

Teaching Decolonial Sounds on the Margins

Reflections on a K-12 Teacher Workshop Covering Black & Brown Musical Transculturation in Texas

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Introduction

At the end of a three-day summer teacher workshop, I assigned K-12 teachers to write an eight-bar rap verse about the content covered. Teachers set their pens to paper and wrote diligently as the clock ticked. By the end of the workshop, five tables of teachers, predominately White, all ages, all disciplines, completed their eight-bar rap verses for performance. Even the most resistant teachers to hip-hop expression were engaged in the exercise. These teachers learned that the art of rapping was more than making words simply rhyme and that the practice involves breath control, organization skills, rhythm, the ability to articulate your voice, and conveying messages that reflect social experience and condition.

The often underlying resistance of teachers toward hip-hop is due to a number of factors, including policy practices. Over the past few years, members of the Texas State Board of Education have worked to disavow hip-hop music in the classroom, claiming it does not belong as part of the state's education curriculum (Thevenot, 2010). However, it remains a part of the cultural fabric of Texas and offers avenues for youth to comprehend, engage, and critique the world around them. To suggest that hip hop voices should be excluded from the classroom represents a blatant enforcement of colonization that inhibits the performance of students of color in the education system and obfuscates the multitude of cultures and identities that make up the state.

Demonstrating the importance of hip-

hop and education, hip-hop academics and educators continue to theorize, discuss, and incorporate hip-hop into their existing pedagogies. Hill (2009) describes academics and educators who apply hip-hop to their research and pedagogy as "Hip Hop Based Scholars" who have constructed a strong case for the pedagogical value of hip-hop in the classroom (p. 11). Hip hop pedagogues continue to use the genre as a vehicle to: (a) critique social policies aimed at youth of color (Chang, 2005; Rose, 1994); (b) analyze linguistic hip-hop elements (Alim 2007, Pennycook, 2007; Smitherman, 1997); (c) examine development of identity formation (Dimitriadis, 2001; Gin Wright, 2004; Hill 2009; Petchauer, 2007); (d) promote critical literacy (Akom, 2009; Alim, 2007; Duncan-Andrade & Morrell, 2005); and (e) increase student engagement and critical consciousness, (Dimitriadis, 2001; Mahiri, 1998; Pardue, 2004; Stovall, 2006).

Opportunities for Education

Hip Hop as well as other musical forms linked to the genre provide opportunities for educating on social conditions, cultural capital, and spacial geography of students. These expressions also offer useful educational tools when covering minority histories and cultures in the U.S. As such, offering workshops on Black and Brown musical exchanges provides a way to engage with the student body and create an awareness of important cultural crossings in Texas amidst harsh racism and prejudice.

Black and Brown youth continue to confront oppressive obstacles in the United States. Prison rates among Blacks and Latinos remain disproportionate to their respective populations (Alexander 2012) and, like the prison rate, the Black and Latino push out (Attrition and Dropout Rates in Texas, 2009) remains high as "Black students and Hispanic students are about two times more likely to leave school without graduating with a diploma than

White students." Chicanos in Texas have long struggled for success in the public school system (Donato, 1997; Gonzalez, 1990; Moreno, 1999; Valencia 2004). Likewise there remains an achievement gap between Black youth to other groups in US school systems (Ferguson, 2007; Haycock, 2007; Wright, Standen, & Patel, 2010). These troubling realities for urban Black and Brown youth in the U.S. are often due to lack of resources and the continued enforcement of colonial ideologies by the state's institutions.

Addressing Black and Brown Issues

As both groups face systematic oppression, Black and Latina/o conflict and solidarity have become important sources of discussion. Differences in language, social class, citizenship, and views on race have at times led to major points of hostility. Noting past political conflicts between Blacks and Latina/os, legal scholar Vaca (2004) predicts a dismal future for Black and Latina/o relations because of the increasing Latina/o presence in the United States. Yet scholars Agustin Laó-Montes (2007) and Sawyer (2004) argue this increase in the Latina/o population presents an opportunity to focus on corresponding marginalization as well as linkages between Latina/o and African diasporic histories.

By applying an African diasporic reading to Mexican culture, for example, students can examine the importance of Blackness within Mexico's history (Banks, 2006; Hernández-Cuevas, 2004; Vinson & Vaughn, 2004), as well as explore how Black and Latina/o historical, cultural, and political fusions (Johnson, 2013; Mariscal, 2005; Menchaca, 2002) can not only improve Black and Brown relations, but make for an overall more thorough education for students of all colors and ethnicities.

Through a knowledge of the complex connections between hip-hop and earlier Black and Latina/o musical forms in Texas,

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teachers of students on the margins can better educate their classes on the contributions, struggles, and solidarity movements of both Black and Latina/o artists and activists. Thus, this article presents a critical reflection over what transpired during a three-day summer teacher workshop. The analysis is anchored in Critical Race Theory as a method of inquiry that allows the researcher/educator to analyze “the further entrenchment of Eurocentric curriculum” as an example of “racial inequality in education” (Ladson-Billings & Tate, 2006, p. 2). Racial inequality within Texas schools remains a visible problem and pedagogical engagement on how race, culture, and history connect to musical expression can serve as an approach to address this situation.

Sounds on the Margins: Theorizing Black and Latina/o Musical Transculturation in the U.S.

To demonstrate the significance of cultural crossings in Texas and how cultural exchanges can inform teachers and students in the areas of history, fine arts, geography, and social studies, I constructed a Summer 2013 teacher workshop for Texas K-12 teachers through the Smithsonian Affiliated Institute of Texan Cultures. I separated my workshop into four parts on three days to demonstrate how cross-cultural connections between African American and Mexican American artists and intellectuals contribute to the cultural and economic formation of the state of Texas. I worked to present tools for instructors to employ concepts surrounding music coming out during four different time periods:

1. 1930s-1940s: *Blues, Jazz, Orquesta, and Conjunto Roots;*
2. 1950s-1960s: *Doo Wop, R&B and Soul;*
3. 1970s-1980s: *the Funky Roots of Tejano Music; and*
4. 1990s-2000: *Freestyle and Hip Hop.*

My attempts were to show the connections between musical expression and struggles for social justice amidst histories of racism, dehumanization, and colonization. My reflections on this workshop informed me on the need to focus on how racism continues to function within classrooms and how this racism manifests itself in and outside of the institution.

Decolonizing the Classroom

Reaching teachers through a Black and Latina/o, African diasporic workshop provides a step towards decolonizing the classroom and allows for a more thorough view of history and social studies in the United States. In this way teachers can track obfuscated points in history that Michele Foucault (1969) has called the “in-

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terstitial gaps” of history or the “unheard, unthought, the unspoken” (p. 2). Chicana scholar Pérez (1999) has argued “these silences, when heard, become the negotiating spaces for decolonizing the subject” (p. 5). It is within these interstitial gaps that I locate points of Black and Brown cultural overlap to recover histories suppressed by colonial hegemonies in place. Listening, examining, discussing, and reflecting on the social history of hip hop as well as other popular music forms in the U.S. can allow us to see how interaction among African Americans and Mexican Americans in Texas, for example, reflect larger social processes that contribute to the design and economics of the country.

As I conducted the workshop, I saw my principal role to be a facilitator to develop critically consciousness, global citizens/educators. I assembled activities that drew from cultural studies scholars who examine how popular culture and education are linked to systems of power (Barthes, 1977; Hall, 1964; Hoggart, 1958; Lefebvre, 1990; Thompson, 1968; Williams, 1960). With the help of their frameworks, I approached cultural crossings in Texas music to indicate how transculturation (Arrizón, 2006; Ortiz, 1947) occurs on the margins of society and allows for the application of critical *mestiza/o* and African diasporic theories (Cervantes, 2013). Furthermore, analyzing cultural production through lenses of transculturation can help teachers and students understand power relations in the U.S. and make for a more informed and aware teacher and student body.

Using an Arts-Based Approach

To relay the deep connections between musical expression and political and cultural history, I employed an arts-based approach to examine the social histories of

marginalized people in the US. According to Leavy (2009), arts based research “disrupts traditional research paradigms,” as artists in engage in performance pedagogy that can enhance education spaces (p. 9). During the workshop we also explored how musicians and artists often function as “organic intellectuals” (Gramsci 1971) and can offer lessons on migration patterns

and movements towards social justice. This process involved outlining a historiography of African-American and Mexican-American struggles for civil rights and how these struggles were linked to musical expression and transcultural exchange steeped in long traditions and histories.

Important to this study is the fact that approximately 97% of the teachers in the workshop were White. This was not an expectation I had going into the workshop because the Latina/o population of San Antonio is roughly 63.2% (U.S. Census Bureau). Though I am used to teaching students of color, this was an opportunity to engage in discussions with White teachers about relationships among race, classroom poetics, and cultural expression. Some of their commentary made me reflect on ways that the master narrative has become so powerful that bringing other histories into the classroom becomes a threat to some of these teachers’ standing curriculum. Because of these realizations, I feel the workshop needed a greater focus on Critical Race Theory in teacher education as well as more of an integration of cultural expressions linked to racial and ethnic histories.

As a way to improve the current curriculum situation, a step towards implementing both African-American and Mexican-American Studies offers a promise of untangling the inequity of education currently instilled in the Texas education system. My workshop provided a preliminary overview of African-American and Mexican-American struggles for civil rights in the U.S. and through some of the key musical artists from this time period, I found presentation, interaction, and performance provides teachers with methods to link historical and sociological events with musical expression.

Workshop Method Connecting Texas Musical Performances and Production to K-12 History, Social Studies, & Fine Arts

The teacher summer workshop involved exploring how musical forms and performances in the U.S. reflect the history of African-American and Mexican-American movements for social justice. I started by covering early African-American and Mexican-American cultural forms such as gospel, blues, *ranchera*, and the *corrido* and how the prevalence of these forms in the United States reflect social histories and migration patterns. Before the 1930s, these groups brought over their own musical traditions that would later shape the transcultural performances of an array of ethnic and racial groups living within the state of Texas.

To introduce the importance of these musical compositions, we covered both the *corrido* and blues musical genres, and teachers engaged in an exercise that entailed writing both a *corrido* and a four-bar blues verse. This required listening to the legendary *corrido* of "Gregorio Cortez" analyzing the format of each line and how the song presented social commentary on historical events. We then listened to T-Bone Walker's 12-bar blues song, "Stormy Monday Blues" and analyzed how the blues, like the *corrido*, followed a structured format and allowed artists to make social commentary through the practice of oral tradition, literature, rhyme, meter, and alliteration. These short exercises provided a framework for the workshop, which later involved more complex examinations of cultural overlap among African-American and Mexican-American artists.

Early Influences from 1930s and 1940s

The first section of workshop examined eras between the 1930s-1940s in the U.S. This was a time when both African Americans and Mexican Americans migrated into Texas cities and rural locations. Transculturation among German, Scottish, and Mexican communities led to the popularity of accordion and *bajo sexto* driven *conjunto* among *Tejanos*. Meanwhile, African-American sharecroppers and city workers brought the sounds of gospel and blues from the U.S. south (Clayton & Specht, 2003). Through work environment and social encounter, both African-American and Mexican-American musicians impacted each other's musical expressions (Narváez, 1994).

These early musical forms allow for

an examination of how the Great Depression in the U.S. resulted in the dispersal of thousands of Mexicans and placed African Americans in abject poverty. Thus we explored how World War II and its after-effects created new generations of African Americans and Mexican Americans who became socially more upwardly mobile, yet experienced racism and disenfranchisement in different ways and often crossed paths through migratory movement.

Musical traces of these migrations can be seen in the increasing performance of jazz aesthetics by Mexican Americans to express their identity. The rise of *orquesta* music, for instance, reflects traces of jazz aesthetics and the Americanization of Mexican-American communities in Texas (Peña, 1985). One of the workshop exercises involved comparing the instruments and photographs of *conjunto* bands and *orquesta* bands to show divergent classes of Mexican Americans, the former representing upward mobility and the latter symbolizing rural, agricultural, *ranchera* poetics.

When comparing class differences among Mexican Americans, we examined instruments and clothing styles in *conjunto* and *orquesta*. Instruments like the *bajo sexto* and the accordion, for example, reflect the rural to urban roots of Mexican-American culture and allow for a discussion of migratory patterns throughout South Texas. As the teachers examined photos of *orquesta* bands, they commented on the big band jazz instruments in these groups and how these musicians were beginning to adopt and borrow clothing styles prevalent in the African-American cultural imaginary through what Luis Alvarez calls "stylization," or the clothing which these artists wear to represent themselves (Alvarez, 2008).

Civil Rights Emerge in 1950s and 1960s

The second section of the workshop covered the 1950s-1960s. Along with identifying key moments of the African-American and Mexican-American civil rights movements, we also discussed the labor of large numbers of Bracero workers, called over by the U.S., who remained in the country when visas expired. These workers settled in the Texas border and valley areas and also populated major cities in Texas (Sanchez, 1993). Pushes to remove Mexicans from the U.S. would spawn generations born from workers who would become more Americanized in the fabric of the U.S. cultural imaginary. We then discussed how transculturation can be heard when listening to R&B produced

by Chicanos in the mid 1950s and 1960s. These were groups influenced by African-American doo-wop and R&B expressions that reflected a growing Civil Rights Movement of the 1960s.

To further examine how music can reflect power relations we listened to soul music from the 1960s era. Accompanying audio examples, we also covered the development of African-American soul music as deriving from spaces of resistance and struggles that also coincided with Mexican-American struggles for social justice (Molina, 2007). One important exercise involved analyzing the stage names of artists to examine how these artists might be altering their Mexican identity through titles such as Danny and the Dreamers, The Sunglows, The Volumes, The Dukes, and Skytones. Other questions included: How do names of bands reflect Post World War II identity of Mexican Americans? Why were Chicana/os drawn to R&B and Soul during this time? This inspired an array of responses, which I will provide a more in-depth analysis at the conclusion of this article.

Rise of Black Power and Chicano Movement

The third section of the workshop focused on the rise of the Black Power and Chicano Movements, a time when music by both African Americans and Mexican Americans became more directly politicized due to events such as the Vietnam War, the Watergate Scandal, and continued disenfranchisement of Black and Latina/o communities in the U.S. We explored the importance of music to these subsequent histories and how musicians helped to develop Black and Chicana/o political consciousness in Texas.

I gave examples though songs, and I also introduced the development of funk, its influence on Chicano musicians, and its relationship to multiethnic bands in Texas who fused forms such as funk, disco, *marachi*, *cumbia*, *conjunto*, *orquesta*, and more that would eventually develop into the *Tejano* sound of the 1980s-1990s.

Hip-Hop Expression

The last section of the workshop involved the time period between the 1990s and 2000s when a number of pieces of legislation worked to decrease the number of Mexican immigrants into the United States. This was also a time when the crack epidemic and the criminal justice system worked to impoverish Blacks and Latina/s across the country. These political

histories resulted in conflict, solidarity, and the exchange of culture.

During much of this time we examined the historiography of hip-hop and explored how the music derived from marginalized Black and Latina/o subjects living in dilapidated tenements in the South Bronx of New York during the 1970s. We then discussed how hip-hop grew popular on the U.S. West Coast and exemplified transcultural exchange among African Americans and Mexican Americans through *pachuco* styles, khaki outfits, flannel jackets, loc glasses, and low-rider vehicles. Positioning this history in Texas, we discussed how both African Americans and Mexican Americans engaged in a southern Texas rap expression built on transcultural spaces and urban cities in Texas such as Houston, Dallas, and San Antonio.

An Interactive Session

After this last section, we ended with an interactive session to allow teachers to engage in hip-hop expressions to further create connections between music, culture, and identity. Each table of teachers (comprised of five each) were designated as hip hop crews, and I passed out a “constructing a rap song” assignment, which called for the use of important terms discussed throughout the workshop such as “gospel,” “blues,” “*conjunto*,” and “zoot suit” in an eight bar verse

To stimulate teachers’ thinking and writing, I then played several instrumental hip-hop tracks. Each group constructed and performed their own hip-hop songs and most agreed that placing the words together, getting the cadence just right, and composing a song was a lot more difficult than it appeared. All groups came up with a song and later performed while I got on the turntables and DJ’ed instrumentals. Some groups rapped in unison and others took turns trading verses. Two groups gave the responsibilities of performing the hip-hop song to one member while the other’s “hyped” the crowd. This proved to be an engaging way to get teachers actively participating in the art form of rapping while considering the socio-political roots of the genre.

After this exercise, I set up a phonograph turntable with a record on the platter to introduce teachers to the art of scratching records. Teachers took turns playing with the turntable and scratching records while noting the percussive talent needed to transform the turntable into an instrument. Though some teachers were

hesitant at first to touch the turntable and mixer, it did not take long for them to warm up and begin cutting up with their own turntable interpretations.

While teachers took the turntable, I utilized a touchscreen with Garageband software on it and pulled up two songs that I composed. With the touchscreen I demonstrated how different musical instruments such as *conjunto* accordion, funk bass, funk drums, and *Tejano* style keyboards could all be combined to create a hip hop song, and how this exercise could be used to teach students about different genres and origins. This last workshop session, with rapping, scratching, and beat construction, was perhaps the most engaging section and the one where teachers began to make closer connections to hip hop and other musical forms.

A Concluding Local Performance

To end the workshop, there was a performance by local San Antonio acts engaged in Black and Latina/o cultural exchange. I opened the event with my own creative work as a hip hop artist and following me were poet/rapper singer Vocab, local funk DJ JJ Lopez, and AfroLatin fusion band Bombasta. These locally-celebrated artists served to demonstrate theory into practice.

It was enlightening for me to see a class that had just spent three days dis-

Covering such a large span forced the skimming and exclusion of some important chapters in U.S. history and also made it impossible to cover all examples of musical transculturation in Texas.

My reasoning for covering such a large span was to show how hip-hop and rap are connected to much larger traditions of musical fusions among Black and Latina/o music in the U.S., yet, a focus solely on hip hop would allow for a more thorough examination of the cultural nuances involved in hip hop expression. To improve this aspect of the workshop, a focus on hip-hop, with one hour examining other cultural forms, might be easier for teachers and students to digest.

Also, a clear discussion on race and its importance in musical expression should be more pronounced in future workshops. I felt that while listening to the music, we also continually reverted back to discussions on race that were left unresolved. An examination of the complex history of Whiteness in the U.S. (McIntosh, 2008; Wise, 2011) and the nuances involving racial categorizations is necessary when examining the racialization of music expression and other forms of cultural production in the U.S.

The importance of discussing race in the U.S. and abroad through W. E. B. DuBois’s (1990) concept of “double consciousness” and Franz Fanon’s (1967) discussion of *Black Skin, White Masks* and how these

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cussing the fusion of African-American and Mexican-American musical forms witnessing these expressions in real life practice. This final session outside of the classroom was indeed necessary to show that these practices were occurring, consciously and unconsciously, and that a focus on these expressions was important.

Conclusions, Room for Growth, and Plans for Future Workshops

Though the workshop made an impact on the teachers, there are some alterations I could incorporate to make the workshop even more effective. I felt the workshop covered too much ground and needed instead to be focused on one area and era.

concepts apply to today’s current institution system would also be an effective way to start out the workshop. As well, it would be important to examine anti-Black racism and discrimination in the U.S. (Hartman, 2007; Sexton, 2010; Wilderson III, 2010) for more thorough readings of race, culture, and society.

Teacher Awareness

At the beginning of the workshop there appeared to be an understanding among teachers about the ways race and class related to musical expression by African Americans and Mexican Americans. In the section on the 1930s and 1940s, for example, the teachers indicated an awareness of how music could reflect migration patterns and other aspects of Texas his-

tory. With the blues and *corrido* writing exercises, teachers responded with ways these forms could be used to teach class. One English teacher said this would be a good exercise in teaching students how to organize information. Another said this would be a good way to teach Texas history. With these applicable examples, I noticed teachers were engaged in course material, yet as we engaged in more in-depth discussion on race a few teachers became more resistant.

In the course of activities for the 1950s and 1960s eras, I noticed some teachers expressed discomfort with reading race into music expression, perhaps because some in the room lived through these years and had personal connections to the music that was presented. I found that a small group of teachers at the workshop were more overprotective and territorial about music they felt connected to and had grown up listening to. I gave examples of how the music reflected times of struggle and played Sam Cooke's "A Change is Gonna Come" and Aretha Franklin's "Respect."

My suggestion that Aretha Franklin's "Respect" projected the need for respect as a Black woman was met with some criticism by a small group in the workshop frustrated with the notion that race had to apply to everything. Though a small percentage were not convinced that a racial reading is always necessary when examining Franklin's classic song, most in the group conveyed the importance of applying a critical race reading to such a song, given its context within 2nd wave feminist movements and the struggles for African-American civil rights in the U.S.

Evolving Cultural Identity

There was also resistance among a few at the workshop to the idea that Chicanos in the 1960s altered their names because of experiences with racism in the U.S. One teacher argued that many White artists changed their names to enter the U.S. mainstream. I, along with other teachers, discussed how Mexican Americans experienced marginalization within the U.S., which greatly impacted their own evolution of cultural identity.

Before the 1960s, for example, Mexican Americans were not accustomed to seeing themselves in the U.S. popular imaginary and the chance to fit into the White mainstream was enticing, similar to the desire for Mexican Americans to completely assimilate in the U.S. as a whole. For many Mexican-American bands, identity confusion through the Americanization process

would be a liability and most did not go far once their identities as Mexican Americans were revealed. Perhaps one of the most famous examples of this phenomenon is when *Tejano* pop star Selena's father's band "The Dinos" attempted to break into mainstream U.S. music and were not successful, largely because of their racialization as Mexicans in the U.S. imaginary (Patoski, 1997).

As we navigated through the 1970s, 1980s, and 1990s into the 2000s, teachers were clear that race would be at the

about border politics, the colonial status of Mexican Americans, and Black and Brown solidarity (Mexican Stepgrandfather, 2010). After my set Vocab played songs that featured Chicano producer DJ Ninja's Latin tinged beats, demonstrating a mending of Chicano Soul and R&B sounds matched with conscious lyricism. The San Antonio funk, reggae, *cumbia* band Bombasta closed out the night. The eight-piece band presented an embodiment of much of the material covered at the workshop. Songs, such as "Barrio Unido"

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forefront of discussions and that it would not be acceptable to exercise a colorblind approach to these musical forms. As such, there were no more comments that challenged these racialized readings. The last section allowed teachers to engage in hip-hop cultural art forms such as rapping and scratching. This was especially important because it allowed teachers to become aware of the sophisticated levels of artistry needed to perform rap songs and the amazing dexterity and attention to timing needed to scratch a record on time.

"Performative Pedagogy"

Throughout the workshop, these teachers were engaged in what Denzin (1999) describes as "performative pedagogy" or utilizing performance as "a way of acting on the world in order to change it" (p. 228). By rapping and learning turntable techniques, teachers began to realize that these art forms were connected to sociological and political histories of communities on the margins of Texas society.

The workshop was followed by a performance at the Institute of Texan Cultures that put theory into practice. The institution's location within downtown San Antonio presented an opportunity to bridge community and university through musical performance, as the event was free and open to the public. JJ Lopez, scholar and local radio DJ, played select records such as Little Jr. Jesse's "Give Him Up" and The Royal Jesters "Girl I Can't Forget" that demonstrated the cultural mixtures that were discussed throughout the workshop.

I also played my own set, rapping

and "Mentiras" outlined the complexities of Chicana/o identity though the performance of a mixture of hip hop, funk, and *cumbia*, all AfroLatino musical forms that we covered in class. The ending performance was fitting because it established the fact that the cultural connections outlined in class were not ancient history, or connections designed by the curriculum, but in fact were expressions that were practiced locally in San Antonio.

Employing Music in the Curriculum

Throughout the workshop, the teachers explored how they can employ music in the classroom to cover the areas of history, fine arts, geography, and social studies. Further, we engaged in discussions on how African-American and Mexican-American musical transculturation can help teachers and students become more aware of the history of social injustice that both of these groups face in the U.S. justice system. This awareness presents a potential to build Black and Latina/o solidarity within classrooms while also helping teachers and students become more informed citizens.

As disenfranchised youth continue to struggle in Texas schools it is necessary to value artistic and vernacular forms that come from these communities. When using these forms we can engage in what (Emdin, 2011) has called "Reality Pedagogy" that "focuses on the cultural understandings of students within a particular social space" as a way reach students beyond such approaches as "culturally relevant" or "student centered" pedagogies (p. 286). Assisting teachers to develop tools to show how vernacular forms continue to reflect the

reality of the students that they teach can be an effective means of empowering the students and allowing them to connect with the content in more meaningful ways.

Also important is to allow students to engage in the education process through performative pedagogy. In our case, one the most effective sections of the workshop was getting teachers out of the chairs and actively engaged in hip-hop expression. This meant writing songs and physically scratching records back and forth to understand the sophistication of hip-hop expression and its historical roots. Perhaps in allowing both teachers and students to engage in historical content and performative exercise, we can move to more fluid interventions in K-12 classrooms.

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