The Black Beat Made Visible: Hip Hop Dance and Body Power Thomas F. DeFrantz

the hiphop dance through unnormal physical movements, which represent the dance expertise, to conduct narrative meanings of competition, sexsuality, resilience(does this mean bounce?)

**black cultural theorists Du Bois**

Black social dances have both public and private meanings, being entertaining on the surface while containing derisive rhetoric inside. This duality, expressed through the resilience of the black body, reveals how they maintain their strength and avoid being torn apart.

black social dance performers have the double consiousness. Otherthan the privite consicousness sharing with the black community, they are presenting the image of exotic with white audience will watch them in this way.

how this double fuctionity is encode in the performance

Historian Robert Hinton

history the first stream: black dance for sacred and secular celebration, affrican,

the second stream: black dance to please the white audience,american

the movement quality and vocabulary is between the first stream, but not modulated,

dance for cultural illiterated white audience based on the discomfort under duress but needs to please these audience, with also much unmodulated pleasure ironiclly, in this case , the protest remains private, readable only by initial black social dancers

“it is only during the 20th century, amidst burgeoning civil rights activism, that the dancing black body is allowed a self-conscious ability to celebrate and protest simultaneously.”

after that , the white audience have tha ability to read the protest within these movements

but since then , the verbal game of rehtoric of the hiphop dance between black dancers began, they celebrate and critisize simultaneously . This personal transcendence will be misundertood by immobile audience as erotic, but in fact, the duality of pleasure and cirticism on the visible presence of body pleasure is the basic form of the power expression of hiphop dance

Pan-Africanist movement makes them meet

“double consiousness”

as the verabel languege, the “call and respond” on the body movements to respond responding and provoking to the voice of drum which is from the throat of churches, triangle configuration : orality,dancer, drum

the repond to the drum is one of the semiotic embodied expression of the dance in the communication so that actions can communicate like speech in a very collaborative and complex way

the assertions of self and identificiation are conveyed through the movements beyond just aethestic aspects, which makes this kind of dance

“In general, black expressive cultures value the process of signification over the signified, the performance of spirituality over scriptural exegesis, talking by dancing over talking about dancing.”

me: communication between dancers and music, between performers hiphop dance

ballet dance research: between dance and audience ,dancers but did not consider communcation between music and dance

like the the function of body projections in the functional grammar of dance for thearter performace, to pull the meaningfull objects into the context of this performance, the black dance also cite the context beyond their movements, however, from the literacy of this specific culture, and then the dancers can read and respond to it in the same way.

In this respect, hiphop dance is not suitable for the analytics and interpretations just with its visual effects from just an observer’s perspective, which will leads to a loss for the rich and dynamic conotations embodied in these action.

The meaning is producted through the dance movements , but wether the movements will be read correctly is depending on how deeply the “reader” are involved within culture itself and the values of it. For example , it is believed the kinetic orality of the dance is from the life and struggle of african-americans. However, this neglected another dimension of black social dance, the pleasure, which shows the theritists ignored the history of black expressive peformance a lot . The narrative mode here rather incite and call for the real time reaction both in action rather just describing and talking about the story and the emotions. Here we found the difference beween hiphop dance and the performance Marioni analyzes.

“The formal qualities of motion perceived vary slightly according to each author, but all build on the categories articulated by Thompson in 1966 to include: "the dominance of a percussive concept of performance; multiple meter; apart playing and dancing; call-and-response; and, finally the songs and dances of derision" (Thompson, 1966: 88). In 1983 Thompson expanded on these principles slightly, to include an "inner pulse control" and "suspended accentuation patterning," two principles which aid in understanding complex meter and the layering of rhythmic accent central to African diaspora dance and music (Thompson, 1983: xiii).”

the personal identity is constructed in social dance by dancers and observing audience

the ousider facinated by the black dance can describe and interpret the dance with very rich meaning potentials but unavoidable misundertand