

INTERACTIVE DANCE SERIES

BEGINNING HIP-HOP DANCE

Includes a web resource featuring

- video clips of hip-hop dance techniques
- glossary terms with and without definitions
- assignments and prompts for e-journaling
- links to further study



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PREFACE

I define the term *dance* acronymically as “Discovering the Autobiographical self by Negotiating Creativity and Expression.” More specifically, we are in constant discovery of our autobiographical self, our narrative, and we are negotiating our bodies, ideals, voice, expression space, emotions, and so on; our creativity is the production of the feelings, and expression is the space in which we allow ourselves to be vulnerable to share those feelings with others. Hip-hop dance is an ever-changing multicultural expression of individuality, innovation, and communication. Even though hip-hop is an ever-growing movement, hip-hop culture still consists of basic elements: rapping, deejaying, graffiti art, beatboxing, and the dance forms of b-boying (breaking) and hip-hop social dances.

Beginning Hip-Hop Dance takes you on a personal journey into the essence of hip-hop and its dance forms. The book gives you a platform on which to build a working knowledge of hip-hop dance by participating in hip-hop exercises; learning movement vocabulary and dance technique; and developing hip-hop literacy by exploring its history, lineage, and dance forms.

The book’s chapter divisions offer structure for what can seem to be an improvisational dance genre. Chapter 1 briefly overviews hip-hop dance and examines what to expect in a hip-hop dance class. Chapter 2 addresses how to prepare for class both mentally and physically, including the best footwear choices for this style of dance and the proper clothing to wear during class. Chapter 3 covers personal and studio safety, basic anatomy and kinesiology, nutrition and hydration, and injury prevention and treatment.

Chapter 4 shifts the focus to the dancing itself by addressing the basics of hip-hop dance; it also explains the BEATS method (which focuses on body, emotion, action, time, and space) for learning hip-hop. Chapter 5 follows up by introducing you to basic hip-hop dances. Chapter 6 explores the development and lineage of hip-hop dance; along the way, it highlights cultural phenomena that help construct and characterize hip-hop movement practices, as well as their aesthetic values. Finally, chapter 7 gives you insight into six major forms of hip-hop dance: locking, waacking, breaking or b-boying, popping and boogaloo, hip-hop, and house.

Beginning Hip-Hop Dance intertwines the visual, auditory, and kinesthetic modes of learning. It guides you along your hip-hop journey and gives you a platform for beginning to investigate your own ideals; it also enables you to develop the technique and knowledge to build on the movements presented here. You can find more information about technique, as well as video clips of each hip-hop movement presented in the book, in the online web resource. This web resource will be your companion during your journey of self-discovery through hip-hop dance. It includes chapter-by-chapter learning experiences, quizzes, and glossary terms, which are presented both with and without their definitions so that you can self-test your knowledge.

Thus *Beginning Hip-Hop Dance* gives you the tools you need in order to get started in the exciting and fulfilling world of hip-hop dance. However, in order to fully understand and develop the nuances, self-confidence, and attitudes that characterize this dance form, you must also take part in relevant social interactions, which can be found in club settings, at dance jams, and at practice jam sessions. Remember, this is *your* journey of self-discovery through hip-hop dance. Learning any new dance genre or form requires patience, so take your time, indulge in the information presented here, and find your own dance expression. Congratulations on taking your first steps!

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HOW TO USE THE WEB RESOURCE

In a hip-hop dance class, steps and combinations can occur quickly. They can contain a large number of new movements or small additions to movements you have already learned. But you have an added advantage! Your personal tutor is just a few clicks away and is always available to help you remember and practice the exercises and steps executed in class. You can study between class meetings or when doing mental practice to memorize exercises or movement. Check out the web resource that accompanies the book online.

The web resource is an interactive tool that you can use to enhance your understanding of beginning hip-hop dance technique, review what you studied in class, or prepare for performance testing. It includes information about selected positions or movements, including instructions for correct performance; and video clips of hip-hop dance techniques. Also included are interactive quizzes for each chapter of the *Beginning Hip-Hop Dance* text, which let you test your knowledge of concepts, hip-hop dance basics, terminology, and more.

In a beginning hip-hop dance class, students learn about hip-hop technique, hip-hop dance as an art form, and themselves. The Supplementary Materials section of the web resource contains the following additional components for each chapter of the *Beginning Hip-Hop Dance* text. These components support both learning in the hip-hop dance class and exploring more about the world of hip-hop dance.

- Glossary terms from the text are presented so that you can check your knowledge of the translated meaning of the term as well as a description of the term.
- Web links give you a starting place to learn more about hip-hop dance techniques or styles.
- Chapters include e-journaling prompts that will help you think more deeply about beginning hip-hop dance class.
- Other assignments include specific activities to apply concepts and ideas about hip-hop dance.

This web resource helps you individualize your learning experience so that you can connect to, expand, and apply your learning of beginning hip-hop dance, enhancing your success and enjoyment in the study of this dance form.

ACKNOWLEDGMENTS

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Chapter I

Introduction to Hip-Hop Dance

Now one of the most popular forms of dance in the world, hip-hop arose in the Bronx in the early 1970s in the form of **b-boying**. It began to attract mainstream attention from both American and global audiences when it was featured in the 1983 film *Flashdance* (Simpson, Bruckheimer, & Lyne, 1983). In particular, one scene that focused on **breaking** inspired young people around the world to investigate this dance form. The solo dances (also referred to as social or party dances) of the 1980s continued to gain global popularity through rap concerts and music videos featured on the television series *Yo! MTV Raps*. Breaking was the first dance to represent the emerging cultural expression of hip-hop, those elements included but not limited to the following elements:

- Graffiti art, the visual language of the hip-hop community
- Deejaying, which represents the sounds and memories of the community
- Beatboxing, a form of vocal percussion that primarily mimics a beatbox drum machine
- Emceeing, which involves the voices and storytellers of the community

” B-boying, a form of “street” dance that originated with Puerto Rican and African American youth in the early 1970s and has been defined by one dance historian as “physical graffiti” (Banes, 1981)

As the dance form that accompanied this new culture, breaking was performed primarily to the **break** section of any record with a funky beat. This new and unique dance form required particular skills that not everyone had—or was even physically capable of developing. In the mid-1980s, however, the rise of hip-hop music led to a new movement including party dances that could be easily enjoyed by everyone. These new dances became known simply as *hip-hop* because that was the style of music to which they were performed.

DEFINING HIP-HOP DANCE

Hip-hop is characterized by a high level of playfulness and exploration through “move-meant” concepts and techniques—that is, moves that hold meaning and value, informed by personal, social, cultural, and environmental experiences. Hip-hop social dances feature multiple rhythms, as well as movement that generates and expands from multiple centers; in other words, it is **polyrhythmic** and **polycentric**.

Hip-hop dance does *not* use movement practices from modern, ballet, or Broadway- or Hollywood-style jazz dance. Rather, like African, authentic jazz, and other **African-diasporic** dance forms (such as Afro-Cuban, Brazilian, and Haitian), hip-hop employs a curved spine, bent knees, and an orientation to the earth. It is percussive, improvisational, and communal—for example, using call-and-response. It also uses pantomime and **isolations**, and it deeply engages the full body—neck, shoulders, arms, torso, rear end, hips, legs, knees, and feet. It is fluid, and the feet are flexed, not pointed.

The technique and structure of hip-hop are rooted in cultural concepts and traditions associated with behavioral characteristics of African dance heritage. New hip-hop dances are created all the time, and some recent popular forms include the Milly Rock, the Dab, Hit Dem Folks, the Drop, the Nae Nae, and the Whip, just to name a few. These dances engage and communicate African American cultural values such as the exhibition of cool, ideals of style, use of multiple rhythms, musical and spatial awareness, gesturing, attitude, fashion, spirituality, and individuality. These dance practices do not simply retain African American values; they enact philosophical theories as people place ancestral roots in new soil.

Black vernacular dance practices are usually defined by the music to which they are danced; thus jazz dance goes with jazz music, house dance with house music, and hip-hop dance with hip-hop music. More specifically, hip-hop dance is defined by two forms: b-boying, which is danced to breaks or breakbeat music, and hip-hop social dances, which are danced to rap music.

The use of a break in songs originated in soul music and involves sampling or repetition of an instrumental section. A break is usually characterized by all elements dropping out except for the drummer, and it can be established at the beginning, middle, or end of a record. For example, in the James Brown song “Funky Drum-

mer,” the break occurs at 5:22. A break can also come from any style of music. For instance, the first 18 seconds of the Beatles’ “Sgt. Pepper’s Lonely Hearts Club Band” constitute a break, as do the first four bars of Aerosmith’s “Walk This Way.” Perhaps the most concise definition of a break was offered by Afrika Bambaataa, who is considered the godfather of hip-hop: The break “is the part of the record everyone waits to dance to” (personal communication, 2007).

In the beginning of hip-hop, emcees and deejays used music samples from soul, funk, electronic, and rock records. Emcees would rhyme over the break, and breakers and solo dancers would dance. However, the commercialization and exploitation of breaking in the mid-1980s—along with the growing production of danceable rap records—led to a shift away from breaking and toward a new style of hip-hop dance. This new style included many solo dances, such as Happy Feet, the Roger Rabbit, the Biz Markie, the Running Man, and the Skate. (These steps and more are described in chapter 5.)

BENEFITS OF STUDYING HIP-HOP DANCE

Hip-hop dance helps you identify and explore your individual characteristics, your personal preferences, and your own style; it also provides a physical outlet for your emotions. Hip-hop is not, however, only about performance and presentation. It also involves communication, collaboration, community building, critical and creative thinking, innovation, and problem solving. In addition, it builds stronger motor skills, focus, memory, coordination, and fitness. In other words, it gives you a way to illuminate personal and cultural dynamics of ethnicity and diversity while also providing you with a vast and powerful repertoire for self-expression.

BASICS OF HIP-HOP DANCE

Dance can be used to express ideas through gesticulations that correspond visually with certain concepts. In hip-hop, those concepts begin with three key ingredients: the music, the environment, and you. The relationships between the music, your sociocultural experience, and your body in motion exist in a type of nonverbal conversation about feelings that are in conversation with each other at the same time.

Music is the guide; it tells you when to start, jump, turn, **drop**, spin, and stop. Movement ideas, however, can come from anywhere—for example, from games that children play, the ways in which your friends walk or gesture when they talk with each other, moves used by people playing basketball in the park, or movements exhibited by skateboarders. In hip-hop dance, these movements and movement concepts are reconfigured and presented in various forms, such as **bouncing, rocking, grooving**, isolations, polyrhythms, polycentrism, pausing, improvisation, and innovation. These movements and concepts are not indigenous to hip-hop but date back hundreds of years. The expression is based on one’s current life experience, but many of the gestures are connected to and relate back to nonverbal communication practices that exist in one’s community or culture. It is like the saying, “There is nothing new under the sun,” but what is new is you; you bring new expressive approaches.

Dance Environment

Your dance class may take place in a dedicated dance space or in a room that serves many purposes. It may occur, for instance, in a fairly large room with metal or wooden railings, called *barres*, that help ballet students maintain their balance during certain exercises. Dance studios also tend to have wooden or vinyl floors with “sprung” flooring underneath that gives when you jump or land. In addition, the room may have mirrors lining one wall in order to help your instructor see everyone in the room and to help both you and your instructor see your form and **alignment**. Although mirrors may seem intimidating at first, you will quickly become accustomed to using them as a way to learn.

In contrast, some dance classes take place in a gym or auditorium with no *barres* or mirrors. A lack of mirrors is not necessarily a bad thing in hip-hop dance. Although hip-hop does feature some specific head, arm, leg, and foot positions, it ultimately focuses more on how you *feel* than on how you look when dancing. Therefore, the use of a mirror can be an inhibiting factor as the teacher works to encourage you to build and rely on your own **kinesthetic awareness**. In this approach, you learn to know by feeling rather than by seeing.

Moreover, social dances such as hip-hop are born out of a specific community’s sociocultural concepts of nonverbal communication. As a result, these dances are not always learned in a studio. Instead, they can be learned in public spaces and events in the community (such as dance halls, social clubs, house parties, and playgrounds) and other nonstudio practice locations (such as sidewalks, shopping malls, and train and subway stations; any place a dancer feels like practicing). These dances constitute forms of expression that hold particular value in their community. Therefore, learning social hip-hop dances requires more than developing technical acuity; it also involves learning the who, what, when, where, why, and how of a cultural practice. The dances are inspired by the music, the music comes from the people, and the thought processes of the people are informed by their sociocultural experiences.

Role of the Teacher

Your teacher is your personal guide to the music, movement, language, history, and culture of hip-hop. He or she imparts knowledge through systematic methods to help you draw out or develop your own dancing.

Every dance teacher is different, and each brings his or her own perspective to the class. Some teachers take a choreographic approach, in which you learn a routine to a specific song or section of a song. This type of class is sometimes referred to as **commercial** hip-hop or *choreo*. Other teachers take a more **fundamental** approach, which teaches students key technical aspects of hip-hop, such as how to groove. These teachers then help students strengthen their improvisation skills through learning current popular dances, as well as popular ones from the 1980s and 1990s (for example, the Bart Simpson and the Harlem Shake). Still others may have a personal idea of what hip-hop movement means to them. As a student, then, you have

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to know what you're looking for—what is important to you—and find a teacher who provides that quality, knowledge, and inspiration.

At the same time, whatever approach a teacher uses (traditional, foundational, or current social hip-hop), he or she must share one common aspect of teaching hip-hop dance—namely, a working knowledge of the dance form, its vocabulary, its techniques, and its history. For instance, the teacher must know what it means to dance in a **cypher**, which takes the shape of (and is sometimes referred to as) a circle. This is where the dance conversation happens, as people gather and use rap or dance to display their skill. Here, dancers exhibit physical and emotional skill and share what they have to say through movement. Teachers must also know which music goes with which form of movement or dance, understand how to hold conversations with music through call-and-response, and possess a high level of improvisational skill.

In addition, teachers must robustly comprehend hip-hop's concepts of communication, which, as noted earlier, engage with African American values such as the exhibition of cool, the use of polyrhythm, and individuality. In this context, the teacher's role is to provide encouragement and guidance in order to help you build self-awareness and confidence. More specifically, your teacher can steer you in the right direction to identify safe and sequential conditioning techniques, daily health practices (such as exercise, rest, and a balanced diet), resources for research, and best practices for meeting and expanding your potential.

Role of the Student

As a student of hip-hop dance, you are called not only to appear in class but also to play an important role in it. Resolve to be an active and engaged participant; for starters, respect yourself, your teacher, your peers, and the practice environment. Maintain your intellectual curiosity. Refrain from making comparisons and judging yourself negatively based on what others are doing; that type of mentality distracts you from reaching your own full potential. Everyone picks movement up differently, and what may be easy for you could be difficult for someone else, or vice versa. Enjoy the process.

Remember that everyone is there because they want to learn. The class will give you a chance to learn not only about hip-hop dance but also about how you learn—that is, how things work for you. To make the most of this opportunity, bring an openness and a willingness to try new things. Allow yourself to be vulnerable enough to grow and take ownership of your mistakes. Your mistakes are simply things you didn't mean to do. That doesn't make them wrong; look at them as new possibilities.

In fact, there is always more to learn, and even a dancer with years

TECHNIQUE TIP

Don't compare yourself with other dancers in class. No single body type is best for hip-hop dance, other than a healthy one. Hip-hop is not about shaping yourself to a mold; it is about finding your artistic voice through dance.

of practice can benefit from more learning. If you are a beginner, jump into learning hip-hop dance with both feet. Have fun! Dance is a life practice, and you are forever a student, so leave behind any attitudes that hinder a positive learning environment. Replace negative sayings such as “I can’t” with more self-empowering affirmations such as “I can” and “I will.” Open yourself to your unlimited potential for achievement.

EXPECTATIONS AND ETIQUETTE FOR STUDENTS

Check yourself at the door and enter the space as a receptive vessel, ready to engage and explore. Leave problems, worries, and negative attitudes outside. Your personal and professional attitudes toward your classmates, the dance space, and your teacher represent the value and respect you give to them—and to yourself. Show up to class well prepared mentally, physically, and emotionally. Be ready to listen, observe, participate, share, encourage, and, above all, inspire and be inspired.

Listen to the instructions provided by your teacher, and listen to your classmates when they address the class. Don’t listen only with your ears; listen with your whole body—your eyes, your body language, and your mind. Observe through active participation how the instructor is guiding you in an exercise. Participate by making an offering to the cypher, whether in the form of movement or verbalization, as well as by exploring your feelings and giving attention to others and to the space. Respect your teachers and classmates by listening attentively and waiting until the instructor asks for questions.

Preparing and Practicing

You are, of course, expected to come to each class wearing appropriate attire (see chapter 2). Preparation also includes practicing what you learned in the previous class session. The practice time provided during class is not enough for you to fully learn movements or steps. You must set aside some time every day to practice the new movements and combinations that you have learned.

To help you prepare for class, make mental notes or write down new steps for future practice; also take notes about what you liked most in each class session and build on those ideas for your personal growth. Outside of class, find practice partners and use all resources that your teacher provides. For example, most dance teachers are available after class or by appointment if you need extra instruction. In addition, take advantage of any extra practice or rehearsal times offered. Record your practices sessions on video, then watch them and take notes about areas in which you need or wish to improve.

Being Present and Prompt

Come to class consistently and show up on time. Missing a class puts you behind in skill development. Arriving late disrupts the flow of the class and may cause

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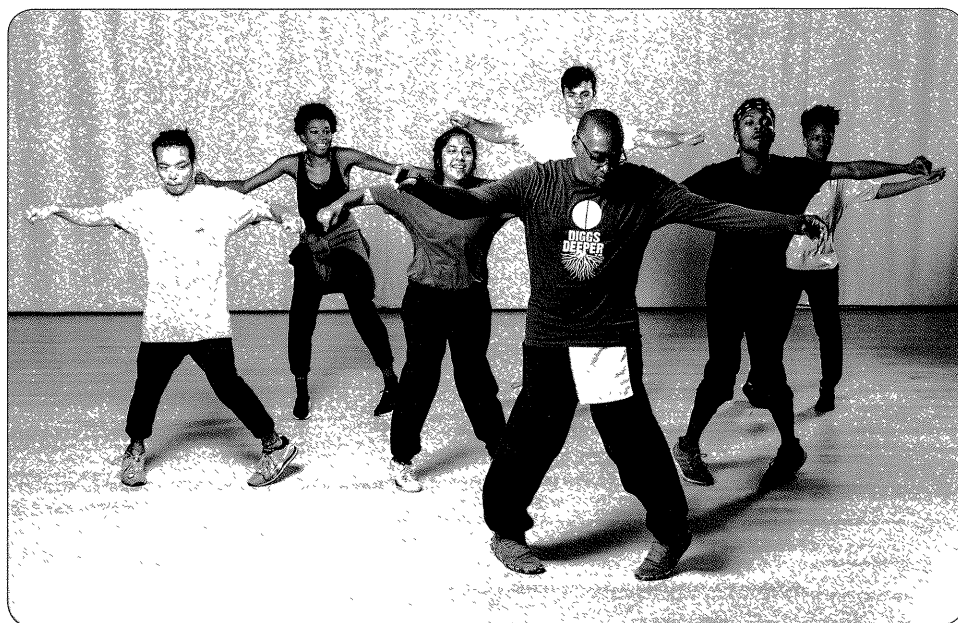
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you to miss important warm-ups or reviews. In addition, either missing classes or arriving late may indicate that you do not take the class or the teacher seriously. If you must miss a class, contact your teacher regarding the skills you missed and find out how you can make up any practice times. Absences may justify grade reduction, if you are being graded, and too many absences could cause you to fail the course.

EVALUATION OF YOUR CLASS PERFORMANCE

Evaluation of your work in the class is based on the quality of your participation in class movement and discussion sessions, as well as any assignments. Your individual progress is evaluated in all content areas of the course, including the following:

- ✧ Knowledge of hip-hop forms, dance techniques, and other class material
- ✧ Ability to apply corrections
- ✧ Proper execution of set combinations
- ✧ Degree of improvement
- ✧ Class attendance and punctuality
- ✧ Consistency of participation in all class activities
- ✧ Conceptual clarity (clear intention of movement) and degree of involvement in any creative projects
- ✧ Thoughtfulness toward others and the learning environment



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STRUCTURE OF THE HIP-HOP CLASS

The structure of a hip-hop class may vary depending on the teacher and his or her personal philosophy. Most classes, however, include the following elements: warm-up, technique and groove, moving across the floor, and cool-down. The following description is just one example of how a beginner hip-hop class might be structured.

Warm-Up

Warming up does more than prepare your body physically for rigorous activity. It also prepares you mentally and emotionally by gradually arousing your cardiovascular system, thus increasing blood flow to your muscles. The heart pumps more blood as our heart rate increases; this prepares large muscles to be physically active. In addition, warm-up exercises prepare you to perform the foundational movements that allow you to best execute the dance form—for instance, joint mobilization isolations; articulation of the neck, spine, and hips; corporeal fluidity and timing; and moves such as drops, bouncing, rocking, weight changes, polyrhythms, and jumps. In other words, warm-up exercises prepare you specifically to use your body to perform the dance.

In order to achieve these goals, your warm-up time should be devoted mainly to developing proper posture while also strengthening your technique. In this way, the warm-up allows your body to figure out the basic movement mechanics needed in order to execute combinations and practice exercises. In some classes, the warm-up also includes light stretching to increase your flexibility and help prevent injury.

Technique and Groove

Your fluidity in executing hip-hop technique is determined by your ability to reach a high level of expressivity and visualization of rhythms between the music and the body. Hip-hop is grounded in the following techniques:

- Bounces are the foundational movements in all hip-hop social dances that involve leg movement.
- Polyrhythms move the body through multiple rhythms heard in the music.
- Polycentric movements are initiated from multiple centers.
- Isolations involve movement of one body part without relation to other body parts.
- Rocking involves gentle movement from front to back or from side to side; it can be done either with or without isolations.

These techniques may be presented in any order in a dance class, but it is most common to begin with bounces due to their foundational importance. The teacher may demonstrate these techniques, then show dances that use a particular technique for you to practice. Once you have practiced enough, the teacher may add hip-hop dance sequences that use a combination of techniques. Each dance will include

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consistent use of a staple movement, which could involve the legs, arms, neck, hips, booty, hands, torso, or some combination of these.

If, for example, a sequence uses a particular movement of the legs, the rest of the body responds through the creative facility of improvisation. Thus, even though your legs are doing the same movements as the legs of the person next to you, you demonstrate your individuality through your choice of timing, direction, levels (in terms of height and body position), and body parts. Your goal should be to execute these movement techniques with a strong sense of groove—that is, of moving smoothly with the tempo of the record or musicians.

DID YOU KNOW?

Bounces exist in all forms of dance, though they are not called *bounces* in other dance forms. For instance, you can find bounces in African dances, African-diasporic dance, minuets, and even ballet—each marked by its own style.

Moving Across the Floor

In order to build on the warm-up and technique sections, the teacher will have you reuse those movements in combinations, or steps across the floor. Moving either as an individual or in a group, you can use everything from stylized walking to particular dances drawn from multiple generations, such as the Roger Rabbit, the Running Man, the BK Bounce, the Nae Nae, the Wu-Tang, and the Milly Rock. Moving across the floor in this way strengthens your technique and develops your endurance, sense of improvisation and rhythmic play, timing, weight distribution, groove, sensibility, spatial awareness, and musicality.



Improvising different movements.

These traveling steps may also help you in the creative process of determining how a dance will move across the floor. Thus, as the class progresses, your teacher may begin to combine the dance steps to create sequences of movement.

Floor Movements and Exercises

Your dance class may include floor movements if your teacher is showing you movements from b-boying or hip-hop ground movements. The movements addressed during this portion of class may involve dropping to the floor and getting back up in a steady and fluid movement, staying low to the ground, or sitting on the ground. These exercises require a great deal of balance, coordination, weight shifting, rhythmic timing, flexibility, core strength, and, sometimes, upper-body strength.

Ground movements apply multiple approaches, which may include attacking the floor, melting into the floor, or sliding along the floor, as well as rising or jumping from the floor and landing back on the floor. These approaches provide opportunities for improvisation and ownership in creating—and sometimes even naming—a movement that is specific to your body, even if it was initially inspired by someone or something else.

Movement Combinations and Sequences

In hip-hop, a movement combination pulls together individual dances or steps to create a phrase. The next stage is a **sequence**—a longer and more inclusive use of techniques and movements. A sequence can either work the total space of the studio, including the floor, or remain in the center. It may last anywhere from several counts of eight to the full length of a two- or three-minute song, in which case it becomes a **routine**, or longer choreographed sequence. How things play out depends on the teacher and the energy of the class. This is the part of the class where you apply what you have learned in terms of vocabulary, terminology, and technique.

While teaching a sequence, the teacher may split the class into smaller groups and have them either demonstrate one at a time, face each other while dancing at the same time, or engage in a dance battle. The teacher may also have you face a mirror while dancing, then turn you away from the mirror, in order to develop not only your coordination and motor skill but also your ability to explore how you feel. Sometimes the way you interpret a hip-hop ethos—or the way you experience the music—is more important than how you look while doing the movements. Developing strong technique is important, but you are an individual first. No one can feel the music in the same way you do or respond with your style, your narrative, and your approach. With this perspective in mind, play with the rhythm and timing of the sequence's steps and dances. Originality and individuality aren't just appreciated in hip-hop—they are expected (Malone, 1996).

After learning how to sequence, you learn how to create choreography, which is a more comprehensive sequence of movements. Choreography also involves spacing, **canons** (overlapping sequences), and, potentially, theatricality (miming).

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Cool-Down

As with sport practices and other physically rigorous activities, the cool-down in dance is just as important as the warm-up. You can choose from multiple approaches to cooling down your body after a dance class. One way is to gradually slow down while using the movement from the sequence. Once you learn the sequence, you may run it a number of times so that everyone has enough time to explore the movement and work on developing their groove, flow, bounces, transitions, and steps. Then, rather than going from this high-intensity movement straight into stretching, your teacher may have you repeat the sequence or combination to a slower piece of music until your heart rate slows and you are ready to stretch.

During the beginning of the class, your teacher may have included light stretching as part of the warm-up. Even so, stretching at the end of class helps rejuvenate fatigued muscles. It also decreases the risk of injury, reduces soreness and spasms, reduces muscle tension, helps the body feel more relaxed, prevents joint strains, and aids circulation. Take care, however, not to overstretch, which can strain your muscles.

Do not stretch in any of the following conditions:

- You experienced a sprain or strain during class.
- Your range of motion is limited because of some type of injury.
- You have an inflamed joint.
- Your body is not warmed up.

To signify that class is finished, the teacher may use a certain movement to facilitate reflection on lessons learned—for example, a unified clap. This movement might also be initiated by students. As you leave class, it is courteous to thank the teacher.

SUMMARY

Hip-hop is both a form of dance and a means of communication that is informed by your everyday lived experience. It is not static; rather, it is always growing, and it speaks to changes in both music and society. It involves unique techniques, structure, vocabulary, aesthetics, and history. Hip-hop dance teaches you about musicality, polyrhythms and polycentrism, and isolations in a way that not many other dance forms can do. It is an empowering dance form in which individuality is not only appreciated but also expected and celebrated. Therefore, in hip-hop, the dancer is able to create and name steps and movements and build individual confidence while reinforcing community support.

To find supplementary materials for this chapter, such as learning activities, e-journal assignments, and web links, visit the web resource online.

**WEB
RESOURCE** 