THE WORLD IS DANCING



Source: Red Bull

50 STORIES. MANY STYLES. ONE CURIOUS READER.

From the Bronx to the world stage.
Meet the dancers. Hear the music. Learn to look.

BREAKING / POPPING / LOCKING / HOUSE / WAACKING & MORE

HISTORY + ARTISTS + BATTLES + SHOWS

SEPTEMBER 2026



EVERY BODY HAS A WAY IN.

You can begin with a favourite dancer, a television show, or a single movement you cannot forget. This issue gives you 50 ways to turn that first spark into understanding.

Keep your own taste. Be curious about someone else's.
You do not need to agree about who is best.

Hiphop Forever: event photography from Summer Dance Forever's 2025 programme. | Summer Dance Forever



LOOK. LISTEN. RETURN.

Every feature pairs a short English article with real photography or clearly labelled archive artwork. Read the image caption: an event photograph, a portrait and a television thumbnail show different things.

The questions invite you to watch again. Numbered links open source articles, videos or official archives. Subtitles and access vary by platform; no videos are embedded in the PDF.

Hiphop Forever: event photography from Summer Dance Forever's 2025 programme. | Summer Dance Forever

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Waackxxxy at the Red Bull Dance Your Style World Final, Frankfurt, 2023. | Red Bull

01 / START HERE

Your first minute of street dance

Watch first. Name things later.

You do not need a list of famous dancers to enjoy your first performance. Pick one short round and watch it without trying to judge it. Where does your attention go: a face, a foot, a sudden stop? Your first reaction is a useful starting point.

Watch again with the sound a little clearer. Notice whether the dancer follows the drums, a voice or a small sound hiding behind the melody. Then look at the whole body. A dramatic hand movement may begin with a quiet shift of weight. On a third viewing, notice the setting. Is this a battle, a theatre performance or a piece made for a camera? Each asks something different of the dancer. Understanding begins when "That was cool" becomes "I liked how that pause answered the music."

LOOK CLOSER

Choose a ten-second section. Describe one thing you can actually see, rather than giving it a score.

TALK ABOUT IT

Did you and your watching partner notice the same moment?

READ / WATCH: [02] Red Bull

BIG PICTURE

02 Does street dance need a street?

One useful label. Many different histories.



B-Girl Ami on a Paris rooftop. This is a portrait session, not Olympic competition footage. | Red Bull



The Lockers in an archival group portrait. | Don Campbell official archive

"Street dance" is an umbrella term: it gathers different dances under one name. The label is convenient, but it is not a family tree. Some forms developed at neighbourhood gatherings; others grew in clubs. They did not all begin in the same place or to the same music.

Breaking belongs to hip-hop's early story in New York. Locking and popping have important California histories. House and waacking have strong club roots. Dancers may share stages today while still protecting these differences. Think of a library: putting books on the same shelf does not make their stories identical. When a dance catches your attention, ask three questions. What is it called? Who developed it? What music and community helped it grow? Those questions take you much further than asking whether it looks fashionable.

LOOK CLOSER

A studio may use "hip-hop" as a broad class label. Ask what foundations that particular class teaches.

TALK ABOUT IT

Can two dances share a stage without becoming the same dance?

READ / WATCH: [01] Red Bull

THREE WAYS IN

03 Freestyle, battle, choreography

Making choices, answering someone, building a work.



A dance-floor exchange at Summer Dance Forever's Weekender. | Sjoerd Derine / Summer Dance Forever

Freestyle means making dance choices in the moment. It does not mean a dancer has no training. Years of practice give someone movements and musical ideas to draw on, just as learning words helps you have a conversation. Choreography arranges movement in advance, although a choreographed work can leave room for improvisation.

A battle is an encounter between dancers or teams. It often includes freestyle, but it is a format, not a dance style. A crew may also prepare short routines for a battle. Imagine three situations: a dancer discovers a new song, two dancers answer each other, and a group rehearses a stage work. All can involve invention. The interesting question is when the choices happen, and who or what the dancer is responding to.

LOOK CLOSER

Watch a solo round and a group routine. Find one decision that seems spontaneous and one that appears planned. Treat your answer as a guess.

TALK ABOUT IT

Do you enjoy surprise, careful construction, or both?

READ / WATCH: [29] Red Bull [28] Hip Hop International

LISTENING LAB

04 Why a tiny move can bring the house down

The right moment can matter more than the biggest trick.



THE D SORAKI at the 2022 Dance Your Style World Final, Johannesburg. | Red Bull

Imagine someone turning their head at exactly the instant a tiny bell sounds in a song. The movement is small, yet suddenly you hear the bell differently. That relationship between sound and movement is one part of musicality. A dancer can follow a beat, stretch across it, interrupt a pattern or make silence feel important.

Groove is harder to describe with a photograph. It is the continuing feel of rhythm through the body.

Watch the knees, chest and shifts of weight between the obvious moves. A dancer may look relaxed while making very precise choices. Difficulty can be exciting, but difficulty alone does not explain why a round stays in your memory. Sometimes the unforgettable moment is the one in which the dancer seems to let the music breathe.

LOOK CLOSER

Listen once without watching. Pick out a drum, a voice and a quieter sound. Then see which layer the dancer chooses.

TALK ABOUT IT

What would change if the same moves used a different song?

READ / WATCH: [02] Red Bull

WATCHING A ROUND

05 Who wins a dance battle?

A decision is easier to understand when you know the rules.



Icey Ives and the crowd at a BC One cypher in Houston. | Red Bull

There is no single rulebook for every dance battle. Some competitions use expert judges; others give the audience the deciding vote. Some separate dance styles, while others invite different styles into the same contest. Before disagreeing with a result, find out what kind of event you are watching.

As a beginner, follow a few clear questions. Does the dancer respond to the music? Are their movements controlled? Do they develop ideas or simply repeat them? Do they answer something their opponent did? These are useful viewing questions, not a universal scoring formula. You can prefer a dancer who does not win. Personal taste and a competition result answer different questions. A useful discussion explains a particular moment instead of assuming that the loudest reaction proves who was best.

LOOK CLOSER

Watch both rounds before deciding. Write one strong moment for each dancer, including the one you did not prefer.

TALK ABOUT IT

Would your decision change if the audience, rather than judges, chose the winner?

READ / WATCH: [29] Red Bull [26] Juste Debout



A cypher at La Place, 2018: the audience makes the circle. | Red Bull

06 / COMMUNITY

Step into the circle

A cypher is a place to share, not just to show off.

A cypher is a circle or gathering in which dancers take turns entering the space. It may happen at a party, a practice session or beside a competition. A crew is a group of dancers who share an identity. These words describe relationships as much as arrangements of people.

Watch the edge of a circle. People listen, encourage and react; the person in the middle is not the only participant. Someone may offer an idea that another dancer picks up later. Customs vary between communities, so a newcomer should watch, listen and ask. Give people room, wait your turn and ask before filming someone closely. Joining a dance culture means learning how people treat each other, not only copying what their bodies do. You can begin as an attentive supporter before you ever take the centre.

LOOK CLOSER

Follow the people around the dancer for one round. How do their reactions change the atmosphere?

TALK ABOUT IT

What would help you feel welcome in a circle?

READ / WATCH: [01] Red Bull [30] Summer Dance Forever



DJ Kool Herc, in the Rock & Roll Hall of Fame's artist archive. | Rock & Roll Hall of Fame

07 / ORIGIN STORIES

The Bronx: a neighbourhood makes a world

Hip-hop began with people, places and shared invention.

In 1970s New York, Black and Latino young people helped shape the culture we call hip-hop. Caribbean connections mattered too. Parties brought together music, dancing and ways of making a name for yourself. Breaking was part of this larger creative world, alongside DJing, MCing and graffiti.

It is tempting to tell the story as one hero inventing everything on one night. Real cultures grow through many people: organisers, dancers, record collectors, friends and neighbours. The Bronx also faced inequality and disinvestment. Those conditions matter, but its residents were more than a story of hardship. They were making choices, having fun and creating art. When you watch a modern arena full of dancers, remember the smaller gatherings behind it. A worldwide culture can begin with people making something meaningful for one another.

LOOK CLOSER

Look for the DJ, the dancers and the audience in an early hip-hop photograph. What does each contribute?

TALK ABOUT IT

What creative things happen in your neighbourhood without a big stage?

READ / WATCH: [03] Smithsonian National Museum of American History [05] Smithsonian National Postal Museum

MUSIC HISTORY

08 The DJ who made the break last

A short part of a record became a bigger space for dancers.



DJ Kool Herc's historic sound system, photographed for its 2022 auction. | McIntosh / Christie's

A break is a section of music in which the rhythm, often the percussion, comes forward. At parties, DJ Kool Herc noticed how dancers responded to these sections. Using records and turntables, he helped make the exciting part last longer. More time in the break meant more room for dancing.

Herc was born in Jamaica and became a central figure in early Bronx hip-hop. His importance is not just a clever equipment trick. He helped create a setting where young people could express themselves. Listen to a song and imagine waiting for your favourite instrumental passage. Now imagine a DJ extending it while the room grows more excited. That exchange between the person selecting music and the people moving to it remains one of dance culture's great conversations.

LOOK CLOSER

Find the instrumental passage in a song you know. Does its energy differ from the sung sections?

TALK ABOUT IT

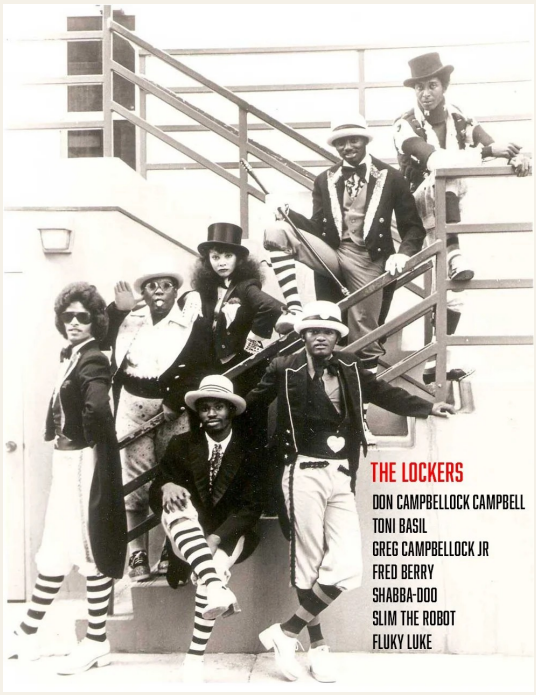
If you were the DJ, which part would you want to make longer?

READ / WATCH: [04] Rock & Roll Hall of Fame [05] Smithsonian National Postal Museum

CALIFORNIA STORIES

09 Locking: personality in every pause

Meet Don Campbell and The Lockers.



The Lockers: archival lineup photograph from the group's official site. | The Lockers



The Lockers in an archival group portrait. | Don Campbell official archive

Don Campbell is a central pioneer of locking. The dance became known for its sudden locks, playful gestures and strong performance personality. The Lockers helped carry it to wider audiences, turning individual invention into an unmistakable group presence. Television, including Soul Train, was part of that journey.

To understand the appeal, watch the movement just before and after a lock. The stop has power because the body was moving. A point can feel like a joke, a greeting or a challenge. Clothes and expressions can become part of the performance, but the rhythm must still hold it together. This history is also a reminder that influential dance does not always begin with a formal plan. Personal ways of moving can be shared, developed and eventually recognised by people far beyond their first audience.

LOOK CLOSER

Choose one locking sequence. Count the stops, then watch the connecting movements you missed the first time.

TALK ABOUT IT

Can you recognise someone's personality without hearing them speak?

READ / WATCH: [06] Red Bull

CALIFORNIA STORIES

10 Popping: a living electric illusion

A muscle hit is the beginning of a much bigger conversation.



Popin' Pete of the Electric Boogaloos leads a workshop. | Red Bull

Popping centres on quick muscle contractions and releases that create visible hits. Boogaloo Sam and the Electric Boogaloos are major names in its history and spread. The wider California story also includes earlier and neighbouring boogaloo traditions. A short magazine introduction cannot turn that rich local history into one uncontested invention story.

The illusion can be striking: a body seems mechanical, elastic or interrupted by electricity. Yet the dancer is choosing when to show tension and when to release it. Popping performances may include waving, gliding, animation or other related techniques. Those terms are not simply interchangeable. When you watch, separate the muscle hits from the other effects. You will start to notice how a dancer combines ingredients instead of describing everything as "the robot."

LOOK CLOSER

Find one clear hit and one smooth transition. How does the contrast change the phrase?

TALK ABOUT IT

Does the illusion feel more surprising when it interrupts ordinary movement?

READ / WATCH: [07] Red Bull

SCREEN HISTORY

11 Soul Train: the living room becomes a dance floor

Television helped dance ideas travel.



Soul Train studio archive photograph from Don Campbell's official gallery. | Don Campbell official archive

Soul Train gave music and dancers a powerful television platform. Its dance line is an inviting image: people form two sides of a corridor while dancers travel through the middle. You can see skill, humour, clothes and personality in a very short appearance. Each entrance makes the space feel new.

The programme is an important viewing window onto social dance and the visibility of Black popular culture. Locking pioneers were among the dancers connected with it. But television is a selected view, not a complete record of a community. Producers and cameras decide what reaches the screen. Watch an archive clip for individual choices rather than searching only for moves that later became famous. A smile, a casual step or the audience's response can tell you something a trophy cannot.

LOOK CLOSER

Compare two entrances in a dance line. Notice how each dancer introduces themselves through movement.

TALK ABOUT IT

What part of your personality would you show in a ten-second entrance?

READ / WATCH: [06] Red Bull

CLUB CULTURES

12 A room where you can be yourself

Dance spaces can offer belonging as well as music.



A waacking workshop: dancers share arm pathways and timing. | Red Bull

Some dances in today's street-dance programmes have deep club roots. Waacking developed in Los Angeles, with Black gay communities central to its story. Voguing grew within ballroom culture, shaped by Black and Latino LGBTQ+ communities. House dance has its own club histories. These are related worlds, not one interchangeable scene.

For people facing exclusion, a dance floor can offer recognition and room to express themselves. In ballroom, a house can also mean a chosen family, rather than a building or the dance style called house. Knowing this changes how we watch. A pose is not simply a fashionable shape taken from nowhere. It can belong to a history of self-definition. Learning a dance respectfully includes learning who made space for it, and listening to the people who continue it today.

LOOK CLOSER

When a clip names a dance or a house, check what that name means in its own community.

TALK ABOUT IT

What makes a space feel safe enough for you to express yourself?

READ / WATCH: [09] New York Public Library [10] HISTORY [08] Red Bull

A LOCAL SCENE

13 China: from discovery to a dance conversation

Look beyond the television stage.



Official YOUKU champions compilation: programme thumbnail. | YOUKU SHOW

Street dance in China did not begin with a streaming programme. Earlier encounters with breaking and popular dance developed into local practice, crews, studios and events. Television later gave many dancers a much larger audience. A careful history needs these everyday spaces as well as famous performances.

Street Dance of China is a useful present-day doorway. Its Chinese and international dancers share a screen, and viewers encounter different styles through battles and created works. The programme also shows why "Chinese street dance" is not one movement style: artists make different choices and draw on different training. Start with one dancer you enjoy, then follow their crew, teachers or performances outside the programme. That path helps you discover a dance community instead of treating a television competition as the whole story.

LOOK CLOSER

Compare a dancer's programme performance with a rehearsal or interview from the official channel.

TALK ABOUT IT

What might a television episode leave out of years of practice?

READ / WATCH: [15] YOUKU [17] YOUKU [40] Inter-Asia Cultural Studies

GLOBAL ATLAS

14 A world connected by dance floors

The story keeps changing wherever people meet.



B-Girl Glib at Red Bull BC One Cypher India, 2022. | Red Bull



The Royal Family, photographed for the crew's official site. | The Royal Family

A global view should not turn the world into a contest between countries. A passport does not explain someone's entire style. Dancers travel, move between crews, watch recordings and teach each other. Local scenes also develop their own priorities, musical connections and spaces to gather.

Follow several routes: from the United States to European battles; through Japan, South Korea and China; towards Vietnam and other Southeast Asian scenes; to New Zealand's crew stages. Then keep going. Ghanaian and Nigerian social dances and South African music-and-dance scenes deserve their own histories. Latin American and Caribbean dancers are creators, not just an audience for ideas from elsewhere. This issue offers starting points rather than a complete world survey. The next artist you discover may redraw your map.

LOOK CLOSER

For each new dancer, note a city, a crew and a musical connection. A country name alone tells you very little.

TALK ABOUT IT

Which place on your dance map would you like to explore next?

READ / WATCH: [28] Hip Hop International [13] Rolling Stone Africa [24] The Palace Dance Studio



B-Girl 671 in an outdoor portrait session; not an Olympic competition photograph. | Red Bull

15 / STYLE FILE

Breaking: a whole language on the floor

The transitions matter as much as the spectacular moves.

Breaking includes upright dancing, often called toprock; footwork near the floor; freezes that hold a shape; and power moves involving dynamic rotation or momentum. These are useful entry points, not boxes that every round must tick in the same order. A B-Boy or B-Girl connects ideas into a personal dance.

A beginner's eye naturally follows a spin. Try following the route into it instead. How does the dancer lower their body, change direction and return to the music? A freeze can work like punctuation: it makes sense because of the phrase around it. You do not need to imitate a difficult move to appreciate it. Watching control, rhythm and transitions will tell you more than counting how many times someone goes upside down.

LOOK CLOSER

Trace a round as four words: upright, floor, hold, turn. Where does the dancer surprise your sequence?

TALK ABOUT IT

Which transition made two very different movements feel connected?

READ / WATCH: [02] Red Bull [20] Red Bull

STYLE FILE

16 Locking: stop, smile, swing

A pause can be full of life.



Locking Young at Red Bull Dance Your Style in Los Angeles. | Character Media

The lock is a sudden held position within an otherwise lively flow. Around it you may see points, wrist movements, arm swings and playful changes of direction. Locking's character depends on how those movements meet the rhythm. Copying a pose without its timing misses much of the dance.

Notice the difference between becoming rigid and making a clear stop while keeping the phrase alive. The dancer may seem to address the audience directly, as if movement were a conversation. Humour is one possibility, not an obligation to smile constantly. Two lockers can use recognisable foundations and still feel very different. One may stretch an anticipation; another may make a sharp, unexpected reply. Ask what happens between the signature shapes, because that is often where individual style becomes visible.

LOOK CLOSER

In one short phrase, follow only the hands. Replay it while following the knees and weight changes.

TALK ABOUT IT

Did watching the lower body change your understanding of the upper body?

READ / WATCH: [26] Juste Debout [06] Red Bull

STYLE FILE

17 Popping: hit, release, imagine

Do not give every illusion the same name.



Popping Simcho performs with the audience gathered close to the floor. | Red Bull

In popping, a hit comes from a quick contraction and release of muscles. Waving creates the appearance of a ripple travelling through the body. Gliding changes how weight transfer looks. Animation may suggest the unusual timing of an animated figure. Dancers can combine these ideas, but the effects are not identical.

Watch a phrase as a series of choices about texture. Does an arm appear heavy, weightless, jointed or fluid? Which moments are sharply accented, and which continue smoothly? The imagination is convincing because the physical control is precise. You may discover that your favourite section is a quiet change between textures. Calling the whole performance "robot dancing" can hide those differences. Learning just a few words gives you more ways to notice what the dancer is making.

LOOK CLOSER

Choose three seconds. Describe its texture using an everyday word, then identify the movement effect if you can.

TALK ABOUT IT

Which is more convincing to you: a machine-like body or a liquid-like one?

READ / WATCH: [07] Red Bull [02] Red Bull

STYLE FILE

18 Hip-hop freestyle: find the groove

The dance continues between the moves.



Hiphop Forever: event photography from Summer Dance Forever's 2025 programme. | Summer Dance Forever

Hip-hop can name a whole culture, a musical field, or a dance category. Here we are looking at freestyle dancing built through hip-hop foundations, grooves and social dance vocabulary. It is not simply any choreography performed to a rap song. Class and competition labels can vary, so context matters.

Look for a continuing relationship with the beat: a bounce, a rock, a weight change or a repeated rhythmic feeling. New movements grow from that base. Imagine a conversation in which the tone remains recognisable even as the words change. Freestyle works in a similar way. To watch more closely, follow the dancer during an apparently simple section. Are they still listening and making choices? A brief walk across the floor can carry as much character as a complicated combination.

LOOK CLOSER

Keep your eyes on the dancer's centre of weight, rather than their hands, for one phrase.

TALK ABOUT IT

Which movement would still feel like that dancer if the big tricks disappeared?

READ / WATCH: [02] Red Bull [26] Juste Debout

STYLE FILE

19 House: quick feet, a travelling rhythm

Watch the body above the footwork.



Street Dance Kemp, 2012; photograph featured in Red Bull's house-dance guide. | Red Bull

House dance is connected to club life and house music. Fast, intricate footwork is one visible feature; jacking, a rhythmic movement through the torso, is another important idea. A list of foot patterns cannot fully describe the dance's feeling. The upper and lower body belong to the same musical conversation.

Pick one dancer and watch how they transfer weight. Do the feet skim, cross, redirect or briefly leave the ground? Now shift your attention upward. Does the torso keep a pulse while the feet become busy? You may notice a pleasing contrast between complexity and ease. House should not be reduced to a speed test. A thoughtful change in direction, a held moment or the way someone travels through space can make a phrase memorable.

LOOK CLOSER

Watch the same clip twice: feet first, torso second. Then try to see both together.

TALK ABOUT IT

Where does the continuous rhythm seem to live in this performance?

READ / WATCH: [08] Red Bull [30] Summer Dance Forever



Waackxxxy at the Red Bull Dance Your Style World Final, Frankfurt, 2023. | Red Bull

Waacking: arms with a story to tell

Speed is only one part of the picture.

Waacking is associated with Los Angeles club culture and disco, with Black gay dancers central to its development. Its recognisable arm actions can be fast and dramatic, but posing, character and musical interpretation matter too. The New York Public Library's oral-history work offers a route into the people behind the movement.

Try watching a short phrase as a miniature scene. An arm pathway can lead into a pose; a gaze can change its meaning. Is the dancer presenting a character, playing with a lyric, or drawing attention to a musical accent? These are viewing questions, not fixed meanings that every movement must have. Two dancers may hear the same song very differently. Keep both eyes and ears open: an impressive flurry of motion can be followed by a still moment that explains the whole phrase.

LOOK CLOSER

Pause at the end of a phrase. What do the face, hands and direction of the body suggest together?

TALK ABOUT IT

How does a pose change when the dancer looks somewhere else?

READ / WATCH: [09] New York Public Library [22] Red Bull

STYLE FILE

21 Voguing: make your own statement

Begin with ballroom, not just a pose.



Voguing in New York; photograph from HISTORY's ballroom feature. | Rita Barros / Getty Images via HISTORY

Voguing belongs to ballroom culture, shaped by Black and Latino LGBTQ+ communities. A ball includes categories, performance and community traditions; it is not simply another name for an all-style dance battle. Houses can act as chosen families and creative communities. Those relationships are part of the history.

Voguing includes different approaches, often discussed as Old Way, New Way and Vogue Fem. They should not be collapsed into one move or confused with waacking. As a beginner, notice lines, poses, transitions and the relationship between a performer and the room. Then learn the category and its expectations. This is a place where movement can declare identity. Respectful viewing means treating the performers as artists with their own culture, rather than borrowing a striking shape and forgetting where it came from.

LOOK CLOSER

Read the category attached to a ballroom clip before judging it by rules from a different event.

TALK ABOUT IT

How can a gesture communicate confidence or belonging?

READ / WATCH: [10] HISTORY

STYLE FILE

22 Krump: big energy, real expression

An intense face does not tell you the whole story.



Krump explored in Outside the Lyrics: official episode artwork. | PBS / Outside the Lyrics

Krump developed in Los Angeles and is connected with, but distinct from, clowning. Strong stomps, chest actions and arm movements can give it an explosive appearance. The film Rize helped bring these dance communities to wider attention. Interviews with dancers offer a fuller picture than a short dramatic montage.

Do not assume that every forceful gesture means anger or violence. A session can involve personal expression, support and exchange. Watch how the surrounding people respond and how a dancer builds intensity. Does an idea gather force, break apart or return in a new form? You do not have to know every movement name to follow that development. Let the dancer's own account of their work guide your understanding, especially when an unfamiliar style challenges your first impression.

LOOK CLOSER

Follow one repeated gesture through a round. Does its size, timing or meaning seem to change?

TALK ABOUT IT

Can energetic movement express joy, relief or determination as well as anger?

READ / WATCH: [11] PBS / Outside the Lyrics

STYLE FILE

23 Dancehall: keep Jamaica in the picture

Music, named steps and community belong together.



Dancehall Is Us: poster for the documentary about Jamaican dance culture. | Dancehall Is Us / Vimeo

Dancehall is a Jamaican music-and-dance culture, not simply a branch of American hip-hop. Parties, performers and dance crews are part of its life. Named steps can circulate through songs, videos and social gatherings, carrying the identities and creativity of the people who develop them.

Learning the name of a step can be a way of giving credit. Learning who made it and where it was danced goes further. When watching, notice how an individual adds personality to a movement that other people recognise. Shared vocabulary makes social exchange possible without making every dancer identical. A carefully chosen documentary or interview can help place the movement in everyday Jamaican life. Some videos are made for adult nightlife audiences, so select material that suits the people watching with you.

LOOK CLOSER

When a teacher introduces a named step, listen for its creator and context as well as its shape.

TALK ABOUT IT

Why does credit matter when a dance travels around the world?

READ / WATCH: [12] Red Bull / Displace

GLOBAL STYLE FILE

24 Africa is not one dance style

Learn the name. Locate the place. Keep listening.



A performance at the Azonto Dance Concert in Accra, Ghana, reported in 2018. | Modern Ghana / Dancetera

Azonto is associated with Ghana; Shaku Shaku with Nigeria. South Africa has its own varied dance worlds, including movement linked to amapiano. Amapiano names a music genre and a wider scene, rather than a single universal set of dance steps. These distinctions help us avoid treating a continent as one style.

A video caption saying "Afro dance" may be a useful broad label, but it is only the beginning of research.

Look for the dancer, the track, the movement names and the people credited. Social media can send a short phrase around the world faster than its history travels with it. Become the viewer who asks for that missing context. The aim is not to memorise a huge list. It is to recognise that each new name can open a specific story.

LOOK CLOSER

For one dance clip, record four things: dancer, movement name, music and place. Leave a gap when you cannot verify something.

TALK ABOUT IT

What gets lost when many different dances receive the same broad label?

READ / WATCH: [13] Rolling Stone Africa [14] Red Bull South Africa

PEOPLE TO KNOW

25 Ye Yin and Han Yu: two doors into China's scene

Start with a performance, then learn the name.



Ye Yin celebrates his Street Dance of China season-two win. | Shanghai Institute of Visual Arts / programme publicity

Ye Yin and Han Yu are two dancers you can discover through Street Dance of China. Both appear in the programme's official champions compilation. That makes the compilation a practical introduction, not a complete description of either artist. A television title tells you about one event; a dancer's work is much larger.

Choose one short section for each dancer. Watch what happens around the most obvious moves: how they arrive, listen, pause and leave a phrase. Do not expect one clip to represent every style they practise. Instead, write one precise observation and one question you would ask them. Then watch a longer performance or an interview. Following an artist this way replaces a list of winners with something more interesting: an understanding of how a person makes choices.

LOOK CLOSER

Open the official compilation. Compare one phrase from each dancer without deciding who is "better."

TALK ABOUT IT

Whose movement makes you want to see a second performance, and why?

READ / WATCH: [16] YOUKU SHOW / YouTube

PEOPLE TO KNOW

26 Yang Kai: follow the movement between the tricks

A B-Boy's performance is more than a highlight reel.



Yang Kai performs a one-handed balance in Street Dance of China. | SIZE interview via Sohu



Yang Kai in a portrait published on his iQIYI artist profile. | iQIYI

Yang Kai is a Chinese breaking dancer featured in Street Dance of China and its related dancer documentaries. Watching both performance footage and behind-the-scenes material gives you two different views: the finished moment and the work of preparing it. Neither alone tells the whole story.

For a first viewing, follow his changes of level. When does he move from standing to the floor, and how does he bring your attention with him? On a second viewing, listen for the musical moments that shape the sequence. These questions are a viewing exercise rather than a claim that one feature defines his style. The same artist may make different choices in a battle and in a rehearsed group piece. Learning to notice those changes is a good way to become a more curious audience member.

LOOK CLOSER

Compare a full round with a short highlights edit. What does the shorter version remove?

TALK ABOUT IT

Does seeing rehearsal make a finished performance feel different?

READ / WATCH: [17] YOUKU [16] YOUKU SHOW / YouTube

PEOPLE TO KNOW

27 Ami and 671: women at the centre

Two individual artists, not one "female style."



B-Girl Ami competes at the Paris 2024 Olympic Games. | NBC Olympics



B-Girl 671 in an outdoor portrait session; not an Olympic competition photograph. | Red Bull

At the Paris 2024 Olympic breaking competition, Japan's Ami won the women's gold medal and China's Liu Qingyi, known as B-Girl 671, won bronze. These results give you a clear event to explore. They do not tell you everything about either dancer's musical choices or personality.

Watch each as an individual. Notice how a round begins, where its ideas develop and how it ends. Which transitions do you remember? Which moments seem to answer the music? Avoid assuming that women should dance in one particular way, or measuring a B-Girl only against a B-Boy. A young viewer deserves to see many ways to be strong, inventive and expressive. Competition footage is one doorway; interviews and performances from other events can show how an artist changes over time.

LOOK CLOSER

Make two separate lists of memorable moments. Describe what each dancer does instead of making a gender comparison.

TALK ABOUT IT

What kind of performer would you like to become, if any?

READ / WATCH: [18] NBC Olympics



Phil Wizard and Hong 10 during a breaking practice session. | Red Bull

Hong 10 and Phil Wizard: different paths through breaking

Influence does not mean imitation.

Hong 10 is a South Korean B-Boy; Phil Wizard is a Canadian B-Boy. In his Red Bull profile, Phil names Hong 10 among the breakers whose footage inspired him. That is a useful reminder: celebrated dancers are also viewers and learners. Their ideas develop through encounters with other people's work.

Use the pair as a comparison exercise. Watch a complete round from each, preferably from the same kind of event. Follow the sequence rather than searching for a single spectacular freeze. Where does an idea begin? How is it extended or interrupted? You might recognise shared vocabulary while still feeling two distinct personalities. Influence works like learning a language: people can know some of the same words and tell entirely different stories. Your task is to notice the story each round builds.

LOOK CLOSER

Use the BC One archive to find a labelled full round. Record its event and year so you can return to it.

TALK ABOUT IT

How can someone learn from a favourite artist without copying their whole identity?

READ / WATCH: [19] Red Bull [20] Red Bull

PEOPLE TO KNOW

29 Les Twins: together does not mean identical

Watch a duet as a relationship.



Les Twins: artist photograph from their official website. | Les Twins official site

Les Twins, the French duo Laurent and Larry Bourgeois, are a useful introduction to the possibilities of a two-person performance. A duet can share timing, trade ideas or let its performers disagree in movement. The relationship between the dancers becomes part of what you watch.

Try three viewings of a short, clearly credited performance. First, follow the dancer on the left. Then follow the other dancer. Finally, look at the space between them. Are they moving together, answering each other or allowing one person to hold your attention? Those are questions to test against the clip, not rules for every Les Twins performance. Television programmes such as World of Dance offer one setting for watching duos alongside other acts. Remember that camera cuts can guide your eye differently from a fixed view of the stage.

LOOK CLOSER

Find a moment of unison and a moment of difference. Which one makes their connection more noticeable?

TALK ABOUT IT

Could a duet feel closely connected even when its dancers never do the same move?

READ / WATCH: [41] Les Twins [39] Bell Media / CTV

PEOPLE TO KNOW

30 THE D SORAKI: listen with your eyes

Use a world-final performance as a musical listening lesson.



THE D SORAKI, photographed at a Red Bull gathering in Tokyo. | Red Bull

Japan's THE D SORAKI won the 2022 Red Bull Dance Your Style world final. The event brings different styles into a format where the audience helps decide the result. That setting makes it interesting to ask how a dancer connects with both music and a crowd.

For your first viewing, leave the word "champion" aside. Track changes in weight, speed and tension. Which small movement catches your eye before a bigger one appears? Then listen without looking at the screen, and replay the section. Perhaps you notice a sound that the movement helped you hear. This is an invitation to study a performance, not a formula for copying him. The valuable discovery is that a personal response to music can hold an audience even when it does not look like a sequence of maximum-difficulty tricks.

LOOK CLOSER

In the winners archive, find the 2022 entry. Watch a complete round before a highlights compilation.

TALK ABOUT IT

Which sound became more noticeable after you watched the dancer respond to it?

READ / WATCH: [23] Red Bull [21] Red Bull



Waackxxxy performs on the world-final stage in Frankfurt. | Red Bull

Waackxxxy: precision with personality

A dance style meets an unpredictable soundtrack.

South Korean waacking dancer Waackxxxy won the 2023 Red Bull Dance Your Style world final. Her winner interview gives you a way to connect the competition result with the person behind it. It is useful to hear dancers describe their own experience instead of knowing them only through reaction clips.

When you watch, look beyond arm speed. How do the arms arrive at a pose? What happens when the music changes? Do the head, chest and expression reinforce the same idea or offer a contrast? Treat these as open questions and let the actual footage answer them. A fast phrase can make a still moment feel unusually clear. The interplay between technical control and interpretation is one reason a single style can produce many very different performers.

LOOK CLOSER

Choose a moment just after a fast passage. Watch how the dancer resolves it, rather than replaying only the fastest part.

TALK ABOUT IT

What makes precision expressive rather than merely exact?

READ / WATCH: [22] Red Bull

PEOPLE TO KNOW

32 MT Pop: imagination from Vietnam

A familiar body can appear to obey unfamiliar rules.



MT Pop with his 2024 Dance Your Style trophy. | Red Bull

Vietnamese popping dancer MT Pop won the 2024 Red Bull Dance Your Style world final. His presence is a reminder that a global dance map needs Southeast Asia as well as the scenes most often named in international television. Individual artists can draw your attention to places you have not explored before.

Watch one round for changes of texture: sharp to soft, heavy to light, continuous to interrupted. Do not assume that every effect is the same technique. Imagine describing the movement to someone who cannot see the screen. The more specific your description becomes, the more you notice. "His arm moved strangely" might become "The motion seemed to travel from one joint to the next." Finding words does not replace enjoyment. It gives you a way to share the exact thing that surprised you.

LOOK CLOSER

Use the dancer profile and winners archive to locate the 2024 performance context.

TALK ABOUT IT

If this movement belonged in an animated film, what kind of physical world would it suggest?

READ / WATCH: [21] Red Bull [23] Red Bull

PEOPLE TO KNOW

33 Bouboo and Rochka: a battle as a conversation

Watch the reply, not only the solo.



Spider LX and Evion versus Bouboo and Rochka: 2025 judge-battle video thumbnail. | Summer Dance Forever

Summer Dance Forever's video archive includes Bouboo and Rochka in a hip-hop judge battle against Spider LX and Evion from 2025. A named match is a helpful starting point because you can follow a real exchange rather than a collection of unrelated impressive moments.

Watch the first side, then look for what happens in response. A reply does not have to copy a move. It might change the energy, play with the same sound or offer a completely different idea. In a duo format, also notice how partners support one another when only one is dancing. The edge of the floor is part of the performance environment. Avoid inventing a personal rivalry from dramatic gestures: battle expression and the dancers' relationships away from the event are not the same thing.

LOOK CLOSER

On the festival archive, look for the labelled 2025 judge battle. Follow both teams for the full exchange.

TALK ABOUT IT

What counts as an answer when nobody is speaking?

READ / WATCH: [30] Summer Dance Forever

PEOPLE TO KNOW

34 Parris Goebel and The Royal Family

A group can become a moving composition.



The Royal Family: official crew imagery. | The Royal Family



The Royal Family in a group portrait on location. | The Royal Family

The Palace Dance Studio in Auckland is home to The Royal Family. Choreographer Parris Goebel's work with the crew offers a doorway into large-group performance. The studio's official material includes performances and a virtual experience built around works from its history.

Watch the whole stage before choosing an individual dancer. A formation may open a corridor, compress into a block or direct your eye towards one person. Then notice how a shared movement changes when it passes through a group. Unison, contrast and spacing are compositional choices, not just evidence that everyone practised. A polished video also involves music editing, costume and cameras. Recognising these layers helps you appreciate both the dancers and the larger work that presents them. Crew performance invites you to see movement at the scale of a person and of a crowd.

LOOK CLOSER

Sketch three formations as dots on paper. How does the audience's focus move between them?

TALK ABOUT IT

When does a group feel like one character, and when do individuals emerge?

READ / WATCH: [24] The Palace Dance Studio [25] The Palace Dance Studio



The floor and the crowd at Red Bull BC One Tokyo Cypher. | Red Bull

35 / EVENT GUIDE

BC One: enter the one-on-one arena

Follow the whole round, then compare.

Red Bull BC One is an international breaking competition series known for one-on-one battles. It is a focused entry point if you want to watch B-Boys and B-Girls develop individual rounds. The official event hub offers a route into footage and information across editions.

Begin with one complete match. Notice the music, the turn-taking and the final decision. Write a short memory of each dancer's rounds before replaying a favourite move. This keeps your attention on the performance as a whole. Different editions and stages of an event may have their own procedures, so read the information attached to the recording. Old finals remain valuable viewing: you do not need to chase the newest result to learn. This magazine is a guide to watching, not a ticket calendar or a prediction of who will win next.

LOOK CLOSER

Record three details beside the video: event, year and dancers. Good notes turn a saved clip into an archive.

TALK ABOUT IT

Did your favourite moment belong to your favourite overall round?

READ / WATCH: [20] Red Bull

EVENT GUIDE

36 Juste Debout: stand up and speak through movement

Different categories give different foundations room to breathe.



The Juste Debout arena, from the organiser's historical archive. | Juste Debout

Juste Debout is an important international street-dance event. Its familiar categories include locking, popping, hip-hop and house; programmes can also include additional styles and formats. Check the particular edition rather than assuming every year is identical.

For a beginner, separate categories are useful because you can compare dancers working within a shared vocabulary. Watch a popping battle and then a house battle. The difference is not simply that one has arm movements and the other has feet. Listen to the music, the quality of the rhythm and the way phrases are built. In a duo battle, notice the relationship between partners as well. An event like this can turn a list of unfamiliar style names into a set of experiences you can actually distinguish.

LOOK CLOSER

Choose two categories from the official programme. Write one musical observation and one movement observation for each.

TALK ABOUT IT

Which category would you like to understand more deeply after the first viewing?

READ / WATCH: [26] Juste Debout

EVENT GUIDE

37 Battle of the Year: think like a crew

A shared identity has to become visible.



Battle of the Year: archival event artwork labelled 2012 by the organiser. | Battle of the Year

Battle of the Year began in Hannover in 1990 and developed into a major international breaking event. Its history places crews at the centre. Team performance invites questions that a solo round cannot answer on its own: how do individuals share attention, and what makes this group recognisable?

As you explore footage, distinguish showcase material from battles and check the rules of the edition you are watching. Look at entrances, formations and the connections between dancers. A strong team idea may depend on contrast as much as synchronisation. One person can interrupt a pattern so that you notice the pattern more clearly. Do not judge the whole crew only by its most acrobatic member. A team has to make choices about what everyone contributes and how those contributions fit together.

LOOK CLOSER

Watch a full crew piece and list three moments that could only work because several people were involved.

TALK ABOUT IT

What would disappear if the same movements were performed as separate solos?

READ / WATCH: [27] Battle of the Year

EVENT GUIDE

38 HHI: the architecture of a group routine

Look at spacing as carefully as you look at steps.



Crew photograph from HHI's World Hip Hop Dance Championship page. | Hip Hop International



World championship image from Hip Hop International's official site. | Hip Hop International

Hip Hop International runs the World Hip Hop Dance Championship, with multiple crew divisions. Its official site publishes competition information, results and rules. The event is a useful doorway into rehearsed group routines, where movement, musical structure and formations must work together.

Imagine seeing the performance from above. Dancers become a changing arrangement of points. Now return to the front view and notice how those arrangements create focus. A large group can frame a smaller one; a sudden gap can make an entrance feel surprising. Synchronisation matters, but it is not the only thing to watch. Ask whether the routine develops ideas and how its beginning relates to its ending. Division names, age limits and judging details should come from the rules for the relevant year, not from a remembered social-media caption.

LOOK CLOSER

Draw a simple diagram of the opening and closing formations. How much has the composition changed?

TALK ABOUT IT

Did you remember the group design or one individual dancer most strongly?

READ / WATCH: [28] Hip Hop International



The celebration after MT Pop's world-final victory in Mumbai, 2024. | Red Bull

39 / EVENT GUIDE

Dance Your Style: win the room

A crowd becomes part of the decision.

Red Bull Dance Your Style brings different street-dance styles into one-on-one battles. Audience voting is central to the format, and dancers respond to music they have not selected for a prepared routine. It is an accessible event for seeing how different movement vocabularies meet the same live situation.

Watch what makes the crowd react, but keep your own eyes open. A familiar lyric, a surprising pause or an unexpected musical response might draw people in. A loud response does not automatically explain a dancer's technique. It tells you something about this encounter between performer, soundtrack and audience. Comparing this event with a style-specific judged battle can be especially useful. You may enjoy different performances for different reasons, and the format helps explain why.

LOOK CLOSER

Watch a complete exchange before looking at the vote. Name the moment that most strongly connected with you.

TALK ABOUT IT

Are the qualities that win a crowd always the qualities that interest you most?

READ / WATCH: [29] Red Bull



House Dance Forever: performance photograph from the 2025 event page. | Summer Dance Forever

Summer Dance Forever: a festival is an ecosystem

Battles are only one way to meet a dance culture.

Summer Dance Forever in Amsterdam combines battles with theatre, learning and shared dance experiences. Its programme and video archive offer more than a ladder of winners. You can move between an intense competition exchange and a work built for a theatre audience.

Try planning an imaginary festival day. Begin with a class description, watch one battle, then explore a theatre programme. What does each setting ask you to do: practise, decide, listen, reflect? Seeing them together helps prevent a narrow idea of success. A dancer may teach, compete, create a work or support other artists. The cultural life around a performance matters too. For an actual visit, use the current official programme for dates, ticket arrangements and age requirements; archived footage is not a schedule for the next edition.

LOOK CLOSER

Find one battle and one theatre listing on the official site. Compare their descriptions before watching.

TALK ABOUT IT

Which part of a festival would make you feel most involved?

READ / WATCH: [30] Summer Dance Forever [31] Summer Dance Forever

LIVE PERFORMANCE

41 Breakin' Convention: take a seat in the theatre

What happens when a round becomes a whole work?



Rock Force Crew, featured in the Breakin' Convention programme. | Breakin' Convention

Breakin' Convention is a hip-hop theatre festival associated with Sadler's Wells in London. Its programme brings together artists making performance works, giving you a route beyond short competition rounds. A theatre piece can develop an idea across time, lighting, music and the arrangement of bodies.

You do not have to guess a single correct meaning. Begin with what you notice: a repeated gesture, a relationship, a change in atmosphere. Then ask how the work develops it. A quiet section may matter because of what comes later. Watch a longer excerpt when one is officially available; a trailer is designed to invite you in, not to reproduce the full experience. Street-dance foundations can support theatrical imagination without requiring every moment to look like a battle.

LOOK CLOSER

Read a programme note after your first viewing. Does it deepen your interpretation or lead you somewhere new?

TALK ABOUT IT

Would you watch this differently if you were not expecting a winner?

READ / WATCH: [32] Breakin' Convention

WORKS TO EXPLORE

42 Two works that stretch the stage

Rome & Jewels / Pixel



Rome & Jewels, a hip-hop theatre work by Rennie Harris. | Bob Emmott / Rennie Harris Puremovement



Pixel: dancers and digital imagery share a changing stage. | Adrien M & Claire B / Compagnie Kafig via METALOCUS

Rennie Harris's Rome & Jewels reimagines Romeo and Juliet through hip-hop theatre. It offers a way to think about conflict, character and narrative through movement. Start with the company's description, then explore authorised excerpts. Ask how a group can suggest a relationship or social world without explaining every detail in speech.

Pixel, choreographed by Mourad Merzouki with digital creation by Adrien Mondot and Claire Bardainne, brings dancers into a visual environment of projected digital forms. Here the viewing question changes: when does an image feel like a surface, an obstacle or a partner? The two works are not examples of one formula. They show different possibilities for building a stage world. A clip or production dossier is an introduction, not a substitute for seeing a complete work when available.

LOOK CLOSER

Compare the role of space in the two productions. What seems to shape the dancers' world?

TALK ABOUT IT

Would you rather follow a story, explore a visual environment, or experience both?

READ / WATCH: [33] Rennie Harris Puremovement [34] Le Bateau Feu / Compagnie Kafig



Official YOUKU champions compilation: programme thumbnail. | YOUKU SHOW

Street Dance of China: a viewer's guide

Learn to separate the programme's different jobs.

Street Dance of China is a YOUKU dance competition programme. Its Chinese title is often translated as "This Is Street Dance." It brings together celebrity captains, competing dancers, battles and created performances. These roles and formats are not interchangeable: a captain's television role is different from a contestant's round.

If you read English, begin with a clearly labelled official upload and check whether useful subtitles are available. You can still observe movement without understanding every conversation, but rules and editing may need explanation. Watch a full performance before a reaction montage. The camera may cut away at the moment you wanted to follow a transition. Let the show introduce artists, then seek their other work. You will gradually recognise a dancer for their choices, rather than only for the team the programme assigns them to.

LOOK CLOSER

Label the clip before watching: battle, rehearsed work, interview or highlights. Change your expectations accordingly.

TALK ABOUT IT

What did the television editing encourage you to feel?

READ / WATCH: [15] YOUKU [16] YOUKU SHOW / YouTube

ON SCREEN

44 Hot Blood Dance Crew: building a television spectacle

A performance is also a production.



Hot Blood Dance Crew: official first-episode thumbnail. | iQIYI

Hot Blood Dance Crew is an iQIYI dance competition programme from 2018. Its official first-episode upload is a historical viewing entry, not evidence that a new season is currently airing. The programme provides another way to encounter Chinese dance television and its presentation of teams and performers.

Watch one substantial performance and imagine the work around it. Someone selected and edited music, planned the camera coverage and shaped the stage environment. How do those decisions affect your attention? Then look at the dancers' movement choices themselves. This does not mean the screen is hiding the "real" dance; a screen performance is its own made experience. Comparing programmes can help you identify what you enjoy: close-up personality, a readable whole-body view, a clear battle exchange or an ambitious group composition.

LOOK CLOSER

Count camera cuts during a short section. Do they reveal details or make it harder to follow the movement?

TALK ABOUT IT

If you directed the broadcast, where would you put the camera?

READ / WATCH: [35] iQIYI [36] iQIYI / YouTube

ON SCREEN

45 Street Woman Fighter: follow the crews

The people creating movement take the spotlight.



World of Street Woman Fighter: promotional portrait from the official programme page. | Mnet Plus

Mnet's Street Woman Fighter franchise centres women dancers and crews. World of Street Woman Fighter is an entry in that franchise with its own official programme page. It is a useful doorway into artists, team identities and choreography, but a reality series is still a carefully edited account.

Begin with the movement rather than the argument used to promote an episode. Choose a crew performance and identify one clear compositional decision: a formation change, an individual entrance or a repeated gesture. Then learn the choreographer and dancers credited. Avoid treating nationality, appearance or a programme's character label as a complete account of someone's artistry. A good viewing habit is to follow one artist outside the show. Performances, classes and interviews may reveal interests that an episode has little time to explain.

LOOK CLOSER

Keep a small list of artists and their credits, rather than only a list of teams you want to win.

TALK ABOUT IT

What changes when dancers become the central subjects of a programme?

READ / WATCH: [37] Mnet Plus

SCREEN HISTORY

46 America's Best Dance Crew: behind the masks

A strong group image can make you look differently.



Jabbawockeez: official FREQNCY show artwork, a later stage production. | Jabbawockeez

America's Best Dance Crew was an MTV crew competition. Jabbawockeez are among its past winners, alongside crews such as Super Cr3w and Quest Crew. The programme is part of a television history that helped group dance reach audiences beyond specialist events.

Jabbawockeez's masks make an interesting viewing experiment. When faces are less individually readable, your eye may move towards bodies, timing and group design. Does a shared image make the dancers feel like a single character? Watch a credited performance and test that idea rather than assuming it applies in every moment. Costumes can guide an audience, but they cannot replace movement. Try imagining the same routine in plain rehearsal clothes. Which choices would still communicate clearly? That question helps distinguish a memorable visual identity from the choreography it presents.

LOOK CLOSER

Choose a section with several dancers. Follow how the group directs your attention without relying on facial close-ups.

TALK ABOUT IT

What does a mask reveal about movement by hiding part of the performer?

READ / WATCH: [38] Paramount / MTV

ON SCREEN

47 World of Dance: different languages share a stage

Comparison can be interesting without making every dance identical.



Les Twins celebrate at the World of Dance television final, 2017. | Women's Health / television publicity

The television series World of Dance presented a broad range of dance, including soloists, duos and groups. Its programme materials describe styles beyond street dance, such as ballet, tap and ballroom. That breadth makes it useful for noticing how different traditions organise movement and performance.

Try choosing two contrasting acts. Ask each the same generous questions: what relationship does this movement have with its music, and how does the piece develop? Then ask a question specific to each form. A single preference cannot explain every technique or cultural background. A television score compresses a complex experience into a result. You can enjoy the competition while keeping a wider vocabulary for what you saw. Also distinguish the television series from other events using the World of Dance name; an old episode is not a current event listing.

LOOK CLOSER

Write one shared quality and one meaningful difference between two acts. Avoid saying simply "more difficult."

TALK ABOUT IT

Can two performances be excellent in ways that are hard to rank against each other?

READ / WATCH: [39] Bell Media / CTV



Beat Street (1984): film still from the BFI catalogue. | BFI / film publicity

Dance on film: story, record, point of view

Beat Street / Rize

Beat Street is a 1984 fiction film connected with hip-hop's wider screen visibility. Rize, directed by David LaChapelle and released in 2005, is a documentary associated with Los Angeles clowning and krump. They offer very different viewing experiences: one tells a scripted story; the other presents real people through a filmmaker's choices.

Neither should be treated as a complete, neutral history. Ask who is speaking, what is being shown and what remains outside the frame. An exciting scene can make you curious, but further interviews and community histories help test the picture it creates. For family viewing, choose excerpts and check the film's content guidance first: these works are not made as children's tutorials. Afterwards, discuss one movement moment and one filmmaking decision. You will be learning to watch cinema and dance at the same time.

LOOK CLOSER

Compare a performance scene with an interview. How do sound and editing shape your response to each?

TALK ABOUT IT

What can a documentary show that a short competition clip cannot?

READ / WATCH: [11] PBS / Outside the Lyrics [42] British Film Institute [43] American Film Institute

THE WATCHLIST

49 Ten stops for your viewing notebook

A guided route, not a claim to the ten greatest clips ever.



THE D SORAKI at the 2022 Dance Your Style World Final, Johannesburg. | Red Bull



MT Pop at the 2024 Dance Your Style World Final, Mumbai. | Red Bull

Begin with these ten viewing stops. The linked sources on this page and the earlier articles lead to official material, event archives or background features. Some are archive starting points rather than direct video links. Choose a complete performance when available, and keep the event and year beside your notes.

1. Soul Train / The Lockers: look for personality in a short entrance.
2. YOUKU champions compilation: meet Ye Yin, Han Yu and Yang Kai.
3. Paris 2024 B-Girls: compare Ami and 671 as individual artists.
4. BC One: follow one complete breaking battle.
5. THE D SORAKI, 2022: listen for small musical details.
6. Waackxxxy, 2023: watch the moments after fast arm phrases.
7. MT Pop, 2024: name the changing movement textures.
8. Bouboo and Rochka, Summer Dance Forever 2025: follow the replies between teams.
9. The Royal Family: sketch the formations.
10. Rome & Jewels or Pixel: explore what a theatre work can do beyond a battle.

LOOK CLOSER

Start with any three. Rewatch each once, using its question. Save the others for another day.

TALK ABOUT IT

Which stop made you curious about a person, a place or a musical style?

READ / WATCH: [16] YOUKU SHOW / YouTube [20] Red Bull [23] Red Bull [30] Summer Dance Forever [25] The Palace Dance Studio [33] Rennie Harris Puremovement

YOUR NEXT SEVEN DAYS

50 A week of watching together

Ten curious minutes can be enough.



Popin' Pete of the Electric Boogaloos leads a workshop. | Red Bull

Day 1: Each choose a short dance clip and explain one thing you enjoy. Day 2: Listen to a song before watching its performance; guess which sounds a dancer might follow. Day 3: Compare two styles from this issue. Day 4: Learn about one dancer, including the name they use professionally. Day 5: Watch both sides of a battle before choosing a favourite. Day 6: Look at a crew or theatre piece and follow the group design. Day 7: Return to the first clip. What can you see now that you missed before?

You do not need matching opinions. Ask for a moment, not a score: "Show me the part you mean." If you want to move, begin with comfortable, gentle rhythm play in a clear space. Leave acrobatics and demanding floorwork for a suitable class with a qualified teacher. Curiosity is already a way to participate.

LOOK CLOSER

Make a tiny notebook: clip, dancer, date, favourite moment, next question. Leave room to change your mind.

TALK ABOUT IT

What would you like the next issue of this magazine to explore?

READ / WATCH: [02] Red Bull

WORDS IN MOTION

A pocket vocabulary for a much bigger world.

BATTLE	An exchange or contest; the rules depend on the event.
B-BOY / B-GIRL	Common terms for a breaking dancer.
CHOREOGRAPHY	Movement arranged for a work, sometimes with space to improvise.
CREW	A group of dancers with a shared identity.
CYPHER	A gathering where dancers take turns sharing movement.
FOUNDATION	Core practices and vocabulary in a dance tradition.
FREESTYLE	Making choices in the moment, drawing on practice.
GROOVE	A sustained bodily feeling of rhythm between the steps.
MUSICALITY	How a dancer interprets what they hear.
ROUND	One turn or performance unit in a battle.
SHOWCASE	A presentation of a dancer's or crew's work.
UNISON	Several performers moving in a shared timing or pattern.

SOURCE DIRECTORY 1/4

Tap a title to open the source. Video hubs may require another selection.

01
A history of street dance

Red Bull
BACKGROUND / SOURCE

02
Guide to street dance styles

Red Bull
BACKGROUND / SOURCE

03
The sazon in hip-hop

Smithsonian National Museum of American History
BACKGROUND / SOURCE

04
DJ Kool Herc

Rock & Roll Hall of Fame
BACKGROUND / SOURCE

05
Stamp Stories: Hip Hop

Smithsonian National Postal Museum
BACKGROUND / SOURCE

06
Locking: influential crews and moments

Red Bull
BACKGROUND / SOURCE

07
Popping and its history (Portuguese)

Red Bull
BACKGROUND / SOURCE

08
House dance (Portuguese)

Red Bull
BACKGROUND / SOURCE

09
Billy Goodson's dance oral history

New York Public Library
BACKGROUND / SOURCE

10
From drag balls to house balls and voguing

HISTORY
BACKGROUND / SOURCE

11
How this West Coast dance style took over America

PBS / Outside the Lyrics
VIDEO PAGE

SOURCE DIRECTORY 2/4

Tap a title to open the source. Video hubs may require another selection.

12
A documentary about Kingston's dancehall scene

Red Bull / Displace
BACKGROUND / SOURCE

13
African dance moves that travelled the world

Rolling Stone Africa
BACKGROUND / SOURCE

14
Dance Your Style in South Africa

Red Bull South Africa
BACKGROUND / SOURCE

15
Street Dance of China: official channel

YOUKU
OFFICIAL HUB / FIND VIDEOS

16
Street Dance of China champions compilation

YOUKU SHOW / YouTube
VIDEO PAGE

17
Dancer documentaries and Yang Kai features

YOUKU
BACKGROUND / SOURCE

18
Paris 2024: Ami takes gold, Liu Qingyi takes bronze

NBC Olympics
BACKGROUND / SOURCE

19
Phil Wizard: dancer profile

Red Bull
BACKGROUND / SOURCE

20
BC One: official event hub

Red Bull
OFFICIAL HUB / FIND VIDEOS

21
Meet the dancers: MT Pop, THE D SORAKI and more

Red Bull
BACKGROUND / SOURCE

22
Waackxxxy: world-final winner interview

Red Bull
BACKGROUND / SOURCE

SOURCE DIRECTORY 3/4

Tap a title to open the source. Video hubs may require another selection.

23
Dance Your Style: world winners (Spanish)

Red Bull
BACKGROUND / SOURCE

24
Home of The Royal Family, Auckland

The Palace Dance Studio
OFFICIAL HUB / FIND VIDEOS

25
The Royal Family Virtual Experience

The Palace Dance Studio
BACKGROUND / SOURCE

26
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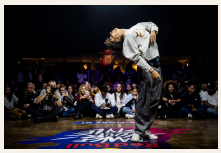
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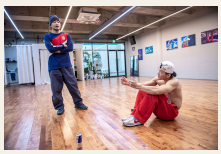
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Song on Earth / September 2026. English text retained from the first edition. Photographic layout revised for this edition. Text and design prepared with AI assistance.