

INTANGIBLE ROOTS

Pilot Course Syllabus

February 2024

Instructor Information

Instructor	Email	Office Location & Hours
Professor E. Moncell Durden	intangibleroots.md@gmail.com	Communication for the course will occur through our Public Message Board, however should you wish to email a personal matter please use the email addresses provided.
Course Facilitators	Email	Office Location & Hours
Liz Rodriguez	e.rodriguez1731@gmail.com	See above

Description

This course serves to cultivate a rich and supportive means to engage in reflective and honest discourse that builds empathy toward different social and cultural lived experiences.

You do not need to have any prior knowledge of dance to participate in this course. Whether you're negotiating, interviewing, networking, or leading a team, success depends on connecting with other people—and connecting with other people depends on your participation and making meaningful contributions.

This course provides a learning experience that not only explores the past; but speaks to our current 21st century and the social climate we are currently navigating.

Introduction

Hip Hop represents a form of communication that emerged out of a marginalized society in the concrete jungle of the New York City's Bronx neighborhoods. Shaped by sociocultural and sociopolitical circumstances in the 1970s and developed during economic struggles and environmental turmoil, Hip Hop gave voices to the restless and tumultuous inner-city youth. Its roots are found in



the social fabric of African and Afro-Diasporic concepts of communication that have re-inventions in ragtime, jazz, blues, rhythm and blues, rock ‘n’ roll, funk, and soul which culminated in Hip Hop.

Today, the term Hip Hop dance includes a myriad of dance forms and styles, such as locking, popping, house, Memphis jook, Detroit Jit, Chicago footwork, krumping, b-boying, waacking, Harlem litefeet, Oakland boogaloo, waving, and tutting. However, of all the dance forms associated with Hip Hop canon, only a few are in fact Hip Hop dances. From the 1970s to today, B-boying (the first dance of Hip Hop), Hip Hop freestyle, and Hip Hop party dances including Harlem litefeet.

Lesson One looks at the cultural identity of Black expression by exploring cultural modes, movement knowledge, and representation.

Lesson Two explores the characteristics of behavior, Africanist aesthetics and spirituality of Hip Hop. Initial readings and YouTube viewings will help you recognize the broad-spectrum Hip Hop dance covers while later readings, choreography, and reflection assignments will help you develop an ability to compare different perspectives of Hip Hop dance, eventually shaping your own perspective.

Lesson Three investigates a basic history of the importance of rhythm and how African cultural ideas were retained and reimagined by enslaved populations. As infants, humans think in movement before thinking in worlds. We are continuously reaching out in order to feel connected, to affirm our existence, and to ensure our value. “We are continuously seeking that which we felt in the womb: a sense of security felt via tonal frequencies, vibrations, and rhythm.

Learning Outcomes

(This course is concerned about what, how, why you think, feel, and connect to the information. It is least interested in what you remember for testing). Through assignments and zoom discussions you’ll learn to demonstrate:

- 1. Critical and creative thinking skills by utilizing various approaches to viewing, embodying, listening, discussing, and analyzing aesthetics celebrated within social, national, and cultural identities.*
- 2. The ability to characterize the process of paying attention to contextual detail in observing and interpreting social meaning when conducting qualitative investigation of Habitus (characteristics, traditions, values, rituals, and representation practiced by individuals, societies and /or ethnic groups)*
- 3. The ability to reflect and identify socio-cultural modalities and socio-political, economy, and environment circumstances through engaged conversations that examine our own social/cultural expressions, values, and differences, in the field of music and dance, and ideas around the quality of life.*

And Finally:

- 4. Through your own creative way synthesize and articulate how this course has shifted, complicated, supported and challenged your own lived experience through concepts on ownership, lineage, American-citizenship, cultural awareness, identity, appreciation, and empathy.*

This course makes use of the 5 C’s critical and creative thinking, communication and collaboration and curiosity. These first three should be self-explanatory, critical, and creative thinking is defined below.

Critical Thinking: (problem solving)

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Students need to answer these questions:

- Whose narrative is present?
- Why did they call it that?
- What do the gestures mean?
- What are their intentions?
- Whose interests are being represented or preserved?

Creative Thinking: (a process)

- A way of looking at a problem or situation, from a new or different perspective that suggests an unorthodox solution.

Key Words

- **Phenomenology** - an approach that concentrates on the study of consciousness and the objects of direct experience.
- **Hermeneutic** - interprets text and images to explore the lived experience
- **Transcendental** - focuses on the meaning of the lived experience.

Course Materials

Required Texts and Viewings

Links to the readings and videos will be provided for each unit. Please see the lesson plans for each section to access these materials.

Required Technology

Access to a computer and functional internet is required for the course. In addition, to boost collaborative practices in the course, we will be utilizing Padlet. Please see this instructional video on how to utilize the course website and Padlet. Remember there will be a password for each of the Padlets you submit to. The passwords will be clearly outlined in Lessons One, Two, and Three.

Course Policies

Interaction and Submission on Padlet

Students will have one week to submit their materials to Padlet so that they are prepared to contribute to the weekly Zoom discussions. Access to Padlet will be available on the INTANGIBLE ROOTS website with a password provided for each lesson. Please be advised that assignments will be viewable by all students in the course, this is to encourage interaction. Students will be required to comment on two of their peers' responses.

Zoom Discussions

Zoom meetings will occur once a week for this course. They will be held on Saturdays at 10:30am PST
A link to the Zoom meeting will be sent prior to the meeting.

Community Agreements

We will be posting assignments publicly to enhance interaction and using the following guidelines to continue dialogue:

- Honor Lineage
- Respect that culture and heritage may not be visible via physical attributes, be careful about assumptions
- Honor Time Frames
- Speak from an individual perspective. Use the “I”
- Multiple experiences and truths can exist simultaneously. Think about Intersectionality.
- Listen/Read/Respond for understanding as opposed to debate
- One Mic when in Zoom meetings
- Be willing to participate in places of discomfort as much transformation can occur. No one will be asked to participate in an unsafe space.
- Trade patience for progress.
- Respect pronouns

Course Schedule

Week	Topic
<p>Week 1 February 3rd, 2024</p>	<p>Introduction to the Course: Students are to familiarize themselves with the course, terms and definitions as well as other documentations to ensure access to the website is functioning.</p> <p>If you are comfortable in posting to the message board you can do so here (password: IRPilot 2022). We will also go through this in our first meeting.</p> <p>Students are encouraged to organize a personal timetable and review general notes from the introduction video</p> <p>Come prepared to the Zoom meeting with any questions you might have about course logistics or initial materials.</p>
<p>Week 2 February 10th, 2024</p>	<p>Knowledge: Important questions we’ll consider:</p> <ol style="list-style-type: none"> 1. What are characteristics of behavior specific to cultural expression? 2. What the differences between Africanist and Eurocentric aesthetics? 3. What is the aesthetic of cool? <p>To submit assignments click here (password: IRPilot Lesson 1)</p>

Week	Topic
<p>Week 3 February 17th, 2024</p>	<p>Wisdom Concepts we will investigate:</p> <ol style="list-style-type: none"> 1. <i>Evaluating connections between music, dance and society</i> 2. <i>Comprehending the links between Bronx gangs, Government and Robert Moses</i> 3. <i>Analyze connections between gang members and the American Hero.</i> 4. <i>Introduction to the essential mask, habitual self and social mask</i> 5. <i>Introduction to Habitus and its influence on UpRocking</i> <p>To submit assignments click here (password: IRPilot Lesson 2)</p>
<p>Week 4 February 24th, 2024</p>	<p>Comprehension Concepts and Questions we'll investigate:</p> <ol style="list-style-type: none"> 1. <i>What role does rhythm play in our daily lives?</i> 2. <i>Understanding rhythm as a representation of life</i> 3. <i>Introduction to learning how to analyze films</i> 4. <i>How we listen to music</i> <p>To submit assignments click here (password: IRPilot Lesson 3)</p>