, and perhaps more significantly, relate their observations to their own study of hip hop dance technique. In another assignment, students work together with peers to create a 32-count choreographic study utilizing hip hop styles, for midterm or final project, fostering cooperation. In these studies, students collaborate, assist one another through giving one another feedback, and agree on design, movement/choreography, formations, rhythms, dynamics, etc., utilizing their own unique styles to express their authentic selves through the assignment. An important method of instruction utilized in all dance technique classes is the feedback that is given throughout the class, to both the group, and to individual students. This feedback is immediate and ongoing, and can include, for example, the instructor demonstrating both the wrong way and the right way to achieve a particular step within a movement combination or using a student as a demonstrator of excellence in the performance of a particular phrase of movement or combination. Because we can see ourselves in the mirror, but often cannot "see" our own technical mistakes, these kinds of teaching moments provide multiple means of understanding what needs to be corrected, which both the individual and class benefit from. Methods of evaluation might include students working in small groups to break down, analyze and demonstrate the ways in which specific exercises and/or combinations impact stability, stamina, agility and/or strength. This method fosters group cooperation while a deeper understanding of the mechanics and benefits of the movement is being investigated. As the instructor roams the room and visits each group to see their demonstration, and through working together, students connect practice with outcome, and how to accomplish a movement correctly with why it is important to do so in new and meaningful ways. This type of method can result in a breakthrough.

Additionally, these methods, modalities and interactions that are all typical of good technique classes, are designed to be inclusive of all races, cultures, identities, genders, body types and intersections of these identities. The viewing of live performances and dance on video allows them to directly engage with many styles of hip hop dance technique, complemented by historical and cultural

practice. The critique assignment assists students in further development of critical thinking and aesthetic awareness. Students are empowered to excel within their own learning styles, allowing them to not only benefit from physical movement but also gain a comprehensive understanding of the rich context and evolution of hip hop as a dance genre and art form. Perhaps most importantly, courses in the performing arts provide accessible platforms for students to express their authentic selves in the present moment, using their unique styles and abilities to freestyle, through the study of hip hop dance as an art form, street style, and means of self-expression, with content designed to be inclusive of all races, cultures, identities, and genders.

Interactions

Explain how the course will incorporate student-to-student interaction.

Within the structure and study of any technique for dance course, students interact with their peers in various ways. Dance classes take place in studios with other dancers, requiring that students interact with one another as a large group as they go through the process of bi-weekly classes. Dance classes both engage in and foster student-to-student interactions through this structure and through methods of instruction and evaluation utilized. Students share the space, interacting with one another throughout the class as they dance together as one group, and as smaller groups, often calling out encouragement, and giving feedback to one another, especially when working in small groups to create choreographic studies together. These methods also encourage student-to-student interaction. For example, one method of instruction places students in small groups, where they analyze a short movement combination to discover the various ways its execution impacts overall health and wellbeing. As students engage in collaborative assignments with peers to create short dance studies, cooperation is fostered as students make artistic decisions together and share their creativity with one another. A “we’re in this together,” attitude is apparent as they work in tandem with one another to create, practice, and refine these studies. Typically, as part of the process, students will give one another feedback as they collaborate. It is also typical that the entire class will cheer and support one another as each group subsequently performs. In any hip hop class, the development of improvisational abilities and freestyling is important, and often, the instructor will give students the opportunity to freestyle within the performance of a choreographed combination. This also encourages student feedback and support. Students share the space, developing spatial awareness needed to navigate the class together: this features moving across the floor together in groups of four or five, creating a sense of shared endeavor, and cooperation. A dance class doesn’t feature the student moving around a space working out on various apparatus on their own as is typical of what happens at a gym—while each strives to achieve mastery of the warm up exercises, which is essentially an individual activity done as a group, when the time comes to move across the floor and perform center floor combinations, they dance in unison together, and experience the feeling of creating ensemble. An overall atmosphere of hard work develops hand in hand with a feeling of camaraderie, which builds as students engage in this collaborative approach, aided and guided by the instructor. It is common for dance students to help one another as they go over previously learned or new material, practicing these together before performing them before the entire class. A supportive and communal atmosphere enables students to learn from one another’s insights, and they often call out support, and clap for one another, as each group performs. Students tend to be extremely supportive of one another as each group performs, shouting, hooting and clapping as they encourage one another to be in the moment and show their stuff. Through the utilization of various teaching modalities, a more equitable and inclusive outcome may occur as students experience the challenges and fun a dance class has to offer. This is enhanced tremendously by the collaborative, cooperative atmosphere that develops as students work, sweat, dance, have fun and support one another in class.

Explain how the course will incorporate instructor-to-student interaction.

Various methods of instruction and evaluation are employed within any dance technique class, led by the instructor, all of which are designed to be inclusive of all races, cultures, identities, genders, body types and intersections of these identities. The instructor is front and center as he/she/they demonstrate movement and give theoretical, historical and cultural information that assist students in understanding how to execute it properly, interpret it and infuse it with the attitude appropriate to its intent. The instructor designs and employs various methods and modalities to teach the class, catering to various learning styles, including the demonstration of movement, which as stated, is accompanied by verbal information, manipulative corrections which help students to experience correct placement, alignment and/or body positions for proper execution, lecture, video, and discussion led by the instructor, which assist students in learning the histories and cultural aspects of hip hop dance, and embodied practice through movement in relation to terminology, rhythms, musicality, improvisation. Dance classes of any genre usually include warm up and technical exercises center floor, then break into smaller groups as students dance across the floor and perform combinations as members of smaller groups, a structure which fosters mutual support among classmates, and builds a feeling of ensemble as they navigate the challenges of the class. It’s important to note that these challenges are posed by the instructor, who must gauge the readiness of both individuals and the class as a whole and advance them with care so as not to overwhelm them. The instructor designs and implements the exercises, across the floor and center floor combinations performed each day, aiding the students in increasing stamina, endurance, strength and flexibility while also teaching them proper execution and strategies to avoid injury. Students are facilitated in making important realizations connecting ways in which proper nutrition and adequate sleep impact their dance practice and performance. The instructor literally walks the room throughout most of the class, giving feedback, encouragement, and corrections on an as needed basis, and engages in teachable moments when the opportunity presents itself. These may include gathering the entire class around one student, who then performs the movement, while the instructor applies the correction. This method, one of many employed, allows all students in the class to see and benefit from the correction, as they are informed by it. The student who serves as the demonstrator is given hands-on attention which can be empowering. The instructor further empowers students by expanding their aesthetic skills. This can be done in different ways. One example is the viewing of live performances and dance on video which allows students to directly engage with many styles of hip hop dance technique, complemented by historical and cultural practice provided by the instructor. As the instructor leads the discussion, students begin to see hip hop dance and

its many styles in new ways, their viewpoints broadened by their instructor's expertise, and broadening the instructor's with their own perceptions. They might also be given the assignment to assess the individual performances of the dancers, as well as discern what they think the intent of the dance may be. As there is no right or wrong to how one interprets a dance, these opinions expand students' overall ability to see new aspects of dances viewed, and they are encouraged to be open to and respectful of the opinions of others. But the most important aspect of any dance technique class is the immediate feedback that occurs throughout each class, which is the norm for dance technique classes. In this, the instructor's overall knowledge of the dance form and its styles, and of the techniques and histories involved are an invaluable source that is utilized throughout each class. Paramount in this aspect of the class is individual and group feedback which encourages, invests and empowers the students to develop their own individual style within the genre, gives them the opportunity for self-expression and develops their abilities in improvisation, led, guided, stimulated by their instructor.

Explain how the course will incorporate student-to-content interaction.

In any dance technique class, students engage with movement material, which is utilized in many ways, including warm up, center floor work, across the floor work, combinations, stretching, cool downs, and through viewing dance on video. These methodologies deepen students' understanding of dance as a multidimensional art form, while encouraging greater mastery of the material through the active application of theoretical concepts, technical skills, and aesthetic guidance. Instructors demonstrate movement while also giving verbal instructions, providing multiple channels through which students receive information which they then internalize as they dance, producing their own physical interpretation of the choreography. Verbal instructions on how to execute the movements correctly, drawing upon foundational principles, are implemented from the beginning of each class meeting through its conclusion, with continuous feedback given, both to the class, and to individual students, deepening their comprehension of proper implementation of the techniques and how practical applications embed these concepts into their bodies and minds. Additionally, students watch videos featuring the work of various hip hop artists, exposing them to different styles of hip hop and ways in which individual artists have made contributions to the form that have influenced the development of the genre, followed by analyses and discussion. Students attend a dance concert and write a response paper, delving into selected dances with a comprehensive critique, broadening and strengthening their critical analysis skills. Through consistent practice over the course of the semester, and through lectures, assignments and discussions in class, students are encouraged to consider ways in which their overall health and well-being has been improved and enhanced, documenting changes in stamina, strength, agility, flexibility, endurance, and the ability to learn multiple styles of hip hop movement, which also improves as the semester progresses. As students progress, and their skill sets grow, so does their self-confidence, and dancers are able to reflect on the ways in which their personal performance and overall health and well-being have been positively impacted, perhaps encouraging lifestyle changes that may become habitual. Students gain a deeper appreciation for how the study of dance technique represents a transformative journey, enriching their lives physically, mentally and aesthetically. Perhaps most significantly, they have the opportunity for self-expression through the embodied practice and performance of hip hop dance.

Explain how the course will incorporate student-to-self interaction (metacognitive).

All dance technique classes encourage a high degree of self-reflection and metacognition. Dance is an embodied practice that requires critical thinking, discernment, self-awareness and spatial awareness. Students studying hip hop at the beginning level are called upon to simultaneously implement foundational techniques, exercise sequences, choreography, changes in direction or facing, and the correct quality of movement, all of which happens throughout the entire class meeting. In this way, any dance technique course is very metacognitive, also requiring students to further develop their abilities to self-critique, and receive and implement feedback, which is given constantly throughout a technique class as the instructor explains, demonstrates, and gives corrections. This enables the dancer to develop awareness of their thinking process while engaging in learning and performing, and encourages them to connect all aspects of themselves, and of the dance itself, as they perform in class. Performance, even within the classroom setting, is also metacognitive: as the dancer executes the movement, he/she/they must be in the moment with each aspect of both consciousness and physicality as they strive for artistic expression. The student of hip hop also engages in self-expression, striving to make the movement their own while also remaining true to its intent, which combines with all other aspects of the study of a technique for dance, providing an overall experience that is challenging, validating, and fun, and which enhances personal outcomes that are both positive and beneficial for the student. In these ways, the study of any technique for dance, but especially hip hop, which is the most popular genre in the world today, incorporates and improves the student's interaction-to-self, raising their overall self-awareness, and potentially building self-confidence.