



# Training of hip-hop dancers, taking into account the criteria for evaluating performance techniques

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PhD, Associate Professor **L.E. Savinykh**<sup>1</sup>  
PhD, Associate Professor **O.V. Bulgakova**<sup>1</sup>  
<sup>1</sup>Surgut State University, Surgut

Corresponding author: sle57@mail.ru

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## Abstract

**Objective of the study** is the scientific and methodological substantiation of the means of technical training for hip-hop dancers.

**Methods and structure of the study.** Pupils of the NaumStyle dance movement school in Surgut, aged 15-17 years, took part in the experiment in the amount of 20 people (10 people each in the experimental group (EG) and control group (CG). Both groups danced five times a week, duration training sessions lasted one hour.

**Results and conclusions.** During the experiment, the content of the criteria for evaluating performance techniques in the direction of "Hip-hop" was revealed: high-quality execution of movements of all styles, precise targeted movements, original drawings and use of the dance floor, naturalness of movements, originality of the manner of performing each style, coherence, teamwork. Based on the identified criteria, such technical training means as: sequential transitions to each individual style technique, special dance sequences from the basic movements of dance styles, musical accompaniment corresponding to the nature and characteristics of each style, patterns of drawings and movements of the team have been developed and introduced into the training process of dancers. dance floor, "Dance Therapy" training, years of "Hip-hop" direction, which during the experiment proved their effectiveness.

**Keywords:** dance direction "Hip-hop", dancers 15-17 years old, evaluation criteria, performance technique, set of means, technical training.

**Introduction.** "Hip-hop international" is an international street dance federation that promotes the "Hip-hop" industry at the international level. According to a number of authors, G.A. Manukyan (2019), A.A. Ovechkina (2009), the criterion "Technical execution" requires careful development in order to obtain the highest score in competitions of various levels. The technical training and skill of dancers is an integral part of each dance style, while in the "Hip-hop" direction there is a concept as a movement technique of a certain style [2]. According to the structure of the official HipHopUnite championships, competitions are held in three different categories - "teams", "mega-crew and battles" [6].

The maximum amount for competitions is estimated at 50 points, of which, the "Technical execution"

criterion is estimated at a maximum of 10 points, and contains 5 criteria: high-quality execution of movements of all styles, precise targeted movements, original drawings and use of the dance floor, naturalness of movements, originality manners of performing each style, coherence, teamwork, which are taken into account when assigning the final grade [7].

**Objective of the study** is the scientific and methodological substantiation of the means of technical training for hip-hop dancers.

**Methods and structure of the study.** The study involved pupils of the NaumStyle dance movement school in Surgut aged 15-17 years and in the number of 20 people (10 people each in the experimental group (EG) and control group (CG), having the same level of physical and dance preparedness.



Both groups danced five times a week, the duration of the training sessions was one hour. A distinctive feature of the content of the classes was that a set of tools developed by us was introduced into the training process of the EG, taking into account the criteria for assessing performance techniques in the direction of “Hip-hop”.

According to A.A. Ovechkina (2009) “... training in each direction of “Hip-hop” is recommended to be carried out separately, paying attention to developing successive transitions to each individual style technique in the program” [4].

Taking into account the recommendations identified in the specialized literature, we have developed training plans.

An example would be the following lesson content: preparatory part (15 min): – explanation of the

**Table 1.** *Fragment of the content of the composition “Street vibe” to improve the requirements of the criterion “originality of the manner of execution of each style - coherence, teamwork”*

Description of the dance “Street vibe” (fragment)
Exit (first improvisation) T1 and T2 stand in a pose
Bars 1-8 - exit, dancers stand in a column 1-3 bars - T2 performs hand movements Bar 4 – T1 enters (picks up the movements)
8-12 bars - changing into one line 1-2 bars - T2 goes into line to T1 3-12 bars - choreography in the style of “Hip-hop”
12-20 bars - formation into a column of two 12-13 – “party dance” right forward 14-15 – “salsa rock” 16-18 – “alpha” 19-20 – “flip-flap” (work with the body, arms and legs)
T1 and T2 - rebuilding into a diagonal (interaction with each other) 20-23 bars - backward movement 24-26 bars - moving forward, stopping in a certain position
Bar 26 – stop pause (Waacking style pose) “Waacking” style (alternating movements T1 and T2) Bar 26 – T1 performs a fall into a drop Bar 27 – T2 performs a drop fall Bars 28-29 – dancing on the ground Bars 30-31 – rise up (slowly, with smooth movements) Bars 32-38 – changing formation with movement forward (performing rolls)
38-40 bars change to diagonal 41-42 bars: 1-2 - “strikes” 3-4 - “circular roll” 5-6 swing right leg forward 7-8 - “left roll” with a turn 43-44 bars: 1-4 - animation

topic and objectives of the training, repetition of the basics of the chosen style (hip-hop, waacking, locking); – GDE (general developmental exercises) in motion (passing method) – special warm-up, repetition of basic movements of the chosen style – choreographic preparation in the manner of the style; Main part (60 min): – familiarization with changes and transition from one drawing to another; improving the technique of movements of selected styles - improving the technique of the chosen style on the ground – learning, repeating and practicing ligaments in the chosen style – improving the technique of movements in ligaments to music; Final part (15 min): – stretching and muscle relaxation exercises – breathing exercises. Summing up the lesson. Movements in the choreography are performed at least four figure eights, starting with a small amplitude and gradually increasing it.

Criterion No. 1. High-quality performance of movements of all styles (“hip-hop”). This criterion requires from each dancer of the team the most complex and precise execution of the technique of all dance styles that are present in the competition number; in connection with this, we have developed special dance sequences from basic movements of dance styles (hip-hop, waacking, locking), which were performed by dancers using weights (250 g on hands, 500 g on legs), with a rest interval between dance sequences of 1 minute (1:1), we music used: (Shoreline Mafia-How We Do it, 50 Cent-Baby me, Yong & Bugsey-Don’t Rush) for hip-hop; (Gloria Estefan-Conga, Ida Corr & Fedde Le Grant-Let Me, Block & Crown-100 Percent Pure Love) for wacking; (Gloria Estefan-Conga, Ida Corr & Fedde Le Grant-Let Me, Block & Crown-100 Percent Pure Love) for locking.

Criterion No. 2. Precise, purposeful movements, original drawings and use of the dance floor. This criterion requires dancers to quickly, clearly and harmoniously transition from one pattern to another, without violating the integrity of the composition, as well as the originality of the patterns when using the entire dance floor. In this regard, diagrams of drawings for the team’s movements on the dance floor were proposed (see figure). These changes are performed to the musical accompaniment described above, but with different rhythms and tempos, using the dance sequences proposed above.

We share the opinion of L.D. Nazarenko (2016) in the part “...visual images and rearrangements should be provided at the very beginning of the composition, and at the final stage of its composition there is training and their development. It is recommended to con-



duct training on changing formations, combining them with the formation of the ability to sense the distance between team members on the court and navigate in space. Just like the technique of execution, unexpected changes are developed gradually; special attention is paid to them, while work is done on the interaction of team members, coordination, and special attention is paid to proper breathing while using various levels and tricks in the program” [3].

Criterion No. 3. Naturalness of movements. This criterion requires from each dancer of the team naturalness, lightness and freedom when performing the composition, regardless of the style used in the number; the movements of each dancer should not be clamped, constrained, uncertain, this can lead to the loss of the necessary points that can decide the outcome competitions and influence the results.

In order to avoid such disadvantages, we conducted the “Dance Therapy” training, authored by Joan Smallwood, a Jungian analyst and dance therapist. This training contains many different dance exercises that promote the development of plastic movements, eliminate stiffness, help you feel every part of your own body, and cultivate naturalness in the dancer’s movements.

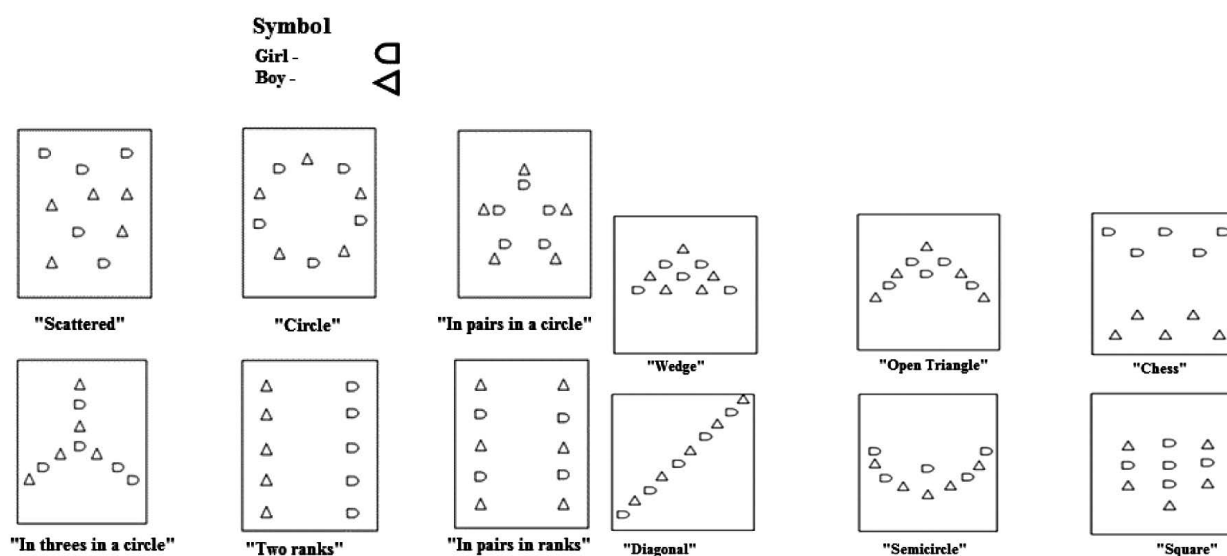
Criteria No. 4, 5. Originality of the manner of execution of each style - coherence, teamwork. Each dance style has its own character and original manner of presentation, which the dancer must be able to distinguish and confidently move from one image to another (Table 1).

**Results of the study and discussion.** To assess the level of technical preparedness of hip-hop dancers, before and after the experiment, a point system was used in accordance with the competition rules. We used the method of expert assessments to determine the measure of consistency of expert opinions. Experts appreciated the dance composition “I will survive.” The following musical compositions were used as musical accompaniment: Shoreline Mafia-How We Do it, 50 Cent-Baby me, Yong & Bugsey-Don’t Rush for hip-hop; Gloria Estefan-Conga, Ida Corr & Fedde Le Grant-Let Me, Block & Crown-100 Percent Pure Love for wacking; Gloria Estefan-Conga, Ida Corr & Fedde Le Grant-Let Me, Block & Crown-100 Percent Pure Love for locking. The musical time signature of each composition is 4/4. To determine the measure of agreement between experts’ opinions on the issue under study, we used the concordance coefficient (Table 2).

**Table 2.** Coefficient of concordance between EG and CG before and after the experiment

Before the experiment $0 \leq W \leq 1$	After the experiment $0 \leq W \leq 1$
EG $W=0,72$	$W=0,77$
CG $W=0,74$	$W=0,75$

During the calculation, we obtained data that in the EG and CG after the experiment, the coefficient indicators prove a high degree and quality of consistency of expert opinions in the given marks for the technical performance of the dance composition.



*Scheme of changes according to the criterion “Precise, purposeful movements, original drawings and use of the dance floor”*



Thus, considering the dynamics of indicators of technical readiness of dancers during the pedagogical experiment, it was established: in the EG, with the initial data of performing the dance number "I will survive", in criterion No. 1 (high-quality performance of movements of all styles) the score was 3.72 points, after the experiment it increased to 4.52 points; in criterion No. 2 (precise, targeted movements, original drawings and use of the dance floor) the score was 3.66 points, changed to 4.47 points; in criterion No. 3 (naturalness of movements) before the experiment the score was 3.68 points, after the experiment the indicators improved to 4.35 points; in criterion No. 4 (originality of the manner of performing each style) - 3.66 points, after the experiment it changed to 4.47 points; in criterion No. 5 (coherence, teamwork) from 3.72 points to 4.52 points, respectively, with  $p < 0.05$ . In the CG, with the initial data of performing the dance number "I will survive", in criterion No. 1, before the experiment the indicator was 3.68 points, at the end of the experiment - 3.77 points; in criterion No. 2 - 3.69 points, after the experiment - 3.78 points; in criterion No. 3, the result before was 3.61 points, after it improved to 3.73 points; in criterion No. 4 - 3.68 points before the experiment, after - 3.77 points, respectively. Analyzing the data obtained, the most significant changes occurred in criterion No. 2 in the EG, the increase was 16.3%; in criterion No. 4 in the EG the increase was 16.2%. Thus, on average, at the end of the experiment, the increase in the results of the EG exceeded the results of the dancers from the CG by 9.6% with a significant difference ( $p < 0.05$ ), therefore, it can be argued that the set of tools we proposed, taking into account the criteria for evaluating performance techniques, for training dancers 15-17 years of the "Hip-hop" direction is effective.

**Conclusions.** In the training process, technical training tools were tested, such as: sequential transitions to each individual technique of the style (transitions were complicated with the help of various interactions between the team dancers, supports and acrobatic elements that are valued in the composition); special dance sequences from basic

movements of dance styles (hip-hop, waacking, locking); musical accompaniment corresponding to the character and characteristics of each style; diagrams of drawings and movements of the team on the dance floor (originality in drawing up drawings when using the entire dance floor and transitions from one drawing to another without violating the integrity of the composition); "Dance Therapy" training (author Joan Smallwood (2003) to develop naturalness in movements. Complexes of technical training tools for dancers 15-17 years old in the "Hip-hop" direction, developed and implemented in the training process, taking into account the criteria for assessing technical performance, have proven their effectiveness effectiveness, which is confirmed by the research results obtained during the experimental work.

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