

A Framework for Framing
Development of a Street Dance Technique

by

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ABSTRACT

A Framework For Framing is an evolutionary outcome of the innovative continuum and creative energy of Hip Hop culture and street dance. Framing is a unique Tracing technique developed and codified by Vo Vera, a Bboy and experimental street dancer. Framing uses the hands as tools to interact with lines and points in space. An 11-rule framework identifies, defines, and distinguishes the vocabulary, technique, and theory from other techniques and movement practices. An intrinsic aspect of the technique is the act of constantly and subjectively changing the grid every time the hands Frame, which Vo Vera defines as *Gridlining*. Similar to the frameworks of Threading and Connects, Framing movement vocabulary may serve to add onto the Bounce, Rock, and Groove, and to add as layer over one's own movement, such as over Top Rocks and Footwork. This thesis documents the process of Framing technique's development, kinesthetically, somatically, pedagogically, theoretically, and methodologically. It explores the lineages, communities and practices that influenced and expanded the development of the technique, including Vogue, Hip Hop, Breaking, Trace Waving, Threading, and Connects. It also documents the roles that Laban Movement Analysis (LMA) and Forsythe Technique had in expanding the conceptualization process of development.

As a qualitative research study, Framing was used in various instructional and performative settings as the staple vocabulary. The developments of the research were analyzed through the traditional street dance lens, and through the lens of LMA. Developments included over 100 Framing moves—or movement patterns that were generated in alignment with the rules, to provide an indubitable proof of concept that not

everything in dance has been done, and that the expressionist, transformational spirit of Hip Hop continues to thrive.

Keywords: Breaking, Break Dance, Connects, Dance Technique, Dance Theory, Experimental Dance, Forsythe Technique, Framing, Freestyle Dance, Hip Hop, Improvisation, Laban Movement Analysis, Language Movement Synthesis, Movement Analysis, Somatics, Street Dance, Threading, Trace Vogue, Waving.

DEDICATION

For my mom—who taught me my first Breaking moves,
and who dragged me to my first practice session.

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Mentorship did not always come to me as I wanted or expected; at times I had to seek it out, and at other times I had to learn to listen to the information that was already being provided. Without mentorship, this academic venture would not have happened. Therefore, I would like to express my deepest appreciation to Becky Dyer, chair of my thesis committee, for her unparalleled kindness, wisdom, patience, and passion for dance and movement analysis. I am filled with gratitude to have received the mentorship I had always sought out from my other two committee members: to Bboy House, “El Presidente” of Furious Styles Crew worldwide, for his everyday guidance, helping me navigate academia as a practitioner and student of Hip Hop, a working professional, an emerging community leader, and a pioneer of a new movement practice; to Bboy Midus, the original “Man with 100 Threads,” for his guidance in direction, focus, continuity of the histories, lineages and additional elements of information that led to Framing’s most ideal development and documentation. To Liz Lerman, for her direction in Creative Practices, which constantly drove me to step out of the boxes that were my most familiar patterns, habits, and processes. My research would not have been possible without these incredible, forward-thinking faculty. In the same breath, this scale of development would not have been possible without each of my friends and mentors, longstanding and new, who allowed me to interview them and transcribe some of their embodied knowledges and histories onto this document: Ricky “Stuntman” Romo, Rauf “Rubberlegz” Yasit, Andre “Boppin’ Andre” Diamond, Jacob Jonas, LaTasha Barnes, JungWho Kim, David Voigt, Victor Oujada, Karl “Dyzee” Alba, and especially to Chris “Paranoid Android” Piñedo—I told you I’d document our lineage one day. My gratitude goes out to my dear

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CHAPTER 1

INTRODUCTION

Prologue

Exploration and expression have always been pivotal tenants to the art forms of Hip Hop, from DJs producers finding new sounds and founding new music genres, to Emcee’s and rappers discovering new ways to use spoken word, to aerosol writers developing new styles of the written word, to dancers innovating new techniques and moves. In the street dance world—which in this paper encompasses Hip Hop’s dance styles, as well as other American-born or African diasporic dance styles that are widely considered to be street dances—there is a drive for practitioners to not only look good, but also to stand out. There is a tradition of dancers developing their own unique versions of the dance style and its foundations, particularly their own movement vocabulary and variations, as well as pathway tendencies, technique, and textures and qualities.

Originality has been touted as one of the most important aspects of the dance by many. Mary Woehrel (2019) asserts that, “[t]he great figures of breaking are those who have contributed a move, a style, or a value to the international culture (p. 128).” I believe it is absolutely necessary to contribute to the culture, and perhaps one day obtain “cultural currency,” or acknowledgement and respect from the leaders and other practitioners of one’s community of practice (L. Barnes, personal communication, February, 2022).

I identify as an experimental¹ street dancer, with roots in the Breaking lineage as a third-generation abstract Bboy—a line of creative rebels, whose kinesthetic innovations expanded on and evolved Breaking as a dance (Piñedo, C., 2023). My first exposure to abstract Bboys was at the 2003 Hip Hop event in Phoenix, Arizona, called *Take It*

Personal. Most notably from that event, Paranoid Android had a revolutionary character with dark clown-like face makeup, a punk dress style, and an abnormally and unique albeit impressive and explosive dance style. His style of movement was like nothing I had seen before, with starkly isolated and angular sequences of movements, Threads, and explosive tricks sewn together in seamless sequences. Unbeknownst to me, he would over a decade later become an important mentor and friend and source of my own dance style. I observed during my upbringing in the 2000s, that this lineage had a subcultural connection to the more traditional styles of Breaking. I witnessed how in this pre-YouTube and pre-internet era, “new moves were constantly being created, and new Bboy styles from different areas and regions were being discovered,” an offshoot of Breakers was taking movement inspiration from yoga, contortionists from Cirque du Soleil, and martial arts (Dyzee Diaries, 2019). As abstract Bboy legend of Sourpatch Crew, Alex “Nomak” Meraz reflected on the Breaking scene when his crew gained notoriety in the early 2000’s, he felt that “everyone looked the same, everyone dressed the same, they Uprocked² the same, [and] they hit the floor the same (Dyzee Diaries, 2019).” In my community, I became recognized and respected for having an ‘original style,’ which I see was at the tail end of this era. Dyzee said that in this era, “Bboys with the most original styles, characters and approaches were getting a lot of attention (Dyzee Diaries, 2019).” Threading³ innovator Bboy Crumbs felt that “if it has been done before, I’m going to flip it. If it hasn’t, why not create it (Dyzee Diaries, 2018)?” I feel that Bboy Crumbs’ perspective on creating and ‘flipping’—or changing the move to make it unique, has long been a collective value of the Breaking community and greater street dance world. Since I had an incredibly difficult time learning the flexible and powerful moves that I revered

so much, I often took to the less dynamic, more creative route to compensate. A few successes in winning battles⁴ led me to reach further in the creative, exploratory direction, as I drew inspiration from Yoga, calisthenics, and my abstract Breaking inspirations. The innovations of Breaking’s abstract lineage are said to come from the Phoenix and Tucson regions of Arizona, as well as from Southern California, by way of inspiration from Bboys such as Midus, Storm, Flo Master and Poe One (Dyzee Diaries, 2019; Piñedo, C., 2023). Ricky “Stuntman” RocAny” Romo, for example, remembers FloMaster knocking his knee down to the ground with his hand, which ended up changing the way Stuntman thought about generating movement. Stuntman would later use the term “Techs”—short for “Technical,” for which he heard of other terms being used, including Pendulum Style and Ricochet Style (Romo, R., 2023).

I derived my style of concepts, Freezes and Threading from dancers such as Bboy Rubberlegz, Bboy Midus, and Bboy Dyzee via YouTube videos. Training under Xeric Tlaloc “Otherwise” Meraz—Nephew of Bboy Nomak—as well as training under Paranoid Android, inspired me to add layers and complexities of Insinuated Movement⁵ and Connects⁶ over my movement. For example, instead of stepping my foot forward, Insinuated Movement would have an element of causality, perhaps by swinging my arm backwards to knock the back of that leg with the hand, thus creating the illusion that hand caused the leg to be moved forward. With the same movement in mind, Connects would have the hand make a tactile connection with the leg, the two body parts would share the same pathway in space, and then another pathway would lead to the two body parts disconnecting. I was also influenced by the Circus Style⁷ and trick-based styles of the Breaking crews Sourpatch and their successor Sourpatch Reborn, as well as Mellow

Drama Crew, the German Breaking crew Terror Bunch, and Southern California crews Freakshow and Circus Runaways. Notably bereft from many of the dancers who inspired my style of Breaking was the Rock⁸—or the Rock-based Groove—as well as rapid weight shifting under the feet that together formed the distinct technicality of Top Rocking. Focus shifted away foundational Footwork moves such as the 6-step and CC's to the extent that the mission was to not do those moves when dancing (Christopher “Paranoid Android” Piñedo, personal communication, August, 2014). Abstract dancers explored new kinesthetic spaces such as Floorwork and abstractions of Footwork, new concepts and moves, and new ways of thinking about engaging with the dance, for example holding a one-arm plank and then falling like a cut-down tree onto one's shoulder and landing the fall on the beat. I firsthand recall how abstract Breakers were rule-breaking rebels in our own way, creating new vocabulary, and applying new techniques and concepts to Breaking that were at first controversial, because they were so different and far removed from the traditional style (Dyzee Diaries, 2019). The divisive albeit innovative creations of the abstract lineage created tension, as the abstract dancers sought to express and innovate, but also nonconform to the widely accepted norms of what was then considered traditional Breaking. The presentation of their dress styles and their lifestyles were divergent from traditional Bboys, as they were a rebellious assortment of skaters, punks, goths, and whatever else. In my experience, our music preference to practice Breaking varied from bands like Rage Against The Machine and System of a Down to genre-bending music artists like Radiohead and Linkin Park. While we still danced to the traditional sounds of Hip Hop and Breakbeats, the other kinds of music enabled us to enter different spaces creatively—which I believe transformed our

movement and our creative processes. The music influenced us to spend less time practicing traditional moves, and more time advancing original concepts, moves and Blow-ups, or acrobatic, dynamic, and visually explosive tricks. Per my perspective, both the traditional and abstract styles have gradually integrated and even contributed to one another, in the same way that one's signature moves⁹ have the inclination to become base moves¹⁰ for the subsequent generation (Piñedo, C., 2023). The phenomenon of biting¹¹, or blatantly copying another dancer's signature moves, is therefore a gray area between originality, intentional copyright infringement of another's moves, the chance of coincidence of creating that move, and the greater community's memory that move's existence. Regardless of how far abstract and Circus-style Breakers pushed boundaries with their kinesthetic innovations, only some signature moves from abstract Breakers have dissolved into the foundations of Breaking as base moves. Conversely, abstract Breakers like myself have integrated more traditional movement and technique into our bodies.

Somatic Philosophy

Dance is an absorbing multifaceted phenomenon that requires awareness, bodily sensation and neural feedback loops, and neural-motor pathways that serve as building blocks, which then cumulate into a range of complex movement patterns. I am interested in how somatic practices inform the creative movement practice, movement language synthesis, the body's kinesthetic ability, and the body's potential kinesthetic ability. More specifically, I am passionate about sharpening the capabilities of the body like an efficient and effective multitool to generate evermore affordances¹² for enhanced

transcription of creativity into movement (DeLahunta et al., 2012). Over the past 20 years I have observed time and time again how dancers can make the most unappealing and ridiculous movement look incredible. Substantial kinesthetic practice of the movement is given, however there is a somatic component to the internal understanding of the body mechanics that teaches oneself how to refine and better articulate it. I believe the process of transforming such movement may occur through intentional or subconscious somatic study, which then increases internal awareness of how one is engaging with that movement.

My somatic philosophy reflects my path as a movement artist seeking to enhance my affordances and walk the highest path. My movement is a kinesthetic performance that must come from an intrinsically creative place—from a space of inspiration and feeling-derived vision. I envision that my movement art affects others in a positive way, and that it engenders some kind of response or resonance by the receiver. I believe that art is the science of meaning-making, and that dance is the science of kinesthetically making meaning out of our human experiences. My somatic lens necessitates inspiration, or the process of creating space for myself and others to feel safe, empowered, competent, and otherwise capable of reaching for and obtaining that which aligns with their highest path. Inspiration may be intrinsically or extrinsically derived; nonetheless, it ultimately becomes an internal experience. The idea of the highest path encompasses one's individual thoughts, actions, intentions, and moments of opportunity that strengthen and fortify one's resolve to navigate towards what one feels is their highest purpose for living. Simultaneously, the highest path encapsulates the totality of the above-mentioned to move unidirectionally toward and live inside one's chosen purpose.

From a spiritual-somatic perspective, I was habituated throughout my childhood to “go inside,” or to listen in to the voice of my instincts, to stay in touch with these feelings, to know when my instincts are speaking, and to trust the voice of my instincts over the voice of my thoughts. Being raised by a parent who has lived with a 50 year-long daily meditation practice—as well as from another parent who is a former professional dancer and current fascial lengthening¹³ instructor—I see myself as a blend of both. My practice of going inside and listening in has led me up the path of looking for ways to stay inspired, and to create work that inspires others. This also translates to checking in with what I value aesthetically, kinesthetically, theoretically, and somatically. I find that introspection is how we decide which of those things is worthy to hold onto, versus which of those things we decide to let go of. This can analogously be used in checking in with what one values and why. This somatic progression of having the perspective of the movement develops and reveals itself as progressive and correlative to the progression of my creative research.

Introduction

I named this kinesthetic concept Framing for its propensity to look like the hands are framing the body and other spaces within one’s kinesphere. My earliest memory that would ultimately point my creative interest toward the conceptualization of Framing was while in a class with Las Vegas-based Hip Hop dancer and choreographer Eric Ventura, who taught a group of youth a Hip Hop-style choreography at his Light Vibe Dance Studio in 2003. In the class, Ventura used flat, blade-like hands to execute a four-part move, tracing one hand from the shoulder to shoulder, down to a hip, then reversed the

movement up to the shoulder and over to the other shoulder—all on the anterior facing of the body with a double-count style timing, or in dance terms, *one-and-two-and*. The other hand moved from hip to hip, up to a shoulder, then reversed back down to one hip and then the other hip—converse of yet simultaneous to what the first hand was doing. While unaware of the significance of the movement at the time, this arbitrary move held immense potential to have expanded the concept of tracing the body with one’s hands to the beat and in intricate ways. The move he did would stick with me until I was reminded of it 15 years later. This memory was reactivated when in 2018 I saw similar movement on the social media platform Instagram. A young Japanese [Chicago] Footworker¹⁴ executed a double-time combination with fast-moving Footwork and hands moving on his body. His four-move sequence lasted only two counts—or a *one-and-two-and*—accurately pausing the placement of his hands four times with precise timing. This hands-tracing-on-body sequence, in combination with his clean Footwork remembered my earlier memory and inspired me to want to add the body-tracing hand style onto my already experimental dance style. It sprung inquiries of employing this kind of concept as a layer over already existing Top Rocking moves or standing Hip Hop moves, as well as in Breaking Footwork and Floorwork that allowed the hands to Frame the body.

Framing is a novel street dance technique that I first realized as a possibility—as a hole in the perception of what dance could entail—as an unexplored, undeveloped space within the body’s kinesthetic capacity—as an opportunity to develop, expand on and/or contribute to the theory, philosophy, vocabulary, technique, and pedagogy of already existing dance styles. Being an avid experimental movement artist who was known in my community as a dancer with their own original style, I saw the potential to develop

something new for my own dance style, as well as something that the greater street dance community would acknowledge and receive, if I developed it substantially and properly. I did not see the existence of this kind of movement, especially in the way I ended up developing it, in person or online, nor in Arizona, Los Angeles, or anywhere I traveled to within the Western world. Every dancer I inquired with declared that they observed the movement to be “interesting,” and that they did not recall having previously seen such movement. In 2021 I began the pursuit of a Master of Fine Arts in Dance at Arizona State University in order to obtain mentorship and guidance, which was something I had not had in my career life for many years. I attended to learn about what I needed to do build it out into a comprehensive study that would look at theory, aesthetic, methodology, pedagogy, and application in competition and performance. A recurring feeling convinced me that my concept for a new technique was full of artistic, aesthetic, and other holes that I did not know how to pin point, articulate, or inquire about—but I knew the blind spots existed. I felt that there were also blind spots in my process of creating movement in general, as well as in my process of developing concepts and choreographing performance. In order to fill in the gaps in all of these areas of my artistic life, and in order to generate something entirely unique and different than what I was already used to generating, I was going to need to reframe my perspective on movement.

Thesis Statement

I intend for this thesis to serve as a many-sided proof of concept. I will use this bound document, as well as kinesthetic data, and an experimental group performance that served as a qualitative case study. The performance was presented at a free, public event

that I produced for the greater dance community, to serve as my program's Applied Project. This thesis serves to officially document the development, codification and academic publication of Framing as a novel street dance technique, while employing academic, theoretical, kinesthetic, somatic, and pedagogical investigation as a comprehensive polygonal study. I will delineate and demarcate Framing as a unique street dance technique that is designed to stand on its own as a conceived, actualized, developed and articulated freestyle framework. I will show the process of adding Framing as a creative artifact to the toolbox of street dance styles and techniques, with initial application towards freestyle and choreography within my most qualified styles, Breaking, Hip Hop, and experimental street dance. I will identify and unpack connection points between the kinesthetic inventions and developments, embodied knowledges, and the dance styles, techniques and concepts that developed Framing. I will purport that Framing has its own theory to support it conceptually; it has its own framework and methodological approach to generate original movement vocabulary; it has its own recognizable vocabulary and kinesthetic technique; it has its own pedagogical language and approach to be taught; and it has its own somatic significance with potential for therapeutic application. I will share how Laban Movement Analysis (LMA) and Forsythe Technique supported my inquiries for kinesthetic, somatic, and theoretical research. Furthermore, I will share pedagogical and kinesthetic discoveries and developments from two preliminary rehearsal-to-performance case studies, one rehearsal-to-performance case study, as well as one pilot competition study, and one competition study. I will share research developments from interview feedback by several world-renowned dancers, choreographers, and contributors to dance discourse. These individuals facilitate, serve

and otherwise participate in local and international dance communities, events and competitions events as judges, educators, performance artists, and community leaders. I will share the feedback I received from my MFA Committee, mentors, and peers, after presenting a group choreographed dance work that utilizes Framing as a staple vocabulary. Finally, I will share perspective on Framing's future application in the greater street dance and somatic therapy communities.

Research Inquiries

To propel my research, I asked the following questions:

- How could I develop and codify Framing as a novel street dance technique?
 - What nomenclature would I use to classify and catalogue my developments?
 - Which aspects of the movement would bring me to such classification?
 - To what extent were street/club dance styles, as well as their techniques, vocabularies, terminologies, and aesthetics informing the taxonomy, methodology and practice of Framing?
 - How could I appropriately acknowledge Framing's lineages as predecessors of this style?
- How could Framing augment already existing street dance styles?
 - To what extent could Framing develop innovative, original movement?
 - How could Framing benefit the greater street dance community?
- How could the processes of theoretical investigation, kinesthetic research, somatic practice, and pedagogical development inform the discovery and evolution of Framing?

- How could LMA and Forsythe Technique influence my development of the theory and/or methodology of Framing?
- How could Framing be utilized outside of its original soloist concept, and be applied to partner, group, and non-tactile spaces such as Framing the floor, air, etc.?
- Based on the abovementioned inquiries, what limitations and delimitations could be ascertained in the development of Framing?
- What kind of presentation would demonstrably amalgamate the processes of my academic, theoretical, kinesthetic, somatic, and pedagogical research, the inclusion of and feedback from my primary community of practice?

Assumptions

It should be noted that I articulate two independent definitions of the word ‘technique’ throughout this document. One definition is the technique that a dancer kinesthetically and somatically embodies and utilizes in order to efficiently execute a particular movement. The other definition of technique that I express is often used in the dance world interchangeably with the word style; however, I use it to describe a construct that entails the sum of rules, concepts and sub-concepts, vocabularies, techniques—as mentioned in the first definition, and other aspects that form the technique’s conceptualization. While I am still working through the second definition of technique for myself as a dance practitioner and educator, I view this as separate from the term ‘dance style,’ as I am in agreement with Boppin’ Andre’s claim that dance styles are formed by music, culture, and/or community—as opposed to the ideas of one individual (Diamond, A., 2023).

Delimitations

I kinesthetically limited the scope of my research to develop quantitative results of 50—then 100 Framing moves. I delimited the research resulting in a codified framework, by assigning specific parameters to each research segment. These delimitations applied to the pilot studies, the case study, and essentially all of my research. The Framing hand or hands were the only tool used to Frame from point to adjacent point, with an observable or aesthetically imaginable line in space between each pair of points. Framing hands held a specific 3D form, particularly when landing any point. They were not permitted to Frame body parts smaller than the Framing hands, however they were permitted to Frame the floor, other bodies, and other points in space. While shape was important to consider, I delimited momentum and acceleration within the Frame to each Frame being a singular, unchanging speed—meaning they did not incur mid-Frame speed changes. Finally, Framing pathways were delimited to straight lines, and their sequencing was not permitted to be random or arbitrary; rather they were obligated to stay on a grid, as delineated by the rules that I developed. For example, a hand could not Frame from some point high up in front of the dancer to the back of the dancer's knee.

Limitations

I recognize the challenges that the mind, body, and nervous system may have in learning, assimilating, and performing novel and complex movement, especially if the

body does not have antecedent training in similar movement. The pilot studies and case study employed dancers who had widely varying experiences in street dance vocabulary and technique. While all dancers had some experience, those with less experience in Vogue or Hip Hop dance styles, or experience with Tutting, Threading, or Connects, had a greater challenge to learn both the movement vocabulary and employ the technique along with the movement. A limitation paired with this notion the speed at which a less street dance-trained dancer Frames, wherein the faster they Frame, the messier their technique becomes. Proprioception of fingers on a point on the body or in space played a huge role here, as the fingers of each hand were limited in landing on the point with simultaneous timing. Further, larger study groups could have brought more returns in feedback and results. Revisiting material outside of rehearsals was not a common practice among the dancers, so there is no data on how more than one day per week could have helped them further integrate the technique into their improvisation. Time was the largest limitation, as the dancers had only 3 hours per week for 10 weeks in each study to learn and practice Framing with my guidance. While I feel the rehearsal time was efficient and forward-moving, 30 hours over the course of 10 weeks is barely a crash course for those learning. Furthermore, my pedagogy around Framing is still young and inclined to develop, which will drastically affect the way learning occurs.

Laban Movement Analysis & Forsythe Technique

I spent the duration of my MFA program expanding my perception of how to think about my approach toward the creative process, and how to think differently from my customary ways. Some of the most impactful studies came from the matured and

intricate analytical framework of LMA, and the theory and language used by William Forsythe in his namesake movement technique. Forsythe Technique is a collection of theory, concepts, and applications to dance, choreography, and creative movement, and his interactive CD-ROM was especially informative regarding Trace Forms, or pathways of bodies or body parts in space (EMPAC, Experimental Media and Performing Arts Center at Rensselaer, 2022). Forsythe Technique could be considered an extension of the LMA lineage, as he is known to have been associated with the Laban Centre for Movement and Dance in London, and has used LMA in his choreography (Fernandes et al., 2015, p. 28). LMA was initially conceived by Rudolf Laban, and has been gradually developed into a well-recorded movement analysis system by a global lineage of dance practitioners and educators. In studying these two systems, I developed concern around LMA and Forsythe Technique influencing the nomenclature of Framing, when Framing derives from entirely separate lineages of dance. Later I will share what I found valuable from both systems, and how they helped me learn to articulate and expand my creative process. Firstly, however, I will delineate other aspects of discourse adjacent to a street dancer learning from classical dance-inspired systems used to analyze and generate movement.

I am no expert, nor am I certified in either system. I recognize that the life work of Laban has been transformed into a body of work that has continually been developed and expanded. This owes to all of the dedicated dance educators and movement researchers—the Labanist students from all over the world, who have collectively developed and enriched the system (Fernandes et al., 2015, pp. 26-70; Weston, 2016). My concern was that the developments of Framing would look or sound like they had

been colonized by LMA's originally Eurocentric movement analysis system, or by a White ballet choreographer's technique. LMA has had incredible worldwide support from a variety of non-street dance communities as a system to analyze movement; Forsythe Technique has been internationally recognized and acclaimed, largely by the classical dance world. Even though Forsythe has worked with street dancers in his dance works (Roy, 2018), my research has shown that neither LMA nor Forsythe Technique have contributed to street dance discourse or even been involved with the street dance world. Laban's work was indeed "based on" [his] incipient work with ballet (Stanger, 2021, pp 98)." Hence, the idea of me, a White Bboy & street dancer, creating a colonized street dance technique, was not going to happen; especially when there has been a long history of African Diasporic dance moves and Black Americans creating dance moves and styles that have been unacclaimed and muted for their innovations (Aprahamian, 2023, pp. 1-13). And while the conceptual framework of Forsythe Technique does not attempt to analyze all human movement, Labanist students such as author Ciane Fernandes asserts in her book about LMA and Bartenieff Fundamentals¹⁵, that "Laban intrinsically understood holism of the human body, [and] of the entirety of the body's involvement in any movement (Fernandes 2015 p. 24)." After having studied LMA to some extent, I respect that it is an already existing, expansive means to analyze, break down, and even learn from movement; however, I also see a potential lack of development in LMA.

A concern that came up in my research was Laban's political and social relations with a neofascist government¹⁶, and any influence that ultranationalist, sexist, racist, or even highly conservative values would have had on and been embedded into LMA. From

a viewpoint sensitive to colonization, I wonder if and to what extent African diasporic dances would be served or benefitted by being analyzed by LMA. Contrarily, I can see potential for the knowledges of African diasporic dances could inform the expansion and evolution of LMA. My preliminary research did not produce any results of integration between LMA's terminology and these dances' unique facets of movement. Granted, in consideration of how young and uncirculated Framing's development is, I acknowledge it is possible that such integrative work may be well underway.

I will not approach this work that bridges LMA and the street styles, as I feel I am neither experienced enough in LMA, nor am I a culture bearer or established community leader who may make such decisions. My research has yet to come upon a street dance pioneer or leader who also has a background in LMA, and who understands the complexities of LMA enough to analyze the following movements. At this point in my research, I understand that LMA was not necessarily developed to specifically describe or analyze some of the incredible kinesthetic moves and techniques that have come out of various street dance styles over recent decades. For example, the contractive muscular qualities of Hitting¹⁷ or Vibrating¹⁸ in Popping¹⁹ dance are extremely dynamic and unique to street dance—perhaps the most extreme and dynamic use of movement quality that LMA would consider to be Extreme Bound Flow. While I will break down Bound Flow later, to use the term Extreme Bound Flow to describe such extreme contractive movement as Hitting, when that term was originally intended for and is still to this day used to describe movement that is nowhere near as contractive as Hitting, means that this term has the vulnerability of becoming overly general or even being misused. Another curiosity is how LMA can articulate the bodyknot²⁰ complexities that the Threading

dance style is known for, wherein the limbs of the body contort and form knot-like shapes (Woehrel, 2019, p. 120). The tiny kinespheric shapes that Threading brings one into also seems a place for LMA development or expansion, in order to describe the relationships between body parts in these contortion-level knots. Another example of inquiry is the placement of hands on body in Framing. Based on my LMA research when analyzing Framing, I saw room for more analytical descriptions of the hands on body when using Framing's particular hand shape and technique. I believe there is the need here for a distinct kind of specificity of language and way of looking at and analyzing hand shapes. Perhaps these are kinesthetic areas in which LMA has opportunity to expand. Again, perhaps someone has already developed or is developing such expansions to consider the extreme movement qualities and movements that are known in street dance.

My research also led me to the hesitation that LMA words could conflict with and inadvertently colonize street dance terminology, as street dance has its own ways of identifying, analyzing, and articulating itself (L. Barnes, personal communication, October, 2023). The various Grooves²¹ inside Hip Hop and other street styles would be referred to as Shape Flow²², under LMA's Shape category (Fernandes et al., 2015, p. 25). Per my perspective, this category may be undeveloped to explain the complexities and nuances of Grooves that exist. Again, I believe only master practitioners of LMA who are also street dance pioneers or leaders can respond to this inquiry.

The field of LMA serves as a body of knowledge that one can use to research exploratory, creative movement (Fernandes et al., 2015, p. 54). While street dancers may already know many of the creative ideas and elements that come from LMA via their own research, I have yet to see a comparable resource in any dance or movement

community that is so well compiled and readily available. However, as I have pointed out, there are several potential gaps between the street dance community and the classical dance constructed lens of LMA that intends to “[code movement] in the language of scientific universalism (Stanger, 2021 pp 110).” When so many Labanists, for example Marie Boyette (2012) in her thesis paper assert that a European’s notation “work is so universal it has been applied to dancing, acting, industrial work, and movement therapy,” and yet per my perspective, she has not extensively worked with African diasporic dances, namely American street dances, I ask what is needed for Labanists to further approach a closer-to-universal analysis system. I also wonder if the culture bearers and street dance community leaders see the value or hold any interest in supporting or working with the LMA legacy. I believe that with the way LMA has been developed, it is possible to have greater interface; however, I am only a guest in Hip Hop culture, and an uncertified student of LMA. Nevertheless, I feel that only way that LMA will be able to authentically encompass and analyze African diasporic dance styles, techniques, vocabularies, and qualities of movement, without serving as a colonial system of analysis, is to have pioneers, innovators, and leaders from that movement community or culture to learn LMA as it exists, and to expand LMA into those areas of movement, perhaps by adopting some of the theory and language originally used by that culture or movement community. I feel these individuals will have to work with LMA on their own terms, so that LMA may fit around the unique technical, kinesthetic, theoretical and cultural parameters of the respective culture and dance styles. I believe only then the risk of colonization would dissolve. Consequently, while I was inspired by the expansive conceptual framework of LMA, as well as by the theory of Forsythe Technique, I was

mindful to not depend on or otherwise necessitate the terminology from LMA or Forsythe Technique for the nomenclature of Framing; rather, I came to terminological, methodological, and phenomenological conclusions based on what made logical sense to me kinesthetically, pedagogically, theoretically, and as a freestyle dancer and contributor to the street dance lineage.

CHAPTER 2

THEORIES, HISTORIES & PRACTICES INFORMING THE RESEARCH

Hip Hop: A Culture of Context

Hip Hop history and prehistory is still emerging today as misunderstandings and misrepresentations are being challenged and corrected. Its historical forerunner is said to have been made up of a marginalized, gang-associated narrative—mostly Puerto Rican youth who lived in Brooklyn, NY in the late 1960s (Nicholson, 2020; Estrada, 2021). There is indeed evidence that gang members such as the infamous early Hip Hop contributor, Afrika Baambaataa put down his gang colors and metamorphosed his community into a powerful and peaceful Hip Hop movement (AllG'sReact, 2020). Members of the Black Spades, the same gang as Baambaataa's are alleged to have filed the ranks of what became the Zulu Nation (Springsteen, 1998; Dracula Lee, 2013), while gangs like the Ghetto Brothers morphed into music groups (Nicholson, 2020). Willie MB Estrada (2021), a Rock Dancer who grew up in the South Bronx during the late 1960s and early 1970s, asserts that there were indeed gang influences in the dance. These settings are alleged to have been relatively separate from the birth of Hip Hop culture, as Hip Hop academics such as the Breaking practitioner and historian Serouj Aprahamian (2019, 2023) assert that Hip Hop was contrarily forged in celebratory settings by mostly African American youth in The Bronx, NY in the early 1970s. Aprahamian alleges that some earlier Hip Hop historians manipulated the words of those who were present for the birth of Hip Hop, in order to develop more dramatic and entertaining publications that fit the authors' narratives (Aprahamian, 2019, 2023). However, this is not to downplay the violence that did occur, for example the Father of Hip Hop, Clive "Kool Herc" Campbell

once getting stabbed at a party (djvlad, 2021). Kool Herc is well known to have played a crucial role in Hip Hop's infancy (Dracula Lee, 2013; AllG'sReact, 2020). While he was initially known for his loud sound system and fun parties, Herc would become recognized as the Father of Hip Hop. The community exchanges and cultural tolerability at his parties allowed for a festive melting pot of youth that paved the way for the expressionist elements of Hip Hop. The way he addressed his parties over a microphone came with signature, couplet-style rhymes that evolved into the art of the spoken rhyme. Around the same timeframe, circa 1973, Herc developed the "merry-go-round" technique that created a longer window of time of the "breaks" sections of vinyl records like *Apache* by Incredible Bongo Band, and other records by James Brown for Hip Hop's first dancers to get down on the dance floor (AllG'sReact, 2020; Israel, 2002). It was a subtle extension of the break section of a particular track that would give these Bboys enough time to dance and "go off" on the dance floor, and more importantly inspire others to would later pick up the dance and carry the torch. Herc would have the percussive section of a record play on one record player, then using a crossfader he would switch the sound to a copy of the same record on an adjacent second record player (Canadian Music Week, 2014; Israel, 2002). As some origins of Hip Hop continues to be debated while other origins are known to be established, there is a Hip Hop and pre-Hip Hop phenomenon that is undisputable—the development and evolution of its expressionist elements.

As Zulu King culture bearer King Kamonzi states, Hip Hop's expressionist elements allow for national and ethnic cultures and their languages to be transcended by and connected to the unifying spirit of Hip Hop (CuratorsofHipHop, 2015). All of this is to assert that Hip Hop as a culture embraces its expressionist elements, and while its

number of elements is also debatable, the 5 most agreed-upon elements are DJing, Emceeing, graffiti/writers, dances, and Knowledge (Canadian Music Week, 2014; Israel, 2002; STEEZY, 2018). DJing entails scratching, mixing and turntablism, traditionally with two vinyl record players and a mixer. Emceeing includes the lyricism of rapping and other vocalized sounds. Graffiti, or its contemporary nomenclature of graffiti art or “writing,” is traditionally done with aerosol cans (HipHop Library, 2014). While there are many dance styles under the cultural umbrella of Hip Hop, Breaking is recognized as Hip Hop’s original dance style (Israel, 2002; Aprahamian, 2023; STEEZY, 2018). The kinesthetic foundations of Hip Hop are known to be the Bounce²³, Rock and Groove (Fiya House, 2020), while the kinesthetic foundation of Breaking—especially Top Rocking—is the Rock. Knowledge is attributed as the 5th element of Hip Hop (Canadian Music Week, 2014; Israel, 2002; King Kamonzi, 2015; STEEZY, 2018). Arguably the most important and perhaps underrepresented element of Hip Hop, Knowledge is the collective memory of the culture that holds record of the traditions, values, beliefs, and other practices and aspects of the culture.

An integral aspect of Knowledge in Hip Hop is the preservation of the culture and its history. Hip Hop’s history, including every side of truth that exists today—whether by photo documentation, video evidence, or word of mouth—has been progressively documented by Hip Hop historians, authors, and academics. Hip Hop rapper, author, activist, and culture bearer KRS-One states that Knowledge is the subjective sum of the remembered historical and sociocultural context that keeps the culture in alignment, accurate, and alive (BreekpuntKanaal, 2013). KRS-One travels and lectures around the United States, sharing oral accounts of the rich albeit underexposed and ostracized

history Hip Hop, especially with inner city youth and college students (AllG'sReact, 2020). According to KRS-One, *Hip* is to be in the know, while *Hop* is the sociopolitical movement of the culture (BreekpuntKanaal, 2013). Community leaders such as King Kamonzi and KRS-One are preserving the Knowledge—culture's original essence.

Knowledge lets us remember how valuable this “experimental laboratory” that is Hip Hop's elements can be (Woehrel, 2019). Exploration within these elements has always been a pivotal tenant of Hip Hop culture. Vocal scats and call-and-response techniques were explored and developed by early DJ and Emcee Coke La Rock (djvlad, 2021), and pioneer Emcees Melvin “Melle Mel” Glover and Robert Keith “Cowboy” Wiggins (Leland, 2016). This evolved into rappers such as KRS-One, who innovated his own cadences, word breakdowns, sentence structures, and messages within his raps (BreekpuntKanaal, 2013). Stuntman has famously been touting since the 1990s, “originality stands alone” (Romo, R., 2023). This statement has become a slogan for those who know it to keep creating their art from a place of authenticity and individualism. The drive for practitioners in each expressionist element of Hip Hop—in this case the dance—to have their own dance style, is one of the most important aspects of the craft. Original variations of base moves, signature moves, proficiency in the techniques, aptitude in movement qualities, and ability to hold rhythm and predict and respond to the music are all important aspects embedded into the culture.

The expressionist elements of Hip Hop culture are artistic products that live in a space of freedom to express and change. They speak to an underlying resilience and imagination, originality and inventiveness of its people. Hip Hop maintains and preserves itself as a culture with rich African diasporic histories, traditions, values, and a

sociocultural impact that has reached the modern-day world. This phenomenon has been observable in the ways in which the unadulterated Hip Hop began, developed, and ensued. Around the world, no matter the country or the people Hip Hop goes to, the people of that land adopt it and align it with their culture's morals, values, traditions and nuances (Lee, 2008).

I have learned that I can take nothing—or what seems invisible to those who cannot see it—and develop, mold, refine, and ultimately evolve it into art that is the vehicle for my. Breaking, for example, has over the decades sustained a path of growth and evolution from its original form, despite a historic corpus of exploitation for its appealing dynamism and acrobatic innovations (Israel, 2002). The greatest-known example may be how Bboying and Bgirling quickly became “breakdancing” when the media misrepresented the dance style to the world in the early 1980s (Adelekun, 2022; Israel, 2002). Accounts of exploitation have been recorded as Breaking was introduced to the world in the 1980s, and the same can be argued as it has in recent years exploded in mainstream culture, making its way to the 2024 Olympics via a supervising corporation called World DanceSport Federation that has historically represented Ballroom dance (*Dance Styles*, n.d.); it has historically had nothing to do with street dance culture, and yet it is now the supervising corporation for all Breaking athletes into the Olympic Games (Weiss, 2022). As KRS-One emphasizes in his lectures that there is a corporatized Hip Hop that plagues the “law of Hip Hop” culture—respect (Canadian Music Week, 2014). KRS-One says, whereas corporatized Hip Hop “has no rules,” Hip Hop’s law of “respect leads to credibility and authenticity (Canadian Music Week, 2014).” is Freelance culture writer Cassidy George asserts that “Breaking’s explosion into mainstream culture

robbed it of its historical, social and political context, turning it into a frivolous form of ‘urban’ expression (George, 2018).” The culprit, however, seems to be corporate and financial interest (Canadian Music Week, 2014). According to Hip Hop historian Joseph Schloss, from the use of the term Hip Hop, to the global audience’s first impression of Breaking via mainstream media, to the contemporary perspective on Hip Hop culture—the cumulation has led to and perpetuated incorrect, destructive representation on the distribution end, and innumerable misunderstandings and immeasurable negative impact on receiving end (Schloss, 2009). Above all of this misrepresentation and exploitation, the continuance of Hip Hop expressionism is a testament to the power of its ability to survive, evolve, and thrive.

Another way in which Hip Hop has succeeded is by reworking existing art into new art, or taking something and renewing. Over the decades, aerosol writers have taken hand styles to new heights with innovations to lettering, architecture of the letters, and design (HipHop Library, 2014). Hip Hop’s pioneering DJ and turntablist Grand Wizzard Theodore developed the “scratch” of a record, which brought an exciting new presentation of music to parties (Itch FM, 2017). Subsequent DJs and turntablists used sampling and remixing of older records (Israel, 2002). Soul and Funk tracks were altered and transformed into Hip Hop and Breaks tracks (GEARHDZ BREAKCAST, 2022). A prime example, J.Dilla has been recognized by rappers, DJs, and music producers in the music industry to have produced a library of high quality Hip Hop tracks during his lifetime (WeAreDeLaSoul, 2014). As technological advancements followed, record players were replaced by CDJs, and the fader became a staple for modern-day mixers (Israel, 2002; Leland, 2016a). Subsequently, I observed how DJ-music producers,

plausibly inspired by Hip Hop and Breaks, carried the torch to spawn new genres such as Trap, Trip Hop, and Glitch. This tradition grew into producers developing their own sounds and subgenres of music, such as edIT and his music trio The Glitch Mob, who carried the cross-genre sound known as Glitch Hop into the mainstream. And although the genre name changes, and as new technologies and techniques synthesize and modify existing sounds and continue to refashion old tracks into newfangled styles, the spirit of Hip Hop lives on through these traditions. The innumerable innovations of Hip Hop's elements, both documented and undocumented, cannot be a series of isolated incidents, and the same goes with the dances.

Despite depravity, misrepresentation and exploitation from corporate and financial interests, the expressionist elements of Hip Hop empower its participants to develop and thrive creatively, artistically, and socially (Lee, 2008). This legacy of resilience, knowledge, and the aptitude to remixing, remaking, and recreating are all traditions that have been passed down from dancer to dancer—from generation to generation. These traditions raised me into the Hip Hop practitioner and street dance contributor that I am today. Hence, I see and value the necessity of linking research, developments, and publications in academia to its respective antecedent culture and lineages.

Somatic & Kinesthetic Underpinnings / Movement Analysis

To agree with Pina Bausch that dance is “the way we form things,” and I am interested in forming new things with bodies in space, whether shape, architecture, texture, volume, narrative, or otherwise (Fernandes, 2018). I am a writer of novel dance

language, concepts, rules, ideas, choreographic tools, pedagogical tools, and research methods. I oscillate between these mediums, then draw inspiration back to my primary form of art-making—Breaking. As an experimental freestyle dancer, I driven to synthesize movement language. I create through a long-scoped lens of progression—from the training processes of movement, to the learning process of new technology, to the creation process of deeper inquiry, to the pedagogical process that develops ways to communicate and listens for ways in which the communications are received. I build whims into concepts and then visionary platforms that heighten others’ experiences and push the perceivable limits of what is possible. My philosophical approach towards practicing and developing movement is informed by my extensive embodied knowledge. I recognize that “[m]ovement patterns evolve and change as the individual [or style of dance] matures (Loman, 1996).” In an interview, Forsythe shared “a principal that’s also embedded in music, that we’re looking for patterns” in dance (*Interview Forsythe, 2023*). Patterns are a digestible way to identify, evaluate and generate movement. The sum of ways in which patterns change and mature into more complex ones is perceivably innumerable, despite observable limitations of the human body in space and time. And while my body is limited, I know that it is also limitless. I feel that while my body cannot do some movements, it can learn to do an unlimited number of movements nonetheless. I can take any movement, regardless of how silly or unskilled it looks; and through repetition and reflection, I can learn to enhance and refine the movement to look competent and aesthetically proficient. That same movement I then take, expand on it until a plethora of variations exist, and eventually fabricate entirely new movement out of it.

If one agrees that “[t]he body is the physical aspect of the personality, and movement is the personality made visible” (Fernandes et al., 2015, p. 31), then Framing understandably derives from an amalgamation of my lived experiences. I am interested in what Laban referred to as kinesthetic architecture of movement possibility, which I would define as the human body as a 3-D object in stillness and in motion, especially its relationship to itself, its kinesphere, and other 3-D bodies or objects in space (Von Laban & Ullmann, 1974, pp. 5-6). I am interested in the somatic experiences that arrive when using the analytical blueprint of LMA. I understand that LMA serves as an intensive study of the relationship between the architecture of the human body and its pathways in space, which facilitates the discovery of “harmonious” patterns (Von Laban & Ullmann, 1974, pp. 3-9). Referred to in LMA as Choreutics, it is the space-movement analysis of not just moments of the body, but also of emotion and the mind (Von Laban & Ullmann, 1974, p. 8). I value utilizing such a movement analysis tool to be able to evaluate movement through a different lens, and to internalize a deeper understanding of my movement, my mental state, and my emotional state. I feel that LMA makes concepts and language movement synthesis able to be accessed and analyzed in dance styles that lack the theory or nomenclature—hence my interest in learning about LMA to learn how to expand on my theory and work.

My lived experiences and academic research on LMA have revealed how the investigation of embodied knowledge and experiential learning, in pair with movement analysis, allow for the development of creative movement to be somatically unpacked, understood and articulated. I believe that LMA can be applied to the most rigorous dance training and the most advanced movement process, notwithstanding street/club dance,

classical, ethnic, and contemporary dance. Contrariwise, I recognize the potential for the processes of developing Framing's movement vocabulary to find holes and potential space for expansion in LMA's framework. This is not to say that I am interested in or qualified to expand on the LMA framework; however, this may prove to be an inadvertent outcome. The proclivity for LMA to evolve the movement artist's somatic understandings followed by the creative movement practice is based on its expansive conceptual language of movement analysis.

LMA provides a detailed, systematic analysis of the process of movement. LMA's five-part model for studying the complexity of movement, BESSR—Body, Effort, Shape, Space, and Relationship—is an exceptional framework to explore, identify, analyze, and support the technique of movement (Fernandes et al., 2015, pp. 24-25). The Body category refers to the movement that the body is undertaking, and the body's characteristics. Body encompasses body attitude, body actions, body part actions, body part relationships, relationships of limb, body shapes, body usage, body part phrasing, and more. Effort is known as the dynamics category, or as Laban originally called it, "motion factors," which involve more subtle characteristics than Body (Fernandes et al., 2015, pp. 24-25). The motion factors are Space, Weight, Time, and Flow, and they may be combined to better describe more complex movement characteristics that may include psychological or emotional elements. Effort looks at movement tone, feeling tone, and texture. Effort entails tension flow attributes, which are descriptive rhythms of movement, Pre-efforts, Effort elements, Effort qualities, Rhythm, Tempo, and more. The Shape category denotes the body's shape as it changes, for example Still Forms, types of 2-D and 3-D shapes, Shape Flow Support²⁴, shape qualities, and modes of shape change.

Shape serves as the bridge between the Body and Space categories. The Space category looks at the kinesphere and movement's connection to the surrounding space, the spatial matrix and cross of axis, and spatial intention, which includes utilized directions and points in space. The Relationship category, the newest of the categories, studies movement's sentence structure, phrasing, and the "dynamics of pattern" (Konie, 2011). According to Judy Lebrrie, "[t]he interplay between movement elements and sequence is the foundation of the tension and excitement of phrasing" (Konie, 2011). Relationship identifies how movement and its body patterns are broken down into perceivable units. It looks at how the units are prepared, initiated, then followed through and transitioned, by way of the various constellations of Effort.

I observed movement analysis tools that BESSR had to help me break down a movement into categories and mature my investigation of Framing technique. As Moore & Yamamoto indicate, "[m]aking sense [of the technique] involves categorizing, abstracting, and generalizing (2013 p. 57)." What develops therefrom is body knowledge, or an inherent and "private lexicon of movement" that equips oneself to observe, judge, and respond to the movement (Moore & Yamamoto, 2013 p. 57). LMA as a framework for understanding embodied knowledge beckons a trinity of actions that compare, correlate, and contrast movement data. Comparing is implicit, and entails body knowledge, informal judgements, and reactions. Contrasting relates to the "vision of desired behavior," or the actions of teaching, coaching, and critiquing (Moore & Yamamoto, 2013 p. 166). Correlating creates an "explicit interpretive framework" that includes formal judgements, assessments, and research (Moore & Yamamoto, 2013 p.

166). And as I generate both movement and technique, this data-collecting model may articulate how the movement looks and feels in the body.

My research with Framing revealed that the sense of touch has a direct influence on the dancer's somatic-kinetic experience. As Framing is originally a self-tactile technique, the placement of the hands on body points and the movement of hands along surface-based pathways illuminates a proprioceptive neurofeedback loop. It provides information about the skin and body surface, a superficial sense of connection to the skin, yet a deeper sense of connection to the body and oneself. Touch generates a somatosensation, or "a collection of senses that convey information about the state of the body and its physical interactions with the environment (Delhay et al., 2018)." In relation to other somatic-kinesthetic practices such as Yoga and massage, touch may inform what I call a kinesomatic²⁵ experience. Tactile work such as adjusting alignment in a yoga posture, or having one's own hands on chest and belly while lying in *savasana*²⁶ brings the practitioner's awareness to those body parts—the skin, muscular tension, emotions stored in the fascia, and even respective tissues and organs underneath the hands. While meditating in the seated posture *Yoga Mudra*²⁷, awareness is absorbed by the tactile experience of the connection between index fingers and thumbs of each hand. The hands-on tactile nature of movement has the propensity to generate heightened proprioception and neuromuscular and neurological feedback in the tactile recipient, whether the hands are one's own or another's. Thus, I see applicability for solo, partner, and/or group kinesthetic research to be informed by the somatosensations that Framing has the propensity to generate.

CHAPTER 3

FOUNDING A FRAMEWORK FOR FRAMING

Methodology

As Forsythe put it in an interview, “[y]ou need the foundation in order to innovate (The Shed, 2019).” I employed a qualitative research methodology to learn to identify, articulate, and distinguish Framing’s foundation. This multi-faceted approach was focused on generating kinesthetic, philosophical, somatic, pedagogical, and even methodological data. My preliminary kinesthetic and pedagogical research paired with two group pilot studies, which entailed rehearsals followed by work-in-progress showings at the end of each study. It also included one pilot competition study—a one-vs-one battle. Afterwards, I produced a rehearsal-to-performance case study, a pedagogical study, and engaged with a final competition case study—another one-vs-one battle.

Surrounding the rehearsals and battles I engaged in a substantial amount of solo research, and occasionally researched at open street dance practice spots for an untracked average of 1 hour per day. I learned how to carve out an understanding of Framing’s foundation, and to explore vocabulary, discover habits, delimitations and limitations, and fine-tune my aesthetic of the hands, how they traced, and how the hands and the rest of the body could move to the music, for example when Framing and simultaneously holding a constant Bounce. Times of day and night, duration and intensity of research and the setting I was in constantly varied. There is an LMA theory about developmental progression, wherein “movement components suggest the order of introducing new elements for expanding movement range” (Tsachor & Shafir 2017). This theory

addresses the ways in which emotions effect posture and movement, and vice vera; it applied to my research as a creative tool for expanding my scope to generate and alter movement. Hence, the initial research focused on hand placement, connection between hands and body, and pathways limited to the vertical plane. For example, I would practice the Framing pattern without movement, then employ an additional layer of the Bounce, Rock, or Groove. I crafted a 2D 13-point grid of the anterior side of the body only (Figure 1). This included the global, mid-limb, and distal joint areas, or specifically, the forehead, shoulders, elbows, wrists, either side of the hips, knees, and ankles. With this limited grid, I noted that rules were required for codification, and whereas afterwards rules may be broken.

Kinesthetically, I researched some of the most popularly recognized Breaking foundations and vocabulary, including Top Rocking, Footwork and Floorwork, Blow-ups, and Get-downs and Transitions. I sought out ways in which Framing could be layered over the dance style, especially, Top Rocking, Footwork, and Get-downs, while employing the Rock whenever possible. In the Hip Hop dance style, I did the same with the Bounce and various social and party dances, as well as with Threading and Connects. I also researched Framing with its own plausible dance vocabulary. A lot of my research I recorded as video and written notes, which I would then revisit, revise and compile, and privately publish the videos on YouTube and add compiled notes to a working document. The videos detailed moves, movement patterns, and concepts. The videos also served to analyze the movement aesthetically, theoretically, and pedagogically. Solo sessions reviewed and built on previous moves, movement patterns, and concepts, to get the movement and technique into my muscle memory. I would then bring my revised

aesthetic, pedagogy, theory into the next rehearsal, noting that what I was working kinesthetically was always more involved and complex than what I was facilitating in the rehearsals. I brought my solo research to several stages in the form of pilot solo performances. At a half-dozen music festivals, I freestyled on stage, incorporating Framing into my performances. I facilitated a pedagogical study in the form of a workshop at a college dance conference for a mix of trained dancers. I disseminated a working, pre-codified version of Framing as it existed at that time. The solo performances and workshop were also recorded and analyzed. All of this research served as important spaces for me to learn about and respond to inquiries about what I was doing, why I was doing it, and how I could differently articulate my ideas, words and perspectives around Framing.

Some of my inquiries I transformed into informal conversations and formal interviews with select artists, dancers, and professors. Recognizing that a foundation knowledge was pivotal to my own understanding, and that such research could inform Framing technique, I further researched the histories, cultures, and dance techniques of Hip Hop, Breaking, Trace Waving²⁸, Threading, Connects, Insinuated Movement, Vogue, and more via books, documents and journals, documentaries, interviews, videos, transcripts, and online videos. I researched Laban's original work, and the contemporary versions of his lineage. This provided me language and concepts from a different lens to expand my methodology and ultimately my own framework. I studied Forsythe's artistic perspective towards improvised dance and choreographed work, and his "technique"—which I received as more of a compilation of well-built kinesthetic concepts—via a 1999 interactive CD-ROM titled *William Forsythe, Improvisation Technologies*.

Figure 1

Original 13-Point Framing Grid



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Pilot Studies

My initial research entailed solo freestyle performances at six music festivals as I accompanied over 20 live and DJ music acts. My performance sets were untimed, ranged anywhere between 3 and 8 minutes, and they were always in front of live audiences to a variety of music genres that I had no way of anticipating. My initial research also entailed one pilot competition study and two pilot studies that each ended with a work-in-progress showing. The pilot competition study was a test of my capacity to freestyle with Framing

in the high pressure environment of with a one-vs-one open styles dance battle called *All For One, One For All*, in Tucson, Arizona. The event had curveball directive that asked the dancers in one category to battle with feminine qualities of movement, and in my category to battle with masculine qualities of movement. The battle utilized a traditional bracket-style format, with a DJ curating music and the host timing the dance rounds at a maximum of 45 seconds per. I performed one dance rounds in the Preliminary battle, 2 rounds in the Top 8 battle, 3 rounds in the Top 4 battle, and finally four rounds in the Final battle. In total, I performed 10 battle rounds of approximately 45 seconds, employing moments of Framing into each round. In some dance rounds I executed just one movement pattern, while in other rounds I freestyled the technique with other movement such as stepping, bouncing, *Shaping*, and simpler Top Rocks such as the Cross-Step. Other movement I included in my improvised battle rounds were Breaking, Threading, Hip Hop, House, and Freestyle. My intention with entering the battle was to test my familiarity with the technique, and notably, I won first place in that category.

The pilot studies entailed rehearsals with undergraduate dancers who met once a week for 3 hours, for 10 weeks. In one study, I met with 3 dancers during the Fall semester, and in the latter study I met with 1 dancer during the Winter and Spring, for quartet and duet work-in-progress showings, respectively. Both work-in-progress showing ended up being very experimental, with myself and the dancer(s) training Framing independently of other movement, exploring movement concepts with Framing, and then layering Framing over our own dance styles. At the end of the rehearsals, we used a blended structure of improvisation and choreography that involved a lot of Framing, Connects and Threading. In the experimental interest of separating the

movement from the traditional Hip Hop beat, I had the music be randomly generated from a playlist of carefully selected tracks. Instead of a percussive breakbeat, the music sounded ethereal, ceremonial, and picturesque. Despite lack of percussion, we implemented Rock and Bounce into the movement regardless. As the music was random, and as there were no counts, the showings were choreographically sewn together by a series of cues between the dancers, which made space for us to tailor the way we emoted and the way the performance breathed to the music. This space allowed for improvisation in many capacities throughout each showing, which as a freestyle dancer who engages with freestyle dance techniques, concepts and styles, I strongly encouraged. With the showings I invited feedback from the dancers, audience members from the dance community, and faculty from the academic community. My biggest takeaways were that the movement was unique, and that it was possible to make a performative work while using Framing as a generative staple for movement vocabulary. I was also closer to asserting that Framing is not a bite on anyone or any style.

Competition Study

One year and some days after the pilot competition study, I did a one-on-one exhibition battle versus Ricky Valo, a Tucson-based Bboy and cousin of the abstract Breaking lineage who trained directly under Paranoid Android. As these kinds of battles tend to be, there was no time limit for our four-round exhibition. The battle showed me that through my practice with the technique, I was able to execute nearly an entire dance round with Framing movement. My rounds were all freestyle, and each employed Framing in some way. In one round I used complex Top Rock Framing movement

patterns, and one of the moves I freestyled it in a new way. In one round, I freestyled on top using Framing, then also as a Get-down, and then freestyled it with Footwork-style moves that I had not previously done. The Framing movement I executed was overall more complex and closer to second-nature, as movement generally needs to be when freestyling it in a live battle. As there is no time to pause, the refresh rate to generate the next movement is short and rapid.

Kinesthetic & Academic Research

My research into the development of Framing lead me around a cyclic path of inquiry, practice, modification, and reflection. The four-part reflective process initiated with questions about an aspect of the concept, the vocabulary, the technical execution of the vocabulary, or how I would talk or teach about any of these. I intuitively and kinesthetically experimented with each aspect, and then repeated and varied its components to produce opportunities for comparing and contrasting between the original and its alternatives. I spent a contemplative amount of time repeating and metabolizing movement with overt variables such as the timing, rhythm, and qualities of movement that emerge from music choices. Occasionally I would explore other variables and experiment with movement that was on the edge of or outside of the boundaries of Framing. After some time kinesthetically researching, I developed a work-in-progress aesthetic that integrated my values, morals, emotions, feelings towards the movement, and a firmer comprehension of what the boundaries and rules would be. I allowed for my aesthetic to permeate into the exploratory movement, then I reflected on why I had made those choices, and where in my experiential background those choices may have come

from. As I began to formulate a perspective, I would constantly consider other angles until the internal aesthetic became unavoidably firm. This process ensued with varying periods of observation, introspection, and study; however, it was the physicality and embodiment of practicing the movement that I feel ultimately solidified my findings.

My research and observations led me to understand that street dance styles are documented enough to trace back to a limited vocabulary of moves, techniques, and rules surrounding them, for example how the funk dance style Locking has 26 original moves (Jboogie, personal communication, 2014). In the same way that Threading has a potentially unlimited number of variations, it has a framework that can be used to identify and distinguish it from other moves and styles. Initially, I intended to generate a number of Framing moves that were independent and devoid of any Groove. My focus shifted into amassing a databank of 100 Framing moves that were visibly paired with one kind of *Groovement*²⁹. The development of each move was dependent on the rules that I eventually ascertained to form and distinguish the technique. I formed each move to fit in some way into the 8-count of a percussive beat. I intended to formulate rules that would make the movement identifiable and distinguishable from other styles and techniques. While at first, I did not have the words to articulate them, I ultimately produced a list of 11 guiding rules.

Case Study

I conducted a semester-long case study within this project, where I choreographed, artistically directed and performed in a narrative-driven dance work with dancers from the university and the local street dance community. A group of 6 street

dancers and contemporary dancers with some street dance training joined me in three hour-long rehearsals every week for 10 weeks. The weekly rehearsals synthesized a combination solo and group research sessions that informed the lexicon Framing moves, the technique, and how I would use it as a choreographic tool. At times I addressed my somatic and pedagogical philosophies to help build the ongoing framework that developed the dancers' comprehension of Framing.

We firstly moved through a rigorous, dynamic warmup, followed by training of Framing vocabulary, technique, and aesthetic, as well as Connects and Threading vocabulary, technique, and philosophy—much of which related back to Framing. I disseminated the technique, theory, and vocabulary of Framing to inform the narrative, generate new ideas, and develop the work. I taught Framing to the group for 30 to 60 minutes as a staple vocabulary and as a means to layer on top of their own movement. We went through various processes to conceptualize, visualize, approach, develop, and organize movement vocabulary to be able to both freestyle and execute choreography. The group built on their own movement styles and pathway tendencies with the aggregation of Framing, Connects, and Threading. Movement exploration exercises followed the bouts of direct instruction, as the dancers oscillated between working solo, in pairs, and in a group to generate new pathways and movements, and find new ways to execute familiar pathways and moves. An early exploration, for example, introduced concepts such as *Shaping*³⁰ and *Gridlining*³¹, as key to unlocking new investigative concepts and kinesthetic possibilities. Research was largely conducted on actual surfaces as opposed to on imagined lines and points in space. Another exploration involved taking a basic Framing pattern, learning to Bounce with it, Rock with it, and then walk with in

alignment with the beat, so that each time the body bounced, rocked, or stepped, the hands Framed in rhythmic accompaniment. I asked the dancers to explore Framing and generate their own Framing, and the patterns they produced were stimulated me to want to expand on my databank and create another 100 Framing moves. I asked the dancers to record their patterns, kinesthetic concepts, and other ideas, and ultimately use them in their improvisation and choreography.

The chorographic process varied, as I also taught the dancers a lot of Threading, and Insinuated Movement. I asked them, for example, to learn and know the choreography as I taught it, to flip it into a new choreography according to their personal kinesthetic preferences, to add Framing to it as a layer, and to perform two separate versions, depending on the context of the piece and their choreographic outcomes. At times I tasked everyone to generate new choreography based on our understandings with Framing, Threading, Connects, and Insinuated Movement. I would fuse particular tasks into duets and trios of the dancers either doing the same movement, sections of the same movement and sections of their own, or entirely different movement that relied on their partners. While the music was abstract and ethereal in the pilot studies' performances, I added one track to the end of the work that had a traditional Hip Hop beat. I stitched together the work with guidance by the secret themes I had each dancer generate at the beginning of the case study. The themes were distinct, personal, and often involved an emotion relative to their recent or current human experiences. Over the course of several rehearsals, I asked them to form their own narrative or a character based on their personal theme. Their themes contributed to informing their chorographic and improvised choices, as well as their interactions with other dancers. The relationships that they naturally

constructed came from an authentic space inside of each dancer as we collaborated on building with unpredictability. I employed my aesthetic to build on aspects of relationships that I wanted to highlight, which developed into choreographic feedback loops between dancer and choreographer. I made space for improvisation everywhere, as I strung the work together on dancer cues.

Pedagogical Study

Outside of working with and teaching Framing to the dance-collaborators in my performance works, I taught a 75 minute-long Framing masterclass at a multi-college dance festival to a large group of undergraduate dancers and faculty—mostly those with classical dance backgrounds. I developed and applied a unique pedagogical approach to teach the originality of Framing. I instructed foundational aspects of Framing while standing stationary, seated and lying down with legs accessible to the hands. I added layers of walking, Bounces and Rocks on top of Framing. Initial exercises involved one hand then the other or both hands with static placement of hands on various body points. Other exercises involved both hands Framing to a slow tempo that gradually increased. There was a heavy emphasis on teaching technique and vocabulary, with a lot of kinesthetic-visual demonstration and kinesthetic and verbal dialog. I observed the dancers' kinesthetic responses to my movement instruction as they followed along with me, and verbalized short pedagogical notes throughout. After practicing the most basic vocabulary and the technique, I introduced the categories of Framing vocabulary. They verbally and kinesthetic-visually reviewed all of the building blocks that they had learned in pairs, then in teams of four, then in larger groups. Finally, the class ended with a

Cypher, where each participant demonstrated a fusion round of Framing and any other movement of their choice. The workshop ended in a verbal feedback session.

Interviews

I extended my inquiries outward to the following dance community leaders: LaTasha Barnes, an internationally awarded and critically-acclaimed dance artist, choreographer, educator, and tradition-bearer of Black American Social Dance; Liz Lerman, a choreographer, performer, writer, teacher, and an important creative movement professor and mentor; Victor Quijada, a Bboy, dancer, choreographer and the founder of Toronto-based RUBBERBANDance company and the RUBBERBAND Method; Ricardo “Stuntman” Romo, founder of the street dance movement Originality Stands Alone, and an internationally recognized Bboy for his innovations to Breaking; David Voigt, a world-renowned experimental Bboy, multi-disciplinary artist, and social worker who created People Doing Moves, an expressive and experimental movement system that makes dance and creative movement accessible to all populations through prompts; Rauf “Rubberlegz” Yasit, a multifaceted artist, Bboy, choreographer, and dancer known worldwide for his dynamic and flexible Circus Style Breaking innovations; Jungwho Kim, an innovative Portland-based Popper, Tutter, and dancer; Chris “Paranoid Android” Piñedo, a famous Bboy and entrepreneur who brought the abstract Breaking style into the international spotlight; Jacob Jonas, dancer, choreographer and founder of his namesake Los Angeles-based contemporary dance company; Karl “Dyzee” Alba, a 13-time World Champion Bboy, Vlogger and entrepreneur, and innovator of the Threading dance style;

and Andre “Boppin’ Andre” Diamond, a world-famous dancer and inventor of the 1970’s dance style, Boppin’.

CHAPTER 4

RESEARCH FINDINGS & DATA ANALYSIS

Findings

While I did not originally know what kind of data I would produce, or necessarily where the data would come from, I sought to relate all of my research back to Framing's codification, nomenclature, aesthetic, theory, or kinesthetic vocabulary. Data ended up arriving from every direction. My methodology gradually built a somatic-kinesthetic practice and theoretical framework around Framing. I codified the technique with 11 rules to define and separate the movement technique from other movements, whether those movements are codified, freeform, or arbitrary. I also classified categories and subcategories of Framing in a way that supports antecedent nomenclature such as Top Rocking and Footwork. I developed a better understanding of the dance styles and their cultural lineages and how they informed and inspired Framing, specifically the principles and articulations of Trace Waving, the Tutting concept of creating grids with right angles, the framework of Threading, the framework and theory of Connects, some of the Posturing and Hand Performance from Vogue (Ray Banger, 2012; TEDx Talks, 2019), vocabulary from Breaking, and the foundations of Hip Hop. I used my somatic knowledge to feel the movement from the hand's perspective, and separately from the body's perspective. I drew lines between my methodology and LMA's theory, terminology, and BESSR categories of movement analysis to ask more accurate questions that provided more data.

To direct my findings, drew from an old postulate by an unknown source, that if a dancer were to make up 100 of their own moves, that they would have their own style. I

superseded movement phrases with the development of the movement patterns that currently stand as Framing's foundational vocabulary. I developed over 100 Framing moves or patterns, 107 of which I filmed and catalogued as data to the percussive rhythm of an instrumental Hip Hop track. I generated the moves with a set of parameters that would mold and ultimately made them seamlessly fit into the street dance genre. Firstly, the grid expanded to include more points on the body, specifically on the head and tip of shoes. Each move was a hands-on-body pattern that repeated itself, either right to left, up to down, in circular repetition, forwards and then in reverse, or in some combination of the abovementioned manners. Hands generally Framed simultaneously, starting and stopping at the same time to the percussion of the music in a motoric single-time or double-time measure. I designed the patterns to fit within the 8-count measure of the music, and named them based on the number of times they stopped at a point. Even-numbered moves such as a 2-, 4-, 8-, and 16-Point Frame were easiest to fit within the music. Irregular moves, such as a 5- or 10-Point Frame required a mix of single and double-time timing to fit within the 8-count, for example *one, two, three-and-four*. Moreover, this basic level of musicality would naturally transform with the dancer who Frames during other percussive rhythms or sounds in the music. Some of the moves I developed were their own Framing movement vocabulary, all of which I paired with basic Body Rocks and Bounces. In order to utilize Framing to augment other dance styles, many of the moves I generated were based off of Top Rocks and Footwork moves that already exist in Breaking—I simply added a layer of Framing onto them. This feat was only made possible because Framing relies on the hands and arms, while Top Rocking and Footwork are leg heavy, and do not necessitate the use of arms.

Framing

I developed a unique Tracing technique that I coined as Framing, which uses the hands to augment the anterior, lateral, medial—and with enough range of motion—the posterior side of the body, as well as other lines and points in space. The finger pads of straight-fingered hands find moments of stillness along points of a subjectively generated grid in rhythmic response to the percussion of the music, which here is defined as ‘hitting the beat’ in a half-, single-, or double-count timing. Per the rhythms and sounds in the music, Framing hands have the prospect of changing their pathways in space, as well as transforming the texture of their pathway, their shape while tracing, and certainly other alterations that have yet to be realized.

Framing Hands

In search of rules surrounding hand shape, the act of holding hands over the larger joints was informed by the Hand Performance of Vogue dance. The top hand and arm shape in Figure 2 may not be recognized as coming from Vogue dance, however I recognize that a lot of Vogue’s Hand Performance has movement around the shoulders. I visualized each hand as a pentapod—or a 5-pointed unit of separated and extended fingers. On the technical end, fingerprints hold a greater kinesthetic sense of aesthetic when they maintain or appear to maintain contact with the surfaces of lines and points. Hands that Frame imaginary lines and points in space are not connecting with surfaces, however the finger pads are all still obligated to stop at fixed points with a precise, simultaneous aesthetic. The technique entails relaxing the fingers as the hands are

Framing, and having all 5 fingers engaging with the point, with each finger pad connecting to the point. This technique of engaging then relaxing is reminiscent of Hitting, and from a functional standpoint it avoids clothing, accessories and other body parts from getting snagged as easily by the Framing hands. Hands Framing on an imagined grid in space requires great body control, and is reminiscent of Pantomime work that Robert Shields did on national television, which is alleged to have germinated the Robot dance style, and an entire lineage of Robotic Poppers such as Chadd “Madd Chad” Smith and Poppin John (My Monkey House, 2019; Robert Shields, personal communication, October, 2023). While there is yet more research needed here, my research has led me to the personal opinion that the hands drawing on fixed points in space to kinesthetically insinuate the story of imaginary objects and actions derives from Robert Shields himself. I believe his effect on the street dance world inspired Poppers, then Tutters and the abstract Breaking subculture. Today, the concept of the fixed point in space is embedded into and observable within many street dance styles, though seldom acknowledged in literature. The fixed point concept in Framing makes the hand fixed on a 3D point in space, whereby the rest of the body or even the grid moves around that hand.

A lot of my early research involved in one still body shape, mostly standing or crouched down in a Breaking-style squat with hips stacked over lifted heels, so I could access the entire grid with Framing hands. As I continued to explore shape-making with hands on the 13-point grid, I observed some shapes being similar to some I had seen on video or in person. The way the hands landed on particular points on the grid were reminiscent of Hip Hop choreography, Struttin’, and Tutting, especially when utilizing

the shoulders and hips as a shoulder-hip quadrant. For example, one hand on a shoulder, and the other hand on the opposite hip, as presented in Figure 3. Another shape I had seen years earlier in the Portland area's Tutting scene was a Struttin' shape popularized as a Prism Tut³². This Prism shape repeatedly surfaced in my developments as a form that would be a part of several Framing moves (Figure 4). Many of the other Framing moves I explored were inspired by the right-angle tenet of Tutting that places upper and lower arm extremities at angles on a 3D grid that display right angles at the shoulder, elbow and other joints. Further, when I explored adding on articulation to the body part that I was Framing with one hand (Figure 5), Trace Waving came to mind as the inspiration. Trace Waving comes from the Waving dance style, wherein a hand traces the body articulations that create the illusion known as a Wave.

Figure 2

Framing shape inspired by Vogue



© Kraken Still & Film, 2023

Figure 3

Framing shape inspired by Hip Hop



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Figure 4

Prism Tut & Prism Framing Shape



© Kraken Still & Film, 2023

Figure 5

Trace Wave-inspired Framing



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Categories

During the process of filming the databank of Framing moves, I observed the shapes that the pathways of my hands were making. A lot of circles and spherical pathways surfaced, as well as a theme of stopping at points that augmented the percussion. My research with Framing along lines and stopping at points made space a lot of possibility. Stopping at different parts of the same joint area or at mid-limbs only—for example, the center space between the knee and ankle, or the elbow and shoulder—made for entirely new grid ideas. After experimenting with the number of stops and the list of body parts used in each movement pattern, I divided the repeatable patterns into categories based on the pathways and body part groupings. Loops have more of a forwards-and-reverse or right-to-left pathway, but they are not circular moving on any plane. An example of a loop would be Framing to the right side of the body, then to the left side of the body. Orbits have a circular flow to them, for example Framing around the four anterior points of the torso in a square. Orbit/Loops have one hand Framing a Loop, while the other hand is Framing an Orbit. An example here would be one hand Framing around the four-pointed torso, while the other hand Frames down and up the same leg with the same 4-Point timing. Ladders traverse down and up the body in a non-circular way, from shoulders or head to ankles or feet. Applicable moves are further categorized as the transverse body half separates them into Body/Arm or Leg Orbits and Loops. Thus, Body/Arm Orbits stay at the hips and above, while Leg Loops stay at the hips and below. Leg and Body patterns were inspired by Threading's nomenclature, based on the body part that one is grabbing, such as Arm Threads and Leg Threads. Later I realized how much the right-angle grid of Tutting inspired a lot of the arm-based patterns I created,

most notably the ones had Framing moments of right angles in the arm pit or at the elbow. Decussate Framing moves, which I did not include in my video databank of Framing moves, involve X-shaped pathways, such as a Decussate Ladder, wherein the hands Frame from the shoulders across the center of the body to the opposite hip. As I had previously learned from Bboy House, Breaking moves that could be done in a Top Rock could be explored as a Get-down and as Footwork. I took this postulate into Framing moves that built off of already existing moves such as Top Rock, Footwork, and Floorwork moves, as well as Get-downs, which were all grouped in their own categories. With Top Rock Loops, for example, I layered a Top Rock move with a Loop pattern. Footwork moves that I layered a Framing pattern onto had footsteps that definitively stopped with each step; these moves paired well with start-and-stop timing of Framing, such as the 6-Step, Hurricane, and Step-Outs. After the 100th Framing move, the following were more experimental as I added Threading concepts, or the concept of Framing around the same joint to the moves. There was hardly any exploration with Framing hands on the same joint, or exploring off-count moves, such as a 5-Point Orbit. The hands attempted to maintain tactile connection with the body, though with double-time counts and particular movements this was less feasible. Each move from the lexicon served as a viable building block that other styles and especially freestyle could potentially utilize and draw creative stimulus from.

Interview Feedback

Each interview provided support for my research goals. I received a lot of important feedback in the form of inquiry and artistic perspective. While some of the

interviewed said the movement reminded them of specific Bboys or dancers they knew, everyone asserted that they had not seen anything like Framing before. Some interviewees were amazed at how much work I generated from the concept, and others were excited to see it how it would evolve upon being tested and expand upon even more.

In a personal communication-style interview with LaTasha Barnes (October, 2023), she advised me to be very clear about the sources and lineages of my creations. She assisted me in understanding that although Framing was inspired by the Hand Performance of Vogue, the arm shape in Figure 2 could be seen as having originated from Waacking. She also pointed out that what I call *Shaping* is actually the Vogue foundation of Posturing, and that this could be considered a kind of Groove, though Posturing is more stretched out than what one may consider to be a Groove (L. Barnes, personal communication, October, 2023). Barnes also brought to my attention the bias of my training as a street dancer, and how it informed the Framing moves I generated. For example, there was significant influence of Tutting embedded into my fixed point concept, and into the right-angled shapes that my arms made along the grid (L. Barnes, personal communication, October, 2023). Finally, she offered alternative names for *Gridlining*, such as Planing³³ and Griding³⁴. I decided to stay with my original concept in order to define its particularities, which seemed subtly different from that of the other two concepts.

Liz Lerman asked me important questions about my community of practice, how they responded to my research, what I thought was driving me, and what made it original (Lerman, L., 2023). I responded that the rules and vocabulary were unique, and that it was important for me to identify and document the lineages that informed Framing. I

asserted that I was creating this for my community of practice. I was establishing and adding to the existing foundations of dance, naming these kinesthetic expansions, “creating rules within the framework of street dance, and breaking them right away (Lerman, L., 2023).” After hearing this context, she applauded my developments and she brought to my attention the relationship between shape and momentum in my movement (Lerman, L., 2023). I realized that while I did play with shape, I did not play with momentum in my research.

Boppin’ Andre corrected me that this dance would not be a style as it was, since it did not come from a music genre, a culture, or a people; rather, it originated from an individual (Diamond, A., 2023). He said that it also needed to have a set of rules, however at the time I had not yet extracted them into verbal articulation (Diamond, A., 2023). And while there is now a set of rules, Framing is still not a style. Andre asserted that musicality was the influence of Framing and the “stop motion” work that Framing entails as hands stop at points (Diamond, A., 2023). Though I did not previously consider this influence, I would have to agree that Framing has an intrinsic correlation to the percussion of the music, as it was indeed the percussive sounds from Hip Hop music that led to the concept and formulated the vocabulary.

Jacob Jonas asked how else the technique could be codified other than physically (Jonas, J., 2023). This brought me to consider Framing’s implications on somatic discourse as a movement therapy. Jacob’s feedback helped me realize how important it was to make Framing applicable for the greater street dance community. He emphasized the importance of coming from a place of authenticity, and knowing or learning to know the motivating factors of this research inquiry (Jonas, J., 2023). In reflection, I feel that

my motivating factors were five-fold: I sought to contribute to the street dance discourse; I was inspired by and deeply interested in the phenomenon and practice of originality; I sought to create in ways that inspired and interested others; I sought to show that even in today's age, not everything has been done; and I sought to establish a proof of concept that kinesthetic originality really can stand alone and on its own, if approached properly.

Similar to Jacob, David Voigt insisted that the creation of movement concepts need to start in a genuine internal space (Voigt, D., 2023). He said the movement needed to not just stem from somewhere inside of oneself, but also from one's kinesthetic capacity (Voigt, D., 2023). In considering David's development of People Doing Moves, I feel he was speaking to the process in which one creates movement, from the movement's origin—be it an object, task, or idea of inquiry or inspiration, to the ways in which one perceives it via their artistic lens, to the end result of the creative movement. My lens on Framing was rather narrow-sighted from the beginning, which I feel assisted in its developments but also made its conceptual expansion challenging to grasp.

Rubberlegz suggested an almost innate process to dive into my mind and “[kinesthetically, somatically, and theoretically] be led by the practice. Make rules—break them right away” (Yasit, R., 2023). He asked, “When am I happy with it, and when am I not? When do I feel comfortable showing and sharing it with the audience (Yasit, R., 2023)?” His suggestion for me to use my judgement to navigate my creative developments felt affirming and reminiscent toward what I had been doing in my research. Though my process in actualizing judgement occurred at a relatively slow place, I recognized it had partially come from a somatic check-in; however, my desire to further investigate the options reflected my indecisiveness, thus often holding my

progress in a liminal space of inquiry. Choreographically, Rubberlegz was also a big advocate for the choreographer to change one's point of view—to learn to see the work at different angles. This brings up the notion of dancer feedback and dialog during rehearsal or after a process is complete; the feedback could address pedagogy, technique, vocabulary, theory, or somatic experience.

Victor stated that the mass of work I had assembled in “organizing 100 sequences” allowed him to “see the logic of this becomes that becomes that (Quijada, V., 2023).” He emphasized the need for this technique to be further formed around however it will be pedagogically disseminated, as well as how it will then be received by the dancers. (Quijada, V., 2023). Victor spoke of a pedagogical “feedback loop” that would take place in this scenario, which he had used in the development of his RUBBERBAND Method, and which I realized I was experiencing every time I taught Framing in a workshop or rehearsal setting. My own micro-realizations about how a street dancer's body and a non-street dancer's body could adapt to and assimilate the technique led to micro-changes in my pedagogy. Some movement required more breakdown, more practice, and a variety of practice implementation, for example practicing the Bounce separately from a Framing pattern, then putting them together. My pedagogy became clearer as a means to get the dancer to understand their kinesthetic instrument through the lens of Framing.

Dyzee emphasized his need to have a clever concept or meaning in his dance-making, which made me consider the level of intentionality in my research goals and data (Alba, K., 2023). He later corresponded that Framing is “definitely an original and creative style with so many patterns (personal communication, October 18, 2023).”

Dyzee was interested in seeing a full Breaking round using Framing, specifically from Top Rocking down to the Footwork and into a Freeze. Stuntman emphasized the need for the movement to respond to the music in order to stay authentic (Romo, R., 2023). He highlighted the significance of the Bounce and Rock in my databank of Framing moves, reminding me of how important it was for the technique to intrinsically relate to its lineages (Romo, R., 2023). In the words of Jungwho, my work with Framing is as an “explorer, pioneering through uncharted [kinesthetic] territory (Kim, J., 2023).” He corroborated my term *Shaping* with his own term, “Shape Shifting,” as a way to define the shapes between and beyond the rectilinear moves of Tutting (Kim, J., 2023). Jungwho also asserted that the Tutting framework is often thought of in terms of grids, where the grid can be 2D to entail two planes, or 3D to encompass all three planes. This concept helped me dive into the 3-dimensionality of the body in Framing shapes. Paranoid Android emphasized the priority for “authenticity,” meaning a deep, explainable understanding of oneself, as well as “style development,” or an understanding of one’s movement and of oneself (Piñedo, C., 2023). He expressed that “[w]e grew up in a really fun golden era of experimental, inventive, and abstract Breaking,” and that “the spirit of Breaking is to be inventive, to express yourself, to create new movements (Piñedo, C., 2023).” This reinforced every good feeling I had about what I was doing, especially when Paranoid Android called Framing out, excitedly anticipating the concept to be tested more in battles (Piñedo, C., 2023).

Formalization of Rules

Throughout the research process, I had to continuously identify and define the rules that my aesthetic, theory, pedagogy, and research led me to, as well as distinguish this technique from other movement practices. This list of rules provides a set foundation of the movement technique along with aesthetic, limiting factors, and potential expanding factors.

1) One or more hands trace lines in space or along the surface of one or more bodies as a tactile hands-to-body practice, aka framing on the grid.

1b) If the hands are fixed points in space, the grid may move to connect different points to the hands.

2) All Framing movement occurs on the grid, which is composed of lines and points.

3a) Lines are linear 2D pathways made up by limbs or implied or imaginary connections between two points.

3b) Lines can exist on or off of any of the three planes in any direction.

3c) Lines as pathways may occur on the medial, lateral, posterior, and/or anterior sides of the body part, so long as the body part is not distinctively smaller than the Framing hand.

4a) Points are 3D global, mid-limb, and distal joint areas such as the wrists, elbows, shoulders, ankles, knees, and hips.

- 4b) Points are also end points on the body, such as the toe area of the feet, and the head.
- 4c) Since points are 3D, they have medial, lateral, posterior, and anterior sides to them.
- 5) Points are connected and relative to the lines, however lines do not need to intersect points, as may be observed with other grids.
- 6) One or more hands trace the grid's line to stop at a point. This transitional pathway from point to point is called a Frame. Each Frame is executed with a timing relative to a rhythm in the music.
- 6b) The timing of the Frame depends on the type of sound, duration of sound, texture of sound, and the dancer's choice in how to respond to the sound.
- 7) The dancer's reticulation of the grid is subject to change and dependent on a) the configuration of the environment (i.e., the bodies in space), and b) the dancer's perspective on where lines and points may also exist in the space. I call this act of constructing a grid that is subjective to the dancer's kinesthetic environment and imagined perspective *Gridlining*.
- 8) The theory of Connects provides a framework for the dancer to *Gridline*, especially when the current grid or body shape do not yet reveal where the hand will Frame next; rather, the dancer may anticipate how the grid or body shape will change with the next

Frame, and make a new connection according to the that next Frame. Connects in Framing can be observed in (Figure 6).

9) There is no hierarchy of points that directs the hands to one place over another, except for the ranges of motion within one's kinesphere.

- For example, if the shape of the body conceals a point per the dancer's or the audience's perspective, the point may still exist on the grid if the dancer deems it true.

10) Hands frame minimally three times via the abovementioned approach, in order to count as a complete frame. If hands do not frame minimally three times, it may be considered more freeform or arbitrary movement.

11) Framing is created by and has an intrinsic correlation to the percussion of the music. The music may inspire the dancer to Frame with a Bounce, a Rock, a Groove, stillness, other movement, or while *Shaping*.

11b) *Shaping* describes changing the shape of an isolated body part or of the global body. For example, every time a dancer Frames, they change their body's shape with the Frame. A subtle example of *Shaping* can be observed in Figure 7.

Figure 6

5-Point Loop with Connects



© Kraken Still & Film, 2023

Figure 7

4-Point Body Orbit



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MFA Committee Meeting #1

My MFA committee was composed of Professors Edson “Bboy House” Magaña and Serouj “Bboy Midus” Aprahamian, with Professor Becky Dyer, a Certified Laban/Bartenieff Movement Analyst, serving as my chair. I shared the first draft version of my Framing databank video with the committee. The committee poked holes into the list of movement patterns, asking important questions about Framing. What was the pathway and organization of the whole body in each shape change? What defined and distinguished Framing from other dance styles use the hands in similar ways, for example in Lite Feet, Hip Hop or Freestyle? One move in particular that Trace Waving inspired looked so similarly, I ended up keeping in the databank, although it is arguably in an experimental space somewhere between Tracing and Framing (Figure 5). There were a few more movement patterns that I removed to separate Framing from other styles, and a few more that I added to provide a richer foundation for Framing. This meeting’s feedback led to the second and current version of the Framing databank video, which I feel has potential for another revision to add more foundational Framing ideas—perhaps another hundred movement patterns.

MFA Committee Meeting #2

I shared a video compilation of Framing on my body as I freestyled and went through my creation process of a solo for the choreographed work. I also shared the 10 rules (however now it is 11 rules) of Framing that define the technique; this list I generated after the first committee meeting as a thorough and well-founded response to their inquiries. The concepts I articulated in the rules were well received. We discussed

proper versus improper employment technique of Framing, and how the technique appeared to activate my whole body, as I was not just Framing but also dancing or *Shaping* with each Frame. This added dynamic made my movement speak more loudly. I was asked what was linear versus 3D movement? I was also asked to consider if the *Groovement* was fundamental to Framing patterns, or separate therefrom? From a phrasing perspective, how was there overlapping between kinesthetic elements in the video—the pathways, linear versus 3D movement, weight, timing, space, *Shaping*, and punctuation? I determined that the lines are 2D, but that Framing invites 3D Trace Forms. Also, that while Framing needs to be introduced and initially practiced without *Groovement*, *Groovement* is indeed foundational to the dance in the pedagogical, kinesthetic, and performative contexts of the street dance. I saw how the elements listed above indeed overlapped, as none were isolated in a vacuum. Rather, the elements came together in the same environment, and their overlapping depends on the music that they're additionally overlapping, as well as how the dancer decides to respond to that music.

MFA Committee Meeting #3

I shared a video compilation of the rehearsal process of the performance on other dancers' bodies, in the form of choreographed solos, duets, and an ensemble segment on street dancers as well as on classically trained dancers. The choreographies were generated based off of choreographed segments that I taught them and then they flipped, or they were all provided the same parameters around which to generate the movement. Based on what we had been working on in rehearsals, there were embedded segments of

Threading, Connects, and *Shaping*. The committee and I discussed how the classical dancers has less experience with the movement vocabulary and techniques of Threading, Tracing, Connects, and *Shaping*. Some of the feedback was to remove random Frames from the dancers' movement choices, so that the movement would look more cohesive as movement more clearly traversed point to point. More feedback was that Framing creates an effect on the rest of the body, and that the classical dancers were not integrating it as much into their bodies. For example, the movement entailed more body undulations and homogeny in their bodies' responses to the technique, and less compression of the spine, and it was making their movement look more like a classical dance style than a street dance style. More Bounce, Rock, *Shaping* and other Grooves while Framing was needed to depart from the classical dance backgrounds and better resonate with the percussion. Ultimately, more practice was needed with the movement vocabulary in order to express the language.

MFA Committee Meeting #4

I shared a mock-run of the performance, titled *.unnamed 7*, for its work-in-progress nature and for having 7 dancers in the work. The 15 minute-long showing was attended by my MFA committee and members of various dance and arts communities. I stitched together three music tracks, with the last being a traditional Hip Hop instrumental with a vocal sample mixed throughout. I received feedback from my committee about the progress of the work, how well the dancers had adopted the movement into their own styles, and what felt choreographically strong or weak. The work had become generally strong, bringing the audience into a “universe of Framing,”

according to Serouj, wherein he was observing different relationships emerge between the dancers (Arahamian, personal communication, October 2023). The committee identified choreographic lulls, wherein movement was weak, or movement was strong and intentionality was weak. The committee identified a motif of Framing movement vocabulary and an abstracted web of relationships that the dancers and I had been choreographically developing and delving into. Finally, the committee noted how far the dancers had come from the previous videos of their movement. The dancers had adopted Framing into their styles, in both choreography and freestyle. All of them included Bouncing and Rocking into their movement even when there was no music, however the dancers with more of a contemporary background still had more of the Bounce and Rock to assimilate into their bodies.

Community Feedback

The group of 7 dancers presented the work-in-progress showing for my community of practice at an event I produced in the Fall of 2023. My event, *ExperiMeant It Sol!*, was a one-vs-one experimental open styles dance battle and platform, and a part of Arizona State University's Hip Hop celebration week called Sol Power. It was the perfect space to present such an experimental dance technique inside of an experimental dance work. The work ended up being approximately 15 minutes long; per Rubberlegz' feedback about making rules and then breaking them right away (Yasit, R., 2023), the work was very abstract and broke many rules of the technique. While the work was unattached to the music, the music was three tracks with one having a Hip Hop beat, one track maintaining a beat in particular segments, and one track not having any kind of

percussion or beat at all. I found the juxtaposition of having the Bounce, Rock, and Groove paired with movement to be choreographically interesting when there was no beat in the music.

The performance received overwhelming support from my community of practice. Choreographically, members of the community mentioned how the work felt strong, dynamic, and part of a larger, almost unexplainable narrative that allowed for smaller relationships to develop between dancers throughout the work. The abstractness of the work felt like a success, as did the clarity of what Framing came off to look like for those who had still not seen it. The feedback led to inquiries about community members wanting to learn more about the form and framework of the technique and its vocabulary and other components. It also led to community leaders wanting to bolster the expansion of Framing into a Phoenix-based dance style. The encouragement had me feel like Framing could soon develop into a style, once it is put in the *hands of the community*—pun intended.

LMA Developments

I found that Trace Forms, as well as other components of LMA's BESSR categories were expansive in considering and generating movement. The Body category held a gem of sequencing movement. Simultaneous sequencing spreads movement through the body at the same time. Successive sequencing flows successively through adjacent body parts; for example, the articulations in an arm wave that flow from finger tips to shoulder in succession. Sequential sequencing flows sequentially through non-adjacent body parts; for example, articulations by body parts that are not connected, such

as hip–wrist–heel–chest–elbow–hip–head. I developed all of the data with Simultaneous sequencing, with only a hint of Sequential when the pattern needed an extra move to fit within the music’s framework. I recognize that in the dancers’ and my own freestyle that Simultaneous, Sequential and Successive are interchangeable are viable sequencing options, where the latter may entail a more dynamic a sequence; for example, the hands move once, then another body part, then the hands, then another body part, etc.

The Space category brought to the light potential to continue exploration of the landscape within Framing’s tiny kinesphere. Framing’s Kinesphere is inherently small when Framing on the body, except when Framing takes on a grid that encompasses a larger Kinesphere in space. While hands are Framing a body, Spatial Pulls³⁵ energetically draw those elbows and wrists away from the body’s center. Spatial Tension³⁶ places a separating energetic tension into the arms that may otherwise collapse the hand onto the torso, thus making the movement kinesthetically challenging but a visually dynamic movement architecture. Converse to this technique would be Tracing while grabbing body parts, which is sloppy and untechnical. The Trace Forms attempt to maintain connection of the hands to the points and especially lines between the points; the connection of hands to lines during a Frame may be impossible when they movement is so fast, or the range of motion does not permit. Nevertheless, there is a Spatial Pull that each finger pad maintains toward the intended point. Trace Forms have potential to be influenced by texture, shape of the pathway along the grid—instead of being linear, or by the grid moving, all of which have been outcomes but not focused on in my studies. A future study may research these concepts using music to inspire the abovementioned changes to Framing’s Trace Forms.

The Shape category brought some interesting inquiries to the process of Shape Flow, for example, Growing and Shrinking the breath or other body parts. With more training to better articulate my hands, I could see these qualities providing insight on subtle hand articulations. Shape's Still Form subcategory led me to research Framing in different shapes, and to further consider the architecture of my body as a 3D shape-maker. While the original grid was a 2D Wall, 3D shapes that I developed out of this inquiry were a one-armed pushup position, a plank variation on only one forearm and one shin, and the Yoga poses Half Moon and Downward Facing Dog with only one hand on the ground. Each shape allowed for one hand to Frame the body.

The Effort category can come off as a misleading name to the street dance community, and is actually about dynamic qualities of movement, including feel, tone, and texture. This category helped me identify the technique of Framing. When the hands connect to a point, they have Bound Flow, meaning they're controlled and clear, as well as Strong Weight, where they're heavy, powerful, and firm in contacting the point. Conversely, when the hands Frame along a line they have Free Flow, meaning they are uncontrolled and fluid, as well as Light Weight, where the fingers are light and disengaged. This dynamic of the moving from point to point means the fingers are stiff and engaged when at a point, then they become disengaged and passively guided by the wrist and arm when Framing a line. When this happens with a faster 1- or 2-count per Frame timing, it feels similar to the rapid contraction and release technique that Popping employs when Hitting, which speaks to the hands' fluctuation between Bound Flow and Free Flow. Time Effort, or the timing of the movement, did not influence my creativity, rather the music informs it. Space Effort, which consider the dancer's direct and indirect

focus, was a reminder to look at the hands as they Frame, versus looking at my opponent in a battle, or to look out ‘on the horizon’ in the case of the performance.

The Relationship category addresses phrasing, and how all aspects of the system relate and form a structure of sequence. This category minimally considered, though some in group rehearsals. There is a lot of potential for partners’ hands to Frame their own and each other’s body points. Integrating Framing movement with Threading, Connects, and the dancers’ original movement styles brought about a lot of choreographic fruits. This category has also potential to stimulate the creation of choreography and group work, however I did not utilize it to develop the performance. Nevertheless, there were a lot of parallels between how I choreographed and what Relationship considers, including preparation, initiation, main action and exertion, follow through and recuperation, and transition.

Forsythe Technique Developments

Forsythe shared equally as interesting albeit different concepts that he built off of LMA. His theoretical framework regarded improvisation techniques using lines, points, and their relationships in space via movement (EMPAC, Experimental Media and Performing Arts Center at Rensselaer, 2022). A lot of his framework was applicable to creative movement, however not necessarily towards Framing as I have developed it. Some Forsythe concepts already exist in the street dance world, but to my knowledge they are still unnamed or unspecified in my community. For example, Forsythe’s Collapsing Lines describes the phenomenon of a line moving with one of its end points being a fixed point in space, followed by the other end point of the line being the fixed

and the rest of the line moving. This advanced concept of fixed point-based movement is common in many street dance styles. An example that informed my grid was the idea of rotating a straight arm in a circle; one could look at the movement as the circle that the hand traces in space, or at cone-like shape that the entire rotating arm makes, with the shoulder as a fixed point in space. The following concepts, in cooperation with my preexisting knowledge on grids from the street dance world brought me to conceptualize *Gridlining*: Imagining Lines, or imagining where the lines are, then activating its points or the actual line in space with points or lines of your own body; Extrusion, or drawing lines in space from point to point and thereby activating the idea of a plane; Collapsing Points, where in any shape there exist relationships between points in the body, for example between the wrists and the knee, the elbows and toes, etc.; Writing, as in writing with a moving point in space, or writing in space with a moving line in space; U-ing, & O-ing, or generating movement pathways in the shape of these letters; and working with lines in other ways, such as by folding, opening, rotating, extending, matching, or dropping the line. Furthermore, at this point in Framing's conception, the pathway of the hands is the primary means to draw the lines in space; the hands are the optimal body part, though not the only body part, to articulate line manipulation. Points are articulated by the hand stopping in space.

The general concept of a grid is no stranger to street dance. I have observed it in many street dance styles; however, these grids tend to be limited to maybe 4 points, such as a shoulder-torso quadrant. I came up with *Gridlining* came to provide additional context to the imaginable grid within one's kinesphere. The Collapsing Lines concept allowed for new pathways to develop, when with each move the Framing hand and its

corresponding elbow alternate as fixed points. This causes the hand to Frame based on a fixed elbow, then the elbow moves based on a fixed hand, and so on. Finally, there was some crossover between Isometries, or the relationships between forms or body shapes, while “keeping the sense” of the original shape (EMPAC, Experimental Media and Performing Arts Center at Rensselaer, 2022) and my concept of *Shaping*. In *Shaping* while Framing, the body maintains a shape relative to the previous shape, as well as a positionality of the hands relative to the previous Frame. For example, the as the hands Frame in the Orbit of Figure 7, the torso also changes shape at the end of each Frame.

Somatic Implications

I discovered various thematic and emotional components while researching Framing the rehearsals and choreographic work, which have somatic implications. I added layers to the movement, such as a Groove to sit in the pocket of the rhythm and stay connected to the music, realizing that Framing, the Groove, and other movement have a somatic relationship to the dancer, as well as to the music that one is listening to. The music changes the way I experience the tactile sensations of Framing the body. And when the music does not have a percussive beat, or if there is no music to be heard, there is still a somatic impetus that drives the kinesthetic exploration. In the rehearsals, we individually paired emotional motifs with our own self-exploration and movement choices, which culminated in our movement choices and ways in which we interacted with others in the work. These motifs were individualized personal experiences—a somatic layer that we used to process our choices; the somatic lens that we used in our movement choices was also informed by our own human experiences that came from

outside of the work, yet that we still embodied. This multi-layered embodied knowledge brought distinction to our own self-exploration and self-identification.

We Framed with a direct Space Effort on the hands. Our hands fluctuated between Free Flow and Bound Flow in the Flow Effort subcategory. Many of us reported introspectively oscillating our emotion-motif from restricted and imprisoned in one's own body to feeling empowered and uplifted by it. Time Effort hardened or softened the mood, depending on other dynamics such as the music, and how used our own somatic lens to respond to the music. I personally felt the expression of paintbrush-like feedback coming from the act of Framing slowly on my body. I imagine that this may already exist as perhaps an unnamed somatic practice that therapists use. I recognize that more tactile sensation would be generated by tracing the body's lines with the full palm on the body, and that this could stimulate a heightened neurokinetic feedback response. Perhaps there is a thus undiscovered benefit to tracing the body's lines with only the finger pads, or even the finger tips. The grid transforms from body points that street dancers tend to use, to body points that garner attention or other interest. These new grids of somatic points could align with points of whichever healing modality is utilizing Framing—perhaps energetic points along the body's meridians or other channels, or areas of injury or ailment. Furthermore, I feel there is an undeveloped element of meditation with Framing. I see potential for this to be developed into a self-tactile movement meditation, similar to established meditative movement practices such as Yoga's Asana, Tai Chi, or Qi Gong.

I foresee Framing entering therapeutic spaces as an addition to various modalities. For example, I ask if there is space for it to be a warmup for self-tactile therapies, or an exercise that precedes receiving body work. I ask if there is a correlation between the

grid's points of Framing and the reflexology points, acupuncture points, and meridian lines in the body. I ask if it is possible to stimulate, activate, deactivate, and quell various points on the body. I ask what implications there may be when working with these body points, and if there is potential for emotional, fascial, or muscular release, or neurological unwinding.

CHAPTER 5

CONCLUSIONS

Closing Statement

As a guest of Hip Hop culture, and as an emerging leader within my local dance community and the experimental street dance community, I seek to document untold stories and unrecorded histories. I seek to uphold the traditions of Hip Hop's expressionist elements, and to continue to explore, experiment, and create. Perhaps the greatest constant and throughline of the expressionist elements of Hip Hop that navigates its continuation and its proliferation is the creative space that has attracted and encouraged a progressive evolution of the elements. One of these traditions is in advancing and evolving the art—in my case, the dance. I have spent my entire dance career observing trends of movement, especially within the Breaking community, and how the proverbial ceiling to the Hip Hop and Breaking dance forms are being perpetually raised as the legacy of younger generations continue to progress the movement of their predecessors. I understand that the fifth element of Hip Hop—Knowledge lets us remember how Hip Hop is used as a means to empower its artists. Marginalized persons, especially Black and Hispanic people in the US, as well as artists of other ethnicities and citizenships, have access to new opportunities thanks to Hip Hop and the greater street dance world (Lee, 2008; Woehrel, 2019).

One constant I have observed in this globalized dance community is the drive for change in a way that honors oneself. In an interview, Bboy and abstract innovator Rawskeleton shared the sum of the hivemind perspective of Breaking and Hip Hop culture: “Do something that was never done, be yourself, [and] be original (Dyzee

Diaries, 2019).” While many dancers in this community have historically followed some form of alignment with the status quo of what the dance is or ‘should be,’ other dancers have actively tried to, as Nomak puts it, “dismantle traditional views of what [for example,] Bboying was (Dyzee Diaries, 2019).” I believe in between these two poles of the traditional and the divergent, there is a universe of creative energy wrapped into each practitioner, whether novice, emerging, or retired. The human engine is sparked by imaginative, original ideas that are tethered to existing art inside the greater street dance community. This, too is a constant, and it keeps the community members’ engines going for long enough for the next generation accept and wield on the torch. The signature moves of this generation of dancers may eventually dissolve into its overarching dance style as base moves for future generations to pick up and grow with (Piñedo, C., 2023). This process will continue to be led by this competition- and celebration-based culture that encourages individualist personalities, kinesthetic diversity, and a unifying element that threads everyone together.

As there is still so much yet to unpack and explore with Framing, I will continue to develop and refine it. I envision that after this publication, Framing will become recognized, adopted, and collectively evolved by myself and dance practitioners around the globe. I will officially begin teaching Framing, with intention to establish it as an Arizona-born street dance technique. I will share the nucleus that I developed as a series of open-ended posits with the local community to adopt, learn, and then develop, refine, and evolve into their own movement tools and practices. As is to be expected from the Hip Hop canon, Framing’s original 11 rules will remain, change, and be broken all at once, depending on how the autonomous individuals of the community engage it. In

response to Boppin' Andre's feedback, while I do not currently view Framing as a style, I feel it depends on how one differentiates the dance term 'technique' from 'style.' I feel Framing will exist in the same category as Threading, depending on how one perceives them. Like Threading, it will become a style widely used across dance genres, and perhaps across somatic and kinesthetic disciplines. Whoever takes it into the somatic world will find new ways for it to fit in with their therapy. Pedagogically, I will continue to inquire about my process, and learn how to I articulate so others may properly adopt it into their own style. I will continue to pair my teaching with solo and group research and performance. I will experiment with the development of new vocabulary, new techniques and concepts, new theories, and then throw the best of them into new dance works that I can foresee will involve Framing. I will continue to use the word "new" to articulate what I'm doing and to get the attention of the nay-sayers who believe that all movement has already been done and nothing is new anymore. I will continue to identify and define rules that surround my kinesthetic ventures, and then step outside of the box by breaking them. I will continue to imagine, conceive and investigate concepts with intention to execute them. I will continue to inspire others to believe in possibility and opportunity, and I will continue to encourage my community to create, just as I have been encouraged by my community to do so.

Framing is one of countless creative examples of the genius of a culture that values diversity, imagination and change. I have provided a proof of concept that solidifies Framing as a clearly documented, work-in-progress, conceptual construct of technique, vocabulary, philosophy, and lineage. This document is evidence that one can indeed make up their own style, technique, or whatever they want to call it—their own

way of dancing—and that not everything has necessarily been invented in field of dance and movement. Framing will help feed the street dance world’s intrinsic need to change and level up and to grow and be different, and it will be followed by new techniques, vocabularies, styles and means to express, because as Stuntman’s old adage sums up this irrevocable cultural trait—this community staple that has its practitioners perpetually moving forward into new generative possibilities—“originality stands alone (Romo, R., 2023).”

ENDNOTES

¹ Experimental denotes the exploration of stepping outside of the bounds of one's traditional style of dance. Experimental may entail exploring outside of one's kinesthetic foundations, techniques, vocabularies, concepts and/or theories, in order to research what else is possible. Framing is an exemplary product of exploratory research.

² Uprocking is a Brooklyn-based street dance style that predates Breaking whose vocabulary is gesture-laden and emulative of fighting.

³ Bboy Dyzee of SuperNaturalz Crew asserts that Threading is a Toronto-based complex illusory style of Breaking that involves threading limbs through holes and complex shapes made by the body and its other limbs (Dyzee Diaries, 2018). While Threading ostensibly comes from Poppers, it was Mr. Wiggles who is alleged to have done the first Continuous Threading moves in Popping, and the first Threading Footwork move in Breaking (B-Boy & B-Girl Dojo, 2016; Dyzee Diaries, 2018). Canada-based Hip Hop & Breaking crew Bag of Trix imported this concept into their dance styles in the early 1990s, initially doing their Threading moves in succession three times before moving on (Dyzee Diaries, 2018).

⁴ A battle is a dance competition that occurs within the greater street dance community in a variety of forms, formats, and settings.

⁵ Insinuated Movement, otherwise known in the dance world as cause-and-effect style movement; was coined by the infamous abstract Bboy Paranoid Android (Sourpatch Crew) from Tucson, Arizona. The concept of cause-and-effect in street dance ostensibly comes from the Pantomime lineage of Popping, whereby the dancer would have started a

sequence of isolated movements beginning with for example, a hand hitting the thigh with a hammer fist, causing the knees to bend slowly like on an elevator.

⁶ Connects is a street dance technique that uses the Trace Form of a movement to connect and disconnect points in space, for example a knee and an elbow.

⁷ Circus Style is an abstract form of Breaking that emerged in the late 1990s and early 2000s in the Southwestern USA, as well as other pockets of the world. It drew inspiration from contortion and hand balance acts by Cirque du Soleil (Dyzee Diaries, 2018), and other influences such as the kinesthetic concept cause-and-effect (Piñedo, C., 2023).

⁸ The Rock, also known as the Bodyrock or Rocking, is the staple Groove of Breaking, and a foundational Groove in Hip Hop dance (Fiya House, 2020).

⁹ Signature moves are referred to as moves that dancers do that are unique and accredited by their community of practice as theirs (Piñedo, C., 2023). This implies a social sense of copyright over the movement.

¹⁰ Base moves are considered foundational to that dance style by the general community of practice (Piñedo, C., 2023).

¹¹ Biting is a social code of conduct that is looked down upon in the street dance community, wherein a dancer copies another's movement and claims it as their own (Woehrel, 2019, p.125).

¹² Gill Clarke writes about affordances as intention-laden opportunities to generate and string together movements. Affordances are immeasurable units of capacity that allow the dancer a greater sense awareness to make movement choices. (DeLahunta et al., 2012).

¹³ Fascial Lengthening is a lesser-known style of stretching that targets the body's fascial lines, or connective tissue. In an oral conversation with Fascial Lengthening practicing

instructor, Jan Dibeler describes fascial lengthening as the act of opening up joint mobility by targeting the elongation of connective tissues that span throughout the body (personal communication, December 6, 2022). Fascia exists as various systems connective tissues that create shape, strength, and stability; fascia also encases the body's nerves, organs, muscles, joints, bones, and glands. Through sustained holds of active stretches for several minutes, fascial lines are pulled, which resists tensile and sheer loads, helping to keep body parts together.

¹⁴ *Footwork*, aka *Chicago Footwork* is a fast-paced street dance from Chicago, traditionally done to the music genre Juke.

¹⁵ Bartenieff Fundamentals is Laban predecessor Irmgard Bartenieff's movement analysis system that expanded on LMA and had such an impact, that it is being taught in post-secondary academia and other spaces around the world (Bartenieff & Lewis, 1980; Fernandes et al., 2015). Fernandes asserts that Bartenieff's training was in physical therapy and Laban with some neurology, and during the 1950s US polio epidemic she helped "those with polio find new patterns of muscular support in functioning. These corrective exercises later evolved into her Bartenieff Fundamentals (Fernandes et al., 2015)."

¹⁶ It is well documented that Laban's history and political relations involved the governing party that became Nazi Germany's Third Reich (Stranger, 2021). I discovered that Laban's aesthetic and artistic ideals, for example in his 1926 publication *Choreographie*, there were arguable hints of nationalism, sexism, racism, and Eurocentric elitism embedded into it (Stanger, 2021). While Laban's relations with Germany's early Nazi party were not always supportive of his artistic career, ultimately leading him to

“[fall] out of favor with the Nazi cabinet” and leave Germany in 1937, Laban did work as director of some of Germany’s “most important [dance] institutions of the early Nazi regime (Stanger, 2021, pp 96).” My concern was not so much about Laban’s connections to the neofascist German government, rather about his own possible ultranationalist values and gendered, racial and colonial views that he may have embedded into his work with intent for political or social change (Stanger, 2021, pp 96). For example, “Laban proved himself a German Nationalist as early as the 1920s, and he was interested in racial differences in styles and approaches to dance (Boyette, 2012, pp 18). His effort to establish a “nationalistic German dance (Boyette, 2012, pp 18)”, begins to show itself in the diagrams of his 1926 book *Choreographie* displayed a naked White woman demonstrating “swing-scales,” or “authentic” human movement sequences inside a life-size icosahedron structure (*Choreographie*). These diagrams then, when paired with Laban’s perspective that such a shape “possibly offers the most natural and harmonious tracks for our movements (Stanger, 2021, pp 96),” leaves a space for stark overgeneralizations; for example, “where a denuded feminine whiteness came to stand for social health (Stanger, 2021 pp 107).” The woman’s balletic shapes and implied movement in the “swing-scales” was purported by Laban as “her ‘authentic’ spatial nature (Stanger, 2021 pp 91).” And while LMA’s “space theory” is articulate and expansive, to assert that her movement is authentic is to undermine cultures whose bodies and ways of moving their bodies do not fit the profile of the woman in the diagram or the style of her movement. I believe this narrow-sighted perspective is what put LMA on a pedestal of analytical universality among its legacy of Labanist students who have further developed and propagated LMA worldwide. Another example of contention that I found

was Laban's aesthetic perspective on improvised dance. Laban addressed the German Dance Congress in 1927, stating that "sheer intuition is not enough and that which arises out of improvisation is a natural manifestation — not art (Maletic, 1987 p. 10).

Understandably, not every contributor of the LMA body of knowledge will have the same aesthetic, values and perspectives as Laban and the LMA lineage; however, those who limit their views to the same as Laban are assuming that LMA has the framework, language, theoretic developments and cultural competence to consider and analyze all human movement. I believe this perspective leaves no space for dance styles, body types, and other kinesthetically, socially, or culturally developed movement that exists outside of the limitations of LMA.

¹⁷ Hitting is a staple for the Popping dance style that requires rapid a contract-and-release technique to emphasize reverberating-like motion of that body part, aka a Hit.

¹⁸ Vibrating is any highly technical movement that involves rapid muscular contraction and release at such a high rate that the body takes on a visual vibrating effect (Diamond, A., 2023).

¹⁹ Popping is a West Coast street dance style that originated in the 1970s and is practiced around the globe.

²⁰ Bodyknot is a term often used in various acrobatic communities to describe the phenomenon of "any positioning of the body with intersecting and contorted extremities that emulates a knot."

²¹ The Groove is one of Hip Hop dance's three foundations, and refers to the rhythmic movement that a dancer makes in response to and correlation with the music (Fiya

House, 2020). While there are many interpretations of Groove, some say that the soul of the Groove exists between the shoulders and the hips.

²² Shape Flow is the sensory experience of one's own body dealing with inner responses, desires, needs, and other circumstances that may change the body's shape. This kind of shape change is about the mover and the relationships between the mover's changing body parts.

²³ The Bounce is one of Hip Hop dance's three foundations that entails some kind of rhythmic bounce with the knees to the music (Fiya House, 2020).

²⁴ Shape Flow Support is the process of growing and shrinking of breath in the differing planes, and how the shape can affect one's movement, as well as that of one's organs and tissue.

²⁵ I use the term kinesomatic to refer to the heightened awareness of what one experiences within one's body parts that then generate neuro-muscular-skeletal events, or movement in one's kinesphere.

²⁶ *Svasana* is Sanskrit for Corpse Pose in Yoga practices.

²⁷ *Yoga Mudra* is one of the three final physical postures executed in the Ashtanga practice. It is a seated posture with legs in lotus, back of wrists resting on the knees, and hands in a mudra where the index fingers and thumbs connect and the other 6 fingers point downward.

²⁸ Trace Waving is, according to Boppin' Andre, to have developed as a result of him and perhaps others pointing at their body points when they were articulating the illusive style known as Waving (Diamond, A., 2023).

²⁹ *Groovement* is a word I use to emphasize the identification and employment of groove (the groove, rock, or bounce) in street dance, as opposed to doing isolated movement that lacks the groove.

³⁰ *Shaping*, also called Posturing in Vogue dance, describes the body or an isolated part of the body changing the shape in a rhythmic Groove to the music.

³¹ *Gridlining* is the construction of a grid that is subjective to the dancer's kinesthetic environment and imagined perspective of where the grid's points and lines may exist in space.

³² Prism is a Tutting concept developed and propagated by Jungwho Kim, a Portland-based Tutter, Strutter, and street dancer from SoulTrigger Crew.

³³ Planing may be the act of conceiving or creating a grid along one plane.

³⁴ Griding may be the act of conceiving or creating a grid along all three planes.

³⁵ Spatial Pulls deal with where the movement is going in space and how many pulls in space are active. These pulls cause tension from particular directions somewhere inside or outside of the body.

³⁶ Spatial Tension is a sense of tension coming from one or more directions, such as from the center of the kinesphere outward, or from the edge of the kinesphere inward.

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APPENDIX A
ANNOTATED BIBLIOGRAPHY

Adelekun, E. (2022, May 6). *This is why we say breaking instead of breakdancing*. Red Bull. Retrieved November 30, 2022, from <https://www.redbull.com/us-en/is-it-breakdance-or-breaking>

The Red Bull author describes the exploitation of Breaking with neutrality. The author describes the term “Breaking,” “breakdancing,” and related nomenclature in relation to the history of Hip Hop. The short excerpt attempts to set the record straight on culture of Breaking and support the future by sharing important parts of its history.

Alba, K. (2023, August 21). *BBoy Dyzee of SuperNaturalz Crew - Interview* [Interview]. The Sacred G’s. YouTube. <https://www.youtube.com/watch?v=ZKEN-GX4yA4>

An interview I conducted with Karl “Dyzee” Alba (SuperNaturalz Crew/7 Commandos), a world-famous Toronto-based Bboy, entrepreneur and innovator of the Threading dance style. In the interview, Dyzee talked about his history as a Bboy, contributor to the discourse and vocabulary of Breaking and Threading by creating so much movement, winning international battles and inspiring so many dancers, and documenting aspects of the history with his online documentary series. He shared how significant originality was when he was coming up as a Bboy in the 1990s, and how Breakers generally thought at that time. He expressed how important it was to him for meaning to be clearly conveyed, for example in concept format that is digestible to the viewer. Because his interview was cut short at the end, his perspective on Framing was done in a later personal correspondence.

ALLG’sReact. (2020, September 26). *KRS One Hip Hop Lecture Come Get Some Hip-Hop Knowledge (By KRS-One)* [Video]. YouTube. Retrieved December 4, 2022, from <https://www.youtube.com/watch?v=H8ddsJwz7N4>

KRS-One delivers an impactful lecture on Hip Hop to an audience of college students. He shares knowledge about Hip Hop culture and sociohistorical context with extensive lived oral accounts. He speaks Hip Hop’s significance for people, especially African Americans; he delves into racism embedded into the English language; he refers to words in language as a prison that provide limited perceptual imagery associated with those words; he speaks on the significance of value versus worldly things; he redefines and separates White supremacy from racism; he speaks on abundance of Hip Hop’s career paths; he speaks on invisible forces, including love and God; he reframes the historical relationships between police and the neighborhoods they patrol. Audio seems to cut out at 1:27:36, as he is facilitating an exercise about the mind’s voice, the “innerspace,” and the “innerman.”

Ap. (2020, August 26). *Rubble Kings* [Video]. Vimeo. Retrieved September 29, 2022, from <https://vimeo.com/452020094>

An informative documentary directed by Shan Nicholson about gang life throughout New York City right before Hip Hop existed. Former gang members, leaders, and founders are interviewed about their experiences, values, practices and traditions, and perspectives on what transpired at that time with youth in general. A lot of historical images and video footage is unveiled, showing vivid scenes of violence, comradery, and culture. This documentary starts nine years before the setting of the movie, *The Warriors*. Infamous 1960s gangs such as the Hells Angels, as well as systemic racism, imperialism, and marginalization, inspired angry youth to banded together create their own gangs. They created gangs to protect and represent themselves and their neighborhoods, as well as in attempt to stand up and fight back against the capitalist system that repressed them. One extensive storyline that's explored is that of the gang the Ghetto Brothers, and their transformation into community leaders and musicians.

Aprahamian, S. (2019). *Hip-Hop, Gangs, and the Criminalization of African American Culture: A Critical Appraisal of Yes Yes Y'all*. *Journal of Black Studies*, 50(3), 298–315. <https://doi.org/10.1177/0021934719833396>

This journal article was authored by a university professor and Breaking innovator and historian, known in the Breaking community as Bboy Midus. He brings to light a significant rebuttal to the narrative that Hip Hop culture was born out of from a gang-related culture that was full of violence, drug use, and crime. The author asserts that this narrative became widespread knowledge among practitioners and the common public alike with the book *Yes, Yes, Y'all: The Experience Music Project Oral History Of Hip-hop's First Decade*. The author critically assesses the validity of the book, in particular its disingenuous use of partial quotes from interviewees in order to strengthen the narrative. Several of the book's quoted sources are reviewed and analyzed, as well as personal notes and email correspondence between the two authors of the book. The author also shares full length quotes from founding and pioneering members of the Hip Hop community, which also point away from the gang-related narrative, rather towards a narrative that the Hip Hop community and gangs were in fact two distinct, separate, and perhaps aversive social spheres.

Aprahamian, S. (2023). *The birth of Breaking: Hip-Hop History from the Floor Up*. *Black Literary and Cultural Ex*.

A ground-breaking publication written by a university professor and Breaking innovator and historian, known in the Breaking community as Bboy Midus. This narrative-changing study and book that elucidates on the history and pre-history of Hip Hop and Breaking. The author addresses faulty and incoherent narratives by scholars and media, which detracted from the precision of what the world knows about Hip Hop and

Breaking. He gives a platform to the voices of the African American pioneers who were actually present in the early, mid, and late 1970s in the Bronx, New York. Accounts from DJs, aerosol writers, breakers, dancers, and many more pioneers, innovators, and practitioners paint an enriching moving picture of the birth of Breaking and Hip Hop, filling in holes that have been left to the imagination or misrepresented.

Bartenieff, I., & Lewis, D. (1980). Carving Shapes in Space. In *Body Movement: Coping with the Environment* (pp. 23–47). Gordon and Breach Science Publishers.

The author writes and shows imagery about the multi-dimensionality of movement using the three planes and the spatial pulls that they entail as a groundwork, and three-dimensional geometrical shapes as established forms of movement potential, movement description, and movement analysis. The introduction is the kinesphere as the space around the body, as well as body parts, segments, and spatial distinctions. The body parts are linked together by joints, while segments are broad, such as head, upper limbs, or lower trunk. Spatial distinctions include the segments, their kinesthetic function, and spatial zones. The article addresses spatial pulls as levels and directions within the kinesphere, then moves into Space Harmony scales. Scales are the directional possibilities of movement, “organized... into sequences of progressions” (pp 29). A quick foreword brings attention to the structure of each individual body that will determine movement capacity, for example spinal mobility. One-dimensionally there is the stick figure-esque defense scale. It looks at the planes in 1-D terms, with a notable central pull at the core of the scale, as well as three axes. The author looks at pushing versus pulling in the 1-D range, and stability versus mobility, whereby stability is found in the center, and mobility takes one away from the center. Next, two-dimensional movement is explored. An octahedron is created by the planes, with six peripheral points and no central pull. Movement sequenced here is the result of “the peripheral points of any two of the axes” (pp 30). Cycles are a sequence created in the octahedron, when movement travels around any two axes in a kind of circular pattern. Three-dimensional movement becomes complex, with a multitude of shaping possibilities, again utilizing all three planes, however now surrounding instead of dividing the body. A cube is created around a diagonal cross of axes of four diagonals, as opposed to the dimensional cross of axes” (pp 32). Dimensions have two spatial pulls, while diagonals have three. The diagonal scale is created “[b]y moving through the center of the cube (and the body center),” between two diagonals (pp 33). The icosahedron comes into play as several modified diagonals, created “when the three planes are superimposed on each other, and their peripheral points are connected” (pp 33). Scales within the icosahedron become many. For example, transverse scales step in when movement travels from one point of the icosahedron to another that is in a different plane, while passing through the third plane. The author addresses volutes and steeples, the former of which are formed when two points relate by way of a rounded pathway, and the latter of which are formed when two points relate by way of a straight, angular pathway. These pathways created within the space are notated as rounded and curvy, or straight and angular line shapes between

the points. The scales are further explored, with pictures of bodies in a large icosahedron, juxtaposed with similarly shaped bodies that are throwing or catching a frisbee. Rings are explored, as two-, three-, five-, or seven-pointed sequences of movement, that when noted on paper, look like a kind of a circle. Finally, the tetrahedron is addressed, with a real-life example on one-dimensional pulls in combination with diagonal grounding.

B-Boy & B-Girl Dojo. (2016, August 19). *Mr Wiggles: The Origins of Threads and Spideman Footwork* [Video]. YouTube. Retrieved September 17, 2022, from <https://www.youtube.com/watch?v=YsyqrJSf9fo>

A short interview of Popping legend Mr. Wiggles, who addresses Boogie boys history and the origin of Thread moves and spiderman moves. He includes a timeline, as well as Bboys he was around who practiced with him, taught him, and inspired him to develop these moves further. Mr. Wiggles and those around him, particularly Powerful Pexter, brought Thread moves into Breaking. He claims that he did the first Thread move in 1982-1983 with the “Trac Move”, which was a move on the shoulder. While he’s talking about it, footage of Mr. Wiggles doing this move is shown. Synchronistic is how he mentions that he, Fabel and Powerful Pexter developed their Thread moves in a hotel in Toronto while they were visiting for a show there; Toronto is where the Threading style of Breaking is credited to have originated.

Boyette, M. C. (2012). *The Universality of Laban Movement Analysis*. VCU Scholars Compass. Retrieved February 8, 2023, from <https://doi.org/10.25772/BYYS-T712>

A thesis paper written by Marie C. Boyette and published in 2012 for Virginia Commonwealth University. The author addresses Laban Movement Analysis (LMA) as a universal movement notation and analyst system for all applications including “dancing, acting, industrial work, and movement therapy (pp iv).” In this paper, acting and movement training is at the forefront of investigation. The author addresses how LMA affected her, the history of Laban’s life and the development of his work, Laban’s work under Nazi rule (pp 10-37), and the history of some of his students’ lives and their contribution to this work, for example Kurt Jooss.

BreepuntKanaal. (2013, September 6). *40 years of Hip Hop by KRS-One (Full Movie)* (G. Adegite, Ed.). YouTube. Retrieved September 3, 2022, from <https://www.youtube.com/watch?v=REpSdgORU5A>

A documentary-style video posted onto YouTube of a lecture by KRS-One at the Hip Hop appreciation week in Amsterdam, The Netherlands, in honor of Hip Hop being around for 40 years. KRS shares valuable secrets on the history, meaning and philosophy of Hip Hop. He addresses slavery, education, spirituality, culture, modern society, war,

economics, mainstream hip-hop and philosophy. Music videos of KRS rapping are interspersed throughout the lecture.

Canadian Music Week. (2014, December 5). 2008: KRS-One Keynote Address [Video].

YouTube. Retrieved December 3, 2022, from
<https://www.youtube.com/watch?v=T9GrwKqRCgE>

A keynote speech by philosopher, Emcee, Hip Hop historian and culture bearer KRS-One delivers a powerful keynote address to Canadian Music Week. KRS-One first speaks about the history and birth of Hip Hop. He addresses Dr. Martin Luther King's *I have a dream* speech was manifested only in one form—Hip Hop. He addresses the nationalist “build your own nation” attitude towards Black people and the time of 1960s civil rights movement. He distinguishes the rapper as a product of corporate marketing and a “me” mindset, from the Emcee who embedded into the culture and a representative of the community—with an “us” mindset. For example, he asserts that Muhammad Ali is root of all rap and one of the greatest rappers. He also elucidates how the corporate structure is changing around the Hip Hop artist.

CuratorsofHipHop. (2015, September 8). King Kamonzi - “The Knowledge” - ZuluNation Anniversary. YouTube. Retrieved December 6, 2022, from
<https://www.youtube.com/watch?v=xwbb-L7L1Gs>

A short excerpt filmed at a knowledge panel hosted by HRC Dance Studio in Taiwan for the 2015 Zulu Nation Anniversary. King Kamonzi is responding to a question, ostensibly about his perspective on the purpose of Hip Hop. His response is that by attending that panel, everyone is engaging with Hip Hop's 5th element: Knowledge. He addresses a mutual understanding between Hip Hop practitioners that transcends language, which speaks to the frequency or spirit of Hip Hop culture.

Dance Styles. (n.d.). WDSF. Retrieved December 4, 2022, from
https://www.worlddancesport.org/About/Dance_Styles

This webpage elucidates the dance styles that the World DanceSport Federation has historically represented as a corporation that oversees dance athletes for the Olympic Games. As of the retrieval date, the only dance style listed is Ballroom.

DeLahunta, S., Clarke, G., & Barnard, P. (2012). A conversation about choreographic thinking tools. *Journal of Dance & Somatic Practices*, 3(1), 243–259. https://doi.org/10.1386/jdsp.3.1-2.243_1

The authors of this journal article write about imagery and thinking tools involved the synthesis of dance. They look at ways to collect data and gather information, how points in the mental space can be reconstructed, macro-theoretic vs micro-theoretic approaches to collecting data, the limitations of creativity in dance, forms of intellectually scaffolding movement, somatic-visceral sensory inputs, various types of images, and the codification of dance technique.

Delhaye, B. P., Long, K. H., & Bensmaia, S. J. (2018). Neural Basis of Touch and Proprioception in Primate Cortex. *Comprehensive Physiology*, 1575–1602. <https://doi.org/10.1002/cphy.c170033>

This article addresses the neurology of touch and proprioception in the primate cortex, the sense of proprioception and its effect on posture, movement, touch, and other forms of neural signals. The authors share how various cortical areas effect these forms of neurological feedback. They then address how these cortical areas are encoded with information regarding objects and their characteristics. Lastly, they go over contemporary initiatives designed to “restore the senses of touch and proprioception by electrically stimulating somatosensory cortex.” This phenomenon becomes especially interesting for somatic investigation of self-tactile movement.

Diamond, A. (2023, May 10). *Boppin’ Andre Interview - History of Hip Hop, Popping, Roboting, Waving & More* [Interview]. The Sacred G’s. YouTube. <https://www.youtube.com/watch?v=Ia85dqZiMYw>

An informal conversation and interview between Andre “Boppin’ Andre” Diamond and Vo Vera and other Arizona street dancers after the ending of the *Red Bull Dance Your Style Audition*. What started as dialog quickly progressed into an interview, instructional demonstration, and history lesson. Boppin’ Andre verbally addresses many street dance styles and historical accounts, including styles known as 3-D, Strobing, Claymation, Animation, Sinbaddin, Roboting, and more. He addresses the cultural origins of the Waving dance style. He asserts that he was among the first to create the Trace Waving dance style, noting that it developed from the nature of pointing to his articulated body parts while teaching he taught Waving to others.

djvlad. (2021, September 18). *Coke LA Rock on being the 1st rapper, first hip hop party, Kool HERC stabbed (Full interview)* [Video]. YouTube. Retrieved October 10, 2022, from <https://www.youtube.com/watch?v=HXC419F0CIg>

The first Rapper, Coke La Rock, is interviewed about the environment that he grew up in, his art form, and his involvement with Hip Hop culture. Coke talks about how we met DJ Kool Herc, and his experiences in and around the time of the legendary Herc parties,

particularly the first Hip Hop party on August 11th, 1973. Coke shares about his origin-story as the original Rapper and as a contributor to Hip Hop history.

Dracula Lee. (2013, October 2). *Break Dance Contest Live at the Roxy 1983 (History Oldschool)*. YouTube. Retrieved February 16, 2023, from <https://www.youtube.com/watch?v=4XwJzTCXw4s>

The complete historical performance remastered from the original VHS recordings it was taped to that covered live footage. The competition was put on by the local Brooklyn news station WABC in 1983, and featured dance groups such as the Magnificent Force, Uptown Express, the Fantastic Duo, the Flash Dancers, Larry Watson and Jason Twigg, the Heartbreakers, and the Dynamic Breakers. This alleged “B-Boy contest” was hosted by Leslie Uggams, co-hosted by Carlos De Jesus, and included celebrity judges Anita Morris, football great Hershel Walker, All My Childrens' Debbie Morgan and Darnell Williams, Earl 'the Pearl' Monroe, Disco Fever Owner Sal Abbatiello, WABC News Anchor John Johnson, Saturday Night Fever and Beat Street Choreographer Lester Wilson, and artist Lillo Thomas. It also covers a short introductory documentary on the early Hip Hop culture, featuring interviews with Afrika Bambaataa and other members of the Zulu Nation, and a 1983 Burger King Hip Hop commercial. The winners of the contest received \$2500, an appearance on New York Hot Tracks, and a key role in the movie 1984 *Beat Street*.

Dyzee Diaries. (2018, December 18). “ORIGINS OF THE THREAD STYLE” (*Lost Styles #1*) feat. Mr. Wiggles, Crumbs, Leg0 SNC [Video]. YouTube. Retrieved August 29, 2022, from <https://www.youtube.com/watch?v=S9TfUITRNY4>

A documentary series episode of the complex illusion Threading style and its origins according to a 7-question interview of pioneers, innovators, and inventors. The narrator Bboy Dyzee of SuperNaturalz Crew shares the interviews and accompanying footage of Mr. Wiggles, Crumbs, Leg-0, and Dyzee himself. Mr. Wiggles mentions Shabbadoo as the first dancer he saw to do a Thread style move. He credits himself as the innovator of the first Bboy Thread move, as well as of continuous arm thread moves in the early 1980s. Leg0 asserts that he got his inspiration to develop the Threading style from Big Daddy Kane’s dancers, Scoop and Scrap, who would grab a foot and jump through the loop with the other leg. Crumbs asserts his belief that Connections, Wraps, and Hooks are in the Threading family, and that Mr. Wiggles is known to have provided the foundation of Threading with his contributions of his Spider style (which involved Wraps). German Bboy legends Storm and Swift are also credited to have done innovative Thread moves. According to Crumbs, Dyzee, and LegO, the Toronto-based crew Bag of Trix (especially Gizmo and Benzo) were innovators of Thread moves, having always presented their signature Thread moves three times in a row.

Dyzee Diaries. (2019, January 14). “THE RISING OF THE ABSTRACT CIRCUS STYLE” (Lost Styles #3) feat. Alex Nomak Merez, Law & Freakshow [Video]. YouTube. Retrieved August 29, 2022, from <https://www.youtube.com/watch?v=dYljPpFByqs>

A documentary series episode of what has been known as the abstract or circus style of Breaking, as well as its origins according to pioneers, innovators, and practitioners who are known to have descended from that lineage. Narrated by Bboy Dyzee of SuperNaturalz Crew, he addresses the historical circumstances surrounding the abstract Breaking subculture that led to the inquiry “how far can you go with originality before it’s no longer Bboyin?” The narrator uses a 7-question interview process to stitch together a more comprehensive understanding of this subculture’s origins. He interviews Bboy Nomak, Law from Circus Runaways, and Freakazoid and Rawskeleton from Freakshow, while displaying footage of other pioneers such as Paranoid Android of Sourpatch Crew, and Boogiemani from Freakshow. The interview questions are: when and where did the abstract circus style originate from; why and how did the style evolve; who or what were the main influences; what is the intended purpose, strengths and weaknesses of the abstract circus style; which Bboys come to mind when talking about this style; what are the foundations and steps to learn when getting into this style.

EMPAC, Experimental Media and Performing Arts Center at Rensselaer. (2022, April 27). *William Forsythe, Improvisation Technologies* [Video]. YouTube. Retrieved January 10, 2023, from <https://www.youtube.com/watch?v=Vx0fe9R1D7E>

William Forsythe's "Improvisation Technologies: A Tool for the Analytical Dance Eye," published in 1999. A digitalized version of the original CD-ROM has 5 categories on the intro page, each category has a drop down menu with subcategories and individual skills. It addresses lines, points, imagining lines, extrusion of lines, matching or collapsing lines, folding and extending lines, bridging and the construction between two points, collapsing points, and point dropping. He delves deeper into complex movements and operations including inclination extension that deals with trajectory through space, transporting lines, dropping curves, the “parallelity” of lines, approaches towards lines that exist inside of the body, angles and surfaces, knotting using rotation and torque, torsions, volumes, and more. He addresses the act of writing and inscribing with the body in the 3D space, including writing pathways, axis, arcs, and other concepts such as inscriptive modes and wiping. He goes into reorganization through spatial reorientation, spatial recovery, reversing the temporal order, spatial compression, time compression, amplification, isometries, and more. Finally, he introduces and explores CZ as a means of placing pressure between limbs and exploring torsions and ranges with that pressure, as well as trajectory. The video includes animated points, lines and geometries layered over Forsythe’s body to help the viewer visualize his intricate concepts.

Estrada, W. (2021, March 31). Top Rock City. Facebook. Retrieved July 26, 2021, from <https://www.facebook.com/groups/239142346794/search/?q=I%20was%20first%20introduced%20to%20Rock%20Dance%20during%20the%20late%201960s>

A short blog post in a private Facebook group by Willie MB Estrada of his first-hand accounts of the pre-Hip Hop era of the late 1960s and early 1970s. in New York City. He discusses his experiences with the South Bronx style of the Rock Dance, and its history involving Vietnam Vets, clubs, its unique gestural movement vocabulary, and some of his lived experiences during that short time span. His post ends with all-caps notes about his intentions with documenting the history of Rocking and how important history is. Along with the post, Willie included 4 images, including an image from 1973 of his first Rock Partner Willie Whip, AKA Willie Jackson. He also includes an image of him with a shirt that states “*Rockin’ since 1956,*” as well as images of him with other Rock Dancers all in their later years.

Fernandes, C., Hand, J., & Miranda, R. (2015). The Development of Rudolf von Laban’s Movement Theories: Laban/Bartenieff Movement Analysis in Performing Arts Education and Creative Arts Therapies. In *The Moving Researcher* (pp. 21–80). Jessica Kingsley Pub.

A book written by a Brazilian Labanist Ciane Fernandes, along with many contributors, about the Laban Movement Analysis / Bartenieff Fundamentals discourse. This textbook delves into the work and legacy of Laban and Bartenieff and their contributions to the field of somatic research and performance. It shows the expansive, ever-evolving moving practice that is the LMA system, while accounting for all of the developments across the globe by Labanist students. It delves into how LMA has influenced various fields, including performative, artistic and otherwise. It courses through history, practice, and theory, while adhering to LMA’s BESS model to contextualize one’s practice within this historical canon.

Fiya House. (2020, January 30). *Pop City UK Volume 5 :Niako Speech - Hip Hop foundation is Bounce, Rock, Groove.* [Video]. YouTube. <https://www.youtube.com/watch?v=OzREMPYPuyQ>

Niako, a judge of the Hip Hop category at Pop City UK in 2020 delivers a speech about the foundations of Hip Hop, He speaks to the kinesthetic heart of the dance style, not just of what Hip Hop is, but of what it means if one is not engaging with those foundations. Further, he addresses how training for 1-minute battle rounds can be a means to “cheat on” the judges and the art form.

GEARHDZ BREAKCAST. (2022, September 26). #18 ORIGINS OF STYLES: BREAKIN' ANTHROPOLOGY [Video]. YouTube. Retrieved September 29, 2022, from <https://www.youtube.com/watch?v=Gf-pg5hWGYQ>

A podcast about Breaking and Hip Hop history, music and culture produced by Bboys Profowon and Jasoul. This episode explores and documents the cultural and social anthropology of Breaking, specifically the origins of the music and many dance moves. The pair of hosts discuss Funk and Soul music, the social settings of those communities, and their relationship to Hip Hop and Breaks. They then delve into an extensive family tree of Breaking crews, Breaking moves, who originated the moves, when the moves were created, and adjacent histories.

George, C. (2018, November 26). *Exploring the birth of the B-boy in 70s New York*. i-D. Retrieved October 13, 2022, from <https://i-d.vice.com/en/article/ev3v4z/exploring-the-birth-of-the-b-boy-in-70s-new-york>

Cassidy George captures the essence of Breaking, the Bboy, and the origin of Hip Hop. The author follows the oral historical accounts of Bboy Cholly Rock (aka Anthony Horne), as well as Rock Steady Crew's Bgirl Baby Love (aka Daisy Castro Cutajar). The oral accounts paint a history that traces Breaking back to the 1960s gang-affiliated dance known as Rocking. The article also addresses popular culture for New York City gangs, Bruce Lee's influence on Breaking, what the first Hip Hop parties were like, how Breaking evolved as a dance form, and aspects of the surrounding socioeconomic environment. The article's powerful last sentence sets the boundary that, "[a] 'break dancer' is someone who just learns the moves."

HipHop Library. (2014, May 17). *Infamy The Movie - Graffiti Documentary* [Video]. YouTube. Retrieved September 7, 2022, from https://www.youtube.com/watch?v=po_hM90TgD4

An uncensored documentary about the lives of some of America's most prolific graffiti artists. Filmmaker Doug Pray and esteemed graffiti artist Roger Gastman delve into the life stories of some legends, including JASE, TOOMER, CLAW, SABER, ENEM, and EARSNOT. The documentary also follows a notorious "buffer," or person who paints out graffiti from his neighborhood, THE GRAFFITI GRUERILLA. Through first-person interview-style accounts, the artists speak of their lifestyles, histories, aesthetics, philosophies, world views, as well as the culture of graffiti and writing.

Israel (Director). (2002). *The Freshest Kids: A History of the B-Boy* [DVD]. Brotherhood Films.

This holy grail documentary of B-Boying history is revered as an important part of the picture of this dance style. At the time of its release, this film provided the most comprehensive historical look at B-boying's history that any practitioner could have imagined. There is more than two hours of Breaking footage, history, and context, with story-style interviews of some of the most important and legendary Hip Hop figures, including Kool D.J. Herc, Afrika Bambaataa, KRS-One, Mos Def The Nigga Twins, Spy (the man with 1000 moves), Rock Steady Crew icons Crazy Legs and Ken Swift, The New York City Breakers, Mr. Wiggles, Style Elements Crew, and many other innovative and influential B-Boys of their generation.

Itch FM. (2017, March 10). *Founding Fathers The Untold Story of Hip Hop* [Video]. YouTube. Retrieved April 14, 2023, from https://www.youtube.com/watch?v=Q__6DEpFSqo

A documentary about the predecessors of Hip Hop and their stories that was produced by Highlife Entertainment and posted by Itch.FM. Narrated by Chuck D, the documentary, shares interview-style oral accounts from Emcees, DJ's, associates, promoters and managers of the late 1960s through the late 1970s. These persons were at the Brooklyn, Queens, and Manhattan parties that preceded the Bronx parties that birthed Hip Hop. The documentary also displays original video footage and event flyers from the era, while the interviewees speak of Hip Hop predecessors such as Grand Master Flowers, King Charles, and Charisma Funk. Among the interviewed persons are Fab 5 Freddy, Keithy B (Emcee for Master D.), Jeffrey D. (Emcee for Master D.), Young God (Emcee for Cipher Sounds), Robert (co-founder of Disco Twins), and Christopher Reid (one half of the Hip Hop duo Kid 'n Play). The interviewees speak on historical connections between aspects of Hip Hop culture and Black Americans such as the Jazz figure Louis Armstrong and civil rights leader Malcom X. They also speak on the technological developments and ingenuities of their peers in the development of sound systems that were used at the parties.

Jonas, J. (2023, August 10). *Jacob Jonas of Jacob Jonas The Company - Interview* [Interview]. The Sacred G's. YouTube. <https://www.youtube.com/watch?v=6dUKZRxbwM>

An interview I conducted with Jacob Jonas, a dancer, choreographer and founder of his namesake Los Angeles-based contemporary dance company. We discussed his history and origin as a Bboy, dancer, and artist, and where his work had taken him. Jacob's response to my movement was highly unexpected, with questions like, how else does one codify the technique other than kinesthetically in one's own body. He spoke about coming from a place of authenticity, whether as a dancer, choreographer, or otherwise as an artist.

Kim, J. (2023, October 10). *Interview with Jungwho Kim - SoulTrigger Crew* [Interview]. Vo Vera. YouTube.
<https://www.youtube.com/watch?v=ZvGTDqmD7cY>

A Zoom interview I conducted with Jungwho Kim, a Portland-based street dancer from SoulTrigger Crew, who adheres to the Popping, Tutting, and Struttin' styles, among others. Jungwho shares his history with the dances, his inspirations, and where his Prism shape and the concept of Shape Shifting come from. He also shares history on the Struttin' dance style and moves.

Konie, R. (2011). *LMA-Workshop-Sheet Laban PDF*. Psychomotor Therapy. Retrieved December 1, 2022, from
<http://psychomotorischetherapie.info/website/wp-content/uploads/2015/10/LMA-Workshop-Sheet-Laban.pdf>

This 2011 worksheet by Robin Konie details an overview of Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF). It asserts the LMA's BESSR categories while delving into the newest category of Relationship and its component of Phrasing. The worksheet also details how LMA/BF can "contribute to the field of education."

Lee (Director). (2008, March 21). *Planet B-Boy* [DVD].

Planet B-Boy is a documentary film about Hip Hop culture and its effect on the world as a global phenomenon, with a zoomed-in perspective on Breaking. It explores Breaking's history and resurgent impact on communities and cultures around the globe. The documentary displays extensive footage of Bboys such as Ken Swift, Breaking crews such as Rock Steady Crew, and many other important historical and modern-day contributors such as the Battle Of The Year event. The documentary shows footage from around the world and looks at how Hip Hop addressing socioeconomic issues such the forbidding border of North and South Korea.

Leland, J. (2016, August 26). Grandmaster Flash beats back time. *The New York Times*. Retrieved May 8, 2023, from
<https://www.nytimes.com/2016/08/28/nyregion/grandmaster-flash-netflix-series-the-get-down-brings-attention-to-the-hip-hop-pioneer.html>

This article from the NY Times highlights a pivotal contributor to DJing, Grandmaster Flash. It interviews him as he had just wrapped up co-producing the Netflix series, *The Get Down*, which was a popular and controversial depiction of the birth of Hip Hop. The author shares about Flash's past with inventing scratching and his "Quik Mix Theory," his early record company Sugar Hill, and the origins of Hip Hop. Interviews from other Hip Hop significant individuals about the origins of Hip Hop and who Flash was to Hip

Hop, including Rahiem, Charlie Chase, and lawyer who sued Sugar Hill Records, Steven Ames Brown. Also sprinkled throughout the article are descriptions of what the Bronx and life was like during the 1970s.

Lerman, L. (2023, October 27). *Interview with Liz Lerman* [Interview]. Vo Vera. YouTube. https://www.youtube.com/watch?v=c05RjR8kj_4

An informative interview and intellectual exchange between Professor Liz Lerman and I. My research made her think of work she was doing with the Library of Congress and other libraries—formulating questions of knowledge systems. She questioned the relevance and efficacy of contemporary systems of embodied knowledge. “What do you call the thing that the thing is?”

She was curious about my framework, how to freestyle it, who will take the torch, and how to teach others to find themselves in this style. She felt like I am constructing something that’s all about shape and momentum. It brought about inquiries regarding 20th century physics about points and lines as topics of interest for future research.

Maletic, V. (1987). *Intents – Actions – Reverberations: The Development of Rudolf Laban’s Movement and Dance Concepts* [PDF]. In *Body, space, expression* (pp. 8-24). Mouton de Gruyter.

This book compiles histories surrounding Laban’s life and career, followed by his life work as it had been developed at the time of the book’s publication in 1987. In the chapter of focus, the author recounts the political and sociohistorical circumstances that affected his life and work between the years 1920 and 1937 in Germany. This was a time for research and growth for Laban. In 1927, Laban was recorded speaking to the German Dance Congress, which was alleged to be very impactful at the time.

Moore, C., & Yamamoto, K. (2011). *Beyond Words: Movement Observation and Analysis* (2nd ed., pp. 32-57 150-176). Routledge.

The authors of this book address processes of movement via observation and analysis, according to Laban Movement Analysis (LMA). They examine a zoomed-out application of LMA toward an array of activities, martial arts, including performance art, athletics, and therapeutic and spiritual practices. They build on existing discourse of LMA principals of nonverbal communication and movement analysis, combining textual discussion with website-hosted video instructions. They provide comprehensive definitions, analysis expansion of LMA’s BESS categories, and considerable philosophy around movement analysis.

My Monkey House. (2019, April 12). “ROBERT SHIELDS MY LIFE AS A ROBOT” TRAILER COMING TO FESTIVALS 2022 [Video]. YouTube.
<https://www.youtube.com/watch?v=x0Z-diI5zjY>

A short video trailer produced by My Monkey House that reveals the life and global impact of world-famous mime, actor and robotic movement master Robert Shields. It follows his career as the originator of the Robot dance style, from busking on the streets of San Francisco to his own television show with actress and robotic partner at the time, Lorene Yarnell. His global impact on the street dance scene is unveiled through interviews with internationally renowned street dancers Chadd “Madd Chadd” Smith and Poppin John.

Piñedo, C. (2023, October 7). *Interview with Chris “Paranoid Android” Piñedo - BBoy PA [Interview]. Vo Vera. YouTube.*
https://www.youtube.com/watch?v=wK_6IQOTjj0

A Zoom interview I conducted with Chris “Paranoid Android” Piñedo, a world-famous Bboy and innovator of the abstract Breaking style. Chris shares his history and influences as a Bboy, and his perspective of various aspects of Breaking history and culture. He discusses the history and theory behind abstract Breaking, notably a term he coined, Insinuated Movement, aka “continued movement.” He defines Insinuated Movement as cause & effect, or the observed operation and outcome of the operation. He also discusses his perspective on style development, authenticity, and signature moves versus base moves. Finally, we discuss my research developments on Framing technique as it was defined at that time.

Quijada, V. (2023, October 22). *Interview with Victor Quijada - RUBBERBAND Dance [Interview]. Vo Vera. YouTube.*
<https://www.youtube.com/watch?v=I7VCVpkk7w0>

A Zoom interview I conducted with Victor Quijada, a Bboy, dancer, choreographer and the founder of Toronto-based RUBBERBANDance company and the RUBBERBAND Method. He spoke about his creative upbringing from the Cyphers and clubs as a Bboy and street dancer, to the theatrical dance and fine arts worlds. He addressed the RUBBERBAND Method and how it developed from the rehearsal process into a full-fledged system. This involved his movement research with classically trained and street trained company dancers, and his own pedagogical “feedback loop” and process of learning through teaching how to get diverse dancers on the same page—whether from Ballet or Breaking backgrounds. Victor also provided feedback about my MFA research and where he feels Framing as a technique could go into the future.

Ray Banger. (2012, August 3). *Diane Martel - House of Tres* [Video]. YouTube. Retrieved March 19, 2023, from <https://www.youtube.com/watch?v=7oKrNh3PZ7s>

This 1990 documentary short, created by Diane Martel, delves into Vogue culture from the 1960s and 1970s, as well as adjacent Hip Hop and House dances and histories the during the 1980s. Several practitioners of the era share perspective of the dances and their evolution, the music, and the cultures. Featured dancers include Adrian Extravaganza, Eddie Diva, Flex, Henry, Caleaf, Kevin Magnifique, Willie Ninja, Peekaboo, Peter Paul, Ramir, Voodoo Ray, Ronald, Sha, Marjorie Diva, Stretch, Prince Thomas, Ejoy Diva, and Ceasar Extravaganza. The compilation of footage appears to be largely from the 1970s and 1980s.

Romo, R. (2023, September 21). *Interview with Ricky "Stuntman" RocAny* [Interview]. Vo Vera. YouTube. <https://www.youtube.com/watch?v=vOdmPRuB9ug>

A Zoom interview I conducted with Ricky “Stuntman” (aka) “RocAny” Romo of the world-famous crews Style Elements Crew and Furious Styles Crew. We discuss his history as a dancer and Bboy, what his original movement celebration platform called Originality Stands Alone is and how it got started. Ricky shares his perspective on musicality and authenticity as key factors in developing one’s own dance style. We also discuss his feedback on my data bank of 100+ Framing moves and the potential future of Framing.

Roy, S. (2018, October 7). *William Forsythe: A Quiet Evening of Dance* review – rare and revelatory. *The Guardian*. <https://www.theguardian.com/stage/2018/oct/05/william-forsythe-a-quiet-evening-of-dance-review>

This short online excerpt from news agency The Guardian reviews a 2018 show titled *William Forsythe: A Quiet Evening of Dance* review – rare and revelatory. It asserts that Forsythe worked with Rauf “Bboy Rubberlegz” Yasit in this show which featured “breakdancing, birdsong and a duet that is an insight into the secrets of choreography itself.” The author describes the show’s two separate acts, and includes an image and trailer video of the show.

Schloss, J. G. (2009). *Foundation: B-Boys, B-Girls, and Hip-Hop Culture in New York*. Oxford University Press, USA. <https://www-fulcrum-org.ezproxy1.lib.asu.edu/concern/monographs/v979v371b>

A study published as a book by a NY university professor and newer practitioner and entrant into the Breaking scene. He provides literary analyses of various aspects of “B-boy culture,” particularly of the contemporary New York scene. He delves into the culture’s rich albeit young history, social and epistemological contentions, pedagogy, and traditions such as the music and battling. The author delves into aspects of the culture from the perspective of a practitioner, and ties history and traditions of the culture into his work.

Springsteen, B. (1998). *Back In The Day: 1975-1979* [Paperback]. In *The vibe history of hip hop*. Three Rivers Press.

A book about Hip Hop history and culture and other aspects of the culture, including music, fashion, and the commercial and corporate business side of it all. The author tells the story of the Hip Hop movement from the original grassroots culture to its explosion and exploitation in via the mainstream lens. The book is illustrated with over 200 photos, and interviews from the some of the founders, pioneers, and innovators. Among the interviewed include KRS-One, Afrika Baambaataa, Danyel Smith, Greg Tate, Anthony deCurtis, Dream Hampton, Neil Strauss, Bönz Malone. The Preface by Danyel Smith, editor-in-chief of VIBE asserts that "[I]ike hip hop, this book is about the intense kind of aspiration that comes from having little. About holding and rhyiming into a microphone. Mixing and scratching. Guns pain blood. Desire desperation truth true love. Art and mystery and metaphor. The singularity of voice. The magnificence of ingenious sampling. The glory of a beat. This book is that story."

Stanger, A. (2021). *Dancing Nature, Dancing Artifice: Laban, Schlemmer, and Reactionary Living Diagrams*. In *Dancing on violent ground: Utopia As Dispossession in Euro-American Theater Dance* (1st ed., pp. 89–124). Northwestern University Press.

A book chapter that delves into analysis and critique of the movement diagrams of Rudolf Laban and Oskar Schlemmer, two artists who developed their own space theories involving the human body and the space or environment around the body. Laban’s LMA critique delves into

STEEZY. (2018, October 19). *7 Facts You Didn’t Know about Hip Hop ft. Jade Soul Zuberi | Dance Tips | STEEZY.CO* [Video]. YouTube. Retrieved February 3, 2023, from <https://www.youtube.com/watch?v=ogwHu-bOACI>

An educational frequently asked questions-style lecture by world-renowned dancer Jade “Soul” Zuberi, accompanied by acclaimed dancers, “Just Jamz” and Tony Ray. They talk about the Hip Hop elements, the dances of Hip Hop, the significance of music and how the music influences one’s movement. Jade mentions online resources to learn more

about Hip Hop, including *Wreckin' Shop* (1992), *The Freshest Kids* (2002), and the movie *Beat Street* (1984). Jade addresses the separation of Hip Hop from Popping and Locking styles not just structurally, but technically, foundationally and culturally—and this goes with all street styles.

TEDx Talks. (2019, January 4). *Ballroom Culture: the Language of Vogue* / Ronald Murray / TEDxColumbus [Video]. YouTube. Retrieved April 8, 2022, from <https://www.youtube.com/watch?v=QS5j7PCSdtg>

A TEDx talk at Columbus by Ronald Murray, also known as Father Ron 'drama' Xclusive Lanvin and one of the curators of the House and ballroom culture in Ohio and throughout the Midwest and nationally. He verbally delivers a vivid story of life as a gay Black or Latino teenager coming out to his parents, being kicked out of the house, becoming a street kid and then joining forces with and going under the wing of a House. He briefly walks us through the history of the ballroom culture and the language of Vogue which was created within this community, and has three dancers demonstrate the categories of Vogue vocabulary.

The Shed. (2019, October 21). *William Forsythe: “You need the foundation in order to innovate”* | IN THE WORKS | THE SHED [Video]. YouTube. https://www.youtube.com/watch?v=ZGw0HXx_dAY

William Forsythe is interviewed about the philosophy behind his process of blending existing and new work for his dance piece, *A Quiet Evening of Dance*. Rehearsal footage of this work of Forsythe's dancers are pair with his words as he discusses the need-based relationship between foundation and innovation in ballet—the need for “rules and exceptions.” He addresses breath, phrasing, and the dancer's body as “musical engines.” A duet from 0:37-0:44 shows the hand placements that by definition may be considered Framing.

Voigt, D. (2023, October 20). *Interview with David Voigt - People Doing Moves* [Interview]. Vo Vera. YouTube. <https://www.youtube.com/watch?v=jCqdfGu1byg>

A Zoom interview I conducted with David Voigt, a world-renowned experimental Bboy, multi-disciplinary artist, and social worker who created People Doing Moves, an expressive and experimental movement system that makes dance and creative movement accessible to all populations through prompts. David spoke about his upbringing as a graffiti writer in Germany, his entrance into Breaking at age 14, and his current-day work with dance, fine art, and social work in Europe. He shares his first exposure to abstract Breaking and how he has become more experimental as a Bboy, dancer, and artist. He talks about how abstract Breaking inspired and streamlined into experimental dance. He

shares of the origin and the future of People Doing Moves. He also mentions experimental dance events that he and his team produce. Finally, he shares his feedback on my MFA thesis and how to develop one's own style.

Von Laban, R., & Ullmann, L. (1974). *The language of movement: A guidebook to choreutics*, (American edition, pp. vii-x; 3-15) [Hardcover]. PLAYS, INC. <https://ci.nii.ac.jp/ncid/BA20287263>

This book is a legendary text of some of the life work of Rudolf Laban, edited by Lisa Ullmann. Laban sets the tone for the book with his philosophy on perspective, space and spatial relationships, and movement. He delves into the body and the kinesphere, the Dynamosphere as a detailed look into movement within the kinesphere, movement sequences and scales in space, trace-forms, Choreology, Choreutics, Choreosophy, and more relationships between the body and space. What stands out theoretically in this section, Laban says movement is “living architecture,” or a kinesthetic structure that is a reflection of the “amazing unity of all existence (pp. 5-6). All movement is constantly in motion—never isolated from the space or at a standstill, the way the perceptive mind might compartmentalize it. Rather, movement is a living form that is always relating to the space. Human movement comprised of trace-forms, also known as “pathways tracing shapes in space (p. 5).” Children and primitive man are alleged to have an inherent gift affinity for movement, which Laban refers to as “the experience of existence (p. 6).” In attempt to explain his notation methodology, Laban asserts that it encompasses “spatial relations... dynamic and rhythmic distinctions, as well as emotional characteristics of movement (p. 8).” He calls the notation choreutics, or the space-movement analysis of “bodily, emotional and mental moments,” and their “applications... to work, education and art,” and more (p. 8). Laban asserts this choreutic aspect of movement is an age-old, albeit universal platform to analyze “motion in life, the sciences and the arts (p. 9).”

WeAreDeLaSoul. (2014, March 26). *J Dilla “Still Shinning” Documentary* [Video]. YouTube. Retrieved September 10, 2021, from <https://www.youtube.com/watch?v=2jhxIY3WNw0>

This documentary short compiles and celebrates the life of world-famous Hip Hop music producer, J.Dilla. Most of the documentary is interviews with music artists, Emcees, DJs, recording artists, and producers who worked with him enough to speak about how incredible he was at producing tracks. Among the interviewed include Questlove from the Hip Hop band *The Roots*, Erykah Badu, and Common. Even when illness ridded him in a hospital bed, “[h]e continued to create music.” His was recognized as a musical “scientist,” genius, and “the best producer in the world,” and he would allegedly produce an incredible, finished track in 10 or 15 minutes, which is still unheard of. J.Dilla's legacy spans worldwide, as he has inspired and influenced so many.

Weiss, J. (2021, June 30). *Breaking Ground*. Red Bull. Retrieved November 14, 2022, from <https://www.redbull.com/int-en/theredbulletin/breaking-ground>

This Red Bull article by Jeff Weiss covers a historical event that influenced the future of Breaking battles and Hip Hop culture. Lords of the Floor was a game-changing 2001 2v2 breaking battle in Seattle, WA, and a sold out event. By day 2 of the event, “Great 8,” or top 8 Bboy pairs competed and cemented their place in the pages of Breaking history. The battles were filmed and published on VHS and DVD, which leveled up the community in how the competitors were treated and revered, and in how the next generation of Bboys and Bgirls and Breaking competitions would emerge. Dancers from all over the world saw this footage, and for many this was their first time seeing actual footage of a Breaking battle. The article relates this event to its iconic predecessor (i.e. Rock Steady Anniversary) and subsequent events (i.e. Red Bull BC One in 2004), and cites oral accounts from legendary Breakers including Bboy Ronnie, Bboy El Niño, Bboy Jeromeskee, Bboy Icey Ives, Bigrl Logistx, and Bgirl Sunny. Logistix and Sunny express the historic gap between Bboy dominance, as well as the emergence of the Bgirl in the international Breaking circuit. The author goes on to include Cros 1, who produces the internationally recognized series of Freestyle Session events that have intrinsically “elevate[d] the platform” for Breakers to compete on. The interviews relate the scene’s growth to the annual Red Bull BC One World Finals and the upcoming 2024 Olympic Games in Paris.

Weston, L. (2016). Review: [Untitled] on JSTOR. *Dance Research: The Journal of the Society for Dance Research*, 34(2), 265–266. <https://www.jstor.org/stable/26357887>

A short synoptical review of Rudolf Laban’s work, authored in a book by Ciane Fernandes and other contributors of the Laban Movement Analysis body of knowledge. The review broadly summarizes the book’s content, tying in the author as a student to their motivation to expand on Laban’s legacy. The author uses language that supports the “universality” of this “ever-evolving” movement analysis system as a means to analyze any “artistic or otherwise” dance style or movement method. According to the author, the book addresses LMA “history, theory and practice,” with an emphasis on the evolution of Laban’s legacy, such that it be referred to as “Laban Moving Analysis”, in place of its widely known name, Laban Movement Analysis.

Woehrel, M. F. (2019). On Popular Dance Aesthetics: Why backup dancers matter to hip hop dance histories. *Performance Matters*, 5(1), 116–131. <https://performancematters-thejournal.com/index.php/pm/article/view/175/293>

A scholarly article written by Mary Fogarty Woehrel, who argues the lack of recognition of back up dancers’ influence on Breaking as a dance style and as a profession. She

brings to light the overarching histories of the commercial Hip Hop history and Breaking history, while diving into Breaking case study, the local Toronto legend Dyzee of SuperNaturalz Crew, as well as Hip Hop party dance case study, Gizmo from Bag of Trix. Woehrel discusses the origins of Breaking, the Toronto-based Threading dance style, local “amateur” community versus the professional dance world, dance as art, and the economics of dance. She also discusses other aspects of Hip Hop dance culture, such as biting, originality, the significance of crews, and other alleged ideas of tension between the underground/amateur Hip Hop dance realm, and the professional/commercial Hip Hop realm.

Yasit, R. (2023, August 21). *BBoy Rubberlegz interview* [Interview]. The Sacred G’s. YouTube. <https://www.youtube.com/watch?v=MnXmLa1qvVk>

An interview I conducted with Rauf “Rubberlegz” Yasit, a world-famous Bboy, dancer, choreographer, and artist who was first recognized internationally as an incredible Abstract / Circus Style Bboy. We discuss his history and origin as a Bboy and artist, and how Breaking has been a throughline throughout his life, taking the philosophy, aesthetic, and conceptual experiences and knowledges into later work, such as theater and graphic design.

BIOGRAPHICAL SKETCH

Vo Vera has spent the last two-plus decades identifying as a street dancer and performance artist, having developed his style on the streets of Arizona and rural Germany. As a choreographer and performance artist he has worked with numerous companies and groups, most notably with Santa Monica-based dance company, Jacob Jonas The Company. As an educator, he has served as Faculty Associate at Arizona State University (ASU), and as Faculty Adjunct at five Maricopa Community Colleges. Instructor, choreographer, competitor, performance artist, poet and photographer, his pursuit of so many avenues speak to the devotion of his creative engine. The maturity of which cross-pollinated into a fresh presentation of dynamic, intentional multidisciplinary performance and multimedia art. As of December of 2023, Vo Vera received his Master of Fine Arts in Dance from ASU. His academic research was in developing and codifying the novel street dance technique called Framing. Outside of academia, he thrives on traveling, training, teaching, performing, and collaborating with artists. He leads the street arts collective, The Sacred G's, producing community events and teaching, performing, competing and participating at events around the USA. From 2020-2023, Vo Vera and The Sacred G's received over 20 academic, arts and culture, and event grants.