remix + praxis:

A Rapademic Approach to Critical and Culturally Relevant Education

a dissertation submitted to the

Nova Scotia Inter-University Doctoral Administrative Committee and Mount Saint Vincent University in partial fulfillment of the requirements for the degree of

Doctor of Philosophy in Educational Studies

Halifax, Nova Scotia

© Michael McGuire 2022

This dissertation is dedicated to my parents, Anne and Don, my son Jack, my brother Greg and to everyone who has participated, in any way, in the Atlantic Canadian Hip Hop community.

Rest in Peace, DJ Shinook.

acknowledgements

I would first and foremost like to thank Dr. Valda Leighteizer, my primary adviser and answerer of questions. This work took shape under your guidance and I owe you a great debt for your time, effort, and support throughout my time as a doctoral student and candidate.

I would like to thank Dr. Jeff MacLeod and Dr. Krista Ritchie for rounding out my committee and bringing your experience and expertise to this process.

I would like to thank the rest of my Ph.D. cohort, and all of the Education faculty at MSVU, Acadia, and St. FX, particularly Dr. Patricia Gouthro, Dr. Susan Brigham, and Dr. Ann Vibert. All of you made this program interesting, challenging, and rewarding.

I would like to give a shout out to all of my people at MSVU – Dr. Randi Warne, the staff of the Teaching and Learning Centre, and David Dahms. All of you make the Mount feel like home.

A special shout out goes to my great friend Eric "EMC" McIntyre, who got me into this whole teaching and hip hop thing. I hope we keep making records til we're old men, E. IMF!

A special shout out goes to Michael Kimber, the Holmes to my Moriarty.

The work that I do would truly not be possible without the incredible Atlantic Canadian hip hop community, past, present, and future – the MCs, DJs, breakers, writers, producers, promoters, graphic designers, fans… anyone who has been a part of the scene over the years, thank you for keeping hip hop alive and thriving on the far East Coast.

I want to give a special acknowledgement to A.D. Carson who is, to my knowledge, the only other artist/academic to attempt an album as a dissertation. Thank you for showing all of us what is possible.

Finally, I want to thank my family, who have supported me, not just through this process, but always. Without them I wouldn't be who I am, or doing what I'm doing, and I have nothing but love and gratitude for them. To my son Jack… I know you've had your share of struggles, kiddo, but look at what's possible if you put in the work. I hope this inspires you to chase after your dreams, especially when people think you're crazy for blazing your own trail.

abstract

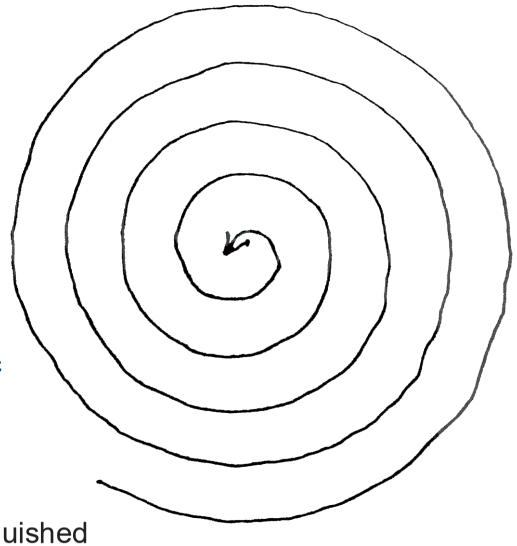
table of contents

"c "c" " " " c " c " "c " " "
" " " "c " c 0 " " c " "
c " " " " c " " " " " " c "
c "c " " c " " " c " c " " "
" c " " c " 0 " " c " ." " "
c " " c "c" " ." " " "c "
c " 23 " " " " " c " " "
0 " c " " " " c ."c" " c " "
" " " " " " "c "c " c c " ."
c " " " " " c " " " "
" " "c " c " 0 c " c ." ."c"
"c c " " " " " "*as*" c 0 "
" " ." " "c " " " ."
" c " "c " c c "c c " " " c
c 0 " ."c "c " " " " " c ."
" "c " " " "*as*" c ."c " c "
" "c " " " "c c " c "c " c " "
c " " " c " 0 " " " " c "c
c " " "c " "c " " "c c " " "
c c 0"

" c " " " " " c " " c " "
." " " " " " " c ." "c
c ."c "c" " " " " " "c " " c
" " " " " ."c " " " " "'"
" " c "c c " " " " c " "
" " " 0""

,

In ergodic literature, nontrivial effort is required to allow the reader to traverse the text. If ergodic literature is to make sense as a concept, there must also be nonergodic literature, where the effort to traverse the text is trivial, with no extranoematic responsibilities placed on the reader except (for example) eye movement and the periodic or arbitrary turning of pages."



In ergodic literature, design is used to create texts that require a level of engagement that is not necessary in nonergodic texts. This can mean two threads of text on a page, distinguished by fonts or colours, or it can mean having to turn pages sideways or upside-down. It can mean anything, and represents a fascinating fusion of literature and design that, in a sense, does with words what DJs do with music. I have long argued that remixing, a subject which will receive much more attention later in this dissertation, has become the model for modern cultural production. Its influence in music is perhaps its most recognizable form, but the *idea* of remixing informs everything from fusion cuisine to the visual layout of cable news broadcasts. We have, over the last forty years, grown accustomed to the philosophy of the remix and not only accept it as a defining aspect of postmodern cultural production (see Jameson's conceptualization of pastiche, in particular) but our collective attention spans and cognitive processes have been rewritten to prefer content that comes in a steady stream of short bursts and ideas that can be articulated according to the character limits on Twitter. In turn, ergodic literature reimagines the traditional

concept of text, and the reader's approach to it, in ways that are strongly reminiscent of remixing.

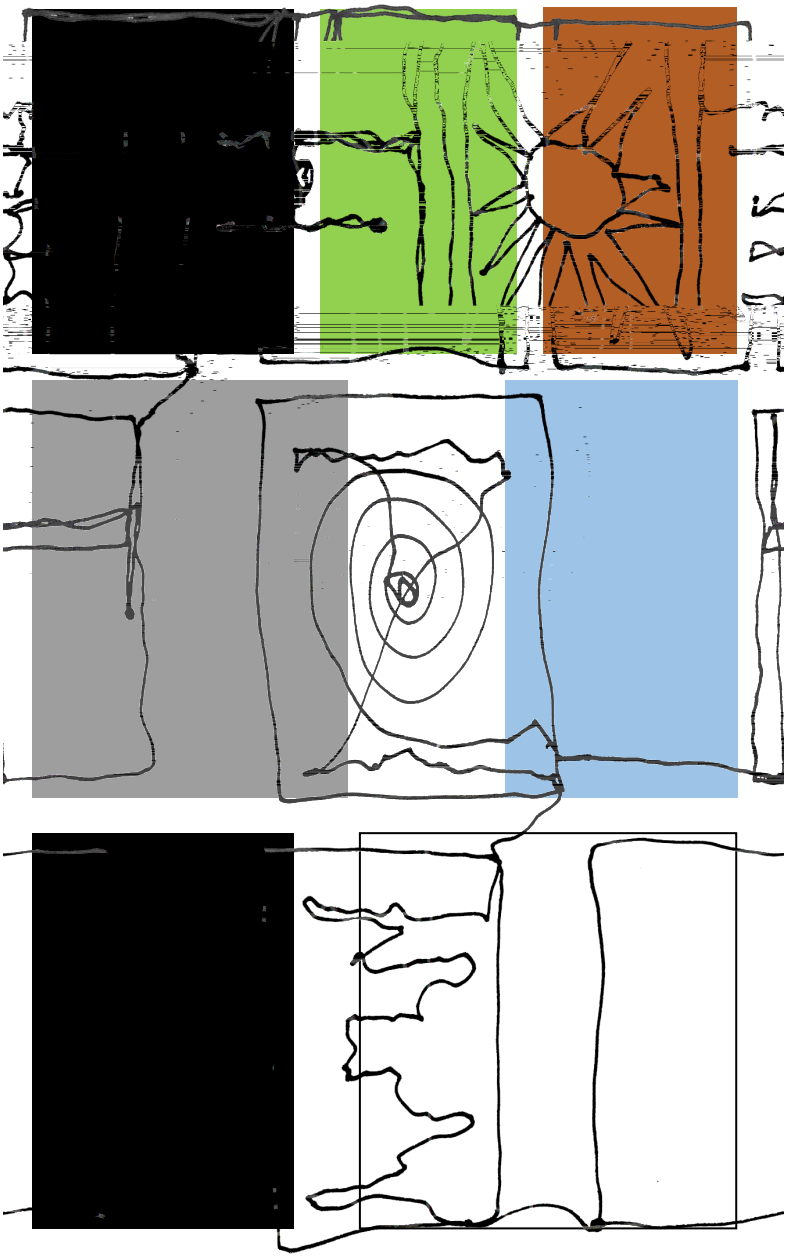
Some excellent examples of ergodic literature, aside from Danielewski's body of work which is perhaps the most representative of the form, include:

S. by Doug Dorst and J.J. Abrams, which is presented as a library copy of *Ship of Theseus* by V.M. Straka containing an evolving correspondence between two Straka scholars handwritten in the margins. The book itself, the dueling voices, and the inclusion of maps, notes, and other ephemera create a multi-layered and immersive reading experience.

The Unfortunates by B.S. Johnson is about a reporter sent to cover a football match in a city that triggers a lot of difficult memories. It comes as a box of unbound chapters that are meant to be read in any order the reader chooses, straight through or randomly.

Night Film by Marisha Pessl is a murder mystery that makes use of screenshots from the internet to create a literary experience rooted in the online world. The book is augmented by an app which, used in tandem with the physical text, provides additional materials and resources that are needed to resolve the plot.

Tree of Codes by Jonathan Safran Foer is more of an artwork than a piece of literature, ergodic or otherwise. Here, Foer takes a copy of *The Street of Crocodiles* by Bruno Shultz and physically cuts out most of the words, leaving behind something that is more poetry than prose. The removal of so much paper leaves layers of words like dewdrops on a spider's web and readers must move delicately though the pages to experience the work.



For my own efforts, the text is intended to be supplemental to the recording of an album, which I discuss throughout.
It is, in a sense, among the most belaboured liner notes in the history of musical recordings. (I have read some liner notes for box sets and reissued albums that could be dissertations in their own right.) It is ergodic in the sense that there are multiple threads at work in the research, all coming together to create a cohesive whole. I used the design and layout of text and images in a way that they can be taken in together or separately, using space, colour, and `fonts` to distinguish between elements. I planned to use images, as well, but abandoned that idea for copyright reasons, choosing instead to use my own single-line drawings. The result is a document that has multiple threads of text and (often abstract) line drawings that illuminate the recorded work from different perspectives in a way that is designed to be engaging and reflect the philosophy of remixing that underscores my praxis-based methodology.

’ 2 9!

’ 2 9!

’ 552!

21

,

2 5 ,

What's in a name?

’!

5 1 55 ’

Put Your Fist Up

Put Your Fist Up

“ ”

Tricks of the Shade

,

,

, “ ”

, “ ”

, “ ”

,

A freestyle on hip hop and social justice.

,

,

, “ ” ,
“ , ”,

, “ ”

“

,

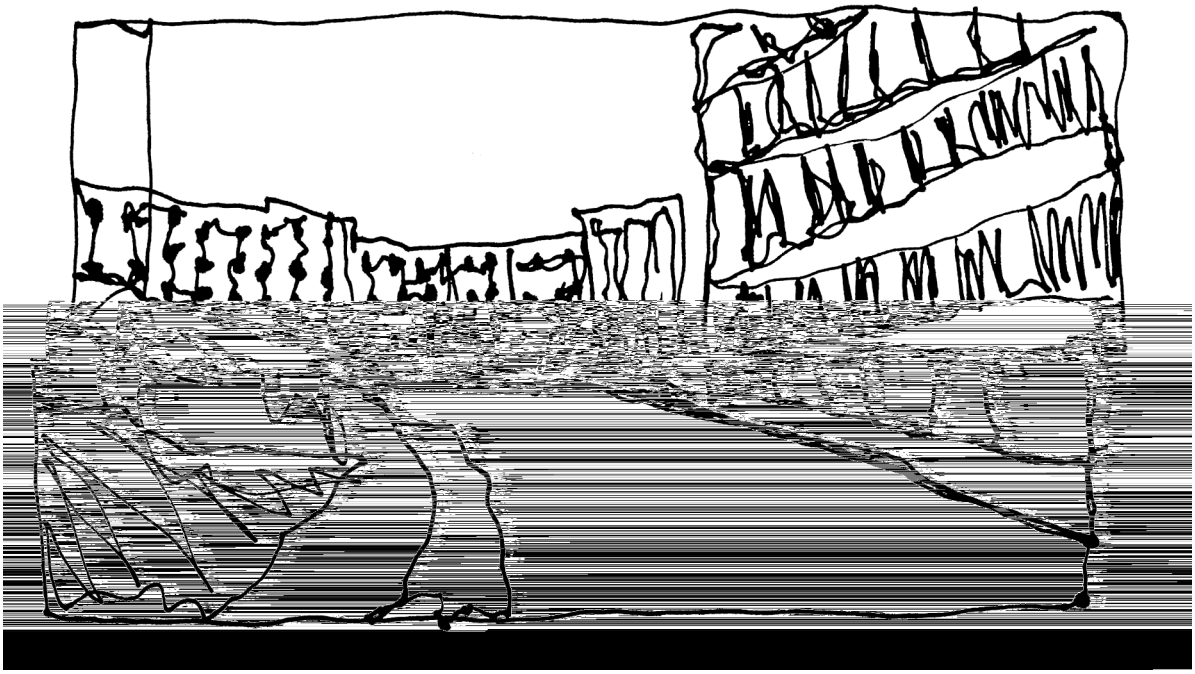
, ,

,

,

, ,

, ...”



,

“ ,

, ”

, O.G. Original Gangster

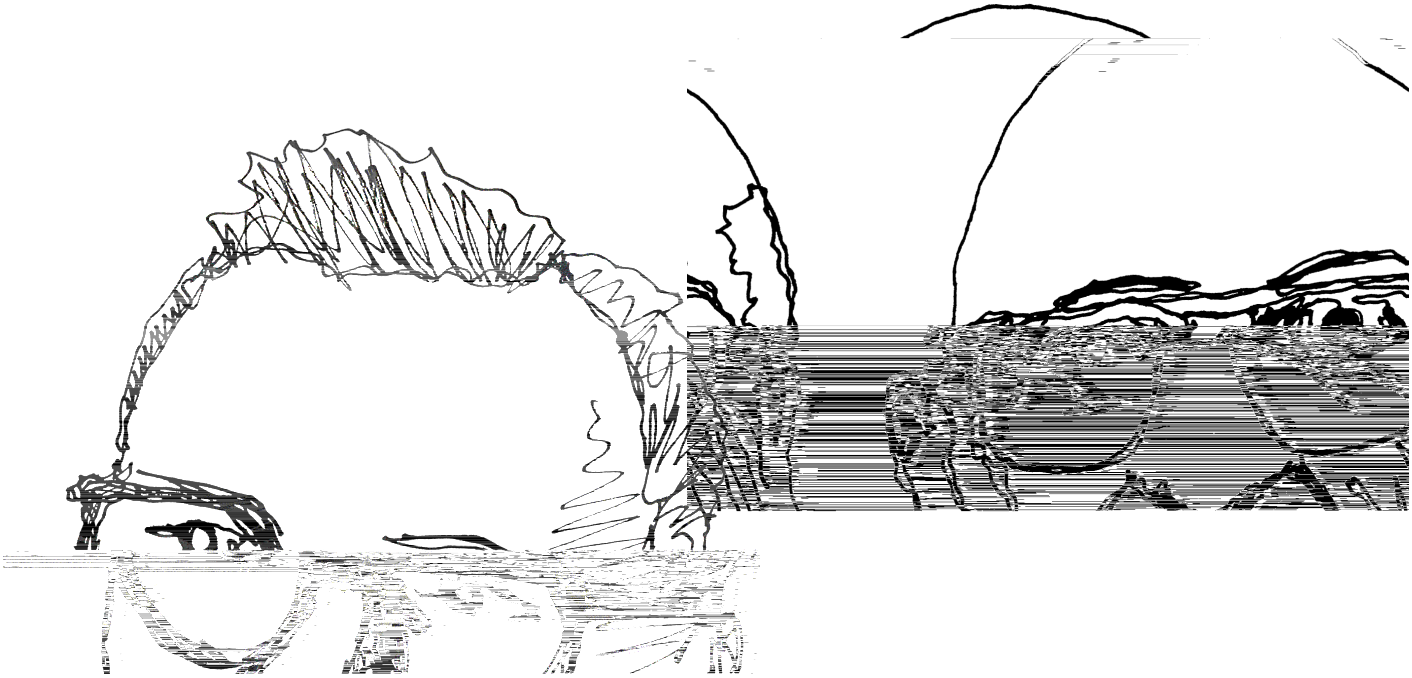
, , “

” , “ , ” , “ ”

“ , ”

is

Critical Peda

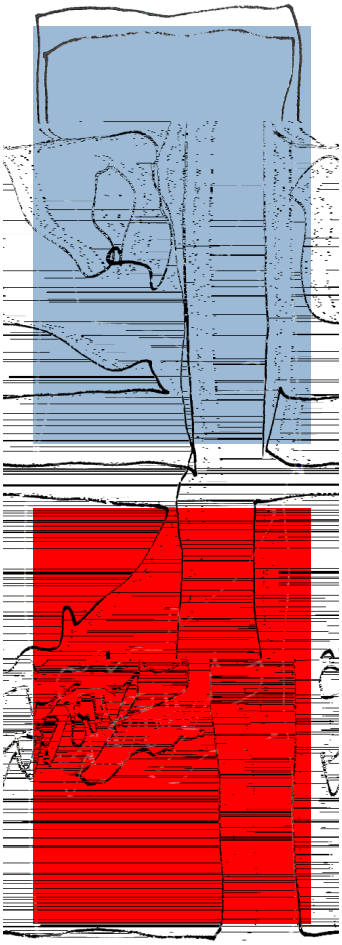


“

be *become*.”

’ Pedagogy of the Oppressed

’ The Sociological Imagination



“

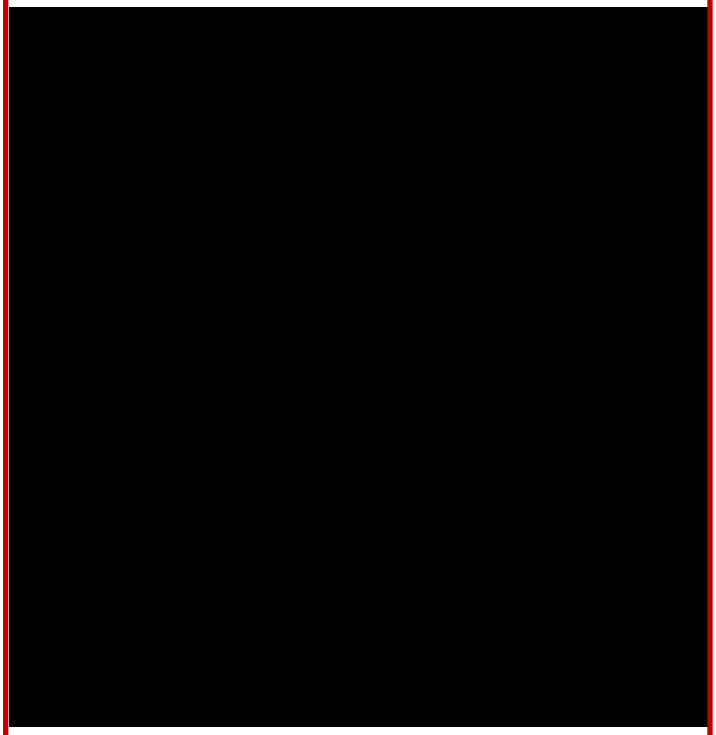
”

“

...”

“

”



In this figure, the individual stands at the centre, in their own milieu, surrounded by personal problems which are connected to larger social issues that exist in the social system. Along with these social issues are the milieus of other individuals, which are equally connected to issues, and to each other in complex ways.

,

,

”

“

”

“

”

...The milieu is difficult to escape, but not impossible...

“ *submerged* *feeling* *emerge* *causes*

”

how

what

“

situation ”

,

“

”

“ *with* *for*

”

“

”

“ ”

“

”

“

”

“

”

“

”

“

”

“ *the way they exist* *with*
which *in which*
”

“ ’]

”

“

”

“ …

”

Culturally Re

“ ...

”

relevant

responsive

“

”

“

”

,

“ ’ ”

”

and

“

...

”

“

”

“ *liberating*

”

“

....

”

[redacted]

[redacted]

[redacted]

,

,

,

,

“ ”

,

,

,

,

,

,

,

,

[redacted]

,

,

The

Matrix

,

,

,

Situating

,

have come to me because you know some-

whole life, felt that something is wrong

Morpheus, The Matrix, Warner Bros, 1999.

“ ”

, *The Matrix*

The Matrix

Put Your Fist Up

Rethinking a verse

,

,

,

,

,

,

“ …”

,

‘ ’ _ _

_ _ _ _ _

,

,

, “ ”

“ ’. ’. ’!”…

’. ’ ’.

,

“ __ ”

‘ _ __ ”, ,

,

,

’. ’ ’.

,

, , ,

,

‘ , ‘ ,

,

By All Means Necessary

, “___”

“_ _ ’ __ _ ”.

,

’. ’ ’.

,

… ,

‘ ,

The Matrix

“ ” , ,

… “ ”

“… ”.)

,

’. ’.

… …

… …

…

,

,

_ __ _ __

,

,

,

___ ___

, __ __ __

,

,

,

,

,

…

, ,

,
, ,
, ,. , ,.
,
, ,
,
,
,

The Matrix

“ ,
,
, *The Matrix*
,
,
,
,

”

,

,

,

,
,
,

The Matrix

,

,

,

,

The Matrix

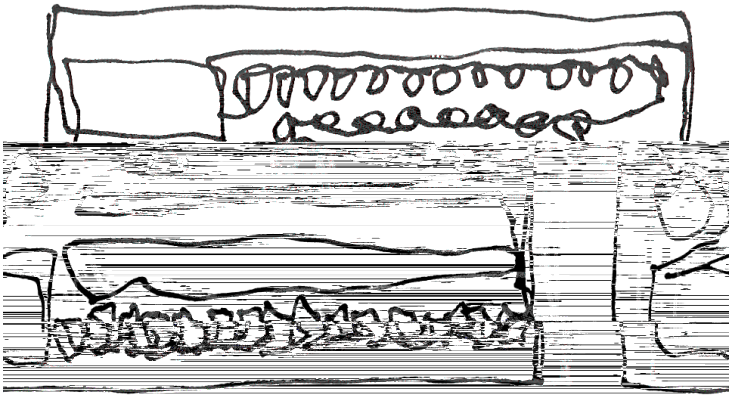
Situating

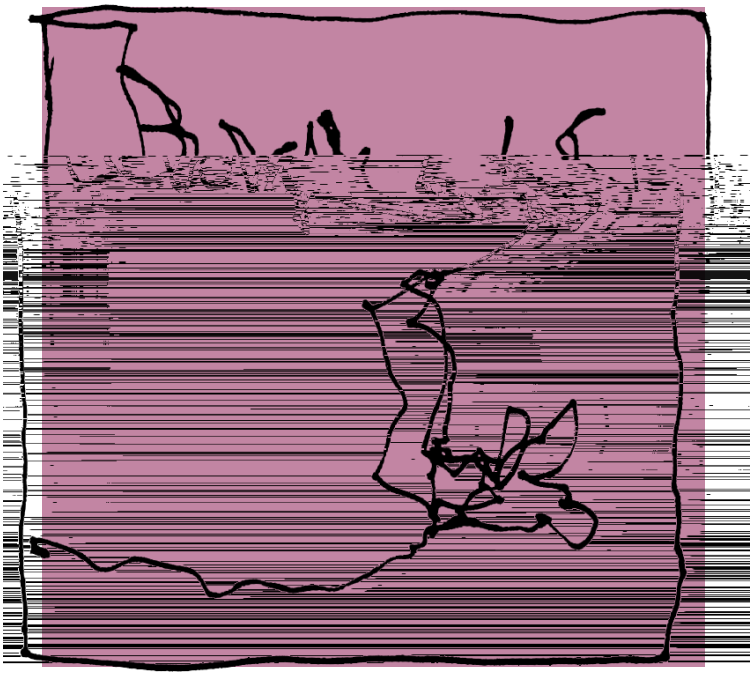
, DP QRW JRLQJ WR JHW LQWR DQ\
SOH XVLQJ UDFLDOL]HG ODQJXDJH
KLS KRS O\ULFV 7KHUH LV D KLVWR
WKH XVH RI VOXUV DJDLQVW SHRSO
PDNHV LW XQDFFHSWDEOH IRU ZKLV
ZKRP WKRVH VOXUV ZHUH LQWHQGH
UHDSSURSULDWH WKHP WR VXEYHU
LFV WKDW LV WKHLU FKRLFH 7KLV
ZKR VR GHVSHUDWHO\ ZDQW WR EH
EHLQJ VKDPHG DV UDFLVWV WKDW
XVH LW ZK\ FDQ W ," , WKLQN WKLV

$W WKH HQG RI WKH GD\ , GRQ W X
O\ULFV QRU ZKHQ VLQJLQJ DORQJ
FKRLFH , PDNH DQG RQH WKDW , E
DV D ZKLWH KLS KRS KHDG :KLOH ,
DOV LQ P\ FRXUVHV WKDW IHDWXUH
RI QDYLJDWLQJ WKH FRQWHQW ZLW
D SHUIHFW V\VWHP DQG VRPHWLPH
DVWHULVNV RU UHGXFLQJ WR VRPH
DUJXPHQW WKDW GHPRQVWUDWHV RU
RI WKH DFWXDO ZRUG V SRZHU 7KD
ZKLWH KLS KRS KHDG DQG DV D ZKL
KLS KRS HGXFDWRU , GRQ W XVH U
DQG ZLOO QRW GHYRWH DQ\ IXUWKH
FRXOG RU VKRXOG LQ VRPH K\SRWK

-

-





If you're anything like me
You probably don't read The Source anymore
And miss crews like the JVC Force
Don't stop, show no shame, dance to disco*
And you know the baddest DJs come from San Francisco

*

- - - -

-- -

--

-

-

-

- -

From: Mike McGuire
To: Jorun
Subject: Seeking Advice from the Witchdoctor
Date: Wed, 04 Feb 2004 09:52:13 -0800

It's taken me a while to track you down... I've got a few questions for you... I was hoping you might have a minute...

I've been playing instruments & writing music for almost ten years, and the last several have been spent mixing beats & writing lyrics. I moved out of Halifax a few years back to go to school for audio engineering, spent some time in northern California and came back here... Here's where I run into trouble. I don't know anyone in this city anymore, no musicians, no djs, no mcs... I know you've been one of the lynch pins in the scene since the beginning, what advice might you have for someone who doesn't know how to get a group together, find a gig, etc.? I was able to record a few demos before my recording gear bit the dust and all I ever got was positive feedback... new stuff is even better, albeit in pieces without adequate studio gear for refinement... I need to get this music out there.

You probably get a lot of people writing you with similar requests... I'm just hoping that you might be able to help... somehow. I'd appreciate anything.

Thanks,

M McGuire

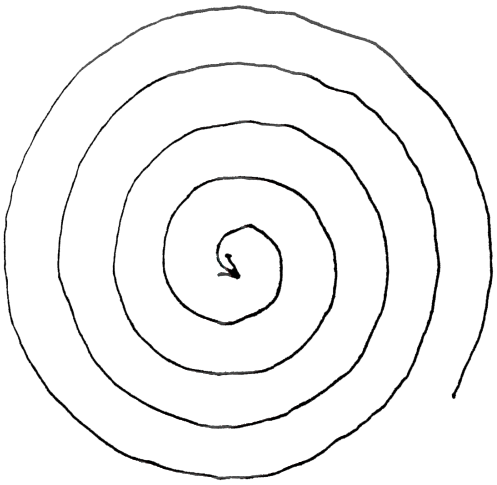
From: Jorun
To: Mike McGuire
Subject: Re: Seeking Advice from the Witchdoctor
Date: Wed, 04 Feb 2004 14:05:41 -0800

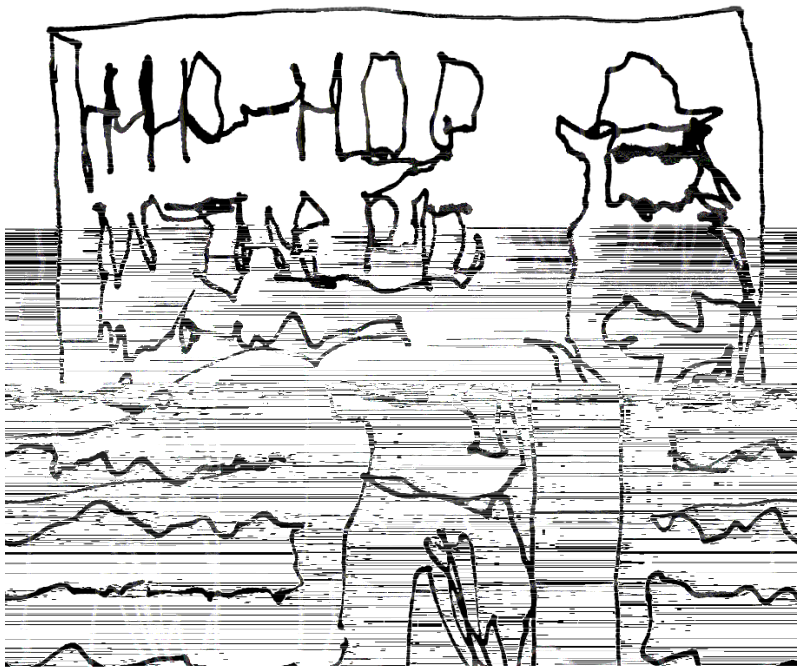
mike...

Have you tried going on www.halifamous.com? it's full of musicians. Pretty much everyone who's doing this music biz comes on there. If you aren't a member already, sign up and post. There are a lot of friendly people on there who can point you out in the right direction. The board is full of halifax mc's/dj's/producers etc and posting there/talking to the right people on there can get the ball rollong for you pretty quick.

I hope this helps. Good luck.

Jorun





/RRNLQJ EDFN QHDUO\ WZR GHFDG
VPDOO EXW WKH\ UHYHDO D JUHDW
ZLWKLQ KLS KRS , KDYH DOZD\V NQ
ORRNLQJ LQ RQ D FXOWXUH WKDW
SDWLRQ RI YRUDFLRXV FRQVXPSWL
RV RI MRXUQDOLVP DQG EDHEND WHV
0&V RI VNLSSLQJ VFKRRO WR JHW
EHFDPH P\ FXOWXUH LQ D VHQVH

7KLV LV ZKHUH PDQ\ ZRXOG VWRS
NQRWV WU\LQJ WR WDFWIXOO\ VD\

7KLV LV DQ H[WUDRUGLQDULO\ EDV
KRS FXOWXUH RI WKH VW FHQWXU

<HV KLS KRS JUHZ RXW RI $IULFDQ
WKH\ ZHUH DOVR /DWLQR 3XHUWR 5

<HV WKH DQWHFHGHQW PXVLFDO
KLS KRS ZHUH SDUWLF\DSDQW LQ
RI WKHVH JHQUHV DUH RIWHQ PRUH
FRQYH\V

<HV WKH UHFRJQL]HG RULJLQDWR
$PHULFDQ 7KRXJK WKH DQ
WULEXWRUV KDYH EHHQ KLVWRULFD

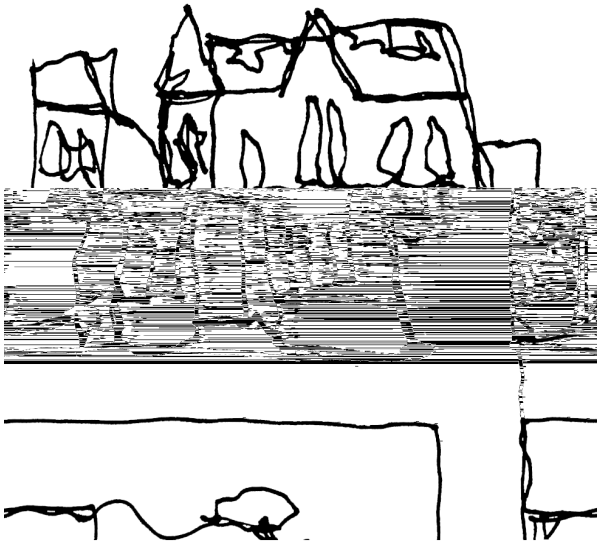
$OO RI WKHVH WKLQJV DUH WUXH
QDWLRQ RI WKHVH VWDWHPHQWV Z
VWDWHPHQWV LW LV QRQHWKHOHV
JLQV LQ WHUPV RI LWV %ODFN URR
WHPSRUDU\ %ODFN DUW DV DQ H[W
:HVW $IULFD DV D FULWLFDO %ODW
DUH LQFUHGLEO\ ULFK DQG YDOXDE
ZLVK WR PDNH LV WKDW WKH RULJ
KLS KRS FXOWXUH KDV WR RIIHU

,QGHHG KLS KRS VFKRODUV KDYH
HDUOLHVW GD\V RI KLS KRS DV D
5RW HVHPLQDO ZRUN LQFOXGHV
LQJ VWDWHPHQW LUP EHOLH ZKLH
JURXQGV EODFN FXOWXUDO VLJQV
H[DPLQHV WKH SRO\YRFDO %ODEN
RI WKH ODWH WZHQWLHWK FHQWXU
PRUH JOREDO\ IRFXVHG SURMHFW
RQ WKH SOHDVXUH WKDW KLS KRS
EDQ ZKLWH WHHQDJHUV LQ VPDOO
ZHVWHUQ WRZQV RU WKH ULFK KLS
FDQ DQG 3XHUWR 5LFDQ FRPPXQLW
<RUN WKH &KLQHVH DQG -DSDQHVH
VSRNH LQ D GRZQWRZQ +RQJ .RQJ
7KH)UHQFK 1RUWK $IULFDQ LPPLJU
RU WKH *HUPDQ %ULWLVK DQG %U
ILOO LWV· 5RZHERRN [LY

)RU D ORQJ WLPH DFDGHPLF LQWH
ODUJHO\ IRFXVHG RQ LWV OLQJXLV
WH[W 7KH %HQ*XULJLQ VWRU\ KDV
P\WKLFDO TXDOLW\ WKURXJK YLUW
)RFXVVLQJ RQ WKH RULJLQV RI WKH
IDFW WKDW LW KDV EHFRPH D JORE
RI LWV 1HZ <RUN URRWV KDV EHHQ
ELOLW\ WR YLUWXDOO\ DQ\ FXOWXU
<RXQJ 0&V LQ &KLQD IRU H[DPSOH
FHUQHG ZLWK WKH VWDWH RI 1HZ <
ZLWK PRUH FRQWHPSRUDU\ SHUVXDV
ZKR OLYH RQ WKH RWKHU VLGH RI W
IDQ RI KLS KRS ZRXOG OHDUQ DERX
WKH FXOWXUH EXW WKDW OHYHO R
ZRUOG ZKHUH \RXQJ SHRSOH DUH X
SRVH DXWKRULWDULDQ JRYHUQPHQ
WKHLU RZQ FRXQWULHV

,W GRHV QRW GLPLQLVK KLS KRS V
RI VWXG\LQJ WKHP WR DFNQRZOHG
JOREDO FXOWXUH WKDW QRZ HQFR
FXOWXUHV DQG H[SUHVVLRQV ,W
JOREDO SRZHU RI KLS KRS FXOWXU
WKURXJK KLS KRS LV RQO\ YDOLG L
URRWHG LQ 1RUWK $PHULFDQ %ODF
0LWFKHOO &HOHVWH &KDQ WUDS FDQQ
VLPSO\ DV DQ H[SUHVVLRQ RI $IULF
EHFRPH D YHKLFOH IRU JOREDO \RX
UHZRUNLQJ ORFDO LGHQWLW\ DOO
VDOO\ UHFRJQL]HG SRSXODU PXVLF
YRNH DWWHQWLRQ·WR GSFDO)XUWK
LQ WKH VDPH ZD\ WKDW ORFDO +LS
DQG FRQVWUXFW VRFLDO RUJDQL]D
HV LQYROYHG LQ WKH FLSKD +LS +
LQWHUDFW ZLWK HDFK RWKHU WKU
ZHOO DV HPERGLHG LQWHUQDWLRQ
WKHLU SDUWLFLSDWLRQ LQ FXOWXU
PHQW6SDG\ HW DO S

0XFK RI WKH ZRUN , KDYH GRQH LQ
KRS FRPPXQLWLHV KDV EHHQ WKRXJK LW
IOHFWV WKLV JOREDO QDWXUH RI K
UK\PLQJ RYHU EHDWV JUDIIWL GD
DGDSWDEOH WR DOO FXOWXUHV DQ
EHDW LQ DQ\ ODQJXDJH <RX FDQ U
PLQG <RX UHSUHVHQW ZKR \RX DU
<RX FDQ UHPL[RU LQFRUSRUDWH \
LQWR UK\PHV LQWR EHDWV LQWR
\RX QHHG WR VD\ ZLWK JUDIILWL +
WKLV ZULWLQJ LW FDQ EH IRXQG LQ
WKH ZRUOG ,Q PRVW FDVHV KLS K
DURXQG D ORYH RI 1RUWK $PHULFD



IORXULVK ZKHQ WKH\ HPEUDFH WK

7KHUH LV ,QGLJHQRXV KLS KRS W
MXVWLFH WR WKH QXPEHU RI GLII
JHW JURXSHG XQGHU WKDW EDQQH
7KHUH LV)UHQFK KLS KRS 7KHUH
1LJHULDQ KLS KRS 7KHUH LV ,VUD
KLS KRS

7KHUH LV 1RYD 6FRWLDQ KLS KRS

7KHUH LV +DOLID[KLS KRS 7UXUR
'LJE\ KLS KRS 0HPEHUWRX KLS KR

7KHUH LV &KHVWHU KLS KRS WRR

-RH\ %RQHV D OREVWHU ILVKHUPD
+DOLID[WR FRPSHWH LQ (OHPHQW

7KHUH LV 6TXDUHWRZQ KLS KRS '
KLS KRS 6DFNYLOOH KLS KRS 3UH
WKHUH ZDV D 'RZQWRZQ KLS KRS \
)DLUYLHZ KLS KRS 5RFNLQJKDP KL

$OO FLW\ UHSUHVHQWLQJ

+HUH LV WKH UHDOLW\ $Q\RQH LV
%ODFN WKLQJ DQG WKDW LV HQ\
QRW WR GR VR 7KH UHDVRQ , VD\
FORVH WR WZHQW\ \HDUV RI EHLQJ
FRPPXQLW\ KDV WDXJKW PH ILUVW
EHORQJV WR WKRVH ZKR VKRZ XS
DQG JR WR VKRZV 7KH RQHV ZKR
ZKR KRVW UDGLR VKRZV DQG SRGF
WHHU 7KH RQHV ZKR SD\ WR JHW
EX\ WKH DOEXPV DQG WKH RQHV ZKR
DJDLQ DQG DJDLQ DQG IRUJH D FR
WLWLRQ DQG SUR[LPLW\

-HII &KDQJ DXWKRU RI WKH ILUVW VLJQLILFDQW RXKLDW RU WKH JXKW VKLS
DQG WHOO \RXU VWRU\ DQG DERYH DOO GHPRQVWUDWH \RXU XQLTXH
WDWLRQV DUH PDGH DQG ULVNHG DQG VW\OLVWLF FKDQ ZKHW WHEDWOUH
VW\OH KRWQHVV RU ZKDW WHDUWUKQ OHHQG WRODDSJ\RF XOWXUH
KRS FHQWUDO SURPLVH

7KH RQHV ZKR VKRZ XS DUHQ W GHPRJUDSKLFV DQG UDFLDO VWDWLVW
SHUV '-V SURGXFHUV ILOPPDNHUV GDQFHUV JUDI ZULWHUV SKRWR
DVWV DQG HDFK RI WKHP SXWV WKHLU KHDUW DQG VRXO LQWR ZKDWH

7KHUH LV QR H[FXVLRQ DORQJ UDFLDO OLQHV ,Q KLS KRS LW UXDWU
\RX OO JHW PDGH IXQ RI EXW HYHQ WKH ZDFNHVW JHWV SURSV LRU W
VHUYHG DV D IRUP RI FRQIOLFW UHVROXWLRQ DQG SUEOHPV ZHUH VR
WLPH LI \RX ZLQ \RX UH WKH FKDPS ZKR HYHU\RQH ZLWK VRPHWKLQJ

:KHQ , VD\ WKDW KLS KRS EHFDPH P\ FXOWXUH , GRQ W PHDQ LW LHQW
HG LW RU WR EH WKH HPERGLPHQW RI LWV HVVHQFH , VD\ WKDWKLS
PXVLF DQG KLS KRS MRXUQDOLVP RI ZHDULQJ KLS KRS IDVKLRQV DWKG
ORFDO KLS KRS FRPPXQLW\ DQG ZDV DW YDULRXV WLPHV DQ 0& D '-
DQG DOEXP DUW D VSRNHQ ZRUG DUWLVW D ZRUNVKRS IDFLOLWDUR
IHVVRU DQG PRUH DOO LQ VRPH ZD\ FRQQHFWHG WR KLS KRS LQQ+DO
RQH ZD\ RU DQRWKHU , VKRZ XS

7KH YDOXH RI VKRZLQJ XS ZDV VRPHWKLQJ WKDW HOXGHG PH ZKHQ , Z
WKH KLS KRS DV XQNQRZDEOH DQG LPSHQHWUDEOH

7KH UHDOLW\ ZDV WKDW , KDG EHHQ ZRUNLQJ RQ PDNLQJ EHDWV DQG
VRPHWKLQJ WR EULQJ WR WKH WDEOH VRPHWKLQJ WR FRQWULEXWH W
WKH\ VHUYHG DV D FDOOLQJ FDUG RI VRUWV D OLWWOH WULFN , FRXO

2YHU WKH \HDUV , KDYH DOZD\V EHOLHYHG WKDW , KDG WR HDUQ LW L
RI SDUWLFLSDWLQJ LQ WKLV WKLQJ , DP SDVVLRQDWH DERXW ,HDUW F
E\ WKRXJK , VWLOO PDQDJH WR SXW RXW VRPHWKLQJ QHZ HYHU\ RQH
DUFKLYLVW DQG HQWKXVLDVWLF IDQ , VWLOO EHOLHYH LQ VKRZLQJ X

:KHQ , VSHDN ZLWK \RXQJHU DUWLVWV ZKR DUH XQVXUH RI KRZ WR EU
%ODFN <RX UH 1RW FRQYHUVDWLRQ WKH SRVLWLRQ , WDNH LV WKH

+LS KRS FRPHV LQ PDQ\ VKDSHV &RQ VW YLVLEOH &OHDUWHDUQHDSG **VKRXQ** G EH FKH

$QG LQ SUDFWLFDO WHUPV KLS KRS DV DQ HPERGLHG SUDFWLFH LV

--

-

-

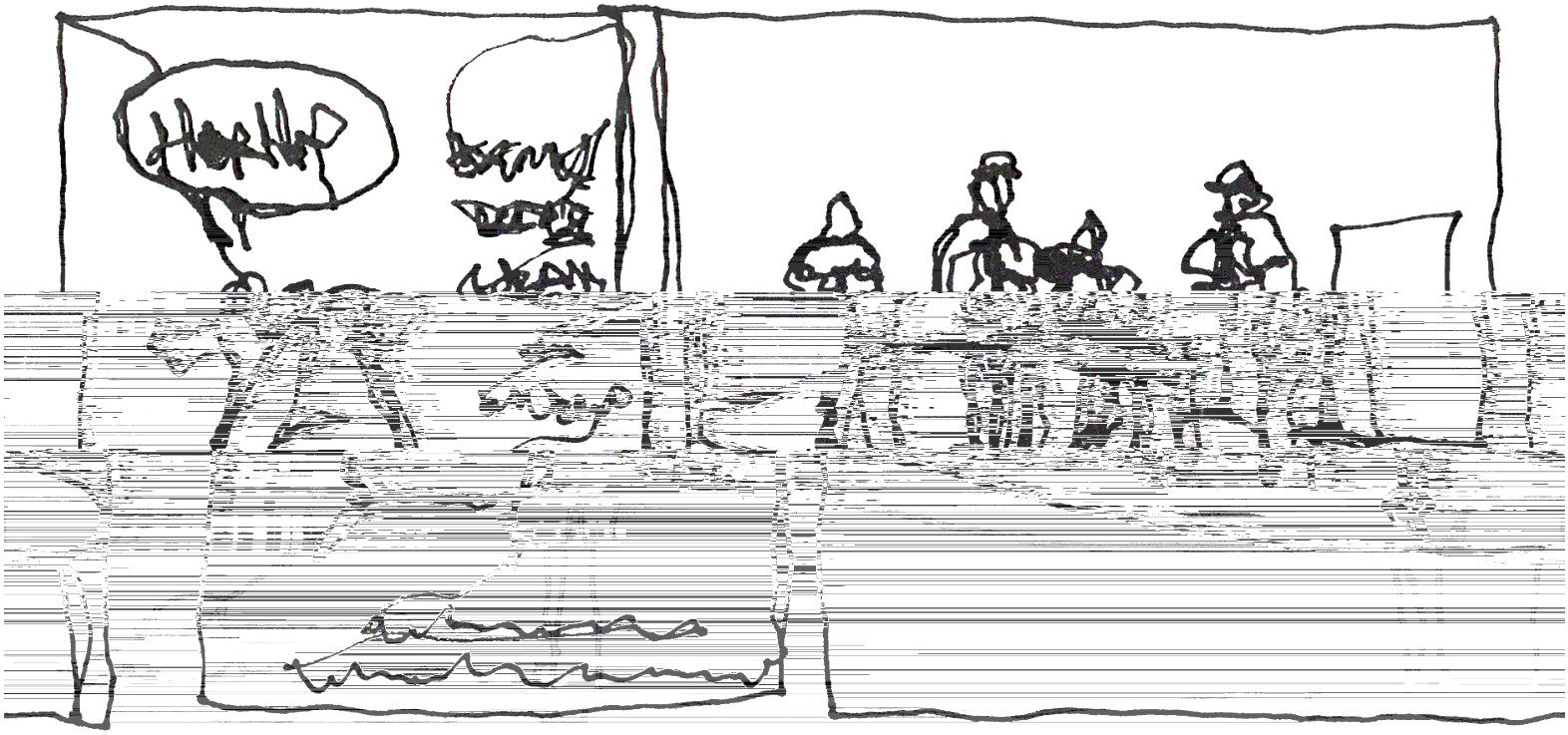
-

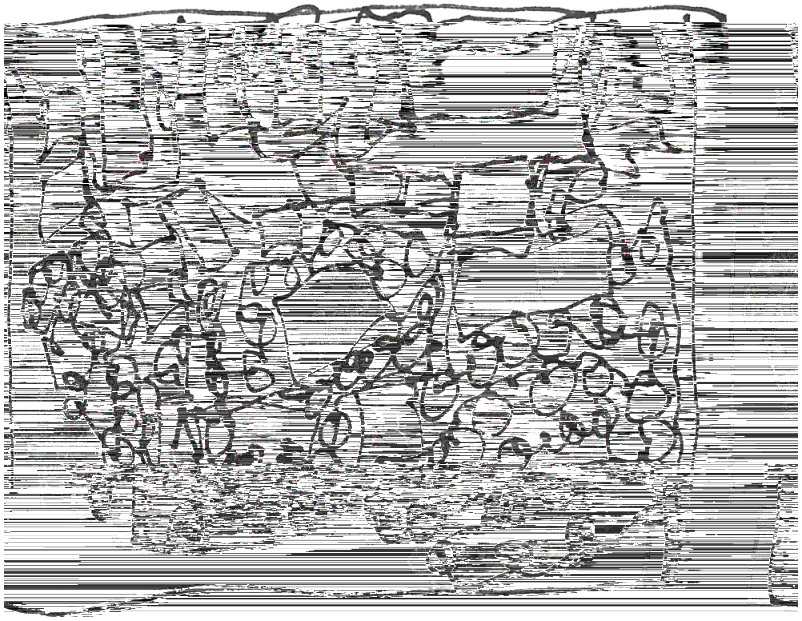
--

--

--

--


HORHOR



From: Mike McGuire
To: Eric McIntyre
Subject: HFX
Date: Tue, 23 Aug 2005 09:44:29 -0700

Eric -

How are things out there in the distance? I'm hoping you are doing

well. When do you get back to Halifax? I have a couple of tracks I'm sitting on that might peak your interest... nothing topical, just instrumentals. Anyway, drop me a line if you get the chance and let me know what you're up to.

See you soon,

Mike the Hermit

From: Eric McIntyre
To: Mike McGuire
Subject: Re: HFX
Date: Wed, 24 Aug 2005 11:03:02 -0700

Hey whats up mike, I just got back a few days ago, right now Im just finishing up the album and looking for a place to live. Im super stoked to work on some stuff with you. We should try to meet up sometime in about a week or so when I get my feet on the ground. Good to hear from you Mike, Ill talk to you soon.

Eric

-

-

-

- -

--

--

P ñ ÆÀ f—€ à € € à 0

--

--

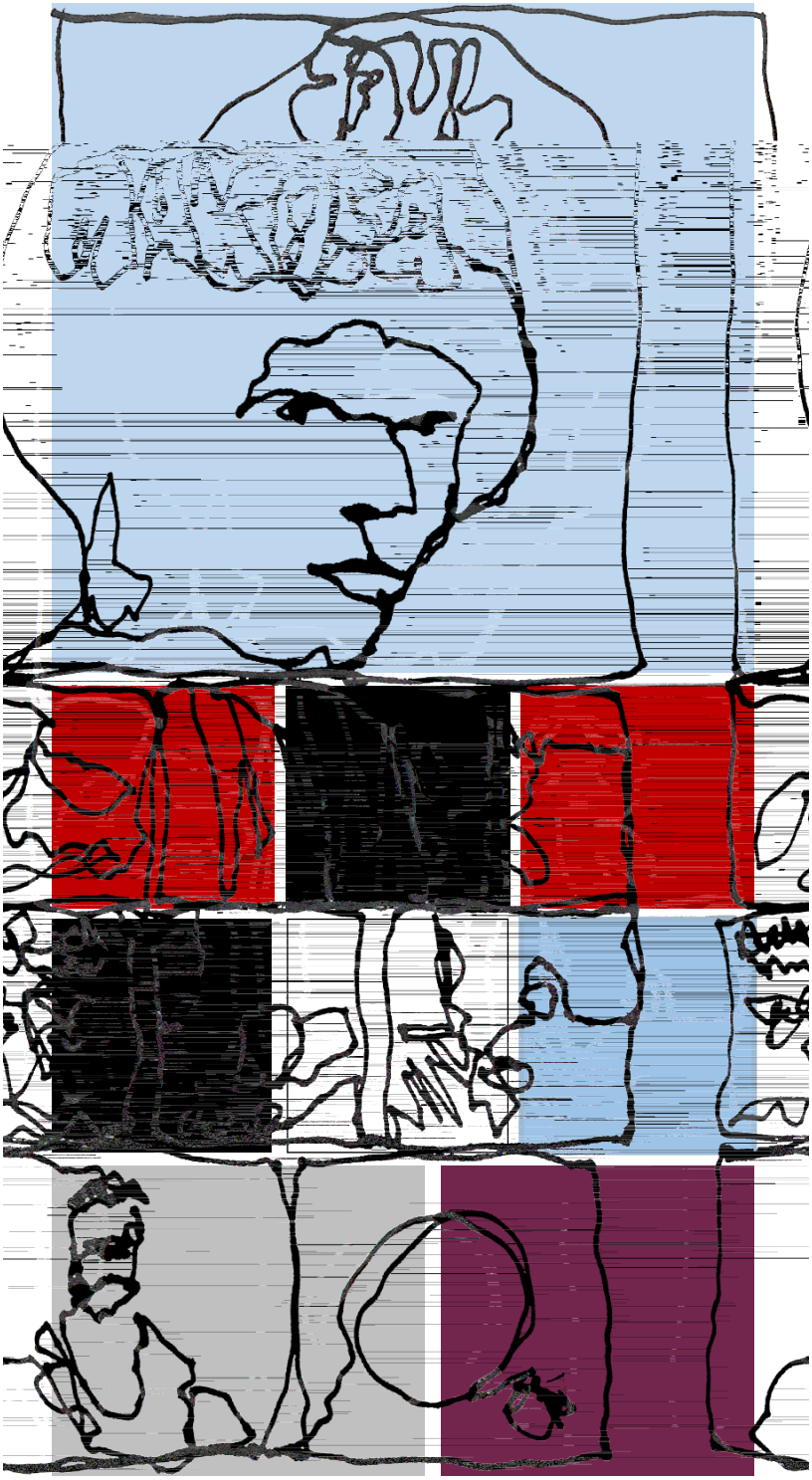
-

-

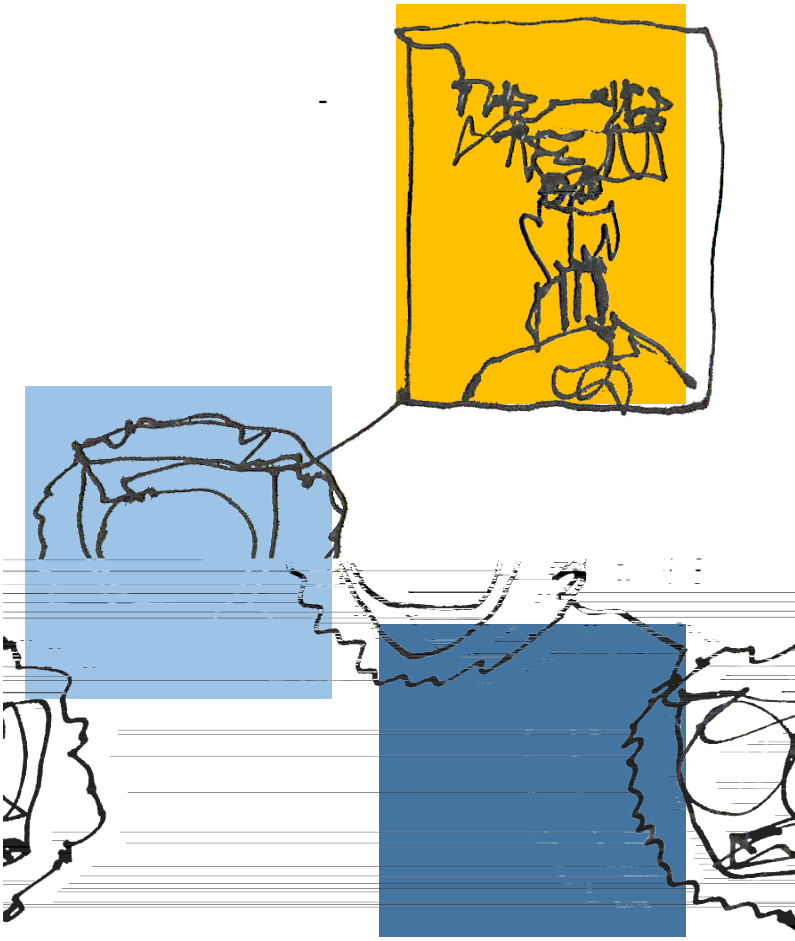
-

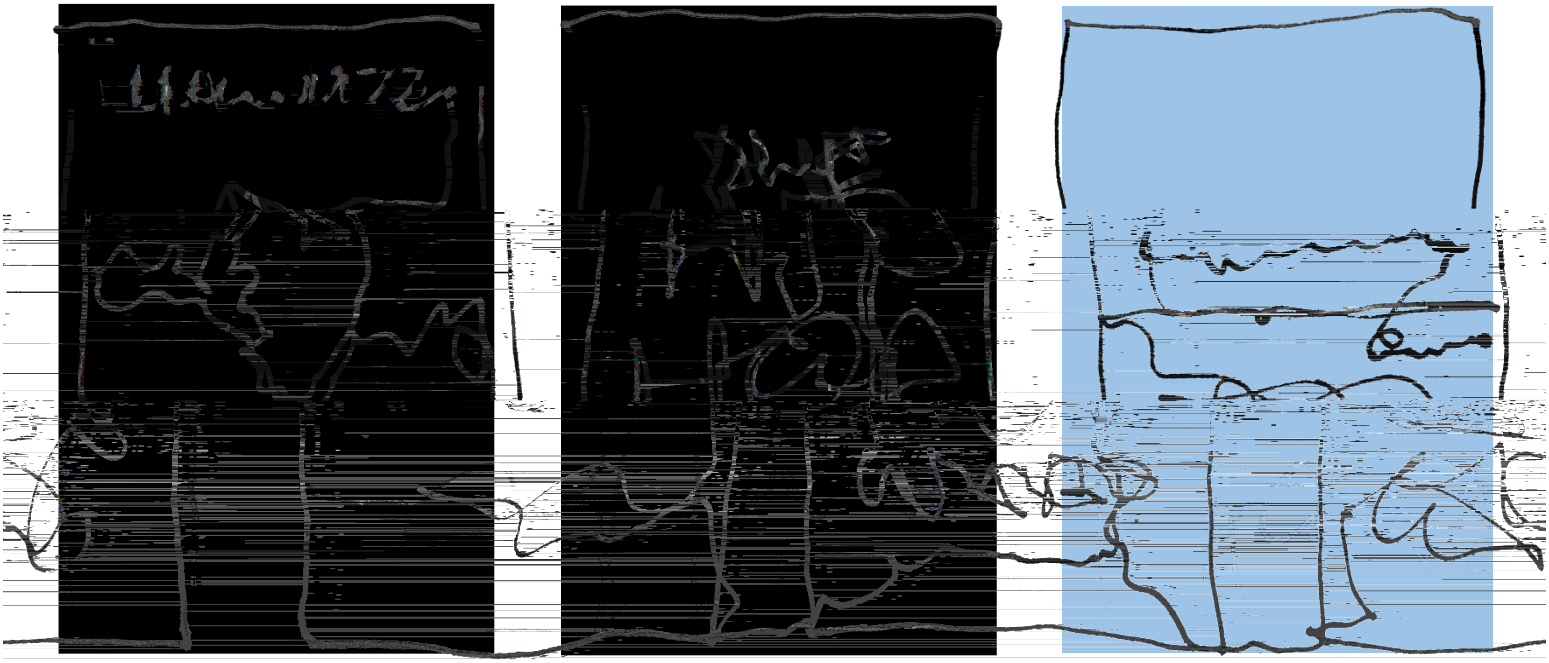
Pure adrenaline

- -



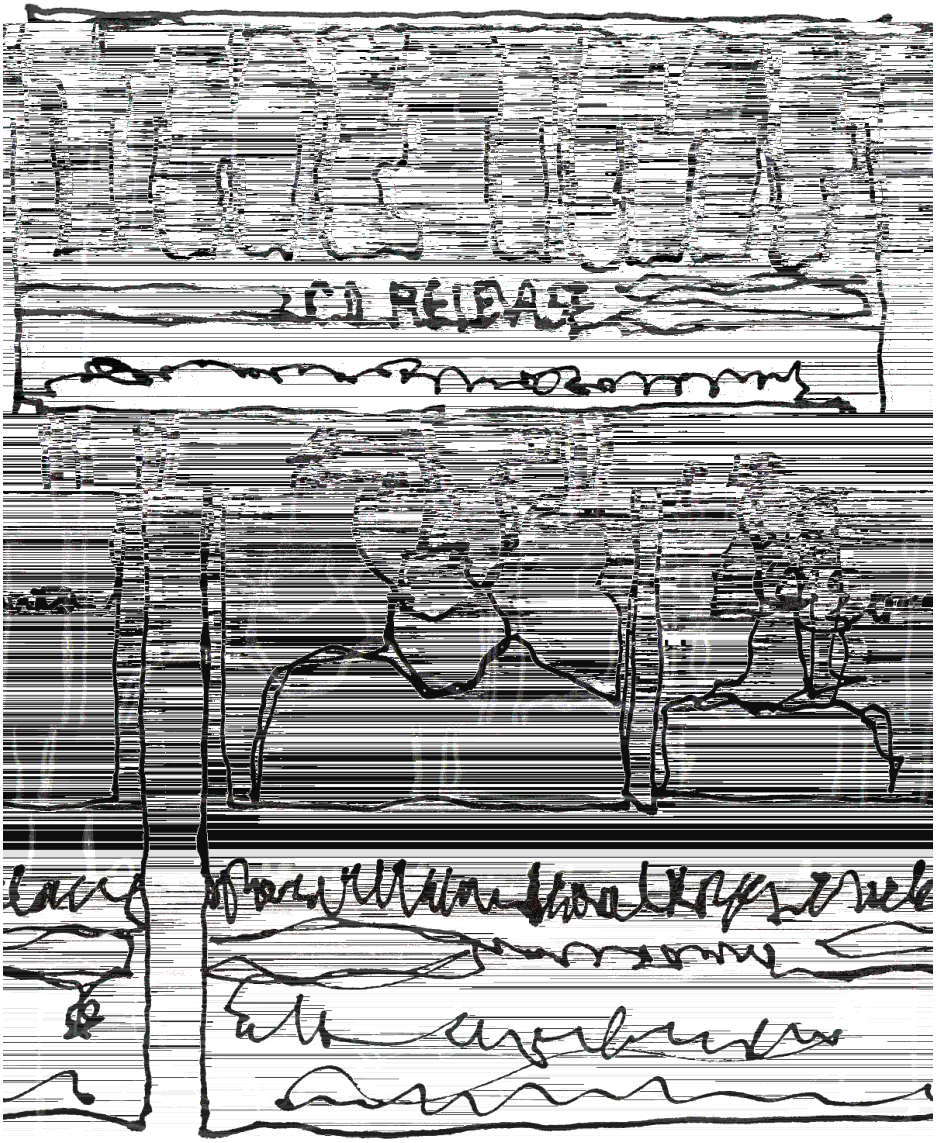
-



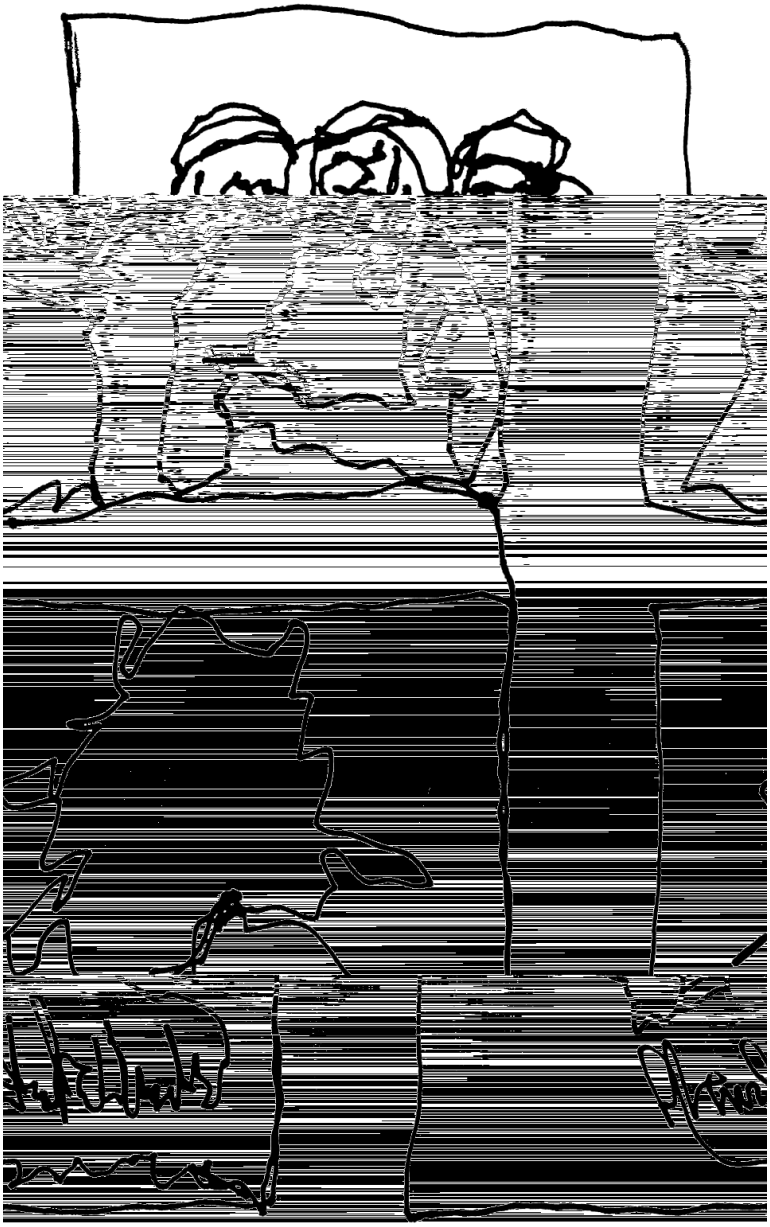


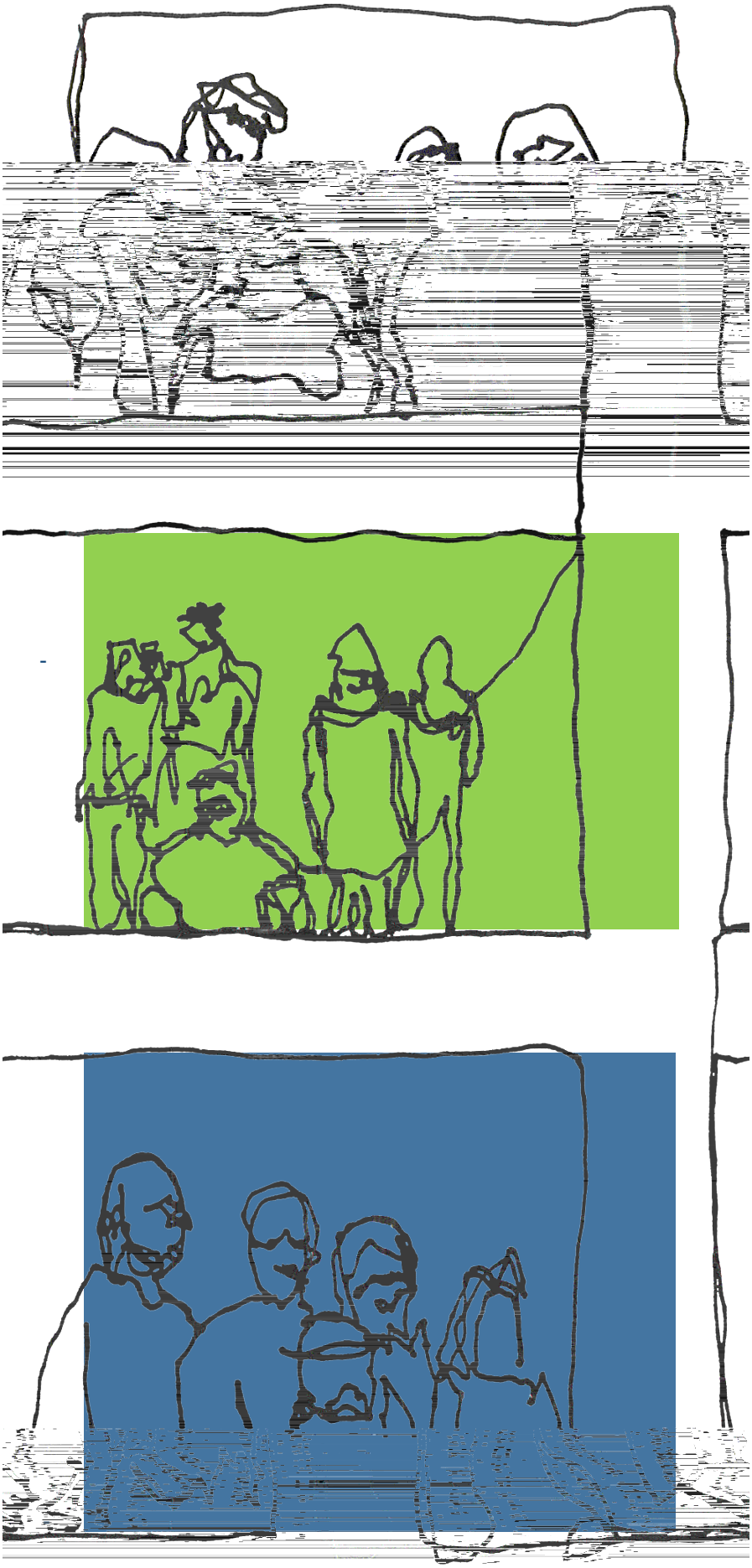
-

-


CD RELEASE

-





-

- -

A Partial Literature Review

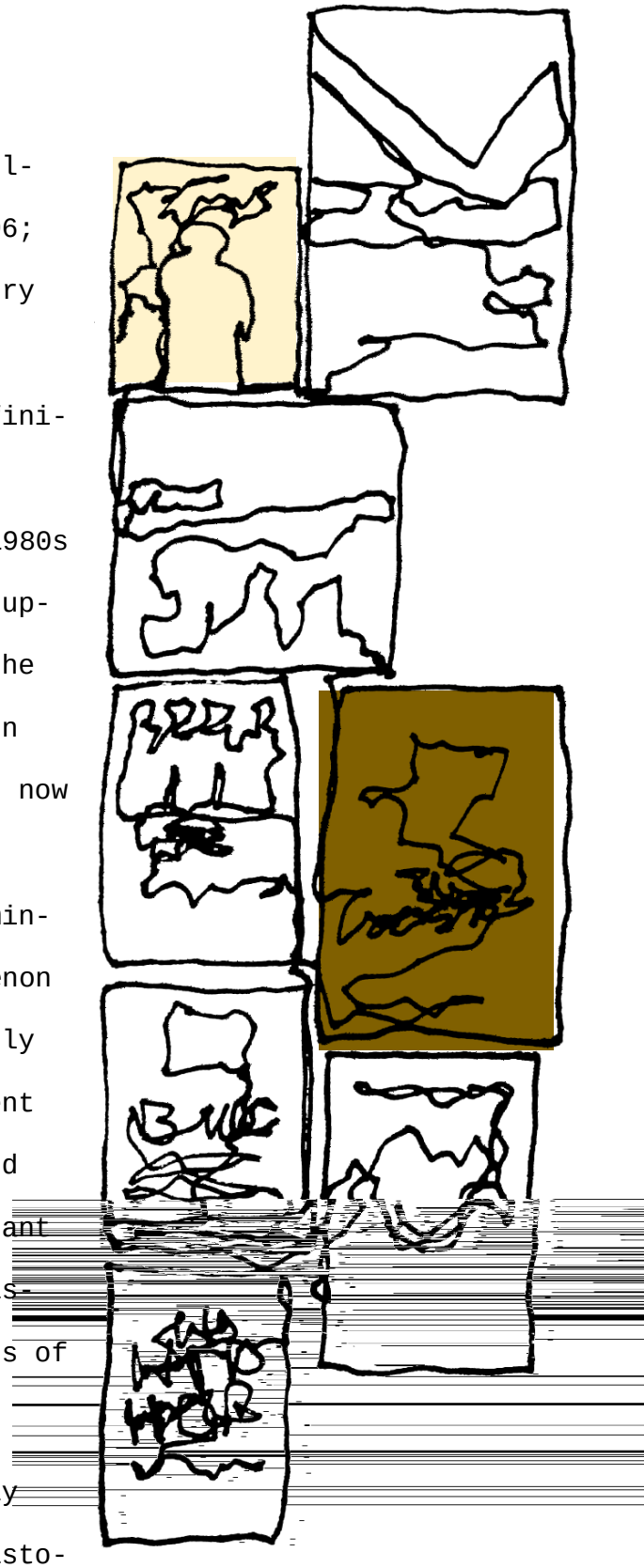
Hip Hop Studies

There are several social histories of hip hop culture (Chang, 2005; Ewoodzie, 2017; Fernando, 1996; Keyes, 2004) that provide detailed points of entry for educators unfamiliar with its origins, with Chang (2005) being widely hailed as the most defini-

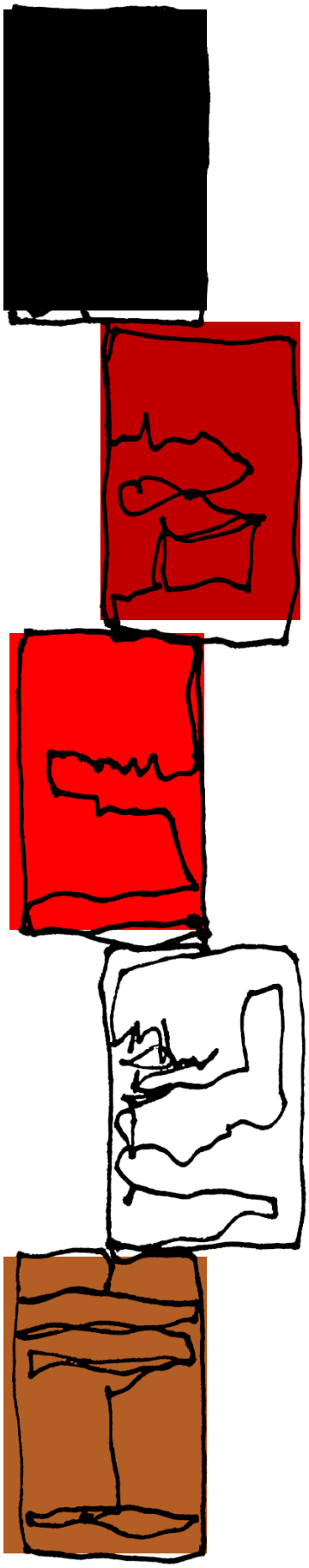
formative years in New York City and its early-1980s manifestations in Los Angeles, these texts are supplemented by Sarig (2007), whose research into the historical development of hip hop in the Southern United States illuminates the origins of what is now recognized as a major cultural centre. Charnas (2010) offers another compelling history by examin-

-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.



form that attempts to negotiate the experiences of marginalization, brutally truncated opportunity, and oppression within the cultural imperatives of African-American and



ture, and style, as well as the social context within

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 (Assante, 2009; Keyes, 2004; Miller & Pinn, 2015; Perry, 2006; Rose, 1994, 2008; Watkins, 2008). 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.

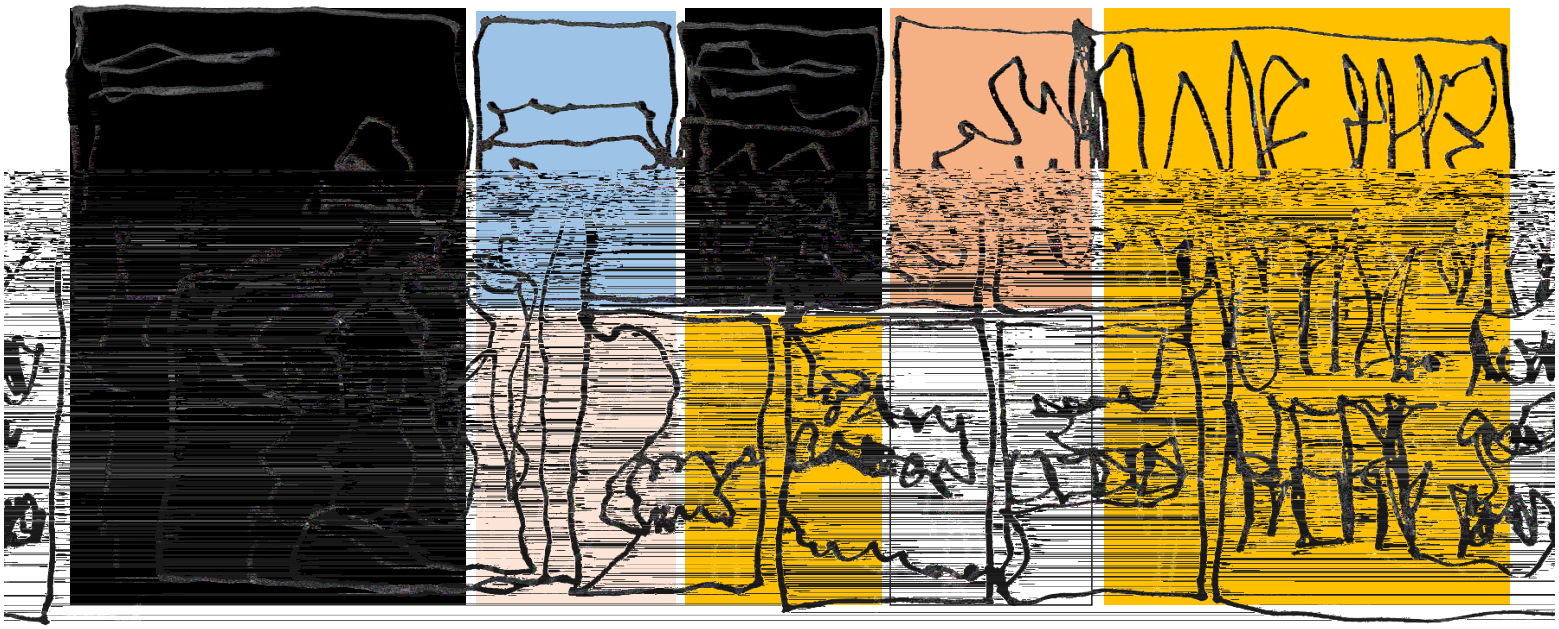
The aforementioned sources examine rap music and hip hop culture in a North American context, but as hip hop has globalized, so too has the literature. Forman (2002) was

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; Chang, 2008; Fernandes, 2011; Mitchell, 2001). 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 (Fredericks, 2014; Thompson, 2008), Europe (Berggren, 2014; Bertot, 2014; Putnam & Schicker, 2014), the Middle East (Drury, 2017; Ibrahim, 2017; Maira & Shihade, 2012) and Central and South America (Bell, 2017; Hornberger & Swineheart, 2012; Ramsdell, 2012). Cana-

focus of several studies (Bertot, 2014; Marsh and Campbell, 2020; Marsh, 2012; MacDonald, 2016), including my own work on the history of hip hop in Halifax,

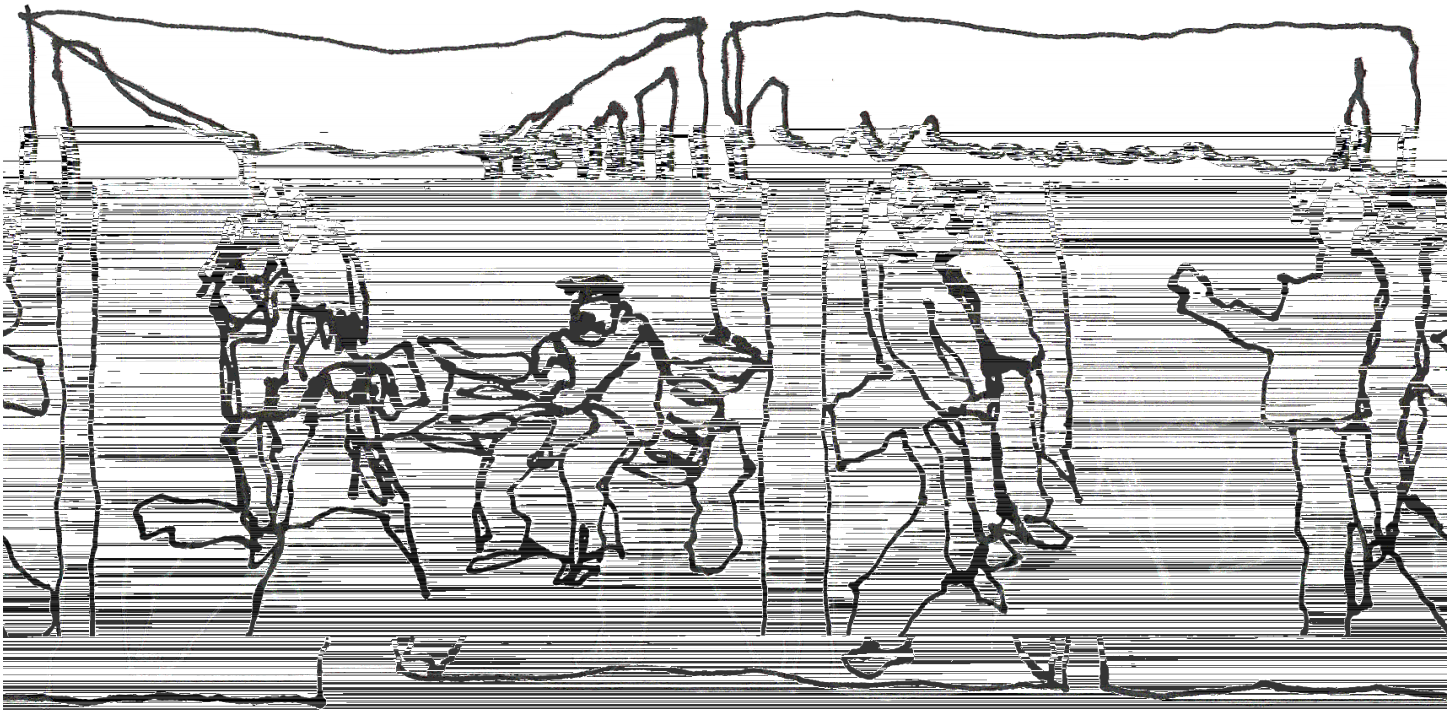
adapt to virtually any social or cultural context, is an important aspect of the research question, as the potential use of hip hop in Nova Scotian classrooms

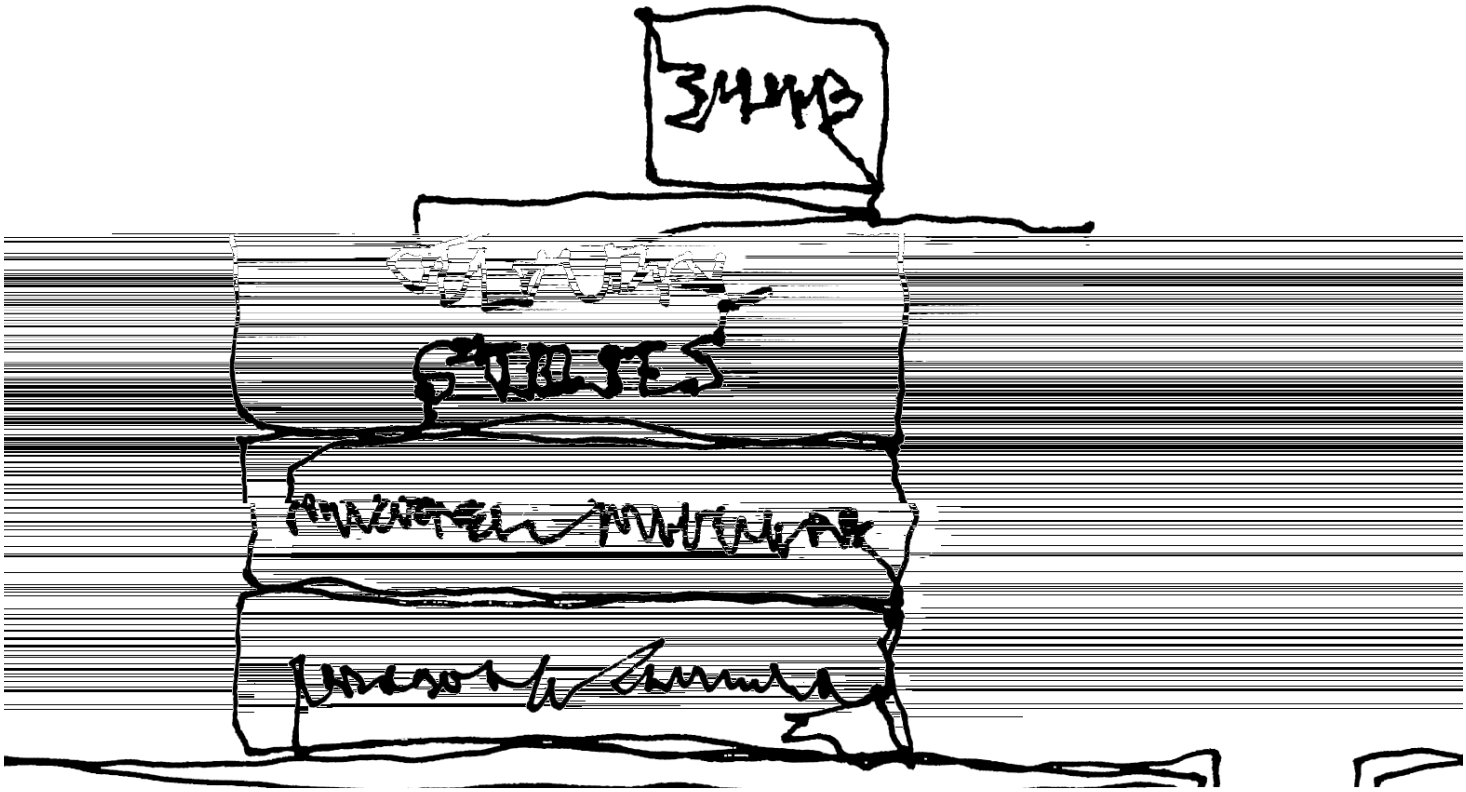
dress its relevant social concerns.



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 this dissertation and the development of a praxis-based methodology. 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.

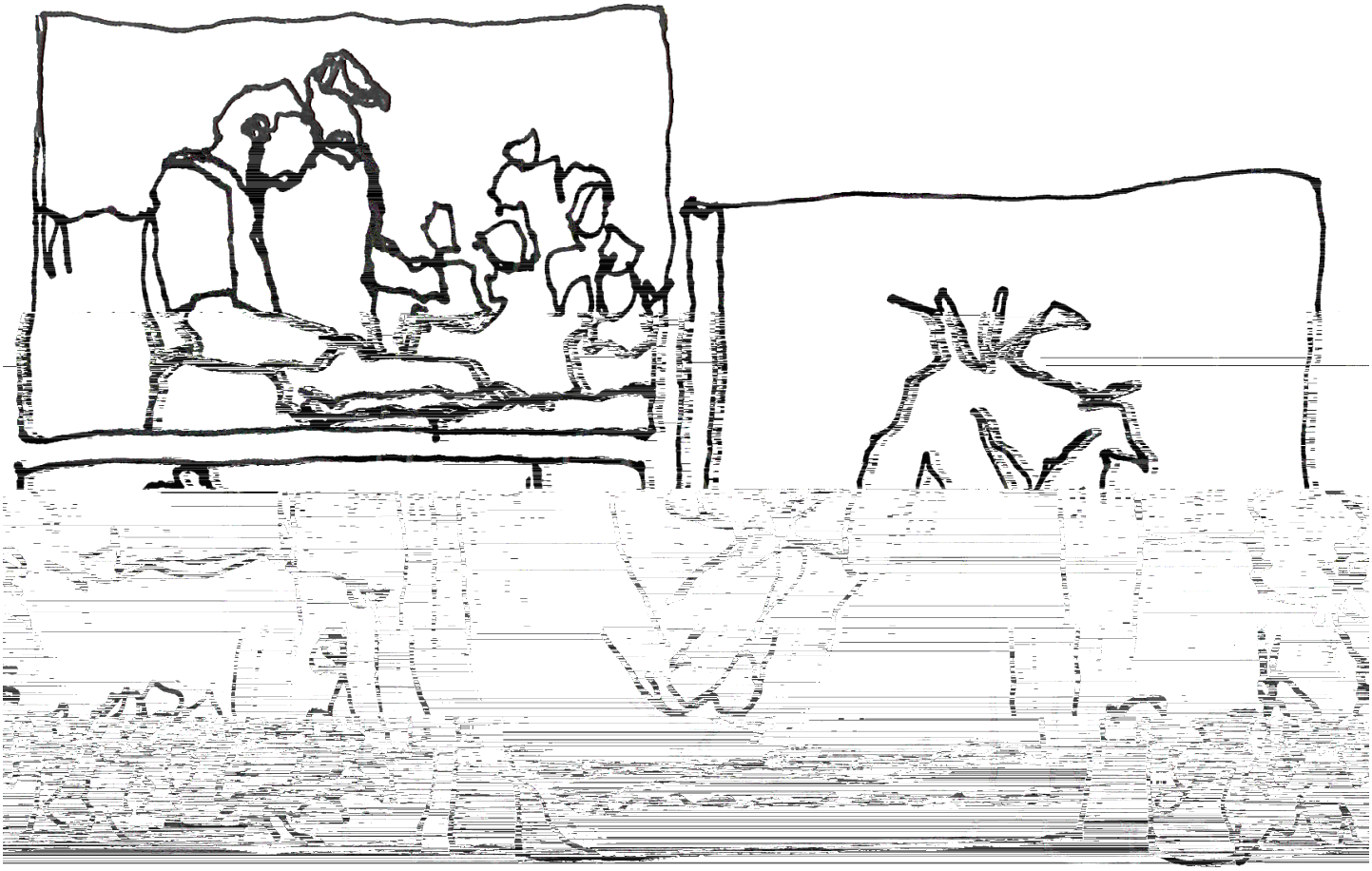
round
and round





Tales From Adjunct City

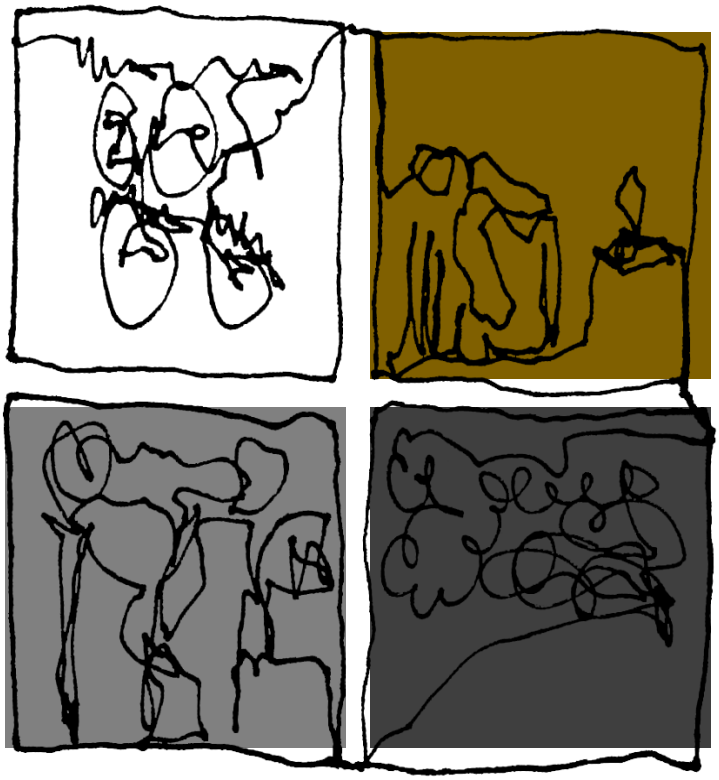
-



Thinking Differently About Assignments

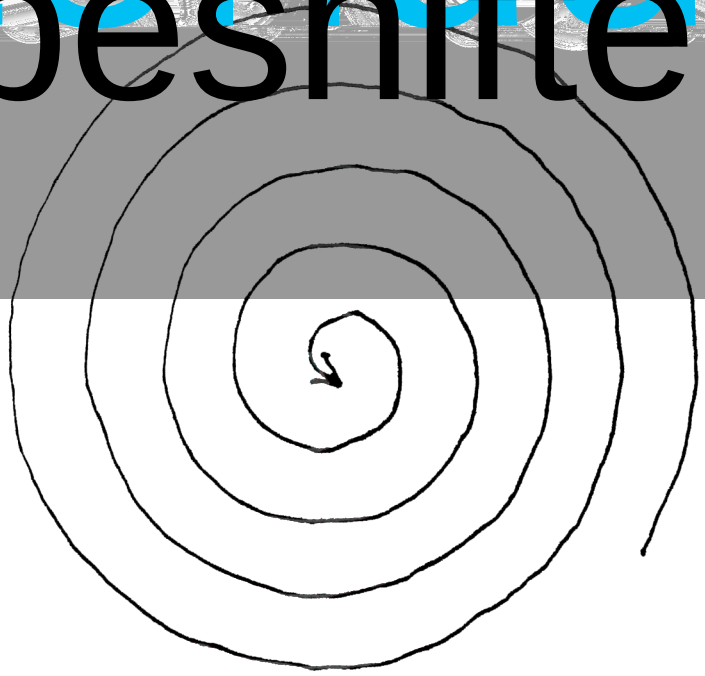
-

-



Interlude

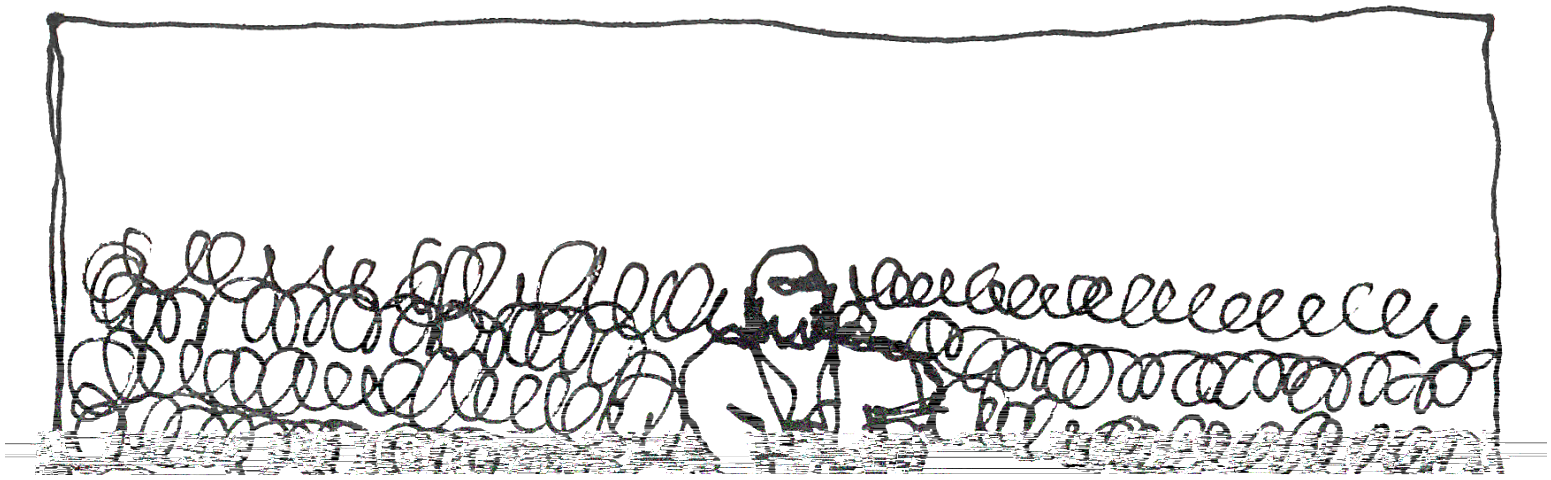
Shapeshifters

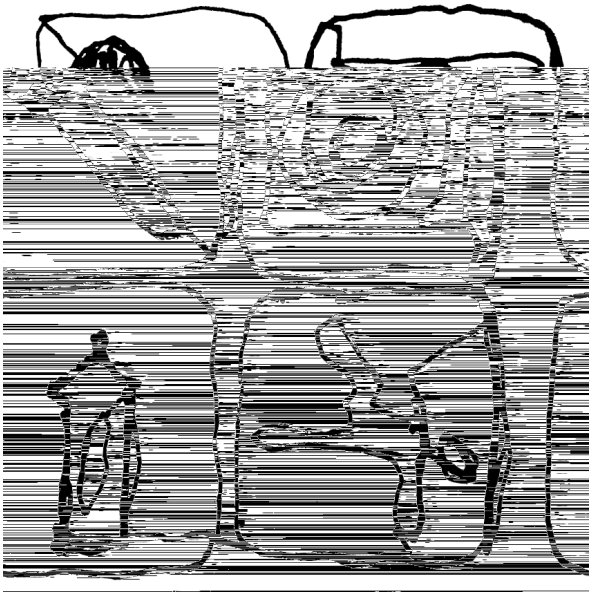


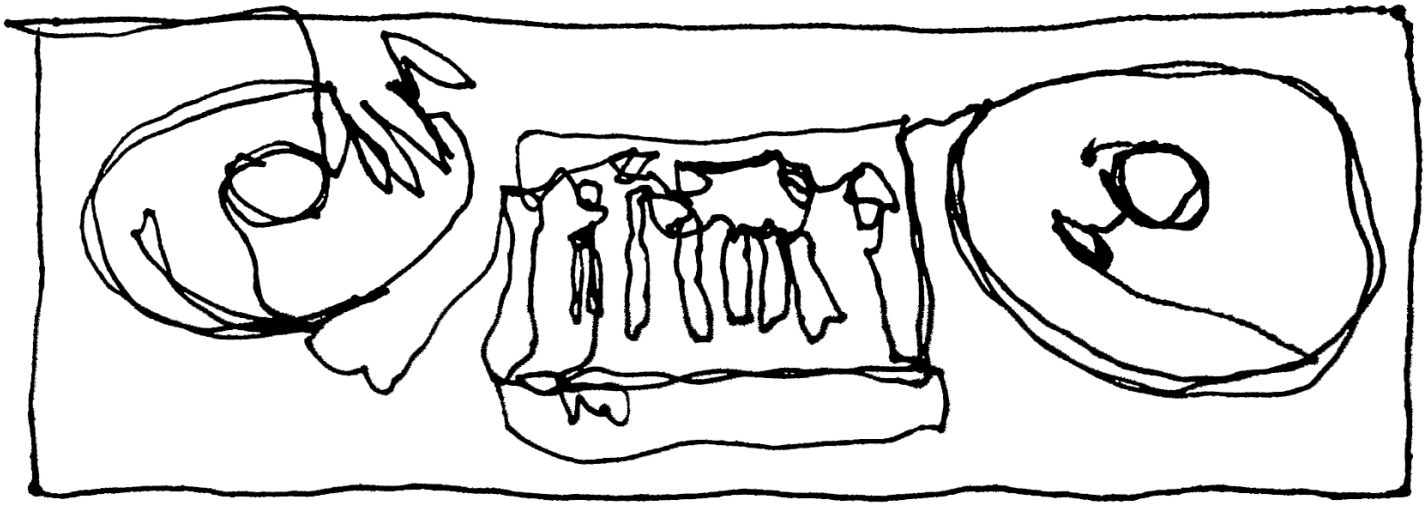
Write Your

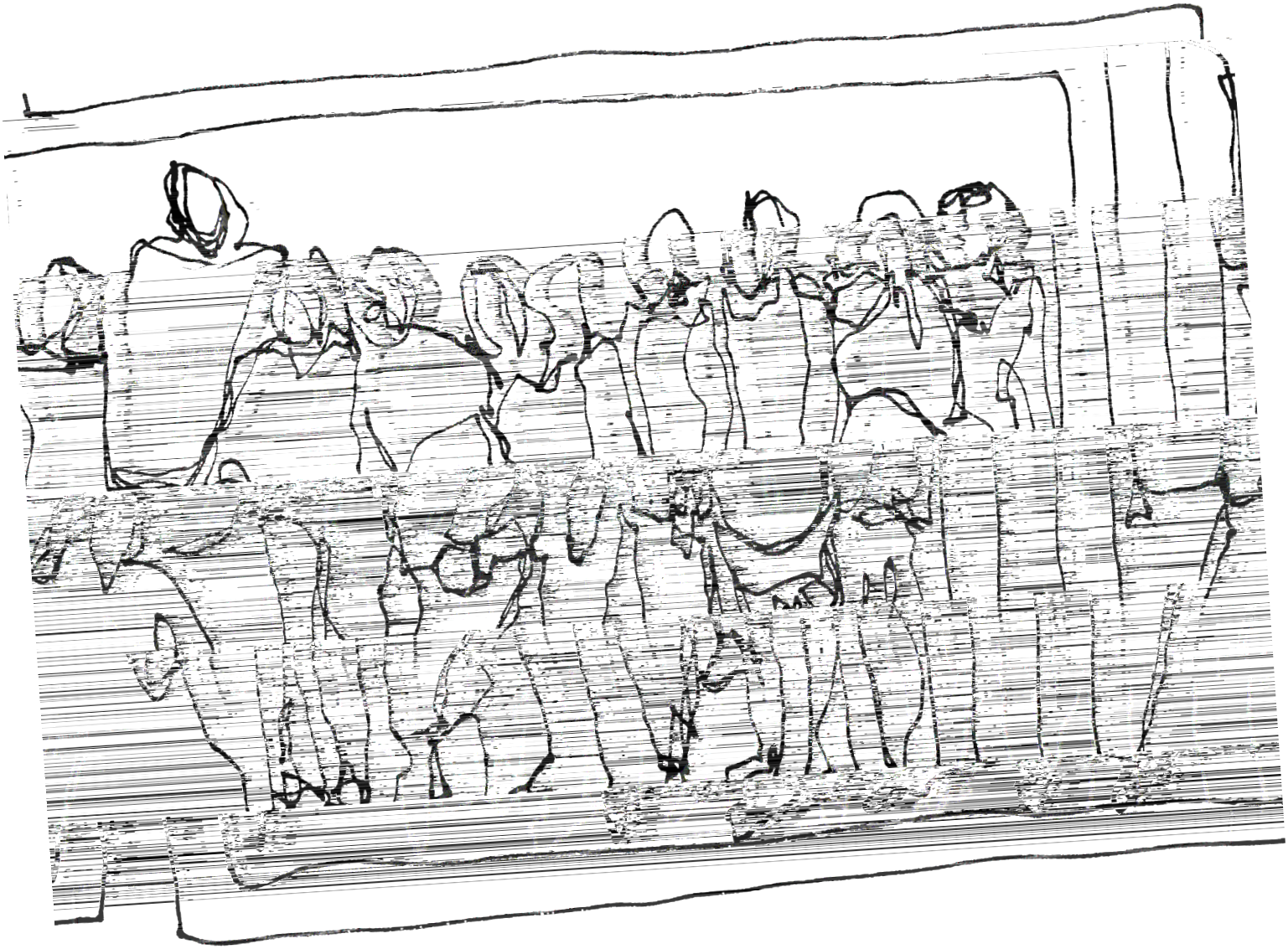
-

Praxis and Hip H









-

Consider Your Audience

[redacted]

[redacted]

-

-

[redacted]

-

[redacted]

MC Assignment | 20 points (Bonus available)

Choose any rap song and rewrite the lyrics to explore issues of resistance/religion in your own life. You may "sample" the original by referencing or using some of its lyrics, but the finished product should be prominently your own words. Your song should match the length of the original song's lyrics and must have at least 2 verses and 2 choruses. No fronting. Give it some thought and be real.

The assignment is worth 20 points, but there are 5 points available for students willing to step to the mic. Submitting a recorded version of your song is worth two points and performing it in front of the class is worth another 3 points.

[redacted]

[redacted]

of hip hop's original elements. What you create should reflect your choosing that falls under your general theme.

[redacted]

[redacted]

affiti/Visual Art: Must be an original creation, though sampling is allowed. Should be a [redacted]

Breaking/Dance: A video recording of an original choreographed piece. Minimum 3 minutes.

Grading will be based on three criteria, each scored out of ten:

- [redacted]
  - Does the piece address resistance or religion?
  - How effectively is the point made?

[redacted]

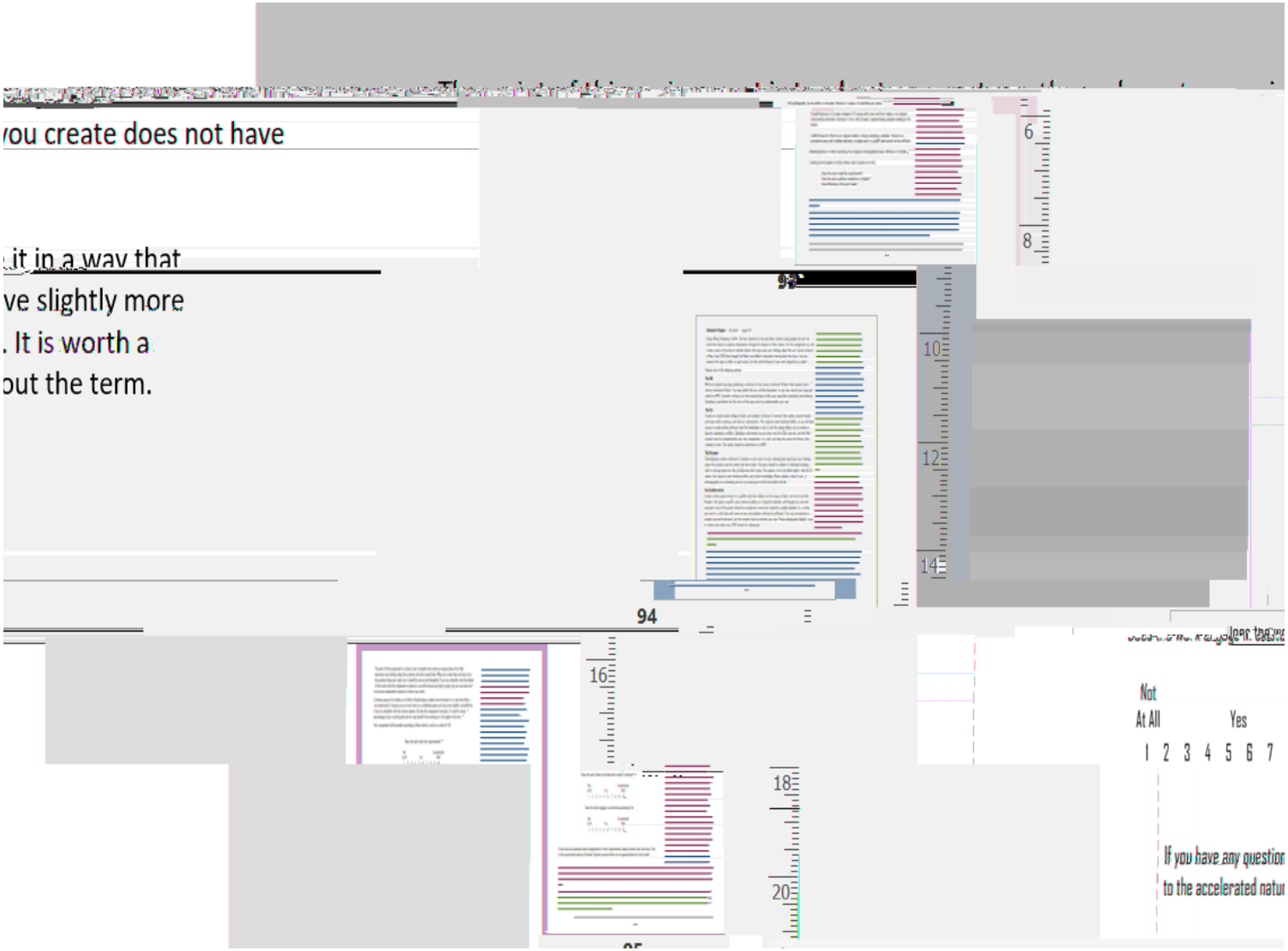
you create does not have

it in a way that

ve slightly more

. It is worth a

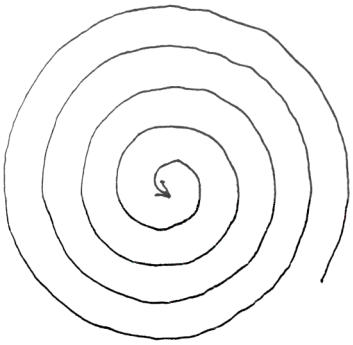
out the term.

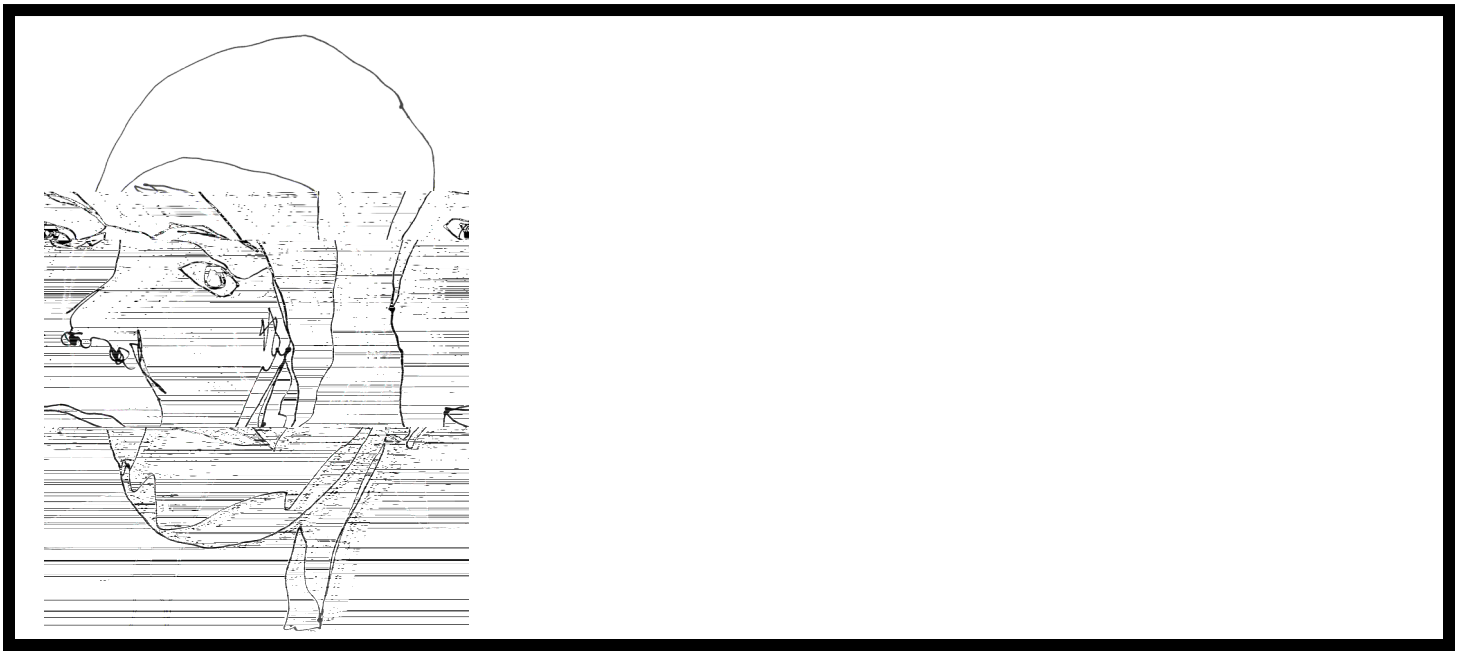


-

—

Think Global...
Act local



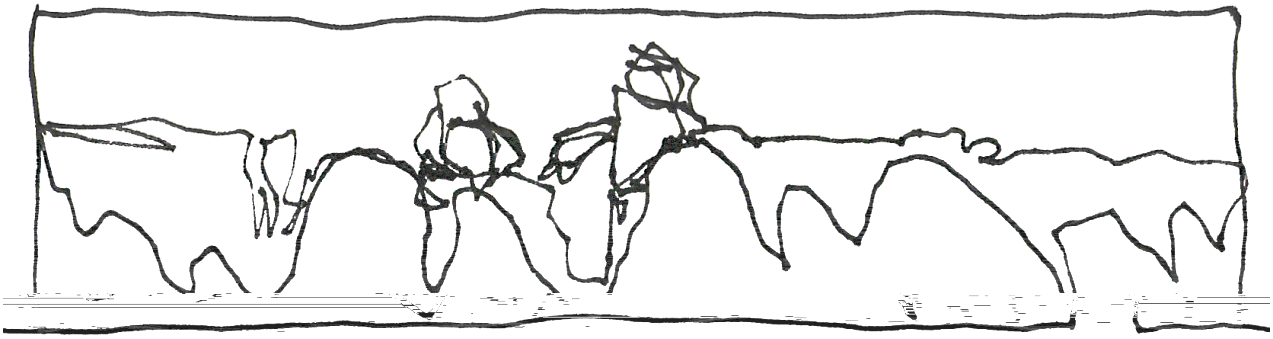


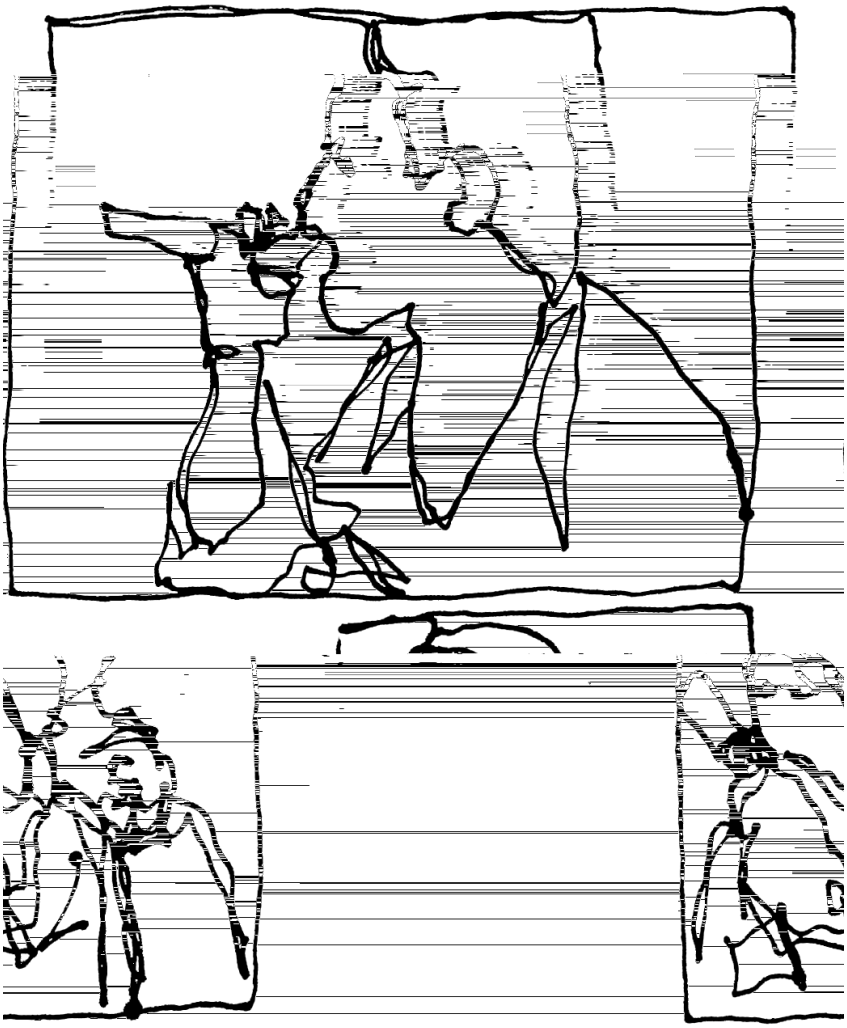
-

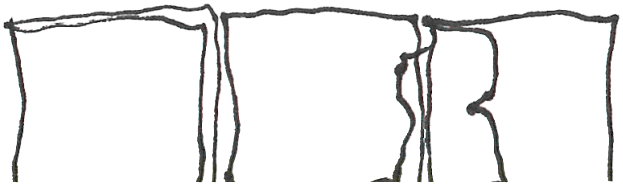
-

-

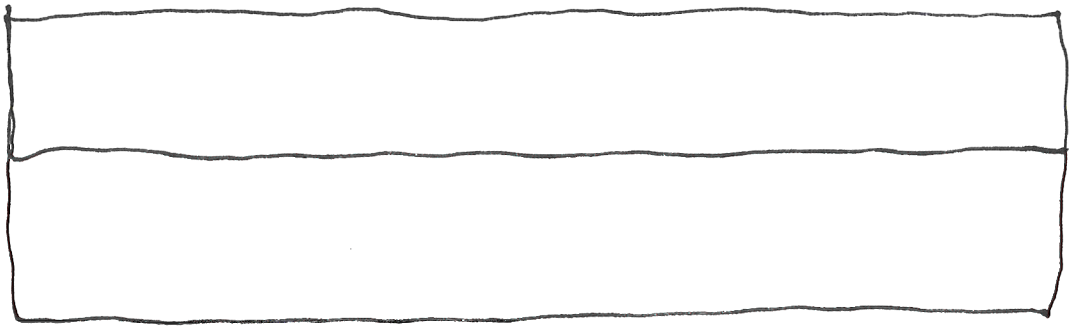
-

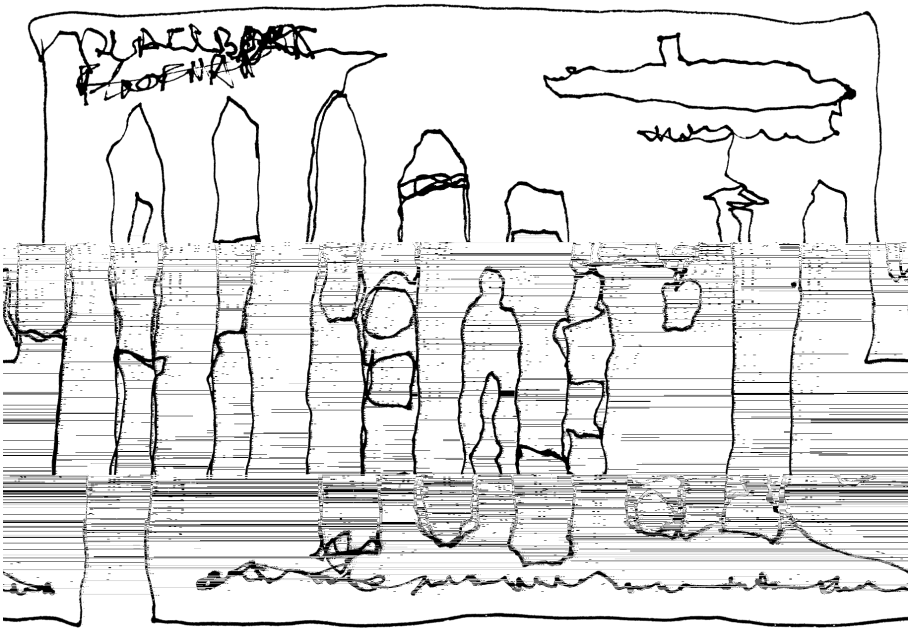






-





-

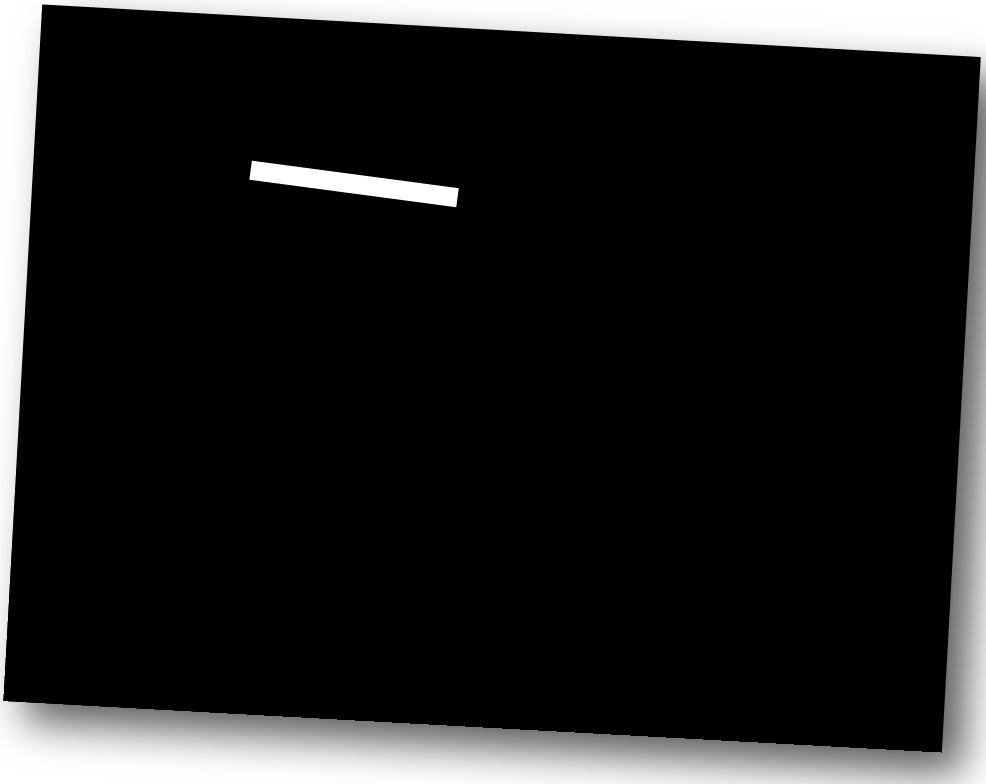
- -

-

-

-

-

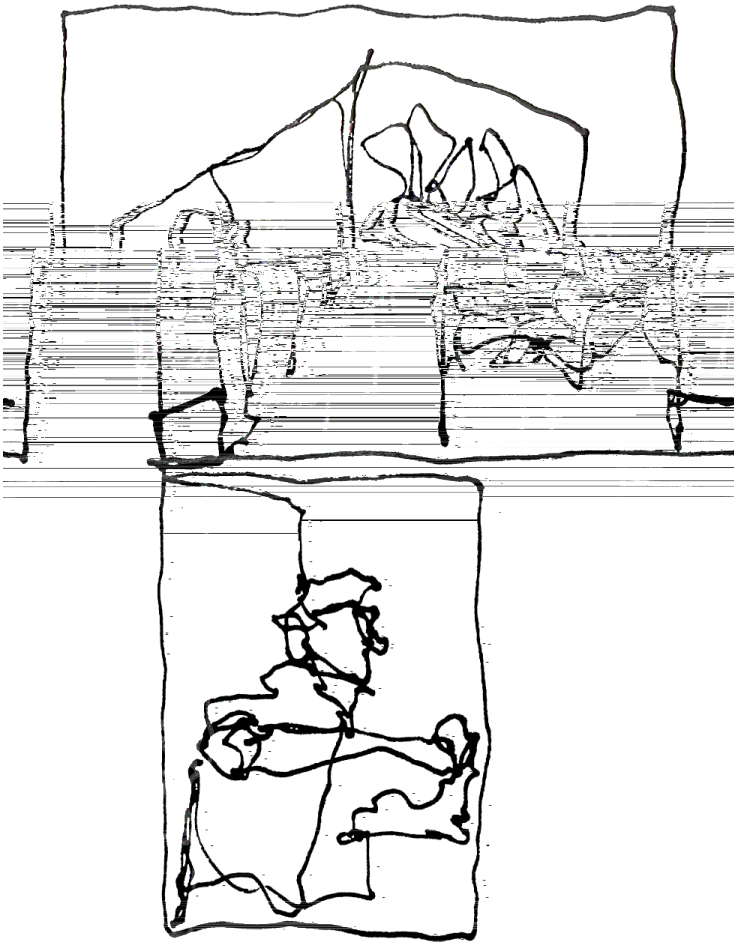


-

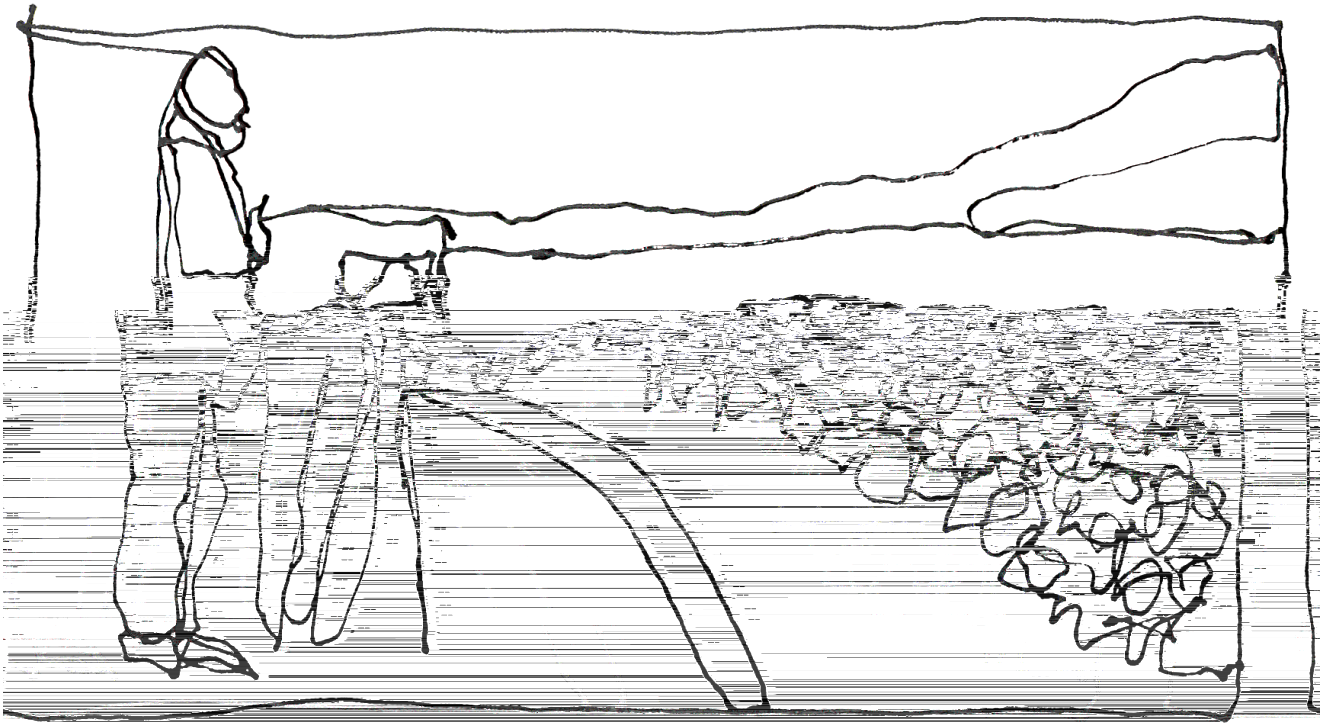
-

-

-

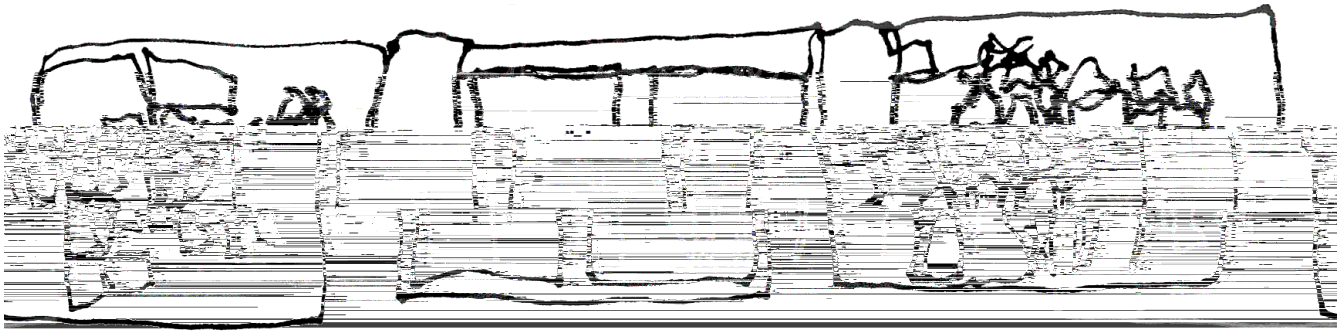


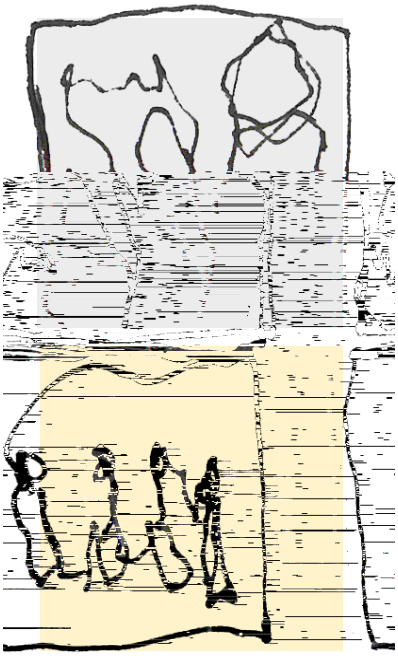
-



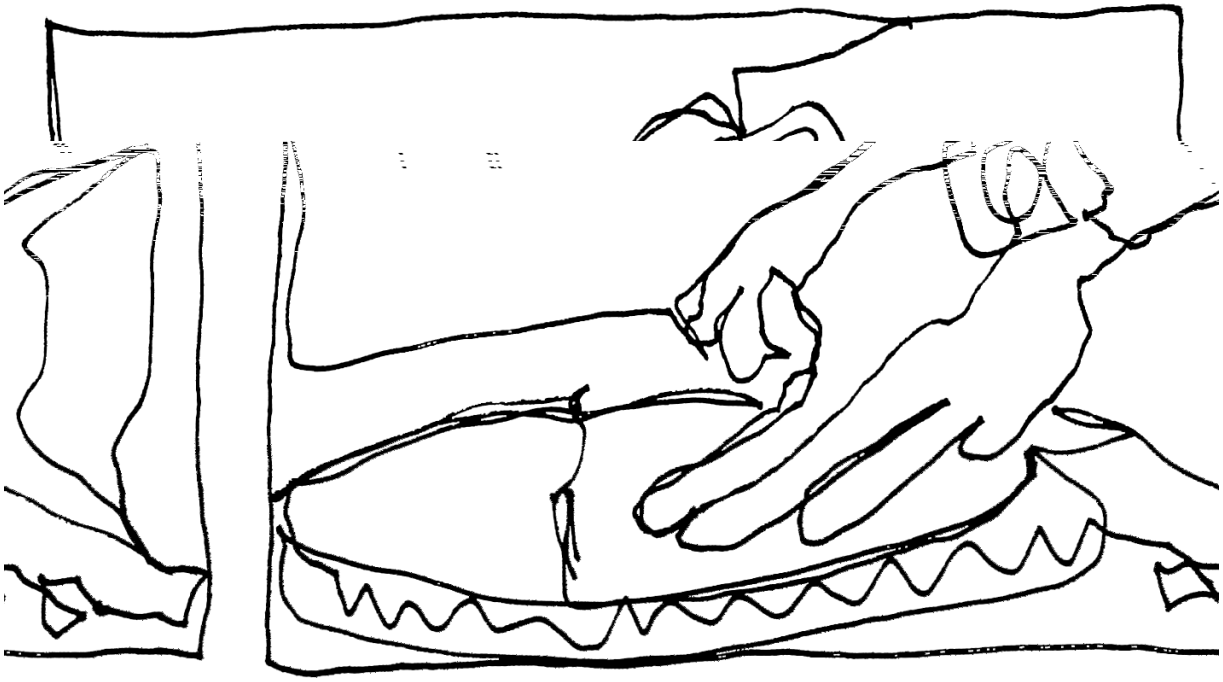
-

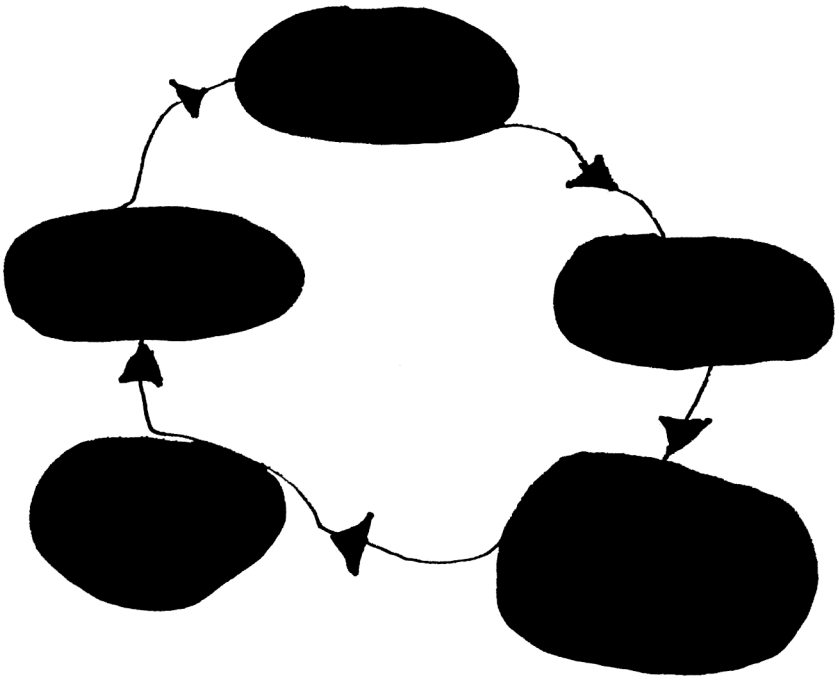
-





The method





- -

-

-

- -

-

-

outro

One more before we close down the shop...

-

-

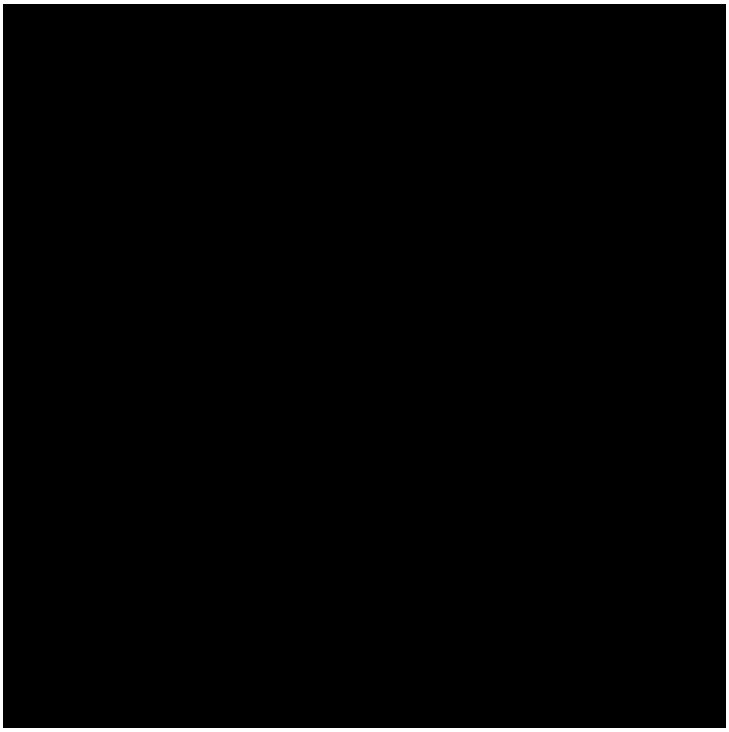
-

-

-

-

- -



Appendix A

Lyrics

01
Educational Theory

[Sample
There is no such thing as genuine knowledge and fruitful understanding except as the offspring of

The ideas you have just heard express hip hop as a theory or philosophy of education. An educational philosophy is a body of beliefs and ideals by which educators guide their professional thought and practice. In this program on educational philosophies we are concerned with hip hop as a philosophy of education.

[Sample -di Da-
So listen close so listen

02
Put your Fist Up

[Sample The Matrix, 1999]

it is

Like a splinter in your mind
Driving you mad

[Chorus]
Put y
Put your fist up for a better education
Put your
Resistance exists, so come alive and take it

Put your fist up for giving people what they need (and)

[Verse]
I can manifest text and kick it mad critical
Signs of social justice are criminally subliminal

Analog to digital, problems that are pivotal
Connect us to a system that limits the individual
They only see residuals in this epistemology
And all the greater things that are dreamt in this philosophy
Exist in mist and fog, you see, a process of the policies
So we posse up and rock the motherfucker symbiotically
Abolish banking models roll with problem solving tactics
Target your attacks and craft a battleaxe through praxis
certain is oppression with a side of death and taxes

And it happens to imagine action plans for social change
got to lose are chains

[Sample: The Matrix, 1999]
It is the world that has been pulled over your eyes to blind you from the truth

[Chorus]

[Verse]
I came from critical theory, Frankfurt school student
Adorno and Horkheimer, in it for the music
In it for the movement, KRS to Paulo Freire
Critical pedagogy by all means necessary

Culturally responsive and actually effectual

What more can I say? Ladson-Billings
Theory is essential, but praxis is what matters
To keep going back after the fact remains a factor

A rhizomatic map that shows where cracks turn to ruptures
If we respected cultures for their knowledge and their wisdom

I have to ask you, who designed the prison that you live in?
The conditions all connect to suspect definitions

[Sample: Dr. Henry Giroux, 2019]
Ideology. Culture. Power. Authority.
How are these things constituted?

Who has the authority to implement it?
In what way does it speak to a particular kind of future?
Because all education is an introduction, in some way, to the future

and in some way understand
So they can see education as being fundamental to who they are and how they relate to the world

[Chorus]
[Chorus]

03
Situating

[Sample
(El-P) Growing up on all that music was really interesting for me. Cause it really opened my fucking mind, man. middle-class
white kid, that I would have been exposed ld have take me to be exposed to the truth. I think it helped in the lifting of the veil.

bullshit p has done that for a lot
definitely for people of colour. But, you know, you hear those testimonies from white people all the time -P) You know, music is amazing in that regard, you know what I mean? Y
Jasmin Leigh) What? But, not a fan of Black people? Or a fan of our culture, or a fan of wearing our clothes, or a fan of selling durags for $10 million, or Kente
(El-P) If empathy and connection

[Verse]
I was born. Imagine that.
Of all the other places across the map
It was Charlottetown, that was that
Father got a new job and we moved Halifax
My folks had packed up—came
Way out East so far away
Former lives left behind, out of sight out of mind
Left to grind here on my own
Saw these tapes, took them home—woah
It was like two shots straight to the dome
ophone
It was something different and I had to listen

Had to learn the references to make up all the time

Of the veil that was lifting from a young, white mind
See, something finds you, looks you in the eyes

The shit they gave you to train you was twisted lies
Resist supplies, make your own
Rep your set and make it known
Keep it funky, to the bone
And like Ice Cube said, Once again, sin
The origins of this are important, So I studied them
Listened to the albums, music was a covenant
If I could be a guest in the house of hip hop

The culture made me a rhyme disciple
Beat generation, Hermit or Michael
Commit to the cycle mile for mile

[Verse]
I moved to London, learned to make beats
Moved to Cali put the pen to loose-leaf
Back to Hali- put the new speech
Into scratch tracks that I burned to CD
No one see me oh my
Gotta get out before I die
Shook to death- twenty five
Or I could go and live my live

Gotta get up on the mic with a righteous mind
This is my design, my beats, my rhymes
line
Writing like the Sunday Times

Hermitofthewoods straight murder the rhyme

I write raps to reveal the realness
I make beats to try to make you feel shit

This is medicine no cap
believe that
down with us, lift your cup
Hip hop belongs to who shows up
I salute the true Black roots
And, Puerto Rico, I see you, to
But something happened, it was magical
Hip hop became international
In every country, fight corruption
Speak your mind, speak with substance
Challenge lies or die for nothing
Hip hop lets you stand for something

[Sample 20]
(El-P) Yeah, man, I feel very grateful that that assisted in pulling the veil away from my eyes. It all ended up contributing essentially to my political perspective, that feeling that something was wrong. (Jasmin Leigh) Yeah. (El-P) That feeling that something was a lie, the feeling that we are

participate in it. And, very young, I started rejecting that and it got me in a lot of trouble, got me kicked out of schools, you know? It got my life shaken up to the point where, you know, and I kinda went a little crazy even, I feel like I had a period of time where I felt a real rush of having this thing li J ET Q 63

04
Pure Adrenaline

[Sample Chernobyl, 2019]
Every lie we tell incurs a debt to the truth.
Sooner or later that debt is paid.

[Sample 20/20, 1981)
Music with no melody is rare. There have been talking blues and things like concertos for drums,
but right now, all around us
is a music that is all beat

[Chorus]
We rock the elements to keep it all relevant
Better than its ever been but Old School elegant

North, south, east, and west, pure adrenaline
We rock the elements to keep it all relevant

Better than its ever been but Old School elegant

North, south, east, and westpure adrenaline

[Verse]
We came of age in a radiated state debating politics,
All of us, Post-9/11 cult apologists
Swallowing the poison if it was our brand
Took a stand with EMC and the mic in my hand
Expand on the knowledge college kicked in my direction
Mix it with the elements to make legit connections
Rap the lessons, drop science on a beatbox
Class was in session, you could hear a pin drop

Shifted into history bumped it out the speakers
For the non-believers instead of preaching to the choir
Time to kick the tires and light the fires, I conspired
To tell a tell of this place
A go-for-broke approac
Workshops hosted, rhyming with the boombox
The global is the local catch me riding for the boondocks

[Chorus]

[Verse]
South Bronx nearly burnt to the ground
Before Kool Herc introduced the Merry-go-Round
Flash tweaked techniques and Bam brought the streets
B-boys and girls were breaking in the basement every week
We speak of Taki 183 and bombing on the lines
Going All City and wildstyle designs

ackness
- its the foundation
But not the whole equation in a global situation

The parameters shift where the culture manifests
Represent specifics of unique contexts
Possessed by the texts that set the stage
We start our own chapter by turning the page

[Chorus]

[Verse]

Back to Black Noise and Murray Forman
Rapademic scholars hit harder than Tyson
Anthony Pinn, Michael Eric Dyson
They were the foundation for the contemplation
The study of Hip Hop Based Education

I can only hope to be someday seen as
Somewhere between Dimitriadis and Martha Diaz

Each One Teach One, trying to do it properly
Hip hop is in classrooms all over the planet
One way or another, I want to understand it
SoI can kick knowledge when it comes my turn
Like KRS said You. Must. Learn.

[Chorus]

[Sample 20/20, 1981)
Rap is likely to influence popular music for years to come. It has tremendous staying power because it lets ordinary people express ideas they care about, in language they can relate to, put to music they can dance to. Not everyone can sing, but

05
Round and Round

[Intro]
Feels like two steps forward, one step back
Some will get rewarded, some get caught in the trap

So we fake it til we make it and round and round it goes

[Verse]
They say you can never step in the same river twice
The river flows and people grow, you see, change is a fact of life
Sometimes we find ourselves on a path the we kind of like

Some body is always watching, though, got everybody acting shifty
Switching up how we interact cause making change is risky

And we can even raise the stakes if we improve upon the last
Experience we had, and the one before that
And the one before that, and the one before that

Keeping us from speaking up cause of how they might react

[Chorus]

Round and round and round it goes

[Verse]
Meditated a moment about the nature of my craft
Broke it down into art, into science, into math
Thought about class practices and fish climbing trees
Difficulties some see while others earn degrees with ease
And vis a vis the need for freedom, people are having their breathing stifled

Its ridiculous that disciples of such outdated approaches
Command near total focus with just a little hocus pocus
Lets us all be the crocus poking slowly through the snow
Signaling something better in the slow burning morning glow

And round and round it goes but now you know the river
The current and the stones and the depth to deliver
Something much more important than just where the river goes

[Sample: Ken Kesey, 1966]
And since a human being is so damned proficient at grooving himself a rut and staying in it at all
eak us out of that rut.

.
. Praxis The method
.
. Praxis The method
.
n. Praxis The method

06
Shapeshifters

[Sample Dr. Gloria Ladson-Billings, 2019]

hip hop is a primary driver of us sitting here tonight who remember people saying And, in fact, I teach a course on hip hop and education and one of the first questions of hip hop heads.
shapeshifters
origin
an environment where you sample. Where everything is a mash-up, you take a little from here, a that people are always taking a bit from this and that, so hip hop can be an important cultural vehicle for connecting with new century students. They end up working in local, national and global contexts. We have to help our students understand that the reason that they should seek

07
Write Your Own Story

[Sample Dr. Chris Emdin, 2017]

knowing and being and existing in the world.
about b-boying, and graffiti, and knowledge of self. And all of those things, to me create the perfect pedagogical or teaching model. If you look at the elements of hip hop, they align to what should happen in an ideal classroom. Where someone can take the stage and just perform
technology
who it is that they and what brought them to a classroom space.

[Verse]

Sally from the Valley came to Hali, first in her family
To go to university, paid the bursar single-handedly

Tomi from Bahamas, single mama, doing distance
She sings while doing dishes and she always keeps it Christian

Everybody needs to find connections to society
The different intersections that direct our lives entirely
Give people variety and

[Sample Dr. Chris Emdin, 2019]
I always have to be teaching, I always have to be learning about the culture of young people. I

beauty of the culture. That it always evolves, it always revolves, it always recreates and reforms
itself in this beautiful way, but yet still ties to what makes it what it is.

[Verse]
Sally made a beat, sampled her brother playing banjo
And busted bitter bars about her battles with Monsanto
She sticks to statistics but she still spits the rhymes
tom line
Tomi drew a beautiful mural with a pack of coloured pencils

After college she presented the polished project to committees
Who paid her to paint it all over promoting health in her city
Mohammad spends his time now in Jeddah by the sea

They call him Al Mutamarid, he raps what he believes
That a future that is feminist is just what the world needs.
the elements

The simplicity is resonant, flexible and elegant
Conflicts within ourselves can be remixed to find the benefits

08

Transform like this, perform like this

[Sample Peace Boat, 2019]
Japanese performing Nanking Tamasudare

Transform like this, perform like this

[Chorus]
React. Adapt. Put theory into practice.
You could lift up the whole world, word to Atlas
Imagine what could happen if you truly knew yourself
And all it took was asking for a little bit of help
React. Adapt. Put theory into practice.
You could lift up the whole world, word to Atlas
Imagine what could happen if you truly knew yourself
And all it took was asking for a little bit of help

[Verse]
Do your rhymes translate from nation to nation?
Do they even get played on local radio stations?
Amazing things happen, pull out the map and walk it
Knowing you still got it if you rock it out of pocket
Powerful lessons truly transcend their context
Con
A consequence of cultivating consciousness
Is constantly accounting for the cons you missed
All kinds of shit goes on outside the concert, kid

so tell me how you really livin?
You on the way to finding freedom or fine with dying in a prison?
Gotta learn to reach across the aisle once in a while
Might give up a couple inches but you gain a couple miles
And Im down to expand, Scotia to Japan
But Iwant to build together, no lines in the sand

[Chorus]

Transform like this, perform like this

[Verse]
Think global, act local I can live with that philosophy
Im for unity in my community aint no one stopping me
I rep East of East, Halifax, Nova Scotia
There are giants in these streets, all elements, true soldiers
Truth holders, and given space to shake the ground
They will catch you on a wavelength distinct from any sound around
Down for anything that puts my people on
I prove all the haters wrong
Everybody eating

See you Hopscotch weekend, you can catch me in the evening
With the MC and DJs, plotting and scheming
Big dreams and opportunities worth taking
Keep blowing up the stage til your hands stop shaking

Step into the light the whole world is waiting

[Chorus]

09
The Method

[Chorus]
I you what it is

Broken down to its very last compound
Praxis. Reflection. Theory. Action.
Lessons on lessons on lessons. Keep moving forward.
M.E.T.H.O.D. The Method

[Verse]
Praxis: Reaction to past acts
reflective backtracking to the stacks, review facts
What tracks? What cracks will cause collapse?
Redraw the maps and get back to perfecting the act
Matter of fact, do all that and then do it again
Make changes between each new version of the plan

Autoethnographic approaches illuminate
A qualitative state that resonates way beyond the base
We can trace a line from educational experience

But always moving forward, always just a little farther
The method is the action spun back through repetition
Til the pieces get connected to erect a better system (listen)

[Chorus]

[Verse]

Then try to choose the move that will improve the situation
Put the theory into practice and act on your ideas
Then reflect upon what happened but, there is no panacea
So the wheels keep on turning, every cycle we are learning
Increasingly unburdened if we keep the fire burning
The process is a constant and the ends are never certain
Never stop searching, always be observant
Never shy away from the difficult or tricky ones

Every situation has its special set of problems
And the lessons that we get as we reflect on how to solve them
Are the battle tested steps of a praxis based method

[Chorus]

[Verse]

That lie between their lives and the conditions that define em
Bodhisattva minded, facilitate expansion
Of critical consciousness and complex understanding
No two people are exactly the same
So flexible lessons help them bring their best to the game
Check again and again, are there any flaws in the blueprints?
Are any parts a nuisance? Is there room for improvements?
It takes constant movement to produce a new solution
Conducive to an ever changing state of revolution

g ways to be amazing
Praxis lets us practice better paths to education

Interrogate ourselves, liberate assignments

d that is the method.

References

Aarseth, E. (1997). *Cybertext: Perspectives on ergodic literature*. Baltimore, MD: Johns Hopkins University Press.

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 formed of liberatory praxis. *Equity & Excellence in Education*, *42*(1), 52-66.

Alexander-Smith, A.C. (2004). Feeling the rhythm of the critically conscious English. *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. (2009). *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 in the club: Radical theory, education, and practice in and beyond the classroom. *Radical Teacher*, *97*. 50-61.

Banks, J. A. (1993). Multicultural education: Historical development, dimensions, and practice. *Review of Research in Education*, *19*(1), 3-49.

Banks, J. and McGee Banks, C. (2019). *Multicultural education: Issuers and perspectives*. Hoboken, NJ: Hohn Wiley & Sons.

Barthes, R. (1977). *Elements of Semiology*. New York, NY: Hill & Wang.

Battiste, M. (2005). Indigenous Knowledge: Foundations for First Nations. *Worm Indigenous Nations Higher Education Consortium Journal*.

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 rap and female masculinity. *European Journal of Women's Studies*, *21*(3), 233-250. doi:10.1177/1350506813518761

Berry, D. M. & Fagerjord, A. (2017). *Digital humanities: Knowledge and critique in a digital age*. Cambridge, UK: Polity Press.

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.

Bradley, A. (2017). *Book of rhymes: The poetics of hip hop*. (New York, NY, Civitas Books)

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.

Brown, W. (2015). h v }] v P š Z u } • W E } o] Œ o] • u P • W š v N š Z Z o } o µ š] } v

Butler, J. (1993) Critically Queer. *GLQ* 1(1), p. 1732. doi: https://doi.org/10.1215/10642684-1-1-17

Butler, J. (1997). The psychic life of power: Theories of subjection. San Francisco, CA: Stanford University Press.

Butler, J. (2004). *Undoing Gender*. New York, NY: Routledge.

Qualitative Inquiry

24(3), 227 232.

the communication of social

science research. *British Journal of Guidance & Counselling*, 39(5), 439-454.

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, H. (2008). *Autoethnography as Method*. Walnut Creek, CA: Left Coast Press

Chang, J. (2005). *Can't stop won't stop: A history of the hip hop generation*. New York, NY: St. Martin's Press.

Foreign Policy, https://foreignpolicy.com/2009/10/12/its-a-hip-hop-world/

Chang, J. (2008). *Total chaos*. New York, NY: Basic Books.

Charnas, D. (2010). *The big payback*. New York, NY: Penguin.

Chakraverty, D. (2020). Phd student experiences with the impostor phenomenon in STEM. *International Journal of Doctoral Studies*, 15(1), p 159. https://doi-org.ezproxy.msvu.ca/10.28945/4513

Chomsky, N. (2002). *Understanding power*. New York, NY: The New Press.

Condry, I. (2007). Yellow-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). *Radical Teacher*, *97*, 20-28.

Crenshaw, K., Gotanda, N., Peller, G., & Thomas, K. (2010). *Critical race theory*. New York, NY: New Press.

Creswell, J. and Creswell, J. (2018). *Research design*. 5th ed. Los Angeles, CA: Sage Publishing.

Creswell, J. and Guetterman, T. (2019). *Educational research*. 6th ed. New York, NY: Pearson.

Csikszentmihalyi, M. (2009). *Flow: The psychology of optimal experience*. [Place of publication not identified]: HarperCollins.

Culter
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.

May 16, 2007, from http://www.afterschoolresources.org/directory/promisingpractices/programs.html

Denzin, N. (2014). *Interpretive autoethnography*. 2nd ed. Los Angeles, CA: Sage Publishing.

Denzin, N. K. & Lincoln, Y. S. (2017). *The SAGE Handbook of Qualitative Research* (5th ed.). Los Angeles, CA: Sage.

Derrida, J. (1967). *Of grammatology*. Paris, France: Les Editions de Minuit.

Dewey, J. (1916). *Democracy and education*. New York, NY: Macmillan.

Dietrich, A. (2012). "The neuroscience lessons of freestyle rap". *Scientific American*

Dimitriadis, G. (2009). *Performing identity/performing culture*. New York, NY: P. Lang.

Donald, D. T. (2009). Forts, curriculum, and Indigenous Métissage: Imagining decolonization of Aboriginal-Canadian relations in educational contexts. *First Nations Perspectives: The Journal of the Manitoba First Nations Education Resource Centre*, *2*(1), p.1-24.

Qualitative Inquiry, *22*(10), 798-802.

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 chord: Recommendations for the growth &

Ellis, C. (2003). *The Ethnographic I: A Methodological Novel About Autoethnography*. New York, NY: AltaMira.

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). Œ l š •] v š Z Œ } v Æ W Z] • } À . Œ] v P H Z] ‰ : Z } ‰ [• Œ o Ç 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.

Flinders, D. and Thornton, S. (2017). *The curriculum studies reader*. 5th ed. New York, NY: Routledge.

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

Foucault, M. (1978). *Discipline & Punish*. New York, NY: Pantheon.

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. (1985). *The politics of education: Culture, power, and liberation*. New York, NY: Greenwood.

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

Freire, P. (1998). *Pedagogy of freedom: Ethics, democracy, and civic courage*. Lanham, MD: Rowman & Littlefield

Gardiner, E. & Musto, R. G. (2015). *The digital humanities: A primer for students and scholars*. Cambridge, UK: Cambridge University Press.

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

Gay, G., & Kirkland, K. (2003). Developing cultural critical consciousness and self-reflection in preservice teacher education. *Theory Into Practice, 42*(3), 181-187.

George, J. (2021). A lesson on critical race theory. *Human Rights, 46*(2)

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.A. (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. (1988). Teachers as intellectuals: Toward a critical pedagogy of learning. Westport, CT.: Bergin & Garvey.

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, 253-270.

-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: (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.

-based autoethnography of underground hip hop song making. Journal for the Society of American Music, 3(1), 1-27.

Hasebe-Ludt, E., Chambers, C., and Leggo, C. (2009). Life writing and literary metissage as an ethos for our times. New York, NY: Peter Lang.

Hasebe-Ludt, E. and Leggo, C. (2013). Canadian Curriculum Studies: A Metissage of Inspiration/Imagination/Interconnection. Toronto, Canada: Canadian Scholars.

Hastie, P. A., Martin, E., & Buchanan, A. M. (2006). Stepping out of the norm: an examination of praxis. 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.

Hess, M. (2018). A guest in the house of hip-hop. New York, NY: Ig Publishing.

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. (2013). 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.

Horkheimer, M. (1972). Critical theory: Selected essays. New York, NY: Crossroad Publishing.

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.

Irby, D. J. & Hall, H.B. (2013) Fresh faces, new places: Moving beyond researcher-teacher perspectives in hip hop based education research. In Hill, M., & Petchauer, E. (2013). Schooling hip-hop. New York, NY: Teachers College Press.

Jameson, F. (1993). Postmodernism, or, The cultural logic of late capitalism. London, UK: Verso.

Jameson, F. (1985). Postmodernism and consumer society. Postmodern culture, 111-25.

Japan Nankin Tamasudare Association. Tamasudare.org. Retrieved from: http://www.tamasudare.org/index.html

Jones, S. H., Adams, T.E., and Ellis, C. (2013). Handbook of autoethnography. Walnut Crerek, CA; Left Coast Press

Keyes, C. (2004). Rap music and street consciousness. Urbana, IL: University of Illinois Press.

Kendi, I.X. (2019). How to be an antiracist. New York, NY: One World.

Kincheloe, J. (2008). Critical pedagogy. New York, NY: P. Lang.

Kincheloe, J. L., McLaren, P., Steinberg, S. R., Monzó, L. D.. (2017). Critical Pedagogy and Qualitative Research: Advancing the Bricolage. In Denzin, N. K. & Lincoln, Y. The SAGE Handbook of Qualitative Research (5th ed.). p. 235-260. Thousand Oaks, CA: Sage.

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, & Thomas, G. (1992). µ š }(š Z ‰ š Z • W d Z Æ ‰ Œ] v • }(D] [l u Á 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.

Ladson-Billings, G. (2018). The (R)Evolution of Culturally Relevant Pedagogy with Gloria Ladson-Billings. Available online: https://youtu.be/H7BIkrtDgoQ

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 (pp. 1-28). New York, NY: Peter Lang.

Leavy, P. (2015). Method Meets Art. New York, NY: The Guilford Press.

Lee, E., & Marshall, C. (2008). 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

Low, B., Tan, E., & Celemin, J. (2013) The limits of keepin it real: The challenges for critical hip hop pedagogies of discourses of authenticity. In Hill, M., & Petchauer, E. (2013). Schooling hip-hop. New York, NY: Teachers College Press.

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

Marcus, G. and Clifford, J. (2011). Writing culture. Berkeley, CA: University of California Press.

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.

Muncey, T. (2014). Creating autoethnographies. London, UK: SAGE.

and anti-racism education. Radical Teacher, 97, 1-9.

Composing ethnography: Alternative forms of qualitative writing. Ellis, C. and Bochner, A.P. (eds.) London: Altamira.

Non-Prophets. "That's Ain't Right". Hope. (Lex Records. 2003)

Northside Hip Hop Archive. Retrieved from http://www.nshha.ca/

Nova Scotia Department of Education. (2008). Increasing the effectiveness of service delivery to D] [l u Á o Œ v Œ • W D] v] • š Œ E [• i Œ š • Z ‰ ‰ v } • Œ š } } š Z š Z W D] [l u ‹ ^ Œ À] •] À] 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). } À ^ } š] [• š] } v W o v (} Œ µ š] } v î ì í ñ V 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'Conor, 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.

Pardue, D. (2013) Who are we? Influence in Brazilian understanding of citizenship and education. In

Parmar, P. (2005). Critical studies and rap: The poetry of an urban lyricist. Tidsk, 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. (2013). Rewriting the remix: College composition and the educational elements of hip hop. In Hill, M., & Petchauer, E. (2013). Schooling hip-hop. New York, NY: Teachers College Press.

Peterson, J. (2016). ..] ‰ Z } ‰ Z ‰ Z } v • Wcal playlist. New York, NY: Bloomsbury Academic.

Picower, B., & Kholi, R. (2017). Confronting racism in teacher education: Counternarratives of critical practice New York, NC: Routledge.

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). Let the revolution: Hip hop music and social justice education. Afrikology: The Journal of Pan African Studies, 9(4), 341-364.

Ray, V. (2020). "Trump calls critical race theory 'unAmerican. Let's review." Washington Post.

Reisner, R. (1971). Graffiti: Two thousand years of wall writing. New York: Cowles Book Company.

Rhyme for Reason. (2012). Directed by N. Bergeron and R. Eksteins. Abandoned Spirit House Films.

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 Civi

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 & Excelence in Education, 42(10), 86-94.

Said, E. (1993). Culture and imperialism. New York, NY: Vintage Books.

Said, E. (1979). Orientalism. New York, NY: Vintage Books.

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 Vincente, 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

Scherff, L, & Spector, K. (2011). *Culturally relevant pedagogy: Clashes and confrontations*. Plymouth, UK, Rowman & Littlefield Education.

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. T. (2005). 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.

Spady, J. G., Alim, H. S., and Meghelli, S. (2006). *Global cipha: Hip hop culture and consciousness*. Philadelphia, Black History Museum Press.

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.

Stovall, D. (2013). Hip hop and the new response to urban renewal: Youth, social studies, and the bridge to college. In Hill, M. & Petchauer, E. (2013). *Schooling hip-hop*. New York, NY: Teachers College Press.

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

Subcultures (2012). Director B. MacDonald. Independent.

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 t
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., & Yi, 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.

tradition as a rhetorically effective writing skill. Equity & Excellence in Education, 46(3), 411-429. doi:10.1080/10665684.2013.808099

Williams, W. R. (2
Journal of Adolescent & Adult Literacy, 56(5), 369 379.

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.

Reference Discography

A.D. Carson. Owning My Masters: The Rhetorics of Rhymes and Revolutions. (Independent, 2017)

Aesop Rock. "No Regrets". Labor Days. (Def Jux, 2001)

Andrew Bird. My Finest Work Yet. (Loma Vista Recordings, 2019)

Anne Murray. "Put Your Hand in the Hand". Honey, Wheat, and Laughter. (Capitol Records, 1970)

A Tribe Called Quest. "Check the Rhime". The End Theory. (Jive, 1991)

Audio Two. "Top Billin". What More Can I Say? (First Priority Records, 1988)

Biz Markie. "Nobody Beats the Biz". Goin' Off. (Cold Chillin, 1988)

Black Eyed Peas. "Where is the Love". Elephunk. (A&M Records, 2003)

Black Moon. Enta Da Stage. (Nervous Records, 1993)

Boogie Down Productions. By All Means Necessary. (Jive, (1988)

Boogie Down Produ

Buck 65. "The Anthem". CAGE. (CBC, 2002)

Buck 65. "You Know the Science". Man Overboard. (Anticon, 2001)

Buck 65. Man Overboard. (Anticon, 2001)

Cannibal Ox. The Cold Vein. (Def Jux, 2001)

Captain Beyond. "I Can't Fee

Casablanca. Directed by M. Curtiz. (Warner Brothers, 1942)

Channel the Spirits. (Leaf, 2016)

Days of the New. "Face of the Earth". Days of the New. (Outpost Recordings, 1997)

De La Soul. "Oodles of Os". De La Soul is Dead. (Tommy Boy, 1991)

De La Soul. 3 Feet High and Rising. (Tommy Boy, 1991)

Deltron 3030. Deltron 3030. (75ark, 2000)

Digital Underground. "Good Thing That We're Rappin". Sons of the P. (Tommy Boy, 1991)

Digital Underground. "Tales of the Funky". *Sons of the P*. (Tommy Boy, 1991)

Dr. Dre. "Nuthin' But a G Thang". *The Chronic*. (Death Row Records, 1992)

Dreamville. *Revenge of the Dreamers III*. (Dreamville, 2019)

Dubliners, The. "Springhill Disaster". *Alive and Well*. (Ram Records Limited, 1973)

Eddie Kendricks. "My People... Hold On". *People... Hold On*. (Tamla, 1972)

Edwin Starr. "Running". *Hell up in Harlem (Original Motion Picture Soundtrack)*. (Motown, 1974)

Fat Boys, The. *Coming Back Hard Again*. (Tin Pan Apple, 1988)

Gangs of New York. Directed by Martin Scorsese. (Miramax, 2002)

Goats, The. *Tricks of the Shade*. (Ruffhouse Records/Columbia, 1992)

Grandmaster Flash and the Furious Five. "The Message". (Sugar Hill Records, 1982)

Harry Nilsson. "Rainmaker". *Harry*. (RCA, 1969)

Hell Up in Harlem. Driected by Larry Cohen. (American International Pictures, 1973)

Hermitofthewoods. *The Woods Are Burning*. (JMF, 2007)

Hermitofthewoods. *Land of the Lotus Eaters*. (Endemik Music, 2013)

Hermitofthewoods. *Love's Dark Season*. (JMF, 2009)

Hermitofthewoods, "Rap City" (unreleased, 2011)

Howit Iz. *Candour Loquacious*. (Locution Records, 2006)

AmeriKKKa's Most Wanted. (Priority Records, 1990)

Ice-T. *O.G. Original Gangster*. (Sire/Warner Brothers, 1991)

Jeff Parker & the New Breed. *Suite for Max Brown*. (International Anthem Recording Company, 2020)

Jeremy Steig. "Down Stretch". *Energy*. (Capitol Records, 1971)

Jesse Dangerously. "Nia". *Naming Names*. *Verba Volant*. (Backburner, 2007)

Jon Owens. "He is Calling". *Created to Praise*. (New Born Records, 1980)

Joseph Koo. *The Big Boss O.S.T.* (Toho Records, 1971)

Kanye West. *My Beautiful, Dark, Twisted Fantasy*. (Roc-a-Fella, 2010)

Kendrick Lamar. *To Pimp A Butterfly*. (TDE/Aftermath/Interscope, 2015)

Soul Makossa. (Musidisc, 1973)

Lee Dorsey. "Get Out of My Life Woman". *Get Out of My Life Woman*. (Columbia, 1966)

LL Cool J. "Jingling Baby". *Walking With a Panther*. (Def Jam, 1989)

Mr. Shinga-ling. (Blue Note, 1967)

Mandrill. "Two Sisters of Mercy." Just Outside of Town. (Universal, 1973)

Medeski, Martin, & Wood. "Hey Joe." Tonic. (Blue Note, 2000)

Non-Prophets. "That's Ain't Right." Hope. (Lex Records. 2003)

N.W.A. "Fuck the Police." Straight Outta Compton. (Ruthless Records, 1988)

Orchestre Gnonnas Perdo Y Sus Panchos De Cotonou. "Dark as a Dungeon." Like Nashville In Naija (Comb & Razor Sound, 2017)

Peter Thomas Sound Orchester. "The Amulet". The Big Boss Original Soundtrack. (All Score Media, 2010)

Public Enemy. "Brothers Gonna Work It Out." Fear of a Black Planet. (Def Jam, 1990)

Public Enemy. "By The Time I Get To Arizona." Apocalypse 91...The Enemy Strikes Black. (Def Jam, 1991)

Apocalypse 91...The Enemy Strikes Black. (Def Jam, 1991)

Rankin Family, The. "Johnny Tulloch." North Country. (EMI, 1993)

"Rappin to the beat." 20/20. (American Broadcasting Company, 1981)

Rapsody. Eve. (Jamla, 2019)

Reason. New Beginnings. (Top Dawg Entertainment/Universal, 2020)

Run-DMC. Tougher Than Leather. (Profile Records, 1988)

Sage Francis. Personal Journals. (Anticon, 2002)

Second Front. The Sound of Progress. (Secret Society Audio Visual Group, 2003)

Spillage Village. Spilligion. (Dreamville, 2020)

Spirited Away. Directed by H. Miyazaki. (Studio Ghibli, 2001)

Stan Rogers. "Bluenose." Turnaround. (Fogarty's Cove, 1978)

The Big Boss. Directed by Wei Lo. (Golden Harvest, 1971)

The Legend of 1900. Directed by G. Tornatore (Sciarlo/Medusa Films, 1998)

The Matrix. Directed by the Wachowskis. (Warner Brothers, 1999)

The Yes Men. Directed by D. Ollman, S. Price, and C. Smith. (MGM, 2003)

Terrace Martin. "Pig Feet." (Sounds of Crenshaw, 2020)

Wu Tang Clan. Enter the Wu Tang: 36 Chambers. (Loud Records, 1993)

Samples

1. Educational Theory Philosophies of Education: Education for Life ana University Audio Visual Centre, 1961, available at https://archive.org/details/experimentalapproachtoeducation; Washington Jr. from the album Feels So Good, Kudu Records, 1975; "Di Da Fresh and MC Ricky D, Reality Records 1985.

2. Put Your Fist Up contains samples from "He is Calling" by Jon Owens on the album Created to Praise, New Born Records, 1980; "I Can't Feel Nothing (Part 1)" by Captain Beyond on the album Captain Beyond, Capricorn Records, 1972; "Ode to Billie Joe" by Lou Donaldson on the album Mr. Shinga-ling, Blue Note, 1967; The Matrix, Warner Brothers, 1999; education is a Henry Giroux, 2019, available at https://youtu.be/LCMXKt5vRQk.

3. Situating contains samples from "Hey Joe" by Medeski, Martin, & Wood on the album Tonic, Blue Note, 2000; "Dark as a Dungeon" by Orchestre Gnonnas Perdo Y Sus Panchos De Cotonou on the album Like Nashville In Naija, Comb & Razor Sound, 2017; "My People... Hold On" by Eddie Kendricks on the album People... Hold On, Tamla, 1972; "November 11, 2019 EP" episode of

4. Pure Adrenaline contains samples from "Hihache" by Lafayette Afro Rock Band on the album Soul Makossa, Musidisc, 1973; "Cosmic Dust" by The Comet is Coming on the album Channel the Spirits, Leaf, 2016; Chernobyl, Home Box Office, 2019; "Rappin to the beat" from the program 20/20, ABC, 1981.

5. Round and Round contains samples from "Springhill Disaster" by The Dubliners on the album Alive and Well, Ram Records Limited, 1973; "3 for L" by Jeff Parker & the New Breed on the album Suite for Max Brown, International Anthem Recording Company, 2020; "Down Stre by Jeremy Steig on the album Energy, Capitol Records, 1971; "Wheels on the Bus" by CocoMelon, Moonbug, 2021; The Acid Test, 1966. Sound City

6. Shapeshifters contains samples from "The Crisis" by Ennio Morricone on the album The Legend of 1900 (Original Motion Picture Soundtrack) The (R)Evolution of Culturally Relevant Pedagogy with Gloria Ladson-Billings, 2018, available at https://youtu.be/H7BIkrtDgoQ

7. Write Your Own Story contains samples from "The Amulet" by Peter Thomas Sound Orchester on the album The Big Boss Original Soundtrack, Ascension Records, 2011; "Runnin'" by Edwin Starr on the album Hell Up In Harlem (Original Motion Picture Soundtrack), Motown, 1974; "Rainmaker" by Harry Nilsson on the album Harry, RCA Victor, 1969; "Face of the Earth" by Days of the New on the album Days of the New, Outpost Recordings, 1997; "Hip Hop Education" by Dr. Christopher Emdin, The Brainwaves Video Anthology, 2017, available at https://youtu.be/HKxyemtC_A4; "What If Teachers Used Hip Hop?" by Dr. Christopher Emdin,

THINKR, 2013, available at https://youtu.be/Lu9t0AcQ6Jo; The Professor, Global Road Productions, 2019.

8. Think Global... Act Local contains samples from "Get Out of My Life Woman" by Lee Dorsey from the album Working In The Coal Mine – Holy Cow, Amy, 1966; "Johnny Tulloch" by The Rankin Family from the album North Country, EMI, 1993; from the album Damn, TDE/Aftermath, 2017, and field recordings made by Michael McGuire onboard Peace Boat 102nd Global Voyage, October 2019.

9. The Method My Finest Work Yet, Loma Vista, 2019; By All Means Necessary, Live 1988; Unlocked, PH Recordings, 2020; from the album Dark Sky Paradise, Def Jam, 2015; Rocky Balboa (MGM/Columbia Pictures, 2006); Fright Night (Columbia Pictures, 1985); "Wheels on the Bus" by CocoMelon, Moonbug, 2021; Pedagogy of the https://youtu.be/JRiL7YSzMjg