

THE CLARK METHOD

IDENTITY
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COMMUNITY
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Dinita Clark, Philadelphia, PA, Photographer: Marcus Branch, Year: 2020



Dinita Clark, Philadelphia PA, Photographer: Imani Griffith, Kyle Clark, Year: 2020

Be Yourself, Just Like That!

Fostering the Next Generation of Street Dancers through
The Clark Method!

Dinita Clark

Thomas F. DeFrantz, Thinking Partner

In partial fulfillment of the requirements for
the degree of Master of Fine Arts, Dance
2022

The University of the Arts

Precis

Cultural traditions are the backbone to the human experience that shapes a person's identity. The way communities gather, communicate, celebrate and acknowledge one another is rooted in the Habitus. Hip Hop/Street and Club dance cultural traditions were formed organically within various communities across America and have served as transformational technologies for people to find and affirm their identities via the clubs, parties and battles. Self Expression is the bedrock of identity within Street Dance culture that carries the value of social currency. This social currency is the respect that you gain from your community for actively engaging, giving back and sustaining a place in the community for the newer generations to engage. The Clark Method Pedagogy is a culturally affirming pedagogy that is centered around Identity, Community and Education. It is a compilation of 20+ years of embodied cultural traditions and practices of the cypher and battles rooted in Hip Hop/Street and Club dance forms. This method is designed to help students find their identities, share with their communities while providing cultural and historical context about Street and Club dance culture.



Dinita Clark, Cibo Club, Philadelphia PA, Photographer: Unknown, Year : 2016



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DREAM

CULTIVATE

REMEMBER

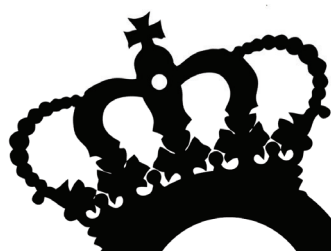
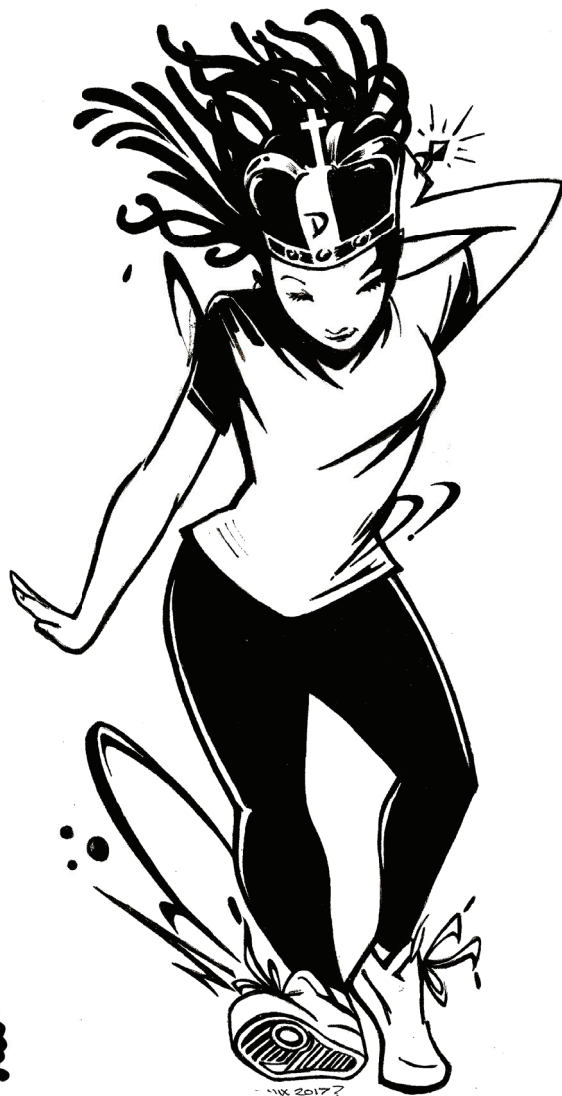
PRESERVE

ACKNOWLEDGE

GALVANIZE

Acknowledgements

I'd like to give honor, glory and thanks to God, my Lord and Savior Jesus Christ for giving me the gift of dance and the many opportunities that I've had to share it with the world. I am truly grateful for this gift and I don't take it for granted, not for one second. I'd like to acknowledge my husband, business partner and best friend Kyle Clark who has been a constant support system. The many expressions of your love is a blessing to experience on the daily basis. Thank you, I love you! I'd also like to acknowledge my mother Lisa Harris and my grandmother Grace Harris who have been prime examples of strong women that I aspire to be. Your love and support for me as an artist and person has been pivotal to who I am today. Thank you! Special thank you to my sisters Chanel and Breyonna for making it possible for me to do what I do as an artist and educator by always being there when we need you to watch your niece and nephew! Kyle and I wouldn't be able to do what we do without you! I'd like to acknowledge my children, Elle and Emmanuel for being the greatest children ever! You both are a blessing from God! Thank you for sharing your parents with the world! My In-laws for accepting and loving me for me! I'd like to also acknowledge my intergenerational Philadelphia dance community for having such a rich culture that I was welcomed into in 2002. Thank you for the support that I've received from the many generations that have supported Funky Sole Fundamentals, Groove Factory, SoleFull Party and Just Sole! Street Dance Theater. Your support means the world to me! I want to thank my very first mentors from High School, Faye Snow and Clyde Michael Hayes for instilling a strong dance foundation and life gems that I continue to carry with me till this day. Thank you, Rest in love to you both! I want to acknowledge Moncell Durden for being my first mentor in Street dance culture! Sharing your knowledge, insight and cypher rounds in the club were priceless to me and my development on this journey! Thank You! I want to acknowledge Rennie Harris for providing me with the opportunity to grow in my artistry in Rennie Harris Puremovement! The values and experience that I've gained in this company have been instrumental to my success as an artist! Thank you! Thank you to all of my professors in the University of the Arts M.F.A Dance program for making this experience both fulfilling and challenging! Thank you to my supportive and forward-thinking cohort! I also want to thank Thomas F. Defrantz for being my Mentor and Thinking Partner for my thesis! I appreciate your insight and support along this process! I also want to thank Donna Faye Burchfield for providing Kyle and I the opportunity to impart the "Clark Method" to the undergraduate students for the past eleven years! We truly appreciate you! Thank you to the students that have shared their reflections with me! I am grateful for the impact that the Clark Method has had on you and your artistry! Last but not least, I want to thank every student that I've ever shared the space with! It is your energy and commitment to your craft and growth that keeps the cypher alive! Thank you all!



QUEEN

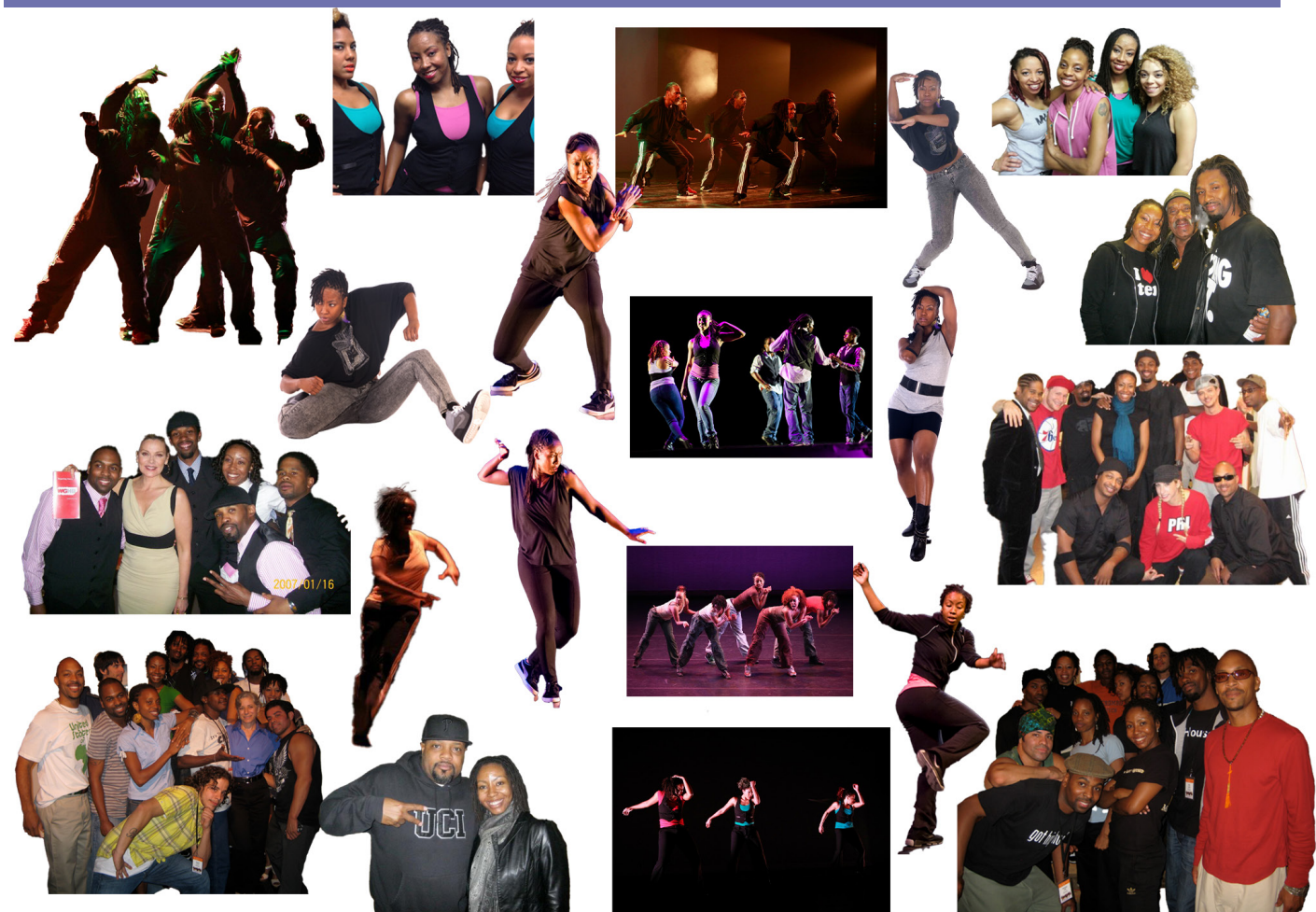
Introduction

This thesis is about the inception of the Clark Method and its intention for the novice and the professional alike. As a black woman with 20+ year experience as a tradition bearer and artist practitioner within various facets of Hip Hop/Street and Club dance cultural forms, I've noticed that a lot of women, especially black women, have been marginalized or pushed to the fringe in collegiate spaces. Students have been taught that Eurocentric dance forms are superior and that studying those forms are the only way to gain success in the field as a thriving dance artist. For the past 10+ years, I have co-developed an informed and experienced pedagogy, "The Clark Method" - a method designed to create a culturally affirming environment that fosters a community of informed participants who are well versed in street dance forms, their historical and cultural context, and are able to responsibly contribute to the Street dance culture at large. The Clark Method provides a well-rounded approach to inspire possibilities for students and women who look like me to pursue a fulfilling career within the culture when provided the tools to thrive and excel within the field of dance. I agree with Christina Sharpe's notion of wake work in her book "In the Wake on Blackness and Being," *"The knowledge of this positioning avails us particular ways of re/seeing, re/inhabiting, and re/imagining the world."*¹

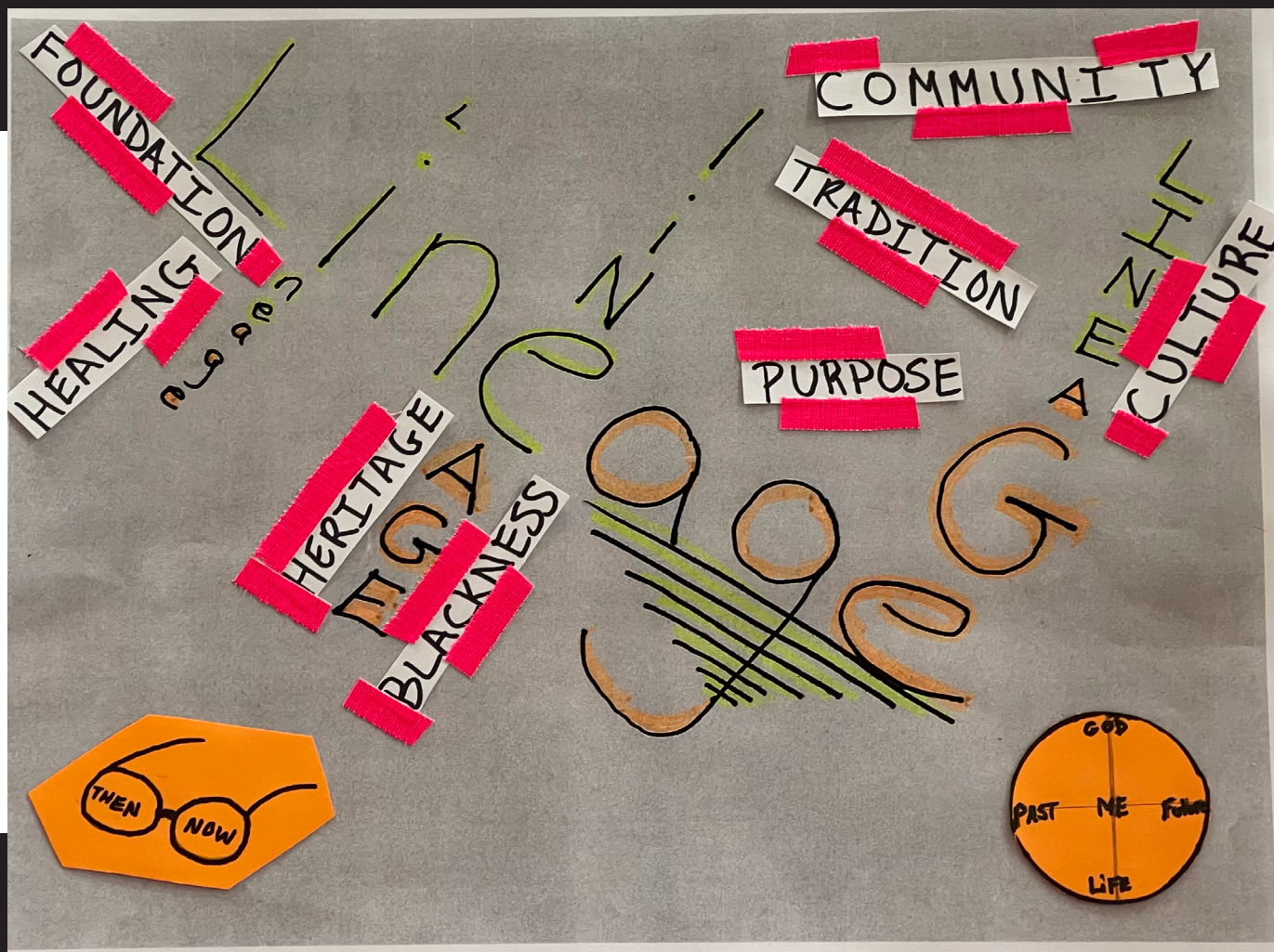
My thesis will answer these questions. What is the Clark Method? What are the benefits that students will gain through the Clark Method pedagogy? What possibilities does the Clark Method provide students within dance? How does the Clark Method prepare students to become leaders in the field of Hip Hop/Street dance cultural forms as well as other dance forms? How does the Clark Method pedagogy create a culturally affirming environment that fosters a community? How does the Clark Method impart the values of Hip Hop/Street and Club dance cultural traditions of cyphers and intergenerational exchange? My research will include personal experience, student reflections, interviews, articles, and books to speak to the efficacy of a culturally affirming pedagogy such as the Clark Method.



Various Battles: LOHH Festival NYC 2013 & 2016, Bust A Move Montreal 2014, Juste Debout USA 2014, Summer Dance Forever 2016,
Photographers: Melika Dez, Kien Quan, Still One, Sasha Box



Rennie Harris Puremovement Performances: Jacobs Pillow 2009, Kimmel Center 2014, various other places,
 Photographers: Brian Mengini, Bill H, Kyle Clark, Unknown



Dinita Clark's Creation, Photographer: Dinita Clark, Year: 2021

My Experience that informed The Clark Method

Growing up in Philadelphia as a young black woman, there was no place I could go to learn the foundation and technique of Hip Hop/Street and Club dance forms aside from my personal social dance interactions with my friends and family. The only thing presented as “Hip Hop” dance instruction within a studio setting for women, was what I could gather from the music culture at large and was sexually objectified-gestures choreographed to derogatory rap music. When I inquired about Hip Hop classes at local dance studios, it was suggested I take Ballet instead. As a teenager, I found myself looking for something that simply wasn’t available. In my experience as a student in academia, Hip Hop/Street and Club dance forms were often not deemed as important. The form was only offered as an elective field of study, having no substantial grounding in a dance program. I couldn’t agree more with Nyama McCarthy-Brown, Assistant Professor of Community Engagement through dance Pedagogy at Ohio State University, when she expressed, *“The more college dance departments privilege Western techniques, the more students will follow a pattern that limits their options, losing the opportunity to work within other cultural practices.”*² I’ve seen how detrimental this has been for black students and women who’ve felt undervalued and unseen because they did not fit the physical mold of a Ballet or Modern dancer. According to Gregory King, Associate Professor of Dance at Kent University, *“Ballet, a Eurocentric dance form, was created from whiteness and has never ceased to be exclusionary.”*³ These experiences led me to the conclusion that in order to receive the cultural training that I wanted, I had to boldly seek that knowledge for myself. Jayna Brown, author of “Babylon Girls: Black Women Performers and the Shaping of the Modern” asserts that *“Black women have had to create forms of consciousness and resistance against a plethora of strategies that have barred them from inclusion in both dominant and resistant collective political- cultural bodies.”*⁴

As I grew, I sought out different workshops taught by pioneers, innovators, and the creators of Hip Hop/Street and Club dance forms. Once I acquired that knowledge, I became a part of my local community to engage with the culture. I found my own identity with these forms and the culture and actively participated in sharing knowledge of the dance and culture in the original ways it was created, in club cyphers/freestyle dancing and battling in competitions. I wanted to be great! Not just good for a woman but undeniable! In doing so, I had to work exponentially harder than my black male counterpart just to be noticed in both Hip Hop culture as well as academia.

From my experience, I firmly agree with Latasha Barnes when she said “*Black women have to do it 20 times as good for it to be noticed, acknowledged, revered but what’s so perplexing about that is in the process of you going extra, extra, extra, super extra, stupid hard, you gain a little extra confidence in who you are and what you do, but it’s like should we have to do that?*”⁵ In knowing this, I felt a special responsibility as an educator to preserve and share the foundations of Hip Hop/Street and club dance forms to empower other young black women to go forth. With this in mind, I co-founded an educational program called Funky Sole Fundamentals in 2011 with my husband and partner, Kyle “JustSole” Clark. The series is dedicated to the preservation of authentic Hip Hop, House and Funk dance forms and serves the Philadelphia dance community and the neighboring collegiate dance communities of Temple University, Drexel University, UArts, UPenn and Bryn Mawr College. This was the beginning of The Clark Method! I have since been committed to offering accessible dance education both inside and outside of college communities so that anyone looking to study authentic Hip Hop dance has access in a safe space where all students can feel accepted, valued and seen in the classroom and on stage. Kim Holmes, a Hip Hop and House dance pioneer from NYC says, “*I want to be that source of resource and be able to empower, it’s always about the empowering, inspiring and uplifting.*”⁶ With this same sentiment in mind, my overall vision has been dedicated to creating a culturally affirming, diverse, and inclusive environment that cultivates more opportunities for the 21st century dance student to thrive in the field of dance whichever direction they choose. I use “choose” because I believe in students having options. In Christina Sharpe’s “In the Wake,” she speaks of “*Being in the wake as a form of consciousness*” and that wake work “*requires new modes and methods of research and teaching.*”⁷ The Clark Method is a prime example of Wake Work that consciously empowers students to excel beyond their preconceived limitations, identify their options and choose for themselves while taking control of their futures. The more options students have, the more agency they’ll have in their decisions about what they want to do in dance. With the Clark Method of training, students can be successful without having to sacrifice their integrity, sexually objectify themselves through dance nor adhere to feeling inadequate if they find themselves not fitting into Western, Eurocentric ideologies in dance.



Dinita Clark's Collage, Photographer: Dinita Clark, Year: 2021



Dinita Clark, SOTI, Survival of the Illest Battle, Philadelphia PA,
Photographer: Brian Mengini, Year: 2013



Dinita Clark, Rennie Harris Puremovement Show, Piece "Continuum" St Anselm College,
The Dana Center, Photographer: RHPM Year: 2014



Dinita Clark, SOTI, Survival of the Illest Battle, Philadelphia PA,
Photographer: Brian Mengini, Year : 2013



Dinita Clark, Bust A Move Battle, Montreal Canada,
Photographer: Melika Dez, Year: 2014



Dinita Clark, Slick City 2vs2
House Dance Battle Winner,
Chicago, Illinois, Photographer: K Bev, Year: 2015



Dinita Clark, Second Sundae, Philadelphia, PA,
Photographer: Ryan Farber, Year: 2017

The Clark Method

I agree with Jacqueline Shea Murphy, author of *The People Have Never Stopped Dancing* Native American Modern Dance Histories when she said, “*An understanding of dance as not just recounting history or expressing emotion, but as itself a form of knowledge and history - as itself capable of enacting effect.*”⁸ The Clark Method is a well informed and experienced pedagogy that has been developed through my 20+ years of practice as a dancer, performer, choreographer, competitor, community and collegiate educator, community organizer, and event curator. It is my pedagogical approach to use the cultural traditions of the cypher and the exchange, to introduce the students to improvisation/freestyle, sense of identity, and community to prepare them for the ever-changing world at large. I wanted to use my extensive experience within the many facets of the culture as a guide in bridging the gap between the future generations. In Arthur Jafa APEX Artist Stories, he says “*There is something more powerful about taking the most abject thing and making it the most valuable thing. It’s all associative, It’s all about relationship. What is the relationship between the thing that’s in front of you, the thing that preceded you and the things that’s following you? If you took this thing and that thing and you overlap them, the place in which they overlapped was you.*”⁹ This is a powerful assertion that I’ve experienced to be true in being a bridge to the communities, generations, and students that I engage with. For me to be that conduit, it was important for me to provide a culturally affirming, diverse, and inclusive environment that fosters the possibilities for collective growth via the Street dance forms of Hip Hop Social, House, Locking, and Waacking. With over 11+ years as an Adjunct Associate Professor, I co-developed “The Clark Method” with Kyle “JustSole” Clark, a method that trains and prepares students ranging in experience from novice to professional to be honest movers and thinkers within their bodies. The Clark Method, is my pedagogical approach that involves immersing the students in these Street/Club dance forms, their histories, and providing cultural context alongside innovative somatic practices for the 21st century dance artist.

Embodiment and Understanding of Self

The Clark Method creates an opportunity for students to gain a better understanding of themselves as people translated through dance. I believe that dance is a language and we all have our own unique dialect stemming from our cultural backgrounds and experiences. Students are encouraged to bring their cultural traditions, experiences and heritage to the forms that they are learning to develop a deeper cultural identity within the form. This is important because it gives the students a reference, a point of connection as well as permission to make a personal investment in how they'd like to show up in their artistry without the fear of feeling disassociated, inferior or having to be perfect in an area of dance that they may be unfamiliar with. Students are encouraged to question, search and become more in touch with themselves and how they want to translate their life experiences through the dance while paying close attention to the feeling that the music provides. Brenda Dixon Gottschild, an American Cultural Historian and author refers to this expression to music as the, *"Soul as rhythm, and rhythm and soul: In order to be displayed in the dancing body, the attitudes and attributes that constitute soul force need a medium, a conduit - and rhythm fits the bill. From heart beat to pulse beats, to pulsing drums and percussive feet, to hips, shoulders, head, and chest articulating accents in thin air, rhythm is soul's topography, metaphorically mapping 'the surface of the body with reference to the parts beneath.'"*¹⁰ This sensitivity to self and music creates a deeper relationship between the two and further develops the students' musicality as they identify the rhythm, melody, lyrics and how they'd like to embody what they are listening to. With respect to music, I tell my students that they are the passengers, the music is the driver and they must be fully aware of the call of the music to fully submit to the feeling of it. This process teaches the students how to make informed choices within their freestyle/improvisation.



Dinita Clark, Laye Rhythm, Photographer: Lauriane Ogay, Year: 2021





FSF Workshop at the Community Education Center, Philadelphia PA, Educator Dinita Clark,
Photographer: Kyle Clark, Year: 2014-2016

Year: 2014-2015

Foundational and Technical Drills

Students are taught the foundation and the technique of each dance form, which I refer to as vocabulary words. They are also taught the proper weight placement and aesthetic of each vocabulary word and are encouraged to add their personal expression on top of the movement. Joy and progress are found in repetition so I provide students with various drills to sharpen both the mind and body so that the fundamentals become embedded within their muscle memory. Once the students have a good understanding of the foundation, technique and aesthetic, I urge them to explore different variations of the vocabulary words so that they can find their own way of moving through the foundation and technique so that it becomes their own. This increases their somatic understanding, creativity and develops their personal imprints inside of the form.

One of the drills that we do within the Clark Method is called the “2-4-6-8” drill. It is a freestyle drill that challenges the students on their foundational and technical knowledge within a two eight, four eight, six eight, and an eight - eight time-frame. This drill galvanizes the students’ expression of the forms learned, their personal style and sentence structure. Through this impromptu process, students are prompted and encouraged to play with the levels, directions, and different qualities of each vocabulary word while expounding creatively to the music. This drill is a confidence builder that prepares students for the cypher and also serves as preparation for finding one’s own ism, artistic and choreographic voice.



Groove Factory at the Community Education Center, Philadelphia PA, Educator Dinita Clark
Photographer: Kyle Clark, Year: 2017



FSF Workshop at the Community Education Center, Philadelphia PA, Educator Dinita Clark
Photographer: Kyle Clark, Year: 2012



Sundae Philadelphia 2010

Dinita Clark, Sundae Philly, Philadelphia PA,
Photographer: Kevin Brown, Year: 2010

Cultural Awareness

The cultural history that I provide the students gives the students insight to who the creators are, and an understanding of where and how these dance forms were created. Hip Hop/Street and Club dance culture is Black American Culture that gave a voice and a way of life for black and brown oppressed and marginalized youth in America. In Hip Hop culture, we make use of what we have by repurposing everything that is around us to create the beauty that we want to see for ourselves instead of waiting for someone to give it to us. The premise of the Clark Method is to also create opportunities for ourselves through the principles, cultural traditions, and foundation of Hip Hop/Street and Club dance culture. This cultural context provides an inspiration for students to presently invest in their own somatic innovation to serve as building blocks within their dance expression to release their soul and experience through the movement. In doing so, I believe that you will be able to experience what Brenda Dixon Gottschild refers to as Soul Power. *“Soul Power is both personal and collective.... Soul Power: it is made up of part responsibility to the elders, the ancestors, and history, part daring originality and brash creativity.”*¹¹ The Clark Method is a response to bridging the gap between our elders, our students and the next generation of dance artists. Opportunities for students to engage within the community at large is required and encouraged for cultural understanding outside of the classroom setting so that in real time students can learn and apply by immersing themselves in the place where the culture lives, amongst the people in community. It is imperative to acknowledge and participate in the communities from which the culture derives. I couldn't agree more with Michelle Heffner Hayes, Professor of Theater and Dance at the University of Kansas, when she stated that Cultural appropriation is *“taking the external trappings of cultural traditions and using them as decorations on your own history without developing mutually supporting relationships in the community that you're taking from.”*¹² I affirm this notion in my teaching via The Clark Method. We teach our students to appreciate the culture, not to appropriate the culture. Hip Hop culture is not something that you just do, it is how you live and who you are. Through this cultural immersion students learn cultural sensibilities, gain a sense of cultural responsibility and an acceptance of themselves as people and as artists when they are engaging and responding with people from the community at large within the cypher.



Dinita and Kyle Clark with OG Dance Pioneers: Mr. Wiggles, Ynot, Shabba Doo, Tyrone Proctor, Moncell Durden, Marjorie Smarth, Poppin Pete, Ejoe Wilson, Caleaf Sellers, Shan S, Link, Tony McGregor, Yugson, Don Campbell, Buddha Stretch, Sekou Heru, Photographer: Various Unknown, Year: Circa 2012- 2021



Prominent Black and Brown women in Hip Hop/Street and club dance culture globally.
 Photographer: Unknown, Ladies of Hip Hop, Create Lamine, Circa: 2012-2022

The tools that the Clark Method provides not only helps students understand the aesthetic principles but it also opens up the different possibilities to explore ones' voice through freestyle when applying the basics as building blocks to stir creativity. Jayna Brown's sentiment affirms the reasoning for my pedagogical approach, *"Dance is a means of communication, forming new communities, remembering, and cultivating cultures. But as well as considering what it preserves, recovers, and retains, I am interested in what it picks up along the way."*¹³

Student Reflections on The Clark Method Experience

"I've never been a 'hip-hop' dancer and never really stood out in this style, but I feel as though this class has really brought me out of my shell and has allowed me to interact with another part of my movement style. I really enjoyed how the entire environment was just to be you; there were no prerequisites, no expectations and no judgment, just pure self and what you have to bring to the table. I feel as though I have taken away some good qualities from taking this class such as self-expression, intellectual thinking and projection. I was definitely able to put the way I move into the different movements while still maintaining the intention and integrity of the quality of the move. I felt like the only way to have possibly enjoyed this class was to really tap into who we all were as young artists and to stay true to who we are; I appreciated how Dinita really emphasized this thought and how true and accurate it was. With the abundant knowledge that Dinita shared, it made it really clear and easy to just move across the floor and improve, which I haven't done in hip hop before and, since doing so, I feel as though I have a nice foundation and more vocabulary under my belt. My views have changed on the value of projection and intellectual thinking since taking this elective. Since doing jacks isn't the easiest thing, at least to me personally, it really helps to know the 'tricks' to maintain the quality of 'rigorous' movement such as going deeper into your plie and projecting 110% when you're actually giving half of that. I've never really actually took the time to think about how much projection helps because it never came to mind,



SOLEFULL Party Vol. 5 at the Rotunda, Philadelphia PA, Photographer: Dinita Clark, Year: 2020

so instead, I've most likely just tired myself out for no reason when doing time consuming works. It's almost kind of crazy how much you can learn from a hip hop class; I've never actually been in a space where the history is told to us and having the authenticity of the art form explained and performed. For me, it's just always been choreography because we never really pushed hip hop, it was always just for 'show' at competitions. So, when I got to this class, it was honestly a breath of fresh air because now I have some sort of idea of what the heck I'm doing and where these popular hip hop moves actually originated from. Not only that, but just the fact that I'm learning actual knowledge and different styles of hip hop and historic changes and finger point is rejuvenating and freeing. It's amazing how freeing one can be in this style of movement, I appreciated how Mrs. Di pushed that we enforce our 'isms' on different moves because, if not, it becomes boring and it emits as you just doing the step, instead of performing the step and making it relevant to your body. This class challenged me mentally and most definitely physically. It challenged me mentally because I would sometimes feel as though I looked awkward, or wasn't doing it right because I didn't look like the others, but from further learning and becoming comfortable, I got out of that mentality and mindset and just focused on me and how 'me' moves and how 'me' interprets each movement. Hip hop really challenged me physically because of my initial inability to project, but throughout the course, it began to get a little easier with the projection, but it's still a work in progress. It also challenged me when I would come into class really sore from the activities of the day/week and we would be doing jacks or whacking for five minutes and my body would just be burning and I would have to think of a way to keep going without looking tired/uninspired and the reiteration of projection would come into play. So instead of going full out in the first eight count, I would hit subtle but strong poses in whacking or I would have to rely on my plie when doing any of the forms of jacks. Overall, this class was a true eye opener and has really left me with principles and values that I can, in return, incorporate into my everyday studio practice life and life in general."

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FSF Workshop at the Community Education Center, Philadelphia PA, Educator: Dinita Clark
Photographer: Kyle Clark, Year: 2016



FSF Workshop at the Community Education Center, Philadelphia PA, Educator: Dinita Clark
Photographer: Kyle Clark, Year: 2012



FSF Workshop at the Community Education Center, Philadelphia PA, Educator: Dinita Clark
Photographer: Kyle Clark, Year: 2015

“When Dinita teaches it is supportive while still pushing everyone to want to improve in their technique. No matter the level of the students in the class, by the end of the class we are all moving together and enjoying ourselves. The classroom actually feels like a community as a Hip Hop course should. Taking the class again this year was just what I needed. Senior year is really stressful. It is a combination of being over school while trying to figure out where you want to go after graduation. Each time I stepped into the classroom nothing else mattered but being in the moment and dancing.”¹⁵

“This class has been a complete breath of fresh air for me. While dancing I’m always able to connect back to my roots and feel the feeling of freedom through my movement. I am so grateful for the passion that you hold for this art form while teaching us and allowing us to make mistakes. Learning more about hip-hop social, locking and house allowed me to tap into my true power. Watching you freestyle inspires me to relax and breathe before I begin to dance. Having the honor of dancing at a social distanced house party was beautiful. I am honored to have danced with multiple Atlanta movers. The reason that house dance moves me so much is because I feel so extremely free and open to continue to just move and keep dancing. I’m so grateful to have started my freshman year with you and end off the third cycle with you. I cannot express my gratitude enough! Thank you so, so, so much for the steady inspiration, I am constantly inspired by you and your artistry! Being on zoom can be a complete drag and your class has literally allowed me to breathe through that online block and realize that art still exist! My gratitude is so high for having the opportunity to steadily learn from you and your husband in the future! I genuinely feel like I’m learning from the greatest! Thank you Thank you Thank you!”¹⁶

Fostering Community in Hip Hop/Street and Club Dance Culture

From dancing within the community, club cyphers, competing in Street dance battles and performing, there became a demand for people wanting to learn from me and Kyle. With this demand we realized that we had the opportunity to bridge the gap between the generations that came before us and after us. Knowing the level of responsibility that comes with pushing Street and club dance culture forward, we wanted to make sure that as we are teaching, we were imparting a proper foundation and technique aside from our personalism and flow so that students would walk away having a solid understanding of themselves. The goal for our students is not to try to emulate us or the way that we transmit our dance style, but for a student to develop their own style by being dedicated to a process through experience over time. We wanted to create an experience and empower people to learn how to tap into their own greatness and artistic identity through dance. I believe that it is important for people to find their own source of inspiration from within.

As part of the Clark Method pedagogy, Kyle and I created culturally affirming environments that fostered community for our students and the Philadelphia community at large. To serve everyone, we created Just Sole! Street Dance Theater Company, Funky Sole Fundamentals, Groove Factory, Soul 2 Sole Street Dance Competition and the Sole-Full Party - a place where the local community and our collegiate students could gather together and share through intergenerational exchange. Through these endeavors, we continued the legacy and lineage of House dance and Street dance forms while fortifying the Clark Method.



Groove Factory at the Community Education Center, Philadelphia PA, Educators Dinita Clark and Kyle Clark, Photographer: Unknown, Year: 2015



FSF Workshop at the Community Education Center, Philadelphia PA, Educators Dinita Clark and Kyle Clark, Photographer: Unknown, Year: 2013



FSF Workshop at the Community Education Center, Philadelphia PA, Educators: Dinita Clark and Kyle Clark, Photographer: Unknown, Year: 2012



Kyle and Dinita Clark, Funky Sole Fundamentals Community Workshop, at the CEC, Philadelphia PA, Photographer: Unknown, Year: 2014



Just Sole! Street Dance Theater, IABD at the Merriam Theater, Philadelphia PA, Photographer: Scott Robbins, Year: 2020

Creation of Just Sole! Street Dance Theater

A) Just Sole! Street Dance Theater Company was founded in 2010 by me and Kyle “Just Sole” Clark. We are the Co-Directors and Co-Choreographers. Just Sole! SDT provides a space and opportunity for dancers to grow both as artists and performers in Street dance. The mission of the company is to use Hip Hop/Street and Club dance theatrically to inspire, empower, innovate, and motivate others to embrace their story and individuality while teaching the culture and history of Hip Hop Dance.

Creation of Funky Sole Fundamentals

B) Funky Sole Fundamentals workshop classes were conceived by me and Kyle to preserve authentic Hip Hop, House, and Funk dance forms in the Philadelphia area. Towards the end of 2010, commercial Hip Hop dance and the appropriation of Hip Hop/Street dance and Club dance forms was at an all-time high. Most of the dance scene that we had grown up with had either moved away from Philly, chose new ways of living, or chose different career paths. Since 2011, with the help of our Philadelphia dance community, we have consistently taught and hosted 35+ nationally and internationally acclaimed artists, pioneers, innovators, and educators to ensure that the Philly dance scene has top notch education from the world’s best for the most affordable prices possible. We understand that money is a major obstacle for our community so we keep our prices low so that anyone from any demographic can experience the teaching which inspires us and the world. All of this to ensure our community can appreciate and not forget the rich cultural and physical history that Hip Hop/Street dance has imprinted upon the city.

14th ANNIVERSARY
FUNKY SOLE FUNDAMENTALS
A dance workshop dedicated to preserving Hip Hop, House & Funk styles.
SPECIAL GUEST TEACHERS FOR HIP HOP, HOUSE & BREAKING
APRIL 26, 2014
CHRIST CHURCH BRETHREND HOUSE
20 N. AMERICAN STREET, PHILADELPHIA PA 19104
HOSTED BY DINITA "PRINCESS DI" ASKEW (CO-FOUNDER)
KYLE "JUST SOLE" CLARK (CO-FOUNDER)

0:15-1:15 HIP HOP Buddha Stretch
1:30-1:45 HOUSE Sekou Menu
2:45-3:00 BREAKING Kwik Skizz
Registration: 10AM-12:30AM
\$15 per class (\$40 for all three)

10:15-11:15 HIP HOP Buddha Stretch
11:30-12:45 HOUSE Sekou Menu
12:45-2:00 BREAKING Kwik Skizz
Registration: 10AM-12:30AM
\$15 per class (\$40 for all three)

3rd ANNIVERSARY
FUNKY SOLE FUNDAMENTALS
APRIL 26, 2014
COMMUNITY EDUCATION CENTER
3500 LANCASTER AVE PHILADELPHIA, PA
10:15-11:15 HIP HOP Buddha Stretch
11:30-12:45 HOUSE Sekou Menu
12:45-2:00 BREAKING Kwik Skizz
Registration: 10AM-12:30AM
\$15 per class (\$40 for all three)

11th ANNIVERSARY
FUNKY SOLE FUNDAMENTALS
REGISTRATION: 10:30AM-11AM
11am-12pm HIP HOP Dinita "Princess Di" Askew
12pm-1pm LOCKING Kwik Skizz & The Funky Sole Crew
1pm-2pm HOUSE Kyle "Just Sole" Clark
\$15 per class (\$25 & \$3 for \$30)
CEC COMMUNITY EDUCATION CENTER
3500 Lancaster Ave Philadelphia, PA, 19104
AUGUST 24

Dinita "Princess Di" Askew
Kyle "Just Sole" Clark
FUNKY SOLE FUNDAMENTALS
640 North Broad Street (Broad & N. Vernon 640 Lots)
This workshop will be at the 640 Lots. That we will be offering
WACKING 7am-9am
Dinita "Princess Di" Askew
HOUSE 9am-11am
Kyle "Just Sole" Clark
LOCKING 1pm-3pm
Dinita "Princess Di" Askew
Kyle "Just Sole" Clark
\$15 per class (\$25 for all three)
APRIL 29TH 2011

FUNKY SOLE FUNDAMENTALS
11AM - 2PM
HIP HOP 11AM-12PM
POPPING 12PM-1PM
HOUSE 1PM-2PM
DINITA "PRINCESS DI" ASKEW
KYLE "JUST SOLE" CLARK
\$15/CLASS (2 FOR \$25 3 FOR \$30)
REGISTRATION 10:30AM-11AM
COMMUNITY EDUCATION CENTER
3500 LANCASTER AVE
PHILADELPHIA, PA 19104
DECEMBER 13, 2014

4 YR ANNIVERSARY
APRIL 18 2015
COMMUNITY EDUCATION CENTER
3500 LANCASTER AVE PHILADELPHIA, PA 19104
REGISTRATION 10:30AM-11AM
10:15-11:15 HIP HOP Buddha Stretch
11:30-12:45 HOUSE Sekou Menu
12:45-2:00 BREAKING Kwik Skizz
Registration: 10AM-12:30AM
\$15 per class (\$40 for all three)

Brian Green
HOUSE
April 29th
7:30pm, \$15
FUNKY SOLE FUNDAMENTALS
CEC

FUNKY SOLE FUNDAMENTALS
PRESENTS
KAPELA
(WANTED POSSE/SERIAL STEPPER)
SPONSORED BY: THE UNIVERSITY OF THE ARTS
OCTOBER 20, 2015 - 8:30PM-9:30PM
COST: \$20
THE Y GYM
(BROAD & PINE STREETS)

FUNKY SOLE FUNDAMENTALS
PRESENTS
BRIAN GREEN
HOUSE DANCE PIONEER/LEGEND
OCTOBER 21, 2015
7:15PM - 8:15PM
COST: \$20
COMMUNITY EDUCATION CENTER
3500 LANCASTER AVE.

5 YR ANNIVERSARY
APRIL 23 2016
COMMUNITY EDUCATION CENTER
3500 LANCASTER AVE PHILADELPHIA, PA 19104
REGISTRATION 10:30AM-11AM
10:15-11:15 HIP HOP Buddha Stretch
11:30-12:45 HOUSE Sekou Menu
12:45-2:00 BREAKING Kwik Skizz
Registration: 10AM-12:30AM
\$15 per class (\$40 for all three)

FUNKY SOLE FUNDAMENTALS
11AM-2PM
STAY IN YOUR LANE
TOM MCGREGOR

FUNKY SOLE FUNDAMENTALS
7TH YEAR ANNIVERSARY
APRIL 14TH 2016
from 10:30AM - 2PM
10:30AM Registration 11AM - 2PM WORKSHOP
Location: CEC [Community Education Center]
3500 Lancaster Ave. Philadelphia PA, 19104-6016

FUNKY SOLE FUNDAMENTALS
PRESENTS
SEKOU
DANCEFUSION
COST: FREE!
DATE: DEC 14TH 2016
7PM-8:30PM
LOCATION: UARTS TERRABUILDING
2115 BROAD STREET 2ND FLOOR
SPONSORED BY THE UNIVERSITY OF THE ARTS

6TH YEAR ANNIVERSARY
FUNKY SOLE FUNDAMENTALS
APRIL 6TH 2017
LOCATION: COMMUNITY EDUCATION CENTER (CEC)
3500 LANCASTER AVE. PHILA., PA
1 CLASS = \$20
2 CLASSES = \$35
3 CLASSES = \$50
TYRONE PROCTOR
WACKING
10:00AM - 12:00PM
E-SOLO
LIT FEET
12:00PM - 2:00PM
JUNIOUS "BRICKHOUSE" LEE
FOUNDER OF URBAN ARTIST
HOUSE
2:00PM - 4:00PM

FUNKY SOLE FUNDAMENTALS
PRESENTS
SEKOU
DANCEFUSION
COST: \$15
DATE: OCT 28TH 2017
11:30AM-1:00PM
LOCATION: THE CEC
3500 LANCASTER AVE.
PHILADELPHIA, PA 19104

FUNKY SOLE FUNDAMENTALS
7TH YEAR ANNIVERSARY
APRIL 14TH, 2016
from 10:30AM - 2PM
10:30AM Registration 11AM - 2PM WORKSHOP
Location: CEC [Community Education Center]
3500 Lancaster Ave. Philadelphia PA, 19104-6016

FUNKY SOLE FUNDAMENTALS
PRESENTS
YUCSON
WANTED POSSE/SERIAL STEPPERZ
WED AUG. 1ST
7PM
COST: \$20
COMMUNITY EDUCATION CENTER
3500 LANCASTER AVENUE
PHILA, PA 19104

10TH YEAR ANNIVERSARY
FUNKY SOLE FUNDAMENTALS
2019
Cost: \$20 per Class | \$30 for Both
Those that purchase 2+ classes will get
"FREE" entry into the Salsol Party
Tony McGregor (DJ)
House - 6:30pm - 7:30pm
LOCATION: THE ROTUNDA
4014 Walnut Street, Philadelphia PA
SATURDAY APRIL 6TH, 2019

FUNKY SOLE FUNDAMENTALS
PRESENTS
FRANKIE J
WED. 7/10 7-8:30PM
C.E.C. 3500 LANCASTER AVE
CLASS CARDS \$5
GEN. AD. \$25

FUNKY SOLE FUNDAMENTALS
PRESENTS
SPECIAL 2 HOUR WORKSHOP
Memphis Jookin'
Future & Johnite
FEBRUARY 22, 2020
5:30PM - 7:30PM
THE ROTUNDA
4014 WALNUT STREET

DANCE WORKSHOP DEDICATED TO THE PRESERVATION OF HIP HOP AND FUNK STYLES

FunkySole FUNDAMENTALS

JUST SOLE 11PM-2PM
\$15 PER CLASS
\$25 FOR BOTH

PRINCESS DI 11:15-12:30
DANCE "PRINCESS DI" ASKEW
HOUSE 12:45-2:00
KYLE "JUST SOLE" CLARK

CEC COMMUNITY EDUCATION CENTER
3500 Lancaster Ave
Philadelphia PA 19104

OCT 27 2012

FUNKY SOLE FUNDAMENTALS: BALTIMORE

A Workshop dedicated to the preservation of Hip Hop and Funk Styles

KYLE "JUST SOLE" CLARK

HOUSE 8PM-5PM
@JOHNS HOPKINS UNIVERSITY
3400 N. CHARLES ST. BALTIMORE, MD 21218
NOVEMBER 10 2012

FUNKY SOLE FUNDAMENTALS

WAAKING 11:15-12:30
CLARIES "BROOD" HILL

HOUSE 12:45-2:00
KYLE "JUST SOLE" CLARK

11am-2pm
@CEC
(COMMUNITY EDUCATION CENTER)
3500 Lancaster Ave. Philadelphia PA 19104

December 15, 2012

JUN 15 11AM-2PM

FunkySole FUNDAMENTALS

LOCKING 11P-12P
KYLE "JUST SOLE" CLARK

HOUSE 12P-2P
DANCE "PRINCESS DI" ASKEW

WAAKING 11A-12P
DANCE "PRINCESS DI" ASKEW

CEC COMMUNITY EDUCATION CENTER
3500 LANCASTER AVENUE, PHILADELPHIA, PA 19104

OCTOBER 12

FUNKY SOLE FUNDAMENTALS

DINITA "PRINCESS DI" CLARK
WAAKING HOUSE 11:15-12:30PM
KYLE "JUST SOLE" CLARK 12:45-2PM

REGISTRATION: 10:45-11:15AM
\$15 PER CLASS (\$25 FOR BOTH)

COMMUNITY EDUCATION CENTER
3500 LANCASTER AVE
PHILADELPHIA, PA, 19104

11AM-2PM

FUNKY SOLE FUNDAMENTALS

11am-2pm
HIP HOP 11P-12P
DANCE "PRINCESS DI" ASKEW

HOUSE 12:45-2:00P
KYLE "JUST SOLE" CLARK

CEC COMMUNITY EDUCATION CENTER
3500 LANCASTER AVENUE
PHILADELPHIA, PA 19104

\$15/CLASS \$25 FOR BOTH
DECEMBER 14

FEB 15

FUNKY SOLE FUNDAMENTALS

KYLE "JUST SOLE" CLARK & DINITA "PRINCESS DI" CLARK
HOUSE DANCE INVENIENCE 11:15-12:45PM
A "SOLE" EXCHANGE 12:45-2PM
DANCE AND JAM OUT WITH KYLE, DINITA AND OUR SPECIAL GUEST DJ MIKO SPINNING THAT DEEP SOUL HOUSE ON THE 12 AND 24

REGISTRATION 11:15-15AM
CEC (COMMUNITY EDUCATION CENTER)
3500 LANCASTER AVE. PHILADELPHIA-PA. 19104

11AM \$30

FUNKY SOLE FUNDAMENTALS 11AM-2PM

LOCKING 11:15am-12:30pm
DANCE "PRINCESS DI" ASKEW

HOUSE 12:45pm-2pm
KYLE "JUST SOLE" CLARK

CEC (COMMUNITY EDUCATION CENTER)
3500 LANCASTER AVE PHILADELPHIA PA, 19104

REGISTRATION 10:45am-11:15am
\$15/CLASS (2 FOR \$25)
SEPTEMBER 13, 2014

Funky Soul Fundamentals 06.18.11

640 N. Broad Street
Brook & Mt Vernon 640-1070

HOUSE "Just Sole" Clark 11am to 2pm

WAAKING "Princess Di" 3pm to 4pm

HIP HOP "Princess Di" "Just Sole" 5pm to 6pm

08.12.11

640 N. BROAD STREET
Brook & Mt Vernon 640-1070

WAAKING DINITA "PRINCESS DI" ASKEW
HOUSE KYLE "JUST SOLE" CLARK
HIP HOP DANCE "PRINCESS DI" ASKEW
BRIAN HANNAID NEWBY

\$12 per class \$20 for all three

10.21.11

FUNKY SOUL FUNDAMENTALS

WAAKING DINITA "PRINCESS DI" ASKEW
KYLE "JUST SOLE" CLARK HOUSE 11:15-12:30PM
BRIAN HANNAID NEWBY

\$12 per class \$20 for all three

dec.2nd.2011

WAAKING HOUSE BREAKING

7pm-10pm
@ GERSHMAN Y
640 N. BROAD STREET
BROOK & MT VERNON

7pm-8pm DINITA "PRINCESS DI" ASKEW
8pm-9pm KYLE "JUST SOLE" CLARK
9pm-10pm BRIAN HANNAID NEWBY

FUNKY SOLE FUNDAMENTALS

FUNKY SOLE FUNDAMENTALS

PRINCESS DI
JUST SOLE

February 10 2012

The Gershman Y
118 BROAD STREET
PHILADELPHIA, PA 19104 (BROAD AND 11TH)

7PM-10PM

HIP HOP WAAKING - DINITA "PRINCESS DI" ASKEW
HOUSE - KYLE "JUST SOLE" CLARK
BRIAN HANNAID NEWBY

\$15 PER CLASS \$25 FOR BOTH

1YR APRIL 14 2012

Anniversary

@THE GERSHMAN Y

Raphael Xavier Nubian Nelhe Eyo Wilson

12-12:30pm
Registration

12pm-12:30pm
DANCE "PRINCESS DI" ASKEW (Co-Founder)
KYLE "JUST SOLE" CLARK (Co-Founder)
BRIAN HANNAID NEWBY (Co-Founder)

*Dress (\$40 for all 3)

1230-145 WAAKING Sensation Nubian Nelhe
200-315 BREAKING Extradition Raphael Xavier
330-445 HOUSE Legend Eyo Wilson

FUNKY SOLE FUNDAMENTALS

A dance workshop dedicated to preserving Hip Hop and Funk styles

JUNE 23 2012

FUNKY SOLE FUNDAMENTALS

CEC (Community Education Center)
@ 3500 LANCASTER AVE
PHILADELPHIA, PA 19104-4915

LOCKING HOUSE

11A-12:30P MONCELL "ILL COSBY" DUNDUN
12:30P-2P DI LORENZO "HERRN" HARRIS

DINITA "PRINCESS DI" ASKEW COFOUNDER
KYLE "JUST SOLE" CLARK COFOUNDER
\$15 PER CLASS (\$25 FOR BOTH)

A DANCE WORKSHOP DEDICATED TO THE PRESERVATION OF HIPHOP AND FUNK STYLES

AUGUST 18 2012 11AM-2PM

FUNKY SOLE FUNDAMENTALS

A dance workshop dedicated to the preservation of Hip Hop and Funk styles

LOCKING HOUSE
11:15AM 12:30PM
DINITA "PRINCESS DI" ASKEW 12:45PM 2:00PM
KYLE "JUST SOLE" CLARK

\$15 PER CLASS \$25 FOR BOTH

@CEC
COMMUNITY EDUCATION CENTER
3500 Lancaster Ave.
Philadelphia PA, 19104-4916

Fliers by Tanisha Glenn, Marcus Branch, and Kyle Clark

Creation of Groove Factory

C) Groove Factory is an 8 week House Dance Intensive that is offered in the Summer and the Winter, created in 2013 and taught by me and Kyle. It is an open level House dance intensive for ages 16 and up. The main focus of Groove Factory is to work on our body as well as our dance technique. We've developed a great balance of the two which creates an experience that builds you mentally, emotionally as well as physically. The focus is to work on our mind, body, technique and flow simultaneously.

Creation of the SoleFull Party

D) The SoleFull Party is a quarterly house dance party that was conceived in 2017 by me and Kyle. The mission is to create a positive environment for young people of all ages to engage with the community and culture of house dance and music in a positive environment. Our resident DJ Calvin Bailey aka DJ Lonely of the Fallout Crew has been one of the major driving forces behind our enjoyment of house music and clubbing here in Philadelphia for over 10 years. The SoleFull Party provides the opportunity for our students and young people under the age of 21 to party and experience the freedom, joy, and happiness us elders 21+ speak of in regards to House Music and clubbing. A true moment for self-exploration, not competition.



Dinita Clark, Groove Factory House Dance Intensive at the CEC, Philadelphia PA, Photographer: Kyle Clark, Year: 2020



SOLEFULL Party Vol. 4 at the Rotunda Philadelphia PA, Photographer: Dinita Clark, Year: 2019

GROOVE FACTORY

HOUSE DANCE INTENSIVE 2019

W/ JUSTSOLE & QUEEN DINITA

WEDNESDAYS
7:15pm-8:15pm
JAN. 9TH - FEB. 27TH

Location: The CEC
(Community Education Center)
3500 Lancaster Ave. Philadelphia PA,
19104-4916

COST: \$20 PER CLASS
8 CLASS CARD - \$140 (SAVE \$20)
4 CLASS CARD - \$70 (SAVE \$10)

COLLEGE STUDENT DISCOUNT
8 CLASS CARD - \$100 (SAVE \$40)
4 CLASS CARD - \$50 (SAVE \$30)

THIS YEAR WE ARE HOLDING TWO SEPARATE SEGMENTS
BEGINNING JUNE 6TH ON WEDNESDAYS FROM 7:15PM - 8:15PM



1ST SEGMENT: JUNE 6TH-JUNE 27TH
2ND SEGMENT: JULY 10TH-AUG 1ST
7:00PM-7:15PM REGISTRATION

COST: \$15 PER CLASS /
\$100 FOR ALL 8 (SAVINGS OF \$20).
4 CLASS CARD = \$50 (SAVE \$10)

COLLEGE STUDENT SPECIAL

7:15PM-8:15PM HOUSE W/
JUSTSOLE & PRINCESS DI

COST: ONLY W/ VALID ID & CLASS CARD!
4 CLASS CARD = \$40 (SAVE \$20)
8 CLASS CARD = \$80 (SAVE \$40)

LOCATION: CEC (COMMUNITY EDUCATION CENTER)
3500 LANCASTER AVE. PHILADELPHIA PA, 19104-4916



GROOVE FACTORY

HOUSE DANCE INTENSIVE 2019

W/ JUSTSOLE & QUEEN DINITA

WEDNESDAYS
7:15pm-8:15pm
JUNE 5TH - JULY 24TH

Location: The CEC
(Community Education Center)
3500 Lancaster Ave. Philadelphia PA,
19104-4916

COST: \$20 PER CLASS
8 CLASS CARD - \$140 (SAVE \$20)
4 CLASS CARD - \$70 (SAVE \$10)

COLLEGE STUDENT DISCOUNT
8 CLASS CARD - \$100 (SAVE \$40)
4 CLASS CARD - \$50 (SAVE \$30)

JUNE 5TH JUNE 12TH JUNE 19TH JUNE 26 JULY 3RD JULY 10TH JULY 17TH JULY 24TH

GROOVE FACTORY

HOUSE DANCE INTENSIVE 2020

W/ KYLE "JUSTSOLE" CLARK & DINITA "QUEENDINITA" CLARK

WEDNESDAYS
7:15pm-8:30pm
JAN. 8TH - MAR. 4TH 2020
(NO CLASS JAN. 15TH)

Location: The CEC
Community Education Center
3500 Lancaster Ave.
Philadelphia PA, 19104-4916

COST: \$20 PER CLASS
8 CLASS CARD - \$140 (SAVE \$20)
4 CLASS CARD - \$70 (SAVE \$10)

COLLEGE STUDENT DISCOUNT
8 CLASS CARD - \$120 (SAVE \$40)
4 CLASS CARD - \$60 (SAVE \$20)

JAN. 8TH JAN. 22ND JAN. 29TH FEB. 5TH FEB. 12TH FEB. 19TH FEB. 26TH MAR. 4TH

FUNKY SOLE FUNDAMENTALS

PRESENTS

GROOVE FACTORY 2020

HOUSE DANCE INTENSIVE ONLINE



SESSION 1 (6 CLASSES)
TUES/THUR 7PM-8PM
JUNE

4, 9, 11, 16,
18, 23, 25, 30

RATES
DROP IN \$15
4 CLASS CARD \$50
8 CLASS CARD \$100

SESSION 2 (6 CLASSES)
TUES/THUR 7PM-8PM
JULY

7, 9, 14, 16,
21, 23, 28, 30

DM @JUSTSOLE & @QUEEN_DINITA
EMAIL JUSTSOLEDANCE@GMAIL.COM

GROOVE FACTORY 2020

HOUSE DANCE INTENSIVE ONLINE



SESSION 2

JULY 6TH - JULY 29TH
MON. & WED.
7:00PM - 8:00PM
DROP IN \$15
4 CLASS CARD \$50
8 CLASS CARD \$100

FOR ZOOM LINK & DETAILS

DM @JUSTSOLE & @QUEEN_DINITA



GROOVE FACTORY 2021

HOUSE DANCE INTENSIVE
WINTER EDITION
ONLINE

JUSTSOLE

QUEEN DINITA

JANUARY

5TH	7TH	12TH	14TH	19TH	21ST	26TH	28TH
DAY & TIME TUES/THUR 7PM-8PM							
RATES							
\$15 DROP IN							
\$50 4 CLASSES							
\$100 8 CLASSES							

JustSole

Queen Dinita

GROOVE FACTORY 2021

8 WEEK

HOUSE DANCE INTENSIVE
SUMMER EDITION

JUNE 9	JULY 7	RATES
JUNE 16	JULY 14	\$20 DROP IN
JUNE 23	JULY 21	\$60 4 CLASS CARD
JUNE 30	JULY 28	\$120 8 CLASS CARD

"SPACE IS LIMITED !!!"

COMMUNITY EDUCATION CENTER
3500 LANCASTER AVENUE
PHILADELPHIA, PA

The CEC & FUNKY SOLE FUNDAMENTALS Presents

GROOVE Factory



Open "HOUSE" dance classes for ages 16 and up.
Every Wednesday beginning JUNE 5TH- JULY 31ST,
from 7:15 - 8:15

CEC (Community Education Center)
3500 Lancaster Ave. Philadelphia PA, 19104


REGISTRATION : 7:00-7:15
7:15-8:15 HOUSE Class w/ Kyle "JustSole" Clark & Dinita "Princess Di" Askew
\$10 per class (\$5 per class College students with ID)



THE CEC & FUNKY SOLE FUNDAMENTALS PRESENTS

GROOVE FACTORY

SUMMER HOUSE DANCE INTENSIVE




Community Education Center
3500 LANCASTER AVENUE, PHILADELPHIA PA 19104

OPEN "HOUSE" DANCE CLASSES FOR AGES 16 AND UP
EVERY WEDNESDAY
7:00PM - 7:15PM REGISTRATION
7:15PM - 8:15PM HOUSE - JUST SOLE & PRINCESS DI


\$15/CLASS OR \$100 FOR ALL 8 WEEKS
\$10/CLASS FOR COLLEGE STUDENTS WITH VALID ID

JUNE 11TH - JULY 30TH



FUNKY SOLE FUNDAMENTALS Present:

GROOVE Factory




just sole

Open "HOUSE" dance classes for ages 16 and up.
Every Wednesday beginning
JANUARY 7TH - FEBRUARY 25TH, 2015, from 7:15 - 8:15PM


CEC (Community Education Center)
3500 Lancaster Ave. Philadelphia PA, 19104

REGISTRATION : 7:00-7:15
7:15-8:15 HOUSE Class w/ Kyle "JustSole" Clark
\$15 per class (\$12.50 w/ class cards)
4 class cards = \$50 (save \$10)
8 class cards = \$100 (save \$20)



The CEC & FUNKY SOLE FUNDAMENTALS Present:

GROOVE Factory




just sole *princess di*

Open "HOUSE" dance classes for ages 16 and up.
Every Wednesday beginning JUNE 3RD - JULY 22ND,
from 7:15 - 8:15


CEC (Community Education Center)
3500 Lancaster Ave. Philadelphia PA, 19104

REGISTRATION : 7:00-7:15
7:15-8:15 HOUSE Class w/ Kyle "JustSole" Clark & Dinita "Princess Di" Clark
\$15/class (\$12.50 w/ class cards)
(4 class card= \$50 saves \$10, 8 class card= \$100 saves \$20)



The CEC x FUNKY SOLE FUNDAMENTALS Presents:

GROOVE Factory



just sole *princess di*

Open "HOUSE" dance classes for ages 16 and up.
Every Wednesday beginning JAN 4TH - FEB 24TH 2017,
from 7:15PM - 8:15PM


CEC (Community Education Center)
3500 Lancaster Ave. Philadelphia PA, 19104

REGISTRATION : 7:00-7:15PM
7:15PM-8:15PM HOUSE Class w/ Kyle "JustSole" Clark & Dinita "Princess Di" Clark
\$15/class (\$12.50 w/ class cards)
(4 class card= \$50 saves \$10, 8 class card= \$100 saves \$20)
College Holiday Special
(4 class card= \$40 saves \$20, 8 class card= \$80 saves \$40)



The CEC x FUNKY SOLE FUNDAMENTALS Presents:

GROOVE Factory




just sole *princess di*

Open "HOUSE" dance classes for ages 16 and up.
Every Wednesday beginning JUN 8TH - JUL 27TH 2016,
from 7:15PM - 8:15PM

CEC (Community Education Center)
3500 Lancaster Ave. Philadelphia PA, 19104

REGISTRATION : 7:00-7:15PM
7:15PM-8:15PM HOUSE Class w/ JustSole & Princess Di
\$15/class (\$12.50 w/ class cards)
(4 class card= \$50 saves \$10, 8 class card= \$100 saves \$20)
College Special
(4 class card= \$40 saves \$20, 8 class card= \$80 saves \$40)



The CEC & FUNKY SOLE FUNDAMENTALS Presents

GROOVE FACTORY

WINTER DANCE INTENSIVE



JUST SOLE *PRINCESS DI*

Every Wednesday beginning
Jan. 4th - Feb. 22nd, 2017
from 7:15pm - 8:15pm
7:00pm-7:15pm Registration
7:15pm-8:15pm HOUSE w/ JustSole & Princess Di

Cost: \$15 per class or \$100 for all 8 (Savings of \$20)
4 class card = \$50 (save \$10)

"College Students Holiday Special"
Cost: ONLY w/Valid ID & CLASS CARD!
4 class card = \$40 (save \$20)
8 class card = \$80 (save \$40)

Location: CEC (Community Education Center)
3500 Lancaster Ave. Philadelphia PA, 19104-4916

THIS YEAR WE ARE HOLDING TWO SEPARATE SEGMENTS
BEGINNING JUNE 7TH ON WEDNESDAYS FROM 7:15PM - 8:15PM

THE CEC & FUNKY SOLE FUNDAMENTALS PRESENTS

GROOVE FACTORY

HOUSE DANCE INTENSIVE 2017



1ST SEGMENT: JUNE 7TH-28TH
2ND SEGMENT: JULY 12TH- AUG 2ND
7:00PM-7:15PM REGISTRATION

COST: \$15 PER CLASS / \$100 FOR ALL 8 (SAVINGS OF \$20)
4 CLASS CARD = \$50 (SAVE \$10)

*NO CLASS ON JULY 5TH

COLLEGE STUDENT SPECIAL
COST: ONLY W/VALID ID & CLASS CARD!
4 CLASS CARD = \$40 (SAVE \$20)
8 CLASS CARD = \$80 (SAVE \$40)

7:15PM-8:15PM HOUSE W/ JUSTSOLE & PRINCESS DI

LOCATION: CEC (COMMUNITY EDUCATION CENTER)
3500 LANCASTER AVE. PHILADELPHIA PA, 19104-4916



THE CEC & FUNKY SOLE FUNDAMENTALS PRESENTS

GROOVE FACTORY

HOUSE DANCE INTENSIVE 2018



DATES:
JAN. 3RD - FEB. 28TH
*NO CLASS ON FEB. 14TH
7:00PM-7:15PM REGISTRATION
7:15PM-8:15PM HOUSE W/ JUSTSOLE

COST: \$15 PER CLASS / \$100 FOR ALL 8 (SAVINGS OF \$20)
4 CLASS CARD = \$50 (SAVE \$10)

COLLEGE STUDENT SPECIAL
COST: ONLY W/VALID ID & CLASS CARD!
4 CLASS CARD = \$40 (SAVE \$20)
8 CLASS CARD = \$80 (SAVE \$40)

LOCATION: CEC (COMMUNITY EDUCATION CENTER)
3500 LANCASTER AVE. PHILADELPHIA PA, 19104-4916



JustSole QueenDinita

GROOVE FACTORY

2022
WINTER EDITION
House Dance Intensive



January	Wed. Nights	February
5 + 12		2 + 9
19 + 26	7pm-8:30pm	16 + 23

Cost: \$20 per class
4 class card = \$60 (save \$20)
\$120 for all 8! (Savings of \$40)

College Students Holiday Special
4 class card = \$50 (save \$30)
8 class card = \$100 (save \$60)

Location: CEC (Community Education Center)
3500 Lancaster Ave. Philadelphia PA, 19104

Contact us on IG @justsole or @queen_dinita or justsoledance@gmail.com

Fliers by Marcus Branch


Student Reflections on the SoleFull Party

“On September 6th I attended a gathering called Solefull Party at The Rotunda. I brought a few of my friends, and we all carpooled to the event during the evening. When we arrived at Solefull, we immediately entered a different atmosphere than outside of the building. I got to the party early in the night, so the room was not very crowded. There was constantly groovy music playing loudly through speakers during the night. No matter the amount of people in the room, there was still lively, vibrant energy circulating at the party. Initially, I was intimidated by others in the room; I found it difficult to express myself in front of such a small crowd. As the night progressed, more dancers showed up and the intimacy became less of a concern to me. I began to feel more comfortable as familiar faces joined Solefull. As the room became more crowded, the love and exuberating energy in the room heightened. Along with a variety of different types of dancers, the music took up space in the room. The music always had a stylish beat to freely move around to. There became a point where two circles were created. I viewed the two circles differently: older dancers that I didn’t recognize and many students that I was familiar with. Both circles had their own ‘ism,’ expressed the love and joy, and were supported by outside dancers. By the end of the night, the room was bouncing with excitement and creativity. Each dancer, including myself, was expressing and presenting art in their own personal way. Many unique dancers of all ages were brought together as a whole through Solefull, and I am grateful to say that I was a part of it.”¹⁷

BROUGHT TO YOU BY: KYLE AND DINITA CLARK

SOLEFULL

COME OUT AND PARTY WITH THE JUST SOLE SDTC AND THE INFAMOUS FALLOUT CREW FOR A NIGHT OF FUN AND SHARING!



PRICE: \$3
ALL AGES WELCOMED

DATE: MARCH 4TH 2017
TIME: 8PM - MIDNIGHT

LOCATION:
THE ROTUNDA
4014 WALNUT ST.
PHILADELPHIA, PA 19104

"THE LIFE OF A JUST SOLE" TICKETS & REFRESHMENTS WILL BE AVAILABLE FOR PURCHASE.

BROUGHT TO YOU BY: KYLE AND DINITA CLARK

SOLEFULL

COME OUT AND PARTY WITH THE JUST SOLE SDTC AND THE INFAMOUS FALLOUT CREW FOR A NIGHT OF FUN AND SHARING!



PRICE: FREE
ALL AGES WELCOMED

HOST: KYLE "JUSTSOLE" CLARK
DJS: CALVIN LONELY & REBEL FOSTER

PERFORMANCE BY: JUST SOLE STREET DANCE THEATER COMPANY

DATE: APRIL 14TH 2018
TIME: 7PM - MIDNIGHT

LOCATION:
COMMUNITY EDUCATION CENTER
3500 LANCASTER AVE.
PHILADELPHIA, PA 19104

BROUGHT TO YOU BY: KYLE AND DINITA CLARK

SOLEFULL

VOL. 3

COME OUT AND PARTY WITH THE JUST SOLE SDTC AND THE INFAMOUS FALLOUT CREW FOR A NIGHT OF FUN AND SHARING!



PRICE: \$5
ALL AGES WELCOMED

HOST: KYLE "JUSTSOLE" CLARK

RESIDENT DJ:
DJ CALVIN LONELY
(FALLOUT CREW)

4 HOURS OF DEEP, AFRO, SOUL, AND BROKEN BEAT HOUSE!
IF YOU LOVE HOUSE, THIS IS NOT TO BE MISSED!

DATE: APRIL 6TH 2019
TIME: 8PM - MIDNIGHT


LOCATION:
THE ROTUNDA
4014 WALNUT STREET
PHILADELPHIA PA

BROUGHT TO YOU BY: KYLE AND DINITA CLARK

SOLEFULL

VOL. 4

COME OUT AND PARTY WITH THE JUST SOLE SDTC AND THE INFAMOUS FALLOUT CREW FOR A NIGHT OF FUN AND SHARING!



PRICE: \$5
ALL AGES WELCOMED

HOST: KYLE "JUSTSOLE" CLARK

RESIDENT DJ:
DJ CALVIN LONELY
(FALLOUT CREW)

5 HOURS OF DEEP, AFRO, SOUL, AND BROKEN BEAT HOUSE!
IF YOU LOVE HOUSE, THIS IS NOT TO BE MISSED!

DATE: SEPT. 6TH 2019
TIME: 7PM - MIDNIGHT

LOCATION:
THE ROTUNDA
4014 WALNUT STREET
PHILADELPHIA PA

BROUGHT TO YOU BY: KYLE AND DINITA CLARK

SOLEFULL

VOL. 5

COME OUT AND PARTY WITH THE JUST SOLE SDTC AND THE INFAMOUS FALLOUT CREW FOR A NIGHT OF FUN AND SHARING!



PRICE: \$5
ALL AGES WELCOMED

HOST: KYLE "JUSTSOLE" CLARK

RESIDENT DJ:
DJ CALVIN LONELY
(FALLOUT CREW)

5 HOURS OF DEEP, AFRO, SOUL, AND BROKEN BEAT HOUSE!
IF YOU LOVE HOUSE, THIS IS NOT TO BE MISSED!

DATE: FEB. 22ND 2020
TIME: 8PM - 12AM

LOCATION:
THE ROTUNDA
4014 WALNUT STREET
PHILADELPHIA PA



Soul 2 Sole Street Dance Competition, Photographer: Patience Owen, Year: 2016

“The support that was felt throughout the room was so comforting, especially to someone who was nervous to be there in the first place. I found myself standing on the outskirts of one of the main circles, getting lost in watching those around me dance. Even though I was initially nervous about going to the party, I am so glad that I went. The energy and positive vibe reminded me that dance needs to come from the heart, and the reason I started to dance in the first place was because it made me happy. Watching everyone get taken over by the music made me realize that music is the main driver in dance, and to allow myself to listen to the music, what it is saying, and how it is saying it. The party showed me the joy and passion that House dance was created by, and reminded me not to take myself so seriously in class.”¹⁸



Soul 2 Sole Street Dance Competition, Photographer: Patience Owen, Year: 2016

Creation of the Soul 2 Sole Street Dance Competitions

E) Hip Hop and Street dance culture is also a “Show and Prove Culture.” As club heads and battlers within the local and international Street dance community, Kyle and I wanted to create a competition that provided the Philadelphia community access to engage with other notable and inspiring dancers. We realized that not all dancers in our community were class takers or club heads so we wanted to give them another opportunity for intergenerational exchange through battles. We brought in pioneers, OG’s and innovators of Hip Hop and Street dance forms as judges for our “Soul 2 Sole” competitions. In 2017, our theme was Sole Royalty. We had an amazing lineup with three different categories. The 1x1 “House KINGS” battle was judged by Sekou Heru, Junious Lee Brickhouse and Kyle JustSole Clark. The Kings battle was sponsored by Dance Fusion NYC Crew. The winner received a pass to 36 Chambaz of Stylez for 2018. The 1x1 “House QUEENS” was judged by Michele Byrd McPhee, Linda “LaNaija” and Dinita “Queen Di” Clark! The Queens battle was sponsored by the Ladies of Hip-Hop Festival and the winner received a TOP 16 slot for their Ladies Battles 2018! The 2x2 Allstyles competition was judged by Mark Boston, Joshua Polk, Brian Newby and Dinita “Queen Di” Clark. We also had a special performance by Just Sole! Street Dance Theater. Our hosts for the evening were Fame Vasquez of The Philly Gathering and Steve Lunger of Second Sundae. The DJ’s for the evening were Calvin Bailey and Rebel Foster. This was our way of highlighting the dancers in our local community as well as giving back to the community that has given us so much inspiration over the years. Kyle and I collaborated and sponsored Meech De France’s battle “Session 2 Style,” Philly edition. Our brand, “Funky Sole Fundamentals” teamed up with 360 Flava and Sundae Philly to host a 1v1 House Dance qualifer. The winner was flown to France to battle in the world Finals.

FUNKY SOLE FUNDAMENTALS & JUSTSOLE PRESENTS

1ST ANNUAL

SOUL SOLE

APRIL 18TH

STREET DANCE COMPETITION

1X1 HOUSE JUDGE CALEAF
(DANCE FUSION FAMILY)

\$150 PRIZE!

1X1 POPPING JUDGE RASHAAD
(ASSASSINS/UA)

DJS: NIKO (FALLOUT) FOXX BOOGIE

REGISTRATION: 5PM-6PM

\$10 TO COMPETE OR SPECTATE

battle starts @ 6pm sharp!
@COMMUNITY EDUCATION CENTER
3500 LANCASTER AVE, PHILA, PA 19104

FUNKY SOLE FUNDAMENTALS & JUSTSOLE PRESENTS

2ND ANNUAL

SOUL SOLE

APRIL 23, 2016

STREET DANCE COMPETITION

1X1 HOUSE JUDGE TONY MCGREGOR
(DANCE FUSION FAMILY)

\$150 PRIZE EACH!

1X1 HIP HOP JUDGE LINK
(ELITE FORCE)

DJ: LONELY THE BRONXIAN (FALLOUT)

SHOWCASE PERFORMANCE BY JUST SOLE!
(STREET DANCE THEATER)

REGISTRATION: 5PM-6:30PM

\$10 TO COMPETE OR SPECTATE
\$15 TO ENTER BOTH

battle starts @ 6:30pm sharp!
@THE PERFORMANCE GARAGE
1515 BRANDYWINE, PHILA, PA 19130

JustSole x Funky Sole Fundamentals

SOUL SOLE

street dance competition

1x1
BREAKING
Prize \$200
Judges:

SamO (NYC)
Mause Bombelli (PHL)
Hannibal (PHL)

1x1
HOUSE
Prize \$200
Judges:

Tayin (DC)
Sekou (NYC)
JustSole (PHL)

1x1
ALL-STYLES
Prize \$200
Judges:

Dinita (PHL)
Rashaad (DC)
Epic (NJ/PHL)
Gate da Monsta (PHL)
SamO (NYC)

BOOK OF STYLES
PRIZE: A SPOT IN
BOS D.C. 2017
Judges:

Rashaad Pearson
Sean Nguyen

Hosted By Kyle "JustSole" Clark

SATURDAY, OCTOBER 22ND
AT THE ROTUNDA | 4014 Walnut Street
Philadelphia, Pennsylvania 19104

General Admission \$15 • \$20 To Battle
Doors open at 6PM Battle starts at 6:30PM
6:00PM - Midnight

DJ's
DJ CALVIN LONELY
DJ FOXX BOOGIE
DJ BARONHAWK



Special Performance By
JUST SOLE!
STREET DANCE THEATER
COMPANY

JustSole x Funky Sole Fundamentals

SOUL SOLE

street dance competition

SOLE ROYALTY EDITION

1x1
HOUSE
Prize \$200
Judges:

Sekou (DF)
JustSole (JSI/DF)
Junious (UA)

1x1
HOUSE
Prize \$200
Judges:

Michele (LOHH)
Queen Dinita (JSI/DF)
Linda (MAWU)

2X2
ALL-STYLES
Prize \$400
Judges:

Smart Mark (Phresh)
Josh Polk (Hoodlackers)
Hannibal (360 Flava)
Queen Dinita (JSI/DF)

Hosted By Fame Vasquez & Steve Believe

SATURDAY, OCTOBER 28TH
AT THE ROTUNDA | 4014 Walnut Street
Philadelphia, Pennsylvania 19104

General Admission \$15 • \$20 To Battle
Doors open at 6:30PM Battle starts at 6:00PM
6:00PM - Midnight

SOUNDS BY
DJ CALVIN LONELY
DJ REBEL FOSTER

Special Performance By
JUST SOLE!
STREET DANCE THEATER
COMPANY



SECOND
SUNDAE

Session 2 Style

Philadelphia

April 14th **Silk City** 10PM-2AM

\$10 to Spectate 1X1 House Battle \$20 to Compete
435 Spring Garden St.
Philadelphia PA 19123

JUDGES

HOST

DJ



Winner Gets a Flight to France to compete in the Session 2 Style World Finals

Fliers by Marcus Branch





Sundae Party at the Bubble House, Philadelphia PA, Photographer: Kaleo Ten, Year: 2003

Principles of the Cypher and Intergenerational Exchange

The Clark Method uses the principles of the cypher, community and intergenerational exchange to cultivate students into becoming honest, informed, well rounded thinkers and artists. The cultural traditions of cypher and intergenerational exchange are important to Hip Hop/Street and Club dance culture because it preserves it! In the words of Joanna Dee Das, author of “Katherine Dunham: Dance and the African Diaspora,” *“Dance is not a technique, but is a social act”* and that dance should *“return to where it came from, which is the heart and soul of man, and man’s social living.”*¹⁹ In the cypher, we are carrying both familial and cultural traditions that were cultivated in community. The cypher is a call and response, an invitation where the viewers are unified in holding space for each other to work it all out. The cypher is a safe space where the person in the center of the cypher is protected by the people on the outer circle. We’re holding that space for one another, acknowledging, listening, watching, encouraging, respecting and supporting. Joanna Dee Das also says, *“Improvisation opens up play between the people in the group, and play is an expression of our equality.”*²⁰ The organic process of freestyle/improvisation cyphering is also how we level up in our craft, by communicating through dialogue, debate and conversation in response to what or how the person in the center of the cypher speaks. As Latasha Barnes, Associate Professor of Jazz dance at ASU would say, *“What we do in the cypher especially it’s a living practice of acknowledgement of the other and acknowledgement of self.”*²¹ In a cypher, we are a unit of people gathered in support of the vibe that the DJs and dancers provide. In turn we are all crucial participants as witnesses and dancers. Susan Leigh Foster, author of “Dances That Describe Themselves: The Improvised Choreography of Richard Bull,” speaks of improvisation and it’s viewers maintaining that *“Viewers witness this process of decision making.”*²² The cypher is not a performance or a selfish act, it is an offering and an acknowledgment of ourselves and those whom we are sharing the space with and those that came before us. I agree with Jacqueline Shea Murphy when she stated, *“Dancing as enactment of memory in the present, a memory that recognizes the past, and connection to ancestors and to land by embodying it.”*²³ Through Hip Hop/Street and Club dance culture, cyphering taught us how to also be present in the now and show exactly who we are in the moment. As a black woman in dance, Joanna Das confirms this reality for me, *“Asserting that embodied expressive culture was an important tool of liberation for people of African descent.”*²⁴



Sundaes Party at Morgans Pier, Philadelphia PA, Photographer: Sundae, Year: 2015

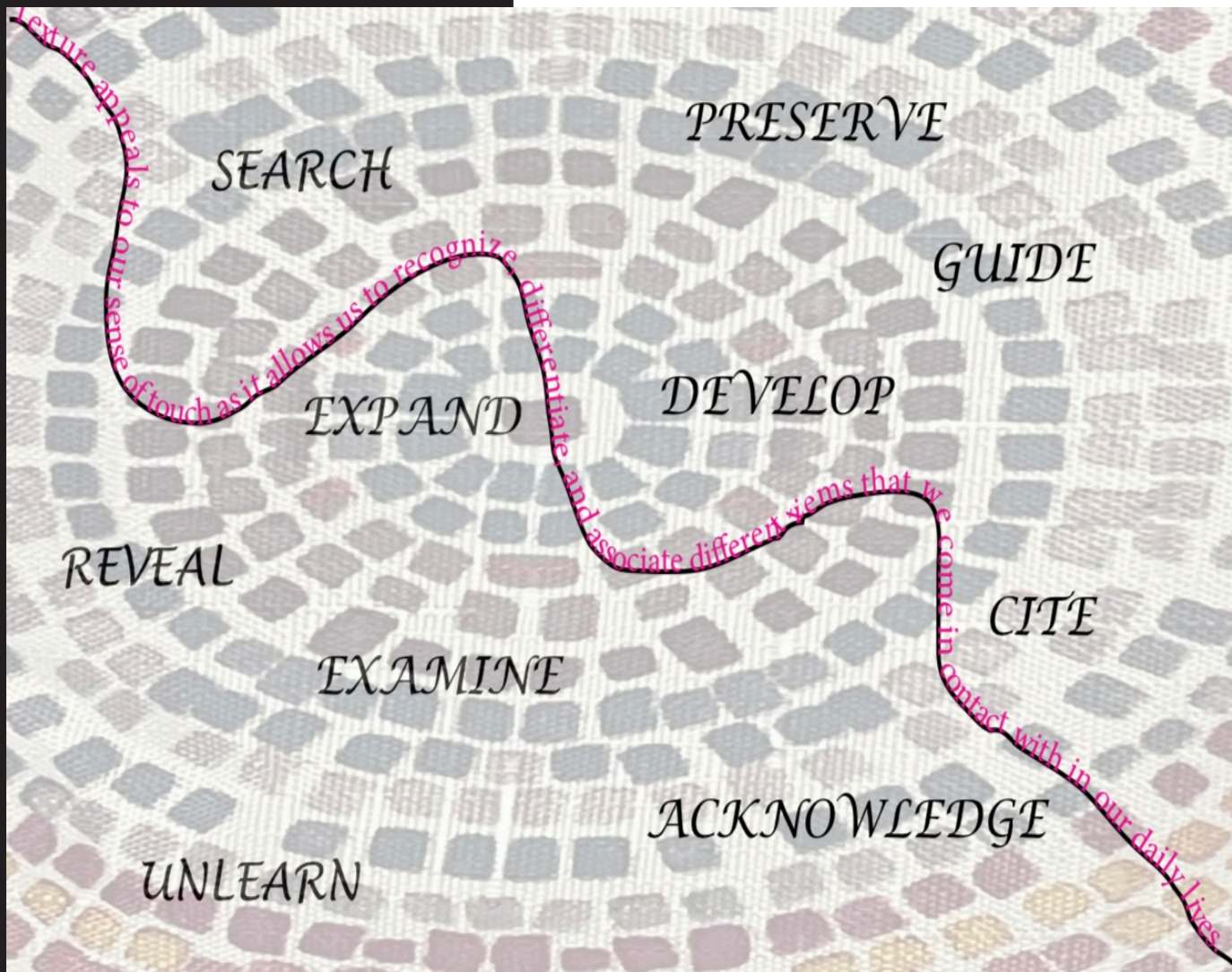


Dinita Clark at the Sundae Party, Philadelphia PA, Photographer: Kevin Brown, Year: 2010 & 2021

We cypher to liberate ourselves, to unveil layers of ourselves that we didn't even know existed. It allows us to speak honestly and vulnerably from a place that allows us to get more in touch with ourselves on a deeper level. We may start out two stepping or dancing out the foundation and technique of a said dance form but when the spirit calls, your body submits to the feeling of the music. As Henry Louis Gates, author of "The Souls of Black Folk: Authoritative Text, Contexts, Criticism" affirms, "*It is a movement beyond the knowledge or discovery of a shared identity to an expressed and explicit avowal of human community.*"²⁵ That's why we correlate going to the club with the experience of going to church. We go to the club to release, expunge, celebrate and give praise! All of this is nonverbal communication but we understand. Engaging in this process together makes us not only better dancers, it makes us better human beings. It's bigger than dance, it's negotiation, trial and error, community, self-awareness, trusting our instincts and submission to an unspoken process.



Sundae Battle at the Voyuer Philadelphia PA, Photographer: Ryan Farber, Year: 2014



Photographer: Dinita Clark, Year: 2021

Continuing the Cypher

Within Hip Hop, Street dance and the Club culture, being in community was pivotal for me in finding my identity within these dance forms. It taught me how to negotiate with people in time and space. As Jacqueline Shea Murphy says, *“Negotiations are intrinsic to dance, with its required attention to shifts in weight, rhythm, relation to other bodies, and available space, and to the shifting circumstances experienced, theorized, and recorded in embodied form.”*²⁶ We commune to heal ourselves, to share and to celebrate with one another through dance and music. The routine of gathering together and finding your own identity within the community is what makes it a close-knit process. There is no expectation. The only expectation is for you to find yourself on the dance floor, share how you’re feeling in the moment and to encourage others to do the same. The beautiful part about moving while in community with strangers is that you don’t have to verbalize say anything, your dance speaks for itself, and you are respected for that and that alone. You come as you are, dance as you are, explore and enjoy as you are. I’ve been grateful enough to grow in a community that has grown to love me for who I am on and off of the dance floor.

I’ve been immersed in this community for 20+ years so I’ve seen many generations, the elders, the youngsters as well as the generation that I grew up with within the club. This intergenerational transference is crucial for the longevity of the dance and to sustain the cultural traditions that we explore week in and week out within House, Hip Hop/Street dance culture. Some of these relationships that we’ve created on the dance floor were organic and some were developed outside of the cypher. This continuum of the cypher within community is how traditions are preserved. Dance is just the vessel, it’s an exploration of life in real time, in the moment, impromptu, process, practice, negotiation, love for yourself, each other, and the music. When we liberate ourselves within the cypher, we liberate others to be themselves, and to question themselves and find out who they are. This process is the pruning process. I’ve learned just as much about myself on the dance floor as I have in real life. To me, dance and life are interchangeable, and are one in the same. For what I cannot speak verbally, I can communicate with my dance and vice versa.

The healing aspect of being within community is why I do the work that I do. It has motivated me as an educator and artist. The motivation is to inspire others to be their best selves on and off of the dance floor. To take the same risk that they will take on the dance floor in their lives so that they can become a reflection of one another.



Kyle and Dinita Clark, Groove Factory House Dance Intensive at the CEC, Philadelphia PA, Photographer: Unknown, Year: 2018



UArts, Junior/ Senior Pair, Hip Hop Concentration Course, Philadelphia PA, Photographer: Unknown, Year: 2016



Kyle and Dinita Clark, Groove Factory House Dance Intensive at the CEC, Philadelphia PA, Photographer: Unknown, Year: 2016



UArts Pair Street Dance Concentration, Philadelphia PA,
Photographer: Unknown, Year: 2017



UArts Pair Street Dance Concentration, Philadelphia PA,
Photographer: Unknown, Year: 2017



UArts Pair Street Dance Concentration, Philadelphia PA,
Photographer: Unknown, Year: 2019



UArts Pair Street Dance Concentration, Philadelphia PA,
Photographer: Unknown, Year: 2018



UArts Pair Street Dance Concentration, Philadelphia PA,
Photographer: Unknown, Year: 2015



UArts Pair Street Dance Concentration, Philadelphia PA,
Photographer: Unknown, Year: 2016



Various works created by Dinta & Kyle Clark at UArts, Philadelphia PA, Photographer: Ian Douglas, Year: 2016-2022

Conclusion

This research demonstrates the effectiveness of the Clark Method pedagogy and how it has empowered the next generation of movers, thinkers and artists. The Clark Method has nurtured students' personal and artistic development, helped them tap into their cultural identities, enacted cultural sensitivity and has cultivated spaces of liberation and community. The Clark Method is doing what Christina Sharpe refers to as the “Wake Work” by creating a blueprint for artists to gain more opportunity in the 21st century to thrive both in life and in whichever direction they choose in the field of dance and beyond. As Jayna Brown states, *“Cultural forms traveled in and between the streets, the club and cabaret, the stage. Artistic expressions are developed in motion.”*²⁷ Our students are well prepared to become the next leaders, carrying these cultural traditions forward in whatever capacity that they deem necessary as creators and innovators of the foundation that was laid for them.



Soul 2 Sole Street Dance Competition, Judges, Hosts and DJ's Photographer: Derrick Woodyard, Year: 2018





Fall Out Boys party at Vango night Club, Philadelphia PA, Photographer: Niko Fragkakis, Year: 2015

Regard!

Cite!

Reference!

Acknowledge!

Cite!

Reference! Acknowledge!

Regard!

Reference!

Acknowledge! Regard!

Cite!

Cite Your Sources!

Acknowledge Verbally!

Regard Your Experience!

Reference those you've
learned from!

Because.....

The Archive Matters!

Regard!

Cite!

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Acknowledge!

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Reference! Acknowledge!

Regard!

Reference!

Acknowledge! Regard!

Cite!

Cite Your Sources!

Acknowledge Verbally!

Regard Your Experience!

Reference those you've
learned from!

Because.....

The Archive Matters!

Endnotes

- 1 Sharpe, Christina. *In the Wake on Blackness and Being*. (Duke University Press, 2016), pg 22.
- 2 Woods, Shannon. "The Majority of College Dance Programs Focus on Western Techniques—and It's Shortchanging Students' Artistry." McCarthy-Brown, Nyama. (Dance Magazine, June 7, 2020.)
- 3 King, Gregory. "Exclusion Is Oppression: From Pedagogy to Performance." (Dance Magazine November 10, 2020)
- 4 Brown, Jayna. *Babylon Girls: Black Women Performers and the Shaping of the Modern*. (Duke University Press, 2008) pg17.
- 5 Barnes, Latasha. Hip Hop/Street Dance Culture Experience. 7. Sept. 2021, Personal Interview
- 6 Holmes, Kim. Hip Hop/Street Dance Culture Experience. 8. Sept. 2021, Personal Interview
- 7 Sharpe, Christina. *In the Wake on Blackness and Being*. (Duke University Press, 2016), pg 14
- 8 Murphy, Shea Jacqueline. *The People Have Never Stopped Dancing Native American Modern Dance Histories*. (University of Minnesota Press, 2007) pg 9
- 9 Jafa, Arthur. MoMA "Art Arthur Jafa APEX Artist Stories" YouTube, 3 Dec 2019
- 10 Gottschild, Brenda Dixon. *The Black Dancing Body: A Geography from Coon to Cool*. (Palgrave Macmillan, 2008) pg 234
- 11 Gottschild, Brenda Dixon. *The Black Dancing Body: A Geography from Coon to Cool*. (Palgrave Macmillan, 2008) pg 231- 232
- 12 Hayes, Michelle Heffner in Brian Schaefer's article "At What Point Does Appreciation Become Appropriation?" (Dance Magazine, December 16, 2020)
- 13 Brown, Jayna. *Babylon Girls: Black Women Performers and the Shaping of the Modern*. (Duke University Press, 2008) pg15.
- 14 Selby, Javares. The University of the Arts Student Reflection. 6. Dec. 2017
- 15 Rose, Jalen. Drexel University. 30. Oct. 2017
- 16 Kwayana, Ina. The University of the Arts Student Reflection. 15. April. 2021
- 17 Krystosek, Maris. The University of the Arts Student Reflection. 27. Sept. 2019
- 18 DeCaprio, Emma. The University of the Arts Student Reflection. 24. Sept. 2019
- 19 Das, Joanna Dee. *Katherine Dunham: Dance and the African Diaspora*. (Oxford University Press, 2017) pg 168
- 20 Das, Joanna Dee. *Katherine Dunham: Dance and the African Diaspora*. (Oxford University Press, 2017) pg 61
- 21 Barnes, Latasha. Hip Hop/Street Dance Culture Experience. 7. Sept. 2021
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- 22 Foster, Susan Leigh. *Dances That Describe Themselves: The Improvised Choreography of Richard Bull*. (Wesleyan University Press, 2002) pg 13
- 23 Murphy, Shea Jacqueline. *The People Have Never Stopped Dancing Native American Modern Dance Histories*. (University of Minnesota Press, 2007) pg 221
- 24 Das, Joanna Dee. *Katherine Dunham: Dance and the African Diaspora*. (Oxford University Press, 2017) pg 1
- 25 Burghardt, Du Bois William Edward, and Henry Louis Gates. *The Souls of Black Folk: Authoritative Text, Contexts, Criticism*. (Norton, 1999) pg 252
- 26 Murphy, Shea Jacqueline. *The People Have Never Stopped Dancing Native American Modern Dance Histories*. (University of Minnesota Press, 2007) pg 29.
- 27 Brown, Jayna. *Babylon Girls: Black Women Performers and the Shaping of the Modern*. (Duke University Press, 2008) pg 5.

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- Foster, Susan Leigh. *Dances That Describe Themselves: The Improvised Choreography of Richard Bull*. Wesleyan University Press. 2002.
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- Holmes, Kim. Hip Hop/Street Dance Culture Experience. 8. Sept. 2021 Personal Interview

Video

- Jafa, Arthur. MoMA "Art Arthur Jafa APEX Artist Stories" YouTube, 3 Dec 2019, <https://www.youtube.com/watch?v=-c-lpBIWNCY&t=29s>.

Student Reflections

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- Krystosek, Maris. The University of the Arts Course Student Reflection. 27. Sept. 2019
- Rose, Jalen. Drexel University Course Student Reflection. 30. Oct. 2017
- DeCaprio, Emma. The University of the Arts Course Student Reflection. 24. Sept. 2019
- Kwayana, Ina. The University of the Arts Course Student Reflection. 15. April. 2021





Fall Out Boys party at Vango night Club, Philadelphia PA, Photographer:
Unknown, Circa: 2014



Red Bull Break Down the House Invited Guest, Photographer: Unknown, Year: 2022

