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Black Scholars in White Spaces: Perspectives on Hip Hop Pedagogy in Higher Education

A dissertation submitted in partial fulfillment of the requirements for the degree of
Doctor of Philosophy in Education

by

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ABSTRACT

This study explored the perspectives of eight Black professors teaching Hip Hop at Predominantly White Institutions in the United States under the assumption that Black professors have a unique position in academia as observers and participants. Applied Africana Studies was used as the theoretical framework for this study. Interviews were conducted to understand participants' use of Hip Hop Pedagogy. Participants illustrated their content and delivery of Hip Hop Studies and the effects of teaching Hip Hop on student identity. Their responses were categorized into three themes: the status of Hip Hop in society, the integration of Hip Hop in academia, and the participants' Hip Hop identity. Findings correlate Hip Hop Culture as a subculture of Black American culture to understanding important issues within Black community across time and space. Participants discussed their barriers and contributions as Black scholars who have dedicated a large amount of their career to the understanding of Hip Hop Culture and its importance in academic spaces.

DEDICATION

To Dorothy Hurst Lykes, whose distance has never limited her presence and Joseph
Edward Lykes, love in generational perpetuity.

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Written on Great Basin Tribal territory; Washoe, Paiute, and Shoshone.

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Chapter 1

Introduction

In the current backdrop of American education, the question awkwardly inferred by DuBois' contemporaries in the early 1900's still remains, "how does it feel to be a problem?" (DuBois, 1994, p. 11). Oftentimes, faculty and students of color feel unsupported on college campuses, despite the fact that the number of diverse faculty is growing. Unfortunately, supportive university structures, policies, and procedures have not grown in parallel ways. Consequently, faculty who have been historically excluded from academia pose a dilemma to those who have traditionally held power at the university (Arnold, Crawford, & Khalifa, 2016) and remain vulnerable to continued tokenization and salary disparities.

Harper (2009) reminds us of the long history of the above reality by stating, "The manufacturing of social, educational, economic, and political inferiority has managed to persist since the publication of Carter G. Woodson's epic book, *The Mis-Education of the Negro*" (p. 698). Woodson (1990) said of Blacks in education, "the thought of the inferiority of the Negro is drilled into him in almost every class he enters and in almost every book he studies... If you teach the Negro that he has accomplished as much good as any other race, he will achieve and aspire to equality and justice without regard to race" (p. 192). Woodson emphasized Black inferiority in education as commonplace, and advocated replacing messages of inferiority with equality and justice (Woodson, 1990).

Specifically talking about higher education, Arnold, Crawford, and Khalifa (2016) explained how systematic racism may be used to describe why Black students cannot achieve in the classroom or why Black professors fail to earn tenure. These

negative viewpoints result in few Black students persisting into higher levels of education and in fewer Black scholars becoming professors. The academy can be seen as an unwelcoming space for Black scholars. Arnold et al., (2016) summarize the sentiments of alienation by stating, “Underrepresented faculty members may feel only symbolically hired, stigmatized, or out of place in the academy” (p. 891). These feelings characterize the experiences of those who choose to follow academic careers. Arnold et al. argue that when Black professors make it to a tenure track position, deficit model thinking remains in the professoriate and makes it difficult for them to attain tenure and continue with a successful academic career.

Anti-deficit achievement framework. In the anti-deficit achievement framework found in the publication *Black Male Student Success in Higher Education: A Report from the National Black Male College Achievement Study*, Harper (2012) critiques the underachievement of some Blacks in education as the sole focus of too much research. He presents his framework as a counter-narrative to a singular negative Black experience in education (Harper, 2012). The framework inverts questions that are commonly asked about educational disadvantage, underrepresentation, insufficient preparation, academic underperformance, disengagement, and Black student attrition. According to Harper, some deficit-oriented questions are: “why are Black undergraduates so disengaged in campus leadership positions and out-of-class activities and why are Black men’s relationships with faculty and administrators so weak? (p. 4). While reframed questions could include: “which instructional practices best engage Black collegians, how do Black students cultivate value-added relationships with faculty and administrators and what do Black students find appealing about doing research with professors?” (p. 5).

What DuBois was referring to at the turn of the century is the individual Black scholar's location within a traditionally oppositional White space. The single act of exclusion of Black presence from such spaces and DuBois' singularity as one of the few Black scholars of his time to earn a doctoral degree, challenges contemporary Black presence in higher education. There were few Black scholars then and this lack of Black scholars has continued. Deficit model reasoning makes the vocation of Black professors teaching diversity at Predominantly White Institutions more subject to scrutiny especially when they pursue topics touching Blackness (Jayakumar, Howard, Allen, & Han, 2009, p. 556). An equivalent of Harper's anti-deficit model promoting a switch in the negative presentations of research on Black students' relationship with faculty is not readily available focused on faculty interaction in the academy, but similar principles to the anti-deficit achievement framework govern the experience of Black faculty. The success of Black students and Black faculty is inextricably tied together. This relationship was presented by Harrison (2014) in her dissertation in terms of Black students performing better academically when they developed relationships of caring with Black faculty (Harrison, 2014). If the presence of Black individuals is questioned, it follows that curriculum that is inclusive of Black history and contemporary issues may also be undervalued and left out.

While institutions wrestle with diversity efforts both administratively and academically in a spectrum of approaches from superficial to remedial, the classroom continues to be a battlefield for inclusive concepts and pedagogies (Glowacki-Dudka, Murray, & Concepción, 2012). Historically, Black realities in education were not considered worthy of inclusion. This lack of content about Black reality in education

continues today, despite efforts that have been in place aiming to counteract it. Nyachae (2016) described the struggle to create culturally specific content for Black girls that survived school politics administered by White women making up the majority of decisionmakers at the school in their study (Nyachae, 2016, p. 786). Multicultural education is an educational theoretical framework that has been applied during the last century in order to address blind spots in curriculum that exclude nonwhite actors, and challenge systematic racism in education. Banks and Banks (2004) explained the connection of multicultural education with the experience of Black people in the U.S.,

Multicultural education is a field of study and emerging discipline whose major aim is to create equal educational opportunities for students from diverse racial, ethnic, social-class, and cultural groups. Multicultural education has deep historical roots that span African American scholarship from the 19th century to present day.

Ethnic studies programs are foundational to the multicultural education movement in both K-12 and higher education. Ethnic studies programs at institutions of higher education have different reasons for their existence and continuation. The first Black Studies department was founded at San Francisco State College in 1968 after a violent and drawn out strike about the inclusion of a Black Studies Department that lasted four months (Thompson, 2004).

A persisting question about diversity classes, ethnic studies, and multicultural education is what is the best way to teach the realities of diverse peoples which include oppression, poverty, and excellence in a classroom setting? (Andrade, 2016).

Hip Hop Pedagogy in higher education. Hip Hop Studies, often located in the field of ethnic studies could be perceived as a powerful way to educate students about racial difference because of its direct messages that relate to communities and people of color. For instance, the contemporary Hip Hop band The Roots addresses social realities. From the Roots album, *The Tipping Point* (2004), their song “Guns are Drawn” presents the aim of Hip Hop music to lift people above bleak surroundings. The lyrics, “We go to war and transcend space and time when every record ain’t a record to just shake behinds” (Little, S., et. al., 2004, track 4), present a strong message to a collective awakening. In terms of the integration of Hip Hop in higher education, Morgan (2009) argued that it emerged simultaneously with other “traditions of resistance” such as Black studies, Chicano studies and so on.

Morgan advocated for the inclusion of Hip Hop at universities and acknowledged its expansion to many fields. “Scholarship on Hip Hop now exists in education, psychology, anthropology, sociology, political science, philosophy, theater, art, business, physics, religion, English, linguistics, American studies, history, communications, music and more” (Morgan, 2009, p. 13). While the widespread integration of Hip Hop may be of interest to Black scholars, its use in diversity classes taught by Black professors may be of special interest because of the integration of perspectives they have internalized as identity and similarities in life experiences of students of color in such classes.

Statement of the Problem

In the context of higher education faculty and students of color rarely have their lived experience valued in the classroom. Knowledge they relate to from their home environment is rarely incorporated into curriculum, since representation of realities

outside of western tradition may not be seen as credible. This is problematic because western tradition rarely contains positive images of groups outside European standards. Not much is known about the attempts to challenge such realities. Furthermore, there is a gap in research on the ways in which bottom-up frameworks, like Hip Hop Studies, are integrated into the academy when teaching through and about diversity. “There is much that can be learned about the role of race in the academic trajectories of Black scholars by attending to the voices of Black faculty” (Griffin, Pifer, Humphrey, & Hazelwood, 2011, p. 516).

Purpose & Research Questions

This study sought to understand the Black faculty experience specific to teaching Hip Hop courses and using Hip Hop Pedagogy to make learning in their non-Hip Hop related courses more clear. Where Hip Hop Studies was a part of a particular scholar’s work, this study looked for the reason that they included Hip Hop Studies in their work and what they have learned from teaching Hip Hop. The research questions were:

- What are Black professors’ perspectives about teaching diversity through Hip Hop?
 - What curriculum and teaching methods do they use in their classes?
 - How does Hip Hop contribute to student learning about themselves and others?

Importance of Study

The goal of this study was to capture the perspectives of Black professors about teaching Hip Hop as diversity in an environment where they may not feel valued. Black professors have a unique position in academic life in the U.S. system of education. First,

they have successfully navigated the system of education. Second, they interact with their institutions daily from a position of power as employees of their universities, while remaining a participant in the racial structure in society. Third, Black professors can teach the realities of racial difference from a position of experience. This study seeks to understand the methods Black professors employ within the classroom to teach the experiences of diverse communities to diverse student audiences. More specifically, the focus is on how does Hip Hop impact student learning in regard to themselves and to other racial and ethnic groups. With racism historically present in education, this study seeks to understand present manifestations of racism in an effort to move toward equity in educational structures and practices. This study could benefit diversity practitioners in higher education and those who seek to support Black faculty by giving scope to the depth of curriculum that has been developed over time and by discussing the benefits and challenges to implementing diverse curriculum. In line with Applied Africana Studies, this study aimed at bringing light to the vocation of the Black scholar, making it better for the Black professor, their students, and the communities they serve by uncovering the realities of Black professors from their own perspectives.

Definition of Terms

Student/Faculty/People of color: Student/faculty/people of color was the term used in this study for people who do not racially belong to the White race. Based on Arnold et. al.'s article the term is presented in lower case in this study (Arnold et. al., 2016).

Blackness: Black racial identity development theory is used to present Blackness as a process of coming to the awareness of what it means to be Black in America. Black racial identity development started as a stage model with five stages. (Helms, 1990, p. 19).

Hip Hop Music: “Not simply music, but a collection of African-centered philosophical attitudes, experiences and values that inspire art, movement, fashion, music and the totality of African life” (Walker, 1998, p. 14).

Hip Hop Studies: Marc Lamont Hill and Gloria Ladson-Billings (2009) defined Hip Hop Based Education as an umbrella phrase to “collectively comprise” educational research using the elements of Hip Hop Culture (i.e., rap, turntablism, break dancing, graffiti, knowledge of self, fashion, language), which inform pedagogy in formal and non-formal school spaces (Hill & Ladson-Billings, 2009, p. 2). Hip Hop Based Education is the more prominent term used in K-12 education whereas the use of the term Hip Hop Studies is more prevalent when referencing the study of Hip Hop in higher education.

Predominantly White Institutions: “Institutions of higher learning in which Whites account for 50% or greater of the student enrollment, may also be understood as historically White” (Brown & Dancy, 2010, p. 524).

Chapter 2

Review of the Literature

Introduction

The purpose of this study was to explore Black university professors' perspectives on using Hip Hop Pedagogy to teach diversity classes at Predominantly White Institutions in the U.S. This chapter begins with an overview of Applied Africana Studies as the theoretical framework central to the analysis. It then proceeds with an analysis of one of the major tenets of this theory, interdisciplinary functionality, as a way to make the findings of research engaged in by Black scholars digestible to Black communities. The next section explains racial identity development theory as a way to understand Black identity and then offers a brief review of the history of Hip Hop Studies and their location on university campuses as a way to deliver educational perspectives through varied means to a diverse group of students. Next, literature about Black faculty's presence at universities is presented. Finally, the chapter concludes with a presentation of studies that focused on ethnic studies initiatives.

Theoretical Framework

Applied Africana Studies

While Applied Africana Studies is the main theoretical framework for the study, it is fairly recent and has been influenced by the longer standing traditions of Africana studies and Afrocentricity (Tillotson & McDougal, 2013). This section focuses primarily on Applied Africana Studies and infuses Africana studies and Afrocentricity when they help to explain elements of Applied Africana Studies (hereafter AAS). In *Applied*

Africana Studies, Tillotson and McDougal (2013) enumerate the basic tenets of this framework. Those that are applicable to this study are:

- 1) the needs and interests of people of African descent cannot be understood or appropriately addressed, without clear assessment of the forces of domination, oppression, or prevention, that operate against the interests of people of African descent,
- 2) AAS is critical of the scholarship regarding African descended people,
- 3) Black scholars must stay relevant by directing their scholarship toward Black people, and unapologetically stay constant in research that is relevant to Black people and is solution centered, and include African ways of knowing,
- 4) Black scholars should employ interdisciplinary functionality, which is the use of literary sources to make sure findings are understandable to Black people,
- 5) dialogue is a useful stage in the process that should lead to solution centered action (Tillotson & McDougal, 2013, pp. 105–113).

Forces of domination, prevention, or oppression. Joe Feagin, a popular Whiteness scholar, presented the dilemma Black faculty represent to the status quo as they challenge the White racial frame, which perpetuates disproportionate power in favor of those who are White. In *The White Racial Frame: Centuries of Racial Framing and Counter-Framing*, Feagin (2013) explained that the White racial frame encompasses anti-others stereotypes and prejudices against people of color, which are crystalized in a multifaceted worldview that accents White virtuousness. The framework is promoted through verbal, emotional, visual, auditory/language expressions, all of which are imbedded in and are reflective of old racial narratives and ideologies (Feagin, 2013).

Arnold et al. (2016) agreed with these assertions adding, “Dominance of Whiteness has become common sense, which includes the promotion of important racial stereotypes, understandings, images and inclinations to act that prevail because Whites have long had the power and the resources to impose this reality” (Arnold et al., 2016, p. 894). Unquestionably, racism is still present in educational settings. Robin DiAngelo (2011) enumerated the elements of racism in *White Fragility*.

Whiteness scholars define racism as encompassing economic, political, social, and cultural structures, actions, and beliefs that systematize and perpetuate an unequal distribution of privileges, resources and power between White people and people of color. This unequal distribution benefits Whites and disadvantages people of color overall and as a group. Racism is not fluid in the U.S.; it does not flow back and forth, one day benefiting Whites and another day (or even era) benefiting people of color. The direction of power between Whites and people of color is historic, traditional, normalized, and deeply embedded in the fabric of U.S. society (DiAngelo, 2011, p. 56).

One manifestation of racism used to perpetuate the White racial frame is deficit model reasoning which is commonly employed in discussions about Blacks in education. Blacks in education are described by deficit terms such as, dysfunctional, developmentally disadvantaged, uneducable, enraged, an endangered species, underrepresented, disengaged, and underachieving (Holland, Reynolds, & Weller, 2007, p. 114; Strayhorn, 2010, p. 311; Urias, Falcon, Harris, & Wood, 2016, p. 23). Strayhorn (2010), Holland et al. (2007), and Urias et al. (2016), problematized the prevalence of the negative attributes and rejected the negative views and common narrative about Blacks.

Critique of scholarship regarding African descended people. The possibility of an unbiased perception of Black presence in education that could focus anywhere on a spectrum from completely negative to positive, has challenged Black Scholars to promote positive images and representations of Blackness in education. The following quote by Vincent Harding in *The Vocation of the Black Scholar* (1974) laid out the responsibilities Black scholars have to preserve the historical legacy of Black folk outside of academia and in the sacrosanct ivory/ebony tower.

Indeed, part of our deepest obligation to the past, as well as to the future, is to place our own definitions on those long historical struggles of our people (For there are many non-Black experts on our history who are always prepared to define for us that experience and that fight as either “integration” or “separatism,” as either “protest” or “accommodation,” as either “irresponsible escapism” or “responsible realism,” ad nauseam.) Our ancestors did not wade through rivers of blood so that we might surrender the interpretation of their lives into the hands of others (Harding, 1974, p. 10).

Integration or separatism, protest or accommodation, irresponsible escapism or responsible realism are examples Harding used to typify the polarizing that can take place in academia when some scholars categorize the Black experience without taking into consideration its larger structural and historical picture. Harding used the binaries as examples of what non-Black scholars may do to polarize the Black experience. The lack of Black scholars presents a challenge to Harding’s charge of change being fulfilled.

Black scholars, unapologetic, and solution centered. Harding charged Black faculty to take control of messages about Black history in the academy. Applied Africana

Studies reinforces this duty and further clarifies it by stating that, scholars of African American studies must stay relevant by directing their scholarship toward Black communities (p. 11). When this reasoning is applied to Harding's statement on the duty Black scholars have to preserve Black history, it may be interpreted to mean that without the scholarship of Black faculty focused on diversity, the White racial frame, racism in education, and deficit model thinking will persist.

Applied Africana Studies covers enough ground to be useful in initiating basic discussions in teaching and research toward equity, but also encourages action after understanding has taken place. Applied Africana Studies advocates moving dialogue to the next step of taking action to alleviate circumstances identified in classroom dialogue and scholarly research by analyzing forces of domination and oppression, since "solutions that fail to explain the social context of oppression are blind and unethical" (Tillotson & McDougal, 2013, pp. 108).

In addition to focusing scholarship on issues facing Black communities, there is a responsibility to explain research findings to Black people in a way that is understandable. "The Applied Africana Studies practitioner must constantly and unapologetically be engaged in producing relevant, solution-centered scholarship that can be translated to African people in digestible form" (Tillotson & McDougal, 2013, p. 111). It is important for Black scholars to relate what is learned in academic settings clearly and understandably to Black folk in ways that include their ways of knowing. This point seems to stem from Walker's definition of Afrocentric scholarship, which is "scholarship grounded in the cultural image and historical experiences of African (descended) people, paying attention to their aesthetic and philosophic traditions" (Walker, 1998, p. iv). Hip

Hop music, which is a way of knowing for Black folk that is grounded in the cultural images and historical experiences of African descended people contains African American Language, can be used to make learning relevant to students on college campuses, and Black folk in community understandable. Professors who employ Hip Hop Studies exemplify Applied Africana Studies' relevance for Black individuals and communities.

Interdisciplinary functionality. Tillotson and McDougal (2013) define the ability to produce relevant research and teach it as interdisciplinary functionality. One example the authors used to explain interdisciplinary functionality is self-hate,

If a researcher [or professor] is examining behavior or identity in the African American community, there is broad agreement that as a response to the imposition of the European worldview through the operational ethos of American cultural transmission, it is generally agreed that there exists disproportionate amounts of anti-self-disorder (Tillotson & McDougal, 2013, p. 110).

This anti-self-disorder is also commonly applied to the preencounter stage of racial identity development theory and is sometimes called self-hate. This stage idealized a dominant White worldview and denigration of the Black worldview. The Black/White binary reinforced superiority/inferiority thinking as the Black individual is drawn toward the White (Helms, 1990, p. 20). While there are many stage models of identity development, Janet Helm's (1990) work on racial identity development theory found in *Black and White Racial Identity: Theory, Research, and Practice* (Helms, 1990) described the preencounter stage of Black racial identity development.

When employing interdisciplinary functionality in the classroom, a professor may reference a clearer description of the psychological phenomena employed by Civil Rights leader Malcolm X (1965). Malcolm gave a detailed explanation of self-hate in his speech to a Black audience in *You Can't Hate the Roots of a Tree and not Hate the Tree*. In his speech, Malcolm compares self-hatred in Black people to a tree whose roots system connected back to Africa. Malcolm said that African features are the tie Black folk have to Africa and that in hating their features (i.e. hair, skin color, the shape of nose), they hate themselves. Malcolm went on to say, “We hated the color of our skin, hated the blood of Africa that was in our veins. And in hating our features and our skin and our blood, why, we had to end up hating ourselves. And it became hateful to us. It made us feel inferior; it made us feel inadequate; it made us feel helpless” (Malcolm X, 1965).

In describing self-hate, Malcolm opened the door to understanding Black reality in the U.S. by vocalizing an internal struggle for dignity that goes on inside the minds of Black folk every day. Self-hate is only a piece of one of the stages of racial identity development. Like Malcolm, many scholars in the Black community use ideas from psychological theories to explain and teach Black realities that Black folk experience but don't have the terminology to name. A Hip Hop scholar may use Hip Hop lyrics or text that demonstrate self-hate to make the idea relevant to students. Tillotson and McDougal described this in their description of Applied Africana Studies as a way for teachers to make material understandable and interesting to Black students.

In terms of creating awareness and intervention, a researcher could go straight to the groundbreaking work of African-centered psychologists, but in some respects, the work is very technical to present in its bare form. When a practitioner is

working with a population that is new to these ideas, to maintain interest and bring the information home, the researcher could use both African-centered psychology and an African American literary work (Tillotson & McDougal, 2013, pp. 110–111).

This reference to the groundbreaking work of African-centered psychologists includes self-hate, a part of the preencounter stage of racial identity development theory advanced by Janet Helms.

Racial Identity Development Theory. While there have been many stage models of identity development, Helms (1990) combined many of the previously existing stage models of racial identity development creating a comprehensive approach. Racial identity development theory began as a stage model of individual racial identity development. The theory has been expanded over the years to include acknowledging the weight of external social factors' influence on individual racial identity development. Going back to the basic stages is helpful in an analysis of Black racial identity development because it helps establish a basic understanding of some manifestations of Black identity. In defining what it means to be Black, racial identity development theory does not encompass an exhaustive racial reality about Blackness but can be used to start discussion about what it means to be Black in America and in institutions of higher learning. While interdisciplinary functionality is used above focusing on self-hate, the same process could be expanded to discuss other representations of Blackness in Hip Hop Culture. The stages of the model are preencounter, encounter, immersion/emersion, and internalization (Helms, 1990).

Preencounter. The general theme of this stage was idealizing a dominant White worldview and denigration of the Black worldview. The Black/White binary reinforced superiority/inferiority thinking and the Black individual can be drawn toward the White (Helms, 1990, p. 20). Self-hate was often associated with this first stage.

Encounter. Movement from the first stage to the second happens when awareness that a Black person cannot be accepted in the White world occurs. This may be spurred by an event where it becomes apparent that no matter how well the individual or other Blacks perform Whiteness, they will still be seen as not White and inferior (Helms, 1990, p. 25). An aspect of encounter is that “this may be the first time an individual perceived themselves as Black” (Helms, 1990, p. 26).

Immersion/Emersion. An individual psychologically and physically prefers the Black world, acting how they believe authentic Blacks are supposed to act. Helms (1990) describes this stage as including a common educational term of “acting White” when not acting Black enough (Helms, 1990, p. 27). This stage is categorized as all Black, all day. Individuals in this stage will choose activities they believe are Black and not White.

Internalization. A time when an individual becomes confident in their Blackness and is not broken down by negative external images. Since this internal confidence is strong, relationships with White individuals can begin again (Helms, 1990, p. 31). In *New Perspectives on Racial Identity Development: Integrating Emerging Frameworks*, Bailey Jackson III (2012) wrote that “the changes to early racial identity development models include a focus on Black culture as an influence on racial identity development and not solely an individual response to racism” (p. 45).

Examples of interdisciplinary functionality reinforce the classroom as a place where using Hip Hop Culture in teaching can be a way of maintaining the students' interest in exploring their own identity and bringing the information about Black reality home. Hip Hop music and culture is rich with the realities of Black folk in America. Therefore, it can be seen as providing "infinite number of possible pedagogical symbiotic relationships...employing interdisciplinary functionality to examine African (descended peoples') reality" (Tillotson & McDougal, 2013, p. 111). Instead of using African American literature, which is proposed by the above authors, Hip Hop Pedagogy is the substituted learning tool used to examine African reality and make learning interesting to students. Hip Hop Studies grew significantly in the early 90's at the height of Hip Hop Culture in the U.S. as a way to address racial issues on college campuses and in society.

Hip Hop Studies

The Hip Hop Archive & Research Institute, a modern-day tower of Hip Hop scholarship, is directed by Dr. Marcyliena Morgan (2014) at Harvard University. A description from their website stated they were "committed to supporting and establishing a new type of research and scholarship devoted to the knowledge, art, culture, materials, organizations, movements and institutions of Hip Hop" (Morgan, 2014). One of the reasons this endeavor has been so successful is because it brings together powerhouse scholars like Dr. Marcyliena Morgan and Dr. Henry Louis Gates Jr. as well as iconic Hip Hop artists like Nas. The Hip Hop Archive & Research Institute is an example of the epitome of Hip Hop scholarship because it has blended the greatest of street knowledge and academia in a fresh collaboration reflecting Hip Hop life's most resonating characteristic, flow.

Some of the top Hip Hop scholars have had long and fruitful careers and have distinguished themselves as veterans in the game: Joan Morgan, Marc Anthony Neal, Tricia Rose, Jeff Chang, Todd Boyd, Treva Lindsey, Tshombe Walker, Martha Diaz, and Marc Lamont Hill. Artists such as Professor Griff of the group Public Enemy and many others also have lectured frequently on college campuses. This is not an exhaustive list of scholars but the list aims to help understand the scope of Hip Hop scholarship.

The increased visibility of Hip Hop in education is further demonstrated by two special issues of educational journals that contain important issues in Hip Hop Pedagogy: *Equity & Excellence in Education 2009, Volume 42* and *Urban Education 2015, Volume 50*. Further, *That's the Joint: The Hip-Hop Studies Reader* by Murray Forman and Marc Anthony Neal (2011) presented a comprehensive coverage of the fundamental themes, as well as, broad and complex identity issues associated with Hip Hop scholarship. Forman and Neal addressed topics of historiography, Hip Hop authenticity, Hip Hop place and space, gender, culture and industry (Forman & Neal, 2011). Hip Hop scholarship continues in varied mediums at every level of education. For instance, Bettina Love has advocated for Hip Hop Based Education in the primary grades. A.D. Carson graduated with a Ph.D. in rhetorics, communication, and information design in 2017 at Clemson University by presenting a Hip Hop thesis in album form, complete with 34 tracks (Scar, 2017). At the time of this study he taught Hip Hop courses at the University of Virginia.

Hip Hop Studies can best be described in the recounting of the unfolding of Hip Hop being taught on college campuses and its interrelation to the term Hip Hop scholarship that advocated for a comprehensive lens, "Hip Hop is often reduced to a song or album, it is often not understood that the music is an expression of Hip Hop Culture

which expands to the multiple and varying manifestations of the movement” (Morgan, 2009, p. 11). The study of Hip Hop music has a history that is no longer in its infancy (Forman & Neal, 2011). Bynoe (2005) explained the four original elements of Hip Hop as not only music, but “four different interrelated art forms: Mcing, or rap—the oral element; B-Boying, break dancing, as is—the dance element; DJing—the musical element; and graffiti, or aerosol art—the visual element” (Bynoe, 2005, p. Introduction). A fifth element known as knowledge of self can be defined as the study of Hip Hop Culture, music, and elements alongside an examination of issues within one’s surroundings to create positive change in one’s community (Love, 2016, p. 215).

Expressions of Hip Hop Studies. There are traditional classrooms at the university level and programs that take their work into communities. For instance, San Francisco State University, Harvard, Duke, Georgetown, NYU, the University of Wisconsin-Madison, the University of Arizona, and Skyline College, offer multiple Hip Hop Studies courses both academic, co-curricular and programmatic in nature.

Hip Hop Studies is the meeting of street knowledge and formal academic study in educational settings from preschool to doctoral arenas (Love, 2016; Scar, 2017). In addition to educational settings, community settings are common places to find iterations of Hip Hop Pedagogy. Community programs may introduce Hip Hop Culture or Hip Hop music as a way to engage youth in learning activities (Banjoko, 2004). Adisa Banjoko taught the connections between Hip Hop, martial arts, and chess in classroom and community settings through his organization of the Hip Hop Chess Federation (Banjoko, 2004). Community programs have contributed powerful practical takeaways to Hip Hop Studies. Demonstrative is the work of Supaman, who is an Indigenous artist who travels

to different K-12 schools to present Indigenous issues through Hip Hop Culture. Similarly, Mazi Mutafah created Words, Beats, & Life which began as a Hip-Hop conference at the University of Maryland in the fall of 2000. Its founders worked to create a vehicle to propel individual lives and communities through Hip-Hop. At the time of this study, Words Beats & Life used a holistic approach to youth and community development that involved Hip-Hop artists, scholars, educators, activists, and allies publishing and guiding workshops (Mutafah, 2017). For the purposes of this study, Hip Hop Pedagogy was not considered as strictly expressed in academia but rather expanded to educational and community settings.

Reality pedagogy is another expression of Hip Hop Based Education. An explanation of Reality pedagogy can be found in *For White Folks who Teach in the Hood...and the Rest of Y'all Too: Reality Pedagogy and Urban Education*. Reality pedagogy, promoted by Chris Emdin (2016), held five major elements: cogenerative dialogues, co-teaching, cosmopolitanism, context, and content. Reality pedagogy was an approach to teaching and learning based on the reality of the students' experience (Emdin, 2016). Reality pedagogy is a modern expression of culturally relevant pedagogy and promotes Hip Hop Based Education. The five elements of the model were defined as,

Cogenerative dialogues. Generated dialogues between teachers and students. In this dialogue teachers encourage students to share their experiences outside of class inside the classroom. This includes asking students to critique the teacher's delivery.

Co-teaching. Moves beyond having another teacher doing administrative tasks. Emdin encourages letting students teach in the classroom with ideas they came up with.

Teachers should change the structure to encourage the students agency because they will inform teachers about what the best practice is.

Cosmopolitanism. Interrogates the ways youth communicate with each other outside of the classroom and uses them inside of the classroom. Associated outside communication with a proschool identity. An example is using a handshake as reinforcement for positive behavior.

Context. Recognizes that traditions of students are different in different areas. Emdin encourages being hypersensitive about the students' immediate environment. Do not think of the academic space as a sanitized space. Teachers should bring into the classroom the names of powerful people in the community.

Content. The last element, because if teachers put content first, teachers do not allow students a chance to connect. Students who get it when the other elements are not put first, exceed in spite of challenges and not because the other elements are intentionally included.

Emdin believes that context/delivery is more important than content. Unlike how many fields expand—theory first and practice later, if at all—Hip Hop education and pedagogy has been largely tethered to practice from the start.

Theories used in combination. In combination, applied africana studies, racial identity development theory and Hip Hop Studies provide professors with tools to describe students' individual relationship with the Black experience in America and the broader panoply of race in America. Ladson-Billings (2014) described the need to overcome stagnant classrooms as the need for pedagogies to “evolve to address the complexities of social inequalities” (Ladson-Billings, 2014, p. 77). Looking at racial

experience from the multiple angles of the theories presented in this chapter is important in the classroom in order to make the learning experience valuable for students who may be at different stages of identity development and association with racial discussion.

Unquestionably the task is not easy. Engaging students from different backgrounds and belief systems on race issues in the classroom may produce heated discussions. Tricia Rose (1994) defined the importance of studying Hip Hop music as a way to understand Black identity and the Black experience in her seminal text *Black Noise*. Rose described “disguised cultural codes” within Rap music as a way to challenge inequalities, “a large and significant element in rap’s discursive territory is engaged in symbolic and ideological warfare with institutions and groups that symbolically, ideologically, and materially oppress African Americans” (pp. 100–101). M. Morgan (2009) described the value of studying Hip Hop on the college campus as a good place because academia holds tools that make the study of such a complex culture manageable.

Irrespective of the point of entry scholars take to address Hip Hop in academia, Hip Hop has established itself as one of the most influential academic forces of the last two decades. While it’s no longer necessary to argue if Hip Hop should be the subject of scholarly attention, it is still important to identify the contradictions inherent in including it as a subject of study (Morgan, 2009, pp. 7–9).

The contradictions inherent in studying Hip Hop that can add value to Hip Hop scholarship include why messages of misogyny, negative stereotypes, gang culture, violence, and materialism are promoted so heavily. Studying Hip Hop’s highlights and weaknesses is responsible scholarship that does not overestimate the positives of adding Hip Hop in an inclusive educational setting. Similar to deficit model reasoning in

educational research, there are negative aspects of Hip Hop. Overemphasizing the negatives and not focusing on the positives minimizes the effectiveness of learning from Hip Hop Culture. Only focusing on the positives would have a similar effect. Morgan encouraged studying the contradictions as a way to balance what students can learn from Hip Hop Studies.

As Hip Hop Studies has encouraged the study of Hip Hop Culture in the university setting it is important to look at who has led that discourse. As the focus of this study is Black professors teaching Hip Hop, the next section looks at the broader experiences of Black professors teaching at Predominantly White Institutions to provide a framework on the context.

Black Professors' Experiences in Universities

Kelly, Gayles, and Williams (2017) distinguished the experience of faculty of color from their White counterparts, when stating “Racial dynamics at Predominantly White Institutions create a higher level of scrutiny on scholarship for professors of color” (p. 313). In *(Re)Defining Departure: Exploring Black Professors' Experiences with and Responses to Racism and Racial Climate*, a study in which the major question was to find out why Black professors leave their institutions, confirmation of previous research findings suggested that Black professors must continually contend with racism (Griffin et al., 2011, p. 516). The study went further to say that Black faculty faced challenges in the tenure and advancement process, “fearing that their work would be judged as subpar based on their emphasis on issues related to communities of color” (Griffin et al., 2011, p. 517). Kelly et al. (2017) reinforced the need for recruitment and retention among faculty of color, “because there is value in learning environments that incorporate diverse

perspective, knowledge, points of view” (p. 306). As institutions have worked to hire more faculty of color there have still been challenges, one of which is the tradeoffs for faculty of color.

Nancy Leong (2013) defined racial capitalism as the “process of deriving social and economic value from racial identity, a longstanding, common, and deeply problematic practice applied when White individuals or a Predominantly White Institution derives social or economic value from associating with individuals with Nonwhite racial identities” (Leong, 2013, p. 2152). Leong’s treatise gave a definition of two predominating rationales regarding diversity in higher education: the diversity rationale and the remedial rationale. The diversity rationale espouses diversity for diversity’s sake, which Leong advocated can be more damaging and can have legal backlash. An example of this is when the University of Wisconsin Photoshopped a picture of a Black student into their marketing material in order to appear more diverse. The remedial rationale recognized racial capitalism and its most egregious reality; that the benefit of deriving capital from nonwhite identities was not returned to nonwhite individuals or communities. The remedial rationale proposed as a solution that racial capitalism be identified and that the benefits of association be returned to nonwhite people. In the case of Black faculty, that they be recognized for their contributions in academic pursuits that benefit the institution.

Ethnic Studies: Teaching Diversity Classes in Higher Education

Historically, Black professors’ presence at Predominantly White Institutions being questioned by White administrators was the catalyst for ethnic studies departments being created (Thompson, 2004). This is exemplified in the Black studies department at

San Francisco State College in 1968. George Mason Murray was Black faculty at San Francisco State College. He was also a member of the Black Panther Party for Self Defense. When his contract was not renewed due to his affiliation with the Black Panther Party, it sparked the San Francisco State Strike of 1968 (Thompson, 2004). The strike lasted four months and resulted in students' list of demands, which included the reinstatement of George Mason Murray and the creation of a Black studies department among other things, being met (Thompson, 2004). At the time of this study San Francisco State had a strong college of ethnic studies but had to revisit direct action in the form of campus protest in 2016 when there were serious threats to their college's budget (Kai-Hwa Wang, 2016). Similar to the ethnic studies program at San Francisco State, multicultural education as described by Sleeter (2018) has grown out of past social movements to oppose state control of education (p. 6).

At the K-12 level, Arizona was an example of racial tension in education and ethnic studies. HB 2281 was passed in 2010 banning ethnic studies in public schools. This legislation was recently declared unconstitutional by a U.S. District Court but the story elucidates tensions regarding teaching an inclusive curriculum in schools (Associated Press, 2017). Tucson had a strong curriculum teaching high school students about indigenous traditions in Mesoamerica. There was much heated and violent discussion in public spaces about the appropriateness of ethnic studies that resulted in exclusionary legislative language (Wanberg, 2013). The bill states that a school district or charter school in Arizona shall not include in its program of instruction any of the following: 1) promote the overthrow of the United States government, 2) promote resentment toward a race or class of people, 3) are designed primarily for pupils of a

particular ethnic group, 4) advocate ethnic solidarity instead of the treatment of pupils as individuals (Ethnic Studies Ban, 2010). After seven years, in 2017 a federal judge imposed a permanent injunction that the ethnic studies ban could not be enforced (Associated Press, 2017). Unfortunately, the program had already been dismantled.

Ethnic studies has been a difficult forage into the theoretical battleground of what crosses the line between building awareness of nonwhite identity and threatening the status quo of normalized Whiteness. The examples of the San Francisco State Strike and Arizona Ethnic Studies Ban demonstrate some negative perceptions that have occurred when curriculum deviated from traditional standards and moved toward inclusive directions.

Hip Hop Studies as a Way of Teaching Diversity. Hip Hop Studies can be a way to increase positive racial identity development within groups of students both nonwhite and White. Bakari Kitwana (2006) argued that Hip Hop has a critical role to play in moving America forward beyond its old racial politics. These politics are characterized by adherence to stark racial differences between Black and White that can be overcome by Hip Hop creating a fluidity between culture (Kitwana, 2006; Netcoh, 2013, p. 11). Professor Griff of Public Enemy agreed and went a bit further to say that Obama's election was influenced by a generation that collectively listened to their lyrics and was ready for political change (Shah, 2017). Netcoh (2013) disagreed by stating that the "minimal scholarship on Hip Hop and its White audience supports the notion that rap music has been limited in its capacity to mobilize racially just ideologies and politics in White youth" (Netcoh, 2013, p. 11). These quotes emphasized the tension that exists in

the idea that Hip Hop is an effective tool for promoting positive racial identity development among White students.

Morgan and Fischer (2010) proposed that “Hiphoppers literally mapped onto the consciousness of the world a place (and an identity) for themselves and thus created value out of races and places that seemed to only offer devastation” (p. 513). Rodriguez (2009) contextualized the importance of using Hip Hop in the university classroom as a way to “redefine what knowledge is and who has the power to create, own, and exchange it for self-determination and social change” (pp. 26–28).

Hip Hop as a classroom tool to initiate dialogue. In *Dialoguing, Cultural Capital, and Student Engagement: Toward a Hip Hop Pedagogy in the High School and University Classroom*, Louie Rodriguez (2009) advocated for classroom dialogue and opened his defense of Hip Hop Studies with a quote from Freire, which summarized states, that dialogue is vital to understanding one’s place in the world (Rodríguez, 2009, p. 22). Rodriguez generally described his experience working with urban youth where he found that “dialoguing, as a natural extension of Hip Hop Culture, provides educators with a more politically and culturally relevant response to the needs of historically marginalized youth” (p. 21).

The same author, further contended, “In many ways, Hip Hop Culture *is* a dialogue with the world—a dialogue between youth and the world in which they operate daily, this dialogue emerges through music, art, dancing, writing, and political activism” (p. 21). Rodriguez compared Hip Hop dialogue in the classroom to the popular concept of culturally relevant pedagogy. Culturally relevant pedagogy advocated for teachers focusing on three domains of pedagogy, academic success, cultural competence, and

sociopolitical consciousness. In *Culturally Relevant Pedagogy 2.0, a.k.a the Remix* (2014) Ladson-Billings talked about her work with First Wave, a Hip Hop scholarship program, at the University of Wisconsin-Madison. Through her work employing culturally relevant pedagogy with First Wave students, Ladson-Billings had to “change and evolve in order to meet the needs of each generation of students” (Ladson-Billings, 2014, pp. 80–81). This realization came in large part because culturally relevant pedagogy was applied in a manner that included students in their learning.

As discussed earlier, Chris Emdin (2016) defined cogenerative dialogues as exchanges between teachers and students in which teachers encourage students to share their experiences outside of class inside the classroom. This can include asking students to critique the teacher’s delivery in order to ensure that the student is understanding what is being taught. Most important to Reality Pedagogy is student participation in their learning.

Summary

Applied Africana Studies was used as the theoretical framework for this study (Tillotson & McDougal, 2013). The White racial frame was described as the institutional backdrop for scholarship addressing race at PWI’s (Feagin, 2013). Black professors had not historically been valued in academia which sparked the creation of ethnic studies departments. Racial tension continues in diverse classrooms and programs that encourage positive racial identity, there are many levels of acceptance and promotion of ethnic studies programs. The San Francisco State Strike of 1968 and 2010 legislation banning ethnic studies in Arizona were used as two instances where opposition to including curriculum about diverse communities escalated to levels where state intervention was

required (Thompson, 2004; Wanberg, 2013). Within the classroom racial identity development theory is one theoretical approach used to understand racial identity exploration among diverse student populations (Tatum, 1992). Reality pedagogy places delivery over content when working with diverse student populations (Emdin, 2016). Hip Hop Studies addresses identity development as content and delivery. The dialogical element of Hip Hop Pedagogy can be powerful in bringing diverse groups to a common understanding (Rodríguez, 2009).

Chapter 3

Methodology

Overview

The purpose of this study was to explore Black university professors' perspectives on using Hip Hop Pedagogy to teach diversity classes at Predominantly White Institutions in the U.S. This chapter presents the research approach that was used, phenomenology. Consequently, the researcher's positionality is discussed. In the following sections the setting, the study's participants, the recruitment methods, the participants' profiles, confidentiality, the data collection methods, the methods that were used for data analysis, and the limitations of the study are presented.

Strategies of Inquiry

Qualitative research is an appropriate methodological paradigm to address issues of human complexity. This study was guided by phenomenology. According to Marshall and Rossman (2015) phenomenological approaches seek to explore, describe, and analyze the meaning of individual lived experience. Specifically, researchers who employ phenomenology are interested in analyzing a particular experience. They focus on "how they [participants] perceive it [the experience], describe it, feel about it, judge it, remember it, make sense of it, and talk about it with others" (Marshall & Rossman, 2015, p. 17; Rossman & Rallis, 2003). Phenomenology has its foundations in the scholarship of Husserl, Heidegger, Sarte, Merleau-Ponty, and Schultz (Denzin & Lincoln, 2011). In this study, the exploration of Black faculty's experiences while teaching diversity classes through Hip Hop provided the focus. Specifically, the ways in which Black faculty

members described, felt, judged, and made sense of their teaching experiences were explored.

In this study, Black faculty were asked to share their knowledge about their experiences teaching and researching in two interviews. This study looked to Black faculty as the authoritative voice for teaching Hip Hop at their respective institutions. Responses were situated within the historical and sociopolitical context of being Black in the U.S. This focus was at the heart of the theoretical framework of this study, Applied Africana Studies (Tillotson & McDougal, 2013). Applied Africana Studies is intended to resolve problems within communities of African descended people but also gives value to the experience of Black people as an authority on their own racial experiences.

Purpose & Research Questions

This study sought to understand the Black faculty experience specific to teaching Hip Hop courses and using Hip Hop Pedagogy to make learning in their non-Hip Hop related courses more clear. Where Hip Hop Studies was a part of a particular scholar's work, this study looked for the reason that they included Hip Hop Studies in their work and what they have learned from teaching Hip Hop. The research questions were:

- What are Black professors' perspectives about teaching diversity through Hip Hop?
 - What curriculum and teaching methods do they use in their classes?
 - How does Hip Hop contribute to student learning about themselves and others?

Researcher Positionality

The curiosity that formed the research questions began in my higher education administrative role as a full-time coordinator working with students of diverse backgrounds. So often their stories motivated me to have the courage to remember my own story in its truest, most authentic version, which to be honest has been at times a difficult process. I am a man of Mixed heritage who grew up mostly in several rural areas of Eastern Washington. The first 8 years of my life, let's say the memorable years, were spent being raised by my single Black father. He was working three jobs and so would invite cousins and other caretakers from Cleveland, Ohio to take care of my sister and I. Every summer in the early years, my younger sister and I would pack up and jump on the Greyhound bus for a three-day trip back to Detroit where an aunt would pick us up. We'd stay in Detroit for a week or two before my grandmother Dorothy Hurst Lykes, who lived in Cleveland, would pick us up and take us to Cleveland where we'd spend the rest of the summer. At the age of 8 or 9 my mom came back into the picture and close to that time we moved to live with my White mother who had remarried; my stepfather is White. The final years living full-time with my dad were spent on the Central Coast of California as he had taken a job there. From the time I was 10 or 11 I would move back and forth between California and Washington state so I consider both places home.

My experience leads me to believe that college is a significant time of identity exploration. Being an undergraduate student at a Predominantly White Institution proved to be quite the crucible, racially for my identity. Daily experiences were both negative and positive in terms of race. Nearly 10 years ago now I took a position at a Predominantly White Institution located in the Western United States. I sat with students

every day, talking with them about their lives, and working administratively to help them stay on campus and graduate. Little by little, I began to pick up on huge differences in how students saw themselves racially. I began to see a spectrum of responses when I brought up race in conversations, many times the students initiated discussion about race on their own. Working with students in an academic setting to lead them toward discussions about their identity has become more than a passion in life.

So why Hip Hop? If Hip Hop, then why Hip Hop in the classroom? The short answer is that Hip Hop is my first language. Admittedly there are times when Hip Hop Culture and the culture of academia clash in significant ways but my racial heritage has taught me to work through things that superficially are not supposed to go together, giving me a certain set of skills when working and living in the void. I was interested in how Black faculty have used Hip Hop in the classroom to address the human responses regarding race. Liberty lost and blood spilt dictate that theorizing about racial reality can be a self-serving exercise engaged in by those who have never been hungry or lacked shelter, or been betrayed by a true friend because of their race. My tone in this research was to reveal the nature of teaching Hip Hop through the professors' personal lens.

To that effect, and despite my deep personal connections to the topic of this study, I tried to maintain a distance when talking to professors and when analyzing the data. My aim was not to impose my views on the topic, but rather to try to understand their perspectives, experiences, and viewpoints.

“Scholars whether consciously or not, often exert their relative authority when conducting research and publishing their findings and they are eminently capable of appropriating dimensions of Hip Hop according to personal and professional agendas”

(Dimitriadis, 2015, p. 39). I referenced Dimitriadis here not to contradict any resurfacing themes of this study but to lean on sharing my voice without the intention of co-opting a form of expression that is internalized in my thought process. I have a personal experience with Hip Hop influencing my racial identity development for the positive which creates some assumptions that I worked to be “objective” about in the interview process and presentation of this study.

Setting

Video interviews were conducted with Black faculty teaching or incorporating Hip Hop in their curriculum at PWI's from regions around the United States. Zoom video conference was used. I conducted all interviews from my office. Participants used Zoom, in their offices on campus, home, and in their cars.

Participants

Participants in this study were eight Black professors at Predominantly White Institutions who had taught diversity classes through Hip Hop. The participants had at least three years of experience. Black professors were important in understanding classroom delivery of Hip Hop Pedagogy. Furthermore, the delivery of diverse curriculum to diverse students has been a highly political terrain which has received increased attention in light of the recent political administration (Rose, 2018). It was anticipated that professors who have taught diversity classes through Hip Hop for at least three years had a wealth of experiences to reflect upon and share.

Conceivably, three years allowed people to reflect upon their initial approach, utilize feedback, and consolidate their teaching methods. Three years of experience could have allowed professors to reference diversity experience prior to the current unique

period. The choice to focus solely on Black faculty was justified by the use of the theoretical framework for this study. Furthermore, the PWI context was important because of the presence of a racially diverse classroom. Given that diversity classes were taught to students in higher education institutions, identifying the unique position of Hip Hop and of Black faculty in PWI's was important because of these courses being able to raise issues of student identity. Higher education is a time when students are more likely to question their identity (Wijeyesinghe & Jackson, 2012). This exploration may take place in or out of the classroom but more likely may take place in classes that cover diversity curriculum.

Recruitment

Recruitment took place through emailing scholars in charge of listserves for several professional organizations, including the American Educational Research Association (AERA) SIG (Special Interest Group) dedicated to Hip Hop Studies, Hip Hop Theories, Praxis, and Pedagogies SIG, the National Association of Multicultural Education (NAME), and the National Conference on Race and Ethnicity in Higher Education (NCORE). These organizations were chosen because they have membership that specifically focus on teaching diversity and potentially Hip Hop. The Africana Studies Department at San Francisco State shared the recruitment prompt to their membership. In addition, many Hip Hop scholars use social media to make their messages available to public audiences. Recruitment scripts were shared on the social media platforms, LinkedIn, Instagram, and Snapchat, which elicited participation by interested parties. The initial social media invitation asked for a more formal means of

communication like an email where the official explanation of the study and invitation to participate was sent.

Participant Profiles

The following section provides brief descriptions of the eight Black professors teaching Hip Hop at Predominantly White Institutions who agreed to participate in this study. Five of the participants in this study had earned tenure at the time of the study. Participants represent a range of experience in their respective fields. The names used in this study are pseudonyms and information has been masked to not reveal identities.

Dr. John, a male, who studied in the Northeast and at the time of the study was teaching in the East. His academic discipline was education. His favorite song was “Hip Hop” by Dead Prez. Dr. John has taught Hip Hop specific courses as a graduate student but the time of the study taught courses in education in which he included Hip Hop Pedagogy. Dr. John’s Hip Hop memories included growing up at a time when Hip Hop wasn’t cool; he and his friends were outcasts for participating in Hip Hop Culture.

Dr. Pharaoh, a male, who studied in the Northeast and the South and at the time of the study was teaching in the West. His academic discipline was communication. His college football program was canceled. His favorite song was “The Life” by Styles P and Pharoahe Monche. Dr. Pharaoh taught Hip Hop specific courses in graduate school. He lessened the focus of Hip Hop Pedagogy in course advertisement until receiving tenure, at which point he boldly promoted his courses as Hip Hop titled courses. Dr. Pharaoh said he grew up in a time and place where Hip Hop was like “the air they breathed” and this continued to be true until the time of the study.

Dr. Tawny, a female, who studied in the South and the Northeast and at the time of the study was teaching in the West. Her academic discipline was social work. She was a self-proclaimed Southern Rap Diva. Her favorite song was “Stressed Out” by A Tribe Called Quest. Dr. Tawny ran Hip Hop Based community programs during graduate school which she said was extremely rewarding. At the time of the study she presented Hip Hop Pedagogy in her courses but did not teach Hip Hop specific courses. During our interviews Dr. Tawny and I discussed her design for a Hip Hop course she would like to teach in the future. Dr. Tawny said her Hip Hop memories were heavily influenced by artists in the Southern state where she grew up, a point which later gave her a lot of pride.

Dr. Pike, a male, who studied in the Northeast and at the time of the study was teaching in the West. His academic discipline was journalism. He was an emcee who used to use his older cousin’s double dutch rhymes. His favorite song is flexible; one week it may be Public Enemy, one week it may be Drake. At the moment of the first interview his favorite song was “Liberated” by Dej Loaf. Dr. Pike had been heavily involved in the industry during his career. He had taught multiple and varied Hip Hop specific courses. At the time of the study he taught several Hip Hop courses that were in high demand at his institution, which he described as having a long waiting list. This waiting list made it easier to require students to do a high level of work. Dr. Pike believed in giving his students tests on material but that they should enjoy preparation by watching YouTube videos and other enjoyable sources. Dr. Pike talked about his early Hip Hop memories in New York City, where he knew the original artists and lived Hip Hop in the community.

Dr. Octavia, a female, who studied in the Northeast and in the South and at the time of the study was teaching in the West. Her academic discipline was english. She studied

poetry with Sonia Sanchez. Her favorite poem was *If We Must Die* by Claude McKay.

Dr. Octavia has mostly taught courses where she included Hip Hop Pedagogy and emphasized poetry or spoken word. At the time of the study she was not teaching a Hip Hop specific course. Dr. Octavia talked about her first Hip Hop memories coming in college where she was exposed to poets who came to her college campus.

Dr. Eru, a female, who studied in the Northeast and the South and at the time of the study was teaching in the South. Her academic discipline was political science. She used Instagram to reach her target audience. Her favorite albums were *The Miseducation of Lauryn Hill* by Lauryn Hill and *Midnight Marauders* by a Tribe Called Quest. Dr. Eru had taught many Hip Hop courses which began early in her career as an expression of pop culture. At the time of the study, Dr. Eru was teaching several Hip Hop specific courses and advocated for making full Hip Hop programs of study, interdepartmental, available to students. Dr. Eru did not believe in giving her students tests but used critical writing assignments as the main source for evaluating student work. Dr. Eru talked about being in high school during the late 1980's when Hip Hop was exploding. She said this had a heavy influence on who she was.

Dr. Nasir, a male, who studied in the Northeast and the South, at the time of the study was teaching in the South. His academic discipline was political science. He listened to "Mama Said Knock You Out" by LL Cool J right before his dissertation defense and got "way too hype". His favorite song was "Raw" by Big Daddy Kane. Dr. Nasir had not taught a Hip Hop specific course but heavily included Hip Hop Pedagogy in his teaching and publications. Dr. Nasir and I discussed what a future Hip Hop course would look like. Dr. Nasir used interdisciplinary functionality heavily in his responses. Dr. Nasir said

he has consumed a lot of Hip Hop over time and space. His Hip Hop consumption began in New York City in the projects where the music was being made.

Dr. Tigers, a male, who studied in the Midwest and West and at the time of the study was teaching in the West. His academic discipline was African American Studies. He hated music as a child. His favorite song was “Never Change” by Jay Z. Dr. Tigers began teaching Hip Hop based curriculum to incarcerated youth. He had taught several Hip Hop specific classes. At the time of the study he was teaching a Hip Hop specific course and had recently published a book about Hip Hop Studies which he used to teach the course. Dr. Tigers’ early Hip Hop memories came from his siblings listening to it.

Confidentiality

In order to maintain confidentiality, I employed strategies to keep participants’ identities secure by keeping the key with participant names and pseudonyms, and permission forms in a locked cabinet in the researcher’s academic advisor, the principal investigator’s, office. Participants of this study signed agreement forms which were also kept in the locked cabinet in the academic advisor’s office. The digital video recordings and transcribed data were kept in my office on a secure web-based storage system. Copies of the transcripts were made using only participant pseudonyms and were kept in a locked cabinet in my study carrel and the principal investigator’s office.

Data Collection

The primary data collection methods for this study were two individual interviews. The first interview was exploratory in nature. It aimed to get a general understanding of the participants’ experiences teaching diversity classes through Hip Hop. The questions asked focused on the participants’ theoretical frameworks, curricular

and pedagogical methods used, and perceptions about the “effectiveness” of Hip Hop when teaching diversity. The interview questions can be found in APPENDIX A. In addition to the questions, during the first interview, participants were asked to share a favorite Hip Hop song that had influenced their practice. The second interview provided an opportunity to enhance the researcher’s understanding of the topic. Along with clarifications and elaborations on the responses collected in the first interview, the second interview provided an opportunity for the researcher to check interpretations. All interviews were conducted and recorded by video conferencing, using the Zoom platform. The recordings from the interviews were transcribed verbatim by the researcher.

Data Analysis

The researcher conducted the first interview with participants. Copies of the transcriptions were printed and bound. A line by line analysis of the interviews was done by hand (Chenail, 2012, p. 266). Codes were entered into an Excel spreadsheet. The researcher and advisor then met on several occasions to review the line by line coding, discuss codes, and prioritize codes by writing them on a white board. These codes were used to draft the second round of interview questions.

The second interviews were conducted. Each of the participants gave lengthy, detailed, and complex responses to the questions asked of them. Dr. Octavia did not complete a second interview. Data collected in the second round of interviews was then printed and bound with the first round or raw interview data. Two versions of the data were printed. One, which presented the data vertically by participant and the second, which presented the data horizontally by data collection point, i.e. first interview, second

interview, participant favorite song. The line by line coding process began again following the coding manual for qualitative research (Saldana, 2015, p. 14). This model follows this flow of data analysis: data, codes, subcodes, category, subcategory, themes concepts, assertions/theories.

In reality the coding for this study was done in steps in a more back and forth pattern. Weekly sessions between researcher and advisor were extremely helpful. Ideas were written on the whiteboard and discussed thoroughly. An example of this process took place while determining the second round of interview questions. The question, should the integration of Hip Hop be universal in higher education? was derived from participants addressing who should teach Hip Hop in the first interview coding. During the coding process for the second round of interviews, much of the work in coding was deciphering where each response fit given that there was overlap in responses into the final three categories. The three categories are: where to begin teaching the status of Hip Hop in society, the integration of Hip Hop in the academy, and the professors' Hip Hop identity. The overlap is representative of the skill with which the professors used information typically located in paradoxical discourses to bridge gaps in their students' knowledge and experience.

Limitations

The distance to conduct in-person interviews was the first limitation. The participants were from different parts of the country and thus the researcher was not able to travel and conduct the interviews face-to-face. The "impersonal" character of video chatting may have impacted the quality of data collected. The second limitation of this study was the fact that participants taught in very different institutions and the

sociopolitical climate of each one of them may have impacted the character of diversity classes. It was important for the researcher to refrain from generalizations and comparative analysis of the various contexts. A third potential limitation of this study was the fact that the limited time interaction and the limited data sources may not have allowed for a holistic understanding of the participants' experiences teaching diversity through Hip Hop. It is important for the reader to recognize the limited scope of this study.

Summary

This chapter presented the strategies of inquiry as the research approach that was used, phenomenology. The purpose of the study and research questions were restated. Consequently, the researcher's positionality was discussed. The setting, the study's participants, the recruitment methods, the participants' profiles, confidentiality, the data collection methods, the methods that were used for data analysis, and the limitations of the study were presented.

Chapter 4

Findings

Introduction

The purpose of this study was to explore Black university professors' perspectives through an Applied Africana Studies theoretical framework on using Hip Hop Pedagogy to teach diversity classes at Predominantly White Institutions in the U.S. This chapter presents the findings of the study. Participant responses were categorized in three major interconnected themes which are: foundations for teaching the status of Hip Hop in society, the integration of Hip Hop Studies in the academy, and the professors' Hip Hop identity.

In the first major theme, foundations for teaching the status of Hip Hop in society, participants discussed helping students understand the breadth and scope of Hip Hop Culture as a way to introduce their content. The foundations of Hip Hop were discussed within the context of power and capitalism in global society. Finally, the evolution of Hip Hop Culture was discussed in relation to capital generation and the subsequent cultural appropriation.

In the second major theme, the integration of Hip Hop Studies in the academy, issues of authenticity and legitimization are addressed, guided by the question of who should teach Hip Hop. Further, the material and methods that are used are discussed. Group dynamics among students and between professors and teachers are also presented. This theme concludes with attention to the benefits and contributions of using Hip Hop Pedagogy as well as the barriers to implementing Hip Hop Pedagogy.

The third theme focuses on the participants' Hip Hop identity. From the initial introduction to Hip Hop in educational settings to its role in their current lives, participants situated Hip Hop identity as equally important to them as their race, ethnicity, or gender. In this theme, the challenges of being Black professors are addressed, which include: having their expertise questioned; being impacted by the fugitive nature of academic life; having to manage their relationship to the institution; experiencing an individual allure to power and fame; and being pressured to assimilate. Additional challenges included the costs to having the risk of poor health, having one's morals and ethics challenged, and the dangers of selling out. On the other side of the spectrum, the contributions of the participants to the field were discussed as reasons to continue down the path in spite of the challenges. These contributions are personal success, the drive to keep learning, connecting to students through paying attention to the students' knowledge, academic freedom creating a space where they have been able to address difficult societal issues, and an ability to shape the direction of Hip Hop Studies by being protective about it.

Where to Begin Teaching the Status of Hip Hop in Society

Beef is not what Jay said to Nas, beef is when the workin' folk can't find jobs... (Bey, Y., 2007, track 5).

The first substantive theme established the foundations for teaching the status of Hip Hop in society. In this theme, professors' responses are grouped into the foundations of Hip Hop, power and capitalism, the battle and emergence of Hip Hop Culture, and cultural appropriation. Many times, during the interviews the professors used clarifying statements about what Hip Hop meant to them because they felt that their students and

peers did not understand the nature of their scholarship. Dr. Pharaoh, who taught in the Western region of the United States said,

Hip Hop is arguably the most popular and most culturally relevant music created over at least the end of the 20th century and into the 21th century, the standing that it holds in terms of its popularity but also its oppositional foundation just has so much to give...

Even though Hip Hop has reached such a global magnitude there are many who do not understand its standing. Statements similar to this show participants' understanding and use of Hip Hop encompassing a broader scope than the average person who appreciates Hip Hop music. While Hip Hop music has grown in popularity, its roots began from people who were not accepted in a time and place where their messages were in contrast to mainstream society as expressed by the term, oppositional foundation.

Hip Hop Foundations. Frequently during the interviews, each professor's initial response to the researcher's questions drew upon Hip Hop history and its importance as a foundation of knowledge for learning about Hip Hop Culture. Dr. Tawny, who identified herself as a Southern Rap Diva, mentioned the roots of Hip Hop as a source of knowledge and power. Her response fashioned Hip Hop Culture as a subculture of Black culture.

I think Hip Hop is an anchor, and as long as you hold on to it, it will allow you to go as far as and as wide you need to, but you can never let go of the roots...I think music is a form of communication for most marginalized groups of color for sure, and then marginalized social identities, Hip Hop started as the language of the unheard in the five boroughs of New York.

Dr. Pike, who was an original participant in the foundations of Hip Hop Culture growing up in the Bronx, claimed his role as a Hip Hop historian and discussed the importance of Hip Hop history to Hip Hop Culture as Black culture and history. His description of Hip Hop history is used to tie Black history to Hip Hop history reinforcing the role of the music to society.

I'm a historian because if you say Hip Hop historian, so what does that entail, do you know Kool Herc and Bambaata, but you know if you're a real historian you know what was going on when they were coming up. What was the political condition? What was the social conditions? You know, how did that connect with the activities people were engaged in? Rhyming has been around our community forever...

As a Hip Hop historian, he believed that an understanding of the context of history is important to gain a clearer picture of basic facts that most people familiar with the foundation of Hip Hop know. His quote above exemplified this by taking a knowledge of who the founders of Hip Hop were beyond just their names. He emphasized the importance of learning Hip Hop history in order to move forward in understanding Hip Hop Culture.

Participants in this study named important points in Hip Hop history that they used in their teaching. Dr. Pike emphasized the need to know Black history and broke down pieces of Black history by their connection to the music. For instance, he gave the example that Biggie's "Juicy" came from James Mtume who was part of the US Organization to illustrate Hip Hop having more than just superficial connections to history. He shared that he has taught FBI surveillance records in his courses because the

FBI is a source, not commonly thought of, as documenting Black history. He also said Black individuals and organizations like the Black Panther Party, Tupac's mom, Cointelpro, Nile Rogers, Duraba Ben-Wahad, all have connections to Hip Hop history that may not be well known, and as such it's important to emphasize them in the curriculum. Aspects of Black history, organizations, and community can be tied to the music and artists as in the examples described. Displays of culture that would become part of Hip Hop Culture were taking place before the declared birth of Hip Hop on August 11, 1973 at Sedgwick Avenue in the Bronx, New York.

Dr. Eru, who had used Instagram to reach her desired audience, focused on the origins of Hip Hop primarily based in New York City but said there are deeper roots than what is a common creation story for Hip Hop. The deeper look ties Hip Hop to Jamaica and the movement of Black people from the Caribbean. As in each response about Hip Hop origins, she connected the music to people through their shared experience and response to their surroundings.

We gotta talk about what's happening in the Bronx that makes the youth feel like we don't have no other option but to use our voice. How do we go from gang banging to making music, that's a deliberate decision that they make... the creation of Hip Hop is deliberate, it's not happenstance. It's not like someone fell on a beat machine and it was dope, no they went from gangbanging, they made a truce.

Dr. Eru and Dr. Pike brought up Hip Hop's early connection to gang as community, which is a shift from the narrative that focuses solely on negative aspects of gang life. Dr. Eru credited the African Diaspora as the influence for Hip Hop, and said that this reality

is frequently left out from discussions about Hip Hop's origins. She included reference to Hip Hop's enduring theme of the party.

Looking at Jamaica, looking at Kool Herc's migration. Looking at the political strife that was happening there, that led to the creation of a particular type of reggae, dancehall reggae, street reggae. [The] same formula, same formula that you take the mic you get the stage, you say what you have to say, party and bullshit we're having a good time.

As the history of Hip Hop Culture unfolded, the manifestations of where you find it did too. Dr. Nasir, who has heavily referenced Jay Z's music in his scholarship, transmitted a considerable amount of Hip Hop history by describing his art collection. While continuous references to Hip Hop as an artform were made to elevate its contribution, in this case, he literally talked about Hip Hop paintings. While Dr. Eru talked about the party nature of Hip Hop foundations as a response to the surrounding political strife, Dr. Nasir introduced artists such as DeLaSoul, Big Daddy Kane, Mos Def, The Coup, Public Enemy, and Paris with a political message of Black empowerment that was a direct response to the oppressive political surroundings and was itself political in nature. Participants of this study continuously laid the foundations for understanding the broader context in which Hip Hop Culture began in their responses to the researcher and said teaching the big picture helps understand why Hip Hop is important today.

Dr. Pharaoh, who was raised in the Northeastern region of the United States, hearkened to the salience of Hip Hop Culture there. This was a response to being asked to define Hip Hop Studies. Hip Hop to him was more than music or even a moment, he described it as the air that people breathe. This is a nod to the fact that while Hip Hop is

studied in the academy, there are people having intellectual conversations about Hip Hop Culture daily in the most accessible of places, like barbershops, bus stops, and parks. For him discussion of Hip Hop fits naturally in community spaces.

I have a broader definition of Hip Hop Studies than just higher education. I've had so many opportunities to interact with so many organic intellectuals, who study Hip Hop and make Hip Hop a part of their life. I'm from the Northeast, if you've never traveled there or you don't know people well from there, rap music and Hip Hop is like the air we breathe up there...

Intellectual discussions held in public spaces as described above are organic and need no justification. Dr. Nasir expanded the pervasiveness of Hip Hop Culture in society to recent movie releases, such as *Sorry to Bother You* and *Black Panther*, which he also made reference to in his courses. He explained that Boots Riley, the director of *Sorry to Bother You*, has been in the Hip Hop game for decades. He mentioned that Ryan Coogler reps Oakland continuously as evidenced by the Black Panther ghost riding the whip. The movies were touted for many reasons but there are other narratives and creative roots taking place outside the Hip Hop community that may go unnoticed by students if he doesn't make them explicit.

Hip Hop History spans decades. Some of the professors looked back to the moorings of Hip Hop Culture and some referenced moments in Hip Hop evolution. Here Dr. Pharaoh addressed a common pull for Black youth toward drugs, sports, and entertainment. He said Hip Hop places emphasis on that reality by giving the example of 2 Chains' album released in 2019.

If you listen to 2 Chains new album, that's that merger right there, you could either sell drugs or go to the league, and I mean even just the names of his songs are...the lead single is NCAA, that he's talking about the mentality of wanting to succeed and the two paradigms of success were either the streets or basketball, rap came later.

Dr. Pharaoh went a step further when he explained that there is a natural connection between Hip Hop and basketball because basketball is commonly played in the Northwest as opposed to football. According to Dr. Pharaoh, basketball and Hip Hop have been linked since the beginning. Youth playing a lot of basketball also consumed Hip Hop music. Dr. Pharaoh referenced more contemporary music as a way to describe the merger of Hip Hop and video games, and placed that event in the early 2000's.

2K stuff, with the Dreamcast, it just became part of the culture. The video game became part of the Hip Hop Culture and the Hip Hop game became part of the video game culture. They grew to be fused, definitely in the early 2000's that happened.

There are many points in the long history of Hip Hop that participants in this study used to introduce the importance of teaching Hip Hop Culture. Whether it was a historical point previous to the established date of Hip Hop, those first recorded parties in the Bronx, or the inclusion of Hip Hop Culture in video games, participants believed that specific points create rich learning environments as the broader context of those moments are fleshed out. After the foundations of Hip Hop Culture have been established, participants believed that the conflicts raised by power and capitalism are legacies that Hip Hop teaching has contributed to learning.

Hip Hop Lessons in Power/Capitalism. In *Can't Stop Won't Stop* (2005, p. 134)

Chang defines the tension between culture and commerce as one of the main storylines of the Hip Hop generation. The participants in this study raised nuances of power and capitalism present in the evolution of Hip Hop Culture in their responses. In their views, the commodification of culture provides the baseline for an understanding of contemporary Hip Hop. Dr. Pharaoh framed the battle to be heard by mainstream society as the battle for power in Hip Hop. This originally could have been the music and elements of the culture but there exists a debate because the founders of Hip Hop did not want to be recorded. They were content to rock parties and play their music in parks. Generalizing the definition of Hip Hop is a way of limiting its impact and bandwidth, by some. However, Dr. Pharaoh saw taking the time to define the spectrum of what is Hip Hop as a way of empowering the genre to a fuller scope.

There's such a diversity of voices within Hip Hop even though it might not seem like that to the casual listener who relies on billboards to tell them what's good or relies on radio stations to tell them what's good. That's just one instance, but Hip Hop has always challenged the powers that be because it comes from at its roots, from folks that lived in cities that were either forgotten or gentrified so has that element of resistance that flows through it.

Participants in this study believed that it is important to teach the foundations of Hip Hop Culture because resistance is foundational to Hip Hop Culture no matter how far it spreads or how many different ways people adapt it as an art form.

Power connected to Hip Hop became real when Hip Hop began to produce substantial revenue. Prior to 1988 Hip Hop Culture was in full force but few imagined its

ability to generate wealth to the extent that the Hip Hop machine was about to produce. The growth of the industry was described by Dr. Pharaoh as a time when investigation into the money-generating potential of Hip Hop music produced a formula, the outcome of which was to determine which music sells the most. Dr. Tawny reinforced the late 1980's as an influential time in the Hip Hop industry that impacted the power struggle to maintain culture over commerce.

The thing that matters most especially so far as content, is especially the commodification of Hip Hop, that 89-92 shift where Chuck D talks about how we went from fight the power to Gin and Juice over the course of three years, that piece to me that's the game changer.

Participants in this study believed that it is important to teach Hip Hop's origins in Black culture and how success made its marketability a return to the racial politics that have driven the world economy during the Diaspora. Another Black product was about to explode as a way to generate wealth. As Dr. Pharaoh described, music then became a forum for sending adapted racial messaging that would meet market demand. The expansion of Hip Hop to a money-making endeavor shifted the cultural emphasis (focus on community) on a level that had not previously been experienced. In the power struggle there were times when culture was preserved through artists remaining true to Hip Hop Culture. There were also times when pockets got fatter and people got paid. These times are not mutually exclusive of each other. Dr. Tawny explained how artists became aware of the bigger picture and began to perform to both preserve the culture and satisfy demands of the music industry, clothing industry, and many other industries that had not been imagined to that point. She epitomized this shift by saying that artists had tracks on

their albums for the people and tracks on their albums that would ensure profitability for record labels and producers.

Either Jay or Tupac said I'm gonna always give you this bang for the radio, but it's the rest of the album you gotta listen to. I'll say whatever I gotta say to get sales but outta those 12 tracks, I got four of them are to get you to buy the album.

The rest of them are actually for you to listen to.

An example of Hip Hop's growth during this time period can be seen in its inclusion in film. Thirty years ago, in 1989 Spike Lee released the film *Do the Right Thing*. This film has a character named Radio Raheem who walks around with a boom box playing loud music. During critical scenes in the movie Radio Raheem plays Public Enemy's track "Fight the Power". Dr. Pike used this moment in cinematic history to typify the power structures that limited Hip Hop from being heard through mainstream sources and the power Hip Hop was creating at the pivotal moment described by Dr. Pharaoh and Dr. Tawny above.

Radio Raheem is a response to the exclusivity of radio, it's a response to the exclusivity of broadcast media picking and choosing who gets heard and who doesn't get heard... Radio Raheem is somebody who is in control of music that his community likes. The boom box wasn't a thing to chase people away, the boom box was something that brought people in. We want to hear that and you can't hear it on traditional outlets, so he's part of a culture of people who picked up a boom box and said we'll control the radio.

Dr. Eru moved forward to Hip Hop present to describe what happened during the decades after the late 1980's, the industry's impact on youth and new artists, as well as,

the lack of pay for the early artists who created and maintained the culture. She explained that artists' careers show capitalism at play as demonstrated by the early artist never fully being paid for their artistry. She used the example of current artist Cardi B to explain just how much wealth is accessible to youth who have a successful Hip Hop career today.

Cardi is the same age as my daughter, she's 24, millions of dollars. Who you expect her to be, who you expect her to care about if not the next dollar? Whereas another generation actually had time space room and hustle and thirst to care about other people, if that makes sense. Capitalism is huge to Hip Hop, huge. We have to engage all of these things just to make Cardi B making x amount of millions of dollars make sense.

She concluded by saying that those of past generations may have even encouraged the youth of today to not miss out on being paid like they were. Dr. Nasir correlated the pressure of the industry to amass wealth with an artist's insertion or lack thereof of socially conscious messages. In his view the appeal of power having an influence on an artist's content is connected to their age. Growing older can be connected to an artist's fall from grace. As Hip Hop is a youth centered art form, in the current landscape, getting older may equate to messaging becoming irrelevant.

This happens in the general population where young people are sometimes apolitical because they're not necessarily paying attention to the political system or they don't know much about how it functions. As they start to get older, they start to pay more attention, and believe what's happening in the political system has some bearing on their lives. They start to engage. Well as Hip Hoppers as

they are making that transition, it also tends to correlate with the decline of their perceived relevance as artists.

Dr. Nasir connected artist messaging related to the culture and roots of Hip Hop with the places music can be found. This reinforced the theme Dr. Pike raised earlier that inclusivity/exclusivity matters in terms of message and where artists promoting messages of social justice can be found. This is important to teaching Hip Hop because having a broader view of what Hip Hop is and where to find it allows the learner to contextualize statements being made about the culture. In a conversation between Dr. Nasir and the researcher on whether Hip Hop Studies was a good way to address issues of social justice in the classroom, he responded,

I don't think there are fewer artists doing political commentary nowadays. I do think it may be harder to get to them if you only consume Hip Hop through radio or traditional media. If you're on Soundcloud or Spotify really anywhere online, you have the ability to self-select. This means you can seek out the artists who are expressly political but if you're relying on radio or tv to introduce you to Hip Hop you're not gonna get the political stuff.

Today's stakes are higher because Hip Hop can both be a purveyor of a rich Black cultural history and a producer of serious capital. Artists spanning generations can choose their entry point and emphasis. The participants seemed to categorize the power Hip Hop has acquired as currency in both cultural and commercial contexts. The lines of Hip Hop music can also be blurred between a subculture of Black American culture and a generalized American culture where capitalistic forces have produced a soulless product for money generating purposes.

Dr. Nasir connected Hip Hop roots in power to the present by listing originators who were still present in the game at the time of the study. According to him, Hip Hop may hold generational divides, but it also may be the prime spot to reconcile old and young. He talked about a recent conference he attended where Sonia Sanchez did spoken word and said she still has all the talent. He brought up the 2015 BET Cypher held in Atlanta where Redman, Keith Murray, Raekwon, all performed and said they also still had strong performances.

We treat Hip Hop artists like they're disposable, and that's unfortunate because we lose out, I think we can have room for the young bucks who are coming up that have something to say but also still have room for the veterans who can sorta illuminate the path. Ice T said something recently on Twitter, where he was like, listen you've never been my age, I have been your age, pay attention.

What Dr. Nasir was trying to emphasize is that by not dividing Hip Hop Culture into categories of old and new there are things that young people can learn from past generations and there are things that older people can learn from the youth.

Hip Hop as Resistance. In the above section, participants described Hip Hop's humble beginning. Historically there has been a need to justify Hip Hop. Early on, Hip Hop remained an outlier, underestimated, and outside the mainstream. In the section that follows the participants described the battle for Hip Hop sustainability. While there are many themes in Hip Hop, as the ones mentioned by participants above, addressing Hip Hop's reject status was important to each participant. Dr. John, whose career has been in the field of education, spent a lot of time talking about what it means to be cool generally.

He described growing up in a time when he and his friends were into Hip Hop and not accepted for it.

I think that's how Hip Hop is. We weren't the popular, playing on the radios and that's where freestyling and some of the elements come out. There's a lot of greatness to what happens when you are marginalized, because being marginalized is cool. It's interesting because they [the industry] manufacture and package up cool and ship it to us, they're like hey this is what's cool.

Dr. Pike gave a definition of participants of early Hip Hop Culture as excluded and left out. This outsider status provided the impetus for the creation of a new subculture, Hip Hop. His description placed Hip Hop's classic battle for existence as the gestation process for birthing Hip Hop Culture.

I think when people who are left out, you know because somebody decides to hoard all the benefits for themselves, something new will be created. Sadly, aspects of Hip Hop are the results of people being excluded, and folks filling that void by creating something that will include them. You can see that historically.

Early exclusion went beyond being able to play music on mainstream airwaves as Black communities were under violent attack from law enforcement. Dr. Octavia, who early in her career studied conditions for women in South Africa, explained the necessity to counter the mainstream messages by defining some Hip Hop as a response to police brutality. According to her, Hip Hop was not outside of the mainstream by choice but because of the circumstances that required a community to speak on injustice and its realities. Dr. Octavia's response when asked what her favorite song is, was the poem, *If We Must Die* by Claude McKay.

It struck me so powerfully, and still today it applies when we think about the police brutality. You know, it's just hard what's happening to our community, attacks on our community. It's like we have to stand up, that's what he [Claude Mckay] was saying, our backs are against the wall but we have to stand up despite the unfairness of it all. Yeah, the humiliation degradation and all that, it may look like you can't win but you have to stand up anyway.

She contextualized some of Hip Hop messaging as not seeking to be popular, but simply seeking to release tension from burdensome conditions. Dr. Eru explained that thriving in oppression is Hip Hop's connection to the Black experience all over the world.

On the one hand we can talk about what we're experiencing in this world, but at the same time we can have a good time. That is the quintessential Black experience all over the world, that while we are faced with oppression and dealing with oppression we still smile, we still find joy, we still enjoy music and create music.

When introducing students to Hip Hop Culture it is important to include historical facts but if the beginnings are told without the environment of resistance that formed them, they will not result in a complete understanding. Participants in this study described the context for Hip Hop history in several ways which include not being cool, marginalization, exclusion, and a response to violence within communities of color. It is, however, important to add that enjoying and creating music is part of a global expression common to people of the African Diaspora, according to the participants.

The danger of cultural appropriation. Part of the battle for Hip Hop over time is people not being able to tell what is Hip Hop and what is not Hip Hop. To question what

is real and what is fake played out early in Hip Hop and is one of Hip Hop's essential aesthetics. Challenge in Hip Hop is welcome as a way to root out the fake from the real. When the real goes wrong it can often result in cultural appropriation. Dr. Tigers, who did not like music as a child but at the time of this study had dedicated his career to it, explained that his honest intent in a recent publication was to critically engage his audience but instead discussion quickly moved into cultural appropriation.

I wrote the book in the first place so they'd be able to critically engage with the discourse, but that led into conversations about cultural appropriation and non-Black people engaging in Hip Hop Culture. Recent issues of Nikki Minaj and obviously Cardi B, and her place in relationship to Blackness, all these conversations started to emerge about cultural appropriation and Hip Hop.

Dr. John believed that cultural appropriation has to be redefined. He said if cultural appropriation is a discussion limited to non-Black participation in Hip Hop it is superficial, given the cosmopolitan roots of Hip Hop.

Some of the cultural appropriation thoughts are a limited view of Hip Hop, they may say it was just Blacks. Nah, it was not just Blacks if you think about like TAKI, one of the first graffiti persons was supposedly from Europe...but the danger in Hip Hop, doing it, it's just dangerous for us.

He made this statement at the same time he recognized that when it comes to Black culture there is more risk of cultural appropriation than in other instances and groups.

The machine will take it and make it seem like we were never part of it at all, I think that's part of the fear. The fear is that it will be used and it will be forgotten

about. I do understand the hesitation and the fear and I think it's definitely warranted...

Dr. Tawny was very much opposed to the coopting of Hip Hop Culture when used outside the understanding of the roots being founded in Blackness. She addressed cultural appropriation through a discussion of Eminem, who is a popular White rapper.

Kamikaze (album) is back where Eminem needs to be, which is critiquing his own self as an artist. Recognizing that the props that he gets are only because he's a White rapper. Not that he's not good, he's a good rapper. He's a good lyricist, but he gets so much more recognition and acclaim because White people identify with him as a White guy they've accepted. They want to be that so badly, but don't have any sort of entry into being able to do it...

Dr. Eru, who was very inclusive of racial dynamics present in education, responded to the topic of cultural appropriation by saying that it can cross the line to blatant racism. This was in response to the researcher asking her what role White artists play in Hip Hop.

That's not authentic. We don't need Rachel Dolezal, we don't need Eminem, we don't need Snow. I'm talking about people who are genuinely White, fine, there are White people who are regularly White and not socialized in ways. It's almost like, and this is my reflection and opinions based upon experiences, certain White folks from certain areas are almost raised racist...I don't need you to be down, I just need you to be White and not so committed to being racist.

Rachel Dolezal is a White woman who pretended to be Black. Eminem and Snow are White Hip Hoppers. The line between cultural appropriation and racism is difficult to decipher. Dr. Pike weighed in on using a heavy-handed cultural appropriation approach

versus the need to recognize cultural appropriation for what it is and its damaging potential by using an example of a lecture he gave. In the lecture a Black student was afraid to say that an Asian dancer should not be doing a “Black Hip Hop Dance”. Dr. Pike encouraged the student to be up front with what he was saying. He got the class to understand the dangers of saying something is cultural appropriation but then included the reality of cultural appropriation by using various examples of sampling gone wrong. His examples included Elvis, Biggie sampling Chuck D, and an African religious song that was used in Hip Hop. Dr. Tawny bottom lined to Hip Hop being Black culture as part of the larger US cultural scene and something to be proud of. She placed Hip Hop in a space where it is part of the larger contribution to society.

It’s often imitated never duplicated, like it is something that stands on its own, I think it always will. I think it’s one of our powerhouses of identity it’s one of those uniquely United States, descendants of chattel slavery, cultural creative things that nobody nowhere can ever duplicate or claim as their own. I think it’s something to stand on very proudly, particularly as Black people here in the United States because we are the heartbeat and always have been the heartbeat of this nation.

Participants in this study included cultural appropriation as both necessary to a basic understanding of Hip Hop Culture and sometimes an interruption to the introduction of Hip Hop issues they wanted to address in the classroom. Cultural appropriation may be misapplied and over used, or it may be very fittingly applied. In some cases, cultural appropriation has risen to the level of racism. Cultural appropriation has been most damaging when it denied the contribution of Black culture in United States history.

Nonetheless, understanding the influences of capitalism as a source of cultural appropriation was important to the participants of this study.

Participants of this study believed it is important to establish a basic understanding of Hip Hop history as a foundation to teaching Hip Hop. While there is a common understanding of the roots of Hip Hop Culture for insiders, both insiders and outsiders could benefit from a deeper understanding of the environment of oppression in which Hip Hop began. There are many directions participants have used Hip Hop foundations to start a discussion in the classroom but they believed that understanding Hip Hop as resistance was relational the power of Hip Hop in educational spaces. Further clarification about the importance of Hip Hop's roots may require time spent on what cultural appropriation is before moving on in course material because without this, students may not understand the richness of Hip Hop Culture and its connection to Black history and community globally.

Integration of Hip Hop in the Academy

Don't believe the hype... (Sadler, E., Shocklee, H., D, Chuck, Flava Flav, 1988, track 3).

The second significant theme was the integration of Hip Hop into the academy. Participants discussed the authenticity and legitimization of Hip Hop in the academy, who should teach Hip Hop, Hip Hop Pedagogy, presenting material professors have used in their courses and ways in which they have delivered the material, inclusive of group dynamics in the classroom. Participants in this study shared their views on the benefits and contributions of using Hip Hop Pedagogy, revealing discussion about student identities, academic retention, community connection, and structured awareness. Barriers to using Hip Hop in the classroom included interpersonal power dynamics, institutional

challenges external to the classroom, and the complexity of the issue when students lack foundational background knowledge sufficient to understanding Hip Hop Culture.

Hip Hop Culture spans a long history. While Hip Hop at the university has a shorter history than Hip Hop Culture, it has still existed for decades.

Authenticity/Legitimization. As is true with Hip Hop Culture, teaching Hip Hop in the academy has not always been accepted. When asked to define Hip Hop Studies, Dr. Pharaoh explained the difficulties in sorting out what is authentic Hip Hop scholarship by saying that people use Hip Hop in so many ways that it is difficult to determine what is authentic and what is being used as a gimmick.

If you're using it in your class in a genuine way, to try to make learning more deep, to make learning more genuine, then I think you're engaging in Hip Hop Studies. Now, if you're just using it as a gimmick, or if you're just using it to try to hook students but not really delving into it giving its due, then I don't necessarily call that Hip Hop Studies...

The discussion continued by participants working to define Hip Hop Studies. Dr. John said teaching the culture and cultural performance is a balancing act. Sometimes people who know little about Hip Hop Culture try to include Hip Hop in their teaching because they like the music. This can do more harm than good because this can turn into cultural appropriation. He described the pressure on the individual to act out their culture in a performance of the culture as a challenge of being a Black professor teaching Hip Hop.

Who. Who teaches Hip Hop influences the authenticity of the scholarship. Dr. John suggested that someone who engages in teaching Hip Hop should have more than a simple desire to teach Hip Hop as a qualification before they bring it into the learning

space. He also said that people who have knowledge of Hip Hop can do damage in the learning process if they don't take it serious. Dr. Tawny reinforced the damage casual interest in Hip Hop can do in the classroom. She expanded the definition of criteria for teaching Hip Hop past a cursory appreciation of Hip Hop music. She believed that universal application of Hip Hop should be implemented by individuals with a universal understanding of Hip Hop Culture that is broader than an artist or brief era.

Dr. Tawny continued to reinforce the racial factors influencing teaching Hip Hop. She drew the colorline as a threshold for non-Black scholars teaching Hip Hop. Dr. Eru believed that a limited understanding of Hip Hop reduces the ways that it can be used in a class. Understanding the depth of the culture could lead to expanding course offerings of Hip Hop and of course, this is influenced by a professor's dexterity in Hip Hop Culture. She argued that having multiple professors from multiple disciplines is an area where teaching Hip Hop could be expanded. Institutions and departments could create programs of study revolving around Hip Hop. This is an example of the struggle for authenticity and validation that still has room to improve in the academy. Broadly, people not understanding the importance of Hip Hop is what limits the possibilities of teaching it.

We can go beyond just having a Hip Hop history class or an Intro to Hip Hop Studies. You could do a whole year series on gender and Hip Hop, you could do beauty and Hip Hop, and you could do politics of Hip Hop, you could do voting in a Hip Hop generation, you can do so many things, but we don't have the resources to support that because people don't see that as a viable academic inquiry.

Dr. Nasir warned that Hip Hop should not be universal because American education does not prepare teachers at all levels to introduce issues facing Black and Brown Americans. This limitation includes Hip Hop, Dr. Nasir reasoned, if educators can't handle basic aspects of history, how will they present Hip Hop in all its complexity correctly?

We haven't got to a point in this country where people are required in primary school or secondary school to learn about people of color in general or their history. Most Americans go their entire educational experience without being mandated to take a course that deals squarely with the experience of Black people or Brown people or others. How can they then pivot to something like Hip Hop, where they don't have background themselves?

He continued by saying that who should teach Hip Hop is limited by institutions that have not responded to student demand for baseline competencies when it comes to diversity for their faculty. This places the onus back on an institution to ensure there are instructors who can handle curriculum delivered to diverse students.

A lot of students over the last several years have fought greatly to get their universities to require not just students but faculty to have baseline competencies in dealing with race and racism or sex and sexism or homoantagonism. A lot of universities haven't budged much, so adding Hip Hop on top of that, I don't see it happening. Frankly, I don't trust people to do it the right way.

Dr. Tigers agreed with many of the participants that who teaches Hip Hop is important and added a racial classification that expanded Hip Hop authenticity in teaching to White professors. He said that the level of commitment a professor has to

teaching Hip Hop is an important criterion. He applied the classic Hip Hop conflict of culture versus commerce to an individual's decision to teach by saying that money can incentivize unmotivated and unqualified faculty to enter into a subject they don't have much background in.

Who's teaching it? Very important there? I would say the same thing about ethnic studies, gender and Women, sexuality, whatever. It's not that someone who's White cannot teach x subject, that's not my point. What is your commitment to that thing and is it just a fad for you? Are you doing this because it's cool? You can make money in that career?

Once participants established important points to be an authentic Hip Hop scholar, they then began to address how Hip Hop should be taught and how they teach it. They laid the foundation for introductory points of curriculum in teaching Hip Hop in society. In the section that follows participants of this study described the finer points of their teaching.

Hip Hop Pedagogy, The How to. Hip Hop Pedagogy is defined by many in many different ways. In this section participants gave their trade secrets on materials they have used and some of their delivery methods. The how to of teaching Hip Hop is broken into two sections. The first section is the content or curriculum. The second section is the delivery or context for presenting Hip Hop material in the classroom.

Curriculum. In many of their responses, the participants of this study talked about the importance of the location of their course. While some taught a course specifically themed as Hip Hop Studies, there were others who added Hip Hop curriculum into their existing course content. While this section is mostly focused on theoretical bearings and content, the location of the class came up frequently among participants. In terms of

content, the three most cited texts among participants were *Can't Stop Won't Stop* (2005) by Jeff Chang, *Black Noise* (1994) by Tricia Rose, and *When Chickenheads Come Home to Roost: A Hip Hop Feminist Breaks it Down* (1999) by Joan Morgan. Dr. John named Hip Hop Studies as the study of youth culture and said that he began teaching Hip Hop by adapting a previous syllabus from a Hip Hop scholar, who was his mentor. He said that he has talked about dynamics and power but specified that this analysis focused on how they effect youth, and the youths' response.

We may get into internalized oppression and stereotypes and what is the difference, and what is the difference between the two as it relates to Hip Hop Culture or any different youth culture.

The curriculum was described by participants including theoretical frameworks that they have used in the classroom. Hip Hop Studies is its own theoretical framework; however, participants have included other scholarly influences in their classrooms making Hip Hop Studies a true marriage of thought produced by street intellectuals and scholars alike.

An example of this can be found in Dr. Pharaoh's explanation of his influences as belle hooks, Paulo Freire, Ella baker, Henry Giroux, Peter McLaren, and Cornel West. He combined these influences with Hip Hop scholars and content to create a brickalized or pastiche of different perspectives from educators he respected.

Very often the line between ethnic studies and Hip Hop Pedagogy is blurred. Dr. Pharaoh cited a popular ethnic studies resource that he has applied to Hip Hop Pedagogy. This quote demonstrated the crossover between Black Studies and Hip Hop Pedagogy.

There's another one called *Looking Blackward*. It's a short story in the end of *Your Mamma's Dysfunctional*. It's a short story by Robin DG Kelley. It talks

about the history of Africana Studies, African American Studies as a discipline but we use it as kinda a Hip Hop ideology...

Dr. Eru backed up this one size fits all description of Black Studies by stating that Black Studies is a general toolkit that scholars learned to apply to their specific discipline, then run in the direction of their interest. Dr. Tawny addressed misogyny and violence by using Byron Hurt's documentary which showcased scholar Marc Lamont Hill's interview of Hip Hop artist Nelly regarding the Tip Drill, Spellman controversy. These are common mergers in Hip Hop Studies where academics meet with artists and discuss issues from different lenses. Oftentimes, artists and industry leaders step into the classroom as the authoritative voice on issues because they have lived experience that fills in knowledge gaps not found in the academy. Dr. Pike has taught his students about the FBI and information collected from FBI investigations of Hip Hop artists and groups. He has done this under the belief that police kept an eye on early Hip Hop groups and kept records of their surveillance. By looking to sources that are not necessarily academic, he showed how the investigative nature of learning Hip Hop content can often be found in sources unfamiliar to the academy. Dr. Octavia's work predates what most would call the birth of Hip Hop and is inclusive of poetry and literature, although she taught Hip Hop when it came to be. She is the closest to challenging Hip Hop's integration into the academy in the 1990's because she learned from artists and organized poetry events with artists who would eventually inspire the declared Hip Hop generation.

Dr. Eru was invited to create curriculum because of her excellence in Political Science, but then asked to expand the content to Hip Hop. This is an example of the

academy understanding that traditional ways of presenting material may need to be changed to be more appealing to students.

He knew my work and was interested in me coming and exposing students to other ways of thinking about power dynamics aside from just like electoral processes or government, but how power functions in society which we should be addressing in political science.

She also let us know that there are many different subjects to teach within Hip Hop which include but are not limited to, politics, history, music appreciation, and studying beats.

Dr. Tawny said that Hip Hop Pedagogy has various forms of expression and brought up some work of her peers at the time of the study.

It really depends at which direction you want to go with it. If you look at what 9th Wonder and Marc [Anthony] Neal are doing at Duke, it's critical studies. 9th Wonder is doing production and ways that Hip Hop is created. So there's the art form and the business. I think Hip Hop Studies should include all of those things but it has to definitely start with the roots and the movement.

Dr. Eru expanded the course material past peer reviewed publications and published books, so students in Dr. Eru's courses were exposed to traditional academic and non-academic sources in their learning like visuals, documentaries, and docuseries. She has used Bakari Kitwani's *Why White Kids Like Hip Hop* and started dialogues with White students about why they like Hip Hop. Dr. Nasir weaved multiple messages into his explanation of what you might find in his course using Jay Z's 99 Problems as an example to explain the Amendment IV exclusionary rule. This was an example of bringing in Hip Hop music during a course not specifically designed to teach Hip Hop,

In my American government class students learn about the basics of the American political system and as a part of that analysis we deal with civil liberties. In my discussion on civil liberties, the fourth amendment, and the exclusionary rule I bring in 99 problems. It's the verse where you know Jay's talking about it's 94 my trunk is raw and in the rearview mirror it's the law. I got two choices pull over the car or, and I'll just go into verse right. Sometimes I'll use his cadence or use my regular speaking voice and students start recognizing like wait a minute he's talking about Jay. I go through the whole verse, and I'm like what Sean Carter is teaching you here is how he's applying his knowledge of the exclusionary rule to deny an unlawful search. You don't have to submit to such a search in the absence of a warrant and I said the officer will not tell you I'm going to search your car. The officer will ask you, well do you mind if I search your car? You can say no, and I said but if you go through that be prepared to sit on the side of the road while the officer gets a warrant and searches your vehicle down. I'll use something like 99 problems to talk about the exclusionary rule, in the discussion of civil liberties.

Dr. Nasir described the process of interdisciplinary functionality by using learning from literary works so students identify with it more. In the previous quote he went directly to Hip Hop to make that connection. In the following example, he used a literary source and then moved to Hip Hop.

One of my best applications though is in the introduction to African American Studies course. One of the texts that we deal with is Richard Wright's *Native Son*. I'll bring in Grand Master Flash, The Message 1982. I'll bring Ice Cube, A Bird

in the Hand 1991. I bring in Common, The Corner 2005. Then I might punctuate it with something that's more part of their orbit like Ace Hood, Hustle Hard. Notice how we go across time and space. New York City in the early 1980's, post-industrial Los Angeles, Chicago. We see young people, in particular young Black men confronting some of the same problems that define Bigger's existence. Racism, the denial of opportunity, a disconnection between even petty opportunities in the capitalist sector. That's something that kinda helps that lesson click and resonate with young people.

Dr. Nasir also believed it is important to include content on gender in his courses. He taught Anna Julia Cooper to introduce early examples of intersectionality. He has privileged the voices of Black Women students in his classes.

I privilege the voices of Black Women students in my classroom, making sure they get acknowledged making sure they get heard. I think that our scholarly endeavors that deal with Hip Hop ought to do the same. There are Black Women scholars out here who have studied and written about Hip Hop and their work ought to get the same sorta attention. I'm like where's Lauryn? Where's Bahamadia? Where's Rhapsody?

Dr. Nasir gave a formula for developing a Hip Hop curriculum that included doing comparative research in the field, then lined up some content, explained through Hip Hop lyrics, gave a timeline for moving through content thematically, and included publication from ethnic studies and other familiar Black historical figures. Dr. Tigers explained the nature of Hip Hop Pedagogy can be social justice oriented especially in the academy but said there are so many other benefits to using Hip Hop in the classroom, like visual arts

and creativity. He did bring up that Hip Hop can be used in teaching, research, and publication. He believed that African American Language was important to incorporate in his courses and he has done that through Hip Hop.

I generally try to include works on African American Language within Hip Hop because I think it's not just the form of it but it's a conceptual process to help students understand language and it's important for social justice movements, for understanding Hip Hop...African American Language is crucial to understanding Hip Hop nation language.

Dr. Eru said that a direct textual analysis can be helpful in a Hip Hop course. There are so many ways to approach Hip Hop Pedagogy, it's important not to leave out the basics.

Delivery. Delivery of Hip Hop Pedagogy in higher education can take many shapes and forms. Dr. Pike believed that students need to be challenged in the form of a test to make sure they read the material. While there has been testing in his courses, he has kept the material flexible enough during lecture that a flow of conversation existed. If the lecture dialogue deviated from course readings his tests were open ended enough to allow for inclusion of that dialogue. A playlist was a common delivery method among participants. Dr. Pike used a playlist as a test. Although there was testing, he encouraged students to enjoy the material by watching YouTube videos and exploring course content through their own methods. Course topics varied depending on what was going on in the world.

I may be like your test is gonna be do a playlist, and this playlist gotta have a theme based on what we talked about. Give me a playlist, give me 10 songs you

know that underscore cultural appropriation, and write how cultural appropriation took place. Cite your resources, give me the examples.

Dr. Eru did not believe in giving exams. She has focused on writing and critical reflection papers. If certain benchmarks were achieved, she intended that the students make a mixtape as an assignment that showed student understanding of the material covered during any given semester.

I don't give exams, I've never been someone who makes you study and regurgitate...I make you write. I make them write critical reflection papers.

Dr. John chose a class DJ every class period that chose what order they would cover material in. A very important Hip Hop aesthetic was doing. Many of the participants described methods of delivery that included getting students involved and represented Hip Hop Culture. Dr. John used these methods to show that students respond to different ways of learning and given options have shown their strengths in the classroom.

Doing a class DJ. We're gonna select a class DJ. I call the tracks my agenda, I said these are the tracks, which one do you want to play first? Which topic do you want to discuss first? Who's gonna be making that decision?

If Hip Hop Culture has five major elements, dialogue would be included as a foundational element of Hip Hop Pedagogy. Dr. Nasir described the advice one of his colleagues gave him early on in his career.

Whoever is doing the most talking is doing the most learning, and you want to get the students talking. You want them to have an experience with the material, and then you want to get them talking about the material.

Dr. Pharaoh repeated Dr. Nasir's inclusion of productive discussion in the classroom. Dr. Pharaoh used a codebook assignment in addition to dialogue. The assignment encouraged students to dialogue, to come up with the topics that are most important to them. He used small groups to begin the discussion then moved the discussions to the larger class.

I'm a big proponent of individual to small group to larger class debrief. I'll lecture for a little bit just to set the stage frame the thinking the proper way then providing thought questions or discussion questions on the screen or the board. I have students reflect on that individually, take notes on their thoughts individually, putting them in small groups of 3-5.

He also has used technology into the classroom by showing music and movie clips in order to break up any monotony created in writing. He stated that he liked to give them different platforms to write in, blogging being an example. Dr. Tigers has also played videos during his presentations in order to give students examples of what he's talking about.

I will play at least five videos, it may seem kinda like me getting out of a lecture, but people want to see what you're talking about...

Dr. Tawny believed it is important to know what the goal of teaching Hip Hop is before developing a curriculum. The ability to tailor content to your students, compliments what many participants described as the need to have depth in Hip Hop knowledge.

Dr. Nasir suggested that class size was important to the topic because if he were to employ a cypher it may work better in smaller groups. The cypher would encourage dialogue but would also add an element of accountability through competition.

I'm torn about whether it should be a standard class where the cap might be 30 or if it should be a seminar with a lower cap like maybe 15 or 16, because I'd want the class to be a learning cypher, the cypher as a space in Hip Hop is where everyone has to contribute and everybody expected to bring some heat...

According to him, the cypher may bring an expectation of accountability and participation. A benefit of dialogue as manifested through a cypher may be to allow students to learn from each other. Moving knowledge from a lecture-based, teacher centered pedagogy, allowed for an experiential course content that's enriched through student contribution.

That sort of breaks down the hierarchical structure of a classroom. Students think that the instructor is the only person in the room from whom they need to take notes and listen attentively. I'm like nah B, everybody here can learn something from someone else if we humble ourselves. I want that class to especially have that vibe.

There are places where Hip Hop and the academy have found parallels. One such place was using credible sources to make arguments. Dr. Tigers described the process of teaching his students to make a logical argument using Hip Hop as the source.

I was trying to get the students to understand an argument so I used Biggie's What's Beef, to help them understand an argument is claim plus truth. I played this song and then I asked what is beef? He lays out an argument for what beef is, and the students were like ooooooh. I was like yes, so now in your papers when you make a claim about anything I want you to describe and use evidence.

Dr. Tigers shared that he has used small groups but also has asked his students to move around. He tries to disrupt traditional methods of learning, thinking, and processing. He has not placed emphasis on grades and has worked to disrupt traditional pedagogy.

Group dynamics. As in any classroom the group dynamics effect the messages being presented. While most of the participants have taken an intersectional approach to the messages they have delivered in their curriculum, the audience still matters. The most common factor present in the words of the participants of this study was race. Each of the participants of this study was Black. Most of the participants had connected Hip Hop to Black music, a Black subculture, and Black culture at large. In this section, participants began to explore their role in the classroom, as well as, the racial identity of students they have taught. Dr. John described being able to use Hip Hop language to help some of his students of color understand him.

Leveraging Hip Hop Culture to teach, to reach, because it's one of the most popular music genres... I have some folks looking at me and I know I'm a young Black male, or seemingly young Black male. Of course, my diction and dialect that I use is theirs, one that they may be more familiar with. It's like being able to speak another language and then jump back and forth in between, which is really helpful for them.

Participants of this study described a pressure they have felt as Black faculty teaching what may be perceived as a Black subject. Dr. Nasir described feeling the need to dress more professional in order to meet a student expectation of professionalism. He said that Hip Hop's evolution has also come with a change in style that includes fashion which has been helpful for him. He described the first generation, income, and racial status of most

of his students. This coupled with the response of his students when they found out that he was a Black professor, oftentimes the first Black educator they had seen, they were ecstatic. Dr. Tigers' students were mostly non-White which he said has made it easier to engage them in conversations about race, gender, and sexuality.

The majority of my classes are non-White, they're majority Black students or Black and Latinx students, which for the first time in my career is so weird, it's fucking weird...I can get into deeper conversations about race, for example.

Beyond the surface of, you do know racism exists, these people are not making up the police profiling. I don't really ever have to have that conversation, we can get into intraracial and interracial issues and issues around gender and sexuality.

He went on to describe a racial incident where the use of the N word by a White student really shook the class, which was mostly Black, during a playlist assignment presentation. While this incident was a singular incident, it raised the complexity of teaching diverse subjects in higher education. Group dynamics required skill to navigate and Dr. Tigers felt the pressure these dynamics had on his career and professional progression. A Black professor teaching Hip Hop to a diverse group of students may increase the weight of group dynamics in teaching. Dr. Octavia shared her positive experience the first time she taught a group of non-African descent students who engaged with the course material.

It was really good to see that there were students of non-African American background who cared enough about our literature, our experience. Who not only cared but knew I mean they could talk about some of the literature and some of the artists when it came to Hip Hop. It wasn't new to them, you know, they

appreciated it and you could tell that. The dissonant voices they seem to be pretty familiar with and supportive of, so that was interesting.

Several participants of this study said in some cases they were the only Black faculty on their campus and that Black students took any of the classes they taught.

Benefits/Contributions. In this section participants described the benefits of teaching Hip Hop in higher education. Some of the benefits included Hip Hop Culture crossing identity boundaries, the critical nature of Hip Hop enriching the classroom environment, Hip Hop's subversive nature having made it easier to start deeper conversations, Hip Hop providing the skills to address concerns within disciplines, Hip Hop's utility to engage students on social and cultural issues, and Hip Hop having allowed discussion of current topics relevant to students. Dr. John said the benefits of teaching were being able to cross traditional boundaries of identity. Everyone can find something in music and culture. Dr. Pharaoh described the benefits of bringing Hip Hop into the classroom as being important to beginning critical conversation because of Hip Hop's critical nature. He went on to say that students became interested in learning because of Hip Hop to the point that sometimes they didn't realize they were learning. Dr. Tawny believed that Hip Hop was subversive and that teaching Hip Hop was a benefit because it allowed the professor to explore a broader range of subjects related to social justice and equity depending on the professor's skill and knowledge. This may apply directly to their academic discipline as in her case.

At its core Hip Hop is subversive...even if you are a Hip Hop head, how you use Hip Hop in the classroom is what allows it to further conversations around social justice and equity.

Dr. Pike believed that Hip Hop has utility the way reading, writing, and arithmetic do. Hip Hop may be used to move into deeper discussions than other subjects. Dr. Eru believed that Hip Hop allowed her to connect to topics that relate to students, and current topics. She has worked to get her students to see themselves in the course material. Dr. Nasir said that Hip Hop holds many benefits to teaching, he has heard certain songs and wanted to read the text. An example of this was a 2017 freestyle by artist Black Thought on Hot 97.1 FM. Black Thought represents the epitome of lyricism. Dr. Nasir believed that good lyricism has inspired him to learn and has introduced subjects that he may not have thought about before.

Student identities. Participants described Hip Hop Studies as a way to engage students in self exploration. This exploration went beyond racial boundaries and could be beneficial to students from different backgrounds. Students spending time for introspection is not as valued in higher education contemporarily according to Dr. Pharaoh.

The benefit is that they can investigate a piece of themselves that they're not often given the space to investigate in a classroom setting when it comes to Hip Hop Studies and a Hip Hop class. They can understand that culture, the things that they enjoy about being a person and being human are worthy of thinking deeply about. Dr. Tawny said that teaching Hip Hop has allowed her to connect with Black youth in the sense that when they're writing about Hip Hop they have been able to express themselves.

I feel like that's the way to engage Black youth. It's how they process their feelings, and I want you to write rhymes all day. Then let's talk about how we

turn that into your own performative piece and then if we had to make that successful, how would we write that out, like I feel like there's so much to use in Hip Hop as a vehicle for empowerment...I would never see it stifle a kid's growth because sometimes music is all they have to express themselves.

She believed that the study of Hip Hop holds the key for White students to explore identity and become allies. When students have made connections it has been validating and affirming for her as a professor and for the students.

It's so validating and affirming, for Black students, for students who love Hip Hop, it's so cool when there are like non-Black students, I had a White student who was like, I think Kendrick Lamar is so great and when I first got into Hip Hop back in 2005 and I was like bless your heart...when I see those light bulbs come on then I know I have another ally that can get out and do some education.

One of the justifications institutions may use for Hip Hop Studies is attracting students to the classroom to study topics of interest to them. Dr. Eru described an instance where she was hired to teach Hip Hop to retain Black students and it did not go as planned because mostly White students signed up for her classes. Participants said that students not understanding Hip Hop from its foundations was one of the most difficult barriers to effective teaching of Hip Hop. They had to be creative in order to engage students, and not assume they knew the material.

Community connection. Dr. Octavia connected the messages of Black literature, and Hip Hop to their source in the Black community. She believed this is why we should study Hip Hop in academic settings because it will keep our learning grounded in reality, which she described as the work of liberation.

What's the relationship between the early African American literature *The Slave Narratives* for example and Hip Hop voices today? Do they speak to each other and all that literature in between? What's going on in the streets and being able to show the extant relationship between what's going on in the community of African American people in this country and the literature. In particular you cannot divorce the community of issues for Black people in America from the literature because when you do you lose sight of what's the importance of it in the first place. It's about liberation, are we a liberated people? No.

Structured awareness. Professors described the classroom setting in which they were able to address knowledge of self, not in a cursory way but in a systematic, structured, and institutional manner. This can include lyrical analysis that allowed students to perceive the depth of artists and their ties to Hip Hop as a culture. Participants in this study believed a benefit of having used Hip Hop in the classroom was presenting material to students in environments where they don't have sources to learn about Black culture, and countering messages of antiBlackness by centering Blackness in the discourse.

Dr. Pharaoh talked about Black students learning about Hip Hop and finding a connection to their circumstances, then to history. This connection brought a sense of pride to students.

I think for Black students, but Black students, when you show how deep how thoughtful how genius some of these lyricists are, I think they take a sense of pride in it and I think it adds to a more positive racial identity.

Dr. Tawny believed Hip Hop can be a door into understanding Black culture for students who do not have other access to learning about themselves.

There are some students who are craving a connection to Black culture that they feel they can only get through Hip Hop. It serves a purpose for many people that is much deeper than entertainment, like people I think are looking for a way to get home and I think Hip Hop does that for them as they're trying to create their identity as a Biracial Black person or a Black person adopted by a White family.

Dr. Pike centered Blackness in his courses. This elevation of Blackness to the forefront of discussion is a way to strengthen identity for Black students according to Dr. Pike.

Your racial identity if you're Black should really be enhanced because we're centering Blackness and your understanding of aspects of Blackness should be strengthened because that's where we're coming from and it's your responsibility to know it the way that I had to know western civ in order to graduate.

Participants believed that while there were benefits to teaching Hip Hop, there needed to be a realistic approach. Dr. Nasir said Hip Hop professors should not engage in a "hadeography" when it comes to nostalgia but also acknowledge the drawbacks.

Barriers to teaching Hip Hop

Who cares about Hip Hop? Nobody cares about no damn Hip Hop. Dr. Eru

Interpersonal power dynamics. The way that people in different positions and from different identities relate to each other on campus can impact the placement of Hip Hop Studies and in some cases become a barrier. Dr. Tawny described a general genuine disinterest in diversity at the university level which created a shifting of the target and made it frustrating to make progress, to the impediment of diverse initiatives.

My experiences teaching diversity at the university level, challenging, an endless brick wall of ignorance. Avoidance a denial of cultural appropriation, denial of their ability to see they want to wear everything Black but the burden. Then trying to establish boundaries around cultural identity.

One of the tools to slow down inclusive teaching was placing moral value on curriculum outside of decision maker's experience or understanding. Dr. Tawny said this often came in the form of saying Hip Hop language was too vulgar, too violent, or misogynistic. In this case, individuals against Hip Hop being taught in the classroom were trying to leverage their morality against Hip Hop.

Institutional challenges external to the classroom. Participants gave advice about some of the barriers they had encountered in their teaching careers, which included but were not limited to: administrative challenges within their department, such as lack of support, insincere commitment to diversity efforts, Hip Hop not fitting into a traditional transactional model, limiting the application of Hip Hop Studies because of a lack of awareness, and invisible labor demanded of faculty of color that had taken away from their teaching and research.

Dr. Octavia went into heavy detail about her experiences at different institutions that boiled down to her not feeling welcomed in several instances. These interactions ranged from not having her office space set up when she arrived, to departmental support waning after she accepted the position. She described the barriers as administrative, taking place before she ever stepped foot in the classroom. Some of the barriers that took place in the classroom spilled over into administrative barriers. One example is student evaluations. She addressed institutional action that approximated an institutional

insincerity towards diversity efforts. Dr. Eru supported this reasoning in her experience with a search committee that was intended to be diverse.

I remember in the search and in the conversations and such I kept saying to folks what is this diversity thing for? You want numbers, or you want experience?

Because on the one hand y'all talk about recruitment efforts and getting Black students...but you're not really interested in diversity cause all you're thinking of is numbers and things on face value. Diverse bodies don't create a diverse experience necessarily.

Dr. Pharaoh took a different slant, he said that the challenges are not insurmountable. He also believed that Hip Hop is not taken seriously. Then he stated one of the prescient barriers to Hip Hop in higher education is that it does not fit into education's business model. Dr. Eru said that there is so much pressure for students to become professionals and Hip Hop was not seen as helping that learning. Here are their quotes juxtaposed:

Dr. Pharaoh: Still to this day it's not taken as seriously as some other studies...Hip Hop doesn't fit neatly into the transactional model of education being promoted in higher ed right now.

Dr. Eru: We can't be teaching no Hip Hop classes. We can't be doing all these other things, we gotta show them that we can turn out lawyers and doctors you feel me, that's what I'm saying about the fight.

Dr. Tawny believed that Hip Hop was not understood for its larger context within the US, and this misunderstanding limited the vision of where Hip Hop may be included in the academy. For her, Hip Hop could be its own department, not just a course or part of a course.

Multiple participants discussed the concept of invisible labor demanded of them. Committee work, students demands outside of the classroom, and other campus demands that they were not given credit for when it came time for tenure and promotion.

Professors' Hip Hop Identity

The irresistible appeal of Black individuality - where has all of that gone? Thank God we've still got musicians and thinkers whose obsession with excellence and whose hunger for greatness remind us that we should all be unsatisfied with mimicking the popular, rather than mining the fertile veins of creativity that God placed deep inside each of us (Benjamin, C., Stump, P., Glasper, R., Common., 2013, track 2).

The above interlude by Michael Eric Dyson found in the song “I Stand Alone” (2013) introduced the third significant theme that emerged is Hip Hop as a unique identity possessed by each participant. The third theme focuses on the participants’ Hip Hop identity. From the initial introduction to Hip Hop in educational settings to its role in their current lives, participants situated Hip Hop identity as equally important to them as race, ethnicity, or gender. In this theme, the challenges of being Black professors are addressed, which include: having their expertise questioned; being impacted by the fugitive nature of academic life; having to manage their relationship to the institution; experiencing an individual allure to power and fame; and being pressured to assimilate. Additional challenges included the costs to having the risk of poor health, having one’s morals and ethics challenged, and the dangers of selling out. On the other side of the spectrum, the contributions of the participants to the field were discussed as reasons to continue down the path in spite of the challenges. These contributions are personal

success, the drive to keep learning, connecting to students through paying attention to the students' knowledge, academic freedom creating a space where they have been able to address difficult societal issues, and an ability to shape the direction of Hip Hop Studies by being protective about it.

Participants in this study responded that their connection to Hip Hop Culture was more than just a taste in music. This section attends to the professors' views of having a Hip Hop identity. It begins with how professors came to an awareness that Hip Hop was a field of study, then dedicated their careers to teaching Hip Hop in higher education settings. Participants shared their academic introductions to the study of Hip Hop Culture. In most cases, this fell in line with a Hip Hop identity that was based on participant exposure to Hip Hop Culture. Participants responded about what led them to claim Hip Hop as identification. After establishing their background in higher education and their Hip Hop identity, participants then discussed their challenges and battles in the academy.

Origins.

I've fallen in love with Hip Hop, I've fallen outta love with Hip Hop, but I never stray too far. Yeah, I always come back. Dr. Nasir

Participants talked about their first introduction to the possibility of being a professor. Many times this took the form of one of their professor taking time to mentor them and point them in the right direction. Participants shared their introduction to Hip Hop Studies and how it impacted them at the time they were making decisions about what direction to move with their careers.

Educational experiences/worldview. This section focuses on the how participants explained their introduction to Hip Hop and their decisions to study and teach. None of

Dr. Pharaoh's mentors were Hip Hop scholars, he began studying Hip Hop because it was an area of interest. He said that the time he was a grad student in the late 90's was a time Hip Hop Studies was picking up and pointed to *Black Noise* by Tricia Rose as his source of inspiration. Dr. Nasir also described the period he was a graduate student in the early 90's as a period when Hip Hop Studies was battling for legitimacy and mentioned a graduate assistant who was very much a Hip Hopper that he really looked up to as the source for him including Hip Hop in his scholarship. Dr. Tawny went to a school where there were at the time of this study, serious Hip Hop scholars doing the work but said that while she was a student there, those same scholars were not there. Dr. Tawny decided to incorporate Hip Hop in her own work because it was a way to work with youth.

Music was always the language of adolescents. I was studying but I was studying it on my own time to figure out how I would better incorporate it academically into my work.

Dr. Pike said that he began teaching Hip Hop in higher education not from learning in any classroom setting but from being a part of the culture.

For better for worse I've been a part of this thing since the mid 70's. So, it's not a thing of you know of having to have a book.

Dr. Octavia is a poet who was mentored by Sonia Sanchez early on in her career. While she had no formal training, being exposed to one of the great poets and originators of spoken word encouraged her.

I'm a poet so I did a lot of poetry at that time, Sonia Sanchez took me under her wing as a young poet. I was able to perform alongside her sometimes. It was

great, she was a wonderful mentor. So Sonia, it was more of a personal relationship than a career, poetic career kinda thing because I didn't take a class. Many of the participants grew up in the environment where Hip Hop was created. Dr. Nasir described why he included his experience in a piece he wrote about growing up not to emphasize any hardship but to connect with any of his readers who may also have been considering an academic career.

I kinda talk more autobiographically about my journey into higher education not to invite the White gaze and to be like woe is me, I had a rough time coming through the hood, but just to sort of offer some insight into people who might be similarly situated who have dreams of getting into the professorate.

He talked about pivotal moments in his academic career when Hip Hop music sustained him. One example is right before he went into his dissertation defense.

Mama Said Knock You Out is the song I listened to the moments before I went into my dissertation defense, I got too hype, way too hype, I had to calm down. Ironically even though Dr. Tigers grew up around music, he did not like Hip Hop music as a child.

I should say that I really hated music as a child, it's one of the strangest things, my siblings were all into Hip Hop...I just liked baseball and going to school really, I would just watch hours of baseball on TV.

It was not until college that he was introduced to conversations about race and Hip Hop which gave him new language to express himself. Dr. Tigers shared the story of joking with a professor after class about being a professor who helped him down that path.

Identification. Hip Hop for participants was more than music they appreciated. Participants used language like family to describe their connection to Hip Hop Culture. Dr. John made that direct comparison.

Being a part of Hip Hop Culture is kinda like a family...I think my positionality allows me to have real talk about it, it's a part of me...

Comparisons to Hip Hop as family ran deep in the way participants described themselves. Dr. Pharaoh said that Hip Hop was his big brother.

Hip Hop is my big brother, and I'm the oldest of my siblings, so Hip Hop, that's where a lot of my wisdom came from, listening to those guys.

Dr. Tawny talked about being the oldest child and the only child for a long time before her parents had other children. She compared her relationship with music to that of a sibling. Her family moved around a lot when she was younger, she described Hip Hop as the way she adjusted to her frequent new environments.

You know I was the only child for a bit, then I was the oldest. There's a lot of solo time that you get and music was my thing but music was also how I connected when I was the new kid.

Dr. Octavia talked about coming to an awareness that she was a poet as a time of spiritual discovery. She didn't need to take a class to come to this awareness, it was part of who she was and it was revealed to her as she wrote poetry from a young age.

I've been writing poetry since elementary school but I didn't realize that I was a poet until shortly after I graduated. It was a spiritual thing for me, that introduction to realizing that I am a poet... but I didn't actually take a class in how to write poetry.

Dr. Eru and Dr. Nasir both talked about being born into a world where Hip Hop already existed. Their date of birth alone connected them to Hip Hop in a way that they described as never knowing a world without Hip Hop. This relationship to Hip Hop is a higher connection than any study could have been for them, as evident in their words:

Dr. Eru: I'm a kid who was born in 1974, so when Hip Hop started, I mean Hip Hop, I don't know a world without Hip Hop, I didn't study Hip Hop formally, I studied Hip Hop as part of my own nurturing, my own growth, my own development.

Dr. Nasir: I've consumed a lot of Hip Hop across time and space... and I come along as one of those gen x'ers who was born into a world where Hip Hop already existed. So that means I got to see it from almost the ground level and from ground zero to becoming a global thing in the space of my lifetime.

Dr. Pharaoh said that being anything else but who he is in the classroom caused him to lose sleep, so he stopped holding back his identity in the classroom.

Early in the career [I tried] to just be neutral and let the students drive the conversation and give equal value to everybody's thought process and just let them talk and not weigh in with my opinion. I found that that disturbs my sleep so I don't do that anymore. Now I just wear who I am, what I'm about, where I'm coming from, I'm just up front and honest about it. I'm very clear that who I am and where I'm coming from...

Participants talked about not being disconnected from who they are in the classroom and their professional lives. Dr. Tawny said that who she was had reached into her course content and extended beyond the class period she was trying to teach about identity.

I tell my students that my default will always be as a Black Woman. Everything that you hear from me comes from me as a Black Woman... I can't not be Black, I can't not be a Woman, I can't not be a Hip Hop head. So I say it's gonna influence my passion. I'm a Black Woman from the south and I live this life 24/7 not just Monday, Wednesday, Friday from 10 to 11:15 when I'm teaching the course.

Dr. Tigers talked about African American Language being important to who he is so that he has made sure to include it in his scholarship. When African American Language is excluded from material produced about Hip Hop Culture, he wonders who the intended audience is.

...reflecting the language I grew up with, with my mother, often the language used within the Hip Hop community. It's always strange for me to read books about Hip Hop and there's no Hip Hop nation language at all in it. It's the funniest thing, who's this written for? I barely understand this.

Participants' Role in Hip Hop's Past. As participants began to connect themselves to Hip Hop as an identity, their responses tied them to its past. Hip Hop Culture for the participants of this study was more than what they teach, it was who they are. Hip Hop Culture being a subculture of Black culture has tied participants of this study to the Black history they had so vigorously defended and were a part of. Dr. Tawny described the relationship of her identity to US Black history as epigenetic.

The gatekeepers are folks in the US during the time that Hip Hop began who have an understanding of Hip Hop as a culture and not a commodity. For us it's not a product you know, for us it's part of how we grew up how we live, it's a reference

point for many things in our lives, it's Hip Hop. For a lot of other people it's a commodity...a means to an end, but they don't live it. They simply don't have the same, hell, epigenetic type of relationship that I think Black folk in the US do.

As participants drew close to Hip Hop as their identity they also promoted the critique of Hip Hop. Many said that they have to apply academic skills that require them to look at a subject from multiple sides in order to fully understand it. Because it is their identity they want to gatekeep the teaching of Hip Hop, their story, and representation of who they are. Dr. Nasir recommended that those who teach Hip Hop remain critical and not get locked in their moment of the past.

For me it means not getting locked in my particular moment in time. I did have the fortune to come up at a time and in a place where Hip Hop was emerging and evolving, but Hip Hop has gone global. Hip Hop has changed over time, I try as much as I can to stay up on what is happening and what's developing.

The Challenges/The Battle.

Dr. Octavia shared a poem that she had written before her interview which exemplified participants' recounting example after example of Black Women not receiving recognition for their work in higher education. The challenges of choosing to embrace their identity, be it Black, being a Woman, or their Hip Hop identity has placed them at risk for not advancing or progressing in their careers. The following themes emerged for the challenges and struggles participants have faced in higher education.

Questioning their expertise. Participants described their mere presence as a factor that has influenced interactions with colleagues and students. They said that this influence manifested itself in multiple ways but a common experience they have had was

their expertise being questioned. Students have turned in assignments at a lower standard or late because they believed participants would let them slide. Dr. Eru had this experience which led her to give her students advice about appreciating Hip Hop education based on the fact that they have it available to them when she was never able to take classes about Hip Hop. Some participants described studying Hip Hop as the identifier that lessened their professional credibility. According to Dr. Pharaoh, the study of Hip Hop was either not accepted or fetishized, some considered his research to be a novelty. His approach was to out read those who criticized his Hip Hop scholarship. He describes the process of learning his peers' discipline in addition to knowing his own field, at times combining them.

...if you wanna go sociology we can talk in that language. We can start talkin' about urban studies [and] Robert Parks, I can talk to you that way. On top of all of it, sprinkling in the belle hooks, sprinkling in the Tricia Rose, and the Houston Bakers, and the early Hip Hop Studies pioneers, Robin Kelly. It allowed me to force them to take what I was saying seriously, even if they didn't embrace Hip Hop Studies as a whole, they had to take what I was saying seriously.

Dr. Octavia described this challenge to her expertise in graduate school as more than a lack of credibility. She said that she was not welcomed for the expertise she brought into the classroom. In her case, it led her to change graduate programs and institutions.

I just realized what's the point in trying to be someplace where I'm not welcome?

What wasn't received I guess, what I brought to the classroom as a Woman of

African descent given my odd background wasn't really enough you know or average.

Nomadic, fugitive nature of academic life. Participants described their experience in education as what can be termed as fugitive or nomadic. Many of the participants attended multiple schools or switched programs within institutions. Sometimes these changes, altered the whole direction of their career while earning degrees. Once participants finished their degrees the fugitivity carried on into teaching experiences. Participants believed their untraditional paths were unique to them. Dr. Octavia described her fugitivity by saying that she really didn't have a long history in any specific place.

I don't know, I've moved around so much that it's difficult for me to identify with any one particular location. I don't have history. I don't have a really long history in say a particular community.

Relationship to the institution. Participants in this study said their Hip Hop identity required them to maintain a delicate balance with their institutions now that they were professors. Participants' relationship to their institution was important because it tied to their money. Similar to the balance between culture and commerce which played out early on in Hip Hop, professors have had to make choices about what they would allow to be emphasized when it came to their scholarship and what could be construed as selling out. Dr. Pharaoh described the process of deciding where to participate by saying that he has left opportunities on the table because they did not feel right. Decisions like what classes to teach, how to promote the course, what to include in the course are influenced by the institution according to Dr. Pharaoh.

At the end of the day it's like who are you? When I talk to myself am I happy with the decisions that I've made? Do I feel like I've portrayed everything that I said that I was about, being a college professor? You [the researcher] know from being on a college campus, life is comfortable, and so we have the privilege of not having to pursue the dollar at all ends. We can have a comfortable life and you can engage in the life of ideas, and take some risks that maybe some other people can't.

Being able to make the above decisions with confidence changed for him after he received tenure. The tenure process was an example of participants' having a relationship to the institution and their content effecting that relationship. Dr. Octavia described the pressure she has felt throughout her career to publish and be promoted by telling the story of being a graduate student and advocating for a professor who had been denied tenure.

She was a beautiful sister cultural, powerful, confident, knew her stuff, but she didn't stay long...because her contract wasn't renewed. Some of us especially in the Women's Resource Center tried to rally around her to try to support her. What came down the pipe to us was that her research hadn't been published in prime journals. That was being used by the tenure committee, to determine whether or not she should stay, receive tenure, so it's difficult for Women, Black Women in the academy.

Dr. Eru described her relationship to the institution reaching levels where she had to fight. She was willing to fight power structures that she said perpetuate oppression. She said that race played out at institutions in her experience and that she was willing to fight White administrators that perpetuated racism but not students or Black colleagues.

I have to fight if it means my job, if my job means that I have to fight with administration, I would rather fight White people, I'm not fighting students, in terms of getting what needs to get done done, I know how to fight White people, Black people, uh uh.

She described institutions of higher learning as places where racism still exists. She said overcoming racism in higher education can't be accomplished until factors creating it are addressed. Until there is an admission of guilt by White actors, there can be no progress. We may create our own spaces as Black academics but sometimes this in itself is a struggle, she said she believed that the relationship Black academics have with their institution demands that they choose sides and she concluded that not all Black academics want to embrace their Blackness with relation to their institution.

Because the average Black person if you give them the option not to be Black they will take it. I would never make you be Black, because if you don't want to be Black, I don't want you to be Black. Blackness is too beautiful and too great to be forcing it on people, so if you don't want it, you can't come, this is why Harriet shot people, yeah because all your skinfolk ain't your kinfolk. I'm more interested in what you're about, what you ready to do, what you willing to do, not just that you're Black, that's not enough.

Individual allure to power and fame. In the course of understanding who they are as professionals, participants described a draw to power and fame as one of the devices they've had to combat. An example was opportunities that were given that appeared to be an advancement but really just exposed institutional limitations placed on Black faculty.

Dr. Eru said that the prize we are fighting for in the academy isn't worth all that has to be invested.

I'm becoming more and more disheartened and disillusioned by the academy, it's just not for me, because I don't want to be a robot, and I'm not willing to be a robot in public, you know, or be encouraged to be a robot, or only write in certain language and publish in certain spaces. Be in certain spaces and talk to certain people, that's not what my work is about or who it's for. As a Hip Hop scholar, Hip Hop instructor and I know a few, you gotta have something else going on, it's not gonna be enough.

Dr. Eru connected the carrot on a stick routine being related specifically to Hip Hop scholars and said that they will never really understand your work or give it the due it deserves.

Control your own destiny within the institution. As participants described their challenges while teaching Hip Hop, they also moved toward a point in their interviews where gaining individual autonomy in their work was critically important. Having control over the fruits of your labor has been a reoccurring theme in Black American history. Dr. Pike described his relationship to the institution in the following way.

You have to be very intentional and sometimes subversive about making sure that what you're obtaining from these halls of higher learning, that you are simultaneously planting seeds that you own and control. You meaning the community. You meaning us. You meaning Hip Hop, have access to. So that when things come along you're not caught up in this matrix.

He said institutions may own your research and other things you build while receiving a paycheck from them. Sometimes, in his experience they may not let information you acquired be released because it may be uncomfortable or unsettling for them, so they silence you. In this case Dr. Eru said that she has focused on her work and quality of work. She said that one should aspire to a high quality of work and let the work speak for itself. The work, for her, is what you take with you when you move from institution to institution.

The only thing that matters is the work, because you take your work to any institution. You can take your work outside the institution. If you are committed to the work, the work will always be there, and you'll be better for it. If you're committed to an institution, or you're committed to the idea of tenure, or you're committed to some president's council, or some award, you're screwed because you're giving all the power to them, and not yourself. That's what the academy is about, it's about fucking with you.

Dr. Pike shared the story of a documentary that he created with a large and prominent section of the Hip Hop community. When he went to get the rights to show this documentary to the next generation of youth, he was given the run around and eventually told that he would be sued if he showed the documentary in a public venue. After giving this advice, he reiterated the importance of being in control of work you produce and its destination.

Assimilation, representation. While participants had mixed responses to their challenges in higher education, most of them believed they had played a role in gatekeeping knowledge about Hip Hop Culture. In this sense participants described their

role in group dynamics. Where the participants had been the first, one of a few, or only Black faculty at their institution, they discussed their assimilation and representation in terms of their challenges. Dr. Pharaoh said that he had been able to play a positive role as a purveyor of information.

The thing I love about higher ed is that you are in a lot of ways a gatekeeper... knowledge is produced in the classroom, everybody brings in their knowledges and if you're able to facilitate a conversation that's productive then new knowledge comes of that conversation so you have certain control over those areas.

Beyond simply creating an environment where enlightening dialogue has taken place, he said that it is his job to create a space where human interaction is important. He believed the classroom is one of the last spaces where capitalistic forces can be addressed from a human perspective. He believed that it is his role to disrupt the commercial narratives in higher education. As Hip Hop initially fought the battle between commerce and culture, Dr. Pharaoh said that the academy at the time of this study was fighting the same battle and that by his intervention, and the insertion of Hip Hop, the academy can proceed in a more educational direction.

So much of the governing discourses of our society do not provide room to invest in genuinely human interaction. Invest, in new ways of thinking about the world. The classroom is like one of those last spaces. Higher ed is one of those last spaces. The close minded, everything should be about money, it's all about competition, the only way I can get something is to take it from somebody else

mindset that is all around us in society is leaching into higher ed as well. I just look at my role, like to the best of my ability trying to slow that.

Dr. Tawny described how it's important for her to gatekeep Hip Hop scholarship specifically within the context of American higher education. For her, gatekeeping Hip Hop in higher education was not about keeping people in or out, but keeping things categorized in terms of where they fit in the broad spectrum of how Hip Hop was experienced and performed in the world.

As a scholar you're a steward of that process, you're contributing to a field that is emerging and that is a staple and standard in U.S. history for sure but world history as a commodity.

Dr. Pike said that his role in teaching Hip Hop required him to not become assimilated to the academy and its trimmings. Being independent for Dr. Pike was important to staying true to the messages Hip Hop has to offer. Giving in to the institution may lead to the pressure to adjust his scholarship to the mold of the institution rather than adapting the institution to the mold of Hip Hop.

I think you should be clear about not letting the institution of academia become you, but you transforming the institution of academia. It's real easy to get caught up in the trimmings of the requirements and the attractions that this industry has to offer. Well maybe you shouldn't really teach Hip Hop the way that you wanna do it, maybe you need to add this, maybe you need to tailor your classes in the mold of academia versus tailoring your classes in the mold of Hip Hop.

The costs. As a challenge to being a Hip Hop professor there were associated costs named. Among them poor health, having your morals and ethics challenged, and ultimately the advice to not sell out were given.

Poor health. Participants in this study said that poor health was a challenge of dedicating their life to academic life. They experienced it themselves and saw it among their peers and colleagues. Dr. Eru summed up the effects of an academic career on health as the combination of all sustained pressures over time.

I'm just saying even if you were to win, all the fighting that people do. I have colleagues who, their health, the stress that comes with it, whether it's hypertension or just gaining weight. The health, the mental health the depression the anxiety, the anxiety that comes being a young academic on the tenure track and your colleagues are hazing you.

Morals and ethics challenged. When it came down to the costs of working in higher education Dr. Eru summed up having her morals and ethics challenged in reference to her decisions, her work, and compensation. She described making decisions in a system where racism permeates.

Things that keep us from being free, those are the things that we should be fighting. We should all be free. Me fighting White supremacy doesn't necessarily say I want to be equal to White people because White people's power is problematic and oppressive. I want to be free, I don't want your power. I want to be free.

Freedom was the motivating factor for her in trying to weigh out her decisions with regard to her career. Where some got caught up in the work of equity and interpersonal interactions on campuses, her work stood on its own.

I always just pour into my work. What you never gonna do is you not gonna check me on my work. I think what we see across the board are Black professors tryna figure out what ground they have to stand on. Ok, I got a terminal degree. I got student loans that look like a mortgage on my credit report. I guess, that's a type of victory. What happens if I can't pay my bills? What happens if I'm not contributing into TIAA CREF? How am I gonna retire? It's a setup, a setup. I get it, but I don't enjoy it.

Participants described tangible factors influencing how an academic career progresses throughout the span of it. Dr. Eru said that there is a cost associated with being a Black professor teaching Hip Hop in a system of White supremacy that influences her financial stability. This cost has required her to weigh out daily decisions.

Advice – do not sell out. The decisions made at whatever costs led participants of this study to give the advice to not sell out. While pressure to make decisions contrary to participants' individual beliefs increased at certain points in their careers, Dr. Nasir said that he had grown to be comfortable being himself in academic spaces.

What's happened over the years is sorta like DuBois talking about wanting to merge those two selves into one truer self. You know professional Dr. Nasir and normal hood Dr. Nasir have sort of merged into a single person and that single person is in the classroom, in faculty meetings, in the community, in all these different spaces right. You talk about making those transitions with double

consciousness and it being natural as breathing that you can turn it on and turn it off without thinking as you go from one space to the next.

Dr. Tigers gave the advice to not change anything about your own message because people will love you for staying true to what you believe in your writing and scholarship, especially while standing against racism.

The contributions. Dedicating a career to teaching Hip Hop may come with wins and losses. In this section, participants' perspectives about the upside of teaching Hip Hop are recounted. Participants talked about what they've been able to contribute through all the difficulties and gave a little more advice about how to navigate the difficulties.

Personal. Participants talked about how many contributions they've been able to make personally. They have taken opportunities to mentor students and be in positions where their race allowed them to connect with students in a way other faculty could not.

Role of the learner. Working in higher education has allowed participants to assume the role of the learner. The environment has challenged them to keep learning. This learning has extended not only to their students but to their self-awareness as well. Dr. Tigers said the challenges in education have pushed him to elevate his game. He enjoyed being in an environment where he was surrounded by scholars in different disciplines and fields. Broad exposure in academia had pushed him to read more broadly and always be in his data.

Learn from students, ongoing professional development to maintain the competitive edge. Participants in this study pointed to students as a source of their

learning. Being around youth in their role of teacher often had encouraged them to push their own limits in knowledge and delivery. Dr. Pike described a situation where he was pushed to improve the delivery of his course material.

Teaching is fluid, and it's give and take, you're constantly learning and you're constantly improving.

He gave an example of when he used a lot of documentaries in his teaching. Students pushed him to make his messages more concise so he started making PowerPoints with snippets of the documentaries embedded. This pushed Dr. Pike to look into editing software, he also incorporated the technology into his existing work in the industry. Whenever he did an interview, he would include questions his class had posed to him. Dr. Nasir put it in terms of the students keeping him young.

If you had any time in the classroom, you learn from your students, and your students keep you young.

Academic freedom. Participants talked about the drawbacks and their fears about messaging they address in the classroom being protected by academic freedom. For some, academia was the place to address messages of social justice and race because the classroom was a space where academic freedom has been honored. Dr. Tawny shared the importance of academic freedom and the need to raise serious issues in the classroom.

In the academy, I've been lucky enough that academic freedom is promoted and respected. I don't get a lot of pushback about how I teach and what I use to teach unless there are student complaints. As a social worker it's really easy for me to explain away any kind of complaints because the classroom is a lab where we are trying to provide students a safe environment to experience their emotions.

Are protective about it. Participants talked about how teaching Hip Hop has been construed many ways for them. Participant responses raised the idea of being protective of it, but Dr. Tawny expressed this repeatedly in her responses and in one instance gave the reason she was protective about it as how positive it has been when done right. The reward for Dr. Tawny is students understanding Hip Hop and why she has used it in the classroom.

It's very rewarding, one because I love Hip Hop and no one's ever gonna be in a place where they can make me not like it. I become very protective over it. It's dope when they get it, and it's really cool when they respect it, and learn that ok yeah there are people who are using rap music to communicate, like when they start recognizing how many other ethnic groups turn to rap music when they want to protest. When they want to deliver a message. When they want to speak powerfully and clearly and like speak truth to power. People always go to rap, they go to Hip Hop. They go to getting to that place of being able to say this is the story. That's how influential it is when people recognize that it's one of the most amazing things in my opinion, makes the whole 16 weeks worth it.

Summary

Participants in this study laid the foundations for teaching Hip Hop as understanding the expansive roots of Hip Hop music that grew into a culture. Once a broader understanding was established there are many ways learning can go. Participants in this study discussed their strategies in the classroom for teaching both content and delivery. After the what and how of Hip Hop Pedagogy, the participants in this study themselves became the

central focus as originators of Hip Hop Culture to the extent that it is an identity they possess. The challenges and benefits at every stage were addressed.

Chapter 5

Discussion and Implications

The purpose of this study was to explore Black university professors' perspectives on using Hip Hop Pedagogy to teach diversity classes at Predominantly White Institutions in the U.S. Participants in this study shared the instructional material they included in their courses and their delivery methods. Participants also discussed what they perceived to be the impact on student identity after receiving Hip Hop based curriculum. Furthermore, they discussed their own journey in higher education as Black professors who have dedicated a significant amount of their scholarship to the study of Hip Hop Culture which they described as part of themselves. This chapter proceeds by first giving an overview of the study and connections to the literature, secondly addressing the theoretical implications of the study, thirdly giving the implications for practice, and fourthly giving suggestions for future research.

Purpose & Research Questions

This study sought to understand the Black faculty experience specific to teaching Hip Hop courses and using Hip Hop Pedagogy to make learning in their non-Hip Hop related courses more clear. Where Hip Hop Studies was a part of a particular scholar's work, this study looked for the reason that they included Hip Hop Studies in their work and what they have learned from teaching Hip Hop. The research questions were:

- What are Black professors' perspectives about teaching diversity through Hip Hop?
 - What curriculum and teaching methods do they use in their classes?

- How does Hip Hop contribute to student learning about themselves and others?

Theoretical Implications

The hybrid of AAS (Tillotson & McDougal, 2013), racial identity development theory (Helms, 1990), and Hip Hop Studies (Forman & Neal, 2011) used to frame participant responses was presented for its value in responding to the complexities of race in educational institutions and is itself an example of the synergy created when academic principles are combined with Hip Hop Studies. Rose's (1994) eloquent statement that Rap has always been at odds with institutions was used to help identify how Hip Hop fits in higher education spaces.

Thriving in Unwelcoming Spaces

Individual faculty, their dedication to Hip Hop Studies early on in their careers, and its impact on the trajectory of their careers exemplified the enduring power of Hip Hop's legacy of fighting to stay relevant as an expression of counterculture in an environment that is not always welcoming. The professors themselves were the next wave of Hip Hop Culture.

The where of Hip Hop Studies may have been the most common of the participant's responses. They described oppression in Hip Hop history as foundational to understanding why it was important to teach Hip Hop. Participants believed that it was possible to expand teaching Hip Hop content into many areas of learning and disciplines within academia. One of the first obstacles Hip Hop Culture experienced was the battle for power to be heard by mainstream consumers of music. This battle intensified when Hip Hoppers achieved their goals and the Hip Hop Culture became adaptable to

mainstream standards that changed Black cultural aspects of the music. Participants of this study described the battle for Hip Hop Studies to be included in higher education. This struggle for their scholarship to be included spanned their careers. Participants discussed ways to disrupt oppressive structures in their teaching and scholarship in content and context, such as having their students stand in small groups and discuss, and looking for Hip Hop references in sources outside of the academic “canon” where common references including Black culture are not typically found. Participants of this study described some of the barriers to implementing Hip Hop Pedagogy. They referred to the racial group dynamics in their classrooms when it was the first time students were being taught by a Black educator and there were tensions between students. Furthermore, they referred to institutional challenges external to the classroom. They described their personal relation to oppression as they dedicated their careers to Hip Hop Studies while people were questioning their expertise. They also talked about the fugitive and nomadic nature of their academic lives, the institutional environments they have worked in, the allure to power that has a carrot on a stick effect, and the pressures to assimilate. Participants described the costs of academic life as poor health and having their morals and ethics challenged. Tenet one of Tillotson and McDougal’s AAS (2013) stated, the needs and interests of people of African descent cannot be understood or appropriately addressed, without clear assessment of the forces of domination, oppression, or prevention, that operate against the interests of people of African descent. Dubois (1994), Feagin (2013), DiAngelo (2011) all provided description of PWI’s as places where racism and opposition existed. Participants were involved in both Hip Hop history and the expansion of Hip Hop Studies in the academy. They discussed how their Hip Hop

identity was formed in spaces of White supremacy. With their words they clearly exemplified their position in addressing and assessing the forces of domination, oppression, or prevention that operate against their interests as Black scholars and those of their communities.

Singularity of Hip Hop Culture and Pedagogy

Participants placed Hip Hop Studies as a subculture of Black culture, which could be studied as Black culture or ethnic studies. Dr. Tawny claimed Hip Hop as unique to Black culture, something created by Black folk, and something that Black folk should be proud of. The second tenet of Tillotson and McDougal's AAS (2013) is every race in the world has its own combination of needs and concerns that are in many ways similar to those of others and in many ways uniquely different. Ethnic studies, multicultural education, and culturally relevant pedagogy all have cross sections with Hip Hop Studies. The former representing academic expressions of cultural based knowledge and the later a street expression of cultural knowledge. Participants use of academic sources and street sources benefited students who came from various educational backgrounds and may have understood one or both independently but the professors described a more clear understanding when theories were presented in combination. This clarity may be due to Hip Hop's expansive history of bridging racial and other social divides.

Protect Ya Neck

In the same way that institutions may be critical of Hip Hop Studies, participants in this study were critical of their institution's sincerity about engaging in Hip Hop Studies. Participants' critique extended from institutions to individuals engaged in Hip Hop scholarship which manifested in their responses about why authenticity is important

in Hip Hop Studies and who should teach Hip Hop on college campuses. In some cases, participants described their curriculum design which was inclusive of industry and community participants as a way to keep Hip Hop authenticity true to its historical and present cultural roots. This rose to a level of protectiveness that was clearly expressed and included participants of this study responding that they needed to gatekeep Hip Hop Studies. The third tenet of Tillotson and McDougal's AAS (2013) is critique of scholarship regarding African descended people. Harding (1974) identified the need for Black scholars to address Black issues in academia while Harper (2012) gave a proscriptive remedy to negative stereotypes in education that could cause Black scholars to be protective of scholarship about African Descended people.

Participants of this study had different approaches revealing their perspectives about being a Black scholar in which race was salient for them in the classroom even before they addressed it. This played out by students of color taking their classes, no matter the topic, because they were the only faculty of color at their institution. Participants in this study said that students of color responded to them positively because they may never have had a teacher of color during their educational career. They also described being able to communicate with students of color in their courses on several levels especially in the case of Hip Hop Culture. Concurrently, they described the joy they found in connecting with White students on issues of difference in the classroom through Hip Hop. They gave instances of White students authentically connecting to the Hip Hop based material to understand points of Black culture they had not previously considered. Participants of this study directed their research toward Black communities by focusing on Hip Hop Culture. The fourth tenet of Tillotson and McDougal's AAS

(2013) is Black scholars must stay relevant by directing their scholarship toward Black people, and unapologetically stay constant in research that is relevant to Black people and is solution centered and include African ways of knowing.

Power to the People

Participants of this study gave responses that demonstrated examples of interdisciplinary functionality. Intersectional functionality is the use of an academic theory explained through a literary example that makes it easier for the learner to understand the theory (Tillotson and McDougal, 2013). Highlighting each professor's distinct application of interdisciplinary functionality using Hip Hop as their method to drive the message home could be seen as this study's contribution to the field of education. In some cases, the professors used a literary work in combination with Hip Hop and other cases they just used Hip Hop. The most demonstrative example was Dr. Nasir's teaching Jay Z's 99 problems to clarify search and seizure laws. He then went one step further to personify young Black men confronting racism and the denial of opportunity and a disconnection between even petty opportunities in the capitalist sector through Bigger, a character in Richard Wright's *Native Son*. Subsequently he used songs by Grandmaster Flash, Ice Cube, Common, and Ace Hood. The fifth tenet of Tillotson and McDougal's AAS (2013) is scholars should employ interdisciplinary functionality to make sure findings are understandable to Black people. The example of self-hate referenced from Helm's racial identity development theory was explained through the example in Malcolm X's speech (Helms, 1990). Racial identity development theory is the academic theory and Malcolm X's speech is the method to make the idea relative and understandable to Black folk. This example is just the tip of the iceberg of ways Hip Hop

Studies could be applied to understand Black Racial Identity in academic spaces. The purpose of interdisciplinary functionality was to make the results of research relevant to African descended people.

Sip the Juice

Participants of this study disrupted traditional pedagogical delivery in significant ways. Examples of their pedagogy included classroom dialogue incorporating Hip Hop aesthetics like playlists, cyphers, and having a classroom DJ which allowed students to maintain a locus of control in their learning. The final tenet of Tillotson and McDougal's AAS (2013) relevant to this study is, dialogue as a useful stage in the process that should lead to solution centered action. Rodriguez (2009) defined dialogue as critical to classroom success and a strength of using Hip Hop Pedagogy in the classroom. Reality Pedagogy (2016) further defined the successful classroom dialogue as cogenerative dialogue in which students participate in delivery methods while professors maintain guidance of content. Participants of this study employed Hip Hop Pedagogy in ways that encouraged students to dialogue and placed higher importance on student dialogue than their lecture.

Pedagogy in Synergy

Ladson-Billings (2014) compared the need for evolution of her groundbreaking pedagogical theory, culturally relevant pedagogy, to the need for innovation in pedagogy. She said that scholarship is fluid and that there is an original version of a theory and many more versions that follow. According to Ladson-Billings, the newer versions should evolve building upon the original ideas creating new and exciting pedagogies. She concluded her definition of remixing as critical in areas of art, science, and pedagogy and

the process of revisiting in order to expand as crucial to moving forward (Ladson-Billings, 2014). This description came after an explanation of educators implementing her original ideas in ways that she did not recognize. The theoretical implications for this study involved taking the most clear versions of understanding race from various fields and attempting to synthesize them in order to teach diverse students in a way that influences their racial identity positively. Applied African Studies, racial identity development theory, and Hip Hop Studies are “remixed” to clarify ways professors teach what it means to be Black in educational environments that may be in opposition to that definition. Delivering messages about racial identity is not simple when images of Blackness can be distorted and misinterpreted by White institutional structures and individuals, and Black participants in education themselves. By asking Black professors about their experiences it is hoped that readers of this study will seek clarification of their own teaching methods in fluidity, adapting to the educational barriers presented to them. Participants in this study described so many factors impeding the successful delivery of their material that it almost seems impossible that they have been able to continue. These barriers very often did not stem from their content directly but from surrounding and environmental influences that may even be described as circumstantial. Most evident was the fact that what the participants of this study experienced in terms of opposition was not groundbreaking. In 1988, Public Enemy released an album titled *It Takes a Nation of Millions to Hold Us Back*. The title of this album alone reflected the artist’s understanding of oppositional forces to Black progress in the U.S. at the time of the album release. The artists were not alone in the expression of this idea nor were the participants of this study unique in their naming of barriers. However, the participants of

this study were unique in their responses. Their careers demonstrated the ability to create in environments of White supremacy contrary to their personal identities. Participants in this study found ways to recall Hip Hop Culture in the classroom and deliver their messages in new ways not previously existent in education. An important lesson from the participants of this study about delivery of their content was the ideas themselves. Participants pushed themselves to learn new material constantly then apply what they learn to improve their teaching.

Participants of this study believed that engaging their students in assessment of understanding was important regarding Hip Hop because their students don't often possess a comprehensive grasp of the history of Hip Hop. Applying Hip Hop totality in learning was important to participants of this study. As they described their students reaction to their teaching as positive based on student participation. Moreover, they worked to find more engaging ways to teach their students. Hip Hop Culture's tie to racial identity led them to use Hip Hop to engage students in learning about their racial identity. While this was not the sole way that professors have used Hip Hop in the classroom, it was a commonly manifested application of Hip Hop Studies among participants.

Participants described the value of using Hip Hop music in teaching being artists' employment of coded language. Professors can give clear examples of academic concepts represented in Hip Hop lyrics. These principles are understandable to students who are unfamiliar with Hip Hop Culture. Students who do understand Hip Hop Culture will get the benefit of the clear message and a deeper level of learning from applying a larger context within Hip Hop Culture. Hip Hop context may come from understanding the

foundations of Hip Hop music and its application to issues of power, cultural appropriation, and group dynamics. Hip Hop is replete with powerful messages explaining complex racial dynamics that professors employed in the classroom to enrich their teaching. In the end, Hip Hop is knowledge that gives power to Black people.

Implications for Practice

Participants of this study urged institutions to find ways to return the product of Black scholars to Black scholars. Both male and female professors focused on Black Women specifically as not receiving thanks for their contributions in society and the academy. Institutions should work to alleviate barriers for Black Women, give thanks for their scholarship, and create fair measures of advancement. Participants said one way institutions could give back was in the form of research funding available in a competitive context. While institutions are focused on recruiting Black scholars, there could be more emphasis on retention of Black scholars they have recruited, especially Black Women. This may reduce the fugitive nature of academia described by the participants of this study. Participants believed that institutions should pay attention to the invisible labor invested by Black scholars and that Black scholars should guard against investing themselves in areas not central to their promotion, outside of their research, teaching, and service. Institutions may work toward sincerity in their diversity efforts as participants of this study attributed some of their barriers in the classroom to disingenuous diversity efforts implemented by institutions.

In the classroom, participants described including Hip Hop content as a strength in their ability to relate to and communicate with students. They demonstrated the importance of incorporating different ways of presenting material to students and

including sources not common to academia such as FBI records as credible. Participants believed paying attention to the group dynamics in the classroom were important to successfully delivering Hip Hop content. They also described the benefits of using Hip Hop Pedagogy as a place where structured awareness helps students reflect upon their beliefs about themselves. According to participants of this study the classroom is a good place to discuss issues of identity with students because it is protected by academic freedom. Participants of this study believed that discussing identity with students will help retain them.

Suggestions for Future Research

Hip Hop Studies as a field has evolved considerably without the wealth of publication matching the expansive field of teaching and research. Future studies could focus on the student perspective of learning through Hip Hop Studies. There are many Hip Hop scholars dedicating their careers in many academic disciplines and community spaces. Future studies could expand the participant demographic beyond Black professors. This study brushes the surface of theories that can be adapted to meet the needs of community and scholars that have been bridging the gap between academia and reality expressed in Hip Hop Culture for decades. Future studies could include Critical Race Theory and other academic theories used to understand racial realities in the classroom. New methodologies can be explored and Hip Hop Pedagogy as a methodology, theoretical framework, and worldview can be expanded. Future studies could be conducted using different methodologies including conducting interviews in person. Diversity frameworks for understanding the educational field, including Hip Hop Pedagogy, can be evaluated for their overlap creating a meta-analysis of difference in

education and terminology that fits the present climate on college campuses and in our nation. Future studies could investigate the global expansion of Hip Hop Culture's impact in the classroom.

Conclusion

This study looked at the career of 8 Black professors from the Hip Hop generation or who were Hip Hop adjacents teaching Hip Hop at Predominantly White Institutions in order to understand their experience as scholars. I observed nonverbalized interactions that showed how busy the professors were. Participants in this study shared their schedules with me as interviews were set up. Categorically, they worked long hours with atypical schedules and still made time to participate in the study. Several of the participants discussed how they balanced their career with family life and left me with advice on how to maintain positive mental health. Following the professors' career paths gave insight into their classroom demeanor and style. Initially, participants in this study were not intended to be the focal point. However, during the interview phase it became very clear that the professors' perspectives about the emergence of Hip Hop in society, introduction in the academy, and its influence on their identity heavily impacted their teaching. The participants of this study were truly powerful in their navigation of an education system that could be perceived as hostile to them. They experienced highs and lows in their education and chose to stay positive and instructional overall during the interviews. I hope that their words will be received in the sincere tone they were received during our interviews.

The participants of this study possessed so much wisdom in their fields and in the ways they applied Hip Hop in their research and in the classroom. While writing the

literature review I found many ways and expressions of Hip Hop Pedagogy. A reoccurring challenge while reporting the results of this study was how to balance academic writing with including references to Hip Hop Culture. I chose to reference Hip Hop less and lean toward academic structures. In some instances, references to Hip Hop Culture do not have a full explanation that may make it more difficult to understand for those unfamiliar with Hip Hop Culture. In the future, I'm looking forward to writing more that includes textual analysis and includes more Hip Hop lyrics and culture. The participants of this study reinforced that there are many ways to use Hip Hop in the classroom in terms of benefits to student learning. It is my hope that departments will put aside limiting views of Hip Hop scholarship that would diminish application both in individual classes and interdisciplinary programs that could combine aspects of Hip Hop scholarship.

When applying interdisciplinary functionality as a way to engage students in the study of Hip Hop Culture, there is still ground to be covered both by applying racial identity development theory to Hip Hop music and in teaching students to explore their own identity. As college may be a time of identity exploration for students, PWI's should encourage students to take courses outside of traditionally perceived career paths like business and professional school. While there are many professions that could address racial difference, education is a powerful place if scholars employ skills of critique providing a balanced look at pros and cons of Hip Hop scholarship. Recognizing the weaknesses allows for strength and more expansive possibilities in study.

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APPENDICES

APPENDIX A

Interview Questions

First Interview Questions

- Would you like to share with me your journey to higher education?
- Tell me about your professional career, especially as a professor in higher education.
 - o Follow up: what classes do you teach?
 - o In which department?
 - o How long have you been teaching at this university (others)?
- Please share with me your experiences teaching diversity at the university level.
 - o Student population, demographics/ grad/undergrad.
 - o Title of class(es) –General content
- What theoretical framework would you say that you operate out of in teaching about diversity? Why?
- If I was going to come and visit your class one day, what would I see?
- What teaching methods/approaches do you find more effective in teaching about diversity?
- Define Hip Hop Studies. Where do Hip Hop Studies fit in your teaching?
 - o Talk about implementation
 - o Content vs. process
- What are the challenges using Hip Hop in higher education?
- What are the enriching aspects of using Hip Hop in higher education?

- Some people say that the positionality of the professor influences the content and process of diversity classes. What are your thoughts about this? Tell me about your experiences in academy as a Black professor who teaches diversity.
- Is there anything that you would like to add?

Second Interview Questions

- In your view, should integration of Hip Hop be universal in higher education?
Why or why not?
- Some people say that Hip Hop advances discussions about social justice and equity in the classroom, what are your thoughts about this?
- Ask a follow-up question specific to each participant using a Hip Hop lyric that responds to references they made in the first interview.
- What advice do you have for me as an emerging Hip Hop researcher and teacher?

APPENDIX B

Information Script

University of Nevada, Reno Educational Research Consent Form

Title of Study: Black University Professors' Perspectives on Teaching Hip Hop at Predominantly White Institutions

Principal Investigator: Eleni Oikonomidou, PhD

Co-Investigators / Study Contact: Jody Lykes

Study ID Number:

Sponsor:

Introduction

You are being invited to participate in a research study. Before you agree to be in the study, read this form carefully. It explains why we are doing the study; and the procedures, risks, discomforts, benefits and precautions involved.

At any time, you may ask one of the researchers to explain anything about the study that you do not understand.

It's important you are completely truthful about your eligibility to be in this study.

You do not have to be in this study. Your participation is voluntary.

Take as much time as you need to decide. If you agree now but change your mind, you may quit the study at any time. Just let one of the researchers know you do not want to continue.

Why are we doing this study?

We are doing this study to explore Black university professors' perspectives on using Hip Hop Pedagogy to teach diversity classes at Predominantly White Institutions in the U.S.

Benefits of research cannot be guaranteed but we hope to learn what Black professors' perspectives about teaching diversity through Hip Hop are?

- What curriculum and teaching methods do they use in their classes?
- How does Hip Hop contribute to student learning about themselves and others?

Why are we asking you to be in this study?

We are asking you to be in this study because of your experience as a Black professor teaching Hip Hop at a PWI.

How many people will be in this study?

We expect to enroll 10-12 participants at 4 year institutions.

What will you be asked to do if you agree to be in the study?

If you agree to be in this study you will be asked to participate in two online interviews via Zoom. The first interview will be exploratory in nature, aiming to get a general understanding of the participants' experiences teaching diversity classes through Hip Hop. The questions asked will focus on the participants' theoretical frameworks, curricular and pedagogical methods used, and perceptions about the "effectiveness" of Hip Hop when teaching diversity. In addition to the questions, during the first interview, participants will be asked to share a course syllabus and a research article (or a Hip Hop song) that has influenced his or her practice. The second interview will provide an opportunity to enhance the researcher's understanding of the topic. Along with potential clarifications and elaborations on questions developed through the first interview and/or the review of documents, the second interview will provide an opportunity for the researcher to check interpretations. All interviews will be conducted and recorded by video conferencing.

How long will you be in the study?

The study will take about 3 hours of your time; you'll be expected to participate for about one month.

What if you agree to be in the study now, but change your mind later?

You do not have to stay in the study. You may withdraw from the study at any time.

What if the study changes while you are in it?

If anything about the study changes or if we want to use your information in a different way, we will tell you and ask if you if you want to stay in the study. We will also tell you about any important new information that may affect your willingness to stay in the study.

Is there any way being in this study could be bad for you?

This study is considered to be minimal risk to you as the participant.

Will being in this study help you in any way?

We cannot promise you will benefit from being in this study.

Who will pay for the costs of your participation in this research study?

No costs are associated with participation in this study.

Will you be paid for being in this study?

You will not receive any payment for being in this study.

Who will know that you are in in this study and who will have access to the information we collect about you?

The researchers, the University of Nevada, Reno Institutional Review Board, and the US Department of Health and Human Services (DHHS), will have access to your study records.

How will we protect your private information and the information we collect about you?

We will treat your identity with professional standards of confidentiality and protect your private information to the extent allowed by law. We will do this by securing all information in a secure locked place and storing recorded interviews in a secure electronic location.

We will not use your name or other information that could identify you in any reports or publications that result from this study.

Do the researchers have monetary interests tied to this study?

The researchers and/or their families have no monetary interests tied to this study.

Who can you contact if you have questions about the study?

You may ask questions of the researcher at any time by calling Eleni Oikonomidou PhD, 775-682-7865, or by sending an email to eleni@unr.edu. You may also contact Jody Lykes, 775-682-8998, or by sending an email to jlykes@unr.edu.

Who can you contact if you want to discuss a problem or complaint about the research or ask about your rights as a research participant?

You may discuss a problem or complaint or ask about your rights as a research participant by calling the University of Nevada, Reno Research Integrity Office at (775) 327-2368. You may also use the online *Contact the Research Integrity Office* form available from the [Contact Us page](#) of the University's Research Integrity Office website.

Agreement to be in study

If you agree to participate in this study, you must sign this consent form. We will give you a copy of the form to keep.

Participant's Name Printed

Signature of Participant

Date

Signature of Person Obtaining Consent

Date

University of Nevada, Reno
Photo/Video Release Form for Research

Title of Study: Black University Professors' Perspectives on Teaching Hip Hop at Predominantly White Institutions

Principal Investigator: Eleni Oikonomidou,
PhD

Co-Investigators: Jody Lykes

IRB Number:

Sponsor:

Video-recordings will be made of you during your participation in this research project. Please indicate below how we may use your images. Agreeing to allow your images to be used for research is completely voluntary and up to you. In any use of your images, your name will not be disclosed.

For all uses to which you agree, please initial in the spaces provided in the following table:

Initials	Uses
	1. The images may be studied by the research team for this research project.
	2. The images may be used for academic publications.
	3. The images may be used at meetings of scholars interested in the study of Black professors teaching Hip Hop at Predominantly White Institutions.
	4. The images may be used in classrooms to teach students about Hip Hop Pedagogy.
	5. The images may be used in public presentations to non-scientific groups.

You have the right to request that the recording be stopped or erased at any time. By signing below, you are agreeing that you have read the above description and give your consent for the uses of your images as indicated by your initials.

Participant's Name Printed

Signature of Participant

Date

Signature of Person Obtaining Consent

Date