Embodying Rhythm Nation: Multimodal Hip Hop Dance as a Site for Adolescent Social-Emotional and Political Development


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EMBODYING RHYTHM NATION: MULTIMODAL HIP HOP DANCE AS A SITE FOR
ADOLESCENT SOCIAL-EMOTIONAL AND POLITICAL DEVELOPMENT

by

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Lauren M. Roygardner

This manuscript has been read and accepted for the Graduate Faculty in Psychology in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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ABSTRACT

Embodying Rhythm Nation: Multimodal Hip hop Dance as a Site for Adolescent Social-Emotional and Political Development

by

Lauren M. Roygardner

Advisor: Colette Daiute

This exploratory study employed qualitative methodology, specifically values analysis, to learn more about how being involved within Hip hop dance communities positively relates to adolescent development. Adolescence was defined herein as ages 13-23. The study investigated Hip hop dance communities in terms of cultural expertise (i.e. novice, intermediate and advanced/expert) to look specifically at dance narratives (i.e. peak experience narratives and “I dance because” essays) and hip hop dance performances. The primary purpose of this dissertation was to (1) explore how adolescents use multimodal Hip hop dance discourse for social-emotional development and critical consciousness, and to (2) understand how values of Hip hop dance history relate to adolescents’ uses of multimodal Hip hop dance discourses.

Social-emotional development is defined herein through intrapersonal and interpersonal processes which give a child the ability to establish positive and rewarding relationships with others; with which children experience, express, and manage their emotions (Cohen, Onunaku, Clothier, & Poppe 2005). Social-emotional development, according to the National Scientific Council on the Developing Child (2004), permits a child to have the ability to (1) identify and understand one’s own feelings, (2) to accurately read and comprehend emotional states in others, (3) to manage strong emotions and their expression in a constructive manner, (4) to regulate one’s own behavior, (5) to develop empathy for others, and (6) to establish and maintain
relationships (National Scientific Council on the Developing Child, 2004). Critical consciousness is defined herein as a sociopolitical tool in education which engages learners to question the nature of their historical and social situation by providing learners with a critical lens for "reading the world" (Freire, 1970; Freire, 1973). Freire defined the goal of critical consciousness, to be that students act as subjects in the creation of a democratic society (Freire, 1970; Freire, 1973). Freire implies an intergenerational equity in education between students and teachers in which both learn, question, reflect and participate in meaning-making (Freire, 1970; Freire, 1973; Mustakova-Possardt, 2003). I used an activity-meaning system research design that involved sampling discourses across Hip hop dance history and sampling various discursive expressions by adolescents participating in different Hip hop programs.

This study sampled adolescents in a cross-sectional design sampling novice, intermediate and advanced dancers. Novice dancers were sampled from a large northeastern urban non-profit organization, intermediates were sampled from a public charter school in the American Southwest, and advanced dancers were sampled from a 2nd generation historic Hip hop dance crew in New York City. This activity meaning system design included Hip hop dance pledges. The written genre included both "a peak dance moment" in narrative format and an "I dance because" essay. Teams of dancers were prompted to choreograph a dance routine with a social justice theme for the United Nations as their audience. Dancers were asked to perform an evocative, political piece about a social justice issue of their choosing (i.e. poverty, domestic violence, abuse, trauma, discrimination and/or racism). This dissertation compares data collected from written genres and dance video recordings of the performed choreography in order to compare across the written and movement modes of dance expression and also between varying levels of cultural expertise. I analyzed this database of texts, videos, and transcripts with
values analysis. Values are principles people strive to live by, enduring moral codes, norms or cultural cues that are believed (Daiute, 2014). Therefore, as a method of narrative inquiry, values analysis is a way to identify narrative meaning as guided by worldview and interaction in the environment (Daiute, 2014).

The major findings of this research are presented in three results chapters that describe and discuss values expressed across the activity meaning system, mode and genre, and level of expertise. I have also included a fourth chapter on preliminary results based on pilot data from the novice participants of this study. Values across participant discourses in the activity meaning system differed substantially, with major differences between global, institutional and individual stakeholders (Group A) in comparison to local stakeholders (Group B). Local stakeholders valued relationship skills, emotional expression, self-awareness, and preservation and development whereas the global, institutional and individual stakeholders (as measured in the pledges) valued preservation, critical consciousness and social-awareness. These differences showcase a distinction between dominant values of stakeholder Group A which values only socio-cultural values, in comparison to Group B which values both socio-cultural and social-emotional values.

Results also indicate discrepancies between value frequencies across genres: pledges, written and dance. Preservation was most dominant in the pledges, self-awareness was most dominant in the written genre, and relationship skills was most dominant in the dance genre. There was a difference between the dominant values across written modes with preservation being 14.9% more frequent in essays than narratives, and self-awareness being 15.2% more frequent in the narratives than essays. These differences are important to note since they explicate why Hip hop dance provides affordances through multimodal expression. Results mean
that the various modes of Hip hop dance expression are multifaceted and that the complex meaning system permits the development of various capabilities and skills.

Results of the study by level of expertise were multifaceted with critical consciousness emerging across all levels of expertise only in the dance genre. Critical consciousness, defined above, consistently emerges across all dancers only in the dance genre. This results means that there is something about the activity of dancing in communities (i.e. the embodied act of performing dance captured in the video genre here) that stimulates critical consciousness among dancers. These findings have implications for educational, therapeutic and civic interventions with adolescent dance communities and also for the preservation and development of Hip hop dance culture.
Dedication

This dissertation is dedicated to my handsome & loving husband Debangshu Roygardner, my #1 favorite rapper/emcee, my best friend, my love and my life partner. We’ve been through thick & thin, good times and the bad. Not only have I been fortunate to share a stage with you and share our love of Hip hop with the world, but I am blessed and humbled with the opportunity to share my life with you. Thank you for standing strong with me through everything! You are my rock and my shining light.

I also dedicate my dissertation to the entire HHPTheMovement our best friend Kevin Hritz who was there from the start of it all & Debanjan, aka 2th da Vision, the best brother-in-law a girl could wish for. A huge thank you to Ron Griffin & the Fluidity family whom it was a pleasure to share the stage with playing beautiful music. Thank you to my sister-in-law Monisha and Probal for your love and support! Thank you to my Aunt MaryJo from Cleveland who inspired me to dance and always supported me to grow as a dancer. Thank you to Dr. Jerry G. Watts of CUNY Graduate Center from believing in my work and for your support & mentorship. I would like to dedicate this dissertation to the late Maurice Dean of Hip Hop Theory The Company, a dear friend and colleague, a dance legend, and influential leader in the Hip Hop dance community at Lehman & across all of New York City.

This dissertation is dedicated to all of the dancers everywhere who dance with their heart, soul and spirit to share love with the world and dancing with passion for a purpose.
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Chapter I - Rationale

The rationale chapter offers an overview of the extant literature framing the theory and methodology of this dissertation leading up to the research questions and hypotheses. This chapter will start with an examination of how performing arts impact social-emotional youth development in the United States followed by a review of the integrative nature of discourse through the sociocultural orientation (facilitated by various social processes) with attention to various developmental processes. Next, the rationale will close with a focus on Hip-Hop dance as a cultural practice. The rationale will unpack theoretical and applied research on Freire’s critical consciousness with attention to adolescent development. Finally, the rationale will culminate with a discussion of Hip hop dance in context of urban education in the United States of America and as a multimodal practice. Advancing from theory to research, I then present research questions and hypotheses of this investigation into how adolescent Hip-Hop dancers use multimodal genres in order to develop socially, emotionally and politically. This study also seeks to explore how Hip-hop dancers take up values of their forefathers and foremothers with attention to which values local stakeholders take up.

Performing Arts Positively Support Adolescent Development

Performing arts positively impact adolescent development in American schools, after-school programs and community centers where key developmental processes, such as learning, health and social engagement occur (Ginwright & Cammarota, 2007; Larson & Brown, 2007; Ponzetti et al., 2009; Sanders, 2004). Performing arts are defined as theater, dance, drama, and spoken word/poetry programs. For instance, in a national sample of 9,520 adolescent artists, Elpus (2012) studied particular modalities of performing arts and found that each additional year of performing arts experience in middle school or high school decreases the likelihood of school
suspension, makes students more optimistic about attending college, and creates experiences where adolescents have a greater attachment to school. Elpus (2012) also found that involvement in performing arts activities resulted in adolescents who were less sexually active, less likely to consume alcohol, less likely to smoke marijuana, and less likely to be delinquent in the community.

The National Guild for Community Arts Education (2011) reported that involvement with performing arts facilitates: (1) forming and developing an understanding of themselves, (2) developing and mastering life skills such as building social networks, developing a respect for diversity and establishing positive community involvement, and (3) finding a sense of place in their families, communities and peer groups. Many organizations, schools and programs across the United States attest to the positive impact that participation in performing arts has on adolescent development (Ginwright & Cammarota, 2007; Heath, 1982, 1983, 1986, 1993, 2004, 2008; Larson & Brown, 2007; Ponzetti et al., 2009; Sanders, 2004). Heath (2008) has studied how the arts permit adolescents to embed their self-concept by specifically focusing on linguistics and language development cross-culturally. Arts should be observable and understood as a process of adolescent becoming in terms of how that process occurs, rather than only in relation to outcomes, as important as those outcomes are.

My interpretation of the studies I reviewed is that engagement with arts allows students the time and space of performance to reflect and challenge their current perspective and to develop an alternative perspective. Development further sophisticates the thought processes, analyses and conceptual schemes with which adolescents categorize and understand the world. For the purpose of this dissertation, I review literature about performing arts in general to inform an analysis of Hip hop dance as a developmental practice and process. The conceptualization of
how Hip hop dance programs positively impacts adolescents in liminal spaces can be seen in after-school dance programs, civic-community mobilization projects, non-profit social justice organizations, and in community critical consciousness-raising discussions and training rehearsals wherein youth practice American Hip hop dance as a cultural practice.

Performing arts allow adolescents to begin to recognize similarities and differences between themselves and their parents as other (Winnicott, 1965). Liminality can be understood as a transition (Noble & Walker, 1997), a rite of passage (Turner, 1987) or as a practice of identity reconstruction (Beech, 2011). Liminality is defined herein, in congruence with research on arts-based interventions, as a distinct time and space that needs careful management to realize a transformative potential (Atkinson & Robson, 2012; Elliott, 2011; Sibbett & Thompson, 2006). Adolescents recognize a dynamic interplay between self and community while at the same time understanding self as a member of community. Performing arts could be understood in terms of the how the arts empirically create change. Therefore what needs to be learned is how the qualities of the art (i.e., the components of the art expression) and how the artistic processes involved connect to developmental processes.

Without methodological rigor, it is difficult to understand how the qualities and culture of performing arts are developmental processes. Given the plethora of verbal and non-verbal discourses available in contemporary life, study of multi-modal meaning-making is of great interest in human development and education studies. This dissertation builds upon recent research on multimodality by adding dance movement as a genre or layer of analysis (Alim et al., 2005; Hull & Nelson, 2005). Previous studies (Alim et al., 2005; Hull & Nelson, 2005) created the context for multimodal analysis of Hip hop arts but not with specific focus on values, affordances or outcomes of engaging in Hip hop arts communities. This dissertation uses
narrative inquiry, discourse theory and analysis (Daiute, 2014) in order to study dance as discourse; as a complex multi-layered meaning system integrating music, lyrics, movement, performance, choreography, positions/formations, expression, transitions, aesthetics, culture and emotions.

**Hip hop as a Site of Adolescent Development and Community Change**

*Its roots are in American Negro culture, which is part of the whole country's heritage...But the dance speaks to everyone. ... Otherwise it wouldn’t work.* - Alvin Ailey

Daiute (2003) in Sawyer et al., 2003 extends Winnicott’s theories of adolescence to conceptualize how arts impact adolescent development; developing Winnicott’s period of transition as a site for performing arts to provide cultural tools with which adolescents may develop (Winnicott, 1953, 1965, 1971/1991; Sawyer et al., 2003). Performing arts have a profound effect on “positive youth development” – a conception of adolescent development that challenges deficit models that explicitly focus on risky behaviors (Lerner, 2005). Positive youth development focuses on how adolescents develop adaptive behaviors and healthy relationships within the context of complex ecological systems (Lerner, 2005). Liminality is articulated as a transition, a rite of passage or as a practice of identity reconstruction (Beech, 2011; Noble & Walker, 1997; Turner, 1987). Liminality, is defined herein, as a distinct time and space that needs careful management to realize a transformative potential towards human development (Atkinson & Robson, 2012; Elliott, 2011; Sibbett & Thompson, 2006).

Hip hop is a modern, mainstream, multi-modal art form that encompasses dance, music, lyrics, visual art, and culture (Simmons & George, 2001). Hip hop, in totality, is a metanarrative – a grand overarching discourse and philosophy aimed at explanations of events and systems based on a transcendental truth (Roychoudhury & Gardner, 2011). Hip hop serves as a tool
through which youth realize their agency, are affirmed as agents of change (Porfilio & Viola, 2012). Hip hop artists are leaders of [human] “action” by developing initiatives focused on producing resistant discourses through their music and eradicating social injustices (Porfilio & Viola, 2012). Sewell (1992) defines human-action and agency in his article entitled, *A theory of structure* wherein he asserts, “What tends to get lost in the language of structure is the efficacy of human action—or "agency," to use the currently favored term. Structures tend to appear in social scientific discourse as impervious to human agency, to exist apart from, but nevertheless to determine the essential shape of, the strivings and motivated transactions that constitute the experienced surface of social life (Sewell, 1992). A social science trapped in an unexamined metaphor of structure tends to reduce actors to cleverly programmed automatons” (Sewell, 1992).

Within the context of education, Hip hop youth discourse offers important pedagogical insights as to how youth are constructing and affirming their identities, while challenging the practices and policies of global apartheid, patriarchy, and class exploitation (Porfilio & Viola, 2012). Hip hop is valued for critical literacy development (William-White, Muccular, & Muccular, 2012; Simmons, 2001). Many organizations, schools and programs attest to the positive impact performing arts have on adolescent development, and yet it is unclear how performing arts create and facilitate positive outcomes. Therefore it is important to study how Hip hop adolescents make-meaning of themselves, their communities, and the world around them, and develop active positioning through Hip hop arts.

Hip hop culture and Hip hop expressive arts (dance/movement, rap/verbal arts, music production, graffiti/visual arts) have gained popularity due to its fluid nature and ability to transcend local, regional, racial, gendered, sexed, social and political boundaries (Gardner,
Roychoudhury, Garner, & Tyson, 2012; Roychoudhury & Gardner, 2012). Hip hop artists are leaders of political action by developing initiatives to resist exclusionary discourses through their music and eradicating social injustices (Porfilio & Viola, 2012). Educators have been studying and developing theory for Hip hop education based on critical consciousness (defined herein page 25) frameworks indicating that Hip hop arts and culture can provide enrichment around literacy (Porfilio & Carr, 2010; Gorlewski, Porfilio, & Gorlewski, 2012; Simmons & George, 2001; William-White, Muccular, & Muccular, 2012).

As Hip hop continues to be exported internationally—more by corporations rather than ministers of culture, ambassadors, artists or scholars—it seems there is a tension between globalization and human development. Hip hop is making its way around the globe, but is Hip hop culture developing, simultaneously preserved, are we all developing together? Fernandes (2011) indicates that Hip hop has always been a global phenomenon, with origins split between the Bronx in New York and the Caribbean, taking into consideration multiple perspectives and utilizing various diverse cultural elements to create a new multimodal art form. While cultural development and preservation was once deemed only able to be maintained by members of a particular ethnic group, Hip hoppers do not simply fit this pillar of ethnic similarity, making the systematic development and preservation difficult to define. An additional question of whether or not art can ever be “art for art’s sake” has philosophical implications on the globalization and development of Hip hop culture. Hip hop dance is not only a cultural performing art, but is also a cultural heritage needed to be preserved and developed. Martorell Carreno (2003) clearly outlines the importance and context of intangible cultural heritage to human development:

“Indeed, throughout the course of history, human groups, driven either by their expansionist urge, commercial or economical reasons or their desire to spread their
religious beliefs, -in fact, all of these and many other complex factors- have extended their domain to many different areas of the globe, have come in contact with and mixed with other groups, have travelled to diverse and remote geographical areas and have left material and spiritual marks of their passing, -while at the same time acquiring new goods, products, values, etc.- whose analysis, through the eyes of science, will allow us to improve our understanding of the tangible and intangible results of this process: the heritage of the peoples of the world, particularly as it refers to influences, to common values and to shared chapters of history”.

After reviewing how Hip hop offers a site for adolescent development and community change, we can turn to the next section, which will explore dance as a discourse and will discuss and build upon traditions of recognizing dance and movement as human communication. Literature which examines traditions of analyzing dance and the meaning movement expresses will be discussed and presented, especially in connection with how adolescents use dance and movement to express themselves.

**Dance as Body Language Imbued with Meaning**

*Dance is for everybody. I believe that the dance came from the people and that it should always be delivered back to the people.* - Alvin Ailey

Researchers have found that body language accounts for a majority of communication amongst human beings; James Borg (2010) indicates that 93% of human communication consists of body language and paralinguistic cues, whereas Isa Engleburg (2006) reports body language to account for about 60%-70% of human communication. There are currently two predominate methods of dance/movement analysis being employed by dancers, actors, musicians, athletes, physical and occupational therapists to analyze movement outside of discursive analyses: Laban
movement analysis and dance/movement therapy (Levy, 1988; Payne, 2006; Pforsich, 1977).

Laban movement analysis draws on theories of effort and shape in order to document movement for the purpose of description, notation, visualization, and interpretation (Pforsich, 1977). While Laban movement analysis builds on knowledge from anatomy and kinesiology, focusing on body, effort, shape, and space, the technique reveals one qualitative category of movement expression, weight and effort, which falls short of capturing the meaning of movement or the cultural symbolic expression connoted by the movement or performance (Pforsich, 1977). Perhaps a discursive analytical approach to movement analysis could reveal novel qualitative categories of movement expression and performance to inform social scientists and practitioners on aspects of cultural and human development.

Alternatively, dance/movement therapy (DMT), as an expressive therapy, is founded on the basis that emotion and movement are related and that movement may be used for psychotherapeutic purposes (for emotional, cognitive, social, behavioral, and physical conditions) with movement understood as a representation of cognition (Levy, 1988; Payne, 2006). While the goal of dance/movement therapy is to find balance and gain a sense of wholeness, researchers have yet to conceptually account for the richness and complexity of movement expression, let alone fully account for the wealth of human communication and dynamic group development processes laden in movement expression (Payne, 2006). For instance there is yet to be a dance analysis tool which takes into account the multimodality of dance expression and performance that also takes into account the cultural practice and philosophies of the dance.

Human beings “everywhere engage in complex structured systems of bodily action that are laden with social and cultural significance” (Farnell, 1999). Human action sign systems

Human beings “everywhere engage in complex structured systems of bodily action that are laden with social and cultural significance” (Farnell, 1999). Human action sign systems
conceptualize body movement as dynamically embodied action, inseparable from context, which reveal what it means to be human in departing from traditions of viewing movement as “physical behavior” or “motor movements” (Farnell, 1999). When body movements are reduced to basic physical experience, motor programs, or motor movements, “physical being and bodily actions are denied the status of signifying acts and embodied forms of knowledge,” therefore systems recording movement in anatomical terms explain “nothing about sociolinguistic or semantic properties of the action involved” (Farnell, 1999, p.359). Farnell (1999) believes human beings move as they intend—with movement as embodied acts of resistance and communication, which indicates that human movement is a significant discursive component of social action. As researchers begin to attribute emotions to gestures, movements and postures, there is a dearth of literature and lack of comprehensive theory indicating how meaning-making occurs through dance. Therefore, it is important to bring together theory from Farnell (1999) on the cultural significance of movement with verbal discourse, as both modes are symbol systems developed over time for purposes of communication and reflection.

**Expressive Processes of Meaning-making as Development**

This study seeks to conceptualize performing arts as a context for studying adolescent developmental processes by building upon Vygotsky’s cultural tool concept and his definition of adolescence, (in Sawyer et al., 2003) and Winnicott’s notion of liminality and creativity in development (1953, 1965, 1971/1991). Vygotsky & Luria (in Vygotsky reader, 1994) define “cultural tools as means for specific, culturally approved consequences that act as way stations on the path to a socially defined end” (Glassman, 2001). For Vygotsky (Vygotsky & Luria, 1993) cultural history provides for a (relatively) more static set of tools and symbols that should eventually enable members of a society to move beyond pure instrumentality, to a higher level of
cognitive awareness (Glassman, 2001). Polman & Pea (2001) then report on how the notion of “affordances” was a term developed by psychologists to refer to the properties of a cultural tool that determine how it could be used since the tool can be said to afford certain actions.

Liminality is understood as a “point of departure from a previous ritual existing as an in-between before establishing something new or coming in to be” (Winnicott, 1953, p. 93). Adolescence will be defined herein as ages 13-23. Performing arts provide the context and the cultural tools through which youth develop a sense of self, develop educational skills, and form relationships with communities. Therefore, the performing arts provide a transitional space for adolescents to develop wherein adolescents have space and encouragement to engage creative imagination, even in oppositional, critical or reflective relationship with reality to fully internalize a concept’s meaning.

The arts provide a site of liminality where adolescents construct alternatives to challenge the status quo as they experience the crises of development and are afforded opportunities to take creative risk (Atkinson & Robeson, 2012; Elliott, 2011; Sibbett & Thompson, 2006; Vygotsky in Sawyer et al., 2003; Winnicott, 1965). Daiute (2010) extended Winnicottian theory further with her research with youth in community centers in post-war ex-Yugoslavia. Furthermore, the process of liminality provides children with encouragement to play in order to differentiate themselves from their parents and peers to establish independence and self-reliance (Winnicott, 1971/1991). For instance, adolescents utilize the arts in their community organizations as tools with which to analyze the world and discuss their perspectives (Ginwright & Cammarota, 2007; Larson & Brown, 2007). The liminal space or liminal activity has bounds and affordances, which permit the narrative author (i.e. the youth constructing a narrative) to explore self and development rather than being a mere character in a fictional text (Daiute, 2014).
Bruner (2002) theorized narrative as “generally, like culture itself, [...] organized around the dialect of expectation-supporting norms and possibility-evoking transgressions” (Daiute, 2011). Dynamic narrating provides the theoretical and methodological approach to narrative inquiry building upon how people tell stories of daily life (Daiute, 2014). Narrative inquiry uses cultural-historical activity, discourse theories, and interdisciplinary research on narrative to conduct research analyses in a myriad of diverse social and cultural settings (Daiute, 2014). Human beings use storytelling in order to connect with others, to make sense of events in their life, to cope with crisis, to combat hierarchical social structures and to create a way to fit into various contexts (Daiute, 2014). More simply put, “stories are tools for making sense of what is going on in the world, how we fit and what we might want to change.” (Daiute, 2014; Daiute & Nelson, 1997). People create different stories based on diverse audiences, and often transgress social canons by going against social conventions and social institutions (Daiute, 2011).

From developmental psychology, and drawing on cultural historical activity, Vygotsky (1978) situates “all thought occur[ing] first interpersonally and then intrapersonally” (Daiute & Turniski, 2005). Interdependent development therefore occurs in diverse activities where personal and institutional values are shared (Daiute & Turniski, 2005). Narrative inquiry permits exploration into the meaning between narratives, around crises/trouble, and can locate significance in everyday narratives of something unexpected or something particular important (Daiute, 2014). Multimodal dance narratives provide an opportunity for dancers as actors to integrate the social, cognitive, and emotional processes to address differences in purpose and power across discourse activities (i.e. genres – written, pledges and dance/movement).

Specifically, this dissertation focuses on the analysis of trans-generational development, where adolescents develop Hip hop dance cultural values and dance provides the adolescents the
tools for their own social-emotional and political development vis-à-vis the concept of “positioning” (Daiute & Turniski, 2005). The process of positioning then permits a process where individuals locate themselves in conversation and other symbolic activity (in this case dance) “as observably and subjectively coherent participants in community produced stories” (Daiute & Turniski, 2005). Furthermore, individuals can construct “interactive positioning” to say something to another, and can create a “reflexive positioning” to position oneself (Davies & Harre, 1999).

Through narrative analysis and analysis of an activity meaning system, pairs or collections of several narratives create a larger pattern of youth narrating to reveal a stance or positioning of a group (Daiute, 2011).

Values analysis, as a specific method of narrative inquiry, is a way to identify narrative meaning as guided by worldview and interaction in the environment (Daiute, 2014). Values are principles people strive to live by, enduring moral codes, norms or cultural cues that are believed (Daiute, 2014). Based in socio-cultural theory (Rogoff, 1990; Wertsch, 1991), values are culturally-specific ways of knowing, feeling and acting in conversation with environmental, social, cultural and economic circumstances (Daiute, Stern, & Lelutiu-Weinberger, 2003). Some ideas that guide values analysis are: (1) narratives are developed in sociopolitical relations, (2) meaningful activities, like narrating through essays or narrating through dance, which enact values, and (3) values are negotiated differently by participants with varying perspectives. The analytical strategy consists of a critical discourse theory and analysis, which examines (1) the analysis of context, (2) the analysis of processes of text production and interpretation, and (3) the analysis of the text, reinterprets traditional models of interview analysis. The group processes model contributes an example of how group data will be contributed and analyzed within the group genre.
Values analysis will function to identify processes necessary to address research questions (Daiute, 2014).

Groups of adolescents create a Zone of Proximal Development (ZPD) through which they “talk together” and use language to support shared thinking and learning with scaffolding and ZPD in symmetrical learning (Fernandes, Wegerif, Mercer, & Rojas-Drummond, 2015). Symmetrical learning therein is meant to be distinguished from asymmetrical learning and teaching where an adult or expert supports a learner to achieve tasks beyond their ability. Adolescents must reconceptualize concepts as characterizations of dynamic processes in dialogues.

Alternatively, Balakrishnan & Claiborne (2012) conceptualize a Zone of Collaborative Development (ZCD) bringing the ZPD to the ZCD wherein adolescents participate in action projects in the moral education classroom within the context of bringing together students of various ethnicities to develop aligned religious systems, beliefs and understandings. The ZCD creates a context wherein groups of young people conversate about moral dilemmas (or social issues facing their communities) as a collaborative process beyond the individual ZPD and beyond consensual and divergent views to further “Vygotsky & Kohlberg’s conceptualization” that education can support moral thinking in a “culturally complex and divided world” (Balakrishnan & Claiborne, 2012). These dialogues or narratives, are the units of analyses wherein the principal investigator seeks to examine processes such as symmetrical learning and exchanging values. This study seeks to study values expressed through asymmetrical learning and symmetrical learning vis-à-vis multimodal Hip hop dance.
Multimodal Expression as the Discursive Enactment of Social Relations

Expressive modes in addition to language integrates social, emotional and political factors as discursive enactments span individual and societal expressions and power with language and diverse affordances as tools in the process (Daiute, 2014). Multimodality is a process of braiding or orchestration to create a system of signification with a unique expressive power that transcends the collective contribution of its parts (Hull & Nelson, 2005). Multimodality, as a materiality of meaning rooted in ancient world history, distinguishes human communication (Hull & Nelson, 2005). Multiple distinct, co-occurring, competing discourses create incompatible versions of reality and therefore in order to know anything one must know it in terms of one or more discourses (Davies & Harré, 1999).

The term discursive is defined as “proceeding to a conclusion through reason rather than intuition,” therefore discourse analysis must analyze meaning through reason in order to draw inferences, which may or may not lead to explicit conclusions (Daiute, 2014). Perhaps more clearly is the materiality principle which is rooted in real life and account for features of narratives like exclamations (!), repetitions, structural features or prosaic openings (i.e. “Once upon a time…”) which contribute meaning (Daiute, 2014). “Narrating is a physical process, rooted in the settings, scenarios, expressive features, and social relations of daily life, enacted verbally (also visually and in movement) and with inflections for effect beyond literal meaning (e.g., dialogue, intensifiers, symbolic qualities of narrating link so closely to perception, action, and language use common in daily life that they create meaning that integrates symbolic and material expression” (Daiute, 2014).

Materiality of meaning provides an opportunity to examine dance by analyzing multimodality and the multiple meaning layers by examining various genres based on multiple
discourses (Hull & Nelson, 2005; Daiute, 2014). Materiality of meaning centralizes a particular novel unit of discourse, or system of symbols in multi-modality, and analyzes this meaning unit (or system) with the purpose of developing an understanding of its purpose and significance as a symbolic expression (Daiute, 2012, 2014; Hull & Nelson, 2005). Materiality of meaning in this instance conveys (1) “how people make sense of life when telling, ‘what happened,’ ‘what happens,’ or ‘what will happen,’ and (2) how the imagining, exaggerating, hiding, performing, joking, and other symbolic activities of narrating support or limit life and its development” (Daiute, 2004).

As described above multimodality is understood as a process of braiding or orchestration (Kress & van Leeuwen, 2001) which taken together creates a different system of signification that transcends the individual modes or parts therefore, multimodality affords not just a new way to make-meaning but a different kind of meaning (Hull & Nelson, 2005). Within this dissertation the hope is to offer a framework for analyzing dance as discourse utilizing the affordances of multimodality within the context of adolescent development.

**Figure 1. Concept Map: Multimodal Discursive Processes as Meaning-Making via Social Processes**
Hip hop Dance Practice as Multimodal Means of Developing

"Becoming a good dancer is not just the learning of complicated moves and routines, it's a philosophy and a way of life. Taking your art and skills to the next level, which is PURE MASTERSHIP, complete confidence within yourself." - Greg Campbellock Jr.

The previous section discussed integrative social and developmental processes through the lens of sociocultural orientation. This next section will review literature sharing the positive outcomes of such performing arts interventions on adolescents with regard to social processes. Some of the affordances include the fact that Hip-hop dance genres permit the expression of integrative processes with the goal of improving developmental outcomes (i.e. raising critical consciousness, increasing relationship skills or developing social-awareness).

This section will present research findings on how performing arts have had a positive impact on adolescent development in terms of integrative social processes (i.e. social, political, emotional, cognitive, etc.). What is important to note is that the literature reviewed presents results implicating positive outcomes in educational spaces and therapeutic or health spaces for adolescents. Once these results of preliminary research is presented, I will turn my attention to showcasing integrative developmental processes in dance expression and performance by unpacking the layers of multimodal dance expression culminating with an example from Janet Jackson’s performance “What About” at the VH1 Fashion Show in 1998.

Adolescent social processes include a vast array of biological, cognitive, and relational changes, yet processes and practices that facilitate healthy social-emotional development are understudied particularly among Black youth and youth of color (Hurd, Varner, & Rowley, 2013). Healthy stress-resistant and resilient youth develop in context of supportive familial and
community relationships permitting emotional closeness, secure attachment, sensitivity and responsiveness to a child’s needs (Talen, Stephen, Marik, & Buchholz, 2007).

On the other hand, Thompson (2015) explores how social communication and relationships shape and impact different attachment experiences and attachment styles in adolescence (Thompson, 2015). What Thompson is discussing is how non-expression of negative emotions can lead to insecurely attached youth resulting in diagnosis of clinical disorders in adolescents (i.e. Cluster B traits, depression and anxiety). Thompson (2015) clinically interprets Bowlby’s theory of attachment and explains how insecure attachments are in need of intervention or rather social-learning during adolescence.

Adolescents with secure attachment experiences exhibit enhanced emotional understanding, especially of negative emotions, compared to insecure youth (Thompson, 2015). Therefore it is imperative for adolescents with insecure attachment experiences to be afforded opportunities through liminal spaces or liminal activities clinical or otherwise (i.e. dance, church, communal, civic, volunteerism, etc.) where adolescents can practice secure attachments towards an outcome of improved health and improved social-emotional development. Improvements in coping or development of social-emotional skills (i.e. “social skills”) in adolescents have been linked to outcomes such as: improved mental health, decrease in behavioral problems, increase in social skills, and improved academic outcomes (Sandell, Kimber, Andersson, Elg, Fharm, Gustaffsson, & Soderbaum, 2012). This research study in part plays a role in providing a framework for interpreting study results to demonstrate how employing multimodal discursive methods provides expressive opportunities for adolescents.

After-school and extracurricular programs can develop intrapersonal and interpersonal capacities all youth need to adapt to their multiple social roles as students, classmates, friends,
children, siblings and mentors (Sandell, et al., 2012). After-school programs should then contain programming to foster social skills to increase self-perceptions, and bonding to school and activities to improve socialization and reduce behavior problems behavior (Durlack, Weissberg, & Pachan, 2010). Programs can improve “social-emotional learning skills” including, self-awareness, self-management, social relationships, problem-solving, conflict resolution, leadership development, and responsible decision-making (Durlack, Weissberg, & Pachan, 2010). The Collaborative for Academic, Social, and Emotional Learning (commonly referred to as CASEL) expands upon these “social-emotional learning skills” each of which will be defined in the methods and results chapters of this dissertation. The discursive analysis will reveal value codes for some “social-emotional learning skills” including: relationship skills, self-awareness, and social-awareness.

According to Howard, Rose, and Barbain (2013) much of social science research has been on the development and socialization experiences of adolescents of color. Howard et al., (2013) suggest that research should move beyond the individual person and familial processes to examine the context of “specific socialization practices” intended to scaffold and positively impact socio-emotional and cognitive development (such as which expressions or, possibly on their view, competences) with the intention of gaining a better understanding of how such cultural practices relate to adolescent outcomes. Additionally, it is important to understand what it is about the cultural practice or socialization context that affords positive outcomes. Furthermore, a study by Hurd, Varner, & Rowley (2013) found that the influence of “natural mentoring relationships” moderates the relationship between involved-vigilant parenting and social-emotional well-being amongst Black youth; with “mentoring relationships” defined as those of kinship and intergenerational support in the Black community (i.e. extended family
members, non-familial adults, family friends, teachers, coaches, and neighbors). Researchers are calling for culturally competent research on the ways in which engaging in mentorship improves adolescent developmental outcomes (Hurd et al., 2013).

“What About”: A Closer Look at Dancer Expression and Integrative Social Processes

To develop a framework for analyzing dance as discourse, we must build upon research on visual-kinesthetic components of discourse, including manual and facial gestures, postures, gaze and linguistic utterances (Farnell, 1999). Furthermore, we must analyze the layers of the dance performance wherein not only the choreography and the formations or shapes created with multiple bodies may be analyzed, but the dance may be analyzed multimodally in layers of meaning to include: emotionality, musical instrumentation, vocal lyrics, narrative turns and change. Additionally, spatial orientation and spatial contexts have been studied from discourse-centered linguistic anthropologists to conceptualize body movement through locally conceptualized spaces wherein the dance is a complex form of communication embedded to provide educational opportunities within an oppressive context (Farnell, 1999; Lee, 1994). This dissertation explores how urban adolescents make-meaning through Hip hop dance as a multimodal discourse of signifying.

Here, I articulate the integration of social processes with regard to multimodal expression through Hip hop dance performance. I will first articulate from an artists’ vantage point on how emotions and critical consciousness might be integrated and embedded in the Hip hop dance expressions constructed and performed by participants in this dissertation and closely examined within. Social-emotional development is defined as processes that give a child the ability to establish positive and rewarding relationships with others; with which children experience, express, and manage their emotions (Cohen, Onunaku, Clothier, & Poppe 2005). Social-
emotional development, according to the National Scientific Council on the Developing Child (2004), permits a child to have the ability to (1) identify and understand one’s own feelings, (2) to accurately read and comprehend emotional states in others, (3) to manage strong emotions and their expression in a constructive manner, (4) to regulate one’s own behavior, (5) to develop empathy for others, and (6) to establish and maintain relationships (National Scientific Council on the Developing Child 2004). Freire implies an intergenerational equity in education between students and teachers in which both learn, question, reflect and participate in meaning-making (Freire, 1970; 1973; Mustakova-Possardt, 2003). Freire defined the goal of critical consciousness, to be that students act as subjects in the creation of democratic society (Freire, 1970; 1973).

Critical consciousness is defined as a tool in education which engages learners to question the nature of their historical and social situation by providing learners with a critical lens for "reading the world" (Freire, 1970; 1973). This research study is suggesting an integration of social-emotional processes and critical consciousness in the study design and exploration of multimodal Hip hop dance. The intention of providing an extra intense focus on specifically social-emotional and socio-political processes is not to compartmentalize social, emotional, cognitive, and political processes nor to divide them; but rather to put a greater focus on these processes as they are central processes to choreographic processes central to producing dance narratives. All of these processes –cognitive, social, emotional and communal—are observed within our participant dancers as they compose and perform politically charged Hip hop dance pieces with their peers. Therefore it is important to understand from an artistic vantage point how these processes integrate in choreography and performance.
While all dance choreographers have a unique process, many dancers use a mix of methods as articulated by the New York Film Academy (2014, August) and Sarah Steichen, School Coordinator of the Prairie School of Dance (2012, June). As a result of reviewing research literature on dance choreography (Bläsing, Puttke, & Schack, 2010; Blumenfeld-Jones, 2008; Chodorow, 2013; Dalziell, Peters, Cockburn, Dorland, Maisey, & Magrath, 2013; Eddy, 2009; Knowles & Cole, 2008; Nahrstedt, Bajcsy, Wynmore, Sheppard, & Mezur, 2007; Schmais, 1981; Sparshott, 1995) and from participating in dance communities myself, I have learned that dance choreographers think about and feel what they want to perform and articulate why through their multimodal dance expression. Dancers choreograph with an end point in mind (i.e. by choosing a subject, theme or concept to address like domestic violence or sexism) and then intuitively construct dance movements by focusing intensely on interwoven cognitions through a highly emotional process of connecting your body and soul to the music. Dancers experience and choreograph to multimodal music (with layers of melody, instrumentation, lyrics and other elements). Dancers perform with the purpose of expressing the human condition. They do so in a way that communicates socially across culture and without national/regional languages, so a dancer’s performance may be understood and ultimately felt by anyone regardless of what language they speak.

The purpose of dance is to connect to the audience on an emotional level, to evolve feelings and thoughts in order to draw on the human condition and invites the audience to recognize the dancer as “a feeling-being” much like themselves. It is through performance that communication is first perceived by audience members in an emotional manner through aesthetics which should evoke thoughts. To express emotions from one human being to another, there are several key cognitive processes occurring for the brain to process emotions and
feelings, but what is unique about dance (in comparison to perhaps poetry) is the embodied context of dance performance. Dance is something you can see and feel, for instance when we see a dancer perform an amazing reach towards something above we feel a stir in our own arm to want to move like the dancer moves. This processing and conversation between the dancer and the observer is one that is truly human wherein we can feel each other. Within the context of Hip hop dance, the audience is invited to dance and rock along or even join in the cypher which not only expresses narratives, but also communicates unity and community.

I now present an example of an integrated frame or sequence from Janet Jackson’s “What About” performance at the VH1 Fashion Show in 1998 (YouTube link: https://www.youtube.com/watch?v=ilNOEbNmxt8). While some contexts like to separate processes, it is the multimodality of Hip hop dance performance which seeks to present and express meaning through the integration of these processes. In this vein, this dissertation seeks to illustrate the multimodality of Hip hop dance expression. Hip hop is the cultural discursive means for integration of processes which other interventions and educational contexts choose to separate.
First in Figure A we can see how Janet uses affect to express her emotions to her audience as she states at 1:18 minutes of the piece “but I didn’t have the courage to say.” Janet is telling her personal emotional story to the audience, but of course she has a reason for it. We can see more of the reason in Figure B where you can see one of the two couples she stages to her right and left, are also going through what she has been through, as they are simultaneously telling their own narratives of domestic abuse. Janet Jackson’s most personal album to date, “The Velvet Rope,” revealed her battle with depression, and illustrated her continuing to empower women through her pain. Ebony magazine (Smith, 2014) wrote about her show-stopping performance of “What About” at the 1998 VH1 Fashion Awards where she put the issue of domestic violence front and center, as she relayed a graphic story of abuse for the world to hear. Janet Jackson also sat for an extensive interview with John Norris (1997) of MTV about the meaning of the Velvet Rope album wherein Janet confirm that she is speaking about past
traumas from her childhood and abuse she experienced in adulthood which led to her personal struggle with Depression.

**Figure B. Janet Reacting to her Communal Peer as She Advocates to End All Domestic Violence**

![Image](image_url)

In Figure B, Janet states the lyrics, “and telling my screaming mind what to do,” she is showcasing both her internal processes of reflecting on her abuse experiences, while she is telling a grand narrative of domestic violence survivors through a parallel story of a White blonde woman to her right whom is currently on the floor after being abused by her spouse while she is being interviewed by police officers. This example clearly showcases the integration of the feminist mantra, “the personal is political,” which illustrates how people make-meaning of their lives vis-a-vis others and how Hip hop dancers seeks to tell emotional narratives for a social and political purpose. In this case Janet seeks to express her emotions as she also hopes that she can
call attention to the social issue of domestic violence and join with others to support survivors and stand up against abuse.

To summarize so far, I have defined arts as liminal spaces for expressing meaning in action, I have explained how dance/movement constructs narratives, and how Hip hop dance as a meta-narrative integrates social, emotional, cognitive, and political processes. The next sections will now expand beyond processes and begin to explore and unpack contexts and meanings.

**Hip hop Dance as a Critical and Culturally Relevant, Multimodal Means of Developing**

"I think new dancers need to understand that foundation is a feeling and you have to adapt it, and it takes time. A breakdancing move like a windmill or a headspin does not make you a BBoy. It takes time, you have to understand it, you need to grow into it. It can be for anyone. Any culture can learn it and be a BBoy." – Bboy Bam

As many new ciphers of Hip hop dancers began taking up and practicing Hip hop dance moves seen in teen Hip hop dance exploitation films of the 1980s (i.e. Beat Street)” (Chang, 2000; Fernandes, 2011), new movers were more interested in replicating moves than studying the historical discourse of Hip hop dance, or better yet recontextualizing the moves and discourse into local suburban United States contexts or international dialects. DuBois (1926) professed that art cannot be separated from culture on account of the fact that “all art is propaganda”, laden with meanings, and situated to take a political stance sometimes leading to social action. Furthermore, inherent to any artistic piece there is a political stance, position and statement, which may or may not seek to disturb or bolster the status quo.

Researchers and practitioners are beginning to recognize the therapeutic effects of Hip hop dance on young children and adolescents, particularly among youth of color (Beaulac, 2008; Hadley & Yancy, 2011; Hochtritt, 2004; Walker, 2003; Yapongjian, 2005). Hip hop dance may
be therapeutic, but what are the values dancers really communicating and expressing when they dance? What are the tools they utilize and create in the process? And to what end do they dance? We may begin to study the values and affordances of Hip hop dance utilizing discourse theory in connection with developmental cultural-historical activity theory (Daiute, 2011), multimodality (Hull & Nelson, 2005) and anthropological research on body movement (Farnell, 1999). Hip hop has always been a global phenomenon, with origins split between the Bronx in New York and the Caribbean, taking into consideration multiple perspectives and utilizing various diverse cultural elements to create a new multimodal art form (Fernandes, 2011).

The Hip hop dance cipher is a “communal and competitive discourse… the height of community and competition… where all (or some combination) of the Hip-hop cultural modes of discourse and discursive practices—call and response… signifying… narrative sequencing” and much more “converge into a fluid matrix of linguistic-cultural activity,” (Alim, Awad, & Pennycook, 2005) with Hip hop dance serving as an embodiment of Hip hop culture (Alim et al., 2005) and Hip hop dance as a unique multimodal discourse (Gardner, 2013).

Historically, culture has been seen as a resource to divert the energies of youth to more creative pursuits while leaving the power structure intact; whereas Hip hop culture provides a critical lexicon, oppositional knowledge and means to political assembly and organization for youth (Fernandes, 2011). An example of this would be the Global Kids non-profit organization’s performative sit-in wherein they performed a dance piece as a flash mob to illustrate their position on family violence as they called for an end to domestic violence and child abuse. Hip hop culture not only acts as a resource and permits critique, but also opens up possibilities for change in learning ecologies for youth given the absence of intimate transgenerational socialization (Heath, 2004). Youth work together across specializations and generations of
fellow youth to practice horizontalidad to democratically connect and create on “common ground” “where the heart resides” (Sitrihn, 2012).

Youth Hip hop dancers from “Hip Hop Theory The Company” work across generations in order to create dance pieces in their showcase “Each 1 Teach 1” where youth practice horizontalidad and create a common ground around the historic Zulu Nation principle of “each 1 teach 1” which was originally stated as “each 1 teach 1, each 1 feed 1.” While Hip hop originally utilized a hierarchical structure of transmission through apprenticeship, Hip hop culture is also being transmitted horizontally both personally and through digital technologies and social media (Porfilio, Roychoudhury, Gardner, 2014). Horizontalidad provides youth with an alternative space and means of exchange, value, and liberated territory (Sitrihn, 2012) with which youth are able to communicate and create new subjectivities (Heath, 2004). The methods within this research study afford youth the ability to exchange ideas and values within their charter school, nonprofit or community center. They also afford them the opportunity to compose choreographic dance routines where they create new subjectivities as dance is their vehicle towards a liberated territory.

While the use of Hip hop as a micro-infrastructure seems promising, there are some barriers and gaps, the most glaring gap being that Hip hop has no singular infrastructure; therefore without a collective infrastructure Hip hop is imported as a corporate product much like McDonalds, Adidas, and Starbucks. Perhaps not intentionally, but the importation of Hip hop as a global product dilutes the universal cultural values and allows for Hip hop to be easily domesticated, politically weakened and assimilated into the new country or space merely through a means of mimicry. Without an appreciation for Hip hop dance as a historical discourse of critical consciousness connected to intersectional raced, gendered, sexed, and classed African-
American, Latino-American and Caribbean-American histories, Hip hop dance is practiced, consumed and performed without Hip hop culture.

**Researching Dance in terms of Units of -- Isolations & Sequential Dance Phrases**

As researchers begin exploring the meanings, practices, and pedagogies of Hip hop, there is a dearth of literature exploring the psychological meanings and inherent values of Hip hop dance. Hip hop scholars have studied Hip hop dance (Hadley & Yancy, 2012), but have yet to understand the values and affordances of Hip hop dance: style, movements, history, freestyle, choreography, composition, and culture. Furthermore, we have yet to explore, analyze, and unpack the multi-layered meaning of Hip hop dance as a cultural practice and phenomenon, let alone its sequential dance phrases, or isolated dance moves. Hip hop dance as discourse, therefore, acknowledges Hip hop dance as a narrative or language, and seeks to discursively make-meaning of the multimodal symbol system dancers use to choreograph and the cultural milieu, philosophies and cultural practices dancers utilize to develop in dance ciphers, crews, and dance communities.

While there are several iconic and symbolic movements frequently expressed in Hip hop/street jazz dance/movement, one particular type of movement characteristic and fundamental of both jazz and hip hop movements are called “isolations” (Funkmeyer, 2012). Isolations require both control and flexibility, and may be understood as a microcosm for many more complicated series of Hip hop movements, as each movement is composed of multiple isolated movements linked together in a particular sequence (Funkmeyer, 2012). An isolation could be also understood as a single movement (i.e. a single turn or a raise of a shoulder, a single arm motion). As we employ discourse theory and analysis in dance, it is integral to center on one particular unit of analysis. The unit of analysis could be either an isolated movement situated
within a specific context, or an 8-count movement phrase which can be understood as a dance sentence (Daiute, 2012; Funkmeyer, 2012). It is from this selection of a single unit of analysis, (either isolation or 8-count phrase) that researchers may engage with multiple discourses to enact a multifaceted meaning steeped in social, historical and cultural contexts (Daiute, 2012; Funkmeyer, 2012).

Building upon these notions of isolations in dance, this study will code dance as discourse by isolating the dance performance into dance phrases or sequences. Similar to the way a sentence is coded as the unit of analysis in narrative inquiry, the 8-count sequence serves as the meaningful unit of analysis in this study’s discursive understanding of Hip hop dance. Therefore, the current study is not examining individual moves, but rather phrases similar to how someone studying text would not look just at individual words but look at the words within the context of the sentence. Analyses of dance performance videos were analyzed in sequential dance phrases, but will be presented herein using screenshots capturing two sequential, isolated movements existing within a single dance phrase within a dance performance.

**Freirean Critical Consciousness & Empowerment in Political Hip hop Practices**

Hip hop arts and culture have been utilized in education, after-school, therapeutic and extracurricular contexts towards various ends including: democratic grassroots change in Alberta, Canada (MacDonald, 2012), critically analyzing Black masculinity in urban schools (Prier & Beachum, 2008; Prier, 2012), utilizing dance and social media towards civic engagement ends in Harlem, New York (Porfilio, Gardner, & Roychoudhury, 2013), analyzing gender in the context of Filipino Hip hop dance (Perillo, 2012), and serving as a form of Freirean pedagogy (Porfilio & Viola, 2012). Hip hop arts have appeared in extracurricular and curricular educational environments because that is where they have often been allowed due to perceived
need for a motivational function and culturally-competent form of educational engagement. This practice then suggests the need for more detailed research on the nature and outcomes of such uses of critical consciousness and empowerment in political Hip hop practice interventions.

Paulo Freire (1970; 1973) developed a pedagogical method of reflection and analysis of the sociopolitical environment and literacy to combat oppression and illiteracy; he called this capacity for critical reflection and critical action: “critical consciousness” (Diemer, Kauffman, Koenig, Trahan, & Hsieh, 2006). Critical Consciousness as defined by Smith (1976) is Paulo Freire's pedagogy designed to liberate both oppressor and oppressed from the victimization of the oppressive system through "conscientizacao" or consciousness raising. Smith (1976) defines critical consciousness as the developmental processes in which an individual moves from magical to naive to critical social consciousness, with the outcome of the process resulting in society's collaboration towards creation of new norms, rules, procedures, and policies. In Smith’s (1976) book entitled The Meaning of Conscientizacao: The Goal of Paulo Freire’s Pedagogy Smith articulates two examples case studies of critical consciousness in Chapter 2 from history. The first case study discussed how magical consciousness (when a group adapts or conforms fatalistically to a system) with groups of rural Indians in Ecuador expresses itself, and the second case study was taken from "The Autobiography of Malcolm X" which illustrates the movement from naive to critical consciousness (Smith, 1976).

Critical consciousness, in the context of Hip hop can look like any of the following examples taken from practice: 1) as a mechanism by which educators may engage youth to think critically to develop media literacy with Hip hop as text examples; 2) Hip hop as a cultural expression takes up many crucial issues of the day (i.e. from espousing political beliefs about Trump to calling to end police brutality to expressing feminism) and 3) creates a context wherein
youth may not only agree or disagree with Hip hop artists, but also recognize that they too have a voice with which to speak their minds. This study seeks to address such practices and investigate how social-emotional development and critical consciousness integrate in the context of Hip hop dance. Scholars have defined critical consciousness, in the context of Hip hop, as a powerful strategy for understanding social forces and the dynamics of oppression (Watts, Pratt, & Abdul-Adil, 2002).

Within the context of this dissertation, critical consciousness is not only concerned with political efficacy and social-emotional development, but with core components of critical consciousness: critical reflection and critical action (Watts, Diemer, & Voight, 2011).

“[On the connection between the personal and the political], Liberation must not become another empty discourse in the psychological literature. It must be a belief system, an attitude, a political stance… A psychology of liberation is a psychology of the political; questioning the notions that perpetuate oppression is undeniably a political act. Only when our liberating beliefs are incorporated in our psychological practice will our work contribute to the freedom from oppression” – Varas-Diaz & Serrano-Garcia (in Watts & Serrano-Garcia, 2003).

Critical consciousness is composed of both thought and action (Diemer et al., 2006). Critical reflection refers to a person reflecting on a social issue or concern. Critical action refers to a person making an active decision regarding a social issue or concern oftentimes in conjunction with other people (Diemer et al., 2006). Alternative critical consciousness frameworks, pedagogies and curricula provide spaces within schools for contestation, self-reflection, imagination, and thought about social justice (Love, 2012). Porfilio & Viola (2012)
recall Freire as they explain global Hip hop as a process of contestation and social transformation:

When a word is deprived of its dimension of action, reflection automatically suffers as well; and the word is changed into idle chatter, into verbalism […] denunciation is impossible without a commitment to transform, and there is no transformation without action. On the other hand, if action is emphasized exclusively to the detriment of reflection, the word is converted into activism. The latter—action for action’s sake—negates the true praxis and makes dialogue impossible (Freire, 1970; 1973).

For instance, Bettina L. Love (2012) illustrates how adolescents employ critical consciousness in critical media literacy classrooms where they read passages from politicians or watch music videos from their favorite artists and are able to break down and analyze the underlying political agendas, assumptions and values espoused deep within a piece of discourse in her AESA Critics Choice Award 2013 book entitled *Hip Hop’s Li’l Sistas Speak: Negotiating Hip Hop Identities and Politics in the New South*. It is through engaging critical consciousness that young girls are able to critically speak about body image and how the media values thinner, lighter skinned woman in marketing and advertising from popular brands and labels (Love, 2012). Within the context of performance of art in its use of aesthetic qualities, like metaphors (visual as well as verbal), juxtaposition, structure, rather than in merely in explicit statements, which are literal and didactic dance permits an expression of both the explicit and implicit where a performer’s message may be interpreted but can range in a concrete and explicit message while also constructing aspects of the narrative implicitly.

Creative consciousness (Watts, 2011 - personal communication), differs from critical consciousness in that creative consciousness develops the capacity to envision liberation and
alternatives to oppressive conditions through liminality of critical artistic spaces, critical-creative imagination, and the embodiment of Martin Luther King Jr’s “creative maladjustment” ideology (1968). Liberation ideology requires both a vision to identify the need for new ideas and action, but also requires a transitioning of critique to creativity to envision a better cultural and moral order (Watts, Williams, & Jaeger, 2003). There are various example of liberation ideology in Hip hop, building upon black liberation ideologies of the Black Panther Party and building upon W.E.B. DuBois’ ‘art as propaganda’; Emory Douglas, Minister of Culture for the Black Panthers used art as propaganda (Chang, 2005; Foner, 1970; Major, 1971). Emory Douglas explained how the Panthers used art, “besides fighting the enemy, the Black Panther Party is doing propaganda among the masses…the form of propaganda I’m about to refer to is called art, such as painting, sketching, etc….revolutionary art—this kind of art enlightens the party” (Major, 1971, p. 139-141).

Some examples of how Hip hop uses art to deposit liberation ideology are illustrated through some historic and current examples of raps from popular Hip hop artists Nasir “Nas” Jones and Queen Latifah. As a reminder, liberation ideology is defined as “both a vision to identify the need for new ideas and action, but also requires a transitioning of critique to creativity to envision a better cultural and moral order” (Watts, Williams & Jaeger, 2003). Both selections from the rap verses below elucidate liberation ideology and the abilities of Hip hop artists to (1) identify the need for new ideas and action, but also use (2) critique to creativity to (3) envision a better cultural and moral order. Nas identifies the need for new ideas and practices as he critiques racial economic inequality and seeks to solve it by deconstructing it and illustrating how moving past government aid could afford families the opportunity to become home owners:
“I'm assistin’ to push the culture forward
To all my ghost supporters, go support us
Like a local black-owned grocery store
‘Cause in the hood shit ain’t passed down through blood
It's a dub on that, we get government aid
Spend it at they stores, puttin' they kids through college
We need balance
So we can lease and own deeds in our projects
So I'm askin' Gs to go in their pockets

The racial economic inequality, let's try to solve it” (Jones, 2016).

Queen Latifah similarly expresses liberation ideology from a Black feminist perspective through her following verse from her song entitled, “U-N-I-T-Y” telling women about her experience of domestic violence and showcasing how she overcome the domestic violence with the use of call and response to break her own individual narrative and speak a message to women “A man don’t really love you if he hits ya”:

“I hit the bottom, there isn’t nowhere else to go but up
Bad days at work give you an attitude and you erupt
And take it out on me but that’s about enough
You put your hands on me again I'll put your ass in handcuffs
I guess I fell so deep in love I grew dependency
I was too blind to see just how it was affecting me
All I knew was you, you was all the man I had
And I was scared to let you go
Even though you treated me bad

But I don't want my kids to see me getting beat down

By daddy smacking mommy all around

You say I'm nothing without ya, but I'm nothing with ya

A man don't really love you if he hits ya

This is my notice to the door, I'm not taking it no more

I'm not your personal whore, that's not what I'm here for

And nothing good gonna come to ya til you do right by me

Brother you wait and see (Who you calling a bitch?) (Owens, 1993).

Critical consciousness is “learning to think critically about accepted ways of thinking and feeling, discerning the hidden interests in underlying assumptions and framing notions (whether classed, gendered, raced/ethnicized, or sect-based); learning to see, in the mundane particulars of ordinary life, how history works, and how received ways of thinking and feeling serve to perpetuate existing structures of inequality” (Hopper, 1999 in Watts, Williams, & Jaeger, 2003). Montero & Sonn (2009) define liberation as a “process entailing social rupture in the sense of transforming both the conditions of inequality and oppression and the institutions and practices producing them;” furthermore, it is described as a “political process in the sense that its point of departure is the conscientization”, also imperative to critical consciousness as a method for liberation, “of the participants, who become aware of their rights and duties within their society, developing their citizenship and critical capacities, while strengthening democracy and civil society” (Montero & Sonn, 2009).

Similarly, Geraldine Moane (2003) defines Liberation psychology as a psychology that “focuses on oppression and liberation at the structural level as well as at the level of individual
lives,” as she cites Bulhan (1985) and feminist psychologist Starhawk who explain the importance of “collective action” and “communal healing and collective change” respectively (Moane, 2003). Within a youth-based context, Watts & Flanagan (2007) explore how social power, well-being and socialization practices in schools shape the social theories and normative views that young people construct during the course of their development.

Also important to clearly define are the concepts of oppression and empowerment which Isaac Prilleltensky theorizes to exist both as a process and a state which exist in a cycle and opposite to one another (Prilleltensky, 2003, 2008). Psychopolitical validity is a concept which was introduced to help community psychologists put power issues at the forefront of research and action with two types of psychopolitical validity: epistemic and transformative (Prilleltensky, 2008). Psychopolitical validity is the “power to promote wellness, resist oppression, and foster liberation which is grounded in psychological and political dynamics” (Prilleltensky, 2008). The objective of psychopolitical validity then is to infuse community psychology and the social sciences “an awareness of the role of power in wellness, oppression, and liberation at the personal, relational and collective domains;” which requires certain investigations and interventions.

Therefore, as social scientists what Prilleltensky (2008) is suggesting is to use epistemic validity to take into account the role of power in political and psychological dynamics impacting the phenomena of interest; and transformational validity which derives from promoting wellness by reducing power inequalities and increasing political action. Empowerment is then understood as “interventions and polities intended to enhance the degree of control vulnerable individuals exercise over their lives” (Prilleltensky, 1994).
Finally, as a final integral concept to liberation and community psychologies is an understanding of culture, not a definition per se, but a recognition of a culture of humanity which unites all human beings and makes us responsible for the well-being of all people:

“Culture is part of the soul. As human beings, we are all part of a culture and not separate from it. When the soul or culture of some persons are oppressed, we are all oppressed and wounded in ways that require healing if we are to become liberated from oppression” (Duran, Firehammer, & Gonzalez, 2008).

Therefore, the joining of liberation psychology with developmental psychology is imperative at this juncture to further understand how the socio-cultural processes of adolescent development influence adolescent processing and analysis of civic issues (Watts & Flanagan, 2007). Furthermore, springing forth from these movements comes the need for participatory action research and youth and parent alliances in organizing initiatives in order to develop psychopolitical validity, expand community intervention methodologies and to continue to support the socio-political development and political expression of adolescents.

**Research Questions and Hypotheses**

The primary purpose of this dissertation was to (1) explore how adolescents utilized multimodal Hip hop dance discourse as a means through which to develop social-emotionally and politically, and to (2) conceptualize how level of cultural expertise impacts how adolescents utilize multimodal Hip hop dance discourse to make-meaning and develop socially, emotionally, critically, and politically. For the purpose of this study, expertise is understood not merely as a hierarchical level of differentiation, wherein individuals are stratified in a progression of novice, to intermediate and advanced/expert with advanced being the superior. Instead, “expertise” is operationalized to explain the diversity and complexity of individuals’ experiences in practicing
Hip hop dance and in experiencing Hip hop culture within their civic community. Expertise is understood as synonymous with experience, not only in time as far as duration of exposure and lived experience as a member of a Hip hop civic community, but also in terms of depth and level of understanding and ability to participate in communication with historic Hip hop cultural values, philosophies and symbols.

The rationale will now lead to research questions which I have developed from reviewing relevant literature. To summarize, this rationale examined the integrative nature of discourse (such as in our sociocultural orientation) and explored the multimodal Hip hop dance expression process with a review of Hip hop intervention studies. This rationale also discussed Janet Jackson’s stage performance of “What About” at the VH1 Fashion Awards as evidence of the integration of social, emotional and political processes in Hip hop dance expression, and culminated with a review of critical consciousness literature.

**Research Questions and Hypotheses**

1. How do adolescent Hip hop dancers, of varying orientation of cultural expertise, use multimodal Hip hop dance and diverse Hip hop modes and genres to develop integrated human processes?

2. What values are enacted in the modes across members of various orientation of cultural expertise so that we may understand not only how dancer express across modes, but also what values do dancers express in each mode across expertise?

3. In what way(s) are the adolescent dancers enacting and developing the historicity of Hip hop dance discourse? How do differences in value expressions reveal those historical differences and changes?
Furthermore, I present hypotheses expanding upon the research questions presented above. I hypothesize that dancers will utilize Hip-hop dance as a multimodal discourse, wherein they may use Hip hop dance to make meaning about their lives, their relationships and the world, past and present. I hypothesize that Hip hop dance, as a cultural practice provides affordances to adolescent development through apprenticeship, scaffolding, and education on various aspects of Hip hop cultural practice. I also believe the affordance of Hip hop dance choreography will provide for more concrete meaning-making in comparison to freestyle dance at the advanced level. I hypothesize that novice to intermediate level dancers will use freestyle dance to celebrate individual flavor or style amongst the collective, whereas freestyle at the expert level will take on a different function of boasting and showmanship with the intention of showcasing something novel to scaffold the team to develop dance vocabulary.

Figure 2. Integrated Individual Level Processes & Affordances
I hypothesize that certain values will be more dominant in the written narratives in comparison to the dance narratives. I hypothesize that emotions will play a larger role in the coding of the intermediate and advanced dancer compositions and performances as they are moving from a concrete connotation of meaning in movement to a more advanced understanding of making meaning in movement which will increase affect in performance. Considering emotions and cognitions and/or other processes that constitute meaning making seems an important step.

Further, I hypothesize that interactions of values across the expertise levels and stakeholders will show the adolescents’ various expertise orientations to their socio-political environments since the youth exist and interact with one another in contexts via discourse.

Figure 3. Group Level Processes & Affordances Expressed in Dance Mode
As already mentioned, Hip hop dance is an integrative process of artistic expression which makes meaning through emotional, cognitive, social and political processes. I hypothesize that when looking at “collective performance discourses” at the various orientation of expertise that individuals will perform different values and emotions to present confirming, contesting or centering within the same piece for the purpose of individuation of self from the group at the intermediate and advanced orientation. At the novice level, all performers are trying to do the same movements and look uniform across the group; whereas at the more advanced orientation performers position themselves as a member of the group but perform movements differentially in order to celebrate their own style and position on a social issue to represent affinity or discord with their peer dancers in order to symbolically showcase democratic civic engagement.

Table 1. Hypothesized Role of Cultural Expertise in Values Performed in Dance Genre

<table>
<thead>
<tr>
<th>Cultural Expertise Orientations</th>
<th>Values Performance Dominant in Dance Genre</th>
<th>Outcome and Function of Dance Performance by Expertise Orientation</th>
</tr>
</thead>
</table>
| Novice                        | Intersecting values dominate in order to confirm and affirm values of team. | Develop community. Seek to develop membership and a group discourse around shared values. Develops a civic community.  
Example from data: bullying themed dance where all dancers perform dance moves to showcase harmony together. |
| Intermediate                  | Contesting values dominate in order to showcase diverse values of individuals in group showcasing dialectics, critical consciousness, and complexity. | Develop Critical Consciousness. Seek to illustrate complexity of values contestation showcasing increased awareness of change and intergroup tensions due to developing critical consciousness. Moments of tension create options for creative decisions.  
Example from data: bullying themed dance where 2 dancers perform dance moves to showcase discord with the 3rd dancer by pushing him down together. |
| Advanced/Expert               | Transforming values dominate in order to create a shared value structure and unify team towards mission of creative consciousness towards performing community mobilization. | Develop Creative Consciousness. Team transforms the value contestations into a congruent complex narrative dance to express dynamic interplay.  
Example from data: unity themed piece performed at a global conference wherein each dancer shows individuality and discord through freestyle dance in a cypher then perform choreography to showcase unity and similarity within a conversation of Black on Black violence unifying all dancers from various ethnic backgrounds. |
I believe there is a possibility that advanced dancers may have more difficulty expressing the meaning of their dance performance piece verbally or in written narrative, therefore there will be more disjoint between their written narratives (i.e. the “meaningful peak dance moment” and “I dance because” essays) and their dance performances. I anticipate that there is a possibility that once dance becomes the primary modality of expression that advanced dancers will have more difficulty with verbal expressions since they (a) use dance to express and have more difficulty expressing in words, and (b) begin to see dance expression from the position of a director and are therefore more separate from the internal process of emotional reflection and emotional expression, and (c) dance becomes the space or zone to scaffold others in civic spaces.
Chapter II: Methodology, Research Design & Data Analyses

This chapter presents the methodology for this dissertation including recruitment of participants, research setting, research design, discussion, examples of data collection and discursive values analyses. This chapter explains how the methodology informs data analysis to answer research questions. First, a review of participant recruitment and context of research setting is discussed. Next, the research design is presented in detail with regards to how many participants were recruited for each specialty area, the procedure of data collection, vignettes used to yield narratives, and a synopsis of the activity meaning system design.

As I outlined in the rationale, this study investigates the adolescent processes of social-emotional and political development by analyzing values youth perform by dancing and values of their dance essays. Furthermore, in order to create a context within which I may explore how youth are developing the historicity of Hip hop culture, this dissertation uses an activity meaning system design to juxtapose values collected from adolescent essays and dance narratives in connection with macro level, historic values found in the Hip hop pledges. The activity meaning system design informs analyses of how adolescents perform, develop, contest and transform Hip hop cultural values.
Questions guiding data analysis are presented in connection with the data analysis plan towards fulfilling the purpose of this study, which is to further understand how adolescents use Hip hop dance for social-emotional and political development. Sample data gathered from a music video, Janet Jackson’s “Rhythm Nation,” will be presented to exemplify how dance movements are coded. The same music video is also included herein in the form of music lyrics of the song, “Rhythm Nation” as an individual stakeholder as one of the studies’ Hip hop pledges.

The value coding scheme derived from initial values analysis of data and guided by discourse theoretical framework is presented with examples of coded data. Next, examples of the pledge genre, written genre(s) and dance video mode will be presented both in the form of raw data to present how dancers answered, but also in the form of AtlasTI images to demonstrate
how the coding scheme was applied to a sample pledge, essay and dance performance video. The chapter concludes by presenting some samples of participant responses through figures to establish how codes were assigned to specific essays and videos within the study. Results of this study are presented in subsequent chapters starting first with results of the activity meaning system design, then results by mode/genre, results across levels of cultural expertise and finally results of a case study.

**Global/Societal and Institutional Hip hop Values & Adolescent Value Performance**

The additional modes of analyses that contribute meaning and values to the analysis of the study come from cultural pledges created by global/societal stakeholders and focal narrators/institutional stakeholders such as the The Black Panther’s “The Black Child’s Pledge”, the Zulu Nation’s “Our Beliefs” and the Temple of Hip hop’s “Universal Hip hop Declaration of Peace”, and Janet Jackson’s Rhythm Nation including “The Pledge”. The principal investigator conducted a values analysis of these stakeholder expressions in order to elucidate dominant values at the macro level to reveal shared dominant global, societal and institutional level values, and to showcase a complex system of intersecting and contesting values. These pledges were coded as verbal narratives to provide the cultural contexts and a framework of historical values of Hip hop cultural producers and practitioners.

**Recruitment of Participants & Research Settings**

The study compared convenience samplings of three groups of adolescents ranging in age from 13 to 25 with different orientations of cultural expertise in Hip hop Dance (N=49). I define the groups according to level of Hip hop Dance cultural expertise/experience. Hip hop dance expertise is defined initially as years of structured cultural practice wherein the dancer has actively educated themselves on Hip hop philosophy values, and dance within a particular Hip
hop dance civic community. As most cultural practices are transferred from one practitioner/master to a new learner, all dancers must be practicing the art form under the tutelage of a more senior/experienced dancer with a greater level of cultural expertise. An outcome of the study will, in part, be to expand this definition of expertise. Table 4 presents a clear representation of recruitment by identifying level of expertise, geographic location and also number of participants sampled in each setting.

Table 4. Research Participants

<table>
<thead>
<tr>
<th>Location</th>
<th>Orientation of Cultural Expertise</th>
</tr>
</thead>
<tbody>
<tr>
<td>NYC</td>
<td>Novice (0 to 1 yr.)</td>
</tr>
<tr>
<td>Houston</td>
<td>N=17</td>
</tr>
</tbody>
</table>

The expertise sample was recruited based on location and proximity to a Hip hop community system, level and years of participation within the system. Expert dancers were selected from the Bronx, in New York City, wherein all of the dancers are or have been members of founding Hip hop dance crews or present day dominant Hip hop cultural producers and innovators. Both expert dancers (N=2) were selected from a dominant crew, *Original Skillz*, a crew which was developed and led by members of the *Original Rock Steady Crew*, which is one of the founding Hip hop dance crews in New York City. One of the experts was a member of the Original Rock Steady crew, one of the foundational Hip hop dance crews to come out of NYC and initiate the Hip hop dance movement in 1977. In 1977, he was known as KoolSki, and now refers to himself as KevSki, who is also a member of the *Zulu Nation*. Both experts in the
sample are over the age of 18, therefore herein they reflect on their adolescent development and why Hip hop dance was important to them at that time.

Intermediate level Hip hop dancers were recruited from a charter high school in Houston, Texas, because the school has been engaging in Hip hop cultural practice and created a Hip hop Community for the past 4 years (N= 30 dancers). Many of these intermediate dancers have taken dance classes, and have been involved in performances within their local community.

Novice dancers (N=17) participated in the principal investigator’s pilot study entitled, *Hip hop Dance to UnderSTAND* from New York City, which was recruited out of a large non-profit organization pulling youth from all boroughs of New York City. The mission of this nonprofit is to teach Universal Human Rights to youth and offer global service experiences. The novice dancers have minimal experience with Hip hop culture and with Hip hop dance. The New York City pilot sample only had interaction with other novice dancers in gym classes which taught ballet and modern dance.

**Research Design, Data Collection Procedure & Analyses**

The dissertation builds upon a previous pilot study entitled, *Hip hop Dance to UnderSTAND* (Gardner, 2014) and a critical urban arts education curriculum, designed by the researcher, to teach Hip hop dance and street jazz dance to encourage students to interact with and further develop tools of Hip hop dance as a discourse of critical consciousness.

**Materials, Procedure & Vignettes**

Students used pens and paper to compose their “I dance because” essay” and “peak dance experience narratives” individually (30 minutes). The prompts that dancers responded to were as follows: (1) **peak dance narrative**: Please write a story about a time when you know you really wanted to or had to dance; and (2) **“I dance because” essay**: Please write a bold personal essay
answering the question: “why do you dance? For what civic/community purpose or cause, do you dance?” Please explain here what are your personal, social, educational, cultural, healthy, diplomatic and global goals, objectives, and purposes of practicing and performing Hip hop dance? Please start you essay with, “I dance because...”.

Dancers shared a music player, connected to an iPod or cell phone with their own music library to create social justice dance in small groups of 3-4 dancers in response to a provided prompt (60 minutes). The dance performance video prompt was: In groups of 3-4 students, you must create a Hip hop dance to present and perform at the United Nations for an Arts to Change the World Day. In this Hip hop dance piece you must choose an important social issue of your groups’ choosing which all of you are passionate about. Your group may vote on a specific social change topic, which you believe is relevant to your community and to the world. Dancers provided consent (over 18), assent (under 18) and parent permission (under 18) in advance to determine participation eligibility. Examples of the exact forms or worksheets participants were given may be located within the appendix.

Dancers met for a single day at their studio/rehearsal space in order to meet the researcher and were provided an outline of the day. Data collection lasted approximately 2 hours and 30 minutes for each team. The researcher facilitated the data collection process and hand out prompts for the narratives (30 mins). Researcher led dancers through a brief warm-up as a large group (15 mins), then divided groups and provided activity #2 worksheets to prompt the dance composition (60 mins). All compositions were performed and videotaped to include aspects of the choreographic process and the final performance (30 mins). The end of the day culminated with a cipher wherein individuals and teams may showcased their moves and communed together (15 mins).
Activity Meaning System Design and Multimodal Discourse Analysis

This dissertation examines discourse across multiple modes of meaning-making in written narrative genres, Hip hop pledges, and dance performance videos. Data was collected across 3 modes to compare and contrast values within modes and across diverse genres: (1) individual “I dance because- civic” essays (N=49), (2) peak dance experience essays (N=32), and (3) dance performance videos (N=13) in addition to the Hip hop pledges (N=4). Each strand of data was analyzed using a discursive values analysis with the analytic software AtlasTI7. Group process worksheets were collected as a genre for the purpose of directing participants through the vignette and also a source of data triangulation. Figure 9 provides an example of a group process worksheet.

Figure 9. Group Process Worksheet

Dance Proposal Questions:
1. What social issue is your group dancing about?
   - Violence
2. What is the title of your dance performance piece?
   - Deadly Hand
3. What are themes or thematic sequences in your piece?
4. Who are any key characters or personas you will be portraying?
   - Shooter
5. What key emotions will you be dancing?
   - Fear and Grief
6. What costumes/dress would be appropriate for this piece?
   - Shooter will be wearing all black & other will wear uniforms
7. Briefly tell us in a few sentences what your dance piece is about here.
   - It is about gun violence & the shooting at Sando Hook Elementary School.

Since there are only a few codes indicated within the “group process worksheet” genre this was excluded from analyses as it did not permit any robust frequencies indicating any
dominant values nor did this genre contribute any values not already performed in the dance performance video genre. Table 5 below showcases the research design, referred to herein as the “activity meaning system design”.

**Table 5. Activity-Meaning System Design**

<table>
<thead>
<tr>
<th>Dimension of Activity and Meaning</th>
<th>Global-Societal Sphere of Activity</th>
<th>Relevant Institutional Actors/ Stakeholders</th>
<th>Individual Institutional Actors</th>
<th>Local Interactions Among Individual Actors and Stakeholder Groups</th>
<th>Individual Actors &amp; Stakeholder Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevant Stakeholders</td>
<td>Zulu Nation</td>
<td>Temple of Hip hop</td>
<td>Janet Jackson’s Rhythm Nation</td>
<td>Novice: -NYC</td>
<td>Intermediate: - Houston</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Black Panthers</td>
<td></td>
<td>-</td>
<td>Advanced/Expert: -The Bronx, NYC</td>
</tr>
<tr>
<td>Stakeholder Expressions</td>
<td>Pledge Genre</td>
<td>Pledge Genre</td>
<td>Pledge Genre</td>
<td>Civic Essay</td>
<td>Peak Narrative</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Group Choreography</td>
<td>Group Dance Performance</td>
</tr>
</tbody>
</table>

**Stakeholder Interactions** will be analyzed as more or less direct or indirect and across time and place. **Analyses:** 1) Values Analysis Across Stakeholders, 2) Modes and Genres 3) Levels of Cultural Expertise, and 4) Interactions between Variables of Multimodal Dance, Social-Emotional Development and Socio-Political Development.

The activity-meaning system portrays how cultural forms vis-à-vis cultural tools develop over time across generations (i.e. relevant stakeholders), across modes (i.e. stakeholder expressions) and provides a diversity of expressions varying by cultural expertise. The top of the table explicates the various system levels (i.e. global-societal sphere of activity, institutional actors, individual actor and local interactions among individual actors and stakeholder groups) (Daiute, 2014). The activity meaning system creates a system of meaning exemplifying a system of meaning to represent the development of Hip hop dance culture across historic political
movements through the value analysis of various pledges, and comparing the values of the local actors’ expressions.

Each level of analysis serves as a spatio-temporal enactment of political Hip hop culture and history. Through sampling these artifacts (i.e. the pledges) the data analyzed also encompasses the spatio-temporal development of political Hip hop dance culture and influential social and cultural movements. The activity-meaning system, therefore, elucidates the Vygotskian mutually influential relationship between individual and society (Daiute, 2014). By bringing in the historical element of the written pledges, we can examine the broader relationships between and across stakeholders and expressions across time to study which values are expressed or not and how the expression of the values may stay the same or change across time and between stakeholders.

Furthermore, the activity-meaning system permits the study of political Hip hop dance culture intergenerationally, cross-spatio-temporally, and cross-modally (via the various stakeholder expressions which I operationalize here as various modes) (Daiute, 2014). Analyses will be compared according to level of cultural expertise in order to examine how adolescents utilize Hip hop dance as a historical discourse of critical consciousness to make meaning about themselves, their peers, their relationships, their community and their social world.

The questions below guided all data analyses in connection with the research questions. See individual processes and group process models (Figures 2 and 3) for indication of how the theory will inform analyses and hypotheses:

1. What are the affordances of Hip hop dance for urban adolescents?
2. How do adolescents perform their values across the zone of proximal development?
3. How does Hip hop dance, as a cultural practice, support processes of adolescent development (social-emotional, critical consciousness and political development)?

4. Are there different affordances of freestyle dance vs. choreography?

5. How do adolescents contribute their values to a larger “collective performance video discourse” as they contribute to a choreographed group dance piece and perform the dance?

6. What values intersect (confirming), transform (centering), and differ (contesting) within individual written narratives and a single dance piece/performance?

7. What actor positioning emerges in relation to the values in the group dance piece/performance?

Data Analyses

An initial values analysis of dance narratives, individual “I dance because” essays (N=49), and peak dance experience essays (N=32), were analyzed in comparison to dance performance videos (N=13) and Hip hop pledges (N=4). The initial values analysis of data revealed a bottom-up coding scheme, much like the one presented in Table 2, and presented here as Table 6 later in this chapter. Values analysis emerges from how the participants use affordances of the various genres in the study to express different aspects of adolescents’ experience, knowledge, and intentions. The value codes located within Table 6 were the value codes applied to each unit of analyses across all modes and genres. To reiterate, throughout this dissertation the value short-hand presented in Table 3 will be used in all text as synonymous with the larger value (i.e. aesthetics will be synonymous with “Hip Hop allows us to celebrate and practice elements of Hip Hop dance aesthetics.”) however in all charts the full value expressed as a sentence will be used.
For the essays each sentence was coded with a single value code. For the dance performances, each 8-count movement sequence forms a unit of analysis for which a value code was assigned. AtlasTI software was utilized to perform coding for the study, to conduct inter-rater reliability based on two coders, and to analyze across modes and between levels of expertise. Finally, a case study analysis of the activity meaning system was conducted connecting a team of dancers’ narratives to their group performance dance to see dominant values.

**Sample Coding of Multimodal Units of Analyses to Guide Analyses**

I present a sample unit of analyses to exemplify the coding and data analysis processes in a controlled environment, wherein I have coded the values of the composition. Values are coded from popular culture, and the performance is taken from stock video of Janet Jackson. Therefore, the sample data units are not coded as ‘movements are being created’ as would be in the dance videos from this study, but rather ‘after the movements have been recorded’. This first sample analysis is taken from Janet Jackson’s music video, “Rhythm Nation,” wherein I selected two dance movement sequences: (1) to represent individual expression of empowerment through freestyle dance, and (2) as a group expression of empowerment through choreography.

These selections were chosen to delineate between individual and group performance and also to distinguish freestyle dance and choreography, with choreography created through reflection, and deliberation and predetermined prior to execution. The entire dance ensemble is choreographed in an un-named fusion dance style combining hip hop dance and jazz dance, which serves to parallel the new jack swing music style prevalent within the album, Rhythm Nation and feature track, “Rhythm Nation.” This analysis is limited in comparison to the proposed study design outlined herein as this sample does not include all four possible unique
dance instances: (1) individual-freestyle; (2) individual-choreography; (3) group-freestyle; and (4) group choreography. Furthermore, this sample analysis is limited in that the dance movements cannot be understood in connection with any written essays, dance narratives, or team composition/choreography sessions. Only the music lyrics are provided alongside this sample unit of analysis, which is a limitation, since without additional multimodal components it could be difficult to understand the full complexity of the movements meaning. Therefore, there are only two units of analysis in this example analysis.

The first unit of discourse analysis is a two movement phrase at approximately (00:57 – 00:60 seconds in the video) where Janet performs a freestyle expression of empowerment through a bent arm and fist, followed by a pushing away motion all in a body-rocking motion. This movement phrase is performed in conjunction with the following lyrics “with music by our side, to break the color lines”. These lyrics are followed by echoed lyrics, “we must work together to improve our way of life, through voices and protest…to social in distress.”

**Figure C. Janet, Rhythm Nation: “With Music by Our Side”**
The second unit of analysis is a movement phrase where Janet performs with the group of dancers. This unit focuses in on leg movements where all dancers jump and switch their legs (right, then left, then right again) performed on the ball of their foot with a slight hop. This group movement phrase appears at approximately (04:09 seconds) in the music video. This group movement sequence occurs at a point in the music composition that is considered the break, where there are no lyrics and there is an exaggerated and elevated musical instrumentation. The breaks are a portion of music which hip hop dancers showcase their signature moves.
Both units of discourse analysis are analyzed as only two “utterances” in complex chains of communication within this video nested within the greater discourse of Hip hop dance. These two selected phrases dominate the composition and contribute meaningful utterances to the Hip hop dance language; therefore with further analysis we may examine the meaning of the dance movements. These two movement sequences comprise one activity-meaning system exploring empowerment as it relates to Hip hop dance. The first movement sequence can be coded as contesting (disagreeing with, and expressing counter values), whereas the second may be coded as centering (creating some new form) where a Jazz movement is executed in a Hip hop syncopated style.

The principal investigator coded the values attributed to the first movement sequence as strength is important; urgency is important to express; and contestation is important. It seems that the individual movements were perhaps answered by the latter group movements through
provision of an alternative way of being. The jump represents a weightlessness that turns the traditional movement paradigm on its end, yet also represents strength, ease, beauty, and a freedom that perhaps is yet to be experienced socially in the world, but can be felt through movement. A majority of the movements are rather grounded in this piece, and are filmed in a manner that showcases either the whole body or the upper torso and head. Furthermore, this particular jumping movement and frame stands out since this is the only instance within the entire composition, wherein there is a focus on only the dancers’ legs.

Coding Scheme & Data Analyses

An initial values analysis of these narratives (N=81) and dance performance videos (N=13), and Hip hop pledges (N=4) revealed a coding scheme across all 98 narratives, which is presented in Table 6. The coding scheme table presents all of the key organizing principles which were generated with a bottom-up method derived from the actual data collected from participants and informed by theory guiding this study. The table then presents the actual value codes organized by major values complete with a full operationalization of each value code. The major values were: socio-political development, resilience, emotions, socio-cultural development and social-emotional learning. For example, one of the codes is self-awareness, which theoretically comes from CASEL’s core competencies of social-emotional learning.

Self-awareness is operationalized in accordance with CASEL’s definition: “Identify one’s thoughts, feelings and strengths, and recognize how they influence one’s choices and actions” (CASEL, 2016). An example of how a participant exemplifies the value of self-awareness is shown in the chart and indicated here. The participant wrote a sentence stating in her peak narrative that she was: “Also angry at myself because I thought I did something wrong without even knowing it”. She told a story about how dance helped her though a time when she
experienced conflict with a peer. The initial values analysis of narratives revealed a coding scheme consisting of 11 total codes: critical consciousness, psychological resilience-overcoming, physical fitness, catharsis, emotional expression, preserving and developing intangible cultural heritage, aesthetics, self-awareness, self-management, social-awareness, and relationship skills.

To reiterate, throughout this dissertation the value short-hand presented in Table 3 will be used in all text as synonymous with the larger value (i.e. aesthetics will be synonymous with “Hip Hop allows us to celebrate and practice elements of Hip Hop dance aesthetics.”) however in all charts the full value expressed as a sentence will be used.

Table 6. Coding Scheme as applied to dance essays

<table>
<thead>
<tr>
<th>Major Values</th>
<th>Value</th>
<th>Operationalization</th>
<th>Example Narrative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Socio-political Development</td>
<td>Critical Consciousness: Hip hop allows us to be critically aware of our surroundings.</td>
<td>Word connoting discrimination, oppression, unfairness, racism, etc.; Reference to history to explain current events; Cause-and-effect attributions related to structural injustice, oppression, and/or reference to historical events or Articulation of a possible action strategy even if it hasn’t been enacted.</td>
<td>“I dance to show people what violence does to our communities and how to prevent it.”</td>
</tr>
<tr>
<td>Resilience</td>
<td>Psychological Resilience/Overcoming: Hip hop allows us to be psychologically resilient.</td>
<td>Development of skills in resilience, grit and perseverance.</td>
<td>“I didn’t stop til I thought to myself that I did it.”</td>
</tr>
<tr>
<td></td>
<td>Physical Fitness: Hip Hop allows us to be strong and fit physically.</td>
<td>Dancing improves my body, how I see my body and how my body feels to be through exercise and physical activity.</td>
<td>“It [dance] keeps the body tight &amp; fit.”</td>
</tr>
<tr>
<td>Emotions</td>
<td>Catharsis: Hip hop allows for an emotional release that</td>
<td>Experience and feel emotions internally.</td>
<td>“Dancing helps pick up my mood when I’m upset.”</td>
</tr>
<tr>
<td>Emotional Expression: Hip hop allows us to express inner emotions.</td>
<td>Externally expressing emotions to other through symbols and discourse so others understand your experience.</td>
<td>“I dance because I get to show people how I am feeling.”</td>
<td></td>
</tr>
<tr>
<td>---</td>
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<td></td>
</tr>
<tr>
<td>Preserving and developing intangible cultural heritage: Hip Hop allows us to celebrate, learn and develop our intangible cultural heritage.</td>
<td>Expressing the intent of participating in dance communities for the purpose of preserving and developing the culture to maintain it as a cultural practice and a socio-cultural community.</td>
<td>“Hip hop Kulture honors no relationship, person, event, act or otherwise wherein the preservation and further development of Hip hop’s culture, principles and elements are not considered or respected. Hip hop Kulture does not participate in activities that clearly destroy or alter its ability to productively and peacefully exist.” “The purpose of me dancing it to tell a story using motifs and different body and different alignment.”</td>
<td></td>
</tr>
<tr>
<td>Aesthetics: Hip Hop allows us to celebrate and practice elements of Hip Hop dance aesthetics.</td>
<td>The explicit use of body postures, motifs, signs, shapes, and formations to tell a narrative through dance.</td>
<td>“Also angry at myself because I thought I did something wrong without even knowing it.” “I just thought to myself I have to dance this song because it relates a lot to my life.”</td>
<td></td>
</tr>
<tr>
<td>Social-emotional Learning (SEL)</td>
<td>Self-awareness: Hip hop allows us to understand our inner psychological state.</td>
<td>Identify one’s thoughts, feelings and strengths, and recognize how they influence one’s choices and actions.</td>
<td>“They took it farther than what we did”</td>
</tr>
<tr>
<td></td>
<td>Self-management: Hip hop allows us to manage ourselves better.</td>
<td>Establish and work towards short- and long-term goals, and handle emotions so that they facilitate rather than interfere with the task at hand.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Social-awareness:</td>
<td>Identify and understand the thoughts and feelings of others.</td>
<td></td>
</tr>
</tbody>
</table>
Hip hop allows us to understand how others think and feel. Others, respect their rights, compassion, empathy, and appreciation diversity because we didn’t have the recognition that we had years ago. “Dancing with my friends is another way for me to communicate, and to bond through it.”

| Relationship Skills: Hip hop allows us to develop meaningful connections with others. | Establish and maintain healthy and rewarding connections with individuals and groups through communication, listening and negotiation skills. |

The same coding scheme (see Table 6) was utilized to code the Hip hop pledges and the dance performance videos, however the process of coding was different for the dance videos. Cohen’s kappa (k), using two independent coders, was calculated as a measure of interrater agreement. Overall k = .64 which indicates moderate to substantial magnitude. Within genres reliabilities were as follows: essays, k = .67 (moderate to substantial magnitude); pledges, k = .72 (substantial magnitude); and dance performance videos, k = .56 (moderate magnitude). The dance essays and Hip hop pledges were coded by sentence whereas the dance performance videos were coded by sequential 8-count dance phrases. I sought to answer the research questions of this study through applying tools of narrative analysis to participant narratives across modes, genres, levels of cultural expertise, and through the activity meaning system design.

I will reiterate the purpose and aims of my study here in order to connect the analysis procedures back to the research questions. The major purpose of the study is to investigate Hip hop dance communities of varying levels of cultural expertise through comparing genres of their dance expressions (i.e. individual dance essays and group dance performance videos). A secondary purpose is to bring these local stakeholder narratives into conversation with larger macro level, global, institutional and individual stakeholder values of Hip hop pledges. Hip hop
pledges were generated from Hip hop legends, greats and forefathers and mothers of the political origins of Hip hop dance culture.

My aims include not only learning how adolescents use Hip hop dance to develop socially-emotionally and politically, but I am interested in both how adolescents take up, contest and transform Hip hop cultural values. I am also interested in learning how adolescents choose to use dance to narrate their feelings and thoughts about social issues in their community. Therefore, these 11 value codes, which emerge across all genres and modes from the data, are the values with which I coded each piece of participant response data. Before I get into demonstrating what I am calling raw participant data uncoded and then coded data through AtlasTI figures, I will first detail how data analyses were conducted.

The data analyses process began by first conducting an initial values analysis of all collected narratives (N=81), Hip hop pledges (N=4), and dance performance videos (N=13) which yielded a coding scheme as applied to all genres, which is presented in Table 6. Next, analysis of value frequencies were conducted to determine dominant values across genres, including the pledges, both written genre(s) and dance videos with a qualitative data analysis program called AtlasTI. AtlasTI is a program that is frequently used by researchers to systematically analyze discourse in text, video, image and multimedia data.

Values analysis focuses on what is explicit and implies stable meaning that merges expression and person. That is multi-modality and the related differences in expressed meaning enact value (belief, organizing principle, ways of knowing) that emerge in different modes for different purposes (Daiute, 2014). AtlasTI allowed me to use its tools to create units of analysis to code across all of my data both my text elements and video elements. I entered all of the codes into the program and then began coding each unit of analysis with these 11 codes. Analysis of
data were conducted to outline findings from values analysis between varying levels of cultural expertise. Finally, analysis of the activity meaning system was conducted and a micro meaning system or a team was analyzed in order to present a case study exemplifying how teams of adolescents make meaning across the genres individually and with their group/team. Reliability values will finally be tabulated and presented based on two coders. For the purpose of this chapter I will go on to demonstrate how each genre was coded starting with a Hip hop pledge, then a sample of each written genre and finally some examples from dance performance videos.

The following Hip hop pledge included below in Figure 10 is “the Pledge” and lyrics from Janet Jackson’s “Rhythm Nation” song. The coding scheme was applied to this code in the form of a musical sentence or 8-count similar to the dance performance videos since this pledge is actually a song and not a moral or ethical code like the other pledges herein. Janet Jackson’s song “Rhythm Nation” is included as an important Hip hop pledge here for a few reasons: (1) the song literally begins with a group of dancers reciting their own ethical and political pledge; (2) since the song represents an artistic articulation of political values through song and dance choreography with dancers being said to have intentionally dressed to look like they were members of the Black Panther Party; and (3) since the song is performed in the style of New Jack Swing wherein the producers create instrumentation combining Hip hop beats with R&B lyrics, a pledge and choreographers use Hip hop dance jazz dance movements to tell a story of political process. Figure 10 presents the “Rhythm Nation” pledge and song complete with coding.
Figure 10. Sample of Hip hop Pledge coded in AtlasTI

The Pledge

We are a nation with no geographic boundaries
Bound together through our beliefs
We are like-minded individuals
Sharing a common vision
Pushing toward a world rid of color-lines

The pledge is coded by sentence. For instance, “we are a nation with no geographic boundaries” is coded here as *social-awareness*, since stakeholder speakers present themselves as a group united against others sharing alternative viewpoints, values and perspectives. The song also includes a chorus in addition to two verses, both of which are coded by 8-count in dance. For example, “with music by our side / to break the color lines” and “join voices in protest / to social injustice” illustrate two separate units of analysis that are both coded with the value code of *critical consciousness*.

Next, I will turn to the written genre and present (1) raw data to showcase how students answered each written genre and also (2) figures of images taken from AtlasTI to demonstrate how these essays were coded. Each essay was broken into sentences as a unit of analysis. Therefore, each sentence would be coded with a value code. The only instances wherein a different approach was used was when a dancer wrote a sentence using a connector like “and” wherein they make it clear that there are two distinct values within one unit of analysis. Then in this case the sentence was broken into two differentiated units of analysis and two codes were applied. The samples of both a “peak narrative” genre and “I dance because” essay genre, with the essay mode, are presented with various figures below.
Figure 11. Sample of Peak Narrative – Intermediate level

Narrative #1: Please write a story about a time when you know you really wanted to or had to dance. This will be your “peak” dance story. This can be your favorite dance moment/memory or maybe a very emotional time you had when you needed to dance to feel better that stands out to you. (15 minutes total).

It could've been the loud music, or the stark lights, or that it was overall the 8th grade dance. For sure when the DJ had put the doo-wop song there a rapture throughout my body to dance. I had always practiced in my room to moves like the doo-wop, cat daddy, jerk, etc. Never had I danced in public especially aside from forced little elementary dances. Especially since I was one of the shy girls it was rare for a girl like me to gain some attention. As I started to dance, my friends noticed and started to cheer and I really enjoyed the feeling so I kicked in some extra moves. As I'm showing off some moves, I never noticed the crowd.

I had attracted and they were "oh!"
I could tell that was my peak in dancing as people complimented me afterwards.
The “peak narrative” genre sample presented above in Figure 11 comes from an intermediate dancer. She tells a story about a time when some was overcome with the desire to dance at her 8th grade formal school dance event. She described particular social dances of her time, including The Dougie, Cat Daddy and the Jerk which she has rehearsed at home by herself dancing when no one was watching, and discusses her excitement and anticipation in preparing to dance in public for the first time. Valuing emotional expression and self-awareness, she refers to herself as a shy girl who through this dance experience developed confidence in herself. She also gained encouragement and cheers from her friends while she performed. She explains that she had such a great and overwhelming feeling of accomplishment and self-esteem that she decided to build on the social dance moves and begin to freestyle dance and create dance moves of her own spontaneously. She articulates this “peak narrative” as the most important and significant dance memory she has, therefore articulating values of self-awareness, emotional expression and relationship skills as core to her in terms of the values she espouses in her peak narrative.

In comparison to the dance “peak narrative” from Figure 11, each dance essay looked very similar. Dancers wrote various narratives outlining their peak dance moment and also composed a narrative about why they dance responding to the statement “I dance because…”. Dancers told very different stories and were provided a context within which they were given freedom to write whatever they wanted. A sample “I dance because” essay is presented in Figure 12 below wherein an intermediate level dancer writes a narrative about why she dances for herself to make herself both happy and proud. She begins by making reference to the aesthetics of Hip hop dance, wherein each dancer may showcase their own personality or style. She believes there is no right or wrong way to do a certain Hip hop dance move, in comparison to
ballet dance moves which are performed one way with all other ways being wrong. She discusses how dance allows her to express her emotions (i.e. value code emotional expression) and goes on to continue talking about the tango dance and aesthetics tied to the tango. It was made clear in the composition phase that the research space was a safe space wherein anything participants said would not be shared with their teachers, parents or school. Participants were told this research was a place they could feel authentic and were able to show their true selves without holding anything back.

**Figure 12. Sample of “I dance because” essays – Intermediate**

I dance because in Hip-hop
There's no right or wrong way
To dance and it is way to express
Yourself. I dance because I feel happy. I dance because I see many people dance really cool. I would really like to dance tango because it's professional and really elegant. Dance is also very healthy and fun to do. People can say that the way you dance it's dumb or really good, but it's just the way it is when your trying to express yourself. When you're done dancing you feel proud of yourself that you did it and many people applaud you. Mom always told me that no matter how you dance you should feel proud of yourself.
Much like the Hip hop pledges, the dance essays varied in length with some dancers writing only a sentence or two, to other dancers writing 2 or more pages of text per essay prompt. The observable pattern was that younger and more novice level dancers wrote only a sentence or two or 1 to 2 paragraphs total whereas intermediate and expert dances wrote several paragraphs and several pages of text in order to respond to each vignette. Dancers told varied stories of struggles growing up, stories about pride in their heritage and also shared stories about why they love dance for personal reasons relating to their relationships with family, friends or mentors. Some dancers also chose to write about how they felt they used dance politically and discussed how dance could be used as a galvanizing and political force amongst people to build awareness around a community issue or how dance could be used as a lever to mobilize people to rally and stand up against injustices.

For the purpose of data analyses there were a total of 81 total dance essays coded, with 32 “peak narratives” and 49 “I dance because” essays. All essays were coded in AtlasTI using the same codes (see Table 6). Peak novice essays were not included here since they had a slightly different prompt than the dancers in this dissertation study and were not given the opportunity to compose “peak narratives”. All novice data was collected from a pilot study not including a “peak” prompt; therefore novice written genre will only be included in the presentation of results later in subsequent chapters to compare across genres (i.e. Across essays, pledges and dance videos). A sample of both a “peak narrative” and “I dance because” essay is presented here in Figures 13 and 14 as an image taken from AtlasTI wherein codes are assigned.
Figure 13 shows a “peak” narrative wherein the dancer tells about 3 distinct experiences where dance was very important to her. The first story is about when her parents yell at her and she decides to overcome and cathartically release her emotions by performing by herself to Michael Jackson’s “They Don’t Really Care about Us” song. She then continues to share an emotional story of loss wherein she danced with her father and could feel the spirit of her grandfather beside her as she danced with her father to the song, “My Girl,” during her Quinceañera. She felt as though she was dancing with her grandfather instead of her father and said it allowed her to say goodbye to her grandfather. Finally, she concludes by sharing a story of when she was really stressed out and had a dance performance with her cheerleading squad wherein she was able to release all of her stress and feel better. This is merely one example of a “peak narrative” and each participant wrote very different narratives. Further analyses and discussion of results within the “peak narrative” genre will be presented in a subsequent results
chapter on results by mode. Now I will present a sample of an intermediate “I dance because” essay below.

Figure 14. Sample of “I dance because” essay genre Coded in AtlasTI

The intermediate dancer who wrote the “I dance because” essay in Figure 14 and told a very personal story about developing self-awareness and her cultural heritage through dance. She tells a story about dance permitting her to express her personality (i.e. value code: self-awareness) as she discusses being interracial and having a parent who is African-American and another who is Hispanic. She discusses how dance permits her to showcase both sides of her cultural identity and showcases the value of preservation of intangible cultural heritage. She specifically writes about how Hip hop as an art form allows her to bring both pieces of herself together and she compares her experience to popular artists, like Drake and Romeo Santos who use Hip hop collaborations as an opportunity to demonstrate fluidity of culture and community through song.

I now turn to presenting examples of dance narratives taken from participant dance videos. The screenshots presented in Figures 15 through 17 exemplify specific dance movements combined to create a dance phrase which were coded for this study. For instance, each 8-count
dance phrase consists of various isolated movements within an 8-count or 8-beat time phrase. Some figures presented herein will show dance moves, whereas others will be strung together to capture a dance phrase (i.e. a first 8-count followed by the next sequential 8-count through dance performance). Similar dance video codes are presented within Chapter 3 from pilot data and again at the beginning of the Methods Chapter 2 wherein sample dance moves performed by Janet Jackson were coded.

I will present each dance video figure here in order to demonstrate examples of raw data from dancers who told a story using specific choreographed movements. Then I show how dancers strung dance moves together to create 8-count phrases and will show sample screen shots of side by side phrases wherein dancers stack movements to tell a story. Finally I present a figure with an image taken from AtlasTI wherein a screenshot of a dance scene can be viewed from the coder’s perspective in the program. From this coded AtlasTI figure it is demonstrated how the song and movements form an 8-count data unit, each of which was provided a code using the same coding scheme.
Figure 15 exemplifies value codes as applied to dance performance videos for two intermediate level dance teams. Within Figure 15 there are five images labeled A through E representing 5 distinct captured movements: two of which instantiate isolations in one dance phrase for Group 1 and three of which instantiate isolations in one dance phrase for Group 2. In coding the dance performance videos, there were central concepts (i.e. theme, title, characters) relayed through group process worksheets and group process videos (not analyzed herein) which serve as controls or tools for triangulation of data, giving insight into the overall meaning of the dance performance piece as conceptualized and choreographed by the team. In these cases, Group 1’s social issue was bullying, the theme of their dance composition was “bullying,” and
the title was “Boom”. The team chose to choreograph to a song entitled, “Boom Boom” by 2009 multicultural, Australian all male musical group called the Justice Crew. Group 1 choreographed approximately 30 seconds of dance movements to the portion of the song between about 30 seconds into the track and completing their routine close to the 1 minute mark on the music track. The team was composed of three intermediate dancers who were some of the youngest in the sample. They took a pop song with lyrics about love and partying with friends and transformed the meaning through their dance movements. In connection with the discussion on multimodality of Hip hop dance presented in Chapter 1, this group uses the track’s beat and lyrics and flip the lyrics on their end. Some of the lyrics are as follows:

“Callin’ all sexy girls
All around the world
Look at that aeroplane fly
Up on cloud nine
Damn you so sexy ooh
And the things you do
Drive me out of my mi-mi-mind”
(~00:38 – 00:51 seconds in the music track)

“And the party goes boom boom boom
New York to Cali
London, Miami
Them girls be slammin’
And the party goes boom (yeah)
Rio, Dubai
Moscow, Mumbai
So sexy fly
’Cause the party goes boom.”
(~00:52 – 1:08 seconds in the music track)

During the first portion of choreography (marked through lyrics as 00:38 – 00:51 seconds in the music track) the team told a story of bullying wherein two girls “book” a nerdy boy by literally knocking the book out of his hand and pushing him to the ground, which is shown in Figure 15A. The movement phrase for image 15A was coded then as critical consciousness, since
the team was drawing attention to a violent social issue within their school community. Then the girls circle around the boy “like sharks would circle prey” until the music changes in the track at about 00:51 seconds when the chorus hits, which can be seen in Figure 15B. The movement phrase in 15B was coded as emotional expression, since the dancers chose to showcase the boy’s sad feelings as he sat on the floor with his head down as the girls continued to bully him. At this point Group 1 resolves the bullying issues, the girls pull the boy up from the ground and all three dancers begin dancing together, having fun and finally becoming friends at the end. Not only did this group present a dance piece about how they all experienced bullying in their school, but they also used music they found produced by artists who are not just singers but also Bboys and Hip hop dancers. This example serves as an exemplar of how adolescents can take a song and transform the meaning of it through their multimodal Hip hop dance performance.

The other three images within Figure 15 labeled as C, D and E are taken from Group 2’s dance performance piece about domestic violence. The three female intermediate dancers chose a song by popular Hip hop artists Eminem and Rihanna entitled, “Love the Way you Lie,” about domestic violence. While the team did not publicly present their social issue as connecting to them personally, they did discuss that their piece was about “violence in the household” and said they wanted to talk about a woman going through domestic violence. They did not provide a title to their piece other than domestic violence, which was also their theme. Their whole dance performance lasted about 1 minute. The dancers started by performing more lyrical jazz style dance at the beginning of their piece as Rihanna began singing the chorus:

“Just gonna stand there and watch me burn
But that’s alright, because I like the way it hurts
Just gonna stand there and hear me cry
But that’s alright, because I love the way you lie
I love the way you lie.”
(~00:00 – 00:26 seconds in the music track)
The dancers then switched dance styles at the beginning of Eminem’s first verse when the following lyrics were being rapped on the track:

“I can't tell you what it really is
I can only tell you what it feels like
And right now there's a steel knife, in my windpipe
I can't breathe, but I still fight, while I can fight
As long as the wrong feels right, it's like I'm in flight
High off of love drunk from my hate
It's like I'm huffing paint and I love it the more that I suffer
I suffocate and right before I'm about to drown
She resuscitates me, she fu*king hates me,
And I love it, wait
Where you going, I'm leaving you”
(~00:26 – 00:49 seconds in the music track)

“No you ain't, come back
We're running right back, here we go again
It's so insane 'cause when it's going good, it's going great
I'm Superman, with the wind at his back, she's Lois Lane
But when it's bad, it's awful”
(~00:49 -1:03 seconds in the music track)

The Group 2 dancers started doing solo dances taking turns in the form of a Hip hop dance cypher during the first portion of Eminem’s rap then at about 00:49 seconds when the lyrics, “where are you going, I’m leaving you / No you ain’t, come back / We’re running back, here we go again” play the dancers create the dance moves within Figure 15. They begin with pulling the abused women from either arm which is seen in Figure 15C, then one dancer pulls the woman (i.e. middle dancer) towards her and spins her the way is done by a dance partner to showcase the relationship and perform the lyrics in Figure 15D. The dancers conclude their piece after the spin and proceed to push the woman (i.e. middle dancer) back and forth to show the domestic abuse. These dance sequences were coded sequentially with the following value codes respectively: emotional expression, relationship skills and self-awareness, since the performers used dance movement to demonstrate values through dance as discourse.
Finally, I will present a whole dance which progresses thematically through images in Figure 16. Within Figure 16, Group 3, composed of 4 intermediate level dancers of older age than Group 1 and about the same age as Group 2 choreographed a dance about police brutality in their community wherein a White police officer murders two minority men who were on their way to a party. The dancers stage the two minority men to have “a misunderstanding” wherein the two men knock over another man while walking and kindly pick him back up. The police respond to a call placed by the man who fell and the single White female police officer responds to the men “by being racist towards the men,” played in the dance performance by a light skinned Hispanic female, who shoots and murders both men as they walk down the street towards her due to her seeing them “both as suspicious”. Figure 16 below shows what coding a dance video in AtlasTI looks like using the Group 3’s performance as an example.

**Figure 16. Coding a Dance Video in AtlasTI**

Group 3 composed the piece and titled it “Police Brutality.” Initially they began to choreograph to a popular rap song entitled, “One Mic” by popular artist Nas, but as they began
choreographing they changed their music to a different song, entitled “Police Brutality” by artist K.R.U.E wherein they perform the end of his song with lyrics:

““We need to stand up ’cause they’re out of control

With police like this, we have to revolt

We cannot sit down we cannot let go

We cannot pretend we haven’t see what they’ve shown”.

Group 3, comprised of intermediate dancers from a large urban city in the American Southwest, chose a song written by a local Seattle artist, K.R.U.E., to talk about police brutality in their local community. The song was composed by rapper K.R.U.E in response to the shooting death of a deaf Seattle woodcarver by the name of John T. Williams, who was shot and murdered by police officer Ian Birk, which resulted as being “found to be unjustified by a review board” wherein Officer Birk no longer has employment with the department (Clough, 2011; US Prison Culture, 2011).
Group 3 created a brief Hip hop dance routine wherein they added an element of theatricality with dance. The 4 intermediate dancers choreographed a routine wherein they take the audience to the scene of a hate crime wherein a police officer murders two innocent men. From Figure 17.1 wherein the two men are walking down the street to Figure 17.2 when one man accidentally bumps into another man on the side walk knocking him down and extending a hand to pick up the man on the ground. The performers had the fallen man place a conspicuous phone call to the police authorities as the men continue walking down the street towards their death. The performers used few traditional Hip hop dance movements, but emphasized their political message and showcased Hip hop movement in daily culture as the men walk down the street listening to the song titled, “Police Brutality.”

As I mentioned previously, each essay narrative and each dance video performance was very different and ranged in type of performance, social justice themes, aesthetics, values and
artistry. Each piece was thoughtfully choreographed as a team and dancers found themselves leaving the study asking if they could perfect these routines for a show at their school for their families and community. Some dancers connected the dance video vignette to their culture and expressed that they felt like performing dance connected them with their culture, whereas other dancers took on the characters they sought to play with the intention of spreading awareness to their community about social issues of their choosing, and still a few dancers made mention of how surprised and pleased they were to learn about how they could use Hip hop dance for a political purpose since they expressed feeling “there are so many issues they wanted to speak up about” and expressed “feeling like dance is their best means of self-expression”.

Each level of expertise composed differently depending on the genre and each individual essay and team dance performance was unique and important to the study. Many of the dancers mentioned wanting a program like this in their school or non-profit organization, while the expert dancers make it their life’s work and mission to continue to preserve and develop such programs to foster youth empowerment and Hip hop development through dance. The results chapters will further discuss findings and results of how adolescents use Hip hop dance to make meaning.
Chapter III:

Preliminary Results and Sample coding from Pilot Study of Novice Dancers

Seventeen diverse adolescents participated in a pilot study conducted by the researcher from a non-profit organization with a social justice mission in New York City. Results of the pilot study suggest that the multimodal context of Hip hop dance as discourse reveals complex means of signifying. Value statements are sentences to express their fullness and import. What I am presenting here throughout are shorthand labels for them, i.e. Critical Consciousness is Important to Hip hop expression. All values were coded from the youth-data as a bottom-up methods, where the values were gathered from youth narratives.

Furthermore, values including critical consciousness and emotional catharsis, emerged at similar rates across genre. Pilot data suggests that emotional catharsis was a relatively consistent value across modes, whereas identity and emotional expression values were more frequent in the essay mode. The values of aesthetics and dynamic interplay were more frequent in the dance performance videos modes as compared with the written genre.

Participants - Pilot Study with Novice Participants

17 (3 males and 14 females) diverse high-school aged youth from a large Northern urban city were recruited from a non-profit organization. All participants were between the ages of 15 and 18 and identified as either Caribbean-American, Hispanic-American or Asian-American. All students come from middle-class background as defined by the United States census 2010 indicating annual household income of $50,000. In terms of dance experience, only 2 participants would call themselves dancers having developed a dance identity (1 male and 1 female), and another 5 have written about experiences taking dance classes in school. This means that the majority of the participants were at a novice level of cultural expertise in terms of
utilizing dance as a cultural means of signifying and understanding dance as discourse. Therefore, many dancers chose to use choreography with simple dance movements in order to symbolically represent characters, concepts, themes, and changes within the narrative composition or choreography of their dance performance.

**Procedure for Pilot Study**

This study was conducted over 2 consecutive days and received IRB approval with parental consent and student assent. Over the two days, youth spent 2 hours engaged in a critical Hip hop dance curriculum, composed “I dance because…” essays, composed Hip hop dances in small groups with 2-4 peers, performed their dances as a group, and participated in a film screening analyzing and reflecting on their dance compositions. Expert facilitator curriculum including direct instruction and supporting videos showcasing concepts of dance as discourse and multimodality and were presented to students for approximately 2 hours over two consecutive days to provide context before students wrote essays and composed their dance pieces. Youth worked in small groups to choreograph a Hip hop dance responding to a prompt asking them to conceptualize, choreograph, perform and analyze a Hip hop dance with peers that they would perform for the United Nations about a social issue of their choosing affecting the youth and their communities.

Data were collected from multiple data strands, including: “I dance because…” /“I dance to what ends…” essays, team choreography sessions (with group process worksheets and video), team dance performance videos, and film screening sessions. Students used a group process worksheet to guide their initial choreographic decision-making processes, and went on to choreograph as a team. Choreography sessions were filmed. Finally, after choreographing and rehearsing their dances for about an hour each group presented and performed their piece to the
group. Group dance performances were also filmed and analyzed using a discursive values analysis.

**Preliminary Results and Sample Codes from Pilot Study**

The same coding scheme (see Table 2) was utilized to analyze the dance performance videos from the pilot study for this dissertation entitled, Hip hop Dance to UnderSTAND (Gardner, 2014). However, the process of coding was different for this multimodal discursive research study in comparison to the discursive analysis showcased with the Janet Jackson dance movements. Methodology for this pilot study included: dance essays (coded by sentence as the unit of analysis), and dance performance videos (which were coded by sequential 8-count dance phrase). Table 1 exemplifies the coding scheme which was created through a rigorous phase in which two coders had to reach an agreement for the dominant codes within the study data. All dance essays and videos were then coded according to training on the coding device. Table 1 demonstrates examples of narrative from participant essays and operationalizes each value code. Each dance phrase consisted of various isolated movements within an 8-count or 8-beat time phrase.
<table>
<thead>
<tr>
<th>Major Value</th>
<th>Value</th>
<th>Operationalization</th>
<th>Example Narrative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critical Consciousness</td>
<td>Reflection: Hip Hop allows liminal space for reflection.</td>
<td>Reflections on self and community, identifying motives for seeking freedom and justice.</td>
<td>“I dance to show how people with authority abuse power and violence.”</td>
</tr>
<tr>
<td></td>
<td>Social Action: Hip Hop encourages social action and mobilization.</td>
<td>Motivating/inspiring others to see what you see and mobilizing them to do something about it.</td>
<td>“I dance to show people what violence does to our communities and how to prevent it.”</td>
</tr>
<tr>
<td>Emotions</td>
<td>Catharsis: Hip hop allows for an emotional release that is psychologically healthy.</td>
<td>Experience and feel emotions internally.</td>
<td>“Dancing helps pick up my mood when I’m upset.”</td>
</tr>
<tr>
<td></td>
<td>Emotional Expression: Hip hop allows us to express inner emotions.</td>
<td>Externally expressing emotions to other through symbols and discourse so others understand your experience.</td>
<td>“I dance because I get to show people how I am feeling.”</td>
</tr>
<tr>
<td>Health &amp; Well-being</td>
<td>Socioemotional Development: Hip Hop allows improvement in self.</td>
<td>Dancing improves the way I think, feel and understand myself and positively influences how I present myself to the world.</td>
<td>“Dance builds up confidence in a human being and working with a troupe helps you build character.”</td>
</tr>
<tr>
<td></td>
<td>Physical Fitness: Hip Hop allows us to be strong and fit physically.</td>
<td>Dancing improves my body, how I see my body and how my body feels to be through exercise and physical activity.</td>
<td>“It [dance] keeps the body tight &amp; fit.”</td>
</tr>
<tr>
<td></td>
<td>Social Identity: Hip Hop is a social way of life or philosophy.</td>
<td>Dance is a lifestyle. Hip hop provides me a philosophy and shared culture to connect with others.</td>
<td>“I dance to connect with my family and heritage.”</td>
</tr>
<tr>
<td></td>
<td>Dynamic Interplay (between Self &amp; Community): Hip Hop allows celebration of individual and community simultaneously.</td>
<td>The relationship between self and community that exists understanding people, actions and development as something shared existing between people.</td>
<td>“With my dancing I am hoping to inspire people to find something within them.”</td>
</tr>
<tr>
<td>Personal Identity: Hip Hop</td>
<td>Dance helps to express individuality, authenticity and developments towards who someone wants to become.</td>
<td>“It [dance] shows my individuality by the movements I do.”</td>
<td></td>
</tr>
<tr>
<td>---------------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Aesthetics: Hip Hop allows us to celebrate and practice elements of Hip Hop dance aesthetics.</td>
<td>The explicit use of body postures, motifs, signs, shapes, and formations to tell a narrative through dance.</td>
<td>“The purpose of me dancing it to tell a story using motifs and different body and different alignment.”</td>
<td></td>
</tr>
</tbody>
</table>

Figure 5 exemplifies value codes as applied to dance performance videos for two of the four dance teams within the pilot study. Within Figure 1 there are four rectangular images labeled A through D representing 4 distinct movement isolations: two of which instantiate isolations in one dance phrase for Group 1 and two of which instantiate isolations in one dance phrase for Group 2.

**Figure 5. Exemplary Value Codes as applied to pilot dance performance videos**

![Figure 5](image-url)
For the purpose of coding the dance performance videos there were central concepts (i.e. theme, title, characters) relayed through group process worksheets and group process choreography videos (not analyzed herein) which serve as controls or tools for triangulation of data, giving insight into the overall meaning of the piece as conceptualized and choreographed by the team. For instance Group 1’s social issue was bullying, the theme of their dance composition was “not being a bystander,” and the title was “good love” (Figure 5.A and 5.B). Group 2’s chosen a social issue was domestic violence, the theme of their dance composition was “breaking the cycle of domestic violence,” and the title was “breaking the cycle” (Figure 5.C and 5.D).

Figure 1 captures four movement episodes. Isolation A and B are dance movements taken from the dance performance video from Group 1. Isolation C and D are dance movements taken from the dance performance video from Group 2. Figure 1 presents coding for two sequential dance phrases in two different team performances. Isolations A and B are coded as dynamic interplay as the moves signify relying on each other for stability by literally leaning first right and then left in a squatting position. This movement implies dynamic interplay not only as a result of looking strictly at the two isolated movements, but also by speaking with the teams and reviewing the group dance process video where dancers explained how the dance moves told their story. Isolations A and B were a part of dance phrases appearing early in the dance composition where the dancers were all friends, before the instance of bullying which is followed thematically by an intervention and a recovery or healing of the friendship relationship.

Isolations C and D are dance movements within a sequential dance phrase coded as emotional expression to tell a story about reaching out to a community for help while seeking to break the cycle (C) and then turning in on oneself in solitude and feeling scared and alone upon
not being able to reach out for help and not being able to break the cycle (D). This dance phrase is a part of the first few phrases of the dance composition and was also triangulated for meaning with the group dance process videos wherein dancers choreographed as a group and spoke about the story they wanted to tell and how they would tell it with Hip hop dance.

The coding scheme presented in Table 1 provided the basis by which the strands of data from the pilot study with novice cultural producers were analyzed across the written/written genre and the dance performance genre from both group process worksheets and performance videos. Table 2 indicates the frequencies of values averaged between the two independent coders with regard to the dance written genre and the dance performance video genre.

Table 3—Frequencies and Percentages of Pilot Values by Mode

<table>
<thead>
<tr>
<th>Major Value</th>
<th>Value</th>
<th>Essays</th>
<th>Videos</th>
<th>Difference in meanings that emerge across modes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critical Consciousness</td>
<td>Thought &amp; Reflection*</td>
<td>12</td>
<td>5</td>
<td>1%</td>
</tr>
<tr>
<td></td>
<td>Social Action/ Mobilization</td>
<td>7</td>
<td>2.5</td>
<td>1%</td>
</tr>
<tr>
<td></td>
<td>Catharsis*</td>
<td>18</td>
<td>6</td>
<td>1.4%</td>
</tr>
<tr>
<td></td>
<td>Emotional Expression*</td>
<td>17</td>
<td>2</td>
<td>9.8%</td>
</tr>
<tr>
<td></td>
<td>Mental Health</td>
<td>2</td>
<td>0</td>
<td>1.7%</td>
</tr>
<tr>
<td></td>
<td>Physical Health</td>
<td>3</td>
<td>0</td>
<td>2.5%</td>
</tr>
<tr>
<td></td>
<td>Culture*</td>
<td>22</td>
<td>4.5</td>
<td>8.5%</td>
</tr>
<tr>
<td></td>
<td>Dynamic Interplay*</td>
<td>12</td>
<td>11</td>
<td>15%</td>
</tr>
<tr>
<td></td>
<td>Identity*</td>
<td>16</td>
<td>1</td>
<td>11.2%</td>
</tr>
<tr>
<td></td>
<td>Aesthetics*</td>
<td>10</td>
<td>4</td>
<td>14.3%</td>
</tr>
<tr>
<td></td>
<td>Hope</td>
<td>0</td>
<td>2</td>
<td>4.5%</td>
</tr>
<tr>
<td></td>
<td>TOTAL CODES</td>
<td>119</td>
<td>44</td>
<td></td>
</tr>
</tbody>
</table>

Note. *Indicates dominant codes that emerged approximately 10 or more times in either the essay and video genres.

***This code emerged only in video analysis.
Dominant values that emerge with a frequency of 10 times or more in at least one genre (essay or dance) include: Critical Consciousness: Thought & Reflection (CC:TR), Emotions: Catharsis (EM:CTH), Emotions: Emotional Expression (EM:EE), Development: Culture & Philosophy (DV:CP), Development: Dynamic Interplay (DV:DI), Development: Identity (DV:ID), and Development: Aesthetics (AES) and are indicated as dominant values in Table 2 with an asterisks after the individual values. There are 6 values that emerge with a high frequency within the study in at least one genre.

**Figure 6. Frequency Percentages of Pilot Values by Genre**

![Frequency of Pilot Values](image)

*Examples of the genres can be seen in Table 2 and Figure 5.

While the Culture & Philosophy value comes up frequently it has a low inter-rater reliability and materially varies contextually (i.e., School, Home, Family, Friends, Hip hop and ethnic group) which suggests that perhaps that value is conflating various type of culture, which cannot be understood with one value or code. Therefore, these 6 dominant values each account

There are similarities and differences across the genres or modes that establish complementary discursive meaning making tools and set the foundation for multi-modal research on youth development. Both Thought & Reflection and Catharsis as values consistently emerge at a similar rate across the dance written genre and the dance performance video genre, although Thought & Reflection has a low inter-rater reliability. There is little difference between the value frequencies indicating relative stability across genres.

In terms of differences, values that are indicated approximately 10% more frequently in the written genre in comparison to the dance performance video genre are Emotional Expression (9.8% difference) and Identity (11.2% difference), which suggests that the written genre better afforded the youth to discuss issues around emotional expression and identity. More frequent values indicated in the dance performance videos with approximately a 14-15% difference in comparison to the essays include Dynamic Interplay (15% difference) and Aesthetics (14.3% difference), suggesting that the dance performance genre better afforded the youth to express dynamic interplay and development through aesthetics.

The organizing principle health (with values Mental Health and Physical Health) are not dominant and do not appear with any frequency in essays and do not appear at all in the dance video genre. Therefore, mental health and physical health was not a strong affordance of Hip hop dance within this study. Figure 6 presents study results indicating only the dominant values with high inter-rater reliability.
Catharsis emerges similarly across both genres with a relatively stable frequency. Figure 2 demonstrates that Identity and Emotional Expression are values that emerge differently with a greater frequency in the dance essay or narrative genre of the data, whereas the values of Dynamic Interplay and Aesthetics appear more frequently in the data in the dance video genre in comparison to the written genre. Figure 2 presents the affordances of Hip hop dance across and between the two genres.

The participants in the pilot study use Hip hop dance as a tool for social transformation. The youth were able to understand the research task of developing a social justice piece and sought to create a dance piece to evoke emotions in the audience. Youth selected an issue which they thought would compel audience members to act positively with regard to the issues presented herein: such as stopping the cycle of domestic violence, not being a bystander in bullying, community unification around preventing gun violence, and resisting peer pressure.
The dissertation expands upon this preliminary exploration of how novice cultural experts use Hip hop dance as a discourse of critical consciousness, in order to gain insight into how participation in Hip hop dance communities fosters adolescent social-emotional and socio-political development. This study seeks to identify how adolescents and historical experts enact Hip hop values in different modes. Results of these value differences will contribute to new ways of thinking about dance as an emotionally and critically conscious practice. This dissertation expanded the scholarly literature by exploring what specific values are enacted in the modes across members of various orientation of cultural expertise, and investigated in what ways the adolescent dancers are enacting and developing the historicity of Hip hop dance discourse in connection with other adolescent narrators of varying expertise and with the values of global, national and intuitional Hip hop narrators.
The previous chapters present the rationale and methodology for this dissertation. The methods chapter not only presented the research design, but also presented the coding scheme, articulated the process of data collection to data analysis and finally began presenting results of the study in the form of a coding scheme and examples of narratives and dance videos. Findings of the pilot study indicate that there is an important distinction between dance genres and the values expressed. In the written genre, the values of catharsis and emotional expression were greatest, whereas in the dance genre dynamic interplay and aesthetics was most dominant. The next chapter will present results of the dissertation by activity meaning system design.
Chapter IV: Results by Activity Meaning System

This chapter will examine and present study results through the lens of the activity meaning system design and unpacks each finding by stakeholders and level of cultural expertise. The purpose of this dissertation was to (1) explore how adolescents use multimodal Hip hop dance discourse to develop social-emotionally and politically, and to (2) conceptualize how level of cultural expertise impacts how adolescents use multimodal Hip hop dance discourse. The study employs the activity meaning system design to compare stakeholders permitting an investigative comparison of values of Hip hop cultural political stakeholders (i.e. Hip hop legends or cultural institutions) to local adolescent stakeholders. The purpose of this chapter is not only to compare across the activity meaning system, but to zero in on what values each individual, global, institutional, and local stakeholders espouse as their dominant values.

Furthermore, this chapter provides information on how each stakeholder’s values taken together construct a values’ system representative of a socio-politicized Hip hop dance culture. The stakeholder values represent an examination of Hip hop codes of ethics, pledges and doctrine as the historicity of Hip hop culture and results provide a venue through which all of the voices of the old school and the new school may be examined together in harmony. The activity meaning system design affords a researcher the opportunity to look at various “cultural artifacts” and voices/narratives while it distinguished points of congruence, dissention or contrast as it also suggests points of transition and transformation or development of culture. Further discussion of the results of analysis of the activity meaning system design will be explored in the discussion and conclusion chapter. The activity meaning system design was presented in the Methods chapter and is listed as Table 5. For the purpose of clarity and convenience in reading I am
inserting the Activity meaning system design chart here once more and notating which value codes were dominant among each stakeholder group.

Table 7. Activity Meaning System Design Results (by Frequency percentages)

<table>
<thead>
<tr>
<th>Dimension of Activity and Meaning</th>
<th>Relevant Stakeholders</th>
<th>Relevant Institutional Actors/ Stakeholders</th>
<th>Individual Institutional Actors</th>
<th>Local Interactions Among Individual Actors and Stakeholder Groups</th>
<th>Individual Actors &amp; Stakeholder Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Global-Societal Sphere of Activity</strong></td>
<td>Zulu Nation</td>
<td>Temple of Hip hop (ToHH)</td>
<td>Janet Jackson’s Rhythm Nation</td>
<td>Novice: New York City</td>
<td>Advanced/Expert: The Bronx, NY</td>
</tr>
<tr>
<td><strong>Relevant Stakeholders</strong></td>
<td>Black Panthers (BP)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dominant Values</strong></td>
<td>Preservation and Development (52.5%); Critical Consciousness (33.5%).</td>
<td>ToHH: Preservation and Develop. (51.6%); Critical Consciousness (16.13%); Social-awareness (16.13%).</td>
<td>Critical Consciousness (52.9 %); Social-awareness (17.6%).</td>
<td>Novice:</td>
<td>Intermediate: Houston, Texas</td>
</tr>
<tr>
<td></td>
<td>BP: Critical Consciousness (22.23%); Social-awareness (22.23%); Physical Fitness (22.23%).</td>
<td></td>
<td></td>
<td>Relationship skills (17.6%)</td>
<td>Self-awareness (26.16%)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Emotional Expression (16.2%)</td>
<td>Relationship skills (17.8%)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Preserving and development (36.47%)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Self-awareness (17.05%)</td>
</tr>
<tr>
<td><strong>Stakeholder Expressions</strong></td>
<td>Pledge Genre</td>
<td>Pledge Genre</td>
<td>Pledge Genre</td>
<td>Civic Essay</td>
<td>Peak Narrative</td>
</tr>
</tbody>
</table>

Values across participant discourses in the activity meaning system differed substantially, with major differences between global, institutional and individual stakeholders (Group A) in comparison to local stakeholders (Group B). Local stakeholders valued relationship skills, emotional expression, self-awareness, and preservation and development whereas the global,
institutional and individual stakeholders (as measured in the pledges) valued preservation, critical consciousness and social-awareness. These differences showcase a distinction between dominant values with regard to stakeholder Group A values socio-cultural values whereas Group B expresses value for both socio-cultural and social-emotional values.

This dissertation investigated the adolescent processes of social-emotional and political development by analyzing values youth perform by dancing and values of their essay responses. Furthermore, to create a context within which I may explore how youth develop the historicity of Hip hop culture, this dissertation employs an activity meaning system design and values analysis to compare values collected from an adolescent essay and dance narratives in connection with macro level, historic, shared Hip hop cultural values found in the Hip hop pledges. Based in socio-cultural theory (Rogoff, 1990; Wertch, 1991), values are culturally-specific ways of knowing, feeling and acting in conversation with environmental, social, cultural and economic circumstances (Daiute, Stern & Lalati-Weinberger, 2003). Values analysis, as a specific method of narrative inquiry, is a way to identify narrative meaning in terms of values expressed in and interacting with narrative (Daiute, 2014). Values are also understood as principles people strive to live by, enduring moral codes, norms or cultural cues that are believed (Daiute, 2014). It is the activity meaning system design which permits analyses of how adolescents perform, develop, contest and transform historic Hip hop cultural values.

This dissertation focuses on the analysis of trans-generational development, whereby adolescents express and develop Hip hop dance cultural values. In that way, dance discourses (movement and verbal) provide adolescents the tools for their integrated human development. The functions and relationships of the diverse modes emerge in different positionings, which also elicit the range of value systems in youth cultures (Daiute & Turniski, 2005). Through the activity
meaning system design, we observe how individuals can construct “interactive positioning” to narrate something to another, and can create a “reflexive positioning” to position oneself (Davies & Harre, 1999). Through narrative analysis and analysis of an activity meaning system, pairs or collections of several narratives create a larger pattern of youth narrating to reveal a stance or positioning of a group (Daiute, 2011). Therefore, the design permits a collective of narratives or a conversation between various stakeholders across time and space.

Results of the activity meaning system design will be presented in two ways, first by the dominant values amongst each stakeholder group, and then by each value code according to the overall activity meaning system dominance in comparison to levels of expertise in local stakeholders. The activity-meaning system portrays how cultural forms vis-à-vis cultural tools develop over time across generations (i.e. relevant stakeholders), across modes (i.e. stakeholder expressions) and provides a diversity of expressions varying by cultural expertise. Further results and analysis by mode will be discussed and presented in the next chapter and followed by a results chapter by level of cultural expertise, and conclude with a results chapter on a case study.

The activity meaning design in this dissertation creates a system of meaning exemplifying the development of Hip hop dance culture across historic political movements and across time; through the value analysis of various pledges, and comparing the values of the local actors’ expressions. The dominant values by stakeholder will be presented from largest or most global stakeholder to the most local stakeholders. In examining Table 5 above one can understand the activity meaning system design and thus interpret the results. The top of the table indicates the various system levels (i.e. global-societal sphere of activity, institutional actors, individual actor and local interactions among individual actors and stakeholder groups) (Daiute, 2014).
The principal investigator conducted a values analysis of these stakeholder expressions of values in order to elucidate dominant values at the macro level to reveal shared dominant global, societal and institutional level values. Through sampling these artifacts (i.e. the pledges) the data analyzed also encompasses the spatio-temporal development of political Hip hop dance culture and influential social and cultural movements. Therefore, analysis across stakeholders reveals a complex system of intersecting, affirming and contesting values across time; and put more simply joins the old school and the new school into a dialogue about why Hip hop dance is performed and should be sustained as a cultural practice. The activity-meaning system, therefore, explicates what Vygotsky termed a “mutually influential relationship between individual and society” (Daiute, 2014). The activity-meaning system demonstrates how cultural tools develop over time across generations (i.e. relevant stakeholders), across genres (i.e. stakeholder expressions). In this dissertation the results are further analyzed across the diversity of expressions which express varying values by cultural expertise.

Results of dominant values amongst each stakeholder of the activity meaning system design will be presented first starting with the global, institutional and individual actors; all of which encompass Hip hop pledges within this dissertation. The pledges were coded as verbal narratives to provide the cultural contexts and a framework of historical values of Hip hop cultural producers and practitioners. By bringing in the historical element of the written pledges, we can examine the broader relationships between and across stakeholders and expressions across time to study which values are expressed or not and how the expression of the values may stay the same or change across time and between stakeholders. The various levels of analysis serves as a spatio-temporal enactment of political Hip hop dance culture and history. The activity-meaning system permits the study of political Hip hop dance culture intergenerationally,
cross-spatio-temporally, and cross-modally (via the various stakeholder expressions which I operationalize here as various modes) (Daiute, 2014). Each mode contributes meaning and values to the analysis of the study which derive from cultural pledges created by global/societal stakeholders and focal narrators/ institutional stakeholders such as the The Black Panthers, the Zulu Nation and the Temple of Hip hop, and Rhythm Nation’s “The Pledge”. The modes of analyses will be unpacked later. Analyses will be compared according to level of cultural expertise in order to examine how adolescents utilize Hip hop dance as a historical discourse of critical consciousness to make meaning about themselves, their peers, their relationships, their community and their social world.

Along the global societal sphere of activity of the activity meaning system the Beliefs of the Universal Zulu Nation were coded and analyzed. Amongst the entire code of beliefs of the international Zulu collective the dominant value codes are: preservation and development of intangible cultural heritage at 52.5% and critical consciousness at 33.5% meaning that 86% of the Zulu Nation beliefs encompass and express value for culture keeping through preservation and development in addition to critical consciousness. The Zulu Nation pledge was sampled as it is one of the largest international Hip hop artist communities. Further, the advanced dancers sampled within this study are affiliated with the Zulu Nation. Comparatively, relevant institutional stakeholders included in this dissertation were the Temple of Hip hop through the coding of the Hip hop Declaration of Peace and the Black Panther Party’s “Black Child’s Pledge.” Each institutional stakeholder expressed similar albeit different values. The Temple of Hip hop’s dominant value codes include: preservation and development of intangible cultural heritage (51.6%), critical consciousness (16.13%), and social-awareness (16.13%). Conversely,
the dominant values of the Black Panthers is similar yet distinct: *critical consciousness* (22.23%), *social-awareness* (22.23%), and *physical fitness* (22.23%).

The values were equally expressed through the pledge. In terms of individual institutional actors, Janet Jackson’s Rhythm Nation pledge and song encompassed the mobilization of a generation and the articulation of Hip hop dance values bridging the gap of the old school and the new school. The dominant values of Jackson’s Rhythm Nation include: *critical consciousness* (52.9%), and *social-awareness* (17.6%). There are distinct differences amongst these key macro-level Hip hop dance stakeholders while there are clear commonalities. *Critical consciousness, preservation and development of intangible cultural heritage* and *social-awareness* repeated in each of these major pledges when analyzed together. These values would mark the dominant cultural values or the historicity of Hip hop dance culture.

The dominant values of the local interactions among individual actors and stakeholder groups which are distinguished herein by level of cultural expertise espouse different dominant values, some of which take up and affirm the historicity of the old school Hip hop dance values and others which perhaps transform or develop into new values across time. The novice dancers value *relationships skills* (17.6%), and *emotional expression* (16.2%) across modes; whereas the intermediate dancers also value *relationship skills* (17.8%), but more so value *self-awareness* (26.16%). And the dancers who take up similar values to the old school or macro-level dance stakeholders is the expert dance group who predominantly value *preservation and development of intangible cultural heritage* (36.47%), and also similar to the intermediates value *self-awareness* (17.05%). Further unpacking and explication of the systems of values by level of cultural expertise will be explored in a separate chapter so that results can also be teased out and
explored across modes by level of expertise; allowing for a more comprehensive conceptualized understanding of why each dance group chooses to dance and what dance does for them.

**Figure 18. Percentages of value expressions by expertise group samples across the activity meaning system design**

The activity meaning system design allows us to see values expressed differently across expertise groups of local stakeholders. Furthermore, the activity meaning system design presents results of values expressed by all stakeholders across the activity meaning system design. A full summary of all the value codes by activity meaning system in comparison to the individual level of expertise can be seen in table 6 below and figure 7 above. Now the results of the activity meaning system design will be presented as we compare the dominant values coded across the entire activity meaning system (AMS) as indicated here as aggregates of all dominant stakeholder values.
Value frequency will be compared to the same value frequency by each level of expertise in order to compare to what degree each group of dancers expresses a values similarly or differentially in comparison to the entire discourse of Hip hop dance. The dominant values for the activity meaning system include: preservation and development (22.6%), self-awareness (16.8%), relationship skills (13.8%), and critical consciousness (11.5%). For instance, the value code of critical consciousness is greatest across the whole activity meaning system and is less significant in each level of expertise. Perhaps we need to develop better dance curricula to connect the education of dance performance back to the theory, spirituality and cultural heritage of original Hip hop dance values. Maybe by bridging of the gap between the old school and the new school we can truly maintain existing value systems and continue to develop the culture not through losing old values, but developing new values in addition to a greater appreciation for social-awareness, diversity of beliefs and expanding the complexity of what Hip hop dance culture can value, celebrate, and preserve.

Critical consciousness is defined as a sociopolitical tool in education which engages learners to question the nature of their historical and social situation by providing learners with a critical lens for "reading the world" (Freire, 1970; 1973). Critical Consciousness is not a dominant value for any one of the levels of cultural expertise as expressed by local actors and stakeholders. Novice dancers’ expressions over all genres indicated critical consciousness in only 9.86% of the analyzed units in comparison to 5.3% by expert Hip hoppers and only 3.89% of intermediates. Further analysis and discussion of each result will be discussed in the final discussion and conclusion chapter.
Table 8. Value Frequencies and Percentages across Activity Meaning System & by Expertise (across genres)

<table>
<thead>
<tr>
<th>Major Value</th>
<th>Value</th>
<th>Across Activity Meaning System</th>
<th>Novice</th>
<th>Intermediate</th>
<th>Expert</th>
</tr>
</thead>
<tbody>
<tr>
<td>Socio-political</td>
<td>Critical Consciousness: Hip hop allows us to be critically aware of our</td>
<td>127* (11.5%)</td>
<td>14</td>
<td>21</td>
<td>9</td>
</tr>
<tr>
<td>Development</td>
<td>surroundings.</td>
<td></td>
<td></td>
<td>(9.86%)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Psychological Resilience/Overcoming: Hip hop allows us to be</td>
<td>44 (3.97%)</td>
<td>5</td>
<td>21</td>
<td>15*</td>
</tr>
<tr>
<td></td>
<td>psychologically resilient.</td>
<td></td>
<td></td>
<td>(3.5%)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Physical Fitness: Hip Hop allows us to be strong and fit physically.</td>
<td>20 (1.8%)</td>
<td>4</td>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(2.8%)</td>
<td>(1.17%)</td>
</tr>
<tr>
<td></td>
<td>Emotions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Catharsis: Hip hop allows for an emotional release that is</td>
<td>86 (7.76%)</td>
<td>15*</td>
<td>63*</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>psychologically healthy.</td>
<td></td>
<td></td>
<td>(10.56%)</td>
<td>(3.52%)</td>
</tr>
<tr>
<td></td>
<td>Emotional Expression: Hip hop allows us to express inner emotions.</td>
<td>51 (4.6%)</td>
<td>23*</td>
<td>27</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(16.2%)</td>
<td>(0.58%)</td>
</tr>
<tr>
<td>Socio-cultural</td>
<td>Preserving and developing intangible cultural heritage: Hip Hop allows</td>
<td>250* (22.6%)</td>
<td>10</td>
<td>54*</td>
<td>62*</td>
</tr>
<tr>
<td>Development</td>
<td>us to celebrate, learn and develop our intangible cultural heritage.</td>
<td></td>
<td></td>
<td>(7%)</td>
<td>(36.47%)</td>
</tr>
<tr>
<td></td>
<td>Aesthetics: Hip Hop allows us to celebrate and practice elements of Hip</td>
<td>79 (7.1%)</td>
<td>15*</td>
<td>59*</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Hop dance aesthetics.</td>
<td></td>
<td></td>
<td>(10.56%)</td>
<td>(2.94%)</td>
</tr>
<tr>
<td>Social-emotional</td>
<td>Self-awareness: Hip hop allows us to understand our inner</td>
<td>186* (16.8%)</td>
<td>13</td>
<td>141*</td>
<td>29*</td>
</tr>
<tr>
<td>Learning (SEL)</td>
<td>psychological state.</td>
<td></td>
<td></td>
<td>(9.2%)</td>
<td>(17.05%)</td>
</tr>
<tr>
<td></td>
<td>Self-management: Hip Hop allows us to manage ourselves better.</td>
<td>21 (1.89%)</td>
<td>1</td>
<td>19</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(0.7%)</td>
<td>(0.58%)</td>
</tr>
<tr>
<td></td>
<td>Social-awareness: Hip hop allows us to understand how others think</td>
<td>91 (8.2%)</td>
<td>17*</td>
<td>26</td>
<td>20*</td>
</tr>
<tr>
<td></td>
<td>and feel.</td>
<td></td>
<td></td>
<td>(11.97%)</td>
<td>(11.76%)</td>
</tr>
<tr>
<td></td>
<td>Relationship Skills: Hip hop allows us to develop meaningful connections</td>
<td>153* (13.8%)</td>
<td>25*</td>
<td>96*</td>
<td>20*</td>
</tr>
<tr>
<td></td>
<td>with others.</td>
<td></td>
<td></td>
<td>(17.6%)</td>
<td>(11.76%)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(17.8%)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TOTAL CODES</td>
<td>1108</td>
<td>142</td>
<td>539</td>
<td>170</td>
</tr>
</tbody>
</table>

Note. *Indicates 9 dominant codes by mode that emerged approximately 10% or more times in any genre.
What we also see here is the integration of social, emotional, cognitive processes across the expertise groups, albeit in different patterns of priority. What I mean by priority is that the experts, for example, have major emphases and subsequently frequent emphases in different orders than the novices and intermediates, but all groups express with the range of processes. Experts, therefore, are not necessarily in some higher stage identified abstractly but are different from novice and intermediates which was clearly articulated in the study design and the definition of cultural expertise to be one which is not hierarchical but rather shows various perspectives and beliefs based on their differing worldview.

*Psychological resilience* and *physical fitness*, as values play a clear and distinctly important role to the practice of Hip hop dance; however it is not dominant in the activity meaning system (3.97% and 1.8% respectively) or amongst any local stakeholders. From novice to expert stakeholders the value frequency for psychological resilience was 3.5%, 3.89% and 8.8% respectively by expertise level with experts expressing the most. Whereas, physical fitness by level of expertise starting with novice was 2.8%, 2.2% and 1.17% percent decreasing by increasing level of expertise. The greatest value for psychological resilience in the AMS was amongst the expert dancers and physical fitness was highest in the Black Panther’s pledge.

*Catharsis* was not a dominant value across the entire activity meaning system (7.76%), however it was dominant amongst novice (10.56%) and intermediate (11.7%) level stakeholders. Expert dancers indicated catharsis was not as integral to their values at 3.52%. *Emotional expression* was not dominant amongst the AMS (4.6%) or any local stakeholders except the novice dancers (16.2%). The intermediate dancers expressed catharsis to be integral to their values at 5% and experts only at 0.58%. Perhaps emotions have more to do with novice level
development of dance expertise and it is understood that at a different level of expertise dance serves a different function for dancers.

*Preservation and development of intangible cultural heritage* was dominant across the activity meaning system design (22.6%), and seems to develop in importance by the level of dance expertise with novices at 7%, intermediates at 10.01% and experts at 36.47%. The longer a dancer is a part of Hip hop dance culture and the more connected to a local Hip hop dance community makes for a greater commitment to the preservation and development of Hip hop dance values and culture.

*Aesthetics* is not a dominant value across the full AMS (7.1%), but is very integral to the dancers at the novice (10.56%) and intermediate (10.95%) levels who stake a strong commitment to specifically learning the movements, postures and forms of Hip hop dance. Experts value aesthetics at a rate of 2.94% perhaps since they already have gained mastery over Hip hop dance movement, choreography and freestyle. Perhaps expert dancers have a greater value for the cultural and social implications Hip hop dance has on human development.

*Social-Emotional Learning* (SEL) is important to multimodal Hip hop dance practice and expression. The values of *self-awareness* (16.8%) and *relationships skills* (13.8%) are dominant across the entirety of the activity meaning system and continue to dominate various local stakeholder expressions. *Self-management*, on the other hand, is not dominant across the AMS (1.89%) or in any local stakeholder group (0.7%, 3.53% and 0.58% respectively). *Self-awareness* is 9.2% for novice dancers, but increases to 26.16% for intermediate dancer and levels out at 17.05% at the expert level indicating that generally *self-awareness* is a key component of multimodal Hip hop dance development as expressed through dance as discourse.
Social-awareness is not a dominant AMS value (8.2%), but is dominant at an almost equal rate in novice (11.97%) and expert (11.76%) levels with intermediates at 4.8%. Finally, relationship skills is dominant in each and every facet of this dissertation. Relationship skills is dominant in the entire activity meaning system (13.8%) and continues to be dominant in each level of experts among local stakeholders: novice (17.6%), intermediate (17.8%), and expert (11.76%). Further analysis of results by level of expertise will be presented in an additional results chapter by mode and discussion of these results will be presented in the discussion/conclusion chapter. The activity meaning system design results showcase the complexity of results when looking specifically at various stakeholder groups. Results indicate that the global and institutional/individual stakeholder values differ from the local stakeholder values (which also differ by level of expertise). The next chapter will present results by genre and mode.
Chapter V: Results by Mode

"A lot of people say, what's foundation and they think 6 step or 2 step, you know what, those are just basic moves. Foundation is your basic, your feeling, your self-expression. That's your foundation. Foundation is a feeling. You have to feel it first, with the move that you're doing. If you're doing a basic move and you don't feel it that's not your foundation. If you're dancing to the music that means you feel it. My inspirations are the ones that inspire me to feel the music."

– Bboy Bam Bam

This dissertation examined dance as discourse across three modes of meaning through Hip hop pledges (N=4), two genres of written dance narratives (1 mode and 2 genres) (N=81) and dance performance videos (N=15). The multimodal expression of Hip hop dance allows for a wide and diverse array of values to emerge. The previous chapter examines results through the lens of the activity meaning system design and unpacks each finding by study stakeholders. Before I begin presenting the results of this dissertation by mode it is important to review the overall purpose of this study and equally important to reiterate what values analysis before I begin presenting value frequencies as results. The primary purpose of this dissertation was to (1) explore how adolescents utilized multimodal Hip hop dance discourse as a means to develop social-emotionally and politically, and to (2) conceptualize how level of cultural expertise impacts how adolescents utilize multimodal Hip hop dance discourse to make-meaning and develop socially, emotionally, and politically. This chapter will specifically seek to present results to answer the primary purpose of this dissertation, while the following chapter on results by expertise will present results in response to the secondary purpose of the dissertation.

This chapter presents results of value frequencies indicating dominant values across genres and modes, including the pledges, both written genre(s) and dance videos. Before
discussing frequencies of values by mode and dominant values I will briefly revisit what values analysis is as a discursive form of narrative inquiry. Values are derived out of socio-cultural theory through theorists like Rogoff (1990) and Wertsch (1991) who define values as “culturally-specific ways of knowing, feeling and acting in conversation with environmental, social, cultural and economic circumstances” (Daiute, Stern, & Lelutiu-Weinberger, 2003). Values analysis is a method for breaking narratives into smaller terms, in this case by values expressed in and interacting with the narrative (Daiute, 2014). Values are not simply categories or themes, but rather are principles “people strive to live by, enduring moral codes, norms or cultural cues” (Daiute, 2014). Therefore, concepts guiding values analysis include: (1) narratives are developed in sociopolitical relations, (2) meaningful activities, like narrating through essays or narrating through dance, which enact values, and (3) values are negotiated differently by participants with varying perspectives (Daiute, 2014).

This dissertation sought to collect multimodal discursive narratives from local stakeholders, i.e. Hip hop dancers of varying expertise, in order to determine how participants within the study respond to create narratives expressing their values or rather their ways of knowing, feeling and acting in conversation with their social world. Critical discourse theory and analysis, as an analytical strategy, examines (1) the analysis of context, (2) the analysis of processes of text production and interpretation, and (3) the analysis of the text, reinterprets traditional models of interview analysis (Daiute, 2014). Values analysis will function to identify processes and patterns to address research questions (Daiute, 2014).

The importance of adolescents using various modes in order to discuss themselves comes out of an affordance of Hip hop dance, wherein Hip hop dance is multimodal. Multimodality is defined as a process of “braiding or orchestration” to create a system of signifying with a unique
expressive power that transcends the collective contribution of its parts (Hull & Nelson, 2005; Kress & van Leeuwen, 2001). According to Hull and Nelson (2005), it is this very type of expression, termed multimodality that is not just rooted in ancient world history, but specifically distinguishes human communication.

The act of choreographing and performing Hip hop dance is comprised of several layers of meaning starting with the layered instrumentation of the music track or the beat, then adding in the vocals typically rap, and then adding in the various layers of physical performance through dance movement and costume or dress, wherein dancers choose to position themselves moving on stage in a particular way dressed in specific clothing in order to express a narrative and connote meaning. Whether there is a stage or a cypher in the community is a choice depending on the intended audience the dancer seeks to perform for, and whether there is a music track or live instrumentation (i.e. drumming or clapping for instance in “no music” cyphers) is also a choice of the dancer as a choreographer and a person constructing a narrative to express themselves, their ideas and to make a statement.

For instance, some Hip hop tracks can be more simple with a repetitive beat and bass, while other tracks, like many composed by Hip hop artist and producer Timbaland, consist of several layers of instrumentation almost similar to a Hip hop symphony wherein Hip hop dancers specifically live to create movements to each instrument layer at the same moment to show more complex themes, perhaps competing discourses or multiple happenings within a single moment. For an example of such songs see “Lovestoned/I Think She Knows” by Justin Timberlake, “Say It Right” & “Wait for You” by Nelly Furtado, “Are You that Somebody” by Aaliyah or “The Rain (Supa Dupa Fly)” by Missy Elliott all of which were produced by Timbaland (Elliott, 1997; Furtado, 2006; Haughton, 1998; Jones, 2016; Owens, 1993; Timberlake, 2006; Timbaland, 1993,
1997, 1998, 2006). Therefore, the conversation of how Hip hop dance is multimodal is within itself multifaceted in terms or the multilayered instrumentation of the music track or live instrumentation to the theatrical dance choreography and specific stage movements or formations presented within the parameters of the stage/cypher.

Materiality of meaning, as mentioned in Chapter 1, distills a particular unit of analysis as discourse, or a system of symbols in multi-modality. Materiality of meaning analyzes the unit (or system) with the purpose of developing an understanding of its purpose, meaning and significance as a symbolic expression (Daiute, 2012; Hull & Nelson, 2005). Values analysis provides an opportunity to closely examine dance discourse by analyzing multimodality and the multiple meaning layers by examining various genres (i.e. essays, dance videos and pledges) based on multiple historic Hip hop discourses through various stakeholders (Daiute, 2014; Hull & Nelson, 2005). Figures 13 and 14 from Chapter 2 “Methods” demonstrates how adolescent Hip hop narratives come together as a multimodal discursive expression, which analyzed together creates a different system of signification transcending the individual modes or component parts of individual expression and therefore, multimodality affords not just a new way to make meaning but a different kind of meaning (Hull & Nelson, 2005).

With this dissertation my hope is to offer methods for analyzing dance as discourse by utilizing an activity meaning system design and the affordances of multimodality within the context of Hip hop dance culture to explore adolescent social-emotional and political developmental processes. Therefore, this study proposed that adolescents capitalize on various affordances of the genres Hip hop dance offers and that they use each genre towards a different endpoint for their social-emotional and political development.
Within this chapter I present results of the discursive values analysis, a form of narrative analysis, and discuss each result by genre in connection with specific values. I provide some discussion around how these results derived from the study’s participants, but also discuss findings and conclusions at length in the final Chapter 8, titled “Conclusion: Summary, Limitations & Future”. The subsequent results chapters showcase results of the dissertation by outlining findings from values analysis between varying levels of cultural expertise by genre and mode and then finally focuses specifically on one performance team as a micro activity meaning system to take a closer look at the narratives of their essays and their team dance video, and how the value frequencies compare by mode across their small activity meaning system.

The methodology included a group process worksheet to encourage team collaboration, which was excluded since there are only a few codes indicated within the genre not allowing for robust frequencies to indicate any dominant values. AtlasTI software was utilized to perform coding for the study, to conduct inter-rater reliability based on two coders, and to analyze across modes. I will begin presenting results one mode at a time and then summarize and compare findings across modes in the conclusion of this chapter.

Each of the Hip hop pledges was coded in AtlasTI as the sample in Chapter 2, Figure 7. Some pledges varied in length and spanned over several pages like the Zulu Nation pledge, whereas others were only a single page. All of the codes were tabulated through AtlasTI and a “Codes – Primary Documents Table” analysis was run to facilitate values analysis after each pledge was broken into units of analyses (either sentence or by 8-count as in the “Rhythm Nation” pledge) and coded with a specific value code. The following value frequencies were generated in Table 7. For the entire pledge genre there were a total of 257 codes generated, therefore in order to determine the dominant codes the codes were sorted by greatest frequency.
which is clear in Table 7. It is also clear to see from Table 7 that the Zulu Nation pledge accounts for 200 out of the total 257 pledge codes.

Table 9. Value Frequencies (and Frequency Percents) for Pledge Genre in General

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SD: Preserve and Dev of Intangible Cultural Heritage</td>
<td>105</td>
<td>16</td>
<td>1</td>
<td>2</td>
<td>124 (48.25%)*</td>
</tr>
<tr>
<td>CC: Critical Consciousness</td>
<td>67</td>
<td>5</td>
<td>2</td>
<td>9</td>
<td>83 (32.3%)*</td>
</tr>
<tr>
<td>SEL:social awareness</td>
<td>18</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>28 (11.28%)*</td>
</tr>
<tr>
<td>SEL:relationships skills</td>
<td>5</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>12 (4.67%)</td>
</tr>
<tr>
<td>Resilience: Psychological</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>3 (1.16%)</td>
</tr>
<tr>
<td>SEL:self awareness</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>3 (1.16%)</td>
</tr>
<tr>
<td>EM:Catharsis</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2 (0.77%)</td>
</tr>
<tr>
<td>Resilience: Physical Fitness</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2 (0.77%)</td>
</tr>
<tr>
<td>EM:Emotion Express</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>SD:Aesthetics</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>SEL:selfmanagement</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Note. *Indicates 3 dominant codes by mode that emerged approximately 10% or more times in total pledge genre.

An additional table was generated to view dominant codes excluding the Zulu Nation pledge to look at the distribution and frequency of dominant codes for the remaining 57 codes from the United Nations Declaration of Peace from the Temple of Hip hop, the Black Child’s Pledge from the Black Panther Party for Self-Defense and from Janet Jackson’s “Rhythm
“Nation” pledge and lyrics in order to see if perhaps the Zulu Nation pledge skewed dominant values due to overwhelming composition of total codes. See Table 10 below.

Table 10. Value Frequencies and Percentages for Pledge Genre in General (Excluding Zulu Nation pledge)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTALS:</td>
<td>31</td>
<td>9</td>
<td>17</td>
<td>57</td>
</tr>
<tr>
<td>SD: Preserve and Dev of Intangible Cultural Heritage</td>
<td>16</td>
<td>1</td>
<td>2</td>
<td>19* (33.34%)</td>
</tr>
<tr>
<td>CC: Critical Consciousness</td>
<td>5</td>
<td>2</td>
<td>9</td>
<td>16* (28.07%)</td>
</tr>
<tr>
<td>SEL: Social Awareness</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>10* (17.54%)</td>
</tr>
<tr>
<td>SEL: Relationships Skills</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>7* (12.28%)</td>
</tr>
<tr>
<td>Resilience: Physical Fitness</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2 (3.50%)</td>
</tr>
<tr>
<td>Resilience: Psychological</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2 (3.50%)</td>
</tr>
<tr>
<td>SEL: Self Awareness</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1 (1.75%)</td>
</tr>
<tr>
<td>EM: Catharsis</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>EM: Emotion Express</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>SD: Aesthetics</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>SEL: Self Management</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Note. *Indicates 4 dominant codes by mode that emerged approximately 10% or more times in pledge genre minus Zulu Nation pledge.

For the purpose of this study all dominant codes must account for at least 10% of the total codes to be discussed and deemed a dominant value code amongst the genre. The following codes which emerge with the pledge genre at greater than 10% include: Critical Consciousness (CC) and SEL: Social Awareness. In both cases, including and excluding the Zulu Nation pledge,
the three most frequent codes or dominant value codes are: *Preservation and Development of Intangible Cultural Heritage* (SD:Preserve and Dev) with 124 out of 257 codes, which account for 48.25% of all pledge codes. The second most dominant code is *Critical Consciousness* accounting for 83 out of 257 codes or 32.3% of all pledge codes. The third most frequent value code within the pledge genre is the Social-Emotional Learning Competency of *social awareness*, which represents an appreciation for diversity and respect of thoughts/feelings and expressions of others which accounted for 28 out of 257 codes or 11.28% of all pledge codes.

Therefore, if examined together these three dominant value codes accounted for 91.83% of all pledge codes. When the Zulu Nation pledge was excluded an additional value was found to be dominant amongst the other three pledges, which was another Social-Emotional Learning competency *relationship skills*, at a rate of 12.28% (7 out of 57 total codes) which means that there is also a value for establishing and maintaining healthy relationships with individuals and groups through communication, listening and negotiation skills. Furthermore, Hip hop culture makes a clear value for diversity, civil rights and social justice through the code SEL-social awareness.

These finding indicate that overall the pledges, as representative of a historic set of Hip hop cultural values express a deep commitment to preservation of Hip hop culture, an astounding investment in developing a critical understanding of the world through critical consciousness and social critique of the status quo and oppressive forces and institutions in society in addition to an unwavering dedication to social awareness or empathy and respect for the rights, values, thoughts, feelings of others and compassion for others. Therefore, it can be concluded that Hip hop pledges, representing the larger cultural political stakeholders elucidate values of historic Hip hop culture.
Results of this study indicate that Hip hop culture, as internalized via the aforementioned Hip hop pledges, report that Hip hop culture values preservation and development of Hip hop culture as an intangible cultural heritage, cultural practice and generally oral and artistic tradition. Furthermore, Hip hop culture values critical consciousness, critical thinking and social action. Hip hop culture is aware of oppression and makes clear a collective value for consciousness, critical thinking and social action.

The discussion chapter will further explain results of the Hip hop pledges in connection with the entire Activity Meaning System and narratives from current Hip hop cultural producers (i.e. the study participants/dancers). This finding of the values of the Hip hop pledges is particularly important finding since one of the main objectives of this dissertation was to examine what macro, historic Hip hop values are adolescents taking-up, transforming and to what extent and in what ways, which will be discussed in connection with the research questions in Chapter 8 “Conclusion and Discussion”.

Next, I present the findings in terms of value frequencies indicating dominant values codes of the overall essay mode and individual written genres (i.e. “peak” and “civic” narratives) separately. Further analysis of how these value frequencies relate to other genres (i.e. Hip hop pledges and dance videos) will be discussed in the closing of this chapter and further as these findings relate to findings between levels of cultural expertise and in connection with the activity meaning system in the discussion chapter. The same coding scheme (see Table 6, Chapter 2) was used to code both written genres, including “peak dance narratives” (N=32) and “I dance because” essays (N=49) for a total of 81 total essays. All dance essays were coded by sentence whereas the dance performance videos were coded by sequential 8-count dance phrases. “Peak” and “I dance because” essays were included in Chapter 2 through Figure 8 and Figure 9 to
represent data collected from intermediate dancers and for an explanation of how this data was collected and analyzed. All novice, intermediate and expert essays were included in the value frequencies for the essay mode in general.

Findings indicate that for the essay mode dominant value codes include: self-awareness (22.48% or 154/685 total codes across written genres), followed by relationships skills (15.9% or 109/685), then preservation of culture (15.18% or 104/685) and then catharsis (11.68% or 80/685) respectively. This will be revisited later in the chapter in conversation with overall values frequencies in comparison across modes. However, now I turn to focus on the differences by written genre wherein dancers responded differentially to the “peak” prompt and the “essay” prompt to write separate narratives yielding value codes by genre, which differ from overall essay mode.

**Table 11. Value Frequencies and Percents for Written Mode in General (all levels of expertise)**

<table>
<thead>
<tr>
<th>Value Codes</th>
<th>TOTALS: Codes (Frequency % / total codes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL CODES:</td>
<td>685</td>
</tr>
<tr>
<td>SEL:selfawareness</td>
<td>154* (22.48%)</td>
</tr>
<tr>
<td>SEL:relationshipskills</td>
<td>109* (15.9%)</td>
</tr>
<tr>
<td>SD: Preserve and Dev of Intangible Cultural Heritage</td>
<td>104* (15.18%)</td>
</tr>
<tr>
<td>EM:Catharsis</td>
<td>80* (11.68%)</td>
</tr>
<tr>
<td>SD:Aesthetics</td>
<td>60 (8.76%)</td>
</tr>
<tr>
<td>EM:EmotionExpress</td>
<td>46 (6.72%)</td>
</tr>
<tr>
<td>SEL:socialawareness</td>
<td>39 (5.69%)</td>
</tr>
<tr>
<td>Resilience:Psychological</td>
<td>30</td>
</tr>
</tbody>
</table>
The following value frequencies and percentages were generated in Table 12 for the written genres comparing between the “peak narrative” and “I dance because” essay. The entire written genre value codes were presented above and will be discussed later in this chapter as conclusions to compare the overall essay mode to the pledge and dance video modes. Dominant codes for essays, only peak essays and “I dance because” essays, are included in Table 11 by written genre. In both cases, no essays were excluded and all are divided according to essay prompt in order to see how adolescents respond differentially based on the questions asked and the essay prompt. All codes will be discussed with emphasis on dominant codes. Then comparisons will be drawn between the “peak” and “essay” written genres through difference in frequency by percentage across essay mode. Results of the comparison of dominant values by written genre will then be presented in another table below in the form of a graph.

The written genres of peak and “I dance because” essays yielded a total of 575 total value codes 265 from the peak genre and 310 for the essay genre. Dominant codes were sorted by greatest frequency and tabulated by their percent out of the total codes by genre. Therefore, analyses yielded 5 dominant values codes amongst the two written genres: catharsis, preservation and developing intangible cultural heritage, aesthetics, self-awareness and relationship skills, which does differ from findings presented above for the essay mode in general. Before I begin discussing each result by the value code and written genre, I will first discuss major differences by written genre that were made clear through the data analyses.
Table 12. Frequencies and Percentages of Values across Written Modes

<table>
<thead>
<tr>
<th>Major Value</th>
<th>Value</th>
<th>Peak Narrative</th>
<th>“I dance because” Essay</th>
<th>Difference in meanings that emerge across modes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Socio-political Development</td>
<td>Critical Consciousness: Hip hop allows us to be critically aware of our surroundings.</td>
<td>4 (1.5%)</td>
<td>10 (3.2%)</td>
<td>1.7%</td>
</tr>
<tr>
<td>Resilience</td>
<td>Psychological Resilience/Overcoming: Hip hop allows us to be psychologically resilient.</td>
<td>18 (6.8%)</td>
<td>11 (3.5%)</td>
<td>3.3%</td>
</tr>
<tr>
<td></td>
<td>Physical Fitness: Hip Hop allows us to be strong and fit physically.</td>
<td>2 (0.75%)</td>
<td>12 (3.9%)</td>
<td>3.15%</td>
</tr>
<tr>
<td>Emotions</td>
<td>Catharsis: Hip hop allows for an emotional release that is psychologically healthy.</td>
<td>38* (14.3%)</td>
<td>27 (8.7%)</td>
<td>5.6%</td>
</tr>
<tr>
<td></td>
<td>Emotional Expression: Hip hop allows us to express inner emotions.</td>
<td>11 (4.2%)</td>
<td>14 (4.5%)</td>
<td>.3%</td>
</tr>
<tr>
<td>Socio-cultural Development</td>
<td>Preserving and developing intangible cultural heritage: Hip Hop allows us to celebrate, learn and develop our intangible cultural heritage.</td>
<td>22 (8.3%)</td>
<td>72* (23.2%)</td>
<td>14.9%</td>
</tr>
<tr>
<td></td>
<td>Aesthetics: Hip Hop allows us to celebrate and practice elements of Hip Hop dance aesthetics.</td>
<td>11 (4.2%)</td>
<td>37* (11.9%)</td>
<td>7.7%</td>
</tr>
<tr>
<td>Social-emotional Learning (SEL)</td>
<td>Self-awareness: Hip hop allows us to understand our inner psychological state.</td>
<td>89* (33.6%)</td>
<td>57* (18.4%)</td>
<td>15.2%</td>
</tr>
<tr>
<td></td>
<td>Self-management: Hip Hop allows us to manage ourselves better.</td>
<td>14 (5.3%)</td>
<td>6 (1.9%)</td>
<td>3.4%</td>
</tr>
<tr>
<td></td>
<td>Social-awareness: Hip hop allows us to understand how others think and feel.</td>
<td>7 (2.6%)</td>
<td>17 (5.5%)</td>
<td>2.9%</td>
</tr>
<tr>
<td></td>
<td>Relationship Skills: Hip hop allows us to develop meaningful connections with others.</td>
<td>49* (18.5%)</td>
<td>47* (15.2%)</td>
<td>3.3%</td>
</tr>
<tr>
<td>TOTAL CODES</td>
<td></td>
<td>265</td>
<td>310</td>
<td>-------</td>
</tr>
</tbody>
</table>

Note. *Indicates 5 dominant codes by mode that emerged approximately 10% or more times in any genre.
Of greatest importance were four specific value codes wherein they emerged at a significantly different frequency between the written genres: “peak” vs. “civic.” The greatest variance was for the value of self-awareness which emerged 15.2% more frequently in the “peak” genre (33.6%) in comparison to 18.4% in the “civic” genre, which could be perhaps since adolescents felt more comfortable discussing their own personal development and life experiences through this peak genre as opposed to the civic genre wherein they discuss the reasons they dance which tended to focus more externally to self in discussion of teams, community, family and social causes.

The next most drastic comparison is for the value of preservation and developing intangible cultural heritage which emerged at a rate of 14.9% more frequently in “I dance because” narratives genre (23.2%) in comparison to “peak” narratives genre (8.3%). This is an important finding as we will discuss this value code more at length later to compare across modes in this chapter and then between levels of cultural expertise in the next chapter. All value comparisons by written genre can be viewed and compared visually in Figure 19 below.
There are two other codes with significantly different value frequencies by genre which are: aesthetics and catharsis. Aesthetics emerges 7.7% more frequently in the “civic” genre (11.9%) in comparison to the “peak” genre (4.2%) which means there is some importance of Hip hop dance aesthetics this is perhaps less about a favorite dance memory and has more to do with why dancers dance. Catharsis emerges 5.6% more frequently as a value code within the “peak” genre (14.3%) in comparison to the “I dance because” genre (8.7%) which makes sense to some degree given that adolescent dancers were oftentimes using a lot of emotions and expressing freedom and passion for dancing in their peak dance narratives in comparison to their “I dance because” essays overall. At this point I will now turn to explicate the findings comparing the written genres from each remaining value code not presented or discussed above. While each value code is presented, operationalized and an example narrative code is provided within Table
In Chapter 2, I will provide some additional context around definitions of values in connection to these findings.

**Critical consciousness** in the peak experience narrative genre yielded 4 out of 265 total codes or 1.5% of the codes for the peak written genre. With critical consciousness emerging 4 out of 265 times in the peak written genre (1.5%) and 10 out of 310 times in the “I dance because” written genre (3.2%) the “I dance because” genre affords expression of critical consciousness almost twice as much as the peak experience genre. While critical consciousness is not a dominant value in the peak or “I dance because” genre it is important to note that the “I dance because” genre yielded over twice as high of a percentage in the “I dance because” written genre in comparison to the peak written genre. These expressions are the foundations for identifying meanings from the perspectives of the adolescents, not whether they adhere to abstract definitions.

**Psychological resilience/overcoming** is emerges 18/265 times in the peak written genre (6.8%) and 11/310 times in the “I dance because” written genre (3.5%), almost twice as frequently in the peak genre. While psychological resilience was not a dominant code in the peak or “I dance because” written genre, it is important to note that the “peak essay” genre afforded dancers the ability to discuss psychological resilience and overcoming more easily since dancers chose to share narratives about overcoming twice as much in the “peak” narratives.

**Physical Resilience/ Physical Fitness** is operationalized as moments dancers discuss how dance improves their body, their movement skills, their agility to speed in athletics, or improves the way the dancer sees or feels their body in relationship to exercise and physical activity. Physical fitness is characterized under the umbrella organizing principle of resilience in connection with recent literature on resilience amongst military personnel wherein the goal of
training is to improve psychological and physical resilience (Chang, 2005; Shirley Williams of the Black Panthers, 1968). Comparatively, one of the expert dancers within this study referred to physical fitness in terms of a primary objective for him to “have his students rehearse dance to the point where their bodies were so exhausted that after an afternoon rehearsal his students would prefer to go home and get rest as opposed to going out in the community after dark”, wherein the expert dancer believed “this physical fitness as a workout would actually preserve the dancer and keep them safe from experiencing physical community violence in the street”. Physical fitness was not a dominant value in either written genre however it emerges 3.15% more frequently in the “I dance because” genre (3.9%) in comparison to the peak genre (0.75%).

Emotional expression emerged almost with the same frequency in both written genres with a difference of 0.3% with 11 times in the peak genre (4.2%) and 14 times in the “I dance because” genre (4.5%), which means that adolescents felt they could express their emotions to the same degree in both written genres. Now I will turn to the remaining social-emotional learning value codes in order of importance: relationships skills first since it was a dominant code for the written genre, followed by social-awareness and self-management. Relationships skills as a value emerged only 3.3% more frequently in the peak narratives (18.5%) in comparison to the “I dance because” essays (15.2%), wherein both cases adolescents relied on Hip hop dance as means of creating and sustaining relationships which were meaningful for their development. Social-awareness emerged 2.9% more frequently in the “I dance because” essay (5.5%) in comparison to the peak narrative (2.6%), whereas self-management emerged 3.4% more in the peak narrative (5.3%) as compared to the “I dance because” essay (1.9%). Further analysis and discussion of these findings in comparison to the other genres including the Hip hop pledge genre and dance video genre will be discussed in closing of this chapter.
Next I present findings of dominant value codes among the dance performance video mode in general across all participants. Each video was coded by 8-count sequences wherein one value code was assigned to a single 8-count of dance movements yielding a total of 166 value codes across all dance performances (N=15). All value frequencies from the dance performance videos can be seen in Table 13 where it is clear that there are 6 dominant values codes overall for the dance performance mode of Hip hop dance expression accounting for a total of 87.96% of all dance video codes.

**Table 13. Value Frequencies and Percents for Dance Video Mode in General (all levels of expertise)**

<table>
<thead>
<tr>
<th>Value Codes</th>
<th>TOTALS: Total Codes (Frequency % out of total codes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTALS:</td>
<td>166</td>
</tr>
<tr>
<td>SEL:relationshipskills</td>
<td>32* (19.28%)</td>
</tr>
<tr>
<td>SEL:selfawareness</td>
<td>29* (17.47%)</td>
</tr>
<tr>
<td>SEL:socialawareness</td>
<td>24* (14.46%)</td>
</tr>
<tr>
<td>SD: Preserve and Dev of Intangible Cultural Heritage</td>
<td>22* (13.25%)</td>
</tr>
<tr>
<td>CC:Critical Consciousness</td>
<td>20* (12.05%)</td>
</tr>
<tr>
<td>SD:Aesthetics</td>
<td>19* (11.45%)</td>
</tr>
<tr>
<td>Resilience:Psychological</td>
<td>11 (6.62%)</td>
</tr>
<tr>
<td>EM:EmotionExpress</td>
<td>5 (3.01%)</td>
</tr>
<tr>
<td>EM:Catharsis</td>
<td>4 (2.41%)</td>
</tr>
<tr>
<td>Resilience:Physical Fitness</td>
<td>0</td>
</tr>
<tr>
<td>SEL:selfmanagement</td>
<td>0</td>
</tr>
</tbody>
</table>

Note. *Indicates 6 dominant codes by mode that emerged approximately 10% or more times in any genre.

It can be seen in Table 13 that there was a total of 166 video codes for all 15 dance videos coded. The dominant values were the following in order of greatest frequency by percents across
all dance videos: *relationship skills* (19.28% or 32/166 total codes), *self-awareness* (17.47% or 29/166), *social-awareness* (14.46% or 24/166), *preservation and development of intangible cultural heritage* (13.25% or 22/166), *critical consciousness* (12.05% or 20/166), and *aesthetics* (11.45% or 19/166). Codes that did not emerge with any significant frequency in the dance performance genre were *resilience – psychological, emotional expression, catharsis, physical fitness or self-management*.

Results also indicate discrepancies between value frequencies across genres: pledges, written and dance. Preservation was most dominant in the pledges, self-awareness was most dominant in the written genre, and relationship skills was most dominant in the dance genre. There was a difference between the dominant values across written modes with preservation being 14.9% more frequent in essays than narratives, and self-awareness being 15.2% more frequent in the narratives than essays. These differences are important to note since they explicate why Hip hop dance provides affordances through multimodal expression. Results mean that the various modes of Hip hop dance expression are multifaceted and that the complex meaning system permits for the development of various capabilities and skills.

Results are striking for several reasons including the fact that much of the research on Hip hop dance indicates people dance for physical fitness, emotional expression, catharsis or as a means to overcome, which is starkly different than the results participants within this dissertation espouse. Instead, dancers in this dissertation across levels of cultural expertise use the dance performance genre, as recorded in the videos, as a means to create, develop and tell narratives about relationships and of processes of self-awareness and individual development. Dancers in this study use dance movements in order to represent their values for diversity, respect for others and appreciation of thoughts and feelings of others, while they almost equally invest in the
cultural practice as a physical and spiritual means towards preserving and developing cultural heritage and Hip hop dance aesthetics, while also using dance performance as a means of understanding the social justices of the world; and expressing, developing and taking a stand by showcasing critical consciousness through their team choreography. Further discussion of these findings in concert with the findings across the other modes herein will be now be shared and presented starting with results in Table 14 below and in Figure 20.

There were a total of 7 dominant values that emerged across the activity meaning system include critical consciousness, catharsis, preserving and developing intangible cultural heritage, aesthetics, self-awareness, social-awareness, and relationships skills. For the sake of providing some context to dominant values by mode I will first review the dominant values by each mode stating with the Hip hop pledges. There were three total dominant values expressed amongst the Hip hop values pledges comprising a total of 91.4% of all Hip hop pledge values, including preserving and developing intangible cultural heritage (48.2%), critical consciousness (32.3%), and social-awareness (10.9%). In comparison, the dance essay mode, including both the “peak” genre and “essay” genre, yielded four different dominant values comprising a total of only 65.3% of all essay values. Dominant essay mode values were: self-awareness (22.5%), relationships skills (15.9%), preserving and developing intangible cultural heritage (15.2%), and catharsis (11.7%).
The written mode includes both the peak narratives (i.e. narrative genre) and I dance because essays (i.e. essay genre). The dance performance genre, as measured by all videos yields a larger matrix of dominant value codes with a total of 6 total dominant codes accounting for 88% of all video codes: *relationship skills* (19.3%), *self-awareness* (17.5%), *social-awareness* (14.5%), *preserving and developing intangible cultural heritage* (13.3%), *critical consciousness* (12%), and *aesthetics* (11.4%). It is clear just from this review of modes that there are some clear differences, however I will now review the percent frequency differences and compare each value code by mode.
Table 14. Frequencies and Percentages of Values across Modes

<table>
<thead>
<tr>
<th>Major Value</th>
<th>Value</th>
<th>Pledges</th>
<th>Essays</th>
<th>Videos</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Socio-political Development</strong></td>
<td>Critical Consciousness: Hip hop allows us to be critically aware of our surroundings.</td>
<td>83* 32.3%</td>
<td>24  3.5%</td>
<td>20* 12%</td>
</tr>
<tr>
<td><strong>Resilience</strong></td>
<td>Psychological Resilience/Overcoming: Hip hop allows us to be psychologically resilient.</td>
<td>3 1.2%</td>
<td>30  4.4%</td>
<td>11  6.6%</td>
</tr>
<tr>
<td></td>
<td>Physical Fitness: Hip Hop allows us to be strong and fit physically.</td>
<td>2  .7%</td>
<td>18  2.6%</td>
<td>0</td>
</tr>
<tr>
<td><strong>Emotions</strong></td>
<td>Catharsis: Hip hop allows for an emotional release that is psychologically healthy.</td>
<td>2  .7%</td>
<td>80* 11.7%</td>
<td>4  2.4%</td>
</tr>
<tr>
<td></td>
<td>Emotional Expression: Hip hop allows us to express inner emotions.</td>
<td>0</td>
<td>46  6.7%</td>
<td>5  3.0%</td>
</tr>
<tr>
<td><strong>Socio-cultural Development</strong></td>
<td>Preserving and developing intangible cultural heritage: Hip Hop allows us to celebrate, learn and develop our intangible cultural heritage.</td>
<td>124* 48.2%</td>
<td>104* 15.2%</td>
<td>22* 13.3%</td>
</tr>
<tr>
<td></td>
<td>Aesthetics: Hip Hop allows us to celebrate and practice elements of Hip Hop dance aesthetics.</td>
<td>0</td>
<td>60  8.8%</td>
<td>19* 11.4%</td>
</tr>
<tr>
<td><strong>Social-emotional Learning (SEL)</strong></td>
<td>Self-awareness: Hip hop allows us to understand our inner psychological state.</td>
<td>3  1.2%</td>
<td>154* 22.5%</td>
<td>29* 17.5%</td>
</tr>
<tr>
<td></td>
<td>Self-management: Hip Hop allows us to manage ourselves better.</td>
<td>0</td>
<td>21  3.1%</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Social-awareness: Hip hop allows us to understand how others think and feel.</td>
<td>28* 10.9%</td>
<td>39  5.7%</td>
<td>24* 14.5%</td>
</tr>
<tr>
<td></td>
<td>Relationship Skills: Hip hop allows us to develop meaningful connections with others.</td>
<td>12  4.7%</td>
<td>109* 15.9%</td>
<td>32* 19.3%</td>
</tr>
<tr>
<td><strong>TOTAL CODES</strong></td>
<td></td>
<td>257</td>
<td>685</td>
<td>166</td>
</tr>
</tbody>
</table>

Note. *Indicates 7 dominant codes by mode that emerged approximately 10% or more times in any genre.

Each value code will be presented and examined in the context of the 3 modes within this study: Hip hop pledges, essays and dance videos. What is important to note here is how
adolescent dancers and macro-level Hip hop stakeholders deposit or perform certain values through multimodal Hip hop dance. Through performance of the dance itself various values come to dominate, whereas the Hip hop dance culture of previous generations as articulated within the Hip hop pledges reveals different dominant values than individual Hip hop dancers written essay narratives about why they dance. Each string of values is significant to the development of Hip hop dancers, however it is noteworthy to see where and how dancers express these values depending on the mode or venue of expression. Therefore, if one were only to look at the dance videos, for instance, they would be missing out of the wealth of values dancers express and espouse based on their history and culture of Hip hop dance, but also based on their personal and collective expressions of beliefs and ideologies, which may not be able to be performed in a dance performance piece.

Critical consciousness as an overall dominant value across the entire activity meaning system is integral to Hip hop dance culture due to its prevalence in the pledges which account for the greatest number of value codes/units coded by mode. But if we compare the value dominance across modes, it is clear to see that critical consciousness is most dominant in the pledges (accounting for 32.3% of all pledge values) or the culture of Hip hop dance passed down from previous generations of dancers. In the video genre, critical consciousness accounts for less than half the amount of the pledge genre at (12% of all video codes), and the written genre even less at only 3.5% of all essay codes across all levels of dance expertise taken together.

The next two values of resilience, psychological and physical, were not dominant values amongst any mode of Hip hop dance expression. Even if all codes we aggregated summing the physical resilience with the psychological resilience codes they still would not be dominant values in any mode. While resilience is something integral to Hip hop dance culture on some
level, which is why it appears within the coding scheme and is mentioned blatantly in the pledges and written genre, it is not a primary reason for why adolescents in this study or Hip hop dancers have historically danced. As discussed previously in the rationale, many scholars and researchers believe dancers only dance for fitness or to demonstrate a psychological resilience or overcoming, there are other more dominant reasons why Hip hop dancers dance. Psychological resilience accounted for 6.6% of all value code in the video genre, and even less in the essay (4.4%) and pledge genre (1.2%). Physical fitness, on the other hand, accounted for 2.6% in the written genre where dancers literally wrote about dance keeping them fit and well, with .7% in the pledge genre and 0 mentions of fitness in the dance mode.

In terms of how Hip hop dancers express emotions through Hip hop dance genres it is motivating to learn that the written genre affords the best mechanism to learn about how dancers express emotions through dance. Dancers literally tell the audience that dance is cathartic (11.7%) and that they use dance as a venue for emotional expression (6.7%) through the written genre. Taken together emotion codes account for a total of 18.4% of all essay codes. Therefore, emotions account for about 1/5 of the reason why dancers say they dance. Catharsis was only seen in the video genre at 2.4% and in the pledge genre at 0.7%. Emotional expression, which would be assumed to be much greater in the actual dance performance videos was only 3% of the value code in the video genre and 0 in the pledge genre.

Preservation is one of the major reasons dancers perform according to the study results and analysis across modes. Development and preservation of the actual dance movements but also preservation and development of dance as an intangible cultural practice and heritage. Dancers expressed preserving and developing intangible cultural heritage as a dominant value across all three modes of Hip hop dance expression. Within the pledge genre or history of Hip
hop dance culture almost half of all pledge value codes are preservation of culture at a rate of 48.2%. Adolescent dancers today continue to build upon this tradition of dancing for the sake of preserving intangible cultural heritage. The study’s dancers expressed preservation to account for 15.2% of why they dance in the written genre and 13.3% in the video genre.

Furthermore, an artistic extension and performance of preservation lies in the specific performance of certain dance movements in addition to styles, and specific ways of Hip hop cultural signification. What I’m referring to is Hip hop aesthetics or the specific movement or explicit use of body postures, motifs, signs, shapes and formations to tell a narrative through Hip hop dance. For instance the use of the cypher in Hip hop dance is an expression of aesthetics. As one may guess aesthetics is most frequently expressed in the video genre where dancers intentionally practice and perform Hip hop dance to preserve and develop aesthetic of Hip hop dance (11.4%). Aesthetics is a dominant value within the video mode of Hip hop dance expression. But, dancers also make explicit reference to how they use aesthetics in their dances to either express their ideas and themes or in order to practice and perform a specific Hip hop dance movement (i.e. up-rocking) in their essays.

Finally, analysis across Hip hop dance modes explains that social-emotional learning accounts for much of why Hip hop dancers dance. But not all aspects of social-emotional learning, which can be further broken down into the following categories: self-awareness, social-awareness, self-management, responsible-decision making, and relationship skills. What is important to note is which social-emotional learning values dancers express as important to their development through Hip hop dance as a cultural practice.

For instance, the social-emotional learning components of self-management and responsible-decision making are either not present at all or merely account for a small portion of
why dancers dance. Responsible-decision making was not found in any genre, and self-management accounted for a mere 3.1% of all value code in the written genre and 0 in both the pledge and video genres. This is a particularly interesting finding in light of recent Hip hop dance movements like Krumping on the West Coast or Bay-Area wherein dancers clearly espoused the value of using dance for management of negative emotions like anger or aggression, which would express the value of using dance as a form of self-management in SEL terms.

Instead, social-emotional learning accounted for 51.3% of all values in the dance video genre, 47.2% in the written genre and 16.8% in the pledge genre. The adolescent dancers in this study are indicating that dance helps them to become more self-aware, develop social-awareness and foster relationship skills. Self-awareness accounted for 22.5% of all essay values, 17.5% of dance video codes, and only 1.2% of pledge codes. Social-awareness accounted for 14.5% of all video codes, 10.9% of pledge codes and 5.7% of essay codes. Adolescents are taking up the value of social-awareness laid forth in the pledges and are expressing it somewhat in the essays but significantly in the dance performance videos. Finally, relationship skills while it accounts for only 4.7% of pledge values, accounts for 15.9% of all essay values and 19.3% of all video values. Further discussion of these findings will be presented in the final discussion and conclusion chapter of this dissertation.
Chapter VI: Results by Cultural Expertise

"I don't honestly believe in rank, I think each person is equal. If you're a beginning b-boy and another has been doing it 10 years, you're still the same person. You're still dancers. More knowledge doesn't mean you're better than anyone else.” – Bboy Thesis

Finally in this results chapter, I present the results of this dissertation across level of expertise by each mode. Expertise, within this dissertation, is operationalized to explain the diversity and complexity of an individuals’ experience in practicing Hip hop dance and in experiencing Hip hop culture within their civic community. Expertise is not conceptualized as merely a hierarchical differentiation, wherein individuals are stratified in a progression of novice, to intermediate and advanced/expert with advanced being the superior. Therefore, it is not necessary for every dancer to progress through the various levels of cultural expertise, but rather dancers have a choice to develop into whatever level of expertise they seek depending on what they seek to experience from their dance community. Some dancers may want a venue where they can commune with other like-minded people so that they can develop lasting friendships and professional relationships. Other dancers may want to perfect their execution of dance aesthetics, while others’ main purpose and function of dancing may be to practice the art form and live the culture to preserve and develop their cultural heritage in order to keep something they love and value greatly alive that is spiritual, sacred, political and communal.

Expertise is understood as synonymous with experience, not only in time as far as duration of exposure and lived experience as a member of a Hip hop civic community, but also in terms of depth and level of understanding and ability to participate in communication of historic Hip hop cultural values, philosophies and symbols. Each expertise level espouses and professes various values some similar to others and some different. Still yet, dance communities
of the same level of expertise from different geographical locations may be grappling with
different contextual, political, social or policies/practices in their local community context that
develops a different set of values than another maybe novice dance community on the other side
of the country or the other side of the globe.

The primary purpose of this dissertation was to (1) explore how adolescents use
multimodal Hip hop dance discourse as a means through which to engage in social-emotional
development, political development, or raise their critical consciousness, and to (2) conceptualize
how level of cultural expertise impacts how adolescents utilize multimodal Hip hop dance
discourse to make-meaning and develop socially, emotionally, critically, and politically. This
chapter will discuss results in relation to some elements of the first purpose of this dissertation,
but will fully explore and explicate results of this study in response to the second purpose of the
dissertation. This chapter will first explain results through dominant values and value frequencies
by mode first through essay and then through dance. Within the essay portion of the results,
examples of how the narratives change or perhaps develop materially by level of expertise will
be compared with concrete examples of raw data; comparing for instance a sentence coded for
critical consciousness across each level of expertise (novice, intermediate and expert).

Results of the study by level of expertise were multifaceted with critical consciousness
emerging across all levels of expertise only in the dance genre. Critical consciousness, defined
above, consistently emerges across all dancers only in the dance genre. This result means that
there is something about the activity of dancing in communities (i.e. the embodied act of
performing dance captured in the video genre here) that stimulates critical consciousness among
dancers. These findings have implications for educational, therapeutic and civic interventions
with adolescent dance communities and also for the preservation and development of Hip hop
dance culture. Results of the values analysis within the essay mode, including both the “peak” and “I dance because” written genres revealed 7 dominant value codes when analyzed by level of cultural expertise. Table 4 showcases the complete findings of written genre analysis by level of expertise below. The 7 dominant values codes for the written genre across varying levels of expertise include: catharsis, emotional expression, preserving and developing intangible cultural heritage, aesthetics, self-awareness, and relationship skills.

Next this dissertation will delve into each value and explain differences in value frequencies by level of expertise. Dominant values pervading the written genre will be compared with the dance video genre in order to discuss how each level chose to express values through different modes. Finally this chapter will culminate by presenting a summative chart with dominant values by expertise to discuss the importance of a multimodal investigation of Hip hop dance discourse by levels of expertise. Results of this investigation across levels of expertise reveals very different mechanisms at play within each expertise and mode of expression which explicates the necessity of multimodal inquiry and also complicates our understanding of why dancers practice Hip hop dance since each level espouses different values than the next level and does so through a specific mode of discourse. Table 15 below showcases value frequencies by level of expertise within the written mode (inclusive of both “peak” narrative and “I dance because” essay genres).
Table 15. Frequencies and Percentages of Values by Expertise (for written modes)

<table>
<thead>
<tr>
<th>Major Value</th>
<th>Values</th>
<th>Novice</th>
<th>Intermediate</th>
<th>Expert</th>
</tr>
</thead>
<tbody>
<tr>
<td>Socio-political Development</td>
<td>Critical Consciousness: Hip hop allows us to be critically aware of our surroundings.</td>
<td>10 (9%)</td>
<td>12 (2.6%)</td>
<td>2 (1.7%)</td>
</tr>
<tr>
<td>Resilience</td>
<td>Psychological Resilience/Overcoming: Hip hop allows us to be psychologically resilient.</td>
<td>1 (0.9%)</td>
<td>18 (3.9%)</td>
<td>11 (9.3%)</td>
</tr>
<tr>
<td></td>
<td>Physical Fitness: Hip Hop allows us to be strong and fit physically.</td>
<td>4 (3.6%)</td>
<td>12 (2.6%)</td>
<td>2 (1.7%)</td>
</tr>
<tr>
<td>Emotions</td>
<td>Catharsis: Hip hop allows for an emotional release that is psychologically healthy.</td>
<td>15* (13.6%)</td>
<td>60* (13.1%)</td>
<td>5 (4.2%)</td>
</tr>
<tr>
<td></td>
<td>Emotional Expression: Hip hop allows us to express inner emotions.</td>
<td>21* (19.0%)</td>
<td>24 (5.3%)</td>
<td>1 (0.84%)</td>
</tr>
<tr>
<td>Socio-cultural Development</td>
<td>Preserving and developing intangible cultural heritage: Hip Hop allows us to celebrate, learn and develop our intangible cultural heritage.</td>
<td>10 (9%)</td>
<td>52* (11.4%)</td>
<td>42* (35.6%)</td>
</tr>
<tr>
<td></td>
<td>Aesthetics: Hip Hop allows us to celebrate and practice elements of Hip Hop dance aesthetics.</td>
<td>12* (10.9%)</td>
<td>46* (10.1%)</td>
<td>2 (1.7%)</td>
</tr>
<tr>
<td>Social-emotional Learning (SEL)</td>
<td>Self-awareness: Hip hop allows us to understand our inner psychological state.</td>
<td>8 (7.3%)</td>
<td>119* (26%)</td>
<td>27* (22.9%)</td>
</tr>
<tr>
<td></td>
<td>Self-management: Hip Hop allows us to manage ourselves better.</td>
<td>1 (0.9%)</td>
<td>19 (4.2%)</td>
<td>1 (0.84%)</td>
</tr>
<tr>
<td></td>
<td>Social-awareness: Hip hop allows us to understand how others think and feel.</td>
<td>15* (13.6%)</td>
<td>15 (3.3%)</td>
<td>9 (7.6%)</td>
</tr>
<tr>
<td></td>
<td>Relationship Skills: Hip hop allows us to develop meaningful connections with others.</td>
<td>13* (11.8%)</td>
<td>80* (17.5%)</td>
<td>16* (13.6%)</td>
</tr>
<tr>
<td>TOTAL CODES</td>
<td></td>
<td>110</td>
<td>457</td>
<td>118</td>
</tr>
</tbody>
</table>

Note. *Indicates 7 dominant codes by mode that emerged approximately 10% or more times in any genre.
Within the written genre there are various expressions of dominant value codes depending on the level of cultural expertise. *Critical consciousness* appeared at a rate of 9% within the novice level and was much less amongst intermediates (2.6%) and experts (1.7%). *Psychological resilience-overcoming* was greatest amongst experts at a rate of 9.3% as compared to novices (0.9%) and intermediates (3.9%). *Physical fitness* was low in each level but highest amongst novices at a rate of 3.6% as compared to 2.6% among intermediates and 1.7% within experts. *Catharsis* was a dominant value within the written genre and was almost equally significant between novices (13.6%) and intermediates (13.1%) and much less important to experts at a rate of 4.2% value frequency.

*Emotional expression* was highest amongst novices in the written genre at a rate of 19.0% and was much less important to intermediates (5.3%) and frequent amongst experts (0.84%). *Preservation and development of intangible cultural heritage* increases by expertise starting with 9% among novices, then going up to 11.4% among intermediates and then more than tripling among experts (35.6%). *Aesthetics* generally decreased by increased level of expertise starting with 10.9% novice, decreasing slightly to 10.1% in intermediates and then dropping to 1.7% in experts.

*Self-awareness* increases in higher levels of expertise with 7.3% in the novice sample, 26% among intermediates and 22.9% in experts. *Self-management* is generally low among all levels of expertise but is highest among intermediates at 4.2% (0.9% with novices and 0.84% with experts). *Social-awareness* is high in the written genre among novices (13.6%) but is much lower in intermediates (3.3%) and about half the rate of novice amongst experts (7.6%). Finally within the written genre relationship skills in a dominant value code in each and every level of
expertise at 11.8% in novices, 17.5% in intermediates and 13.6% among experts. The trends by written genre can be viewed through illustration within Figure 21 below.

**Figure 21. Dominant Values Frequencies by Percent by Expertise Level in the Written Genre**

![Dominant Value Difference in Meaning by Expertise Level that Emerges in Written Genres](image)

Finally examples of the materiality of the differences in value expression by level of expertise can be viewed directly in the Table 16 below. For instance, through a sampling of sentences coded for *critical consciousness* you can see how the narratives change by level of expertise. The critical consciousness narratives get more complex and specific by level of expertise for instance novices discuss how violence impacts their community, whereas intermediates are able to express solidarity with peers who are members of the LGBTQ community, and experts are able to take a position in response to an understanding of perspective of other people outside of the Hip hop community in order to portray Hip hop in a light which the experts feel is not necessarily ‘conscious’ or ‘positive’ but rather congruent and in harmony
with values of Hip hop culture and philosophy. Furthermore, the narratives of preservation develop from the novice expressions of celebrating familial cultural heritage, to intermediates articulation of practicing Latino heritage, to the experts who articulate their reason for dancing as preserving, protecting, celebrating and developing the legacy of Hip hop.

Table 16. Coding Scheme as applied to dance essays of varying levels of expertise

<table>
<thead>
<tr>
<th>Values</th>
<th>Novice: Example Narrative</th>
<th>Intermediate: Example Narrative</th>
<th>Advanced/Expert: Example Narrative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critical Consciousness: Hip hop allows us to be critically aware of our surroundings.</td>
<td>“I dance to show people what violence does to our communities and how to prevent it”.</td>
<td>“Many people get stepped on because they are different or because their sexual preference are different that others and they are rejected because they are LGBT and, I am here to tell them that no one should feel that way and if, I can dance then so can they.”</td>
<td>“A lot of times we perform and do shows like we do and it opens up a lot of people eyes to a lot of things in Hip hop because a lot of people think that Hip hop is all about violence because that’s the way its portrayed to be in the new generation, which it’s not.”</td>
</tr>
<tr>
<td>Psychological Resilience/Overcoming: Hip hop allows us to be psychologically resilient.</td>
<td>“My dancing when you see it shows freedom and breaking away”.</td>
<td>“I had troubles at home and at school, so I would lock myself in my room and listen to music and, there would be times when I would hear a beat to a song and just dance”</td>
<td>“And that’s how my life began with keeping myself stable and keeping myself off the streets and learning”</td>
</tr>
<tr>
<td>Physical Fitness: Hip Hop allows us to be strong and fit physically.</td>
<td>“I got faster by dancing and I love it.”</td>
<td>“Sometimes I dance because I get bored and sometimes for exercise”</td>
<td>“Just before I was ready to perform out of nowhere I got sea sick and then it was my turn for me to perform and I got up there and then I did what I had to do.”</td>
</tr>
</tbody>
</table>
Catharsis: Hip hop allows for an emotional release that is psychologically healthy.

| Dancing is a form of stress reliever because it makes me happy. |
| Dancing is something that relieves so much stress and I have been frustrated for what happened with somebody who I really cared about. |
| But once he passed and everything and I learned how to adapt and to dance and express myself with my feelings I learned how to get rid of that anger |

Emotional Expression: Hip hop allows us to express inner emotions.

| I can express what I’m feeling through dance. |
| Dancing is also a form of entertainment because you can perform for people and make them feel expressions or feelings. |
| It was a different way of expressing ourselves |

Preserving and developing intangible cultural heritage: Hip Hop allows us to celebrate, learn and develop our intangible cultural heritage.

| I dance to connect to my family and heritage. |
| I come from a Latino family so dancing at a party is a must |
| The purpose of me dancing is to continue the legacy… I want to teach, because I like teaching because it also helps provide the young generation with something to keep them off the streets the same way like I did |

Aesthetics: Hip Hop allows us to celebrate and practice elements of Hip Hop dance aesthetics.

| It tells a story using various motifs with your body levels |
| All I had to do is move to the beat he said count to 8 because there are 8 steps in every dance so I did |
| To tell a story I like a lot of top rocking and some uprocking and a lot of power moves. |

Self-awareness: Hip hop allows us to understand our inner psychological state.

| Dancing has been there to motivate, encourage, and inspire me throughout my whole life. |
| To be honest, the only reason I even agreed to learn more about dance is because I am a huge introvert and I am not much of a risk taker, so I feel that if I don’t agree to do this then I might regret it in the near future; as that famous and overused quote states… you never know until you try. |
| Years ago we did a show for Jell-o pudding on a yacht and that’s when I was first starting and getting into music. And that was like a real highlight of my life. |
Self-management: Hip Hop allows us to manage ourselves better.

| “I dance because its fun; also, it's like an oasis from a stressful daily life.” | “A time I had to dance was when I was doing homework and I was so serious so I just started to dance because it helped me concentrate.” | “It helps in a lot of ways because we gotta have something to look forward to.” |

Social-awareness: Hip hop allows us to understand how others think and feel.

| “Dance builds up confidence in a human being and working with a troop helps you build character.” | “Well I do not dance for a community purpose but because I enjoy to do it but I believe my influence can convince people to dance and help unite the school community.” | “I do it every day because it brings joy to me and brings happiness to others and it also helps the community.” |

Relationship Skills: Hip hop allows us to develop meaningful connections with others.

| “Dancing with my friends is another way for me to communicate, and to bond through it.” | “I joined because my friends joined and then I was thinking if I should join the dance team I just said why not so I joined.” | “And up to this day it never has been, but at least I have something to look forward to since I’m looking forward to doing the things I’m doing for the kids and trying to better them and trying to keep them off of the streets.” |

Before I begin unpacking the results of the dance video genre by expertise I want to revisit the specific hypotheses I articulated examining “collective performance discourses” at the various orientation of expertise. The hypothesis was that individuals will perform different values and emotions to present confirming, contesting or centering within the same piece for the purpose of individuation of self from the group at the intermediate and advanced orientation, whereas at the novice level, all performers are trying to do the same movements and look uniform across the group. Further, the hypothesis expanded and thought that advanced orientation performers would position themselves as a member of the group but begin for perform movements differentially in order to celebrate their own style and position on a social
issue to represent community or discord with their peer dancers in order to symbolically showcase democratic civic engagement.

This hypothesis was absolutely true within the context of analysis of the group performance videos. Novices generally chose a social issue of their choice and all told the story together doing generally the same movements. The novice groups generally created characters to differentiate the positions in a story, but performed the same dance movements repetitively and across all dancers. Intermediates did some of the same positioning of the novices but also were able to tell stories by breaking the fourth wall and speaking to the audience articulating different divergent positions and emotions. Experts specifically sought to showcase dance movement choreography in congruence as a team and also showcase individuality through freestyle performance to articulate democratic discourse and “me:we” development of self through membership in a community.

The 7 dominant values within the dance video genre were critical consciousness, psychological resilience-overcoming, preservation and development of intangible cultural heritage, aesthetics, self-awareness, social-awareness, and relationship skills. Results of the value analysis across levels of expertise by dance video mode are presented below in Table 17.
### Table 17. Frequencies and Percentages of Values by Expertise (for Dance Video genre)

<table>
<thead>
<tr>
<th>Major Value</th>
<th>Value</th>
<th>Novice</th>
<th>Intermediate</th>
<th>Expert</th>
</tr>
</thead>
<tbody>
<tr>
<td>Socio-political Development</td>
<td>Critical Consciousness: Hip hop allows us to be critically aware of our surroundings.</td>
<td>4*</td>
<td>9*</td>
<td>7*</td>
</tr>
<tr>
<td></td>
<td>(12.5%)</td>
<td>(10.97%)</td>
<td>(13.5%)</td>
<td></td>
</tr>
<tr>
<td>Resilience</td>
<td>Psychological Resilience/Overcoming: Hip hop allows us to be psychologically resilient.</td>
<td>4*</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>(12.5%)</td>
<td>(3.7%)</td>
<td>(7.7%)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Physical Fitness: Hip Hop allows us to be strong and fit physically.</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Emotions</td>
<td>Catharsis: Hip hop allows for an emotional release that is psychologically healthy.</td>
<td>0</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>(3.7%)</td>
<td>(3.7%)</td>
<td>(1.9%)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Emotional Expression: Hip hop allows us to express inner emotions.</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>(6.3%)</td>
<td>(3.7%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Socio-cultural Development</td>
<td>Preserving and developing intangible cultural heritage: Hip Hop allows us to celebrate, learn and develop our intangible cultural heritage.</td>
<td>0</td>
<td>2</td>
<td>20*</td>
</tr>
<tr>
<td></td>
<td>(2.4%)</td>
<td>(2.4%)</td>
<td>(38.5%)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Aesthetics: Hip Hop allows us to celebrate and practice elements of Hip Hop dance aesthetics.</td>
<td>3</td>
<td>13*</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(9.4%)</td>
<td>(15.9%)</td>
<td>(5.8%)</td>
<td></td>
</tr>
<tr>
<td>Social-emotional Learning (SEL)</td>
<td>Self-awareness: Hip hop allows us to understand our inner psychological state.</td>
<td>5*</td>
<td>22*</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>(15.6%)</td>
<td>(26.8%)</td>
<td>(3.8%)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Self-management: Hip Hop allows us to manage ourselves better.</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Social-awareness: Hip hop allows us to understand how others think and feel.</td>
<td>2</td>
<td>11*</td>
<td>11*</td>
</tr>
<tr>
<td></td>
<td>(6.3%)</td>
<td>(13.4%)</td>
<td>(21.2%)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Relationship Skills: Hip hop allows us to develop meaningful connections with others.</td>
<td>12*</td>
<td>16*</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>(37.5%)</td>
<td>(19.5%)</td>
<td>(7.7%)</td>
<td></td>
</tr>
<tr>
<td>TOTAL CODES</td>
<td></td>
<td>32</td>
<td>82</td>
<td>52</td>
</tr>
</tbody>
</table>

Note. *Indicates 7 dominant codes by mode that emerged approximately 10% or more times in any genre.
Critical consciousness, within the dance video genre, was a dominant value code generally stably frequent across all levels of expertise with 12.5% in novices, 10.97% in intermediates and 13.5% in experts. Psychological resilience-overcoming was only high amongst the novices at a rate of 12.5% and much less among intermediates (3.7%) and experts (7.7%). Physical fitness was not found at all in the dance video genre for any expertise level. Catharsis was also very low in the dance video genre at a rate of 0 in novices, 3.7% in intermediates and 1.9% among experts. Emotional expression was also surprisingly low in the dance video genre highest among novices at 6.3% about half as much among intermediates (3.7%) and not at all among experts. Preserving and developing intangible cultural heritage was most dominant amongst experts at a rate of 38.5% much less among intermediates (2.4%) and not at all among novices.

Aesthetics is rather high in the intermediate level at 15.9% lower among novices (9.4%) and low among experts (5.8%). Experts generally already know the dance movements and stances therefore their value is less on doing the movement accurately or in congruence with cultural practice and more about to what end or for what purpose am I performing a specific dance movement. Self-awareness in high among novices (15.6%) and intermediates (26.8%) in the dance video genre and much less in experts (3.8%). Self-management was not at all mentioned in the dance video mode across any level of expertise. Social-awareness on the other hand is increasingly prevalent with greater level of expertise starting at a frequency of 6.3% in novices, then more than doubling to 13.4% among intermediates and almost doubling again in experts 21.2%. Finally, as we saw in the written genres relationship skills is dominant in the dance video mode as well specifically amongst the novices (37.5%) and steadily decreasing by
level of expertise with intermediates at 19.5%, whereas experts were only at a rate of 7.7%. The dominant value codes in the dance video mode by expertise is illustrated in Figure Xii below.

Prior to summarizing the findings within this chapter of the analysis of the impact of cultural expertise of value expression by mode, I will discuss the results of the team choreographed pieces in connection to my aforementioned hypotheses. I will also discuss examples of one team dance video narrative to explicate the validation of the hypotheses. I articulated that according to the level of cultural expertise that there would be a specific value performance dominant in dance genre, for instance were dancers mostly affirming/intersecting, contesting or transforming values through their performance. Furthermore, I hypothesized an outcome or rather a function of team dance performance by expertise orientation.

**Figure 22. Dominant Values (by Frequency Percents) in Dance Video Mode by Expertise Level**

![Bar Chart: Dominant Value Difference in Meaning by Expertise Level that Emerges in Video Genres (Frequency Percentages)](chart)

I hypothesized that within the dance mode *novices would affirming values* in order to confirm values of the team; meaning that individual dancers would construct a dance piece through compromise ultimately developing community. Novices generally speaking seek to
develop membership and a group discourse around shared values through group choreography to develop a civic community.

The novices within the sample do exactly this, by coming together to commune and democratically discuss their ideas of what issue is important in their community and then create choreography all dancers perform to tell a single story with a single political bent or position. Whether it was the dance piece about bringing an end to domestic violence, the bullying piece, the piece about critiquing the cool kids or the piece about gun violence all novice dancers told a story about their group position on a social issue of their choosing with most movements mirroring and being exactly the same as one another performed by all dancers with some minor character development in order to showcase the story at play.

I hypothesized that intermediates generally develop choreography by discussing contesting dominate values in order showcase diverse values of individuals in group showcasing dialectics, critical consciousness, and complexity towards developing critical consciousness. Intermediate dancers seek to illustrate complexity of values contestation showcasing increased awareness of change and intergroup tensions due to developing critical consciousness with moments of tension creating options for creative decisions.

The intermediates did in fact showcase dissention not between themselves but rather between stakeholders in society through the way they told their stories on stage. This hypothesis was supported with the group choreography of the intermediate sample. For instance, this is illustrated by intermediates in different pieces in various ways: (a) a group of young ladies choreographed the push and pull of a husband on a wife during domestic abuse while simultaneously showcasing her internal turmoil and struggle with how society views her in leaving her husband; or (b) the anti-bullying team showed abuse which transforms into
friendship; or (c) how the gentlemen confront the racism of Donald Trump by performing a piece showcasing each individual’s unique movements to tell the story of ethnic unity and pain/overcoming in the face of bigotry to articulate citizenship. Each intermediate dance team showcased contesting values and further depth of critical analysis.

Finally, I hypothesized that the experts would use transforming values dominate in order create a shared value structure and unify the team towards developing critical consciousness. Experts generally seek to illustrate complexity of values contestation showcasing increased awareness of change and intergroup tensions due to developing critical consciousness, wherein moments of tension create options for creative decisions.

The experts within this sample do this in two different ways. One dancer chose to tell a story of dissention amongst young Black children of different ethnic groups unifying under their shared love for Hip hop dance. Another dancer told a story articulating 1) the world’s perceptions of Hip hop while at the same time sharing 2) his own commitment to preserve and develop Hip hop chapters, teams, programs. Both dancers used original Hip hop tracks to a) tell the legacy of how children learn and grow through civic participation within a Hip hop dance community; b) how dance not only empowers, develops, and educates youth, but c) dance keeps adolescents alive and healthy while it also d) instills values and philosophies of Hip hop culture to continue to celebrate cultural pride.

In closing, it only seems integral to present the dominant value frequencies by expertise by genre in order to articulate together in unison which values are expressed by each expertise group and through the affordance of which mode. Table 18 below clearly delineates the dominant value frequencies of each expertise through each mode.
Table 18. Summary of Dominant Values of Each Expertise by Genre (by Frequency Percents)

<table>
<thead>
<tr>
<th>Genre</th>
<th>Novice Level</th>
<th>Intermediate Level</th>
<th>Expert Level</th>
</tr>
</thead>
</table>
| **Written Modes** | • Emotional Expression (19.0%)  
                     • Catharsis (13.6%)  
                     • Social-Awareness (13.6%)  
                     • Relationship Skills (11.8%)  
                     • Aesthetics (10.9%) | • Self-awareness (26.0%)  
                     • Relationship Skills (17.5%)  
                     • Catharsis (13.1%)  
                     • Preservation & Develop. (11.4%)  
                     • Aesthetics (10.1%) | • Preservation & Develop. (35.6%)  
                     • Self-awareness (22.9%)  
                     • Relationship Skills (13.6%) |
| **Dance Video** | • Relationship Skills (37.5%)  
                     • Self-Awareness (15.6%)  
                     • Critical Consciousness (12.5%)  
                     • Psychological resilience-overcoming (12.5%)  
                     | • Self-awareness (26.8%)  
                     • Relationship skills (19.5%)  
                     • Aesthetics (15.9%)  
                     • Social-awareness (13.4%)  
                     • Critical Consciousness (10.97%) | • Preservation & Develop. (38.5%)  
                     • Social-awareness (21.2%)  
                     • Critical Consciousness (13.5%) |

A close examination of the summative chart Table 18 indicates some patterns to note including dominant values by expertise level and values dominate of certain modes of multimodal discourse. For instance, for novices *emotions* make up a large component of their values system in the essay mode in comparison to the dance video mode. For novices, they use the essay mode to present *social-awareness* and instead showcase *self-awareness* in their dance video, which is the exact opposite of what experts do. *Relationships* are steadily presented as important for novices and intermediates across both modes, but not dominant for experts. *Aesthetics* is important to intermediates as expressed in both modes, but only to novices in the essay mode and not at all for experts. *Critical consciousness* is steadily dominant in the dance video genre across all levels of expertise. Something distinctly unique to novices dance performance is a value of *psychological resilience-overcoming*.

For intermediates, self-awareness is integral across both modes, but social-awareness is only dominant for intermediates in the dance video mode. *Catharsis*, not emotional expression, is dominant in intermediate essays. And in terms of experts, *preservation and development* is
dominant in both modes, whereas in the essay mode experts value narratives about self-awareness and relationships and the dance video genre expresses the dominance of value for social-awareness and critical consciousness. Further discussion of these results in connection to all other results presented in previous chapters will be explored in the discussion/conclusion chapter.
Chapter VII: Case Study of a Team Activity Meaning System

“...I’m just saying that us Latinos we work hard, and this is not our country, but we work hard for this country to have a better economy and government and we have rights.”

– Intermediate Male Dancer, 2015

The purpose of this final results chapter is to demonstrate the results of a micro activity meaning system to serve as a microcosm of the group process that occurred within this study. Teams underwent extensive individual and group processes wherein all individuals composed two essays in response to the prompts and teams engaged in the choreographic process and presented their dance through performance to the larger group. This chapter demonstrates the coding of what a dance piece looks like by stringing together still shot images of the performance. The intention is to display in print form what a dance looked like and how it was coded. This particular group of adolescent dancers composed a routine flourishing with political fervor, raw emotions and cultural pride.

This chapter showcases a choreographed dance performance by one of the intermediate dance groups within the dissertation sample. The adolescent boys who choreographed this dance piece were truly exercising their political voice and their critical social analysis skills. The dance performance they crafted showcases several of the original Hip hop dance moves/aesthetic which they are perfecting and also delivers a strong message regarding the upcoming political election and the impact of Donald Trump on their psyche. The adolescents take a solid stance against political candidate Donald Trump and discuss their feelings both verbally prior to performing their dance and also spoke with each other about how they feel regarding Donald Trump’s racist attitudes and beliefs. This chapter discusses each essay of all three team member while it displays a large part of their dance piece through images.
Finally, the chapter examines the team’s micro activity system to display how a single team uses the essay mode in comparison to the dance video mode to express their values. A literature review of how adolescents use Hip hop as civic engagement will provide some background for these results in hopes that more research, interventions and programs for adolescents will be created and sustained so that adolescents may be provided the space and the artistic context to express themselves emotionally and politically.

**Youth Civic Engagement & the Political Tradition of Hip hop**

Many youth arts programs are shutting down across the United States, and yet youth engage arts to create and envision the world they hope to see (Kahne et al., 2001). Seif (2010) claims that Hip hop arts provide an expressive civic mindedness, while Ginwright & James (2004) indicates that the use of Hip hop education curricula transforms the classroom experience for many youth. Hip hop catalyzes civic engagement at various levels and on many fronts:

At the self-awareness level, young people use hip-hop culture to express pain, anger, and the frustration of oppression through rap, song, poetry or spoken word. At the level of social awareness, they use hip-hop culture to organize, inform, and politicize at the community level. […] At the global awareness level, hip-hop culture carries some possibility to unite youth through common experiences of suffering and common struggles of resistance (Ginwright & Cammarota, 2002).

An integral next step in studying youth civic engagement is to explore how youth utilize urban arts, particularly Hip hop, for civic engagement, organizing and activism (Seif, 2010). Youth use Hip hop as a vehicle through which to develop and narrate their experiences through a multicultural medium and multimodal discourse; however, research on youth using Hip hop in their civic life and political development is underexplored (Seif, 2010). Youth use the arts
towards transformative ends in order to foster their own identity development, through a process of contestation and envisioning new values (Daiute, 2010, 2011; Porfilio & Gorlewski, 2012). Hip hop is considered a powerful medium with which to resist, critique and produce discourses that counter the mainstream discourses, in addition to negotiating individual values and macro value-systems (Daiute, 2010; Porfilio & Carr, 2012). In addition to its unique positioning as a counterforce to mainstream discourse, Hip hop is an expressive tool supportive of and congruent with intersectional youth social identities (Hill Collins, 1986; Roychoudhury & Gardner, 2013).

Kirshner (2009) believes creative approaches for youth organizing that include Hip hop as a tool for engagement are particularly promising strategies of mobilization. Hip hop provides the affordance of ‘power in numbers’ indicated through youth participation in an organization called, Youth Rising (Kirshner, 2009). In an activity at Youth Rising, youth utilized Hip hop to finish “I can” statements, taken from Nas’ “I Can” rap, in order to articulate their experiences, hopes, and civic critiques (Kirshner, 2009). Flores-Gonzalez, Rodriguez, & Rodriguez-Muniz (2006) describe a similar space in Chicago where Hip hop is utilized at Batey Urbano to resist and challenge unjust practices.

Youth civic engagement takes many forms both traditional and untraditional from learning civic knowledge and preparation for activities including: voting, and mobilizing for a protest, to performing critically conscious Hip hop pieces (Kirshner et al., 2003). However, traditional modes of civic action are increasingly outdated and under-representative of the range of historic civic actions and behaviors utilized by groups who have been positioned as marginalized, oppressed, and disadvantaged; therefore, researchers are exploring how youth activities (i.e. artistic, extracurricular- religious and sport- and education) might impact youth
identity development and civic and political participation (Jensen, 2010; Junn & Masuoka, 2008; Levinson, 2010; Seif, 2010; Stepick & Stepick, 2002).

Today youth are engaging in untraditional activities using social media and artistic expression through Hip hop (in the form of music, videos, poetry slams and graffiti art) to critique power structures and civic institutions (Levinson, 2010). Children are being influenced by social discourse and making decisions about even which friends to include or exclude based on race, gender and sexual identity; further children are capable of holding dialectical conversations with their parents about politics (Sapiro, 2004). Even Huffington Post has spoken out about how Donald Trump is influencing select White adolescents to showcase their racism and commit acts of discrimination in their schools, while select multicultural American children are speaking out against Trump in a “Kids React” to Trump video and in videos from the “2016 Deport Racism campaign” (Deport Racism, 2015; Fuller, 2016; Friedman, 2015; Parker, 2016; Roiz, 2015).

It is from their intersectional positions that youth begin to develop identities "not as purely essentialist properties of a static self, but rather as multifaceted and dynamic as people position themselves and are positioned in relation to social practices” (Rubin, 2010). This dynamic understanding of self, therefore, influences group membership, political positionality, and the stances youth choose to take (Kirshner, Strobel, & Fernandez, 2003; Sapiro, 2004). Even Hilary Clinton said in an interview that “Hip hop is America” and “could help rebuild the image of America” (Clinton from Aidi in Al Jazeera, 2011). Hip hop serves as a vehicle through which dynamic political and developmental conversations happen for many adolescents.
Case Study

One of the three young men in the group began presenting his dance team choreography and explained the purpose & social issues of the performance as follows:

“Our piece is about Donald Trump...he’s trying to get us, like he’s trying to make American citizens think that Hispanic people are bad people [which we are not] and sometimes that’s true and sometimes it’s not, so basically...But I saw this video is Spanish class about the Central American people working in camps where they pick lettuce, tomatoes and all of that stuff and basically 97% of the workers are Mexicans and the rest are Central American people, so like I’m just saying that us Latinos we work hard and this is not our country but we work hard for this country to have a better economy and government and we have rights.”

The young man was speaking to all of his peers who participated in the study that day some of which were African-American, but predominantly were Mexican-American. One of his peers can be heard actually replying to his statement from the audience stating “which we are not” showcasing a call-and-response between the presenters and the audience. The young men were applauded immensely after speaking and after performing for speaking their mind, speaking out against Donald Trump and showcasing cultural pride and unity. The team titled their piece, Latino Pride, and choreographed to a song entitled, “Chains” by Nick Jonas (2014) to show the emotions of pain and resilience-overcoming that they feel in connection to Donald Trump and America. Selected lyrics from the song to which the adolescents performed are as follows:

“You got me in chains, you got me in chains for your love
But, I wouldn’t change, no I wouldn’t change this love
You got me chains, you got me in chains for your love
But, I wouldn’t change, no I wouldn’t change this love
Tryin'a break the chains but the chains only break me
  (Hey, hey, hey)
(Hey) Tryin'a break the chains but the chains only break me

Alone in the night 'til she knocks on my door (Oh no)
  Oh no, wasted again but I can't say no (No)
Baby tell me why, why you do, do me wrong
  Baby tell me why, why you do, do me wrong
Gave you my heart but you took my soul

You got me in chains (Oh babe), you got me in chains for your love
But, I wouldn't change (I wouldn't change), no I wouldn't change this love
You got me chains, you got me in chains for your love
But, I wouldn't change (Wouldn't change), no I wouldn't change this love.

Prior to presenting the dance piece I will demonstrate the narratives the three young men wrote and then present the findings of the micro activity meaning system to showcase how the adolescents told very different stories through the written genres individually in comparison to group dance video mode. I will first discuss the essay narratives generated by genre and then discuss the dominant value frequencies across modes. Finally I will conclude this chapter by showcasing the dance choreography and notate how the dancers expressed specific dominant values and used movement to tell their story.

Dancer 001 - Peak Narrative:
A time when I really wanted to dance was when I was little and there was people dancing in the street. So I said “hey I want to try that” and I began practicing. But at that time I was a little chubby and I couldn’t move that fast so they told me I couldn’t do it. So since they told me I couldn’t do it I did it. I didn’t stop til I thought to myself that I did it. Then I started dancing in front of people and I just liked it. I kept doing it and it became a habit. And also at that time the people that were doubting me. there you go. That’s how my passion of dancing started.

Dancer 002 - Peak Narrative:
A time I had to dance was when I was doing homework and I was so serious so I just started to dance because it helped me concentrate and the all wanted to have the best time I need time to move and have fun and move my hands.

Dancer 003 - Peak Narrative:
A time that I really had to dance was when I liked a girl I wanted to dance with her because for I wanted for us to get a connection with her and me.
Dancer 001 - “I dance because” essay:

Why do I dance? I dance because I express myself I feel free I just move nobody tells me how to do it I just do it sometimes I dance because it helps me forget about the bad things that have been going on in my family. And I started dancing because of my brother. If it wasn’t because of my brother I wouldn’t be here right now. He taught me how to dance and how to move, and like jump in a cool way, how to move like a robot. Also I like hip hop more because you can dance it like a break dance. And when you dance and you hear the music at the same time the music kind of gets in you and the music make you move. And you feel the music inside you and it also makes working out fun because sometimes when you’re dancing and at the same time working out you forget you’re working out. So instead of having in your mind that oh I’m working out, no you kind of thinkin’ oh cool I’m having fun. Also dancing has helped me improve in soccer cause when I’m playing soccer its like youre dancing but with a ball and that’s cool you know like how only it makes it fun in not thinking you’re not working out it also makes it fun in when you’re playing sports.

Dancer 002 - “I dance because” essay:

I dance because I feel like a different person. It makes me feel alive and it make me feel more free. And I show what I really am. Then people can make more people show them. The music I dance to is any type of music I really don’t care. The person who taught me how to dance was my teacher from kinder.

Dancer 003 - “I dance because” essay:

I dance because it is fun. Also dancing keeps you in shape. I like to step because it looks cool. It also has a touchy beat. When I do step my friends get happy and start joining me with tap beats with pencils or with mouth beats. Mr. Williams taught me how to dance step. Mr. Williams step danced in college and had concerts.

The three young men write completely different stories in comparison to each other and different by written genre. For the sake of convenience I have labeled the boys with numbers 1 through 3 so that readers can recognize the same dancer wrote one peak essay and also see what the same dancer composed for their “I dance because” essay. Through the peak written genre dancer 1 tells a story of how he found his passion for dance when he saw other people dancing outside. He initially felt he couldn’t do it and the people told him he was “too chubby” to do it and doubted him; however he persisted and demonstrated resilience and told a story about him overcoming this obstacle and finding dance to be his passion. Dancer 2 told a very different story as his peak story and shares how dance allows him to concentrate and maintain focus as he is
“too serious” when working on homework. For dancer 2 he seems to use dance as a tool of self-management. Dancer 3 on the other hand tells a completely different story in the peak written genre wherein he admits that the most peak dance movement for him was a time when he liked a girl and wanted to dance with her in order to build a connection with her or develop a relationship. All three young men compose peaks essays about completely different contexts and express different dominant values. We will explore in our examination of the team activity meaning system where there is overlap between the three young men in terms of common values within the peak genre. The civic genre affords a different creative writing space wherein the same three boys share different values. For dancer 1 and dancer 3 they compose longer narratives. Dancer 2 writes about the same amount for both responses. Dancer 1 writes about several aspects of the importance of dance for him on a civic front including: overcoming “bad things” going on in his family, the ability feel free and express himself through dance, the importance of his relationship with his brother who taught him how to dance, in addition to how music compels him to dance and improves his fitness and athletic abilities through exercise. So far for dancer 1, in addition to all of these civic reasons he dances we also know it’s a source of passion and allowed him to overcome when people “doubted” him. Dancer 2 told a brief narrative for his “I dance because” essay and shares that in addition to helping him concentrate in his peak narrative, for civic purposes Hip hop dance makes him “feel like a different person” and makes him feel alive and free so that he can show who he really is to the world.

Dancer 3 who told a story about how he used dance as a means to develop a relationship with a girl he liked in the peak narrative tells a story about how Hip hop dance, like stepping which his teacher taught him looks really cool aesthetically, and explains that he loves the way his friends affirm him in the me:we cypher context of Hip hop dance wherein he is dancing and
his friends response to him by tapping their pencils and making “mouth noises” or beat boxing. The young men use the written genres to tell very different stories about how dance is important to them and what being involved in Hip hop dance communities does for them and their development. Now I will turn to the activity meaning system to compare each written genre and the dance video mode to see as a team or collective what values overlap for the young men by genre and overall as a team. What is particularly of interest here in this group is how they are not blatantly political in a traditional sense through their written individual essays but come together as a team to develop a very political and evocative dance performance piece. The micro activity meaning system for the team can be viewed in Table XIII below.

Table 19. Micro Activity Meaning System & Dominant Value Frequencies and Percentages by Mode for Team

<table>
<thead>
<tr>
<th>Major Value</th>
<th>Value</th>
<th>Video</th>
<th>Essays</th>
<th>TAMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Socio-political Development</td>
<td>Critical Consciousness: Hip hop allows us to be critically aware of our surroundings.</td>
<td>1 (5.9%)</td>
<td>0</td>
<td>1 (1.96%)</td>
</tr>
<tr>
<td>Resilience</td>
<td>Psychological Resilience/Overcoming: Hip hop allows us to be psychologically resilient.</td>
<td>1 (5.9%)</td>
<td>3 (8.8%)</td>
<td>4 (7.84%)</td>
</tr>
<tr>
<td></td>
<td>Physical Fitness: Hip Hop allows us to be strong and fit physically.</td>
<td>0</td>
<td>3 (8.8%)</td>
<td>3 (5.88%)</td>
</tr>
<tr>
<td>Emotions</td>
<td>Catharsis: Hip hop allows for an emotional release that is psychologically healthy.</td>
<td>1 (5.9%)</td>
<td>4* (11.76%)</td>
<td>5 (9.8%)</td>
</tr>
<tr>
<td></td>
<td>Emotional Expression: Hip hop allows us to express inner emotions.</td>
<td>1 (5.9%)</td>
<td>1 (2.94%)</td>
<td>2 (3.9%)</td>
</tr>
<tr>
<td>Socio-cultural Development</td>
<td>Preserving and developing intangible cultural heritage: Hip Hop allows us to celebrate, learn and develop our intangible cultural heritage.</td>
<td>2* (11.76%)</td>
<td>1 (2.94%)</td>
<td>3 (5.88%)</td>
</tr>
<tr>
<td></td>
<td>Aesthetics:</td>
<td>2* (11.76%)</td>
<td>5* (14.7%)</td>
<td>7* (13.7%)</td>
</tr>
</tbody>
</table>
The activity meaning system allows us to draw some conclusions across the team dynamic and to also compare by dance mode. Overall we see that through the entirety of the activity meaning system (AMS) that these three young men predominantly express the value of self-awareness (21.56%), which is also as we saw in the expertise chapter a dominant value amongst experts. Perhaps this group of intermediate dancers is in fact working their way towards becoming experts. Furthermore, across all modes and the whole AMS design we see that this group of dancers also values relationships skills (21.56%) as much as they value self-awareness. They have a balance between the value of knowing themselves and developing positive relationships. The next most dominant value of the team which is very characteristic of the intermediate group within this study is aesthetics (13.7%). This group in particular not only wrote about certain dance moves (i.e. like the robot), but literally practice popular Hip hop dance moves within the traditional canon of Hip hop dance like 8-point wave, 6-step, up-rocking and freezes. Some of these moves will be displayed later in the images from their dance performance. Patterns and comparisons can also be viewed within Figure 11.
Within both written genres, or rather across the essay mode, *relationship skills* is most dominant (29.4%) followed by *self-awareness* and *aesthetics* again both at the same rate (14.7%) and a new value of *catharsis* at 11.76%. It is the activity meaning system design and multimodal analysis of Hip hop dance as a discourse which permits us to develop the understanding that *catharsis* is a dominant value expression but only through the essay mode for this group of young men. The written genres afford the adolescents to tell stories about how they internally experience and feel emotions. Finally, analysis of the dance mode for this group indicates that *self-awareness* is highest in the dance mode at 35.29%, while the other dominant values emerge at the same frequency of 11.76% which are *aesthetics*, in addition to two new dominant values of *social-awareness* and *preservation and development of intangible cultural heritage*. Therefore, there is something about the dance mode of expression in particular for this group that permits them to express new values of cultural preservation and development and appreciation for diversity.
With the balance of *self-awareness* and *social-awareness* in the dance mode it can be seen through the images presented in order of the dance (see Figures 12-21 below) as to how the dancers actually balance their use of group dance choreography and individual freestyle through a front facing cypher. The young men actually demonstrate a balanced appreciation for individual with equal celebration of the community or collective through their dance performance, which is clear in the dominant values. I will now conclude this chapter by illustrating and narrating the dance performance of the team.

**Figure 24. Coding Dance Videos in AtlasTI**

*Figure 12 above shows what coding a dance video in AtlasTI looks like with the video playing on the left hand side and the codes along the right. The little gray boxes demarcate the 8-count dance phrases and it can be seen that a code is assigned to each 8-count series or gray box.*
Figure 25. The team as they speak to the audience and present their dance verbally

Figure 26. The team in their first position prior to starting their dance
Figure 27. The team as they begin to wave all coming alive to perform

Figure 28. The first dancer in the cypher – solo freestyle
Figure 29. Dancer 2 enters cypher and begins waving into moonwalk

Figure 30. Dancer 3 begins Uprocking into the Cypher
Figure 31. Dancer 3 begins the 6-step in the Cypher

Figure 32. Dancer 3 lands Freeze in the Cypher
Figure 33. Dancers Wave down the Line passing energy from Left to Right
Chapter VIII: Discussion, Limitations, Implications & Conclusion

“Why do I dance? Dance is my medicine. It’s the scream which eases for a while the terrible frustration common to all human beings who because of race, creed, or color, are ‘invisible’. Dance is the fist with which I fight the sickening ignorance of prejudice...I dance not to entertain but to help people better understand each other. Because through dance I have experienced the wordless joy of freedom, I seek it more fully now for my people and for all people everywhere”. – Pearl Primus

This chapter will discuss the results, limitations, implications and conclusions of this dissertation, but first I want to revisit the purpose of this dissertation and discuss some of the cultural traditions this dissertation springs forth from starting with Pearl Primus. Pearl was a dancer and anthropologist who got her start at the City University of New York through Hunter College studying dance. She also went on to get her PhD in Anthropology from New York University studying dance. I chose to begin this chapter with a distinguished quote from her in order to set the stage for the discussion, remind the reader of the purpose of this dissertation and will close the dissertation by connecting this research with similar research traditions, academic scholarship, community organizing and policy which were instrumental in birthing and constructing Hip hop culture and will continue to be influential in preservation of Hip hop culture.

Primus captures many of the shared sentiments of the Hip hop dancers within this study. To her, dance is not only something that soothes her personally with which she expresses her emotions and beliefs, but dance is a common language with which she demands attention; combats the ignorance of prejudice, racism and oppression, and narrates a yearning for freedom of everyone. The purpose of this dissertation was to: (1) explore how adolescents use multimodal
Hip hop dance discourse as a means thorough which to develop social-emotionally and politically; (2) to conceptualize how level of cultural expertise impacts how adolescents use multimodal Hip hop dance to make-meaning and develop; and (3) to develop an understanding of how adolescents today are affirming, contesting and transforming historic values of Hip hop dance cultural innovators and originators.

How are the adolescents developing the culture of Hip hop dance through their understanding and use of Hip hop dance as a civic, cultural practice?

I will summarize the findings of the dissertation and then answer each of the research questions in connection with data presented herein. I will now answer each research question, beginning with the bolded research question 1 below with analysis of results from this study.

Before reviewing the dominant values within each analyzed context within the dissertation it is important to note that the values of self-management, physical resilience/fitness and psychological resilience/overcoming were not dominate in any context. These values emerged but not at a distinguished rate which greatly influences reasons for why the adolescents dance as they were not dominant values. Some discussion around each of these concepts/values was presented in results chapters, but to reiterate again and discuss briefly I will expand upon these results.

Self-management is a measure which explains a social-emotional learning skill of self-regulating emotions so as to not interfere with a task, or establishing and working towards short-term or long-term goals. It’s not that the dancers within the study do not work towards goals, but they do not see Hip hop dance as a tool of regulation, but rather of emotional expression and catharsis. A particular dance movement on the West Coast referred to as Krumping/Clowning circles around the concept that Hip hop dance through a form of aggressive catharsis or mocking
permits self-regulation and therefore decreases aggression and violence. Dancers within this dissertation sample do not discuss dance serving this purpose for them. Furthermore, it is not to say that dancers within this study are not resilient since many of them do share stories of overcoming oppression, abuse, grief or bullying.

*How do adolescent Hip hop dancers, of varying orientation of cultural expertise, use multimodal Hip hop dance and diverse Hip hop modes and genres to develop integrated human processes?*

The activity meaning system design permitted for an analysis of Hip hop dance across modes, between generations by stakeholders and between dancers of various levels of cultural expertise. The stakeholders or values sampled from Hip hop originators and influencers of Hip hop dance culture espouse *preservation and development of intangible cultural heritage, critical consciousness,* and *social-awareness* as their dominant values. Clearly it is these stakeholders who value the *preservation and development* of a culture they helped build, but it is also key to recognize the commitment to *critical consciousness* of the originators and ask ourselves if adolescents of today share as much of an appreciation for critical thought, social analysis and action? Are the youth today as political or recognizing the civic traditions of the culture with which they engage? Further, a value which the cultural political stakeholders invest in greatly, is the popular value of social-awareness or better understood as Hip hop culture’s way of accepting difference and allowing for heterogeneity. Hip hop values multiculturalism, community and sharing amongst likeminded individuals who may look different or come from different backgrounds but embrace common culture. *Social-awareness* is operationalized herein as “the ability to identify and understand the thoughts and feelings of others, respect their rights, and have compassion, empathy and appreciation for diversity”. Are the adolescents today also taking
up this value or is Hip hop dance just a fashion or a tool used to divide rather than bring together?

Dancers did not focus primarily on psychological resilience as a value within their multimodal expressions. The group who expressed value for psychological resilience the most was in fact the expert dance group who blatantly discuss how being resilient to issues within the community builds resilience; and positions dance as a supportive or protective factor in youth development. Fitness, as valued most in the “Black Child’s Pledge”, was not a dominant value in this study contrary to much of the recent research and literature on how using dance with children decreases obesity and is used as a tool for losing weight or getting in shape. While a few dancers do make mention of dance being helpful to sports/athletics or makes reference to dance being a fun way to workout, the majority of dancers within this study privilege other values over fitness. This finding indicating that there are many other social, emotional, cultural and political reasons why Hip hop dancers dance than fitness and that dancers choose Hip hop dance as their means of expression and identification rather than to merely workout.

What values are enacted in the modes across members of various orientation of cultural expertise so that we may understand not only how dancers express across modes but what values do dancers express in each mode across expertise?

If we examine the dominant values across modes within this study, strictly isolating the essay mode vs. the dance video mode there are certain common dominant values and values that only spring forth from a particular mode. There is overlap in the expressed importance of self-awareness, relationship skills and preservation in both the essay and dance video modes; however catharsis is exclusive to the essay mode while critical consciousness, social-awareness and aesthetics are unique to the dance video or performance mode. Perhaps there are certain
values one must show rather than tell or tell rather than show. Adolescents are expressing the value of social-awareness, but only in the dance video mode.

What we can conclude from these results is that preservation is just as important to the dancers of today as it was to the originators and its key across both modes of expression. While catharsis is happening in the dance video mode as well, dancers felt a need to clearly share that Hip hop dance permits a cathartic space in their written genres, and there is something special about the embodied performance of Hip hop dance in a group which permits the socio-cultural and political components of Hip hop dance culture. It is through performing Hip hop dance that dancers in the study express critical consciousness, aesthetics and social-awareness; the same social-awareness which the innovators value and grasp hold of in a political way. Dancers of today are definitely paying homage to the old school as they seek to preserve Hip hop dance culture, through practice and appreciation of some key values, including social-awareness.

The focus on expertise does yield some integral developmental understandings of how adolescents use multimodal Hip hop dance across varying levels or expertise. Novice dancers expressed the following dominant values presented in order of importance starting with most dominant: emotional expression, catharsis, social-awareness, relationship skills, and aesthetics. We can conclude from this finding that for novice dancers Hip hop dance affords a significant amount of emotional development and social-emotional learning which would have implications for clinical, therapeutic and educational contexts. Hip hop dance, for novice dancers, is therapeutic and affords development of social-emotional learning in educational contexts. Intermediate dancers espouse the following dominant values: self-awareness, relationship skills, catharsis, preservation and development, and aesthetics.
The intermediate dancers share some dominant values of the novices as much as they share dominant values of the expert dancers. Intermediates rest squarely between values of both novices and experts, but interestingly take up certain novice values and begin to develop or showcase expert values. Where the novices put emotions first catharsis lingers as a dominant value for intermediates but less importance is placed on emotions for intermediates, perhaps indicating they feel they have mastered this component. Aesthetics is also important for intermediates as both novices and intermediates value the actual movements of Hip hop dance which we can conclude since they spend most of their time practicing to perfect these canonical or historic dance moves like the 8-point wave, the 6-step or up-rocking, whereas experts don’t need to value aesthetics so much since they have years of practice under their belt.

One common value shared across all levels of expertise, but not presented in the macro-level stakeholder values is relationship skills. “The ability to establish and maintain healthy and rewarding connections with individuals and groups through communication, listening and negotiation skills” is a key element of Hip hop dance culture which is dominant in all Hip hop dance communities regardless of the expertise level (CASEL, 2015). Dance could be somewhat therapeutic or educational for intermediates, but it seems intermediate dancers actual espouse all of the values of the novices and experts held together in one moment in time, so it would seem a performance by intermediates would best represent the collective values of Hip hop dancers (across levels of expertise).

In what way(s) are the adolescent dancers enacting and developing the historicity of Hip hop dance discourse?

Intermediate dancers of this study also begin to perform values of the expert dancers which include preservation and development, and self-awareness. The experts place importance
on only three key values *preservation, self-awareness* and *relationship skills*. At the later stages of one’s dance career results reveal that for experts the major priority is to serve as an ambassador of Hip hop dance culture as they namely seek to preserve and develop Hip hop dance as an intangible cultural heritage. Experts believe Hip hop dance is worth protecting and sharing with younger generations. The experts also express that through Hip hop dance culture they were able to develop *self-awareness* in adolescence which has crystalized into key components of their personal and cultural identity today.

Furthermore, experts believe, and intermediates showcase, how Hip hop dance affords adolescents a vehicle through which adolescents “identify their thoughts, feelings and strengths and recognize how these impact their choices and actions” or develop *self-awareness* (CASEL, 2015). Experts believe that one develops through the Hip hop mantra of me:we; since dancers develop who they are in community with other dancers and through association and identifying their self, practices and beliefs in community with their dance community. Dance affords a civic space where Hip hop dancers can learn the canon of Hip hop performance and take up the socio-political values of the originators while at the same time expressing or transforming the values to put emphasis on *relationships, socio-cultural development* and *social-emotional learning* which the art form affords.

**Implications for Clinical & Educational Practice, Policy and Research**

Hip hop dancers in this study, and Hip hoppers alike through the Hip hop Declaration of Peace, have bared witness to the importance of Hip hop’s cultural values, but have also clearly defined Hip hop cultural practices, including Hip hop dance as an intangible cultural heritage to preserve and develop. Cultural values are to be preserved for life to have a human meaning (Martorell Carreno, 2003). Cultural heritage consists of the products and processes of a culture
that are preserved and passed on through the generations, sometimes taking the form of cultural property, formed by *tangible artefacts* such as buildings or works of art, and other times *intangible*, including song, music, dance, drama, skills, cuisine, crafts and festivals. Intangibles of culture are forms of heritage that can be recorded but cannot be touched or stored in physical form, like in a museum, but only experienced through a vehicle giving expression to it, which the United Nations calls “human treasures” (UNESCO National Commissions, 2000).

Intangible cultural heritage (ICH) is promoted by UNESCO as a counterpart to the World Heritage focusing mainly on intangible aspects of culture defined by the Convention for the Safeguarding of the Intangible Cultural Heritage as oral traditions and expressions, including language as a vehicle of the intangible cultural heritage in addition to performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship (UNESCO, 2016).

It is from the results of this dissertation that we can recognize a new development of cultural expertise. Dancers perhaps are not developing across the traditional zone of proximal development (ZPD), but are also engaging and developing across the zone of collaborative development (ZCD) which was presented earlier in the rationale (Balakrishnan & Claiborne, 2012). Dancers within this study are not merely assimilating a canon or vocabulary of dance movements, but are learning cultural principles and values through participating in Hip hop dance communities. Dancers, through cultural practice, are preserving intangible cultural heritage of Hip hop by adding their own utterances and subsequently their own values to the culture based on their lived experiences and current political, spatio-temporal and cultural contexts (Daiute, 2014).
National Endowment for the Arts is an organization that released a report in December of 2015 exploring what role the arts play in early childhood development, specifically on how the arts affect young children from birth to age eight. However they outline several gaps including cultural competence, and call for more research on understanding of the arts impact child development (NEA, 2015). Research from this dissertation and future research needs to continue to investigate and develop an understanding of 1) how the arts, including Hip hop dance, impact and afford developmental processes, but also need to 2) preserve and develop sustainable programming for youth everywhere to continue to use the arts as a vehicle, tool and means through which to develop in community with their peers.

It is my hope that this dissertation will continue to spur further research and development of programs for young people to continue to develop through Hip hop dance. This dissertation urges more people and future generations to continue to ask questions springing forth from the findings of this dissertation. There is an enormous need for youth programs since so many are closing their doors. We need places in after-school or civic spaces in the community centers that allow for freedom of expression and democratic processes of Hip hop dance culture where children do not have to fear getting labeled, getting a low academic score or being refused economic scholarship or resources due to sharing and expressing their identity and beliefs. Young Hip hop dancers should continue to be afforded the opportunity to develop their cultural heritage while they develop social-emotionally and politically.

Limitations

There are some limitations to this dissertation and results presented herein. While this study did have a moderately high level of reliability, it could be disputed whether or not there is complete validity of all the values. For instance, there may be different terms or
operationalization of values. One such example is the fact that when analyzing the novice essays in the pilot study social-emotional learning (SEL) components were not coded for. Instead, all codes fell into the emotion categories of catharsis or emotional expression. For this dissertation, a closer look into social-emotional development was sought. In addition to the value codes of catharsis and emotional expression SEL codes, some of which include self-awareness, and social-awareness. Perhaps there are other similar values which could have also been coded for and included. Future research could also bring dance/movement to the forefront and develop a new notation system which accounts for movement through time noting rhythm, flow, emotion, expression, shape, etc.

There are also limitations in terms of design and methodology which make generalization of the results of this study limited. This dissertation was qualitative basic research therefore no causal claims can be gleaned from the data or results. Furthermore, there was not any use of quantitative psychometric or educational measures so results cannot generalize to indicate Hip hop dance to directly be therapeutic or improve education (since for instance the Beck inventory was not used to show a decrease in depression symptoms and academic grades were not gathered to show that dance improved academic outcomes for dancers). Such a study could also be the focus of future group intervention work investigating how Hip hop dance could bolster community change. The design was also cross-sectional and gathered data across stakeholders of varying developmental levels of expertise to investigate how adolescents develop through dance depending on their level of cultural expertise. The design was not longitudinal and therefore results cannot be extrapolated regarding any effect of the study as an intervention or to show change over time. However, future research should explore the impacts of such a program
incorporating elements of this study with a longitudinal design of such a Hip hop dance curriculum steeped in pledge values.

Finally there are limitations associated with sampling and political bent since the data was collected from New York and Houston, Texas. Further, this study captured the politics of the Hip hop originators of the Bronx, NY which is generally liberal and steeped within certain canons and traditions of the American urban North and the American South. For instance, results may not be generalizable to an American West Coast context as discussed earlier and may not generalize internationally since Hip hop culture is spreading in “waves” across the globe but re-contextualizes differently based on local context (KevSki, 2015). However, now that some variability has been established between groups future research may investigate various sets of projects in order to examine regional similarities and differences. Furthermore, many Hip hop scholars have performed abroad and also studied international Hip hop dance communities to find that in some contexts Hip hop culture does not export the same way; for instance some European and Asian contexts have been critiqued as merely mimicking Hip hop dance movements but do not practice the traditional American Hip hop cultural values or share Hip hop beliefs (Petchauer, 2009).

Hip hop dance values of a different context may present dissimilar values all together or the dominance of the same values may differ based on context, space, culture or political issues within their community. We can only hope that as Hip hop dance develops transnationally through global “waves” that the culture, through each utterance within the chain of discourse will recontextualize but will continue to replicate and impart the persistence of Hip hop cultural values of the originators including: preservation and development, social-awareness and critical
consciousness with a value for diversity and a firm stance to fight against bigotry and oppression everywhere.

**Conclusion & Future Directions**

"The one thing that can solve most of our problems is dancing." - James Brown

Before discussing and presenting the major take away messages of this dissertation, I want to review some of the essential history of the birth of Hip hop culture and development of some of the values presented and espoused herein. I will discuss the origins of Hip hop dance from the Black Spades to the Black Panthers whom both ultimately influenced the development of the Universal Zulu Nation which started Hip hop dance and continues to preserve Hip hop culture opening with dance crews like *Original Rock Steady Crew* and continues the Bronx legacy today to the new 2nd generation crews like *Original Skillz* and crews like *Hip hop Theory The Company*.

While many people know that Afrika Bambaataa formed the Universal Zulu Nation on November 12, 1973, it is not always conveyed that Bambaataa was previously the leader of the Black Spades, which was originally a teenage street organization or gang from the Soundview section of the Bronx (Bell, 2015). Furthermore, it is not always made clear how directly Hip hop dancers (through the Universal Zulu Nation, Original Rock Steady Crew and other dance innovators) were influenced by the Black Panthers (Vaughans & Harris, 2016). The Black Spades followed the teachings of Malcolm X, the Nation of Islam, and were influenced by the Black Panthers and the Weather Underground Organization (Bell, 2015). Under the leadership of their original president who was a member of the Nation of Islam, the Spades organized to fight against the racism and bigotry in the Soundview, Clason Point, Parkchester, Castle Hill, and Throgs Neck neighborhoods of the Bronx (Bell, 2015; Chang, 2005).
A highly significant movement in the Bronx legacy is the *Hoe Avenue Peace Meeting* which was held on December 8, 1971 only days after Cornell “Black Benjy” Benjamin, a member of the Ghetto Brothers (gang turned community group), was murdered (Samuels, 2011). Ghetto Brothers’ leader Benjamin “Yellow Benjy” Melendez called the meeting after the murder since it was Melendez who sent Benjamin to squash a fight between the Black Spades and the Seven Immortals when Benjamin was beaten to death (Samuels, 2011).

At the meeting, Melendez together with another member, Bill Leicht, met Joseph Mpa who was a community activist with the Black Panthers who sought to work to end gang violence. The Hoe Avenue Peace Meeting truce led to a 10 year decline in gang violence. Melendez and Mpa went on to working for 30 years as youth counselors for various nonprofits (Samuels, 2011). Mpa recently started his own group, Time to Rise Programs and Services in Harlem. And Melendez has a band, which he named “Ghetto Brothers,” and Leicht became a neurochemist but left the sciences and later founded Urban Vision Project in Nonviolence, a group that uses martial arts techniques for peaceful conflict resolution (Samuels, 2011).

It is exactly this history of community activism and organizing which impacts the development of Hip hop culture and imparts values on youth Hip hop dancers of today. Furthermore, it is from this history that members of Bambaataa’s Universal Zulu Nation and KRS-One’s Temple of Hip hop composed the *Hip hop Declaration of Peace* to the United Nation on May 16, 2001 (Chang, 2005; Vaughans & Spielberg, 2014).

There are three main take away messages of this dissertation which serve as implications of the research and should be further developed. Hip hop dance should be further studied as discourse through the newly presented methodology for dance analysis outlined within this dissertation. Further, we should make a commitment to recognizing and instituting Hip hop
dance in therapeutic, cultural, civic and educational spaces in order to preserve and develop Hip hop dance as an intangible cultural heritage.

Hip hop dance is worth protecting for the sake of continuing to use dance as a tool to develop our adolescents social-emotionally and politically. Finally Hip hop dance should be continued to be researched and developed as a culture through praxis wherein dancers continue to build on the work of those who birthed Hip hop culture by continuing to dance, so that we may continue to develop social-emotional learning, express emotions, develop socio-politically and socio-culturally, engage in community organizing and continue out-reach to youth through interventions and other civic youth development efforts within the community.
Appendices

PROMPT 1 – Written Genre

Activity 1: DANCE ESSAYS – Making your voices heard.
(You will have approximately 30 minutes total.)

These essays are just for me and I will not share them with anyone. Your name will be taken off and there will be no way for anyone to know it’s you. These statements are all about you and what you think and feel. This is not a test like you would take at school. It should be fun! And you can feel free to write in any way you like more like a blog or a personal diary. I am interested in your voices and experiences, and you as unique individuals! ☺

I am interested in exploring your generations’ take and views, and how you use Hip hop dance. It’s important for the world to see what you and your generation are like in terms of yourself, your ideas and your appreciation and practice of Hip hop. Please write two essay statements to answer both questions. Essays should have a central theme with supporting points and conclusions but can be written creatively in any format.

Narrative #1: Please write a story about a time when you know you really wanted to or had to dance. (20 minutes total)

Narrative #2: Please write a bold personal essay answering the question: “why do you dance? For what civic/community purpose or cause, do you dance?” Please explain here what are your personal, social, educational, cultural, healthy, diplomatic and global goals, objectives, and purposes of practicing and performing Hip hop dance? Please start you essay with, “I dance because…” (10 minutes total)
Activity 2: GROUP DANCE COMPOSITION PROPOSAL:
Dance to change the world.

In groups of 3-4 students, you must create a Hip hop dance to present and perform at the United Nations for an Arts to Change the World Day. In this Hip hop dance piece you must choose an important social issue of your groups’ choosing which all of you are passionate about. Your group may vote on a specific social change topic, which you believe is relevant to your community and to the world. (60 minutes total)

1. First, you must complete the “Dance Proposal Worksheet to Guide Choreography” below and answer the questions about your proposed dance piece/composition (15 min).
   a. You should all contribute to the dance proposal.

Dance Proposal Worksheet to Guide Choreography (15 minutes):
1. What social issue is your group dancing about?

2. What music will you select (include artist(s) and songs in music mix)?

3. What is the title of your dance performance piece?

4. What are the themes or thematic sequences do you mean messages or ideas you want to explore/express? in your piece?

5. Who are any key characters or personas you will be portraying?

6. What key emotions will you be dancing?

7. What costumes/ dress would be appropriate for this piece?

8. Briefly tell us in a few sentences what your dance piece is about here.
2. Next, with your group members choreograph approximately 30 seconds to 1 minute of your dance routine/piece together as a group (45 min).
   a. You should all contribute to discussions together, make decisions as a dance team/crew, and share in creating the choreography.
   b. You will have 45 minutes to create and rehearse your dance routine, so plan wisely and get to moving and dancing. 😊
   c. Be prepared to show and tell, where you will describe your piece and perform the piece with your team/crew for all groups to enjoy.
   d. Happy dancing!!! 😊
## Value Frequency Tables

Value Frequencies for Written genre in General (all levels of expertise)

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Value Frequencies for Peak vs. “I dance because” essay (intermediate and advanced)

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Frequencies by expertise (across essay and dance genres)

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### Intermediate Expertise - Value Frequencies (All genres)

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### Advanced Values (essay and dance)

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References


Dissertations and Theses, 246 p.


New York Film Academy (2014, August). How to choreograph a dance when you are stuck: Choreography outside the box. Retrieved from https://www.nyfa.edu/student resources/how-to-choreograph-a-dance-when-you-are-stuck/.


