

UF School of Theater and Dance
DAA 2342 Contemporary African & African Diasporic
Dance Practices 2
(Rotating Topic: Hip Hop Dance)

University of Florida School of Theatre and Dance

Spring 2026

College of the Arts Mission

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- Embracing the complexity of our evolving human experience and seeking to empower our students, faculty, and staff to shape that experience fearlessly through critical study, creative practice, and provocation.
- Collaborating effectively with the forces of change.
- Preparing students to access and unsettle centers of power in a radically changing world.
- Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global levels

SYLLABUS

PROFESSOR CONTACT INFORMATION

PROFESSOR: Herman Ramos iheart6step@ufl.edu*

Office Hours: Before or after class by appointment

Office Phone: 352-273-0500 Main Office

*Email Policy: Please use canvas messaging or your ufl.edu email account for correspondence

CLASS MEETING LOCATIONS/MEETING TIMES

Tuesday/Thursday Constans Theater – SOC 2205 O'Connell Center

Class# 20674, #23395 Section 1242, 124U Period 4-5 (10:40AM-12:35PM)

[College of the Arts \(COTA\) Information](#)

[School of Theatre and Dance \(SoTD\) Information](#)

Resources

Syllabi are posted at COTA website under: *Student & Parents*: <http://arts.ufl.edu/syllabi/>

Lab Fees can be located at: <http://aa.ufl.edu/policies/material-and-supply-fees/>

Canvas (e-learning): <http://elearning.ufl.edu>

Course Materials: available on Canvas

III. COURSE DESCRIPTION:

A performance-based course aimed at developing the understanding various styles of dance within the African Diasporic realm as a technique and an art form. This class will concentrate on physical embodiment of the roots and commercial applications of Hip-Hop dance in the United States. The class intends to provide a better appreciation of the various Minority based cultures that helped to shape the many different forms of Hip-Hop dance and its influence on present day pop culture. The class is structured so that the students will have an extensive experience in several different styles of Hip-Hop: Social dance, Breakdance, House, Funkstyles, and commercial applications of their elements. Students will analyze movement through a contemporary dance lens to break down rhythm, space, movement, effort, time, shape, body and performance.

IV. LEARNING OUTCOMES:

1. Exhibit increased strength, balance, body articulation and stamina.
2. Make intellectual and physical dance connections to Hip-Hop music and popular culture.
3. Examine the socio-political movements that inspired the dance form and its iterations.
4. Differentiate, classify, and exemplify Hip-Hop dance canon.
5. Make informed commentary on popular culture and the current state of Hip-Hop culture.
6. Perform and appreciate African Diasporic Dance as a contemporary practice.

V. REQUIRED TEXTS AND MATERIALS:

All readings and viewings will be posted to Canvas as class notes and discussion boards.

Recommended text:

“Can’t Stop Won’t Stop: A history of the Hip-Hop Generation” by Jeff Chang

“Total Chaos: The Art and Aesthetics of Hip-Hop” Edited by Jeff Chang

*Class notes will be used as an element of contextualization of the physical experiences generated through class.

VI. COURSE REQUIREMENTS AND POLICIES: Expectations:

Student will

- Attend classes regularly, be on time and ready to work for the entire class period.
- Maintain a professional working attitude.
- Participate in all in class activities, engaging fully both mentally and physically.
- Strive to improve individual progress by demonstrating increased strength, balance and an increased awareness of body alignment, timing and spatial pathways.
- Observe dance class etiquette (cell phone use, dress code, lateness policy etc...)
- Strive to apply given corrections and concepts to movement.

Assignments:

Writing Assignment:

Dance Concert Attendance Assignment:

Attend at least one dance concert this semester. You may choose out of the following: BFA Showcase, Faculty Concert - Dance 2023 or any dance performance presented at the University Performing Arts Center. Attentive Observation: as you watch the performance, pay close attention to approaches, cultural contexts and artistic choices brought about in the work and compare it to your experience in class. The objective is to understand the intricacies and complexities in art making. Avoid making judgement. Hold onto your program and ticket stub/receipt.

Attend a Hip-Hop Event

Students will be required to attend a LIVE Hip-Hop event within the community and write a review of their experience. The event does not need to relate to dance, only to Hip-Hop culture. Students may attend a dance event that has a Hip-Hop performance and make commentary on that specific section. Other examples: Spoken word, Open Mic, Rap concert, or Live battles downtown. A grading rubric will be provided as well as a list of suggested events for viewing on canvas.

The Original 4 elements of Hip-Hop: Immersion assignments

There are 4 different assignments that correlate with the 4 elements of Hip-Hop: The DJ, the Emcee, the Bboy, and Graffiti. Students will complete all 4 assignments on canvas over the course of the semester to enhance their appreciation for the culture. Note that some assignments make take the student out into the community to submit pictures with their canvas assignment. All assignments open during the 2nd week of class to allow in-class discussion on the origins of Hip-Hop. Additional materials for the elements can be found through the canvas homepage.

Discussion Posts

Part of the examination of Hip-Hop culture comes from video viewings. Much of the history of the culture can be found immersed in the media of pop culture. There are youtube videos of live performances, interviews, and history that are better watched on the student's time outside of class. Discussions on these topics will be virtual and graded as relevant styles of dance are covered in class.

Exams:

Mid-term in-class assessment – week 7

Mid-term individual feedback – via canvas/zoom

Final in-class assessment – week 14

Team Feedback- week 15

Final crew assessments – week 14

Attendance:**For Studio Courses**

For classes that meet three times a week

(T/Th from 10:40am-12:35pm and F from 10:40am to 12:35pm):

- Students can take **3** absences with **no documentation** with **no penalty**.
- If the fourth absence is unexcused, it will result in 5% deduction from the **final grade**.
- Excused or unexcused, on the fourth absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course.
- If the fifth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the **final grade**.
- **Requirements / opportunities to make up missed material is up to the instructor's discretion.**

• Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, **5** unexcused absences may result in automatic failure of the course.

Note: Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty: illness (doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted and when the return to class activity is expected, doctor name and signature), serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, participation in official university activities such as music performances, athletic competition or debate, court-imposed legal obligations (e.g., jury duty or subpoena). Students must inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester.

Tardy Policy: You are late after role has been taken/class has begun.

- Points will be deducted for being late or leaving early for any reason.
- There will be a 5-minute grace period.
- 3 tardies for regular class meetings equal 1 unexcused absence.

Make-up Policy

- Excused absences (those that can be documented) may be made-up in the following manner:
- Non-Majors: Approved Performance Event/Written Assignment
- <http://www.shcc.ufl.edu/excuse.shtml> (Infirmary)
- <http://dso.ufl.edu/> (Dean of Students)
- If unable to dance, you may 'actively' observe for full credit. You will complete an observation paper due at the end of class.
- Requirements / opportunities to make up missed material for unexcused absences is up to the instructor's discretion

Injuries are special cases. If an injury occurs see/contact me immediately regarding absences, make-ups or possible withdrawal from the class.

Late assignments: Unless otherwise indicated, all homework assignments are due on canvas on the date listed. An essay received after the due date is late.

Studio Rules of Conduct:

In effort to keep our dance space a peaceful, safe and clean environment for our students we ask that you observe the following:

- No gum- this is also for safety reasons since we don't want dancers choking.
- No talking, food or quick pick-me-ups during class. However, you may keep water bottles inside the studio for hydration provided they have caps to prevent spills.
- All phone calls must take place outside of the studio and NEVER during class time. If you have an emergency situation you should inform the instructor prior to the start of class. Ringing cell phones, texting etc. are disruptive to classroom activity. Please be considerate. Note: To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester. Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty: illness (doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted and when the return to class activity is expected, doctor name and signature), serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, participation in official university activities such as music performances, athletic competition or debate, court-imposed legal obligations (e.g., jury duty or subpoena).

VII. COURSE SCHEDULE AND TOPIC OUTLINE:

Class schedule is subject to modification, but not without prior notification.

Please note class material is sequential and comprehensive. Please take time to review movement sequences before and after class.

Week 1:

Social dance and Tik Tok

-Build individuality and encourage solo work

Week 2:

Breakdance + House

-Covering posture and alignment

-Introduce 4 elements of Hip-Hop

Week 3:

Breakdance + House

-Focus on structure the bboy/bgirl "set" and improvisational concepts

Week 4:

Contemporary applications from week 1 and 2 and 3

-Solo and team up phrases

-Longer combos and "sets" that set up for Cypher and Battles

Week 5 and 6

Funkstyles

- Embodying codified movement for Locking and Popping
- Training in Popping with reference to animation styles and contemporary applications

Week 7 and 8

Contemporary applications of previous 8 weeks

- Waving/liquid, Tutting, Matrix/Slow motion
- Wacking/vogue with unison choreography emphasis
- Starting to move away from “individual” and unifying movement through performance

Week 9

- Creating phrasework with room for improvisation and individual expression

Week 10

Miami

- Focus on speed and force

Week 11

Gestures

- Focus on emcee and storytelling
- Lyrical Hip-Hop VS Beats and DJ-led

Week 13 and 12

Team choreo

- Vignettes and concept team ups
- Focus on use of space and mixing styles
- Change up music genres- use of other pop culture music stylings
- Final faculty-led choreography assessment and feedback

Week 14 and 15

Commercial applications and combos

- Forming crews and open concepts for project choreography
- Final assessments

Week Sixteen **Finals Week No regular class.**

VIII. GRADING CRITERIA:

Final Course Grade:

Your final grade is determined by your performance on a number of different tasks:

Mid-Term in-class assessment	35%
Final in-class Team assessment	35%
Dance Concert + Hip Hop Event attendance	10%
Written Assignments	20%
Total	100%

Rubrics for in-class assessments:

	1	2	3	4	5
Placement and Alignment: understands the relationship of body parts to one another. Understands how body parts form an aligned physical structure.					
Conditioning: utilizes and develops a foundational level of strength, flexibility, endurance, and muscular stabilization and support.					
Spatial Awareness and Full Body Integration: understands a foundational level of anatomical/kinesiological approaches in movement practice, including an understanding of proprioception, spatial awareness, healthful alignment, and range of motion.					
Rhythmic Clarity/Musicality: understands timing in movement and movement phrasing.					
Performance Quality: executes movement with confidence. clearly designs space with movement and executes movement with sophistication and nuance.					
Movement Execution: safely and accurately executes movement of simple to moderate complexity.					
Energy: reproduces appropriate level of energy when executing movement.					
Retention: remembers movement phrase and can perform it in its entirety.					

Letter grades translate to percentages as follows:

Grades

95 – 100 A
90 – 94 A-
87 – 89 B+
84 – 86 B
80 – 83 B
77– 79 C+
74 – 76 C
70 – 73 C-
65 – 69 D+
60 – 64 D
59 and below F

Fall 25 DANCE CALENDAR

January

12 First Day of Classes / Welcome Meeting @ 6:30pm in G6
13 *Spring Into Dance* Auditions @ 6:30pm-9:30pm in G6
14-19 **Shakia Barron Residency**
16 Drop/Add Deadline
19 No Classes
21 Dance Alive's *Swan Lake* at UFPA
26 Spring Senior UnShowing / 6:30pm in G6 + G10
29 Andrea Ward (Ric Rose Alumni Award) 8:45 am ballet combined & 10:40 am CAADDP 3
30 Andrea Ward Master Class 10:40am BAs & BFAs
-6 pm Ric Rose Alumni Award Presentation (Faculty, staff, and DSC attending)

February

2 Spring Senior UnShowing
6 BFA Dance Area Auditions
7 Harn SoundMoves
12 Harn Museum Africa Night
13 Possible Open Conversation during FMP, 10:40a-12:10p
6-15 F-Punk Junkies at SoTD
17 Cirque FLIP Fabrique – BLIZZARD, 7:30pm at UFPA
18-22 **BFA Senior Concert**
21 Dance Alive's *Romeo and Juliet*, 7:30pm at UFPA
23 DARK DAY – No Dance Major classes all day
TINA – The Tina Turner Musical, 7:30pm at UFPA
25-Mar 1 ACDA Regional Conference at Brenau University

March

3-6 Rachel Tavernier Dunham Technique Residency
March 6 @ 10:40: Friday Movement Practice
10-11 bang bang in the Squiteri Theater, 7:30pm at UFPA
15-22 Spring Break / No Classes
24 Sa Dance Company – RISE, 7:30pm at UFPA

April

3 Midpoint Presentations during FMP, 10:40a-12:35p
9 Harn Museum night with Choreographer-in-Residence project
10 CRAs, 9:30a-4:30pm IN PERSON (with first- years, year 1 transfers, + sophomores)
16-19 *Spring into Dance*
20 DARK DAY – No Dance major classes all day
The Music Man, 7:30pm at UFPA
21 CBP + CAADDP Class Culture Sharings (during class periods)
22 Last Day of Classes
CDP Class Culture Sharing (during class period)
Final UnShowings @ 6:30pm in G6
23-24 Reading Days
May 4 Grades Due

Information about university-wide policies and resources can be found here

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>