

Complete the Cipher: Applications of Hip Hop Based Education in Nova Scotia

An Initial Literature Review

Michael McGuire  
St. Francis-Xavier University  
GEDU 9004/EDUC 8043  
Focused Educational Studies

## **Complete the Cipher: Applications of Hip Hop Based Education in Nova Scotia**

### **An Initial Literature Review**

This literature review reflects the sources that define a multi-faceted argument in support of adopting Hip Hop Based Education (HHBE) in Nova Scotia. Due to a notable, long-standing achievement gap in the province, there is a clearly articulated need for new, culturally relevant practices in classrooms and in teacher education (Nova Scotia Department of Education, 2015). The primary research question I intend to pursue is:

Can Hip Hop Based Education contribute to the culturally relevant pedagogy called for by the Province of Nova Scotia's Education Action Plan and close the achievement gap in Nova Scotia schools?

This is not an easy question to answer, particularly because hip hop culture is widely misunderstood. (Henfield & Washington, 2012). It is increasingly vital to develop pedagogical strategies that empower educators to operate in multi-cultural spaces and engage students in ways that embrace their unique identities and cultural contexts. My secondary research questions will explore how HHBE can respond to that need by asking:

- Can HHBE be connected to any existing methodologies?
- What is hip hop culture, and what makes it relevant?
- How does HHBE work?
- Why would HHBE work in Nova Scotia?

In order to pursue this line of questioning, this literature review will highlight some of the sources that are relevant to each area. As HHBE is a relatively new and growing field, new research is always emerging, and it will be important to be aware of any new data, trends, or arguments that may impact

my own research. A more thorough review will be assembled at a later stage, but what follows is representative of the central components of the research question.

### **Can HHBE be connected to any existing methodologies?**

Research projects can take many methodological forms, depending on the aims and needs of both the researcher and the subject matter. It may be unnecessarily limiting, however, to rule out entire methodologies before embarking upon research and analysis. A better approach may be to define the foundations of the ontological and methodological underpinnings of a project and maintain a degree of flexibility as research unfolds, applying alternative analytical frameworks should it be necessary. I have grounded my initial research in a combination of critical pedagogy and culturally relevant pedagogical practices, but remain open to introducing other methodologies as needed.

The research question seeks to address the achievement gap, a term which will be explored in depth in the section titled Why Would HHBE Work in Nova Scotia. In short, the achievement gap in Nova Scotia refers to a measurable difference in student achievement between African Nova Scotian and Indigenous students and overall provincial averages in math and literacy (Nova Scotia Department of Education, 2016A). Among the issues the province's education system is facing is African Nova Scotian and Indigenous students struggling under conditions that have been identified in this province and in countless places around the world as detrimental to student achievement. For generations, Eurocentric educational perspectives and practices were commonplace and unchallenged. Social systems of power, tacitly reinforcing deeply engrained racism, sexism, classism, homophobia, transphobia, and other forms of bigotry and patriarchal white supremacy, informed pedagogical norms that excluded all but the most superficial examinations of non-dominant cultures (hooks, 2003; Freire, 1970; Ladson-Billings, 2013).

Critical pedagogy promotes the development of critical consciousness through collaborative educational practices (Freire, 1970, 1992; McLaren, 1989, 1999) that challenge structural inequities within

institutional systems of power (hooks, 2003). As a philosophical and practical approach to education, critical pedagogical praxis closely resembles common HHBE student engagement practices (Hill, 2009; Mooney, 2016) and relies on a high degree of cultural fluency on the part of educators. As Kincheloe (2008) quite aptly described,

[Teachers] must also possess a wide range of education in the culture: TV, radio, popular music, movies, the Internet, youth subcultures, and so on; alternative bodies of knowledge produced by marginalized or low-status groups; the ways power operates to construct identities and oppress particular groups; the modus operandi of the ways social regulation operates; the complex processes of racism, gender bias, class bias, cultural bias, heterosexism, religious intolerance, and so on; the cultural experiences of students; diverse teaching styles; the forces that shape the curriculum; the often conflicting purposes of education; and much more. (p.3)

This complex, intersectional view of the factors that influence education provides a solid foundation for research into the potential applications of HHBE in addressing Nova Scotia's achievement gap. Per Giroux (2011), "Critical pedagogy takes as one of its central projects an attempt to be discerning and attentive to those places and practices in which social agency has been denied and produced" (p.1). This view can be further enhanced through the lenses of critical race theory (Crenshaw, Gotanda, Peller, & Thomas, 2010), which is concerned with addressing structural inequity, and relevant Frankfurt School critical theory (Adorno, 2016; Adorno & Horkheimer, 2009; Jameson, 1993; Benjamin, 2008) that influenced the formation of critical pedagogy and serves as a tool for assessing the cultural production of both hip hop and education in a late capitalist context.

Research has already been conducted on the specific application of critical pedagogy to HHBE in classrooms (Stone & Stewart, 2016) and through an in-depth analysis of the difficulties inherent to

applying critical pedagogy in opposition to institutional power systems that favour standardized models (Duncan-Andrade & Morrell, 2008). Other sources are less explicit, but nonetheless describe similar approaches, and will be elaborated upon in the section titled “How Does Hip Hop Based Education Work”. This existing literature establishes a connection between critical pedagogy and hip hop that identifies HHBE as particularly well-suited to confront the institutional factors within the Nova Scotian context. Taken together, these critical perspectives (critical pedagogy, critical race theory, critical theory) will constitute a sizable portion of the theoretical framework to be employed in the course of my research.

The other significant methodology that will be used in this case is culturally relevant pedagogy (CRP). By training teachers to be aware of cultural differences and develop effective strategies for including them in educational programming, CRP addresses one of the greatest obstacles to overcoming unjust and inequalitarian educational practices, as defined here by Ladson-Billings (1995):

Not only must teachers encourage academic success and cultural competence, they must help students to recognize, understand, and critique current social inequities. This notion presumes that teachers themselves recognize social inequities and their causes. However, teacher educators (Grant, 1989; Haberman, 1991; King, 1991; King and Ladson-Billings, 1990; Zeichner, 1992) have demonstrated that many prospective teachers not only lack these understandings, but reject information regarding social inequity. (pp.476-477)

This disconnect lies at the heart of CRP and is a critical component of any solution to the achievement gap, a sentiment that has been deftly explored by Gay (2000), Durden and Truscott (2013), Schmeichel (2012), Milner (2011), and Wyatt (2014). Getting pre-service teachers to examine their own biases,

assumptions, and contributions to the maintenance of hegemonic systems can be very difficult, as described by Henfield and Washington (2012), who note that:

Broaching race and Whiteness with teachers, however, has not come without certain challenges. Uneasiness and obliviousness are hallmarks of 'Whiteness' within educational settings (Lea & Sims, 2008; McIntosh, 1989; Sleeter & Grant, 2007), while defensiveness among White teachers is not uncommon when notions of 'Whiteness' and White privilege are invoked (Sue, Capodilupo, & Holder, 2008). Teachers often exhibit confusion and frustration when conversations about race and their relevance to classroom instruction are initiated (Solomon et al., 2005) because they often do not identify as members of a racial group (Lawrence & Tatum, 1997; Tatum, 1997) or the beneficiary of unearned racial privileges (McIntosh, 1989). (p.150)

The social and educational implications of unexamined Whiteness are far-reaching and undoubtedly impact educational practices. The achievement gap in Nova Scotia illustrates a racial and cultural divide within the education system. While it is commonplace to note that African Nova Scotian and Indigenous students underperform relative to the entire student body, the subtext of this fact—that white students, on average, have a higher rate of achievement—is less comfortable to acknowledge. To address this discomfort, CRP seeks to instill a diverse cultural sensibility among educators, and provide them with tools for understanding cultures outside of their own. Much of the literature dealing in CRP focuses on addressing the achievement gap in African American students (Hastie, Martin, & Buchanan, 2006; Heflin, 2002; Sampson & Garrison-Wade, 2011; Williams, 2013) and can serve as a reference in examining achievement among African Nova Scotian students. There is also a growing body of research into addressing the achievement gap in Indigenous students (Castagno & Brayboy, 2008; Brayboy & Castagno, 2008) and identifying methodologies that incorporate indigenous ways of thinking (Smith, 2012) that can be used to structure future investigations.

What remains to be explored, in depth, are the implications of CRP training for teachers, particularly white teachers who intend to work in multicultural or multi-racial spaces. There has been research into white privilege among educators (Sulé, 2015), and a growing body of literature is concerned with the intersections of white educators and HHBE (Decoteau, Hall, & Hill, 2013; Emdin, 2017; Greenfield, 2007) in recognition of the fact that many educators recognize the cultural capital of hip hop and would like to use it in the classroom but lack the tools to do so in an informed capacity. The literature primarily focuses on teachers who work in multicultural and/or multi-racial spaces, making research into CRP training for teachers in rural environments that are less likely to have multicultural student populations a possible area of future study.

While CRP is, on its own, well-suited to address the achievement gap in Nova Scotia, there are a number of sources that go the extra step of identifying hip hop culture as a point of commonality among youth that can be adapted for educational purposes because of its widespread cultural relevancy. Several academics have examined the great potential for hip hop in educational spaces, highlighting the fact that a late 20<sup>th</sup> century cultural shift saw hip hop supplant rock music as the soundtrack of global youth (Biggs-El, 2012; Prier, 2012). “Culturally relevant pedagogies in hip hop,” Prier (2012) argues, “reflect a set of life experiences, reflective of their realities.... that can be communicated to [students] in contemporary ways that traditional curricula and pedagogies in urban schools ignore” (p.3). This new generation of hip hop literate students is increasingly faced with an aging teacher population who understand neither the broad strokes nor the intricacies of hip hop culture. Ladson-Billings (2013) refers to “New Century students.... because of their deep connection to hip-hop they are “shape-shifters” [who] do not fit neatly into the rigid categories of race, class, gender, or national origin that we have relied on to make distinctions and create hierarchy” (p.108). The division between the hip hop generation and those that preceded it goes beyond teacher-student relationships, as McArthur (2015) has argued that parents should strive to understand hip hop, as well.

In grounding my research in critical and culturally relevant pedagogy, the diverse issues that contribute to achievement gaps can be addressed in a number of ways. The role of educators in the overall equation can be evaluated and reshaped through CRP, striving for new perspectives that connect teachers with the lived experiences and cultural interests of their students. On the student side, critical pedagogy embraces student-driven educational practices that speak to their own cultural contexts, and ultimately seek to awaken students to the social conditions they inhabit, helping them to liberate themselves from oppression through education. Each of these methodologies focuses on specific causes and effects of the achievement gap, and will provide a solid framework for research into the specificities of the Nova Scotian context and the potential for hip hop based education in the province. The literature reviewed here represents much of the existing thought in these fields, though, as rapidly growing topics of study, it will be important to be mindful of new developments.

### **What is hip hop culture, and what makes it relevant?**

Hip hop is a vibrant culture that grew out of Black and Latino/a communities in New York City during the 1970s and has subsequently grown into a global phenomenon. Comprised of four elements—Mcing (rapping), DJing (manipulating records to create new musical compositions), breaking (dance), and graffiti (visual arts)—and other aspects that include beatboxing (vocal percussion), fashion, music production, slang, theatre, and other modes of cultural production, hip hop plays a major role in 21<sup>st</sup> century popular culture (Chang, 2005, 2008; Charnas, 2010; Ewoodzie, 2017). The culture is also intimately connected to social justice, with many of the elements originating as conflict resolution tools allowing gang-affiliated youth in the Bronx to resolve issues through arts-based competition (Keyes, 2004; Rose, 1994, 2008). The culture's most visible form, rap music, provides the soundtrack to the lives of millions of people around the world and has, since its earliest days, been a voice of opposition toward dominant social systems and power structures. Hip hop has been called the most culturally impactful

musical form of the last 100 years, surpassing even The Beatles in terms of its measurable influence on subsequent cultural production (Mauch, MacCallum, Levy, & Leroi, 2015).

Despite this, within educational spaces, a lack of familiarity with hip hop culture and its significant figures causes some teachers to avoid HHBE altogether. How can a teacher effectively engage students about hip hop if they don't know who Rakim or Kendrick Lamar are, or if they only understand graffiti in the context of vandalism? Youth who engage with hip hop speak a language and share a history that many teachers simply do not understand (Ladson-Billings, 2013). Given the breadth of the culture, it's nearly 50-year arc as a popular cultural form, and its influence upon youth around the world, developing a degree of fluency in hip hop is critical for educators (Decoteau, Hall, & Hill, 2013; Emdin, 2017; Greenfield, 2007). By demonstrating the depths of hip hop's culture and history, and the potency of the debates that exist within hip hop communities, these texts will help to establish a foundational understanding of what hip hop is, and what it can do.

Hip hop is generally agreed to have begun in 1973, when Clive Campbell, a DJ who performed as Kool Herc, deployed a new method for playing records. Using two turntables and multiple copies of the same recordings, he could alternate between them to extend short instrumental passages, known as breaks, into endless repetitions of driving rhythms, scoring the fledgling dance form that would soon be popularly known as breakdancing. Further, he would play different records at the same time, finding pieces of one recording that blended well with another to create new, layered compositions in real time. Word spread quickly and Kool Herc's performances at parties drew legions of fans, inspired others to innovate the form, and became the epicentre of a new, youth-driven culture called hip hop (Chang, 2005; Charnas, 2010; Ewoodzie, 2017). In less than fifty years, hip hop has become a powerful global force, but remains undervalued in academic and educational spaces.

There are several social histories of hip hop culture (Chang, 2005; Keyes, 2004; Fernando, 1996; Ewoodzie, 2017) that provide detailed points of entry for educators unfamiliar with its origins, with Chang (2005) being widely hailed as the most definitive history to date. Focusing on the culture's formative years in New York City and its early-1980s manifestations in Los Angeles, these texts are supplemented by Sarig (2007), whose research into the historical development of hip hop in the Southern United States illuminates the origins of what is now recognized as a major cultural centre. Charnas (2010) offers another compelling history by examining rap music's growth from street-level phenomenon to record industry domination that is particularly useful for understanding how rap came to represent the larger culture. These texts are essential and exhaustive in their breadth, though it is important to be mindful of the codification of singular historical narratives that elevate the contributions of some while excluding others.

Many of the canonical texts within the relatively young field of hip hop studies refer to these histories merely by way of introduction, choosing to delve deeper into the culture in search of meaning. Rose (1994, 2008), who calls hip hop "a cultural form that attempts to negotiate the experiences of marginalization, brutally truncated opportunity, and oppression within the cultural imperatives of African-American and Caribbean history, identity, and community" (1994, p.21), identifies a need to "describe, theorize, and critique elements of rap, including rap's lyrics, music, culture, and style, as well as the social context within which rap music takes place" (1994, p. xiii). This critical view has resulted in a wealth of scholarship on the social and political implications of hip hop with regard to race, gender, class, identity, religion and other intersectional vectors that influence, and are influenced by, hip hop culture (Rose, 1994, 2008; Perry, 2006; Assante, 2009; Keyes, 2004; Watkins, 2008; Miller & Pinn, 2015). Youth is a common factor in these sources, with several sources articulating a hip hop generation (Chang, 2005; Watkins, 2008) or post-hip hop generation (Asante, 2009) as those who have grown up (or are growing up now) with the sound of hip hop in their ears and its values and cultural trappings at the

core of their identities and worldviews. Of particular interest in this area is Dimitriadis (2009) whose detailed ethnography of youth engagement with hip hop culture provides a tangible bridge between the academic study of hip hop and its potential use as a pedagogical tool.

The aforementioned sources examine rap music and hip hop culture in a North American context, but as hip hop has globalized, so too has the literature. Forman (2002) was among the first to identify the strong connection between hip hop and the physical spaces that it occupies and represents. Using the elements of hip hop as a template, practitioners anywhere in the world can generate culturally relevant music, art, dance, and theatre that draws from, interacts with, and represents regionally specific issues and identities (Alim, Ibrahim, & Pennycook, 2010; Mitchell, 2001; Fernandes, 2011; Chang, 2008). These localized expressions of hip hop culture have provided researchers with the means to study how youth interact with regional politics, identities, and cultural practices in Asia (Condry, 2007; Saucier & Silva, 2014), Africa (Thompson, 2008; Fredericks, 2014), Europe (Berggren, 2014; Putnam & Schicker, 2014; Bertot, 2014), the Middle East (Ibrahim, 2017; Drury, 2017; Maira & Shihade, 2012) and Central and South America (Bell, 2017; Ramsdell, 2012; Hornberger & Swineheart, 2012). Canada's diverse and geographically divided hip hop communities have also been the focus of several studies (Marsh, 2012; Bertot, 2014; MacDonald, 2016), including my own work on the history of hip hop in Halifax, Nova Scotia (McGuire, 2011). Hip hop's formulaic pliability, its capacity to adapt to virtually any social or cultural context, is an important aspect of the research question, as the potential use of hip hop in Nova Scotian classrooms depends on its ability to reflect the province's unique cultural makeup and address its relevant social concerns.

Understanding the origins of hip hop culture, how it grew into a multi-faceted global phenomenon, and how it can represent and interact with different identities and cultures, is a foundational aspect of both the research question and teacher training prior to proposing and implementing HHBE. These sources

explain how hip hop attained its social relevance, how it functions in the context of cultural production, and justifies its use as a tool for critical and culturally relevant pedagogy.

### **How does Hip Hop Based Education work?**

Hip Hop Based Education is a significant aspect of broader Hip Hop Studies. Named by hip hop scholar Marc Lamont Hill to describe his use of hip hop culture in classroom settings, HHBE has grown into its own philosophy of education equally informed by critical pedagogy, culturally relevant pedagogy, and the elements-based practices of hip hop itself. As HHBE began to spread throughout the urban centres of North America, “scholars have shown how the elements of hip hop culture—rap music, turntablism, break dancing, graffiti culture, fashion, and language—can be used within classrooms to improve student motivation, teach critical media literacy, foster critical consciousness, and transmit disciplinary knowledge” (Hill, 2009, p. 2).

Educators have found remarkable success in applying hip hop culture, which is widely understood and engaged with among students—even by passive consumers—, to traditional pedagogical approaches in classrooms. Whether it involves textual interpretation to supplement language arts (Hill, 2009; Hill & Petchauer, 2014), supporting the creation and presentation of lyrics and poetry (Mooney, 2006), art and music education (MacDonald, 2016), framing debates as rap battles (Ball, 2013), or using hip hop elements to make STEM education relevant and exciting for urban youth (Emdin, 2017), the applications of HHBE across the curricular spectrum are far-ranging and inventive.

Much of the existing literature focusing on HHBE is a combination of theory and praxis, with authors, educators, and researchers establishing parameters for HHBE, deploying HHBE in educational settings, and reflecting on its successes and failures before repeating the process (Hill, 2009; Mooney, 2006; Hill & Petchauer, 2014; MacDonald, 2016; Porfilio & Viola, 2012). This ethnographic approach has taken

HHBE, which was essentially concerned with textual and historical analysis in its early years, into new territory:

After these initial historical and descriptive accounts, subsequent scholarship provided concrete curricular and pedagogical strategies for linking hip hop to effective educational praxis. Often drawing from the principles of critical pedagogy (e.g., Freire, 1970) and culturally responsive teaching (e.g., Gay, 2000; Ladson-Billings, 1994), such work demonstrated how rap songs could be used to teach academic skills and content (Alexander-Smith, 2004; Hallman, 2009; Morrell & Duncan-Andrade, 2002; Wakefield, 2006), as well as different dimensions of critical literacy (Akom, 2009, Alim, 2007; Duncan-Andrade & Morrell, 2005, Ginwright, 2004; Hill, 2006; Morrell, 2004; Parmar, 2005, Stovall, 2006). From this thread of HHBE scholarship came systematic and standards-based hip hop curricula to support these kinds of educational efforts (e.g., Irby, 2006; Runell & Diaz, 2007) as well as initiatives and annual events at higher education institutions worldwide. (Hill & Petchauer, 2014, p.1)

The existing literature, in-depth though it may be, raises questions about what formalized HHBE curricula might look like. Moving beyond small-scale educational projects, and inspiring teachers who are unfamiliar with hip hop culture to bring it into their classrooms, requires concrete solutions. San Vicente (2014) makes the case for curriculum development:

The goal. . . . is to mobilize the power, popularity and potential of hip hop culture as a platform for transformative education and re-education. Intended as a resource for both school and community based educators, it describes the what, why, and how of using hip hop as critical pedagogy to engage and activate the hearts and minds of learners.  
(p.4)

Runell and Diaz (2007) and Irby (2006) have assembled lesson plans for grades 6-8 and grades 8-12, respectively, that can supplement existing practices in literacy and language arts, history, global studies, geography, music, mathematics, science, leadership, peer mediation, media and technology, social justice, tolerance, and diversity. An equally broad-based curriculum, compiled by San Vicente (2014), was designed to meet Ontario Curriculum expectations for students from grades 2-12. The incorporation of Canadian hip hop in those lessons is an excellent example of how local issues and identities can be used to strengthen the cultural relevance of educational practices.

The development of a systematic and standards-based approach to HHBE has elevated it from a novel method to a detailed methodology. Determining what comes next—where the field must go to grow—has been the subject of great debate within the field. Many have argued that further ethnographic work is needed (Kruse, 2016; Hill, 2009; Rashid, 2016; Rodriguez, 2009, Metro-Roland, 2010) because hip hop’s cultural history has been thoroughly examined (Chang, 2005; Charnas, 2010; Ewoodzie, 2017) and the theoretical connections between hip hop elements and pedagogical practices have been well-established (Akom, 2009; Hill, 2009; Hill & Petchauer, 2014; Porfilio and Viola, 2012, Tinson & McBride, 2013; Turner, Visaya Hayes, & Way, 2013).

In recognition of the fact that globalized hip hop, representing hyper-localized cultural and individual expressions, is the key to understanding the efficacy of HHBE, ethnographic studies can demonstrate how HHBE was utilized and received in diverse contexts. Hill (2009) supports this:

Condry (2007) shows how global cultural flows allow youth in Japan to appropriate and refashion American hip hop in order to construct identities as “Yellow B-boys.” Linguistic anthropologists such as Alim (2006) and Cutler (2001) detail the complex ways that youth deploy “Hip Hip Nation Language” in order to construct racialized identities that

link them to literal and imagined communities that traverse local and national boundaries. (p.5)

The efficacy of HHBE practices on an international scale have been examined in the work of Porfilio and Viola (2012), Alim, Ibrahim, & Pennycook (2010), and Bell (2017), and are supported by the aforementioned existing literature on hip hop outside of the North American mainstream (Saucier & Silva, 2014; Thompson, 2008; Fredericks, 2014; Berggren, 2014; Putnam & Schicker, 2014; Bertot, 2014; Ibrahim, 2017; Drury, 2017; Maira & Shihade, 2012; Ramsdell, 2012; Hornberger & Swineheart, 2012; Marsh, 2012; Bertot, 2014; MacDonald, 2016) that illuminate the unique characteristics of geographically diverse hip hop communities. Understanding how HHBE works in international contexts helps to establish approaches that may be effective within the Nova Scotia school system.

Particularly relevant to the research question at hand is the critical issue of teacher education. Related to CRP and rooted in an acknowledgement of the aforementioned fact that many teachers lack a functional fluency with hip hop culture, many (Bridges, 2011; O'Connor, 2016; Grant, 1989, Haberman, 1991; King & Ladson-Billings, 1990; Schmeichel, 2012; Zeichner, 1992) have held up hip hop as a point of access for educators wishing to incorporate culturally relevant content. Further, a number of studies have focused on the sometimes-difficult racial dynamics at play between white educators and non-white students (Henfield, & Washington, 2012; Lawrence & Tatum, 1997; Solomon, Portel, Daniel, & Campbell, 2005; Emdin, 2017). By including teacher education as part of this investigation into HHBE, it is possible to highlight the role of educators in implementing critical and culturally relevant pedagogical practices.

As more and more scholars and educators investigate and employ HHBE, whether theoretically or in practice, and as it manifests itself in unique ways wherever it is applied, a growing body of knowledge is emerging that speaks to the broad potential for HHBE anywhere that youth are engaging with hip hop

culture, and anywhere that educators are willing to revisit their own practices and assumptions in the interest of engaging with students more effectively.

### **Why would HHBE work in Nova Scotia?**

The province of Nova Scotia has a unique character. The land once known as Mi'kma'ki was first colonized by Europeans in 1603 and soon became a hub of maritime activity. Shipbuilding, the fishery, and a strategic location in the North Atlantic made Nova Scotia flourish economically during the centuries-long Age of Sail. Industrialization led to a decline in the province's traditional industries, and by the end of the twentieth century, they were an all-but-forgotten memory (McKay and Bates, 2010). This narrative has been repeated for generations in Nova Scotian classrooms, but it fails to acknowledge other aspects of the province's colonial past. Mi'kmaq people were subject to indifferent bureaucratic policies and their children sent to brutal, assimilationist Residential Schools that operated well into the 1960s (Hanrahan, 2008; Knockwood and Thomas, 1992). African Nova Scotians, whether they came to the province voluntarily or involuntarily, were generally treated with scorn and contempt by those of European descent, relegated to communities on the fringes, and plagued by stereotypes and racism in the broader population and in local government (Pachai, 2007; Grant, 1973).

Although Nova Scotia's case is defined by the specificities of its particular history, this is not, overall, an isolated phenomenon. The history of North America includes, in part, African slavery, genocidal subjugation of Indigenous people, denial of equal rights, xenophobia, war, and exploitative class divisions (Zinn, 1980; Chomsky, 2002). It is a history whose effects are still hotly debated, and whose unjust and unequal legacy has only been recently addressed in policy and public discourse. According to Levin (2007) "In Canadian schools, students in special education, recent immigrants, some visible minority groups, and Aboriginal youths lag behind national averages of educational achievement" (p.75). This phenomenon is widespread and is known as the achievement gap. The Great Schools Partnership, a

group that works to communicate educational issues to media and parent groups, defines achievement gap as, “[referring] to any significant and persistent disparity in academic performance or educational attainment between different groups of students, such as white students and minorities, for example, or students from higher-income and lower-income households” (Achievement Gap, 2014). Pointing to a deeper problem, they continue:

While particular achievement gaps may vary significantly in degree or severity from group to group or place to place, achievement gaps are defined by their consistency and persistence—i.e., achievement gaps are not typically isolated or passing events, but observable and predictable trends that remain relatively stable and enduring over time. (Achievement Gap, 2014)

There is a sizeable body of knowledge on achievement gaps, including statistical studies (Gillborn, Demack, Rollock, & Warmington, 2017; Strand, 2014; Yeh 2017) that establish the observable nature of the issue. While there is a large body of literature on the achievement gap, very little of it focuses on Nova Scotia. Regardless, the effects of longstanding disparities on the provincial education system are well documented in grey literature released over the course of the last twenty-five years and provide significant insight into what issues have been identified, and what is being done to rectify them.

In a foundational document, the Black Learners Advisory Committee (BLAC) produced a three-volume report (1994) that identified institutional problems that disadvantaged African Nova Scotian students in the provincial education system, including:

Clear deficiencies that exist include the shortage of policies affecting race relations at the Board and school levels; the need for school curriculum and policies to accommodate cultural diversity; the need to realign the relationship between home and the school; the lack of any development of creative and resourceful programs for

teachers' professional training, maturation and growth in a multicultural and multiracial society; a scarcity of Black role models in the systems, methods to respond to racial harassment and the assessment of students for placements; the lack of an effective process to evaluate text books for bias and the absence of materials to engender more positive attitudes in the African Nova Scotian student. Programs to ensure early childhood education and access to post secondary education are also in short supply.

(p.13)

Further, BLAC framed their argument in terms that align closely with the principles of critical and culturally relevant pedagogy:

African Canadian culture is often relegated to an inferior status by schools, thus hiding our group's true historic struggle for survival, liberation, and enhancements. On one hand, the suppression, destruction, distortion of a group's history and culture by others, and the surrender of one's own culture results in low- self-esteem. On the other hand, ignorance and disrespect for African Canadian history and culture breed low expectations and unhealthy educator assessments of African Nova Scotian students, personalities and potential. (p.18)

The publication of the BLAC report coincided with the creation of the Council on Mi'kmaq Education (CME), formed in 1993 at the recommendation of a governmental task force to provide "guidance and advice to the Minister of Education on the development, implementation and funding of all educational programs and services which impact on the educational concerns of Mi'kmaq people in Nova Scotia" (Council on Mi'kmaq Education, 2017). Together these groups laid the foundation for a critical evaluation of public education in Nova Scotia. In the intervening years, more studies have been conducted that follow up on these initial efforts to address educational disparity. Lee and Marshal

(2008) revisited the BLAC report and its goals ahead of its fifteenth anniversary, finding most of its recommendations woefully unfulfilled. Efforts to decolonize the education system, embrace Indigenous ways of knowing, and address the lingering impact of the Residential School system have steered researchers toward developing new perspectives toward Indigenous education, as well (Thompkins, 2002; Orr, Paul, & Paul, 2002; Hanrahan, 2008).

In 2011, the Nova Scotia Department of Education (2011) released a Racial Equality/Cultural Proficiency Framework that, among other things, sought to “work with divisions within the department’s Public Schools Branch to draw upon the findings of the Achievement Gap Initiative (AGI) when supporting programming and services for students.” (p.5) The AGI was founded in 2006 at Harvard University to design policies and practices to counteract the achievement gap, and its inclusion in the Racial Equality/Cultural Proficiency Framework connects the problems facing Nova Scotia with the larger issue.

More than a decade after the publication of the BLAC report and the formation of the CME, the Nova Scotia Department of Education released an Action Plan (2015) that acknowledges that the “public education system has lost credibility in the eyes of many Nova Scotians over the past couple of decades” (p.6). The Plan then calls upon the government to “build a modern education system, ...create an innovative curriculum, ...promote inclusive school environments, and ...advance excellence in teaching and leadership” (p.6). This document is critical because it outlines the Department of Education’s assessment of the achievement gap in Nova Scotia and articulates their intended response. Under a section addressing inclusive education, the Action Plan calls for the development of innovative practices that:

Include the language, history, and culture of Acadians, African Nova Scotians, Gaels and Mi’kmaq, including Treaty Education, in the grade primary to 12 curriculum; include the history of immigration in Nova Scotia in the grade primary to 12 curriculum, include the

history of immigration and cultural diversity in Nova Scotia to students across the province; develop equity education programs that highlight Acadian, African Nova Scotian, and Mi'kmaq cultures, and provide them to students and staff; create an Inter-University Chair in Research for the Achievement Gap; implement a province-wide Achievement Gap Initiative to address persistent differences between groups of students in results in math and literacy; promote cultural awareness and equity, through curriculum, learning resources, and direct teaching. (pp.29-30)

These stated goals are very similar to the theoretical aims and concerns of critical and culturally relevant pedagogy, though neither of those terms appears expressly in the Action Plan. Also of interest is the creation of the Inter-University Chair in Research on the Achievement Gap, though, to date, there is little information available about that position or the research it has conducted. Nevertheless, these sources should further establish the connection between the achievement gap in Nova Scotia and the critical and culturally responsive pedagogy that are found in HHBE. These issues continue to be a significant concern, as recent research into the achievement gap reveals a downward trend indicating that the gap is getting larger, not smaller (Nova Scotia Department of Education, 2016A). In 2016, the release of the Nova Scotia Provincial Literacy Strategy (Nova Scotia Department of Education, 2016B) finally issued a call for the institution of CRP in order to:

Provide all teachers with professional learning opportunities so that they have a common understanding of culturally responsive pedagogy and its importance; develop curriculum and resources so that each student can relate their learning to their life experiences and cultural backgrounds; and provide students with instruction and assessment based on a culturally responsive pedagogy. (p.5)

The research question that this literature review supports seeks to apply HHBE to the Nova Scotian education system to address the achievement gap through critical and culturally relevant practices drawn from youth-driven hip hop culture. These sources show that the Province of Nova Scotia recognizes the achievement gap and has expressed the need to close it through culturally relevant practices.

Finally, sources from outside of the world of educational research will complement the Nova Scotian portion of the proposed research project, including my own research into hip hop in Nova Scotia (McGuire, 2011) and a recent publication by the East Coast Music Association (2016) calling on government to develop new supports for the arts in the province, including arts education. Its inclusion here would highlight the fact that HHBE is a multi-faceted methodology capable of addressing the needs of multiple sectors.

### **Conclusion**

The sources gathered for this literature review represent the materials that will be necessary to establishing the need for critical and culturally relevant pedagogical practices in Nova Scotia, and to identify Hip Hop Based Education's considerable strengths in responding to that need. As a relatively young field, it is important to articulate each aspect of the argument that is being presented, so that potential obstacles to implementing HHBE are satisfactorily addressed. As the research comes together, other issues and angle may arise, and will need to be fully investigated and contextualized as well, but, to date, these sources will provide a solid foundation for the research and analysis to be done.

## Reference List

- Achievement Gap (2014). In S. Abbott (Ed.), *The glossary of education reform*. Retrieved from <http://edglossary.org/achievement-gap>
- Adorno, T., & Horkheimer, M. (2016). *Dialectic of enlightenment*. London, UK: Verso.
- Adorno, T. (2009). *Essays on music*. Berkeley, CA: Univ. of California Press.
- Akom, A. (2009). Critical hip hop pedagogy as a form of liberatory praxis. *Equity & Excellence in Education, 42*(1), 52-66.
- Alexander-Smith, A.C. (2004). Feeling the rhythm of the critically conscious mind. *English Journal, 93*(3), 58-63.
- Alim, I. (2006). *Roc the mic right: The language of hip hop culture*. New York, NY: Routledge.
- Alim, H. (2007). Critical hip hop language pedagogies: Combat, consciousness, and the cultural politics of communication. *Journal of Language, Identity, and Education, 6*(2), 161-176.
- Alim, H., Ibrahim, A., & Pennycook, A. (2010). *Global linguistic flows: Hip hop cultures, youth identities, and the politics of language*. New York, NY: Routledge
- Asante, M. (2009). *It's bigger than hip-hop*. New York, NY: Griffin.
- Ball, J. (2013). Hip hop fight club: Radical theory, education, and practice in and beyond the classroom. *Radical Teacher, 97*, 50-61.
- Bell, E. R. (2017) 'This isn't underground; this is highlands': Mayan-language hip hop, cultural resilience, and youth education in Guatemala. *Journal of Folklore Research, 54*(3), 167-197.
- Benjamin, W. (2008). *The work of art in the age of its technological reproducibility, and other writings on media*. Cambridge, MA: Belknap Press of Harvard University Press.

- Berggren, K. (2014). Hip hop feminism in Sweden: Intersectionality, feminist critique and female masculinity. *European Journal of Women's Studies*, 21(3), 233-250.  
doi:10.1177/1350506813518761
- Bertot, S. (2014). *Rap Indépendant: La vague hip hop indé des années 1990-2000 en 30 scènes et 100 albums*. Marseille, France: Le Mot et Le Reste.
- Biggs-El, C. (2012). Spreading the indigenous gospel of rap music and spoken word poetry: Critical pedagogy in the public sphere as a stratagem of empowerment and critique. *Western Journal of Black Studies*, 36(2), 161-168.
- Black Learners Advisory Committee. (1994). *BLAC report on education: Redressing inequity – empowering Black learners*. Halifax, Canada: Black Learners Advisory Committee.
- Brayboy, B. M. J., & Castagno, A. (2008) Self determination through self-education: Culturally responsive schooling for Indigenous students in the USA. *Teaching Education*, 20(1). P. 31-53.
- Bridges, T. (2011). Towards a pedagogy of hip hop in urban teacher education. *Journal of Negro Education*, 80(3), 325-338.
- Castagno, A. E., & Brayboy, B. J. (2008). Culturally responsive schooling for indigenous youth: A review of the literature. *Review of Educational Research*, 78(4), 941-993.
- Chang, J. (2005). *Can't stop won't stop: A history of the hip hop generation*. New York, NY: St. Martin's Press.
- Chang, J. (2008). *Total chaos*. New York, NY: Basic Books.
- Charnas, D. (2010). *The big payback*. New York, NY: Penguin.
- Chomsky, N. (2002). *Understanding power*. New York, NY: The New Press.

- Condry, I. (2007). Yellow b-boys, black culture, and hip-hop in Japan: Toward a transnational cultural politics of race. *Positions*, 15(3), 637-671. doi:10.1215/10679847-2007-008
- Council on Mi'kmaq Education. (2017). Cme.ednet.ns.ca. Retrieved 10 December 2017, from <http://cme.ednet.ns.ca/about.shtml>
- Craig, T. (2013). Jackin' for beats: DJing for citation critique. *Radical Teacher*, 97, 20-28.
- Crenshaw, K., Gotanda, N., Peller, G., & Thomas, K. (2010). *Critical race theory*. New York, NY: New Press.
- Culter, C. (2001). "Keepin it real": White hip hoppers' discourses of language, race, and authenticity. *Journal of Linguistic Anthropology*, 13(2), 211-233.
- Decoteau, J., Hall, H.B., & Hill, M. (2013). Schooling teachers, schooling ourselves: Insights and reflections from teaching K-12 teachers how to use hip hop to educate students. *International Journal of Multicultural Education*, 15(1), 1-20.
- Dewey, J. (1916). *Democracy and education*. New York, NY: Macmillan.
- Dimitriadis, G. (2009). *Performing identity/performing culture*. New York, NY: P. Lang.
- Drury, M. (2017). Counterorienting the war on terror: Arab hip hop and diasporic resistance. *Journal of Popular Music Studies*, 29(2), n/a. doi:10.1111/jpms.12210
- Duncan-Andrade, J., & Morrell, E. (2005). Turn up that radio, teacher: Popular culture pedagogy in new century urban schools. *Journal of Academic Leadership*, 15(3), 284-304.
- Duncan-Andrade, J., & Morrell, E. (2008). *The art of critical pedagogy*. New York, NY: Peter Lang.
- Durden, T. R., & Truscott, D. M. (2013). Critical reflectivity and the development of new culturally relevant teachers. *Multicultural Perspectives*, 15(2), 73-80. doi:10.1080/15210960.2013.781349

East Coast Music Association. (2016). *Striking a new a-chord: Recommendations for the growth & development of Canada's east coast music industry*. Halifax, Canada: East Coast Music Association.

Emdin, C. (2017). *For white folks who teach in the hood ... and the rest of y'all too*. Boston, MA: Beacon Pr.

Ewoodzie, J. (2017). *Break beats in the Bronx: Rediscovering hip hop's early years*. Chapel Hill, NC: University of North Carolina Press.

Fernandes, S. (2011). *Close to the edge*. Brooklyn, NY: Verso.

Fernando, S. (1996). *The new beats*. New York, NY: Doubleday.

Forman, M. (2002). *The 'hood comes first: Race, space, and place in rap and hip hop*. Middletown, CT.: Wesleyan University Press.

Fredericks, R. (2014). 'The old man is dead': Hip hop and the arts of citizenship of Senegalese youth. *Antipode*, 46(1), 130-148. doi:10.1111/anti.12036

Freire, P. (1970). *Pedagogy of the oppressed*. New York, NY: Continuum.

Freire, P. (1992). *Pedagogy of hope: Reliving pedagogy of the oppressed*. New York, NY: Bloomsbury.

Gay, G. (2000). *Culturally responsive teaching: Theory, research, and practice*. New York, NY: Teachers College Press.

Gillborn, D., Demack, S., Rollock, N., & Warmington, P. (2017). Moving the goalposts: Education policy and 25 years of the Black/White achievement gap. *British Educational Research Journal*, 43(5), 848-874. doi:10.1002/berj.3297

- Ginwright, S. (2004). *Black in school: Afrocentric reform, urban youth, and the promise of hip hop culture*. New York, NY: Teachers College Press.
- Giroux, H. (2011). *On critical pedagogy*. New York, NY: Bloomsbury Academic.
- Giroux, H. (2001). *Theory and resistance in education*. Westport, CT.: Bergin & Garvey.
- Grant, C.A. (1989). Urban teachers: Their new colleagues and curriculum. *Phi Delta Kappan*, 70, 764-770.
- Grant, J. (1973). Black immigrants into Nova Scotia, 1776-1815. *The Journal of Negro History* 58(3), 253-270.
- Greenfield, D. (2007). What's the deal with the white middle-aged guy teaching hip hop? Lessons in popular culture, positionality, and pedagogy. *Pedagogy, Culture, & Society*, 15(2), 229-243.
- Habana Hafner, A. (2013). Sampling an inner DJ with hip hop hopes: (Re)writing immigrant identities for English language learners in classroom third spaces. *Radical Teacher*, 97, 36-48.
- Haberman, M. (1991). The rationale for training adults as teachers. In C.E. Sleeter (Ed.), *Empowerment through multicultural education* (pp. 275-286). Albany, NY: State University of New York Press.
- Hallman, H.L. (2009). Dear Tupac, you speak to me: Recruiting hip hop as curriculum at a school for pregnant and parenting teens. *Equity & Excellence in Education*, 42(1), 36-51.
- Hanrahan, M. (2008). Resisting Colonialism in Nova Scotia: The Kesukwitk Mi'kmaq, centralization, and Residential Schooling. *Native Studies Review*, 17(1), 25-44.
- Hastie, P. A., Martin, E., & Buchanan, A. M. (2006). Stepping out of the norm: an examination of praxis for a culturally-relevant pedagogy for African-American children. *Journal of Curriculum Studies*, 38(3), 293-306. doi:10.1080/00220270500296630

- Hefflin, B. R. (2002). Learning to develop culturally relevant pedagogy: A lesson about cornrowed lives. *Urban Review*, 34(3), 231.
- Henfield, M. S., & Washington, A. R. (2012). "I want to do the right thing but what is it?": White teachers' experiences with African American students. *Journal of Negro Education*, 81(2), 148-161.
- Hill, M. L. (2006). Using Jay Z to reflect on post-9/11 race relations. *English Journal*, 96(2), 23-27.
- Hill, M. (2009). *Beats, rhymes, and classroom life: Hip hop pedagogy and the politics of identity*. New York: Teachers College Press.
- Hill, M., & Petchauer, E. (2014). *Schooling hip-hop*. New York, NY: Teachers College Press.
- hooks, b. (1994). *Outlaw culture: Resisting representations*. New York, NY: Routledge.
- hooks, b. (2003). *Teaching community: A pedagogy of hope*. New York, NY: Routledge.
- Hornberger, N. H., & Swinehart, K. F. (2012). Bilingual intercultural education and Andean hip hop: Transnational sites for indigenous language and identity. *Language in Society*, 41(4), 499-525.  
doi:10.1017/S0047404512000486
- Ibrahim, A. (2017). Arab Spring, favelas, borders, and the artistic transnational migration: Toward a curriculum for a Global Hip-Hop Nation. *Curriculum Inquiry*, 47(1), 103-111.  
doi:10.1080/03626784.2016.1254498
- Irby, D. J. (2006) *Do the knowledge: A standards based hip hop learning and activity guide*. Retrieved from <http://artsanctuary.org/wp-content/uploads/2011/12/Do-The-Knowledge-A-Standards-Based-Hip-Hop-Learning-Guide-Udated-11-06.pdf>.
- Jameson, F. (1993). *Postmodernism, or, The cultural logic of late capitalism*. London, UK: Verso.
- Keyes, C. (2004). *Rap music and street consciousness*. Urbana, IL: University of Illinois Press.

- Kincheloe, J. (2008). *Critical pedagogy primer*. New York, NY: P. Lang.
- King, J. (1991). Dysconscious Racism: Ideology, identity, and the miseducation of teachers. *The Journal of Negro Education, 60*, 133-146.
- King, J., & Ladson-Billings, G. (1990). The teacher education challenge in elite university settings: Developing critical perspectives for teaching in a democratic and multicultural society. *European Journal of Intercultural Studies, 1*, 15-30.
- Knockwood, I, and Thomas, G. (1992). *Out of the depths: The experiences of Mi'kmaq children at the Indian Residential School at Shubenacadie, Nova Scotia*. Lockeport, Canada: Roseway Publishing.
- Kruse, A. J. (2016). Being Hip-Hop. *General Music Today, 30*(1), 53-58. doi:10.1177/1048371316658931
- Ladson-Billings, G. (1994). *The dreamkeepers: Successful teachers of African American children*. San Francisco, CA: Jossey-Bass.
- Ladson-Billings, G. (1995). Toward a theory of culturally relevant pedagogy. *American Research Journal, 32*(3), 465-491.
- Ladson-Billings, G. (2013). "Stakes is high": Educating new century students. *Journal of Negro Education, 82*(2), 105-110.
- Lawrence, S. M., & Tatum, B. D. (1997). White educators as allies: Moving from awareness to action. In M. Fine, L. Weis, L. Powell, & M. Wong (Eds.), *Off-White: Readings on race, power, and society* (pp.333-343). New York, NY: Routledge.
- Lea, V., & Sims, E. J. (2008). Undoing Whiteness in the classroom: Different origins, shared commitment. In V. Lea & E. J. Sims (Eds.), *Undoing Whiteness in the classroom: Critical educultural teaching approaches for social justice activism* (p. 1-28). New York, NY: Peter Lang.

- Lee, E., & Marshall, C. (2009). *Reality check: A review of key program areas in the BLAC Report for their effectiveness in enhancing the educational opportunities and achievement of African Nova Scotian learners*. Halifax, Canada: Enidlee Consultants Inc.
- Levin, B. (2007) In Canada: Schools, poverty, and the achievement gap. *Phi Delta Kappan*, 89(1), 75-76.
- Lewis, T. (2011). The future of the image in critical pedagogy. *Studies in Philosophy & Education*, 30(1), 37-51. doi:10.1007/s11217-010-9206-7
- MacDonald, M. (2016). *Remix and life hack in hip hop*. Toronto, Canada: Sense Publishing.
- Maira, S., & Shihade, M. (2012). Hip hop from '48 Palestine. *Social Text*, 30(3\_112), 1-26.  
doi:10.1215/01642472-1597314
- Marsh, C. (2012). Hip Hop as methodology: Ways of knowing. *Canadian Journal of Communication*, 37(1), 193-203.
- Mauch, M, MacCallum, R.M., Levy, M., & Leroi, A.M., The evolution of popular music: USA 1960- 2010, *Royal Society Open Science*, 2(5), pp. 150081, 2015.
- McArthur, S. A. (2015). Intergenerational engagement with hip hop: Parents as mediators of African American adolescent consumption of popular culture. *Journal of Negro Education*, 84(3), 491-506.
- McGuire, M. (2011). How the east coast rocks: A history of hip hop in Halifax, 1985-1998 (MA Thesis). Halifax, Canada: Dalhousie University.
- McIntosh, P. (1989). *White privilege: Unpacking the invisible knapsack*. *Peace and Freedom*, 49, 10-12.
- McKay, I, & Bates, R. (2010) *In the province of history: The making of the public past in twentieth-century Nova Scotia*. Montreal, Canada: McGill-Queens University Press.
- McLaren, P. (1989). *Life in schools*. Miami, OH: Longman.

- McLaren, P. (1999). *Schooling as a ritual performance*. Lanham, MD: Rowman & Littlefield.
- Metro-Roland, D. (2010). Hip hop hermeneutics and multicultural Education: A theory of cross-cultural understanding. *Educational Studies, 46*, 560-578.
- Miller, M., & Pinn, A. (2015). *The hip hop and religion reader*. New York, NY: Routledge.
- Milner, H. (2011). Culturally Relevant Pedagogy in a Diverse Urban Classroom. *Urban Review, 43*(1), 66-89. doi:10.1007/s11256-009-0143-0
- Mitchell, T. (2001). *Global noise*. Middletown, CT: Wesleyan University Press.
- Mooney, B. (2016). *Breakbeat pedagogy: Hip hop and spoken word beyond the classroom walls*. New York, NY: Peter Lang.
- Morrell, E. & Duncan-Andrade, J. (2002). Promoting academic literacy with urban youth through engaging hip hop culture. *English Journal, 91*(6), 88-92.
- Morrell, E. (2004) *Linking literacy and popular culture: Finding connections for lifelong learning*. Norwood, MA: Christopher-Gordon.
- Netcoh, S. (2013). Droppin' knowledge on race: Hip hop, white adolescents, and anti-racism education. *Radical Teacher, 97*, 1-9.
- Nova Scotia Department of Education. (2008). *Increasing the effectiveness of service delivery to Mi'kmaw learners: Minister's response to the Project Report on the Mi'kmaq Services Division Dialogue Sessions*. Halifax, Canada: Nova Scotia Department of Education.
- Nova Scotia Department of Education. (2011). *Racial equality/cultural proficiency framework*. Halifax, Canada: Nova Scotia Department of Education.

Nova Scotia Department of Education. (2015). *Nova Scotia's Action Plan for Education 2015: The 3 Rs: Renew, refocus, rebuild*. Halifax, Canada: Nova Scotia Department of Education.

Nova Scotia Department of Education. (2016A). *Nova Scotia assessments results for students with Aboriginal heritage and students of African descent*. Halifax, Canada: Nova Scotia Department of Education.

Nova Scotia Department of Education. (2016B). *Nova Scotia Provincial Literacy Strategy*. Halifax, Canada: Nova Scotia Department of Education.

O'Connor, C. (2016). *A hip hop pedagogy: Effective teacher training for the millennial generation*. Lexington, KY: Ubiquitous Press.

Orr, J., Paul, S., & Paul, K. (2002). Decolonizing Mi'kmaw education through cultural practical knowledge. *McGill Journal of Education*, 37(003), 331-354.

Pachai, B. (2007). *The Nova Scotia Black experience through the centuries*. Halifax, Canada: Nimbus.

Parmar, P. (2005). Critical studies and rap: The poetry of an urban lyricist. *Taboo*, 9(1), 5-15.

Perry, I. (2006). *Prophets of the hood*. Durham, NC: Duke University Press.

Petchauer, E. (2012A). *Hip-hop culture in college students' lives*. New York, NY: Routledge.

Petchauer, E. (2012B). Sampling memories: Using hip-hop aesthetics to learn from urban schooling experiences. *Educational Studies*, 48(2), 137-155.

Peterson, J. (2016). *Hip hop headphones: A scholar's critical playlist*. New York, NY: Bloomsbury Academic.

Porfilio, B., & Viola, M. (2012). *Hip-hop(e): The cultural practice and critical pedagogy of international hip hop*. New York, NY: P. Lang.

- Prier, D. (2012). *Culturally relevant teaching: Hip hop pedagogy in urban schools*. New York, NY: Lang.
- Putnam, M., & Schicker, J. (2014). Straight outta Marzahn: (Re)constructing communicative memory in East Germany through hip hop. *Popular Music & Society*, 37(1), 85-100.  
doi:10.1080/03007766.2012.726040
- Ramsdell, L. (2012). Cuban hip-hop goes global: Orishas' a lo Cubano. *Latin American Music Review*, 33(1), 102-123.
- Rashid, K. (2016). Start the revolution: Hip hop music and social justice education. *Africology: The Journal of Pan African Studies* 9(4), 341-364.
- Rodriguez, L. (2009). Dialoguing, cultural capital, and student engagement: Toward a hip hop pedagogy in the high school and university classroom. *Equity & Excellence*, 42(1), 20-35.
- Rose, T. (1994). *Black noise*. Hanover, NH: University Press of New England.
- Rose, T. (2008). *The hip hop wars*. New York, NY: Basic Civitas.
- Runell, M., & Diaz, M. (2007) *The hip hop education guidebook volume 1*. New York, NY: The Hip Hop Association, Inc.
- Runell, M. (2009) Hip hop education resources. *Equity & Excellence in Education*, 42(10), 86-94.
- Sampson, D., & Garrison-Wade, D. (2011). Cultural vibrancy: Exploring the preferences of African American children toward culturally relevant and non-culturally relevant lessons. *Urban Review*, 43(2), 279-309. doi:10.1007/s11256-010-0170-x
- San Vicente, R. (2014). *Rhymes to re-education: A hip hop curriculum*. Toronto, Canada: A Different Publisher.
- Sarig, R. (2007). *Third coast*. Cambridge, MA: Da Capo.

- Saucier, P. K., & Silva, K. (2014). Keeping it real in the global south: Hip-hop comes to Sri Lanka. *Critical Sociology, 40*(2), 295-300. doi:10.1177/0896920512454753
- Schmeichel, M. (2012). Good Teaching? An examination of culturally relevant pedagogy as an equity practice. *Journal of Curriculum Studies, 44*(2), 211-231. doi:10.1080/00220272.2011.591434
- Seidel, S. (2013). *Hip-hop genius*. Lanham, MD: Rowman & Littlefield Education.
- Sleeter, C. E., & Grant, C. A. (2007). *Making choices for multicultural education: Five approaches to race, class, and gender*. Hoboken, NJ: John Wiley.
- Smith, L. (2012). *Decolonizing methodologies* (2nd ed.). Dunedin, New Zealand: Otago University Press.
- Solomon, R. P., Portel, H. J. P., Daniel, B., & Campbell, A. (2005). The discourse of denial: How White teacher candidates construct race, racism and 'White privilege.' *Race, Ethnicity, and Education, 8*, 147-169.
- Solórzano, D. G., & Delgado Bernal, D. (2001). Examining transformational resistance through a critical race and LatCrit theory framework: Chicana and Chicano students in an urban context. *Urban Education, 36*(3), 308-342.
- Stone, B. J., & Stewart, S. (2016). HBCUs and writing programs: Critical hip hop language pedagogy and first-year student success. *Composition Studies, 44*(2), 183-186.
- Stovall, D. (2006). We can relate: Hip hop culture, critical pedagogy, and the secondary classroom. *Urban Education, 41*(6), 585-602.
- Strand, S. (2014). School effects and ethnic, gender and socio-economic gaps in educational achievement at age 11. *Oxford Review of Education, 40*(2), 223-245.  
doi:10.1080/03054985.2014.891980
- Sue, D. W., Capodilupo, C. M., & Holder, A. M. B. (2008). Racial microaggressions in the

- experiences of Black Americans. *Professional Psychology: Research and Practice*, 39, 329-336.
- Sulé, V. (2015). White privilege? The intersection of hip hop and whiteness as a catalyst for cross-racial interaction among white males. *Equity & Excellence in Education*, 48(2), 212-226.
- Tatum, B. D. (1997). *"Why are all the Black kids sitting together in the cafeteria?" and other conversations about race*. New York, NY: Basic Books.
- The Achievement Gap Initiative. (2017). Agi.harvard.edu. Retrieved 11 December 2017, from <http://agi.harvard.edu/>
- Thompkins, J. (2002). Learning to see what they can't" Decolonizing perspectives on indigenous education in the racial context of Nova Scotia. *McGill Journal of Education*, 37(3), 405-422.
- Thompson, K. D. (2008). Keeping it real: reality and representation in Maasai Hip-Hop. *Journal of African Cultural Studies*, 20(1), 33-44. doi:10.1080/13696810802159248
- Tinson, C., & McBride, C. (2013). Introduction to special issue: Hip hop, critical pedagogy, and radical education in a time of crisis. *Radical Teacher*, 97, 1-9.
- Turner, K. C. N., Visaya Hayes, N, & Way, K. (2013). Critical multimodal hip hop production: A social justice approach to African American language and literacy practices. *Equity & Excellence in Education* 46(3), 343-354.
- Wakefield, S.R. (2006). Using music sampling to teach research skills. *Teaching English in the Two-Year College*, 33(4), 357-360.
- Watkins, S. (2008). *Hip hop matters*. Boston, MA: Beacon Press.

- Williams, B. J. (2013). Students' "write" to their own language: Teaching the African American verbal tradition as a rhetorically effective writing skill. *Equity & Excellence in Education, 46*(3), 411-429.  
doi:10.1080/10665684.2013.808099
- Wyatt, T. R. (2014). Teaching across the lines: adapting scripted programmes with culturally relevant/responsive teaching. *Pedagogy, Culture & Society, 22*(3), 447-469.  
doi:10.1080/14681366.2014.919957
- Yeh, S. S. (2017). Contradictions resolved: An analysis of two theories of the achievement gap. *Teachers College Record, 119*(6), 1-42.
- Zeichner, K. (1992). *Educating teachers for cultural diversity* (Special Report). East Lansing, MI: National Center for Research on Teacher Learning.
- Zinn, H. (1980). *A people's history of the United States*. New York, NY: Harper.