

Global Dance Forms – Hip Hop

DCE 231-02

Fall 2009, Tuesday and Thursday, 2:00-3:15 pm, HHP 306

Instructor: Amanda Diorio

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Office Hours: By appointment

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Prerequisites/Corequisites: DCE 112, 114 or departmental permission

For Whom Planned: Dance and non-dance major students wanting to learn about the art form of Hip Hop dance.

Credits: 1 Credit Hour

Description

Development of technical skills and knowledge of Hip Hop dance, including rhythmic perception and spatial awareness, with emphasis on aesthetic and expressive qualities that lead to performance and improvisation.

Student Learning Goals

To the degree appropriate for the beginning level of Hip Hop dance training, students in this course will learn to:

1. Move contra-laterally during locomotion (left/right body halves in opposition).
2. Grasp and retain sequences of simple exercises and combinations.
3. Breathe appropriately and as needed while moving.
4. Anticipate the beat when required.
5. Maintain energy throughout each combination and a full class.
6. Demonstrate commitment/responsibility as appropriate in and out of class.
7. Demonstrate dynamic movement specific to the styles of Hip Hop being studied.
8. Move on the beat when required.

9. Show appropriate use of the legs and arms as called for in an exercise/combination.
10. Show appropriate use of the feet, hands and head as called for in an exercise/combination.
11. Show command of skills involving isolation of movement.
12. Show command of skills involving weight shift and being grounded while moving.
13. Show command of skills involving awareness of center and proper Hip Hop alignment.
14. Avoid extraneous tension in performing simple or complex movements.
15. Fulfill the time/counts given for each part of the movement.
16. Demonstrate attributes of/qualities in movement as specified.
17. Demonstrate clarity of the body's lines and shapes in simple movement combinations.
18. Demonstrate clarity of spatial direction in simple movement combinations.
19. Perform set movement with confidence/full engagement.
20. Respond spontaneously to improvisational prompts, with confidence/full engagement.

Learning goals 1-20 mark distinct areas of skill in dance technique. Excellence in dance artistry is a matter of developing a high degree of skill in each area and integrating these skills during the performance of movement.

Teaching Strategies

To enable student achievement of the learning goals, I will:

1. Demonstrate, explain, analyze, and lead explorations of movement exercises and combinations designed specifically to develop the skills required for achievement of learning goals 1-20;
2. Observe your daily work in class and (a) orally assess your achievement of learning goals 1-20, and (b) make recommendations for improvement in achieving learning goals 1-20;
3. Provide oral assessment of your achievement at mid-term and again near the end of the semester during student conferences;
4. Provide opportunities for individual appointments in which we may discuss your learning efforts.

5. Provide opportunities for you to assess your own progress toward achievement of the learning goals.

Topical Outline

In this course we will explore four genres of Hip Hop dance. Warm-up exercises and combinations will remain consistent within each unit of study over the course of the semester. Other exercises and combinations will develop over the course of the semester in length, speed, difficulty, and in rhythmic and qualitative complexity so as to practice the integration of skills inherent to the achievement of learning goals 1-20.

Evaluation Methods and Guidelines for Assignments

The fundamental and ongoing assignments in this class are to:

1. Attend to movement material presented, as well as to explanations and analyses of its specific components.
2. Listen carefully to and apply all corrections and recommendations for improvement that I provide in class.
3. Learn the movement material with increasing speed and depth throughout the semester through observation, exploration, and practice.
4. Perform the movement material as accurately as possible each time you are called upon to do so.
5. Reflect in writing as assigned on your progress toward and actual achievement of the learning goals.
6. Observe other dancers and maintain an active role in creating a positive learning environment.

I will assess your progress toward and your actual achievement of the learning goals through:

1. Daily oral feedback to you and/or others on work done in class
2. Oral and/or written feedback of the accuracies and inaccuracies I perceive in your written self-assessments

**Not every student will receive individual feedback during each class, but all students will receive individual feedback regularly throughout the course of the semester.*

Your achievement in mastering the learning goals to the degree appropriate for this course will provide the primary basis for calculating your final letter grade. Your attendance record, execution of class combinations, overall progress and your written journals reflecting on your progress, and class participation will also contribute to your grade. The breakdown is as follows:

Execution of Technique 60%

This includes accomplishing Student Learning Goals 1-20, personal improvement throughout the semester and quality of performance in war-up and movement.

Execution of class combinations 20%

There will be 4 units of study each with its own combination that will be performed in small groups and you will be given up to 5 points/combination. I will be looking for proper execution of the choreography and energy level while executing the combination.

Journals 10%

You will write 4 journals throughout the semester discussing what you have learned about Hip Hop as a style of dance and about yourself as a dancer.

Participations 10%

In calculation your participation grade I will be looking at Attitude in and out of class, attendance, participation in class discussions and projects, attire and willingness to accept and apply corrections.

In calculating the achievement component of the final grade, your mastery of the learning goals will be assessed to produce a final score that is aligned with grades as follows:

97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
below 60	F

Attendance Policy

The Dance Department REQUIRES an 80% participation rate to get credit for the course. Grades and Mastery of Material can improve only with regular attendance and active participation. You are allowed **TWO ABSENCES** during this course. Any extra absence will lower your final grade 1/3 of a letter grade. Long-term injuries have to be discussed with the instructor and be treated accordingly. The relationship between attendance and your final letter grade is as follows: 1/3 of a letter grade will be deducted for each absence incurred over the two maximum absences allowed for this class. IE: If your grade is a "B" at the end of the semester, but you have a total of 4 absences, your final grade will be a "C+". **On your sixth absence you will be dropped from the course.**

Observation, Participation, and Lateness Policy

If you arrive more than 10 minutes late, please sit down and watch. If you are less than 10 minutes late, please quietly join the back of the class and begin working immediately, with as little distraction as possible. If you are tardy (within 10 minutes of the start of class) two times or less, your grade is not affected; however, **timely class arrival is required**, and is critical to your safe participation, technical development, and professionalism. **Arriving more than 10 minutes late or leaving more than 10 minutes early 3 times will count as an absence and will take your grade down 1/3 of a letter.** When injured or ill (but not contagious), you may still be counted as present only if you attend class and record observations* to hand in at the end of the class period. However, this will NOT be counted as a day of participation in the class. The Dance Department requires an 80% participation rate. Students must dance in 22 out of the 28 meetings in this class to get credit for the course. Sitting and watching a class does not count as participation. Students who do not meet the participation requirement for any reason will need to repeat the course.

*Observations: During observation, take notes to be submitted at the end of class. Notes should go beyond just listing what the combinations were. Make observations on the execution of the exercises and combinations. What did you notice? Did you see anything new or surprising? What do you think applies to you? What new understandings do you have? What will you do with these new understandings when you return to dancing?

Special Cases

Situations such as serious illness, long-term injury, or family emergencies may be dealt with on an individual basis. In some cases, students will be given an Incomplete to be made up within the next semester. In other cases, I may recommend withdrawal from the course.

Make Up Class

Students may make up ONLY ONE extra absence. Since there are no other Hip Hop classes at UNCG you will have to make it up in my Hip Hop technique class held at the Dance Project at City arts (\$10/class). See me before beginning this process. Do not wait until the end of the semester to take your make-up class.

Class Conduct

Please be respectful of your fellow classmates, the instructor, and our art by being attentive and following studio etiquette at all times during class (if there are any questions as to the components of studio etiquette, please see me privately). I encourage you to ask relevant questions during class, but will not tolerate excessive chatting, socializing, or other distracting behavior. Class time needs to be reserved for refining and improving our craft and our bodies as artistic instruments. For your own safety and enjoyment of this class, no eating or gum-chewing is allowed in the studio. Please turn off or silence all cellular phones and other electronic devices.

Appropriate Attire

Wear clothes that are comfortable to move and sweat in. No jeans, skirts or short shorts! You will need sneakers (either tennis shoes, cross trainers, jazz sneakers etc.) Hats, chunky jewelry, shorts or extra-baggy clothing will be permitted at the teacher's discretion but should be within reason (remember you will be doing some floor-work). Please pull back long hair. Kneepads and small towels recommended.

Expectations of you as a Student

In addition to maintaining the above outlined expectations, I also request the following:

1. To actively participate in class, work on corrections, practice and apply concepts and theories in combinations. Always strive to reach new capacities and discoveries;
2. To ask questions if anything is unclear;
3. To keep an open mind toward working the body in a new way while draw upon previous knowledge of and experiences in dance.
4. To be respectful and supportive of others in the class by being polite and attentive.

Expectations of me as your Instructor

1. To also maintain the above guidelines while sharing with you my knowledge and experiences of Hip-Hop as clearly as possible.
2. To be prepared for class and to provide you with clear and respectful feedback in the form of verbal and manual corrections.
3. To be available for you to approach me with any questions or concerns you might have regarding any aspects of this course, my teaching, or your progress.

SEVEN PRINCIPLES FOR GOOD PRACTICE IN UNDERGRADUATE EDUCATION

by Arthur W. Chickering and Zelda F. Gamson

From the Wingspread Journal-- special edition

SUMMARY Following is a brief summary of the Seven Principles for Good Practice in Undergraduate Education as compiled in a study supported by the American Association of Higher Education, the Education Commission of States, and The Johnson Foundation.

1. GOOD PRACTICE ENCOURAGES STUDENT FACULTY CONTACT

requent student-faculty contact in and out of classes is the most important factor in student motivation and involvement. Faculty concern helps students get through rough times and keep on working. Knowing a few faculty members well enhances students' intellectual commitment and encourages them to think about their own values and future plans.

2. GOOD PRACTICE ENCOURAGES COOPERATION AMONG STUDENTS

earning is enhanced when it is more like a team effort than a solo race. Good learning, like good work, is collaborative and social, not competitive and isolated. Working with others often increases involvement in learning. Sharing one's own ideas and responding to other's reactions improves thinking and deepens understanding.

3. GOOD PRACTICE ENCOURAGES ACTIVE LEARNING

earning is not a spectator sport. Students do not learn much just sitting in classes listening to teachers, memorizing pre-packaged assignments and spitting out answers. They must talk about what they are learning, write about it, relate it to past experiences, and apply it to their daily lives. They must make what they learn part of themselves.

4. GOOD PRACTICE GIVES PROMPT FEEDBACK

nowing what you know and don't know focuses learning. Students need appropriate feedback on performance to benefit from courses. In getting started, students need help in assessing existing knowledge and competence. In classes, students need frequent opportunities to perform and receive suggestions for improvement. At various points during college, and at the end, students need chances to reflect on what they have learned, what they still need to know, and how to assess themselves.

5. GOOD PRACTICE EMPHASIZES TIME ON TASK

ime plus energy equals learning. There is no substitute for time on task. Learning to use one's time well is critical for student and professional alike. Students need help in learning effective time management. Allocating realistic amounts of time means effective learning for students and effective teaching for faculty. How an institution defines time expectations for students, faculty and administrators, and other professional staff can establish the basis for high performance for all.

6. GOOD PRACTICE COMMUNICATES HIGH EXPECTATIONS

xpect more and you will get it. High expectations are important for everyone -- for the poorly prepared, for those unwilling to exert themselves, and for the bright and well motivated. Expecting students to perform well becomes a self-fulfilling prophecy when teachers and institutions hold high expectations of themselves and make extra efforts.

7. GOOD PRACTICE RESPECTS DIVERSE TALENTS AND WAYS OF LEARNING

here are many roads to learning. People bring different talents and styles of learning to college. Brilliant students in the seminar room may be all thumbs in the lab or art studio. Students rich in hands-on experience may not do so well in theory. Students need to opportunity to show their talents and learn in ways that work for them. Then they can be pushed to learning in new ways that do not come so easily.