A HIP-HOP INSPIRED ART CURRICULUM: A PEDAGOGICAL TOOL FOR DEVELOPING URBAN YOUTH'S 21ST CENTURY SKILLS OF CRITICAL THINKING, CREATIVITY, COMMUNICATION, AND COLLABORATION

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Dedication

I dedicate this dissertation to my father, Quan Xian. Not only was he a great father, but also an incredible person who has inspired my art life. He has supported me throughout this doctoral program and helped me produce my best work. I wish he could be here to read the finished product and makes him proud.

I love you, my handsome Dad.

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Abstract

Background: Today, American schools face the challenge of a narrowed art curriculum that focuses on the high-stakes-tested subjects of reading, writing, and mathematics. Teachers want to engage their students in active learning but lack the pedagogical tools to do so. **Purpose:** This study explored the perceptions of in-service art teachers who implemented a hip-hop inspired art curriculum in an urban high school setting for developing youth's 21st century learning and innovation skills of critical thinking, creativity, communication, and collaboration (the 4Cs). Critical hip-hop pedagogy (CHHP) and culturally relevant teaching were the conceptual foundations of the study. The main question was: What are art teachers' perceptions of the implementation of a hip-hop inspired art curriculum? Moreover, this research explored two sub-questions: (SQ1) What are the art teachers' strategies to integrate hip-hop elements into a high school art curriculum? (SQ2) How does a hip-hop inspired art curriculum help to foster critical thinking, creativity, communication, and collaboration? **Methods:** This qualitative study used phenomenology as a research method to understand and discern the basic underlying structure of the meaning of participants' perceptions and experiences. Data were collected from a combination of interviews, classroom observations, and open-ended surveys. Interview data were gathered from three art teachers in an urban high school, who had implemented a hip-hop inspired art curriculum. Observations were conducted and audio-recorded in three hip-hop inspired art classrooms, and open-ended surveys were collected from the participants. **Results:** The data interpretation yielded four general themes based on the findings of three interviews and observations: (1) reflection on teaching a hip-hop

inspired art lesson, (2) teaching strategies, (3) instructional value and authenticity, and (4) relevance to the 4Cs of 21st century learning and innovation skills. The first of these themes was found while studying eight sub-themes, including (a) hip-hop's role in the classroom, (b) storytelling, (c) self-expression, (d) perspectives in multicultural diversity, (e) learning style, (f) ways to increase a sociopolitical consciousness, (g) development of an in-depth understanding of art content, and (h) inspired learning. The second theme was found among three sub-themes: (a) diversifying instruction, (b) classroom management, and (c) culturally relevant teaching. The findings indicated that hip-hop competencies were possessed by art educators who assisted in providing an equitable education for developing urban youth's critical, creative, collaborative, and communicative skills. The third theme included one sub-theme about the effective pedagogical tool, based on the findings of instructional value to specific practices of the hip-hop art curriculum. The findings indicated opportunities for educators to implement hip-hop culture as a pedagogical tool into art teaching. The fourth theme focused on answering the second sub-question about how hip-hop inspired art curriculum helped to foster critical thinking, creativity, communication, and collaboration. The findings indicated that there were the 21st century skills and knowledge attached to the hip-hop subjects that could be utilized in art classroom settings. **Conclusion:** Hip-hop inspired art curriculum can build opportunities for students to develop their critical voices and free space for artistic expression and creativity. Critical consciousness, collaborative engagement, artistic expression and creativity, and communicative approaches are all key factors of the hip-hop instructional value to help students share their opinions, open their critical voices, and

tell authentic stories through hip-hop pedagogy in the classroom practices. At the end of this research, the use of hip-hop inspired art curriculum for the improvement of future implementation in urban high school settings was evaluated.

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Chapter I

Introduction

"What is art education?" "Is art education useful and meaningful to education in general?" These questions do not catch educators' attention in art education today (Kalin, 2018). McRobbie (2016) states that art education in the 21st century can be described as the engagement and practice of artists, communities, and organizations. Art teaching and learning in the 21st century emphasizes community-directed collaboration, creativity, and critical thinking. Eisner (2000) holds that art education in the 21st century has shifted from self-expression that represents and responds to visual art to engaging children in making meaningful art related to the social, economic, and political domains, which shifts focus from a socially passive field to a socially active value. Education in the arts plays a more important role than ever—not only regarding creative experiences that are an essential part of daily work life but because for American's children to succeed, they must be inventive, imaginative, and resourceful (Duncan, 2008).

Statement of the Problem

Twenty-first-century educators, researchers, and school leaders focus on how to educate and prepare students for the future. Indeed, students must acquire more social and cognitive skills to compete in the new setting of a globalized society and to face the enormous changes in the economy. On the other hand, the 21st century skills acquired through art practice, guided by the National Standard for Art Education (1994), have demonstrated students' achievement goals and emphasized the artistic processes of creating, performing, and responding in art disciplines in order to develop skills such as

critical thinking and problem-solving, collaboration and communication, and creativity and innovation (Partnership for 21st Century Skills, 2006).

American schools today face the challenge of teachers who want to engage their students in critical, creative, and collaborative approaches to learning but who lack the effective pedagogical tools to implement this. Standard knowledge-based instruction to evaluate students' academic accomplishment in the public education system may reveal that there are a few opportunities for teachers to implement innovative concepts or to apply effective teaching strategies in curriculum instruction and classroom activities. Teachers need to work on creating a powerful setting for learning experiences that support classroom and school initiatives; aligning curricula within the state and district learning framework and standard; designing real-word and problem-based learning experiences; shaping collaborative classroom and school cultures; integrating critical skills development with content learning; and implementing competency-based assessment practices. A hip-hop inspired art curriculum as an innovative teaching and learning tool based on the tenets of critical pedagogy and popular education theories, and practices reach students from all socio-economic classes (Runell & Diaz, 2007). Today, educators have emphasized that a hip-hop inspired art curriculum as a pedagogical discourse can aid new century youth to become more appreciative and thoughtful learners who are capable of changing the world around them.

Over the past decade, a national organization, businessmen, and education leaders have advocated the Common Core State Standard (CCSS) of 21st century skills, which focused on core academic knowledge and emphasized life and career skills (Partnership for 21st Century Skills, 2006). This standard offers consistent goals for K-12 students in

every school in order for them to critically acquire the knowledge and skills required for future academic achievement and success in career and life (Conley, 2014). The CCSS does not specify the instructional methods that teachers can use to apply and set the curriculum. It will give educators plenty of leeway to build innovative content in a way that makes sense for student learning in the 21st century classroom. The CCSS has been implemented in school systems, and it urges educators to understand the instructional method for implementing the framework for 21st century skills such as critical thinking, creativity, communication, and collaboration.

What strategies ought to be implemented to enable teachers to build and apply an innovative curriculum that fosters students' critical, creative, communicative, and collaborative skills has become a controversial question for 21st century researchers and educators. Researchers have noted that art integration, as a process of teaching and learning, incorporates other fields of knowledge through the art content of music, dance, drama, and visual art, and can help teachers build a meaningful curricular connection to developing students' skills of critical thinking, creativity, problem-solving, communication, and collaboration (Cornett, 2006; Health & Wolf, 2005; Remer, 1996). To some extent, art integration practices allow students to develop their own capacity to innovate in the face of the challenges of a global society.

In this study, I examined how the four elements of hip-hop (e.g., graffiti, DJing, breakdancing, and rapping) can be used to create an innovative art strategy in an urban school setting to promote high school youth's 21st century skills of the 4Cs. A review of the literature defined the elements of hip-hop and the concept of 21st century skills, introduced the history of hip-hop culture in the United States, explained elements of hip-

hop as innovative curricular content implemented in urban high school settings, and described studies related to hip-hop integration through art practices and programs.

Methodologically, the phenomenology was a primary research method, the most effective for this study since it allowed the researcher to collect information on teachers' perceptions of and experiences with implementing a hip-hop inspired art curriculum to develop 21st century urban youth's skills of the 4Cs. I drew on data obtained by observing urban high school art classrooms and coded three semi-structured interviews with art teachers who had implemented elements of hip-hop to develop high school youths' skills in 4Cs. The sampling procedure involved selecting representative samples of art teachers from the 9th to 12th grades. Data were gathered from interviews with three art teachers from an urban high school; observations were conducted and audio-recorded in three hip-hop inspired classrooms; open-ended surveys with three art teachers were collected. The data analysis aimed to reveal common themes and practices such as collaborative approaches, teaching strategies, and instructional value that had been implemented at an urban high school to sustain a hip-hop inspired art curriculum. The member check and peer critique were applied to minimize potential bias in order to provide internal validity and reliability in terms of trustworthiness.

Purpose of the Study

The purpose of this qualitative study is to investigate the implementation of the hip-hop inspired art curriculum in an urban high school setting. Hip-hop culture as a powerful pedagogical curriculum tool can be used by educators to cross subject areas because of its enduring quality, accessibility, rich history, and universal acceptance. Research has revealed that integrated strategies for curriculum setting can build a positive

learning environment to engage students in creative, critical, and collaborative learning processes and help them to thrive in the twenty-first-century global economy (Runell & Diaz, 2007).

Hip-hop as a youth popular culture can be implemented through an art curriculum, which can provide an opportunity to inspire today's youth to acquire academic and life skills and allow hip-hop to become a pedagogical method, a new, engaging, youth-based, and culturally relevant teaching tool. The reason for integrating elements of hip-hop in classroom teaching is that hip-hop is the primary umbrella of mainstream youth popular culture worldwide. There is potential in the elements of hip-hop for classroom teaching because it reflects youth attitudes, beliefs, language, behavior patterns, and values in the world. By participating a hip-hop inspired art curriculum, students can increase their learning motivation and build a healthy relationship with their teacher because they are engaged and willing to share what they think and feel during classroom learning and activities. To some extent, hip-hop inspiration can make students excited about what they are learning because it is closely related to their life experiences and can build a connection between academic study and the real world.

My Journey to A Hip-Hop Inspired Art Curriculum

Hip-hop culture first caught my attention when it was featured in the movie *Breakin'* in the 1980s, making me a fan of hip-hop music and art. In the movie, urban youth from low-income families or living in an impoverished district use an element of hip-hop, breakdancing to empower their critical voice and strengthen their cultural identity. Indeed, hip-hop culture as a communicative tool has given them opportunities to express their thoughts and feelings to people who occupy higher social classes.

My research interest in hip-hop inspired art curricula was piqued after I was invited to be a visual art teacher at a high school in Houston, Texas. I was assigned to teach one 9th grade Art 1 course, and the administrator allowed me to design the content of the curriculum. As a visiting art teacher, I thought it was an opportunity to implement a hip-hop inspired art curriculum, and it was successful. All of the students were able to engage and collaborate with their peers. After the class, one student came to me and shared his comment. He said: "I like the part of listening to hip-hop music while drawing the contour lines. It is a unique course I have not taken before; for a short moment, I felt that I was an artist." Indeed, implementing a hip-hop inspired art curriculum at an urban high school was an excellent teaching experience led by an innovative curriculum.

Another teaching experience related to hip-hop inspiration occurred about three years ago. In 2017, I began working as the principal, curriculum instructor, and an art teacher at an after-school arts academy. The reason I accepted this position was that I was free to manage and design art lessons for K-12 students. A hip-hop inspired art curriculum was one of many possible curricula.

The process of teaching a hip-hop inspired art curriculum at an after-school arts academy was progressive. As a curriculum instructor, I integrated the elements of hip-hop in an art classroom. For example, I used one element of hip-hop, rapping, in the drawing class to increase students' literacy through artistic expression and creativity. Specifically, students needed to use the form of hip-hop rapping to write a poem about an important life experience. Second, students were set up to collaborate with group members to discuss their own ideas. After that, they started to sketch the outline of self-portrait. Finally, students needed to use the words they wrote to input around an outline

and fill within the line in colors. Students were encouraged to modify the size and shape of words to find the best way to represent their personal stories. The outcomes of teaching a hip-hop inspired art curriculum were outstanding. All the students were engaged, collaborative, and creatively inspired. One student shared: "I have never had this type of course at my school before. I wish I could have more because I am so afraid to write a poem. My English class teacher gave us some of Shakespeare's poems, but I feel that they are too hard to understand, and I do not want to imitate the old style. I would like to write something that I am familiar with. I like hip-hop because it lets me relax, and it tells a story."

Indeed, today's art teachers need to understand that twenty-first-century children live in a society that involves mass media and new technologies. Their way of thinking is different and unique. In order to engage and increase their learning motivation, art teachers need to be well-prepared and able to create an inspiring curriculum.

Overall, a hip-hop inspired art curriculum as an innovative pedagogical tool can be implemented effectively in daily classroom teaching and learning. There is no doubt that hip-hop is an urban student's representative culture.

Summary

The arts are used daily as a catalyst for learning in all subject areas. Today's art educators attend a well-trained teaching program and maximize the benefits of education for 21st century learners (Ingram & Reidel, 2003). Researchers have reported that an inspired art curriculum as a process of teaching and learning with the arts of dance, music, drama, and visual art establishes relationships between the different art forms and other content areas or subjects (Cornett, 2006; Remer, 1996). At this level, using art

forms to connect with other subjects that students are learning through the arts provides deeper and more meaningful curriculum integration.

Hip-hop inspired art curriculum can benefit not only the arts but other subjects. It demonstrates how integral the arts are to providing today's students with the capacity to innovate in the face of the challenges of a global society. Duncan-Andrade (2008) argues that in the global economy, creativity is essential. Creative experiences are part of the daily work life of engineers, business managers, and designers. In order to succeed in the 21st century, American children will need to be inventive, resourceful, and imaginative, and to acquire the skills of innovative problem-solving and collaborative teamwork. For example, one of the elements of hip-hop, rapping, can improve students' reading readiness and writing associated with music rhythm. Research has shown that mastering musical notation helps students to succeed in math (Partnership for 21st Century Skills, 2006). Students' experiences in the arts are valuable on their own and also enliven the learning of other subjects, making them indispensable for a complete education in the 21st century.

Chapter II

Review of Literature

Introduction

This chapter provides an overview of the literature associated with hip-hop culture, hip-hop inspired art curriculum, and 21st century skills. The review began with a broad search for materials on the history and four elements of hip-hop, hip-hop as urban youth popular culture, the issues in the hip-hop (culture), hip-hop inspired curriculum, hip-hop arts integration, and Project HIP HOP (PHH). The researcher explored theories related to critical hip-hop pedagogy, culturally relevant pedagogy, critical social theory, and reality theory to conduct an in-depth review of the literature. Searches of databases of primary and secondary literature, searches of academic libraries, and online searches using engines such as ERIC and Google were conducted. A variety of materials, including books, journals, documents, program evaluations, and research compendia, allowed the researcher to understand and identify the significance of hip-hop inspired art curriculum practices and assessments.

This chapter intends to set the theoretical context for the implementation of a hip-hop inspired art curriculum. This review of literature comprises three major sections: (1) the history of hip-hop culture and its four elements; (2) hip-hop inspired art curriculum; and (3) the 21st century learning and innovation skills of the 4Cs.

Defining Hip-Hop

What is hip-hop? There are various definitions of hip-hop, such as the postmodern one: “hip-hop is a paradigmatic instance, at once carnival and contest[;] it is

a cultural crossroads through which everyone passes" (Potter, 1995, p. 25). Hip-hop originated in the postindustrial Bronx in the early 1970s as a source of identity formation and social status for young Black and Latino people (Chang, 2005; Raymond, 2003; Rose, 1994). Hip-hop is a culture with its own system of shared beliefs, values, behaviors, and artifacts that it uses to communicate with the social world (Williams, 2008). White and Cones (1999) note that "hip-hop is a catch-all term for a contemporary, urban-centered youth lifestyle associated with popular music, break dancing, certain dress and hairstyles, graffiti[,] and street language" (p. 96).

In the late 1970s, African Americans' working class was moving out of the inner city and segregating Black communities into broader areas (Clay, 2003). Hip-hop, as youth culture, was challenged in different racial and ethnic groups. One of hip-hop's central strategies was to re-invoke its history as African American culture in general (Potter, 1995).

Prier and Beachum (2008) explain, "Hip-hop's broader historical origins are a mixture of cultural and ethnic experiences, socio-economic influences, and innovative artistic expression" (p. 521). Gilroy (1993) asserts that hip-hop culture originates in the black Atlantic experience. Rose (1994) notes that hip-hop culture found its origins in the post-industrial economy. Hip-hop's rhetorical vernacular and cultural aesthetic of artistic expression emerged from the margins of economic and social decay (Prier & Beachum, 2008). Hip-hop culture is of importance because educated urban youth transmit their attitudes through it, resulting in a higher propensity for them to draw values from their communities, families, religious institutions, and schools. Scholars recognized hip-hop as a reaction to urban renewal projects, government cutbacks in social services, and the

removal of music and art programs from New York City public schools (Chang, 2005; Rose, 1994; Stovall, 2006).

Historical Background of Hip-Hop (Culture)

In order to understand hip-hop's historical and socially significant traditions, it is necessary to know its history as African American music. Potter (1995) states that the historical and social significances of hip-hop tradition bridge "a sense of ancestral voices" and "a deeply agonistic sense of social and verbal rivalry" (p. 28). Its two functions— "motivated" (parodic and agonistic) and "unmotivated" (empathetic and reverential)—are a point in constructing a linear history of hip-hop. They are continually working to articulate hip-hop's musical and verbal texts and have become gradually embedded in hip-hop's history.

Hip-hop can be traced to the Afro-Caribbean traditions of Jamaica, which are the link between "identifiably African elements" and "European musical conventions" (Potter, 1995). The connection between hip-hop and Caribbean music is based on its musical identity; the roots of rap can be found in funk, soul, rhythm, and blues. It was certainly practiced in Jamaica long before it reached the South Bronx. Jamaicans began listening to U.S. radio stations and liked the rhythmic and blues music from the 1940s to 1960s. Although they could not afford expensive musical instruments, amplifiers, and other sound equipment, some pioneers attended parties and played over-amplified sound systems to encourage the dancers. The earlier Jamaican-produced records were made by "subtly altering the rhythmic emphasis, flattening the jumping beat into more of a shuffle, and intermixing the 'burru' rhythms" (Potter, 1995, p. 37). This has become hip-hop's

most substantial claim to a connection with African roots. Moreover, Jamaican music is at the very heart of the hip-hop aesthetic and is a central influence on hip-hop music.

Hip-hop is more than merely a musical form and has evolved into a cultural phenomenon (Beachum, 2013). During the late 70s, hip-hop culture developed into "an international phenomenon critically centered in youth popular culture" (Stovall, 2005, p. 585) and negotiated experiences of marginalization, brutality, and oppression. Hip-hop, as a youth culture around the world, incorporates the ideas of racial and ethnic experiences and is embraced by youth as a means of expression and entertainment (Beachum, 2013; Raymond, 2003). Hip-hop culture has captured the hearts and minds of today's urban youth. It is an essential pathway for understanding youth struggles, realities, and possibilities, with messages and images in different media, such as videos, the internet, and music.

In the 1980s, KRS-One was the first of the hip-hop emcees who, with an unquestioned connection to the streets, began to gain widespread recognition. Hip-hop began to attract national attention when Russell Simmons and Rick Rubin established Def Jam Records (Williams, 2008).

The Four Elements of Hip-Hop

The elements of hip-hop are emceeing (rapping), DJing (turntablism), forms of dance such as breaking (breakdancing), and writing graffiti (graffiti art) (Chang, 2006; Rose, 1994). These four elements have played an essential role in multi-ethnic, multigenerational, and multifaceted hip-hop culture and, among today's youth, remain a popular form of the artistic expression that we commonly call hip-hop today. Hip-hop is also utilized as a pedagogical tool in an integrative art curriculum for inspired urban high

school youth to promote their academic engagement because the four elements arise from an ideology that reflects youths' life experiences (Raymond, 2003).

Rapping (the vocal element). Rapping, as an element of hip-hop, has prevailed in youth culture. In its early years, rap music connected with substantial musical experiences of the African diaspora. The lyrics of rap music reflect youths' hopes, dreams, and inspirations of the youth in the contemporary African American experience and originate with urban black youth. In the black community, the youth use rap lyrics as a communicative tool to express their feelings and share their thoughts. Morrell and Duncan-Andrade (2002) indicate that in 1998, hip-hop rappers sold more than 81 million copies of their CDs, tapes, and albums. Rap became one of the indispensable music styles of the late 20th century.

Many rap artists consider themselves educators, and they believe that their music can promote people's critical consciousness and help them to attain critical literacy (Morrell & Duncan-Andrade, 2002). For instance, artists such as Lauryn Hill, Wyclef Jean, and Eminem, use their rap music as a voice of resistance and liberation to influence urban youth. These rap artists' music addresses the issues that urban youth confronts in popular media, such as sexism, gender, racism, and crime. Implementing elements of hip-hop as urban youth's socio-cultural representative voice to be discussed, interrogated, and critiqued through curriculum engagement, exploration, and evaluation can help critical educators.

Researchers note that hip-hop texts (lyrics) contain rich imagery and metaphor, which can be used to teach language arts in order to promote students' skills in analyzing themes, motifs, and character development (Morrell & Duncan-Andrade, 2002). Hip-hop

can bridge youths' academic and social worlds. Rapping complex literacy texts provides a critical learning environment to empower urban youths' engagement in analyzing, discussing, and critiquing contemporary issues that they face in daily life. For critical education, educators can implement elements of hip-hop rapping in the classroom to empower students' language literacy and lead them to more thoughtful and meaningful production as a result of the listening to and the reading of rap lyrics. In this way, the content of rap lyrics can "engender discussions of esteem, power, place, and purpose or encourage students to further their knowledge of urban sociology and politics" (Morrell & Duncan-Andrade, 2002, p. 89). Rap, as a subject with social, cultural, and academic relevance designed for classroom activities, can foster urban youths' critical thinking, analytical skills, and critique of the popular cultural media.

Furthermore, students can increase their academic engagement, such as their learning motivation, their willingness to participate in classroom discussions, and their completing of assignments. Although many rap songs are based on braggadocio and seem not to be a positive attribute in youth education, it is a good curriculum practice in critical pedagogy to encourage youth to reflect on how they think about song lyrics that contain images of violence or are rooted in other criminal behavior (Stovall, 2005). With this practice, students begin to share their opinions about the content of rap song lyrics and interpret why they like or dislike them and agree or disagree with them. Rap, as one element of hip-hop culture, not only encourages the high school youth to analyze and discuss social issues but also builds a healthy learning environment for youth to acquire from the broader perspective of hip-hop's political, social, legal, and economic dynamics. The process of discussion can encourage students to participate in dialogue and voice

their own comments. By engaging youth through critical reflection, teachers can listen in on the issues that concern youth.

Graffiti (aerosol art). Hip-hop graffiti began in New York City during the late 1960s (Christen, 2003). A small number of urban youths from Washington Heights in the South Bronx invented "tags"—stylized signatures of their names that blanketed the city and impoverished neighborhoods. In the early 1970s, youths began to seek out more extensive and conspicuous tagging spots, such as subway trains, buildings, bridges, and public places. New spray paint technologies and ultra-wide markers allowed more complex techniques, and significant proportions of urban youth responded to a rapid succession of innovations in graffiti practice. The creativity of the time was rooted in new ideas and styles of graffiti that were feeding and bouncing off youths and transforming their feelings and thoughts about urban life into a new form of visual imagery.

Over the last three decades, graffiti has captivated a new generation from all races, social classes, and nations (Christen, 2003). It has remained relatively consistent in attracting urban youth, who are its core constituency in American society. Graffiti also offers youths who come from lower socio-economic backgrounds an opportunity to proclaim their voices in society and to understand the world around them. Moreover, graffiti provides those youths with a chance at mainstream academic success by enabling knowledge, skills, and values (Christen, 2003).

Christen (2003) discusses how graffiti provides a way for students to face the challenges of America's new urban-industrial society and shows how schools can best

achieve and favor student-centered and experiential approaches by emphasizing social justice.

In art curriculum practice, graffiti can be implemented as curricular content to develop students' personal growth by increasing their interest in the subject matter, building identity, and encouraging them to participate in public activities and to perform roles that benefit their community. The influence of graffiti on curriculum practice promotes students' technical knowledge and skills, citizenship, productive habits of mind, and gender roles. In addition, it focuses on improving their creativity, direct experiences, and self-regulation.

Educators and researchers also have suggested possible academic outcomes of including graffiti and hip-hop culture in the curriculum. In essence, urban youth can tap into the cultural capital that encourages many of them to go back to school and engage more directly in their community life. Some formal graffiti has emerged in hip-hop based educational organizations, offering promising models for partnerships between graffiti culture and educational institutions. This educational collaboration brings graffiti to a broader audience and to engage and enhance urban youths' capacity to understand their communities.

In order for urban youth to become more interested in curriculum subject matter, they need to understand and acquire the "codes" for both participating in the dominant culture and appreciating their own culture. Unfortunately, few schools and other educational institutions pay attention to these bodies of knowledge when they educate minority students. Compared to the traditional curriculum that privileges learning and successes in the mainstream (the standard test), there is only marginal academic success

in nondominant groups. Moreover, it is necessary to reform curriculum development to increase the effectiveness of learning. Graffiti offers an outstanding example of how this integration can impact the development of a traditional curriculum. As some researchers have demonstrated, graffiti can provide urban youth with opportunities to acquire the knowledge, skills, and values of the dominant culture.

Breakdancing (b-boying/b-girling). "Break dancing is a style of competitive, acrobatic, and pantomimic dancing" (Forman & Neal, 2004, p. 13). Breakdancing evolved as part of the hip-hop movement that originated with African American and Latino youths in the South Bronx of New York City in the early 1970s (Runell & Diaz, 2007). Originally, breakdancing meant dancing only on the floor, but now it can be widely defined to include electric boogie, up-rock, aerial gymnastics, and other variations (Forman & Neal, 2004). Breakdancing is one of the elements of hip-hop that became a popular spectacle in the early 1980s in New York City. Its origins can trace back to cross-cultural dance experiments infused with African and European dance styles (Vinson, 2013).

Breakdancing is the newest part of hip-hop culture and arrived in the United States in the 1980s. Breakdancing has been featured in Hollywood films, at independent hip-hop musical festivals, and the documentary on PBS. A familiar scene is several breakdancers dancing on the street or in a shopping mall. Breakdancing is a kind of young person's game or context in which African American and Latino youths outdo one another with "outrageous physical contortions, spins, and backflips, wedded to a fluid, syncopated, circling body done close to the ground" (Forman & Neal, 2004, p. 13).

DJing (the playing and technical manipulation of records). DJing can be defined as the musical tradition of hip-hop culture that involves the mixing and manipulation of vinyl records played on two turntables. DJing originates in the young urban black community in the Bronx and Manhattan and has been performed in every major black club and ballroom. It can be described as the scratching or "beatbox" that stems from the beat mixers who created a new form of music by scratching a record. Breakdancing has been influenced by young blacks and Latinos who have been intrigued by the music of the DJs.

Hip-Hop as Urban Youth Popular Culture

In the early 21st century, the most challenging educational topic for scholars and educators has been how to understand the relevance of education to the contemporary, everyday lived realities and interests of urban youth (Prier & Beachum, 2008).

Urban youth popular culture can be defined as "the various cultural activities in which young people invest their time, including but not limited to: music, television, movies, video games, sport, Internet, text messaging, style, and language practices" (Duncan-Andrade, 2008, p. 114). It is important for youth to feel as if they have a voice in classroom learning.

As indicated above, the origins of hip-hop culture can be traced back to the 1970s in the South Bronx, New York. People who lived in the more impoverished areas of the Bronx desired the Western popular culture that was unattainable to many people in the Bronx. The people of the South Bronx believed that it was how hip-hop culture was born. At this time, due to the removal of music programs from schools, young people started to listen to hip-hop music. This was based on the need to create local "block

parties" for community celebrations; it was at these block parties that people began dancing to the music they created. During that period, urban youth used hip-hop as their central culture to make meaning of their social life and constructed hip-hop contexts and notions of self and community in order to understand the world around them.

Expanding hip-hop to become cultural capital in schools and communities can institutionalize widely with shared cultural signals, such as attitudes, value, formal knowledge, and behaviors that can be used for social and cultural exclusion, which plays out in schools every day. Prier & Beachum (2008) state:

> Students who embrace hip-hop culture can include or exclude peers on the basis of cultural signals. Adults who work as authority figures in schools have the power to include or exclude anyone in their interactions with youth, with dire consequences since they can sanction and discipline the students. (p. 527)

Urban high school youths may not share the same cultural backgrounds as their peers. Therefore, it is crucial that they understand the transformation of the social context and appreciate differences in social justice on behalf of marginalized groups of people. Hip-hop pioneers have observed the impoverished living conditions of black and brown urban communities, which are plagued by federal fund reductions. Moreover, through art forms, such as dance, music, poetry, and drawing or painting, a critique of systems of oppression begins to find its symbolic language that arises in social and cultural contexts.

Multicultural Diversity

In urban high schools, the current biggest challenge for teachers is cultural diversity. Morrell and Duncan-Andrade (2002) state that "The Digest of Education Statistics forecasts that, during the next decade…the enrollment of ethnic minority

children in America's schools will grow to 41 percent" (p. 88). Parker (2016) indicates that students have diverse identities, such as those relating to ethnic and socioeconomic status, which may affect their choice to participate in school and their interpretation of the curricular subject matter.

Furthermore, teachers often fear to teach diverse, multicultural students' controversial topics constructively through curriculum instruction. Parker (2016) notes that a curriculum needs to be an excellent means of addressing social and cultural status in diverse ways. The implemented curriculum may be a good choice for teachers to enact various learning experiences, achieve curriculum goals, and provide opportunities for students to improve their academic engagement. In addition, teachers can use the implemented curriculum as a useful pedagogical tool to engage students in the discussion even if they come from different cultures. Through practice in the implemented curriculum, students can acquire diverse experiences and perspectives from others, which can reinforce their ethnic and social identities.

On the other hand, there is a need for the schools of the new century to find ways to reach those students who come from different ethnic groups in order to help them to develop their abilities for academic achievement and become successful, critical citizens in a multicultural democracy. This also presents a need for progressive and critical educators who attempt to create curricula and pedagogies that could benefit ethnically different urban students. Therefore, hip-hop culture can be implemented in curriculum teaching and learning.

The impact of hip-hop culture as a pedagogical tool for promoting the academic literacy and critical consciousness of students from various ethnic backgrounds is

significant because hip-hop, as a universally accepted culture, can help students transcend non-mainstream cultural practices (Morrell & Duncan-Andrade, 2002).

Culturally Relevant Pedagogy

What is culturally relevant pedagogy? According to Smith (1998), it refers to the moral and ethical responsibility that educational institutions have to adequately prepare teachers with the capacity to address the educational needs of diverse students by incorporating cultural influences on learning through applying curriculum development and instructional strategies. Culturally relevant pedagogy, also known as diversity pedagogy theory, is "a set of principles that point out the natural and inseparable connection between culture and cognition" (Howard-Holmes, 2016, p.28). Brown-Jeffy and Cooper (2011) state that culturally relevant pedagogy is a means for schools to acknowledge the culture of the students that also integrates students' cultural experiences, values, and understanding to improve their academic achievement.

Sheets (2009) states that educational processes and structures related to pedagogy make a significant difference in a student's achievement and can explain the differences in student's academic outcomes. It is necessary to develop culturally competent teachers and raise awareness regarding the need for culturally relevant pedagogy that will allow all students to be engaged in different environments where they feel empowered (Klotz, 2006).

The connection between school and culture can affect instruction and learning because not all students are of the same culture. However, teachers may come from a different culture as well, which may lead to gaps in students' learning (Brown-Jeffy & Cooper, 2011). Moreover, there must be a connection between the home-community and

the school culture that can demonstrate the value of the cultural and social context that students bring with them to school. From this point of view, culturally relevant pedagogy promotes the achievement of all students and occurs in a setting that is "culturally supportive of learner-centered context, where students' strengths are identified, nurtured, and utilized to promote student achievement" (Richards, Brown, & Forde, 2007, p. 65).

Critical Voice of Social Justice

When hip-hop arrived in the classroom, the cultural, social, pedagogical, and political struggle for justice in American education became clearer. American teachers could disentangle the issue of social justice through the school curriculum. Implementing hip-hop culture in the curriculum practice has taught teachers that we need to start making some changes because our students are changing. Indeed, hip-hop as youth's popular culture presents in new century classrooms and may involve revising their understanding of their identities, interests, and ideas in order to meet the challenges of the new century. Perhaps more importantly, "hip-hop can inform all aspects of educational practice, especially in the interests of new century youth who find themselves equally struggling for social, cultural, and economic justice" (Runell & Diaz, 2007, p. 11).

For instance, the people who came from the rural areas to large urban cities encountered more sophisticated forms of segregation and exclusion. This segregation affects where they go to school and work, which provides few new opportunities and freedoms for them to obtain a job in order to pursue a better way of life. Dyson (2004) suggests that the "increasing social isolation, economic hardship, political demoralization, and cultural exploitation endured by most ghetto poor communities in the

past few decades have given rise to a form of musical expression that captures the terms of poor ghetto experience" (p. 404).

Many urban areas are plagued with all types of social, cultural, and economic problems in their communities. Kozol (1992) notes that situations of segregation, poverty, and inequity occur in schools not only because of overcrowded classroom and deteriorating facilities in poor communities but also because of an insufficient supply of qualified teachers and administrators. Urban schools become a place of despair, poverty, isolation, and distress. Gradually, these urban youths begin to create their cultural environment to reflect the structural inequities.

However, the higher rate of high school drop-out occurs for most of the at-risk and economically disadvantaged urban youths who are often involved with various social issues (e.g., crime, drug use, delinquency, and apathetic behavior toward education). It seems necessary for educators to find a new teaching approach to contextualize youth popular culture and social phenomena with more engaging curriculum activities to ensure the future academic success of urban youth.

Morrell and Duncan-Andrade (2002) claim that hip-hop culture represents the voice of urban youth. For instance, in a 2000 workshop at a public high school in Chicago, there was a class set up for understanding youths' issues of social inequalities. Stovall (2005) notes that one hip-hop inspired art curriculum used rap lyrics as curriculum content to teach students how to produce their writing from the perspective of the historical and social context in order to empower their critical voices.

A feeling inadequacy as a student is an issue related to social justice. It refers to a diminished sense of competence, achievement, and accomplishment during academic

study (Heta & Katariina, 2014). "Hip-hop provides more than a critique of society and pathway toward justice" (Runell & Diaz, 2007, p. 12). Freire (1970) mentions that the development of critical consciousness directly coincides with the development of the student's critical voice. Critical consciousness is related to the empowerment of students because it allows them to identify their reality. Hip-hop gives students a voice to connect with people around the world.

The challenge for today's art teachers is not only to follow standard curriculum instruction but also to understand the link between the school and community where the urban youth create their value system. Teachers shall understand the voice in which students are willing to share. Moreover, a negative feeling about hip-hop culture dominates the conversation in the controversial dialogue among educational researchers who then use their biases to designate urban youth in describing the art form.

Critical Social Theory

Critical social theory (CST) can be defined as "multidisciplinary knowledge-based learning with the implicit goal of advancing the emancipatory function of knowledge" (Leonardo, 2004, p. 11). In the field of education, the Brazilian educator Freire was one of the fathers of CST with his work, Pedagogy of the Oppressed (1970), which emphasizes the work toward the spiritual growth of students in the face of oppression resulting in social, political, and economic changes. CST has been applied as a way to cultivate students' abilities to question, construct, deconstruct, and reconstruct the knowledge they acquire from schools and communities. It is necessary to see the possibility of urban youth establishing alternative realities in the construction of their

future when teachers consider applying CST to expose the contradictions in students' understanding of their social, economic, and political realities.

On the other hand, "CST has promoted criticism as the defining aspect of quality education" (Williams, 2008, p. 75). CST emphasizes discourse development as an essential role of quality education because criticism allows an educator to constructively criticize students regarding all that they find disagreeable. CST permits students to develop not only a consciousness of their lived experiences but also enhance the skill of problem-solving. Therefore, hip-hop educators and researchers can apply critical social theory to examine the effects of curriculum teaching, students' engagement, and social issues around them.

Reality Pedagogy

Emdin (2016) explains that the use of reality pedagogy in urban school classrooms can prevent the youth from struggling due to the multitude of stressors they are exposed to from the outside world. Reality pedagogy has a theoretical and practical approach to help teachers understand the realities and voices of urban youth. Reality pedagogy encourages teachers to build a healthy and supportive learning atmosphere to enhance students' learning motivation and enable them to express and share their realities. Moreover, reality pedagogy can position teachers to address the many socio-cultural issues facing urban youth and be applied as a culturally responsive approach in the education system.

The essential theoretical and practical effectiveness of reality pedagogy involves understanding of the realities of youth in the course of classroom learning (Emdin, 2016). The tools of the application of reality pedagogy include co-generative dialogues, co-

teaching, cosmopolitanism, context, and content. Co-generative dialogues are "structured to emulate the ways that many urban youths communicate when they are engaged in an aspect of hip-hop culture called the cypher" (Emdin, 2016, p. 287). Co-teaching means that the "student is declared the expert at pedagogy (the person who knows most about how to deliver information to others) while the teacher becomes the novice who is learning how to teach" (Emdin, 2016, p. 288). Cosmopolitanism involves urban youth's social operation and action during classroom learning. For instance, youth can make their decisions for designing lessons to reflect what they feel, see, or experience within hip-hop spaces. Context and content involve the "teacher's willingness to expose and embrace the limitations in their content knowledge within the classroom," and the "creating of spaces within the classroom for the revision of the topics where the teacher is not expert and where the student and teacher can explore that content together" (Emdin, 2016, p. 291).

Thus, reality pedagogy constitutes an approach of teaching and learning that provides a creative space where youths can engage and collaborate with the teacher to explore the content in a broader perspective during classroom activities. Hip-hop as a pedagogical tool influences the manner in which both the classroom and the hip-hop culture are constructed.

The Issues of Hip-Hop (Culture)

Nowadays, hip-hop has become a scapegoat for society's promotion of violence, drug use, and misogyny. Hip-hop is a positive force among the younger generation, but it often reifies stereotypes of race, class, gender, and sexuality (Jun, 2014). Chung (2007) argues that "the messages in hip-hop music videos, in particular, perpetuate gender

stereotypes and discrimination and attempt to normalize unequal social behavior under the label of art" (p. 33). More specifically, hip-hop music carries gender-stereotyped visual images and roles that influence the ways that females view themselves. Today, many hip-hop music videos deliver messages and images of African American and Latino women who are willing to commit crimes and portrayals of the abuse committed by their gangster lovers. The negative images of African American and Latino women in hip-hop music videos have "a detrimental effect on the identity formation of young girls" (Chung, 2007, p. 34). Hip-hop culture has continued to construct its identities, including those involving drug use, violence, poverty, and sexism.

In the 1970s in the South Bronx, under a new establishment of African American and Latino elected officials, much funding for youth services, art programs, and community centers was cut, while juvenile detention centers and prisons grew. Public schools became the place of warehousing youth until they were of prison age. Drug use and violence became significant issues for jobless youth. At that time, this decay was more evident in the South Bronx, which came to symbolize the urban blight of American racism for African American and Latina youth. For this reason, hip-hop became an underground phenomenon at basement parties.

Hip-Hop Inspired Curriculum

What can adherence to hip-hop do concerning changes in education? How can hip-hop culture be so magnetic and make meaning of the lives of today's youth? Petchauer (2009) reviewed hip-hop educational research and categorized it as relevant to the field of education in three distinct ways. First, teachers can integrate hip-hop as a culturally responsive teaching approach in urban high school curricula to empower

marginalized groups, teach academic skills, and educate students about new aspects of their lived experience. Second, hip-hop, as it exists as a form of artistic expression, can construct creative practice through artistic learning by means of which youth conceive of themselves, others, and the world around them. Third, higher education institutions around the world, particularly in North America, are engaging with hip-hop in an academically rigorous manner through courses, research, conferences, and symposia.

In recent years, educators have provided insight into the possibilities of hip-hop culture as a legitimated area worthy of academic inquiry, such as using the disciplines of sociology, linguistics, cultural studies, curriculum studies, and urban studies. To a certain extent, hip-hop has increasingly become the most critical subject of academic study and curriculum innovation over the years. Stovall (2006) states that hip-hop culture, as a new and innovative way of learning, has introduced educational relevance concerning empowering urban youth critical thinking. Hip-hop culture is infused in many ways with bravado, charisma, change, improvisation, creativity, and resistance (Beachum, 2013). More specifically, "given the salience of hip-hop culture in the lives of urban American youths, the educational community has begun to pay considerable attention to the pedagogical possibilities of hip-hop culture within formal schooling contexts" (Hill, 2009, p.2).

Hip-hop in educational research and practice involves using it in classrooms for a variety of purposes. These purposes range from teaching academic work and students' academic engagement to critical literacies that are broadly emphasized through hip-hop as an educational program itself (Petchauer, 2009). According to the ways of learning that students bring with into artistic learning procedures, those with an innovative

approach to studies can engage in culturally relevant practice in out-of-school contexts, includes ways of behaving, thinking, speaking, believing, interacting, and valuing. Researchers have noted that students who have participated in a hip-hop art curriculum can construct their thought processes to define, identify, and respond to the problems based on hip-hop-derived topics from their life experiences, an ability which is a form of critical consciousness as outlined by Freire (2002).

Researches have implied that students can be engaged in the learning process when they are participating in a curriculum inspired by hip-hop because students feel the link between their lived experiences and academic literacy (Runell & Diaz, 2007). Through the hip-hop inspired curriculum, "students successfully demonstrated their ability to conclude, make inferences, identify stylistic elements and literary devices, paraphrase, and clearly express ideas and concepts" (Runell & Diaz, 2007, p. 21). Bringing hip-hop into classroom activity is of immense educational significance because it delivers youths' socio-cultural messages into classroom learning, which has the potential to have a significant impact on youths' future success. Even though these messages seem too familiar to become a reasonable interpretation, this could be a valuable way to help students feel like they genuinely belong in school. For the application of a hip-hop inspired curriculum to be realized as a powerful and meaningful pedagogical approach, teachers and students must provide their critical perspectives on the messages received and processed. In doing so, implementing hip-hop culture in classroom teaching helps urban youth understand the value of learning critically.

The hip-hop inspired curriculum has been recognized and adopted in the American education system. Today, it has visibly emerged as the pedagogical discourse

for the new-century youth (Morrell, 2002), and it offers a range of critical perspectives that are more culturally grounded than many of those we embrace today. Moreover, using hip-hop elements in school-based interventions to explore students' socio-cultural context is an innovative idea (Emdin, Adjapong, & Levy, 2016).

Hip-Hop Arts Integration

Defining arts integration. A curriculum integration strategy for organizing the curricular content and setting that have been implemented over several decades (Beane, 1997). Although much evidence has shown how curriculum integration can be defined with reference to interdisciplinary, linked, holistic, and interwoven (Beane, 1997; Fogarty, 1991; Jacobs, 1989), all designs are intended to encourage and inspire students to make a connection between life experiences and academic learning.

Advocates of arts integration strategies such as Eisner, Dewey, and Greene have variously defined curriculum integration. Eisner (1979) holds that the arts should be an essential component of the curriculum. Teachers need to be aware of making a meaningful connection between the curriculum and thinking skills through a holistic approach to education and by meeting the needs of all learners. Eisner (2002) defines arts integration as the act of merging the arts curriculum into other arts or non-arts curricula. Greene (2000), an educational theorist and educator, emphasizes that integrating arts such as visual art, music, drama, and dance with other content fields can create ability levels for different learning styles and contribute to the cognitive, psychomotor, and affective domains. Art integration advocates emphasize that the arts offer innovative and engaging ways to inspire learning and support teaching (Rabkin & Redmond, 2006). Art integration is designed to promote the connection between the arts

and other subjects by using the social, emotional, and sensory dimensions of art to make students successful citizens.

The value of arts integration for 21st century learning. Numerous studies indicate that the most significant benefit of art integrated instruction is that it can increase English language learners' communication skills because it can promote positive student outcomes for specific marginalized groups such as economically disadvantaged students, underperforming students, and English language learners (Brouillette, 2010; Carger, 2004; Spina, 2006). Reports show that the third- and fourth-grade students who have received art integrated instruction can improve their reading with positive effects on academic, social, and cognitive development (Ingram & Reidel, 2003).

One of the significant aspects of arts integration concerns students who have special learning needs. Studies have shown that special education students can promote their academic engagement and learning motivation in arts-rich schools (Catterall, 2002). Indeed, engagement with arts integration by special education students who struggle with certain school tasks can increase their self-confidence, which may promote their academic achievement (Deasy, 2002).

Another significant aspect of arts integration for 21st century learning is to promote students' critical skills, which build the relationship between language and literacy development and the arts (AEP, 2004). For example, having participated in an integrated art curriculum, such as music or drama, could help students promote their language comprehension, oral language development, and fluency. This is because when students have the opportunity to engage in the dramatic interpretation of stories

associated with visual art expression, their overall understanding of the story can be improved (Ingram & Reidel, 2003; Podlozny, 2000).

Indeed, there is much evidence of a strong significant relationship between art teaching and the school climate (Burton et al., 2000). Students who study in arts-rich schools perform better with regard to creativity, originality, and elaboration than those in arts-poor schools. Students who are strong in expressing their thoughts, ideas, and imagination are more willing to share their learning publicly and to collaborate with their peers.

Experiential Learning Theory. Experiential Learning Theory (ELT) originates with Piaget and Dewey and emphasizes that essential experience plays a key role in the learning process (Kolb, 1984). Dewey (1938) states that learning shall be accomplished by doing rather than by rote learning, which emphasizes that art, as part of the human experience, is capable of transforming opponents' view of art education. Dewey advocated art instruction that could be used to involve students to make learning a more interactive, practical, and engaging experience. However, the traditional education has focused on the delivery of knowledge and does not provide sufficient opportunity for students to understand actual experiences (Dewey, 1938). Therefore, education needs to be structured based on the experiential theory for students' learning to progress with continuity and interaction.

Piaget's theory emphasizes that an integrative approach is a primary tool for cognitive development. Piaget (1970) states that both cognitive development and learning are essential. Piaget's theory describes the universal development of human beings based on different states of cognitive development. Integrating the arts into the

concept of cognition through the educational process can provide opportunities for encouraging students to inspire, reflect, interact, and share their learning and practical experiences not only in school but also to explore outside the school environment.

Hip-Hop Pedagogy

Hip-hop pedagogy in today's classroom can be viewed as a burgeoning area of research with many unexplored domains. It influences critical theory and culturally relevant pedagogy in order to understand how hip-hop pedagogues use students' domain culture to engage them in the classroom. The most significant application of hip-hop pedagogy foregrounds Akom's (2009) theory of Critical Hip-Hop Pedagogy (CHHP).

Hip-hop pedagogy (Akom, 2009; Morrell & Duncan-Andrade, 2002; Petchauer, 2009) is "the art and science of teaching using hip-hop sensibilities in the classroom" (Jones, 2014, p. 33). It is a pedagogical approach to utilize hip-hop culture as a way to engage students' learning in various academic subjects. Hip-hop pedagogy has been used to teach students critical thinking, math, science, writing, and literacy inspired by various art forms such as videos, rap lyrics, art, dance, music (Cooks, 2004; Hill, 2009; Morrell & Duncan-Andrade, 2002).

Researches have discussed that hip-hop pedagogy is an effective approach to teach urban youth language literacy (Alexander-Smith, 2004; Stovall, 2006) because many youths have struggled with writing. Teachers need to use relevant content and classroom pedagogy to engage students. For example, an English teacher in an urban high school created a classroom unit curriculum that implemented hip-hop elements to promote students' academic literacy and critical thinking. As a result, the teacher can explore the connection across multiple lines of cultural differences by teaching for an

increasingly diverse 21st century classroom (Morrell & Duncan-Andrade, 2002). Therefore, teachers can utilize hip-hop culture to scaffold student's critical skills, provide freedom to build the confidence of learning, and encourage students to critique the message through the popular cultural media that they experiences in their everyday lives.

However, there is a discussion of hip-hop pedagogy with a series of questions from scholars: In which way will hip-hop pedagogy improve academic achievement among urban youth? How can hip-hop pedagogy be implemented in other content fields? Is there any effect in engaging and promoting student's learning except critical consciousness? Akom (2009) explains that hip-hop pedagogy is like other culturally-based pedagogy in urban education; it is an approach to teaching urban youth who struggle in a diverse learning environment.

Hip-hop pedagogy is more than a classroom strategy designed for student's attention. It is a combination of educational philosophy and intentional practice. Hip-hop pedagogical practices are based on constructivist pedagogy, arguing that the learners construct their knowledge based upon the things they have known in the past. Researchers report that reviewing several classroom studies using hip-hop pedagogy in urban education, it has been noticed that the learners can develop and construct their previous knowledge (Hill, 2009).

Curriculum. A hip-hop curriculum has been implemented to increase urban youth's critical skills and literacy. For example, English teachers can use rap lyrics to engage students to scaffold their critical and analytical interpretation skills in the classroom. In doing so, students will be able to learn how to make a meaningful connection between rap lyrics and Elizabethan poetry. On the other hand, students will be

able to apply their critical skills to explore the social issues that may impact their lives. It helps them construct learning based on their daily lives.

Although there are many advocates of hip-hop pedagogical approach in classroom settings, it still occurs many critics are questioning hip-hop pedagogy's ability to translate into tangible academic results overall, such as will students improve their test scores after participating in hip-hop curriculum? Will hip-hop pedagogy, as a result, help more students graduate? Indeed, the more hip-hop pedagogical studies need to systematically show its impact on improved student's graduation rates and learning outcomes (Sleeter, 2011). In one sense, the limitation of research in these areas somehow make difficulty for progressing culturally-based pedagogy. For future research, quantitative analysis may advocate, and authentic assessment in hip-hop pedagogical approach is necessary.

Critical hip-hop pedagogy. In order to understand the definition of critical hip-hop pedagogy (CHHP), there needs to distinguish from hip-hop pedagogy. Hip-hop pedagogy is "the art and science of teaching using hip-hop sensibilities and cultural capital such as hip-hop music and aesthetics in the classroom" (Jones, 2014, p. 33). Hip-hop pedagogy bases on a culturally relevant approach to engage urban youth in the secondary classroom or college course (Ginwright, 2004). CHHP is "a theory that applies critical pedagogy to hip-hop pedagogy" (Jones, 2014, p. 42). It combines critical race theory with hip-hop pedagogy in the classroom. According to Akom (2009), CHHP is an alternative instructional strategy draw on critical race theory (Jones, 2014; Solorzano & Bernal, 2001). The educational purpose of CHHP is to provide an

opportunity for prospective teachers to re-examine their beliefs about social inequalities such as race, class, and gender as they relate to hip-hop culture.

"From its onset, Hip Hop has been inextricably linked to critical thought" (Williams, 2008, p. 71). Stovall (2006) states that hip-hop culture as a pedagogical practice operates at the intersection of theoretical and practical application for urban youth in the secondary curriculum. Students are often disempowered by the school system and do not have the chance to construct their realities actively. Williams (2008) states:

> Hip Hop culture has been a space where the youth of today have come to see themselves as subjects, found their identity and humanity, and created a place to develop their critical consciousness through the engagement of humanizing discourses. (e.g., art, music, dance) (p. 72)

The infusion of hip-hop culture into critical pedagogy can provide a positive and productive learning environment for students (Stovall, 2006). As a part of popular youth culture, hip-hop may encourage those students who have educational, economic, socio-cultural, and political issues to become intellectual leaders in the future classroom. Students are more engaged by community learning and practice than by being taught in an isolated manner as the former legitimizes their life experiences as part of hip-hop curriculum practice. Students can incorporate a broader conception of literacy by applying hip-hop culture, which can engage them to a greater extent in a collective struggle against the status quo. Also, students can formulate new ideas and meanings through the hip-hop culture they have surmised and relate them to their own lives, using their daily lives as subject matter in critical learning to encourage and support their full

humanity. Indeed, hip-hop, as youth culture, can provide a meaningful context for them to develop their critical understanding and connect with individual ideas and school tasks.

Hip-Hop as Culturally Responsive Art Teaching

Howard-Holmes (2016) indicates that hip-hop culture evolved in the black communities of the Bronx, New York, and has ventured into almost every aspect of mainstream culture. Nearly 70% of the hip-hop audience is classified as nonblack, which means that hip-hop culture can act as a bridge between diverse populations and explore these through the educational system to make effective use of the art form in classroom teaching (Hill, 2009). Petchauer (2009) points out that hip-hop educators have drawn on a series of methodological concepts to emphasize how hip-hop can be used as culturally relevant art teaching to improve instructional processes and outcomes for today's youth.

Hip-hop represents an authentic voice of youth culture. Hip-hop, as a transformative element, can enhance students' critical thinking. In particular, a problem has been identified in terms of which students are systematically relegated to the conceptual role of an object rather than conceived of as being in the empowered position of a subject (Freire, 1970). Recent research shows that the link between school engagement and academic achievement depends on how achievement has responded to the ethnic and socioeconomic composition of the participants (Chase et al., 2014).

Li and Lerner (2013) state that "school engagement … is inherently an integrated, multidimensional construct for adolescents" (p. 20). One of the characteristics of hip-hop inspired curriculum is of cultural and social relevance, with responsive teaching building the value of knowledge and the experiences of students. Culturally responsive curricula can be defined that use the strengths of culturally diverse students to ensure more

appropriate and effective learning through cultural knowledge, prior experiences, and performance styles (Callins, 2006).

Artistic and cultural expression is a vital force for all value systems that ultimately shape human society and behavior. Various individuals may carry their specific cultural and aesthetic values, beliefs, and attitudes while engaged in classroom activity, which involves building a healthy learning environment in order to be culturally responsive to those culturally diverse classroom settings. Ladson-Billings (1994) states that teachers "who practice culturally relevant methods can be identified by the way they see themselves and others" (p. 25). Gay (2002) believes that teachers who are engaged in culturally responsive teaching will help students to promote their academic engagement so that they can succeed in an increasingly competitive global society.

From an educational research perspective, hip-hop as an urban youth culture can be used as a pedagogical tool to engage youths' understanding of the conceptual discourse aimed at social change and transformation (Prier & Beachum, 2008). Hip-hop culture can reduce dissonance in order to build a bridge between students and teachers (Duncan-Andrade, 2008) because it is a critical teaching approach that listens to the voice of urban youth and allows them to share their social and political critiques of the social world. Hence, this critical pedagogical approach re-contextualizes hip-hop from popular media forms to reproduce the limited and distorted representations of the culture. Contemporary urban youths' resistance often emerges in oppositional to traditional school culture. Educational administrators need to understand these youths' motivations and interests in learning content in order to empower youth academic engagement through the curriculum and pedagogy of hip-hop culture.

Hip-hop culture as a pedagogical tool is a form of culturally responsive teaching that can engage the youth in lessons and activities that relate to their life experiences. Additionally, it can address the subject matter from a broader perspective and encourage students to find a connection between personal knowledge and socio-cultural contexts while they learn in the classroom. The significance and impact that theorizing hip-hop culture brings to the lives of urban youth can inform curricular and pedagogical praxis within urban public schools (Prier & Beachum, 2008).

Williams (2008) states that "[i]ntegrating hip-hop in the educational system provides the opportunity to shake people's foundations by injecting said system with a shot of humanity" (p. 82). An art curriculum with hip-hop culture integrated into it can build a creative space for high school youth through competitive, innovative, and expressive activities (Raymond, 2003). The reflection of youth actively participating and engaging in a hip-hop inspired art curriculum is a powerful way to increase their creativity and practice in arts.

Teachers shall also recognize and accept cultural diversity that has extended past a general awareness and respect of other cultures, which includes communication, learning, and relational patterns (Gay, 2002).

Hip-Hop in Visual Culture

Youth culture confronted the adverse effects of an urban spectacle in the 1970s, such as unemployment, segregation, housing, and other forms of environmental violence (Brunson, 2011). Current research has shown that hip-hop has become a subject in the field of art education, which can be seen as a culturally responsive teaching and a critical pedagogy (Petchauer, 2009). In the art classroom, students will be able to address

imagery from the media. For instance, hip-hop culture as a teaching tool allows students to transform to embrace traditional art forms such as painting, photography, film, and magazines, which shows itself in the form of fashion, performance, and electronic technologies. Hip-hop, as a medium of visual culture, allows face-to-face communication. The difference between hip-hop and traditional visual media is that the latter attempts to lead the audience to understand the things they will ordinarily take for granted; the former has shown that the images and objects that students bring to class can be broad and unpredictable.

Project HIP-HOP (PHH)

"PHH is a nonprofit organization that works with students between thirteen to twenty-one from across Boston's low-income Communities of Color" (Kuttner, 2016, p. 535). The purpose of PHH is to cultivate the hip-hop generation to understand how to use hip-hop culture as an educational tool to engage and motivate the community. PHH is an after-school program that runs during the school year. Participants receive a stipend to cover their time in the program (five full days every week for ten weeks). The goal of PHH is to select the urban youth who could engage additional young people in their communities in their cultural organizing efforts. Equal numbers of male and female selected participants are selected, all of whom identify as hip-hop artists, such as rappers, poets, visual artists, actors, deejays, musicians, and dancers.

"PHH teaches young hip-hop artists to use artistic practice and other forms of cultural production (e.g., ritual, celebration) to challenge oppressive ideologies and catalyze action toward social justice" (Kuttner, 2016, p. 536). The objectives of PHH are to encourage the youth to bring their new ideas and stories of their life experience to

inspire others to think differently. PHH asserts hip-hop culture and its four elements—rapping, DJing, graffiti, and breakdancing—which witness how hip-hop can be sustained in arts, media, and popular culture, to expose how the oppressed groups accept dominant narratives and stereotypes.

PHH has resulted in youth first thinking critically about the knowledge they have gained and then exploring it as a new concept that can capture their cultural heritage as a part of community activities. "PHH encourages youth to see themselves as connected cultural communities through shared histories and shared practices" (Kuttner, 2016, p. 542).

Framework for 21st Century Skills

In 2002, a partnership between the U.S. Department of Education and business leaders created a collective vision, the framework for 21st century learning, to strengthen American education. This framework describes 18 different skills and knowledge such as life and career skills, learning and innovation skills, information skills, media skills, and technology skills, which are supported by a system of standards and assessments, curricula and instruction, professional development, and learning environments, which aim to make students succeed in school and work in the 21st century (Partnership for 21st Century Skills, 2015).

In the 21st century, student outcomes represent the skills and knowledge that help students to succeed. Key subjects include reading, English, art, mathematics, economics, science, geography, history, and government and civics (Partnership for 21st Century Skills, 2006). For 21st century learners, the academic content of subjects promotes a high level of understanding through interdisciplinary themes. For example, life and career

skills focus on the ability to navigate complicated life and working environments and on a student's development of flexibility and adaptability, initiative and self-direction, productivity and accountability, social and cross-cultural skills, and leadership and responsibility (Partnership for 21st Century Skills, 2015).

Twenty-first century citizens must be able to acquire critical skills related to new information, media, and technology, including accessing and evaluating information, creating and analyzing media products, and applying technology.

The 4Cs in Learning and Innovation Skill in Art Education

Art education policy for the 21st century includes skills such as critical thinking and problem solving, communication, collaboration, creativity, innovation, information literacy, media literacy, technology literacy, flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility (Partnership for 21st Century Skills, 2006).

In the 21st century, innovation is becoming increasingly critical for the new generations for various reasons. The most important one is that it allows students to investigate new ideas and processes, which can help them implement their creative ideas and revisit traditional ideas to create unique and reinterpret existing works of visual art.

The significance of promoting students' ability to innovate in visual art practice is for them to develop, implement, and communicate new ideas to others—a tangible and useful pedagogical tool. For example, art teachers can encourage students to work in small groups to research selected artworks that represent a radically different culture, historical period, or contemporary context. In this process, students can review and discuss their creative choices.

Critical thinking. Critical thinking is one of the elements of 21st century learning and innovation skills and encompasses the following: analysis and evaluation of evidence, arguments, claims, beliefs, and alternative points of view; different types of reasons appropriate to the situation; the connection between arguments and information; the interpretation of information and the drawing of conclusions; reflections on learning experiences and processes; problem-solving, both innovative and conventional; and the identification of questions that lead to better solutions (Partnership for 21st Century Skills, 2015).

There are various versions definitions of the elements of critical thinking skills. David (2011) explains that critical thinking skills can be applied to a discipline or field of study through academic learning: asking questions, relating theory to practice, evaluating the arguments, finding links between arguments, finding and using evidence, and categorizing the main lines of thinking. Scholars state that the behaviors related to critical thinking include: (1) making decisions, (2) problem-solving, (3) making inferences, (4) analyzing claims and evidence, and (5) judging and evaluating (Ennis, 1985; Facione, 1990; Willingham, 2007).

Conley (2008) states that students who acquire critical skills, such as interpretation, analysis, problem-solving, decision making, and reasoning, can determine their future success in college. In 21st century society, critical thinking skill plays a more important role than ever. People who can excel in critical thinking and solving complicated problems can have better opportunities to gain desirable jobs.

For 21st century society, the skill of critical thinking seems crucial for K-12 children because they face more complex problems caused by diverse cultural, economic,

political, and social contexts. Twenty-first-century children need to think, reflect, and solve problems innovatively and critically. The objectives of critical thinking and problem-solving for K-12 students can be described as follows: (1) students shall be able to make complex choices and their own decisions; (2) students shall be able to identify and ask significant questions related to socio-cultural issues; (3) students shall be able to clarify various points of view in order to lead to better solutions; (4) students shall be able to frame, analyze, and synthesize information to solve problems and answer questions; and (5) students shall be able to understand interconnections through learning.

The significance of empowering 21st century students' critical thinking is that it allows them to gather information in different ways and from different perspectives in order to address the issues identified and to propose possible solutions. For example, secondary school art teachers can encourage students to investigate their community's issues and then apply criteria such as elements and principles of art and design, technique, and subject matter in order to describe, interpret, and analyze those issues to transform them with artistic critique, creation, and judgment (Partnership for 21st Century Skills, 2006).

Creativity. The framework of 21st century learning comprises three components of creativity: thinking creatively, working creatively, and implementing innovations (Partnership for 21st Century Skills, 2015). Creativity, as an essential element of 21st century skills in visual art learning, plays a crucial role in art education development. Empowering students' creativity in visual art learning allows them to draw on a variety of

sources and life experiences to generate and evaluate their creative ideas to make personal and meaningful art.

The significance of promoting students' ability to be creative is to demonstrate their originality and inventiveness in making art and to enable them to respond and be open to new ideas and perspectives during the learning process. For example, art teachers can encourage students to investigate and research works of art to identify how different artists have created their artworks in relation to their life experiences and to the world around them. In doing so, students analyze the distinguishing characteristics that reflect each artist's originality and creativity. Brainstorming will help students to produce keywords to enable them to work on their sketches, and then teachers need to provide them to select and refine one idea from their sketches for the final creative process.

Communication. The skill of communication is not only essential for teaching and learning visual arts but also other fields of education, such as speaking and writing. In learning visual arts, students need to gain communication skills to respond to a variety of contexts using various artistic media and technologies in order to identify, convey, and interpret their ideas through the art-making procedure.

The significance of fostering students' communication skills in visual art learning is to cultivate students to articulate their ideas and thoughts clearly and effectively. For example, art teachers can engage students to examine how artists use visual arts to communicate their particular ideas, concepts, and themes and evoke feelings. Besides, an art teacher needs to implement such communication by adopting multimedia so that students can practice analyzing and interpreting each of the artistic disciplines.

Collaboration. The skill of collaboration has become a crucial capacity for 21st century students. There are various reasons for empowering students' ability to collaborate. The two main ones are that students will be able to work together effectively with their peers to share and accept responsibility when dealing with diverse ideas.

The significance of empowering students' skill of collaboration is to foster them to demonstrate the ability to work effectively with others or with diverse teams. 21st century children need to acquire and understand how to handle different socio-cultural contexts in their daily lives so that they can make the necessary compromises to accomplish their academic goals. For example, art teachers can divide students into different groups. Each group can create their ideas or themes for an art project. Each group of students needs to conduct self- and peer assessment that includes evaluations of the quality of their teamwork. The groups of students who work together need to share the different responsibilities so that they can learn effectively through various perspectives.

Twenty-First Century Skills in Arts

The 21st Century skills in art study for art educators are guided by the National Standards for Arts Education (1994), which demonstrate student achievement goals, emphasizing the artistic processes of creating, performing, and responding in art disciplines to develop students' skills such as critical thinking, problem-solving, collaboration, communication, creativity, and innovation (Partnership for 21st Century Skills, 2007).

One of the elements of the 21st century skills is creativity, which is native to the arts and one of the primary processes learned through art education. The map of 21st

century skills illustrates that arts can promote work habits such as curiosity, imagination, creativity, and evaluation skills (Partnership for 21st Century Skills, 2007). Students possess the skills to explore the possibilities of new realms, tolerate ambiguity, and express their feelings and thoughts in order to understand others' perspectives, which can promote their global awareness and collaborative abilities in order for them to become responsible citizens.

In the 21st century, arts as a communicational tool in education emphasizes the important application of technology and interconnects the world through multimedia, which offers a powerful opportunity to cultivate 21st century skills. Students need to learn how to interpret those media messages critically in order to convey their own ideas through the medium of artistic form.

Twenty-First Century Support Systems

The support system for 21st century skills has five critical components: 21st century standards, assessments, curriculum and instruction, professional development, and the learning environment (Partnership for 21st Century Skills, 2015). These five systems must be associated with promoting 21st century students' needs and outcomes.

The 21st century standard focuses on 21st century skills, content knowledge, and expertise. Standards highlight that the learning process focuses on deep understanding rather than shallow knowledge. Students need to acquire skills through active engagement, along with real-world information and experience. The assessment of 21st century skills demonstrates how students can use the feedback from their teachers and peers to embed everyday learning, balance formative and summative assessments, and develop their portfolios. The latest curriculum shall focus on providing opportunities for

up-to-date learners to promote their skills across content areas and be taught interdisciplinary themes. The innovative learning methods associated with curriculum and instruction could integrate the use of inquiry, problem-based approaches, and technologies to achieve a higher order of critical thinking skills. The current professional development can be viewed as an opportunity for teachers to integrate new skills and teaching strategies into classroom practices. Understanding the subject matter has become important to cultivate every teacher's ability to address learning styles and help them develop different approaches that can reach the diverse needs of learners. The recently established learning environment accents the creation of study practices associated with the physical context in order to foster contemporary skills for competitive and innovative careers in the globalized world.

Summary

Increasing attention has been given to the art-inspired curriculum at both the national and state levels. For example, the STEAM program has added art content into the original STEM program because arts play an important role for 21st century learners. Indeed, art education emerges from the educational-reform movement as an integral part of the education of students. As art forms, the four elements of hip-hop have a significant body of research that demonstrates the value of arts education for students' academic success, professional development, and school communities, which provide a connection between different academic subjects. This study investigated a pedagogical approach of implementing a hip-hop inspired art curriculum that aimed to facilitate in-service teachers' development in a curricular setting to prepare 21st century children to succeed amid the demands of a globalized society.

This qualitative study addressed teachers' perceptions as well as the teaching strategies used to implement a schoolwide integration art practice concerning students' acquisition of the 21st century skills of the 4Cs. This literature review provided the theoretical framework for the study, introduced hip-hop within its historical context, detailed research on hip-hop art inspired curricula and the 21st century skills of the 4Cs, and reviewed the research of arts integration practices.

Chapter III

Methodology

Research Design

This study used a qualitative approach. The qualitative data collection and analysis focused on teachers' perceptions of the hip-hop experiences they have implemented to promote urban youth's 21st century skills of critical thinking, creativity, collaboration, and communication. In order to gain an in-depth understanding of participants' teaching perceptions and experiences, the primary data were collected from semi-structured interviews and classroom observations.

Merriam (2009) indicates that the purpose of a qualitative approach is to gain an understanding of how people make sense of their lives and describe how people interpret what they experience. Yin (2008) writes that a qualitative approach has a distinct advantage for researchers seeking answers to "why" and "how" questions. In this study, in order to get at the basic underlying structure of the meaning of participants' perceptions and experiences, a phenomenological interview was conducted as the primary method of data collection.

"Phenomenology is a study of people's conscious experience of their life-world, that is, their everyday life and social action" (Schram, 2003, p. 71). Creswell (2014) states that the phenomenological data collection method allows the researchers to have a broader perspective to ask general questions and record the data as a descriptive narrative. By conducting a phenomenological interview with the participant, the researchers could gain direct experience with the phenomenon and explore or examine participants' experiences.

From the constructivist point of view, individuals create meaningful contexts by allowing participants to reflect on their experiences and practice within co-constructed understandings. A detailed description could provide readers with a better understanding of participants' perceptions of their experiences in promoting the 4Cs.

Urban public schools have widely adopted hip-hop pedagogy. These need to be examined to get an in-depth understanding of how these schools support effective art teaching to promote urban youth's 21st century skills of the 4Cs. Many researchers have revealed the benefits of integrating hip-hop elements in education, which mainly focus on promoting urban youth literacy in an English classroom (Morell & Duncan-Andrade, 2002). For example, some English classroom settings aim to help a student develop written and oral debate skills, learn how to critique hip-hop songs and poems, and present formal presentations based on the critiques. However, this research provided new insight into how hip-hop could be implemented in art education with the goal of promoting students' 21st century learning and innovation skills.

Research Questions

1. What are art teachers' perceptions of the implementation of a hip-hop inspired art curriculum?
2. What are the art teachers' strategies to integrate hip-hop elements into a high school art curriculum?
3. How does a hip-hop inspired art curriculum help to foster critical thinking, creativity, communication, and collaboration?

Participants

The primary site of this study was a 9th to 12th grade art classroom in a public urban high school. The three interviewees were art teachers from an urban high school selected based on their hip-hop integrated teaching reflections, strategies, and assessments. Their knowledge and experiences relating to hip-hop integration strategies aided understanding of the sustained dialogue and questioning during the semi-structured interviews, in analyzing field notes of classroom observations, and in coding the surveys for art teachers.

The ages and genders of the participants were from 20 years old and older, and male or female. The participants included three art teachers who teach visual art from 9th to 12th grade, have experiences in implementing hip-hop inspired art curriculum, and hold a valid official Texas Teacher Certification for the content area of fine arts. Criterion sampling helped the researcher establish the criteria listed below to select participants who have experience of the phenomenon under study (Creswell, 2013).

The participants were (1) have been a teacher or administrator at the site for at least two years; (2) are interviewed and recorded reflecting on their experiences in implementing hip-hop inspired art practices; (3) are willing to be observed; and (4) are active participants in the data collection and interpretation process. Participation in the research study was voluntary.

Intervention in Hip-Hop Inspired Art Curriculum Teaching

Principal investigator. The author of this research, in her role as a classroom co-teacher, acted as the principal investigator of this study and enacted a hip-hop inspired art curriculum in her high school art classroom. The author served as a researcher and took

field notes based on observing participants' reactions to the implemented hip-hop inspired art curriculum.

Co-teaching. Co-teaching is defined as "two or more professionals delivering substantive instruction to a group of students with diverse learning needs" (Cook & Friend, 1995, p. 25). It is a teaching approach that is commonly used in secondary education. The purpose of implementing this approach in a classroom is to allow the responsibilities of teaching a curriculum to be shared between two professionals. Both professionals are viewed as the leading authority figures in the classroom.

Role of the researcher. The researcher measured the perceptions of the participants regarding the need to implement a hip-hop art curriculum in urban high school. How art teachers perceived their ability to use hip-hop elements to inspire urban youth learning was examined. The researcher then created a hip-hop inspired art curriculum and collaborated with urban high school art teachers in a real art classroom. The content of hip-hop inspired art curriculum was designed to connect core content material to real-world context with an integrative concept to peak students' interests and foster their 21st century learning and innovation skills.

Perception. In this study, participants' perceptions were the key that could unlock the door to understanding their teaching experiences, strategies, and assessments. All data were collected in the study and analyzed through the lens of the researcher.

Data Collection

The primary data were collected through interviews and classroom observations with three urban high school art teachers. Field notes were collected during a classroom

observation. The duration of each observation was the duration of a class. All the observations were audio-recorded, which enabled the observer to replay the records to conduct the coding procedure. After the observations, the researcher conducted one-to-one semi-structured interviews with three participants (art teachers) and coded and analyzed the interviews for reoccurring themes. Each interview lasted about an hour. Permission was given by the school administrator to conduct the interviews. Before the data were collected, the researcher obtained Institutional Review Board approval for the procedure of data collection.

In order to understand participants' experiences and interpretations, the researcher employed procedural steps for data collection and implemented the following: (1) a meeting with the school administrator to get approval for the proposal to invite potential participants to volunteer for the study; (2) informal visits to the study site followed by targeted observations. An observation protocol was used to record raw data and field notes for future analysis, and a detailed description of the observation was written up immediately afterward; (3) consent forms to use their personal information and to report the arrangement of the interview schedule was signed by the participants. All participants were informed of their rights before data collection, and all information was kept confidential and anonymous. They had the right to withdraw their participation at any time; and (4) member checking was provided with a copy of their interview transcripts to ensure trustworthiness.

Interview. DeMarrais (2004) defines an interview as "a process in which a researcher and participant engage in a conversation focused on questions related to a research study" (p. 55). A semi-structured interview is the most informal interview in

qualitative research because it allows the interviewer to ask leading questions and follow-up questions that can be used to collect data related to the research questions. Creswell (2014) emphasizes that the interview questions are designed by the researcher to gain a broader understanding of participants' situations, feelings, and experiences.

In order to gain detailed descriptions of participants' experiences, the researcher conducted in-depth interviews to collect information from the interviewees. Merriam (2009) indicates that the act of interviewing represents the essence of the human experience. Interviewers attempt to get respondents to discuss their feelings, experiences, and intuitions relevant to specific issues (Butin, 2010). The semi-structured interviews were created to guide the researcher to collect data for answering the research questions. The leading questions and additional follow-up questions were added to the interview protocol (see Appendix B) as a guideline for conducting the semi-structured interviews.

Observation. Observation is used to obtain a better understanding of culture, setting, and social phenomenon from the perspectives of participants (Hatch, 2002). Patton (1990) indicates that the essential advantages of observation as a method of data collection is that it offers a natural inquiry. For instance, observation allows the researcher to gain firsthand experiences during the procedure of data collection. The observation protocol (see Appendix D) in this study was created in order to understand the practice of the implementation of a hip-hop inspired art lesson and the curricula's alignment with the 21st century skills of the 4Cs and support systems.

Curriculum evaluation. The purpose of evaluating the implementation of hip-hop inspired art lessons is to understand the teachers' perceptions, teaching strategies, and class assessments. The researcher designed a hip-hop inspired art lesson *Listen to*

Hip Hop Raps and Draw Contour Lines and, as a co-teacher, collaborated with three art teachers at the same urban high school but in different classrooms. This art lesson inspired by hip-hop was designed to analyze the outcomes of stakeholders—high school art teachers, school leaders, and students.

Procedure

Prior to data collection, approval from the Institutional Review Board (IRB) and permission from the high school administrator were obtained for conducting data collection. Furthermore, the researcher provided the procedural steps as outlined by Merriam (2009) and Creswell (2013). The guiding steps implemented the following.

Step one. The researcher met with an urban high school administrator to discuss the possibility of conducting the study at the site. Upon proposal approval, the researcher met school staff, invited potential participants as volunteers for the study, and discussed the collaboration with art teachers who were going to implement an art lesson inspired by hip-hop in their art classrooms or had experienced the implementation. All selected participants were allowed to ask questions related to the study and the detailed procedure of data collection.

Step two. An informal visit to the site initially occurred to get better acquainted with the participants in order to study the site and plan the further work of classroom observation. Observations were conducted throughout the school classroom. The observation protocol was used to collect raw data for future analysis. During the observation procedure, the audio recording and field notes were conducted. Furthermore,

the researcher wrote a detailed description of observation immediately after observing the classrooms, such as the time, place, and purpose of the observation.

Step three. The researcher obtained all participants' signed consent forms to provide certainty of personal information, responses, and reporting; the research also arranged an interview schedule. Participants were informed of their rights prior to each interview and were assured all information was confidential and anonymous. Participants received a code assigned by the researcher for data collection and recording purposes. The codes were used for all field notes and written documents; they were also used to label interview files. All participants had a right to withdraw at any time.

Step four. The researcher conducted semi-structured interviews with the participants to understand their perceptions and experiences of implementing a hip-hop inspired art lesson in an urban high school. The researcher prepared with interview protocol regarding the guiding and follow-up questions. All interviews were audio-recorded for further coding processes.

Step five. Member checks with copies of their interview transcripts to ensure they agreed with the accuracy of data information. All participants were asked to review the transcribed data for verification and the trustworthiness of the study.

Data Analysis

First, the researcher transcribed and coded the interviews verbatim and read the field notes to determine the initial codes for each participant's interview. Each interview was audio-recorded with the participant's approval. A full transcription and an initial analysis of each interview were undertaken. A member check was used to verify the

trustworthiness of each participant's information. A peer debriefing procedure for ensuring the validity of the study was considered, and two more coders were selected to discuss and determine whether the data were representative of teacher perceptions of implementing a hip-hop inspired art lesson.

Data analysis was the process of making meaning from the data. The researcher adopted Creswell's (2014) six stages to analyze qualitative data: (1) organizing and preparing the data; (2) reading to obtain an overall impression; (3) categorizing and coding; (4) generating a description and theme; (5) interrelating description and themes; and (6) interpreting the meaning of the descriptions and themes.

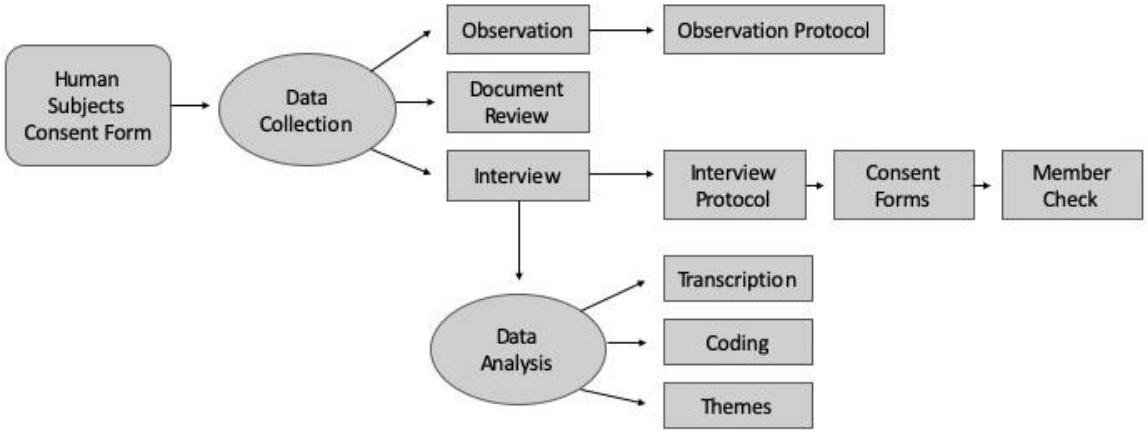

Figure 1. Research Methodology Diagram.

Ethical Considerations

The researcher completed the CITI training offered by the University of Houston's Institutional Review Board and obtained that body's approval. Aliases were used to replace the name of the school and the participants in order to protect their identity. Information collected from the interviews was not to be published without the agreement of the interviewees.

Reliability, Validity, and Trustworthiness

The use of phenomenological qualitative methods allowed the researcher to understand and discern the basic underlying structure of the meaning of participants' perceptions and experiences.

In order to ensure reliability and validity, the researcher began with transparency by positioning researcher-self in the study. For example, the researcher acknowledged the theoretical framework and the role and relationship as the co-teacher of all classes. In addition, the quotes were used through the transcription process to make them easier to read and enhance the reliability and validity of the study. To ensure the trustworthiness of this study, the researcher utilized member check as an approach to all participants' interviews that were interpreted and transcribed within the appropriate context and avoided bias through the researcher's experiences during the procedure of co-teaching.

Summary

This phenomenological qualitative study explored the perceptions of in-service art teachers who had implemented a hip-hop inspired art curriculum in an urban high school setting for developing youth's 21st century learning and innovation skills of critical thinking, creativity, communication, and collaboration. The researcher examined one major question and two sub-questions related to the teachers' perceptions, teaching strategies, and 21st century of learning and innovation skills during the study. The use of critical hip-hop pedagogy to develop culturally relevant curricula was assessed.

Phenomenology as a primary research method was the most effective for this study as it allowed the researcher to collect information on teachers' perceptions and experiences of implementing a hip-hop inspired art curriculum to develop 21st century

urban youth's skills of the 4Cs. The research design involved the use of semi-structured interviews, observations, and teacher surveys for data collection and analysis. Verification was enacted throughout the data collection and analysis, detailed and thick description, member check, and peer debriefing.

Chapter IV

Results

Introduction

Much research focuses on incorporating hip-hop elements into educational spaces, rather than on how to integrate hip-hop into art teaching (Hill & Perchauer, 2013; Morrell & Duncan-Andrade, 2002).

The question guiding this study was, "What are art teachers' perceptions of the implementation of a hip-hop inspired art curriculum?" This question led the researcher to determine teachers' perceptions of implementing a hip-hop inspired art curriculum for fostering urban high school youth's 21st century learning and innovation skills. The researcher also understood the importance of teaching strategies for implementing hip-hop elements as a way to engage and inspire students. Thus, the following research questions were developed:

1. What are the art teachers' strategies to integrate hip-hop elements into a high school art curriculum?
2. How does a hip-hop inspired art curriculum help to foster critical thinking, creativity, communication, and collaboration?

After reviewing the data from the interviews and observations, the researcher explored the findings that were relevant to teaching perceptions of critical hip-hop pedagogy in urban educational settings. The data analysis revealed the participants' perceptions of (1) instructional value and adequate implementation of hip-hop elements, (2) effectiveness of teaching strategies, (3) self-evaluation, and (4) developing students'

learning and innovation skills. The participants' views justified the investigation of the implementation of hip-hop inspired art curriculum.

Ascertaining the teachers' perceptions was most important because they are responsible for providing meaningful instruction to urban youth during school. Assessing the art teachers' perceptions of the hip-hop curriculum is also critical because they are responsible for approving the means of implementation, professional development, teaching strategies, and instructional value and authenticity.

The researcher compiled the data to develop a coding system to indicate information related to teachers' perceptions. Data were collected from interviews and observations regarding the themes were developing for paralleling the correlation of the data to answering research questions. They were:

1. Teachers' perceptions
2. Teaching strategies
3. Developing 21st century learning and innovation skills

In this chapter, the researcher presents the findings of three interviews with three art teachers and three observations in different classrooms related to the research questions of the study. It begins with a description of a hip-hop inspired art lesson designed by the researcher who collaborated with participants as a co-teacher. The chapter incorporates the use of quotes from interview findings and supports the presentation of the data through the researcher's perspective.

Implementing Hip-Hop Inspired Art Curriculum in Secondary Education

Nowadays, students are not achieving academic success by following standard curricula and pedagogy. School administrators are willing to increase academic

achievement, which requires hiring highly qualified teachers who can teach the state standard while navigating the challenges of creating innovative curricula. Art teachers are likely facing the same challenge to develop and implement a curriculum that values and affirms the cultural practices of urban youth (Morrell & Duncan-Andrade, 2002).

Howard-Holmes (2016) mentions that the world has been significantly impacted by hip-hop culture, which has become an international awareness in youth that is transformative. Introducing hip-hop as a pedagogical tool of instruction in secondary education may spark a paradigm shift to reduce biases and negative statistics.

Hip-hop has existed for more than four decades, from the 1970s to the present day. Research shows that there are more than ten years of educational practices with hip-hop curriculum in secondary classrooms (Cooks, 2004; Hill, 2009; Morrell & Duncan-Andrade, 2002). The researcher believes there are several reasons for the increasing popularity of the hip-hop art curriculum, including increasing interest in content related to youth popular culture, developing students' critical consciousness, engaging students' artistic expression and creativity, and extending the willingness to collaborate and communicate with peers and instructors.

Hip-Hop Inspired Art Lesson Plan: *Listen to Hip-Hop Raps and Draw Contour Lines*

The hip-hop inspired art lesson, *Listen to Hip-Hop Raps and Draw Contour Lines,* was designed by the researcher and focused on using hip-hop rap songs to inspire students' artistic consciousness and expression. The content of the art curriculum aimed to encourage students to think about art differently, bring their life experiences into the artmaking process, collaborate with peers for broader discussion, criticize social issues, explore art techniques, and create meaningful artwork.

In this hip-hop inspired art lesson, the students listened to four types of hip-hop rap (e.g., country rap, jazz rap, street rap, and freestyle rap) while composing their own continuous lines through the use of the contour drawing method. After this, the students chose the drawing that they liked the most and completed it by drawing a dream-map. The lesson procedure was conducted in five stages: engagement, exploration, explanation, elaboration, and evaluation.

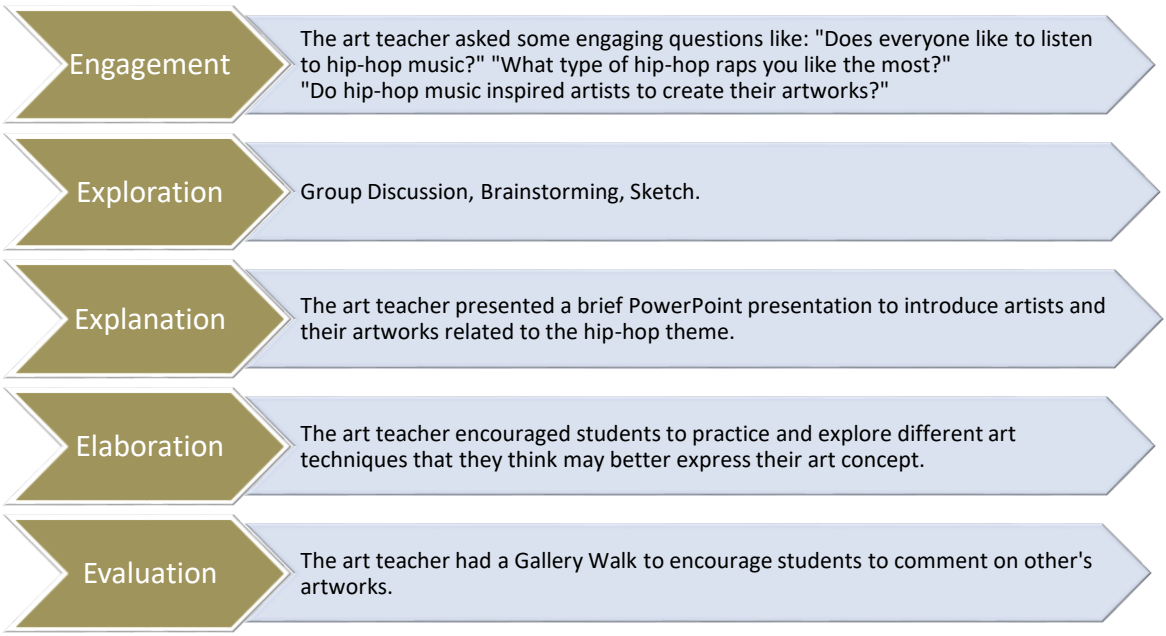

Figure 2. 5E Template of Hip-Hop Inspired Art Lesson Plan.

The goal of this hip-hop inspired art curriculum was to encourage students to create artwork while listening to hip-hop rap songs. The researcher, as a co-teacher, collaborated with three participants (high school art teachers) to teach the same curriculum, *Listen to Hip-Hop Raps and Draw Contour Lines*, in three different classrooms. All participants agreed with the statement regarding knowledge of hip-hop inspired art curriculum. This unique art practice allowed students to learn the contour line method and become inspired by the rhythm of hip-hop rap songs.

It is not surprising that the students were able to recognize elements of older genres in the newer hip-hop songs. The participants understood the importance of always referencing curricular materials in order to be inspired. Through this hip-hop inspired art lesson, students could understand the value of cultural capital, becoming able to analyze the sincerity of stories told in rap lyrics.

Three Interviews

The primary data had been collected from three interviews at the same urban high school. The three interviewees as participants had collaborated with the researcher to instruct a hip-hop inspired art lesson, *Listen to Hip-Hop Raps and Draw Contour Lines*. After each lesson, the researcher conducted an in-depth interview with each participant.

After collecting the interview data, the researcher categorized four aspects of analyzing the data results: teachers' perceptions of teaching a hip-hop inspired art lesson, teaching strategies, instructional value and authenticity, and relevance to the 4Cs of 21st century learning and innovation skills.

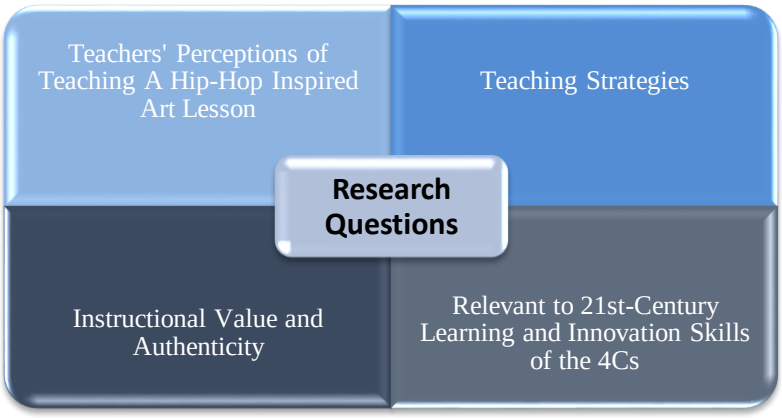

Figure 3. Data Analysis Diagram

Observations and Surveys

The findings of three classroom observations indicated that an art lesson inspired by hip-hop, *Listen to Hip-Hop Raps and Draw Contour Lines*, was an effective pedagogical tool for art teachers to inspire students' artistic expression and creativity, engage students to explore the content of subject matter, encourage students to discuss and explore the artistic concept, and elaborate students to practice different art techniques. During the classroom observations, the researcher found all art teachers could apply effective teaching strategies such as group discussion and student reflection for critiquing peers' artworks.

The finding of three surveys with art teachers showed that all participants' ethnicity was Hispanic. All participants strongly agreed that hip-hop elements should be incorporated into the current art curriculum and had great value to art education. They all agreed that hip-hop culture could inspire youths to become active learners.

Teachers' Perceptions of Teaching A Hip-Hop Inspired Art Lesson

Hip-hop, as its own subject area in K-12, is most common in arts-based electives or experiential courses. According to participants' reflections on the implementation of hip-hop elements such as rapping, the researcher was able to understand how the students were able to explore the meaning of hip-hop music lyrics and enable them to work on individualized learning to identify and criticize the social issues in their community.

The hip-hop inspired art curriculum allowed students to address their social issues that were directly related to their life experiences. It gave the art educator an opportunity to help students develop critical thinking regarding those social issues through artistic

expression and creation. In addition, the hip-hop inspired art curriculum allowed students to develop the critical voices necessary for collaboration, creativity, and self-expression.

Participants observed that hip-hop, as part of youth popular culture, was an effective pedagogical tool to implement in the classroom. When teaching the hip-hop inspired art curriculum, participants held a positive view of hip-hop culture. They agreed that it expressed important messages on social issues and allowed students to express their critical voices. They reflected,

> Hip-hop culture is the youth's culture. It seems so easy for them to understand the meaning of rap lyrics. You know, the issues have mentioned in rap lyrics connected to their life. (Interview, February 27, 2020)

As such, they could investigate their communities to transform those issues into the artmaking process. Participants also emphasized that most of the students were interested in hip-hop music and engaged in learning hip-hop music through conversations with peers about rap lyrics they heard during classroom activities. Participants responded to how their students could get involved in hip-hop music and were willing to create art based on listening to rap rhythms. One participant responded during the interview, (KX represents the interviewer and DL represents one of participants) (Interview, February 27, 2020)

> KX: What type of hip-hop music the students listen to the most?
>
> DL: Almost all types, like jazz rap, country rap, and freestyle rap.
>
> KX: Tell me something about how do you use hip-hop music in your classroom?

DL: I use hip-hop music as instructional materials. Listen to hip-hop music is part of curricular content and classroom activity. First, I will download four different types of hip-hop rap songs, such as country rap, jazz rap, freestyle rap, and electronic rap. You know, students don't need to buy albums. I will show them the links on YouTube so that they can listen at home as well, and it's free. Plus, there is a kind of every style of hip-hop music.

The researcher continued to ask if the students were involved in listening to hip-hop rap songs: "What are the students' responses?" One participant reflected, "I can feel that they're so engaged, and all classroom incidents are fulfilling with hip-hop rhythms. The conversations among students are all about hip-hop music." Later in the interview, one participant reflected,

> My classroom has more than 70% of students are African American. I know that they are struggling in their life because of the financial issue in their family, which become[s] a major issue to impact their learning. I feel that I have to set an interesting and meaningful lesson plan, you know, a kind of lesson can increase their learning interests, and then I [found] hip-hop music. (Interview, February 27, 2020)

It was essential to collect this data from the perceptive of the teachers. The view that participants held toward hip-hop music would significantly impact student engagement.

Hip-hop's role in the classroom. Many educators have started implementing hip-hop elements into lesson planning to evoke an in-depth understanding of curricular content through cultural relevance and self-reflection (Howard-Holmes, 2016; Liu, 2013).

Hip-hop rap songs have always been a means of broadening communication to students and can be used as a communicative approach to teaching critical and creative skills.

As a co-teacher, the researcher was able to understand how participants used hip-hop as a pedagogical tool to develop youths' critical skills and creativity in the classroom.

In this hip-hop inspired art lesson, the researcher designed the content of the curriculum to inspire students' artistic expression, critical consciousness, and creativity through listening to hip-hop rap songs.

Storytelling. Storytelling is a driving force for expressing one's cultural values and beliefs. It has a broad perspective to increase people's depth of understanding of self-expression. Storytelling is a combination of writing, speaking, and the creation of imagery in the form of scenes (Sloan, 2011). Hip-hop's root connects to storytelling and makes a space for creative expression, which can become a relevant source of pedagogical practice. Indeed, storytelling, as an authoritative form in hip-hop art teaching, can inform and connect listeners to personal stories.

One of the significant parts of this hip-hop art lesson is to encourage students to bring their life stories into the artmaking process. While interviewing the three participants, one of the recurring themes was storytelling. Participants expressed that social structures and the conditions in which their students' lives tended to cause youth to write their unique real-life stories. One participant shared the following story:

> In the section of drawing dream map, my students such infuse their storytelling with dramatic power that appeals to their artistic expression. They are willing to share their life stories through hip-hip inspired art curriculum. They feel satisfied

and laugh. I can see the growth of an individual from various perspectives. (Interview, February 14, 2020)

When participants discussed their reflections on implementing hip-hop elements, they all mentioned choosing hip-hop rap songs was significant because rappers wrote lyrics to tell their unique stories.

In the midst of conducting interviews for the study, participants reflected that one of the things they liked the most about hip-hop rap song was storytelling. They explained that the rappers used words that added a layer of complexion and personal expression to the music and possessed the skill of storytelling.

The researcher found that telling stories from multiple perspectives and personal experience was good content that could help students develop critical consciousness and self-expression. Participants agreed that writing stories could be significant for the diverse classroom because it gave a voice to marginalized people. The use of stories as a form of cultural expression for diverse students could have long-term benefits. In the lesson, *Listen to Hip-Hop Raps and Draw Contour Lines*, the instructor played four different types of rap songs (e.g., country rap, electronic rap, jazz rap, and freestyle rap) to help students enrich their aesthetic experiences. While listening to hip-hop rap songs, students were able to read the stories from the lyrics, which drew interest and appreciation into creating stories themselves.

Self-expression. Hip-hop has been used as a tool for self-expression (Clark, 2012). Hip-hop music is known for its ability to broadcast information about social issues happening in society. Early pioneers of hip-hop rappers such as Jay-Z and Eminem used lyrics in popular songs related to social issues happening in the community.

Hip-hop raps provide listeners with vivid descriptions of conditions among the urban poverty and homelessness. The perception of realities can be observed through the lyrics of hip-hop rap rhythm.

One participant reflected: "I always want my students to become independent learners. I believe if a teacher can create more free room to allow them to increase the capacity of self-expression, which can develop their learning ability" (Interview, February 14, 2020).

Perspectives in multicultural diversity. Participants agreed that hip-hop inspired art lesson are more effective for multiple cultures and diverse thinkers. The students can make a personal connection to the material they used to represent the concept during the artmaking process. The response from participants during their classroom teaching had described that a hip-hop inspired art lesson created a comfortable learning environment, which allowed students to combine their cultural experience with diversified instruction through exposure to various life experiences. Participants shared their feelings,

> Hip-hop inspired art curriculum represents more than the dominant culture in society. The curriculum reflects the youth culture and allows them to form the connection between life experience and classroom activities that deepen the understanding and meaning of art concept. (Interview, February 17, 2020)

Learning style. Participants wanted to ensure that each student was receiving instruction that was challenged and compatible with their needs. They emphasized that an effective curriculum should be presented in a manner that provided an opportunity for

students to solve the problem by considering multicultural resources from different learning perspectives. One participant reflected:

> As an art educator, I feel that effective instruction can help my students to construct their own art projects by sharing their critical voices and collaborating with others. My classroom is a very diverse learning environment. I must instruct students' learning styles while offering choices that enable them to set high expectations for maximining the potential for learning in the classroom. You know, because most students like to have choices to connect to instruction. (Interview, February 27, 2020)

Ways of increasing a sociopolitical consciousness. The understanding of a sociopolitical consciousness requires educators to develop in-depth knowledge of culturally relevant pedagogy. It serves as a way of explaining the contextual realities to students. Through a sociopolitical consciousness, students are taught to analyze social issues critically.

Participants reported positive views of hip-hop inspired art curriculum because it addressed critical social issues and ultimately represented the legitimate struggling of urban youth. During the interview, participants referred to hip-hop artists viewed as street poets and philosophers and believed that the art produced from hip-hop was the reflection of reality and said: "I like to use hip-hop elements in the classroom because it is descriptive. It's sociology."

The researcher found that the understanding of a sociopolitical consciousness required educators to develop in-depth knowledge of culturally relevant pedagogy. Participants mentioned how well hip-hop gave a voice to the students who struggled with

the socioeconomic issues. Participants believed that hip-hop sheds light on critical social problems. They felt hip-hop art spoke to social issues, which helped students develop a sociopolitical consciousness. Therefore, increasing the sociological consciousness could help youth cope with the issues in their community. The experiences of teaching a hip-hop inspired art curriculum also led participants to believe that sociology would be a relevant area of study because it related to the issue of poverty. The participants stated that the students were aware of the problems that informed their realities, such as low life expectancy. Therefore, educators needed to gain knowledge of the social factors that caused negative outcomes, which might help students heal from the pain of their living conditions.

The participants also pointed out several problems from the community with which students struggled in their daily lives. Many students who lived in an urban environment recognized that they had unique life experiences. One participant described,

> Our school has many students whose families have economic issues because of the unique urban social condition. For example, those students who have a financial issue in their family cannot afford art supplies. You know, as an art teacher, we do not get enough art budget for each semester, like sculpture class; students need to use various materials to build the structure of the sculpture. Sometimes, we have to figure out the way how to spend the budget properly in the art classroom in order to provide as equal as art supplies to each student. (Interview, February 27, 2020)

Developing a deeper understanding of art content. Through implementing a hip-hop inspired art lesson, the first theme that emerged from participants' reflections

was that students developed a deeper understanding of art content. Two participants mentioned that engaging during classroom activity in which students acted as molecules gaining energy allowed them to gain a deeper understanding of the content of art lesson. The classroom activity "Listen to Hip-Hop Raps" provided a chance for the youth to explore hip-hop music—not only the rhythm but also the lyrics. One participant described,

> Hip-hop inspired art curriculum is definitely a unique structure with words and sounds. It is more efficient that allows my students to learn the art content based on their varied experience of hip-hop. It is so creative and inspired. I can see the progression of my students who inspired by hip-hop music and enjoyed hip-hop art lessons. From what they had been done during the class, I could tell that everyone was so engaged and tried their best to explore their ideas in depth. (Interview, February 27, 2020)

Participants agreed that the implementation of the hip-hop inspired art curriculum helped students develop a deeper understanding of art concept. The hip-hop concept was challenging for students, but it also provided them an opportunity to explore, imagine, visualize, and express the elements of hip-hop and gain a deeper understanding of art content. While interviewing participants and discussing the hip-hop inspired art curriculum, one participant shared and said,

> I am always worried that students are confused and do not understand the art content because the transformation from an idea to the artwork is a complex procedure. But when I implemented the elements of hip-hop into an art curriculum, I found that students are so engaged and are able to explore the

> concept they create and are willing to learn more about it in order to get a deeper understanding of how to interpret and express their art ideas. Hip-hop inspired art curriculum seems easier for students to understand how to demonstrate their ability as it related to art content. (Interview, February 17, 2020)

While discussing a task where students were asked to listen to hip-hop raps and draw contour lines, the students had an opportunity to independently create the contour lines that represented their feeling about hip-hop rap rhythms.

Inspired learning. Various ways described the use of hip-hop music in different levels of depth and connection to curricula content in the art classroom while students were learning. Participants mentioned that art educators incorporated hip-hop music into art lesson plans with differing levels of success. The inclusion of hip-hop music into the art classroom was impeded by teachers' concerns over the content of hip-hop rap songs, which was relevant to youth culture.

Using hip-hop rap songs to enhance the classroom learning environment was significant. Participant reflected that integrating hip-hop raps into art teaching could reduce the gap between the school environment and marginal groups of students, thereby addressed broader issues related to the value of school personnel acknowledging nondominant cultural capital. One participant explained how much effort they made student learning inspired by using hip-hop rap songs during the interview. (KX represents the interviewer and DL represents one of participants) (Interview, February 27, 2020)

> KX: Tell me something about your teaching experience of using hip-hop raps in the art classroom.

DL: OK, let me start at this point. I have a really good speaker, which allows me to have a hip-hop music club in my classroom. You know, getting good curriculum sources are very important. At the beginning of the class, I will turn on the speaker (loud enough for everyone to listen), then I will use Google Play or YouTube to play hip-hop rap songs, and those music bases on different types of raps such as country rap and street rap.

KX: Sounds interesting, so how are your students' responses?

DL: Oh, gosh. They love it, you know, some of them close their eyes to listen, and some shake their shoulder. You know what, at that moment, none speaks in the classroom but only music rhythm swimming in the air.

KX: Wow, it seems that hip-hop music has caught their attention.

DL: You're right. It is quite a long time that I do not see my kids are so concentrating all together during the class (smell). I think it is the power of hip-hop music, it is part of youth life, and they love it.

KX: I agree.

DL: Thanks.

KX: Can you talk about how's hip-hop raps related to art practice?

DL: Ok, let me explain it to you. The reason I use hip-hop music in my art classroom because I think music is a form of art. There is a relationship between music and visual art.

KX: Tell me more about it.

DL: From the historical perspective, many artists were inspired by music like Wassily Kandinsky and Paul Klee. Those artists transform the rhythm of

music into artistic expression and creation. I believe hip-hop music does the same.

KX: I do think so.

During the interviews with the participants, the researcher gained a better understanding of the participants' willingness to use hip-hop music. Participants reflected their desires to better relate to their students, to communicate with them in a way that was closer to their predominant culture. Later in the interview, participants continued to state that playing rap songs during class time was meaningful because it addressed the reason for specific lyrics of popular hip-hop implicated social issues. One participant responded during the interview, (KX represents the interviewer and DL represents one of participants) (Interview, February 27, 2020)

KX: Since you have mentioned lyrics of hip-hop rap songs, would you like to talk about is?

DL: No problem. I think it is important to discuss with students how do they think about the lyrics of hip-hop rap songs? What is the meaning behind the lyrics in ways that are inspired you? First, I encourage students to pull up the lyrics and read them a couple of times and then encourage them to write down the keywords they think meaningful for them. Second, I encourage them to have a small group discussion to share their thoughts.

Participants demonstrated that listening to hip-hop rap songs and exploring the meaning behind lyrics was the significant learning process that inspired youth in the classroom because there was a connection between the meaning of the words and the visual representation.

To some extent, all participants mentioned that the hip-hop inspired art curriculum was an innovative curriculum setting because it allowed teachers to have conversations with students. Those conversations could build a friendly relationship between a teacher and a student. Furthermore, it had a significant term that engaged students in deep and critical thinking.

Teaching Strategies

Diversifying instruction. Setting up diversifying instruction helps teachers create a culturally relevant learning environment that can encourage and engage students' learning critically. Teachers can add opportunities for the higher orders of critical awareness, collaborative strategies, and creativity.

Participants reflected that hip-hop inspired art curriculum had a similar expectation of engaging diverse learners. Teachers should understand how to utilize the diversifying instruction to address the learning styles of diverse learners. One participant shared,

> In order for responding to the needs of diverse learners and providing an equal learning environment, I have worked on setting flexible instruction that allows students to learn creatively during a classroom activity. I always think of the content of the art curriculum that shall be structured for all learning styles that incorporated with multiple levels of difficulty. (Interview, February 14, 2020)

Classroom management. Hip-hop knowledge proved to be a valuable curricular resource for art teachers when managing their classrooms. Teachers must be fully aware and prepare to extend themselves to various learning environments because students

might lose their interests in learning and motivation when teachers were not flexible with their learning styles. The findings from the interviews showed that the participants used classroom management strategies that could encourage students to discuss, question, and think critically. One participant shared,

> I spent many years developing classroom management because I realize that it is so important to keep student's engagement and learning motivation. Effective classroom management can help teachers become more flexible in teaching. Students spent many hours sitting in the classroom so that they need to feel comfortable with learning materials. The classroom somehow is a place of learning. (Interview, February 17, 2020)

All participants stated that their knowledge of hip-hop aided their ability to manage the classroom regarding the implementation of the curricular content. One participant described that his students were able to communicate with the instructor in a proper manner, "They would like to raise their hands before sharing their opinion and thoughts, [and] they are willing to participate [in] class and complete assignment[s] in and after class."

Culturally relevant teaching. Culturally relevant pedagogy was selected as one of the theories to guide this research because the implementation of hip-hop elements in the classroom could help diverse ethnic groups, such as urban youth, who coped with social issues and lived in the low-income community. Thus, hip-hop's relevancy is validated by its ability to counter the struggles of the urban youth's environment.

After analyzing the data of the interviews, the researcher discovered that without the school administrator's support, there was no chance for an art teacher to set the hip-

hop inspired art curriculum. Although the art course was part of the elective courses, it was neither expected nor part of the graduation requirements. In the diverse learning environment of this Title I high school, teachers and school administrators were concerned with students' academic accomplishments. They wanted to ensure that every student could achieve academic success. Therefore, they agreed that there was a need to provide culturally relevant instruction to service those students who struggled with cultural diversity issues and oppression from social injustice.

Participants generally agreed that there was a significant relationship between the hip-hop inspired art curriculum and culturally relevant teaching. Participants also agreed that it was important for art educators to gain an in-depth understanding of how to find a direct connection between instructional content and culturally relevant teaching.

The researcher found that the hip-hop inspired art curriculum could be viewed as culturally relevant teaching that added culturally relevant pedagogy to art instruction. In doing so, the art teacher could become empathetic to students' needs and built more trust between students and teachers. A culturally relevant theory with hip-hop inspired art instruction could help art teachers gain a better understanding of diverse students while becoming responsive to their needs. One participant reflected,

> In my classroom, around 75% of students are African American, and 25% of students are Hispanic. This fact means that I have a very culturally diverse classroom for everyday teaching. Using culturally responsive teaching in a hip-hop inspired art curriculum can positively engage student's learning. It practices them to work on constructive feelings to create with images reflective of their personal experiences. Let youth listen to hip-hop rap songs; the African

> American and Latino students will feel like it is real. Because they like hip-hop, it is their popular culture so that they feel that they touch reality. (Interview, February 14, 2020)

Participants of the study perceived a need to use culturally relevant teaching in the hip-hop inspired art curriculum, which could provide students with a platform for an authentic voice that could foster their skills of communication, critical thinking, self-expression, creativity, and collaboration. In order to have effective implementation of hip-hop inspired art curriculum, educators need to develop a deep understanding of using culturally responsive teaching strategies.

The reason that hip-hop is relevant for urban youth is that it represents everything that they know in the community. One participant explained that urban youth believed in America's economic opportunities, liberty, and justice. However, when reality lets them down, they can find refuge in hip-hop. Therefore, it is necessary to bring hip-hop into the classroom in order to ensure that school does not perpetuate the oppressive nature of society.

Instructional Value and Authenticity

After analyzing the data of the interviews, the researcher found that implementing hip-hop inspired art curriculum could help students become active learners because hip-hop was the youth's cultural domain. The findings showed that participants were implementing the elements of hip-hop, and this enabled them to foster students' ability to think critically. Participants used hip-hop elements to reach students at their level to break the barrier of distrust and inequity. During the instructional activity, students were able to have authentic conversations that challenged them to investigate social issues

from diverse perspectives, which could develop their critical thinking. One participant shared,

> The elements of hip-hop as a unique tool allow us to see and understand the lives of students. The lyrics of rapping is more than rhymes with words. The instructional value of hip-hop inspired art lesson is kind of way to transport the youth's world inside the projects, which allow us to know how to reach their needs. The value is rich in complexity. Sometimes, the teacher has to know where to look. (Interview, February 27, 2020)

Participants also mentioned that hip-hop inspired art curricula valued authenticity for students. Those teachers who were able to understand those students' life experiences were seen as real. Teaching curricular content through the lens of hip-hop culture would help teachers gain a perspective that enabled them to build a connection with the students. A participant said: "The students feel more connected to the content of the curriculum and understand the facts of social issues surrounding their lives."

Implementing hip-hop art instruction shall validate the students' learning during classroom activities. It shall be designed for students so that they feel it is authentic and relatable to their real lives, which help students develop trust with their teachers. In order to accomplish this, educators need to understand what the student's value is as real.

The data suggested that one of hip-hop's significant attributes to secondary education was that it allowed youths to be honest and vulnerable. Youths might feel oppressed and challenged to be forthcoming about the problems they experience in society. Participants indicated that most low-income students often showed their feelings emotionally and attempted to hide them because they felt they were a sign of weakness.

Somehow, using hip-hop rap songs, they found that the way to understand issues of youths' existence was to break the barrier to allow participants to get students to share their feelings. Through hip-hop, students could open up in ways that most of them were, previously, unwilling to. One participant described,

> My students always like and are willing to share their thoughts and feeling when I start to play hip-hop rap songs. You know, I also tell them that it is not a music class, it is a lesson to help you to create a good artwork (look around all students in the classroom and attempt to catch all of the attention). Students raise their hands and ask, "what kind of hip-hop music are we going to listen to today?" You know, when I get their response like that, then I know that they are listening and following my instruction, and they are engaged too." "Today, we are going to listen to four types of hip-hop rap songs, can anyone tell me something about different types of hip-hop rap you knew?" After I asked those questions, you can see that many of the students in the classroom are willing to answer the question and share what they know about hip-hop rap. I think the most important for me to use hip-hop music as part of curricular content is because it helps me encourage students to think, feel, share, and discuss during the conversation with me. (Interview, February 27, 2020)

Participants believed that using hip-hop rap songs in the classroom could engage students before they even began an actual lesson. The data showed that there was an increasing trend of students' willingness to discuss personal subjects and feelings, as long as they were introduced to use hip-hop. They believed that hip-hop rap songs were the first step forward to get the students to be more transparent. All of the participants mentioned that

using hip-hop rap songs could encourage students to engage one another and begin a dialogue.

One of the significant comments from participants was how it might encourage students to actually learn from the feedback they were given instead of only sharing their feelings and thoughts. Participants recognized how the skill of critical thinking played a pivotal role in constructing students' accountability and allowed them to grow from their experiences.

Furthermore, participants indicated that there was a need for students to express their feelings in order for them to reflect upon and understand themselves. In urban public schools, students were rarely provided the opportunity to share their feelings and stories in the classroom. Participants had recognized that introducing hip-hop music into educational space would create a safe and healthy learning environment that gave students the confidence to disclose their thoughts and emotions. Therefore, teachers need opportunities for reflective practices that built honest conversations while delivering instruction.

Effective pedagogical tool. Analysis of the data of interviews revealed cultural assets of hip-hop could serve as an effective pedagogical tool for the diverse classroom. Participants emphasized that hip-hop was culturally relevant to the experiences of urban youth.

The researcher found that hip-hop's primary skillsets were the ability to freestyle. It referred to someone improvising rap lyrics randomly. Participants reflected that people usually referenced things they saw at the moment while freestyling.

Translated into education, participants reflected that when educators considered using hip-hop pedagogy, they needed to understand the flexibility to change lesson plans rapidly if they felt that it benefited for students' learning. All participants described how they were able to incorporate hip-hop elements into their pedagogy through connections between curricular materials and hip-hop elements. The participants' reflections of using hip-hop rap songs in the art classroom had a great instructional value for diverse students and enabled building connections between the subject matter and hip-hop rap song. Furthermore, students' reactions of participating hip-hop inspired art curriculum indicated that they excited to learn because it directly connected to their popular culture, made them feel comfortable during classroom learning. Also, participants described that students specifically shared their feelings and thoughts to be able to curate hip-hop rap playlists that played in class.

Relevance to the 4Cs of 21st Century Learning and Innovation Skills

Collaborative approach. A collaborative approach is established in the classroom so that students are willing to work with others. One participant shared,

> For the preparation of hip-hop inspired art curriculum, I believe for all art teachers who are willing to implement hip-hop elements into a curricular setting, and they need to understand what are the elements of hip-hop (culture)? Based on this understanding, there needs to be more purposefully dedicated to collaboration for planning a hip-hop art lesson. Collaboration is a significant factor when art teachers consider implementing hip-hop inspired art curriculum. Actually, I do feel the same way that the skill of collaboration can help youths to start to introduce themselves, talk with others, share ideas, and discuss the project not

> only based on individual experiences but also respect other's perspectives. I can see that my students make progress by learning from others. They become active learners and share their experiences and develop perspective in collaborative learning. (Interview, February 17, 2020)

The researcher found that collaboration, as one of the elements of 21st century learning and innovation skills, played an important role in fostering urban youth's skill of building a friendly relationship with their peers.

Therefore, making collaboration part of regular practice along with the hip-hop inspired art curriculum shall be part of the teacher and school administrator's considerations. The collaboration provides the opportunity for students to have a meaningful dialogue that can improve comprehension. A fruitful conversation can impact the understanding of learning.

Critical consciousness. Hip-hop inspired art curricula built an instructional opportunity for educators to foster students' critical consciousness, which provided a chance for today's students to examine how social oppression could govern equity and justice. Analyzing data of the interviews, the researcher revealed that all participants who had implemented hip-hop inspired art curricula believed that hip-hop could be used as a pedagogical tool to help students address social issues in order to develop their critical consciousness. They agreed that hip-hop art curricula could encourage students to become active learners and provided a platform to discuss the issue of social injustice. Participants said,

> Hip-hop is known for its music, dance, and fashion. It has instructional value to help students express their feelings. We can use this aspect of hip-hop culture to

> raise critical consciousness among youth, which helps them turn their stories into art projects that can positively impact them. (Interview, February 14, 2020)

The researcher found that allowing students to share their voices helped them become critical learners. Students used hip-hop as a transformative platform to express their feelings regarding social injustices. They mentioned that hip-hop served as a form of critical thinking and responded to the plight of low-income communities.

Indeed, hip-hop is naturally critical of several aspects of society. As explained in chapter two, hip-hop allowed educators to view the educational world through a critical lens. Participants emphasized this point when they talked about teachers using hip-hop critical consciousness to enhance the media literacy of their students.

The practice of critical thinking could help students become more aware of the socio-cultural issues in their community. The use of hip-hop rap songs in the classroom could encourage students to look beyond the surface of the things that they might hear or saw and challenged their thoughts and feelings. Participants attempted to use the rhythm of rap songs to inspire students to engage in making art based on sounds innovatively, which broke the traditional rule of drawing inspiration from images. In this way, students were able to practice drawing in a different way, which widened their thinking about making art.

One participant reflected that hip-hop inspired art curriculum could help educators instruct students who faced daily injustices in traditionally marginalized, underserved, and underrepresented low-income urban communities. In this example, students were able to explore their issues and began critical work during classroom activities.

Summary

The qualitative data collected during this study provided answers to the research questions intended to provide insight into teachers' perceptions, teaching strategies, and how hip-hop could be implemented as a useful pedagogical tool for developing 21st century youth's learning and innovation skills of the 4Cs. The data analysis helped the researcher to conclude how art educators could implement hip-hop elements to guide urban youth.

The data were transcribed using a coding system for the subsequent analysis process. The data interpretation yielded four general themes based on three interviews: (1) reflections on teaching hip-hop inspired art lesson, (2) teaching strategies, (3) instructional value and authenticity, and (4) relevance to the 4Cs of 21st century learning and innovation skills.

The first of these themes was found while studying eight sub-themes, including (a) hip-hop's role in the classroom, (b) storytelling, (c) self-expression, (d) perspectives in multicultural diversity, (e) learning style, (f) ways to increase a sociopolitical consciousness, (g) development of more in-depth understanding of art content, and (h) inspired learning. As explained in this chapter, each of these sub-themes had a direct correlation to hip-hop culture, had instructional value, and had an effective way of being practiced in the classroom. These were capable of innovating curriculum for some high school youth to become more engaged (such as thinking critically, creativity, being willing to share their experiences, and collaborating with peers) because of the connection between the curricular content and hip-hop elements.

The second theme was found among three sub-themes: (a) diversifying instruction, (b) classroom management, and (c) culturally relevant teaching. Based on the findings of this study, hip-hop competencies were possessed by art educators that assisted in providing an equitable education for urban youth. From this study, the best example of this was hip-hop educators' responsiveness to teaching in the secondary classroom.

The findings showed that the cultural assets of relevancy and responsiveness helped to display the benefits of using hip-hop pedagogy to educate youth in urban schools. Hip-hop directly connected to the youth's culture while conjuring emotions and feelings through songs, effectively responding to the needs of students and the stresses of their lives outside of school.

The third theme included one sub-theme about the effective pedagogical tool, based on the findings of instructional value to specific practices of the hip-hop art curriculum. The findings indicated opportunities for educators to implement hip-hop culture into art teaching.

The fourth theme focused on answering the second sub-question about how hip-hop inspired art curriculum helped to foster critical thinking, creativity, communication, and collaboration. The findings indicated that there were skills and knowledge attached to the hip-hop subjects that could be utilized in art classroom settings. Therefore, hip-hop was not only a cultural reference for urban youth, but also a culture that used an instructional setting for fostering youths' critical, creative, collaborative, and communication skills.

Culturally relevant teaching and critical hip-hop pedagogy are the importance of including educational experiences and practices involved in the hip-hop curriculum. In order to understand some of the contemporary issues of diverse students, educators used hip-hop as a pedagogical tool in the 21st century art classroom, which represented valuable forms of innovative curriculum. Those contemporary issues, as described by the participants, were the realities for sociocultural issues of students. Participants mentioned that teaching strategies could help educators to foster student's artistic expression associated with the skills of critical consciousness, creativity, and collaboration.

Urban youth who participated in hip-hop culture was already familiar with the topic outlined under hip-hop inspired art curriculum—providing hip-hop classes that could help to nurture the urban youth's skills, talents, and interests and encourage them to learn more enjoyably and engagingly.

Chapter V

Discussion

Summary of the Study

The purpose of this study is to explore teachers' perceptions of the implementation of a hip-hop inspired art curriculum for developing urban youth's 21st century learning and innovation skills of critical thinking, creativity, communication, and collaboration. The overarching question guiding this study was, "What are art teachers' perceptions of the implementation of hip-hop inspired art curriculums?" This question prompted the researcher to investigate teachers' reflections on their students' learning by implementing hip-hop inspired art lessons and teaching strategies. The study's two primary sub-questions were, "What are the art teachers' strategies to integrate hip-hop elements into a high school art curriculum?" and "How does a hip-hop inspired art curriculum help to foster critical thinking, creativity, communication, and collaboration?"

Theoretical groundwork for the study was based on critical hip-hop pedagogy (CHHP) and culturally relevant teaching, which insisted upon a democratic education for marginalized groups of students. In this chapter, the researcher discusses the findings and provides the research implications to offer recommendations and improvements for art educational practice and future research.

Implications for Future Research

This qualitative study could be used to help school administrators understand how implementing hip-hop culture in art content within an urban high school setting can be

important for developing urban youth's 21st century learning and innovation skills of the 4Cs.

Hip-hop includes various cultural elements and musical components such as rhythmic beats, patterns, and dance. All participants agreed that hip-hop could be used as a pedagogical tool to develop students' 21st century learning and innovation skills by implementing elements of hip-hop into instructional content, such as listening to hip-hop music to create art.

However, research showed there was no direct relationship between hip-hop elements and substantial learning. The researcher suggested that developing a hip-hop inspired art curriculum with the appropriate elements of hip-hop could help art educators create a colorful way to guide students' development of world perspective, critical thinking, problem-solving techniques, collaboration, creativity, and communication. Today's art educators must seek an innovative approach to increase students' ability to enhance those skills that cannot be addressed and tested on standard tests.

Findings that answered the research questions provided a basic foundation upon which the researcher explored teachers' perceptions and teaching strategies to determine all of the possible uses or practices of hip-hop pedagogy. They also provided detailed information about issues that today's art educators should be aware of when working in urban public schools. The researcher found that participants were responsible for recognizing the issues that impacted their students' learning and could assess the best ways to help students.

Additionally, the research suggests that educators created an art curriculum that is not typically found in standard high schools. In the previous chapter, the researcher

symbolized the experiential and conceptual knowledge, skills, and interests that could be found among youths who participated in hip-hop culture. Art educators must help students recognize their potential by demonstrating their interests and talents and translating those into academic success because the researcher found that participants' students had good classroom behaviors while participating in hip-hop art lessons and completed assignments collaboratively.

Future research of the hip-hop art curriculum shall continue to move beyond the teacher and researcher and not only examine how in-service teachers implement hip-hop elements into art classrooms but also provide some hip-hop training programs for pre-service teachers. In doing so, pre-service teachers can gain a better understanding of the significance of the connection between hip-hop pedagogy and instructional strategies and classroom management.

Recommendations

The first recommendation is to get support from school leaders, which will allow art teachers to make a more significant effort to create an innovative art curriculum that uses critical hip-hop pedagogy within the standard class schedule. A review of the participants' descriptions for this study revealed that the implementation of a hip-hop inspired art curriculum was scheduled during regular school hours. Schools need to consider providing the hip-hop art curriculum or program during after-school time and collaborate with art organizations or communities outside of the classroom. For example, art teachers can invite local rappers to the classroom to share their stories of creating rap songs. Also, art teachers can collaborate with local galleries to introduce artworks by hip-hop artists. If hip-hop educators can implement their hip-hop art curriculum outside

of the classroom, the impact of hip-hop pedagogy may be more significant, since having hip-hop art educators teach during normal school hours means they can only reach students in the classroom.

The content of art is different from that of other fields, such as English, mathematics, and science. Experiencing diverse cultures and investigating community issues will help young people explore the concepts of art in a more profound way.

The second recommendation concerns the best way of adopting hip-hop pedagogy into standard classes. Teachers should be given a great deal of autonomy to create innovative lessons based on the needs of diverse students. During interviews with participants, the researcher found that there was still less freedom for art teachers to create innovative lessons because of the emphasis on standardized testing. The researcher suggests that hip-hop inspired art curricula can respond to the needs of diverse students if art educators can have more control over what they teach and emphasize skills like critical thinking, creativity, collaboration, and communication. Therefore, teacher autonomy is important as well as the implementation of hip-hop inspired art curricula in more classrooms as it aligns with the set of Common Core State Standard (CCSS).

The third recommendation is to provide more opportunities for in-service teachers to participate in local art programs not only to focus on professional development but also to increase their teaching self-efficacy and content-confidence. For example, art programs in the Houston area, such as Via Colori and the Art Car project, inspire and help in-service art teachers create an innovative art curriculum in the classroom and build a connection with the outside world.

The fourth recommendation is to develop an evaluation of hip-hop inspired art curricula in urban high school settings. The researcher found that participants mentioned the instructional value of implementing a hip-hop inspired art curriculum to cultivate urban youth. The researcher suggests there is a need to have a professional evaluation to track the needs of stakeholders and the need for improvement in the curriculum setting. Subjects like the fine arts lack value in the school programs because they serve as electives for students in urban public schools.

Hip-hop inspired art curriculum evaluation is important not only for this study but also to provide some academic evidence for future research and educational reform. The evaluation of hip-hop inspired art lessons is essential for school leaders and educators to understand the instructional value and the students' academic progression in terms of their learning skills, interests, and motivation, which can positively impact their academic outcomes.

Limitation of the Study

There are many examples of the effective implementation of hip-hop inspired art lessons. The question remains for future research remains whether the implementation of hip-hop inspired art curriculum in urban high school helps students succeed academically.

The data from this research showed several results that had been analyzed. Specifically, there is a need to interview more hip-hop art educators from more diverse ethnic groups because no participating African American art teacher was interviewed. From these perspectives, different ethnic groups of art teachers are welcoming and encouraging to implement the hip-hop inspired art curriculum in the future.

Also, this research could greatly benefit from the inclusion of students as participants. The art teachers provided valuable insights from their teaching experiences and suggestions related to the implementation of the hip-hop inspired art curriculum for cultivating urban youth's critical, creative, collaborative, and communication skills. In order to gain an in-depth understanding of students' outcomes and reflections, it is necessary to hear directly from students about their experiences of the hip-hop art lesson. Hearing from students will also provide greater insight into youths' thoughts, opinions, and experiences and how the lesson may differ from the other courses they took. However, there are many similarities and differences between students' and educators' relationships with hip-hop, which can constitute significant findings.

It is, indeed, important to examine the experiences of in-service art teachers who have brought hip-hop into the art classroom. Teachers who have less knowledge of hip-hop culture will likely face the instructional challenges when using it in the classroom. On the other hand, implementing hip-hop may help educators to break down the cultural barriers and build friendly relationships with their students—but it may also create new problems for teachers in the classroom.

Another area to further examine would be strategic methods of teaching. The difference may counter the issues experienced by their students outside of school. Exploring these outside experiences and educational practices related to hip-hop art education may help the researcher to understand more effective methods of teaching art. Additionally, there are few types of research that focus on the implementation of hip-hop inspired art curriculums in educational settings in rural areas.

Chapter VI

Conclusion

Hip-hop was introduced in the United States as a musical style in the 1970s and has developed into a world-renowned art form and influences on popular culture. Incorporating hip-hop elements and culture into art instruction can help students become active learners and engage them with creative opportunities to draw upon their interests and foster their critical skills. A hip-hop inspired art curriculum has the potential to become a powerful pedagogical tool to help to develop urban youths' 21st century learning and innovation skills.

Hip-hop elements can be used for students of various backgrounds. The implementation of hip-hop elements into art instruction can help students expand their experiences and explore social inequity, creating an effective platform for teaching and learning.

On the other hand, a lack of appropriate training and resources for in-service teachers and an inadequate understanding of how to use hip-hop elements to create effective lessons may interfere with learning while implementing a hip-hop inspired art curriculum. The hip-hop art curriculum evaluation showed that art teachers often suffer from budget deficits, which can lead to inadequate staffing, support services, and resources. This limits schools' ability to have proper supplemental material, quality instruction, professional development, and other characteristics that could prevent low-performing institutions from gaining effective academic accomplishments. Therefore, to support innovative instruction like a hip-hop inspired art curriculum, it is important for art educators to have certain processes, course content, and instructional practices.

Indeed, teachers who are familiar with hip-hop elements are better able to conceptualize their use in core subjects in urban high school settings. Teachers perceive a need to use critical hip-hop pedagogy and culturally relevant pedagogy to ensure the elements of hip-hop have been implemented professionally and effectively.

Utilizing the hip-hop pedagogical approach to teaching that is anchored in hip-hop culture and youth culture has a significant influence on teaching and learning in an urban high school. Critical hip-hop pedagogy allows the art teacher to utilize innovative teaching approaches that are far different from standardized art curriculum, such as drawing a still life, that is commonly found in a traditional art classroom.

Using critical hip-hop pedagogy is more than creating an innovative art curriculum to encourage urban youth to follow the rhythm of rap songs to create artwork using the contour-line method. This hip-hop art lesson builds opportunities for students to develop their critical voices and free space for artistic expression and creativity. Critical consciousness, collaborative engagement, storytelling, self-expression, sociopolitical consciousness, and multicultural diversity are all key factors of not only culturally relevant pedagogy, but also critical hip-hop pedagogy.

There are multiple benefits to using critical hop-hop pedagogy and culturally relevant pedagogy in urban public schools to help students grow independently and communally. Culturally relevant pedagogy can help schools foster 21st century learners who are critical, reflective, analytical, collaborative, creative, and communicative. As a result of their exposure to critical thinking activities that allow students to develop multiple perspectives, these learners will be better at navigating social issues. The instructional value of implementing hip-hop culture is to help students share their

opinions, open their voices, and tell authentic stories through hip-hop art practices and experiences.

Evaluation of Hip-Hop Inspired Art Curriculum

The purpose of this evaluation is to assess the current hip-hop inspired art curriculum developed by the researchers and implemented with art teachers for developing urban youth's twenty-first-century learning and innovation skills of the 4Cs at an urban high school. This evaluation aims to examine the advantage of the use of hip-hop elements as a pedagogical tool to inspire youth's learning and innovation skills through artistic engagement and expression.

In this study, the researcher implemented a hip-hop inspired art lesson, *Listen to Hip-Hop Raps and Draw Contour Lines*, in three different classrooms, each consisting of five minutes of free time to listen to hip-hop rap songs while drawing contour lines, brainstorming, and engaging in questions, a group discussion, and a reflective art processing activity. This curriculum evaluation assessed for improvements in art teaching for 21st century classrooms in the form of teaching strategies, classroom management, professional development, and curriculum development. In addition, this curriculum evaluation assessed for improvements in systemically setting up the innovative art curriculum in urban high schools by exploring teachers' experiences and reflections based on their acceptability, feasibility, and perceived effectiveness. Interviews and classroom observations were used to collect the validated evidence. According to the researcher's collaborative experience of art teaching at the same high school, there was a positive working relationship with the school administrator and art teachers.

Teaching standard. Hip-hop Based Education (HHBE) is aligned with state learning standards. Hip-hop inspired art curriculum has a few platforms of lesson planning that support state learning standards. The findings showed that none of the participants would suggest using a standardized curriculum to cultivate the 21st century learners' art knowledge, technique, criticism, and creativity through the art-making process.

The researcher stated that the implementation of a hip-hop inspired art curriculum received more attention from the school administrator, however, which forced art teachers to focus on how to construct strict curricular content that would be presented on the standardized tests. Although the fine art class did not receive as many resources as participants felt it should, all participants did appreciate the pedagogical freedom they had in their art class.

Factors such as standardized testing administered by the state must be taken into serious consideration when examining teachers' abilities when it comes to teaching strategies, classroom management, and students' outcomes. Indeed, high-stakes tests and standardized curricula have marginalized culturally relevant and critical pedagogy for educational reform; public education still focuses on the increasing of standardized testing and leaves little room for an innovative curriculum inclusion of hip-hop pedagogy. Although art teachers might desire to have more autonomy to implement innovative teaching strategies in order to foster youths' 21st century skills, they might not have enough resources to do so thoroughly.

Challenges for art teachers. It can be challenging to create a hip-hop curriculum that has the perfect structure for administrative approval because it may need to maintain

flexibility to change lesson plans depending on students' responses and feedback. The flexibility of the hip-hop curriculum is crucial because hip-hop can cover a wide range of topics. One educational value of a hip-hop inspired art curriculum is the need for hip-hop's liberty to jump between topics. Participants commented that the rigidity of the standard curriculum did not fit with the free-flowing nature of hip-hop. Conversely, from previous teaching experiences, they thought that hip-hop education was most impactful when educators were autonomous and made the necessary adjustments. Indeed, the flexibility of the hip-hop curriculum seems essential to allow art educators to instruct the subject matter that the students are most interested in because it will allow students to make more adjustments to their learning.

Overall, the hip-hop inspired art lesson, *Listen to Hip-Hop Raps and Draw the Contour Lines*, gives the teacher a lens to reach diverse students' needs and engage their minds in critical thinking activities to inspire in-depth art learning. It is a thoughtful and active art-learning process that requires effective teaching strategies, creative energy, and innovative resolve to provide students with an inspiring curriculum.

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Appendix A

Hip-Hop Glossary

Definition of Key Terms

Graffiti art:	Graffiti art is writings or drawings made on a wall or other surface, usually as a form of artistic expression within public view.
DJing:	DJing, is a person who hosts recorded music for an audience, also called a disc jockey.
Breakdancing:	Breakdancing, also called b-boying/b-girling, is an athletic style of street dance from the United States.
Rapping:	Rap music, also called hip-hop music, is a genre of popular music developed in the United States by urban African Americans and Latina American in the Bronx during the 1970s.
Hip-hop (culture):	Is a lifestyle that encompasses many elements which includes music, graffiti, fashion, language, and dance (Rose, 2008).
Hip-hop elements:	Includes DJing, Rapper, Breakdancing, and Graffiti Art.
Hip-hop Based Education:	Is infusing elements of the hip-hop culture (rapper, break dancing, graffiti art, fashion, and language) with classroom instructional strategies to foster media literacy, critical thinking, and transfer core content knowledge (Hill, 2009).

Appendix B

Interview Protocol

Main Question:

What are art teachers' perceptions of the implementation of a hip-hop inspired art curriculum?

a. What was it about hip-hop inspired art curriculum that most intrigued you?
b. Why did you choose this particular subject to teach?
c. What do you consider some of the benefits of hip-hop inspired art curriculum?
d. Why do you choose to focus on hip-hop rapping and lyrics within the hip-hop art curriculum?

Sub-Questions:

1. **What are the art teachers' strategies to integrate hip-hop elements into a high school art curriculum?**

e. Describe the hip-hop integration program.
f. Tell me any strategies and methods you have used to implement a hip-hop inspired art curriculum.
g. Describe what your plan for hip-hop integrated curriculum in high school setting is.
h. Describe what your teaching standard for preparing a hip-hip inspired art curriculum is.
i. Describe what your assessment practices for a hip-hop inspired art curriculum are.
j. Talk about the hip-hop integrated professional development at your school.

k. Describe the support systems in place for implementing a hip-hop inspired art curriculum.

l. What are the outcomes of the implementation of hip-hop integrated curriculum at your school?

2. How does a hip-hop inspired art curriculum help to foster critical thinking, creativity, communication, and collaboration?

a. How many total years have you been teaching? How many years have you been teaching in your current school? What grade and subject do you currently teach? How long have you implemented a hip-hop inspired art curriculum in your current school?

b. Talk about the benefits of hip-hop inspired art curriculum to the community practices.

c. Describe how do you think hip-hop art curriculum that inspires youth.

d. Describe how do you think the elements of hip-hop has instructional value and can be used to engage students in art lessons.

e. Does the school's philosophy of teaching hip-hop integration reflect the 21st century skills of the 4Cs? If so, how?

f. Is there anything you would like to share about your experience of teaching hip-hop inspired art lesson?

g. What do you think the relationship between hip-hop inspired art curriculum and 21st century skills of the 4Cs?

Follow-up Questions:

1. Tell me more about it.

2. Can you explain it more specifically?
3. What do you mean by it?
4. Why is it important to you?
5. Can you give me an example?

Appendix C

Survey Protocol

Indicate your answer to the question by circling a response.

1. Gender:
   a. Female b. Male

2. Content Areas:
   a. K-12 Arts b. Others

3. Ethnicity
   a. African American
   b. Asian
   c. Hispanic
   d. Native American / American Indian
   e. White

4. I agree that hip-hop culture can inspire youth to become active participants in their community.
   a. Strongly disagree
   b. Disagree
   c. Impartial
   d. Agree
   e. Strongly agree

5. I agree that hip-hop is just music without any educational value.
   a. Strongly disagree
   b. Disagree
   c. Impartial
   d. Agree
   e. Strongly agree

6. I agree that elements of hip-hop shall be incorporated into the current curriculum.
   a. Strongly disagree
   b. Disagree
   c. Impartial
   d. Agree
   e. Strongly agree
7. I agree that hip-hop integration has a great value to art education.

a. Strongly disagree
b. Disagree
c. Impartial
d. Agree
e. Strongly agree

8. I agree that teachers will know and understand how to incorporate hip-hop in their art lessons.
    a. Strongly disagree
    b. Disagree
    c. Impartial
    d. Agree
    e. Strongly agree

9. I agree that teachers know where to find useful resources for integrating hip-hop in their art lessons.
    a. Strongly disagree
    b. Disagree
    c. Impartial
    d. Agree
    e. Strongly agree

10. I agree that hip-hop can be used in all core subjects.
    a. Strongly disagree
    b. Disagree
    c. Impartial
    d. Agree
    e. Strongly agree

Appendix D

Observation Protocol

Instructor: Date:

Description of the classroom:
Teaching strategies:
Teaching materials and classroom activities:
Assessment:

(Fill this out while observing classes.)

Appendix E

Research Design

Research Questions	Participants	Data Sources	Collection Procedures
(MQ): What are art teachers' perceptions of the implementation of a hip-hop inspired art curriculum?	Three art teachers at an urban high school	- Interviews of art teachers at an urban high school - Observation hip-hop inspired art lessons at an urban high school	- Semi-structured interview - Field notes - Audio recorded during the classroom observations
(SQ): What are the art teachers' strategies to integrate hip-hop elements into a high school art curriculum?	Three art teachers at an urban high school	- Interviews of art teachers at an urban high school	- Semi-structured interview
(SQ): How does a hip-hop inspired art curriculum help to foster critical thinking, creativity, communication, and collaboration?	Three art teachers at an urban high school	- Interview of art teacher at an urban high school - Open-ended survey questionnaire. - Classroom Observation	- Semi-structured interview - Field notes - Audio recorded during classroom observation - Teachers' responses from the survey questionnaire

Appendix F

Hip-Hop Inspired Art Lesson Plan

Title: Listen to Hip Hop Raps and Draw Contour Lines

Author	
First and Last Name	

Lesson Overview			
Context			
Unit Title	Art 1		
Real world applications	Artist: Wassily Kandinsky, Mondrian, and Brice Marden		
Lesson Description			
Students will listen to four different types of raps (such as country rap, jazz rap, electronic rap, and freestyle rap) while drawing contour lines. After this, each student will choose one contour line they like the most for further art drawing. Each student will continue brainstorming and sketches his/her dream map, and finally draw the dream map on the contour line in colors.			
Content Area Standards Alignment			
§117.302. Art, Level I (One Credit). §117.310. Music, Level I (One Credit).			
Technology Standards Alignment			
N/A			
Objectives			
Students will be able to explore hip-hop rap songs and practice aesthetic experience, along with hip-hop rap rhythm, to create meaningful artwork. Students will be able to learn through using their sensory effect to transform a visual image simultaneously with music rhythm.			
Grade Level			
__K-2 __3-5	__6-8 X 9-12	_x_Gifted & Talented __Resource	_x_ESL __Other
Approximate Time Needed for this Lesson			
45-60 minutes class			

Resources/Materials/Tools

Terms/Vocabulary	Expressionism, Abstract, Interpretation.
Technology (hardware, software, websites, Technology Enhanced Lesson Supports):	Music CD player, Computer, Stereo.
Non-Technology:	Acrylic Colors, Watercolor, Painting Brushes (different sizes), Watercolor Papers, Palette, Plastic Cup, Paper Towel.

Lesson Procedures (delete lesson stages not applicable for this lesson)			
Stage of Lesson	**Lesson Sequence Management**	**Lesson**	**Resource Management**
[Stage of lesson could also be 5 Es or another lesson plan scheme . . .this is where you can customize to fit your purpose.]	A description of the scope and sequence of student activities. In other words, describe the flow of the lesson. **Include the questions you will ask for each phase of the lesson**	Describe how each stage of the lesson will be managed, including role of teacher and learners (who is doing what at each point), location (e.g., classroom, computer lab, outside), and any special considerations.	Cite specifically what resources for this activity (non-technology and technology) will be used, and describe in detail how they will be used. Note who will be using the tool and in what ways.
Engagement *(motivational hook)* How will you get students interested? (Elicit—What do the students already know?)	The teacher will ask some engaged questions at the beginning of the class: 1. Does everyone like to listen to hip-hop raps, and what type of rap you like the most? 2. How do you think hip-hop raps inspire artists to create their artworks?	The class will be set up in the art classroom. Each question will take up to two minutes.	The computer will be required for this class, mainly for music play and PPT display (only for instructor use).
Exploration ! What can students discover? Provide	Students will listen to four different types of raps, like country rap, jazz rap, electronic rap, and freestyle rap, while drawing contour lines. Encourage students	Each rap song will play up to 30 seconds. (Teacher will use 2 or 3 minutes to interpret what	Each student will have four A4 paper sheets, a pencil, or a pen.

hands-on experiences to build concepts.	to think about how to interpret and transform music into art creation. Introduce the elements of arts (color, form, line, shape, space, texture, and value) to students.	student needs to do during this section. Attempt to tell students they can feel free to their creativity.	
Explanation Input *(could include content outline, presentation format, questioning, modeling, examples)*	The teacher will have a short PowerPoint presentation to explain basic information about the contour line method and introduce some artists who inspired by music with the contour line method. (instructor will introduce and explain the concept of elements of art and principles of design for further thinking and exploring through the artmaking process.	The teacher will take up to 10 minutes to conduct a PowerPoint presentation.	Computer, Microsoft software PowerPoint.
Elaboration How can the students apply their learning? Students demonstrate learning by applying it to a task. !	Students will brainstorm and sketch their dream map on the contour line they choose and favorite the most. (exploring elements of art and principles of design)	Encourage students to think freely and critically and discuss with peers. Encourage students to create artwork by applying at least two of the elements of art or principles of design.	The teacher walks around the classroom to answer any questions asking by students.
Evaluation is the 5th "E" and is same as "Assessment." Complete the following section (see below). Pupil reflection/self	Before the end of class, the teacher will take 5 minutes to hang up students' artworks on the wall and have a Gallery Walk. Encourage students to start a critical discussion through each student's artwork.	A Gallery Walk will take up to 8 minutes.	At the end of the class, students need to clean their table and return art supplies to the teacher before leaving the classroom.

or peer assessment. How do you know the students have learned?	Some questions will ask student during Gallery Walk: What kind of art form do you think hip-hop rap is belonging to? Tell and share your experience. How do you think about the connection between hip-hop raps and artistic expression and creation? What have you learned from this class?		

Assessment
Hip-hop music is in our daily life. Almost everyone listens to hip hop music such as rapping music. Listen to Hip Hop Raps and Draw Contour Lines will be an excellent experimental visual art class for students to explore the meaning behind rap lyrics. Students need to follow their hearts and freely express their feeling while listening to hip-hop rap songs and draw contour lines. In order for the students to inspire by using their sensory effect to transform an invisible music rhythm into a visualized concept, teachers must provide more free room for students to be engaged. It is not only good for students to progress their imagination and creativity, but also benefits them aesthetic thinking and experience. During the final process in the class, a Gallery Walk, students can freely discuss and question with other students, which can develop their critical consciousness.

Potential Challenges/Plan B
If the computer does not work functionally, the teacher shall prepare a laptop with a fully charged battery. The teacher shall ensure there are enough art supplies for students to use during the classroom activities.

Accommodations for Differentiated Instruction	
Resource Students	Book corners will set up in the classroom, and students can go to check and read if they need extra information. Some posters of the artist's artworks will display on the wall.
Non-Native English Speakers	If there are ELS students in the classroom, the instructor will prepare a PowerPoint presentation in bilingual interpretation.
Gifted Students	If there are more than three gifted students in the classroom, the instructor will set a small group for advanced instruction. However, if

	there are less than three gifted students, the instructor will encourage them to create an art concept in a broader perspective.

Notes and Credits*
N/A

APPENDIX G

CONSENT FORM (LETTER OF COOPERATION)

Dear Visual Art Teachers:

This letter confirms that I, as a doctoral candidate of the department of curriculum and instruction at college of education at the University of Houston, allow the Westfield High School visual art teachers access to conduct study relate activities at the listed sites, as discussed with the visual art teachers and briefly outlined below, and which may commence when the visual art teachers provide evidence of IRB approval for the researcher's dissertation.

Research Site:

University of Houston, College of Education, The Department of Curriculum and Instruction. Address: Stephen Power Farish Hall, 3657 Cullen Blvd., Houston, TX 77204

Study Purpose:

The study will focus on in-service art teachers who are teaching at urban high schools because the urban area has become so culturally, socially, and economically diverse. The research will examine art teachers' perception of the implementation of a hip-hop inspired art curriculum. The teaching strategy and curricular evaluation will also be analyzed.

Study Activities:

The study will make use of a qualitative research design. The semi-structured interviews will be conducted among the three participants. A follow-up interview will be conducted after the analysis of the initial interview transcripts for the elaboration of the initial interview responses. During the conduct of the initial and follow-up interviews, observation will be conducted among the research participants. During the observation, the audio-recorded and field notes are only conducted. The researcher only focuses on the participants' responses. This way, the researcher can gather more insights into the research.

Data Management:

The interviews will be transcribed verbatim for analysis. The transcripts will be analyzed by assigning codes to parts of the data, and themes will be assigned to the codes. Observation will be audio-recorded for analysis. The researcher will collect the data herself to ensure data quality. The data will be stored in an external drive in which the researcher is the only one with access. The researcher will be solely responsible for the data transmission. The audio-recording of interviews and observation will be kept until they are transcribed, and after which will be destroyed.

Anticipated End Date:

March 2020

The researcher understands that this site's participation will only take place during the study's active IRB approval period. All study-related activities must cease if IRB approval expires or is suspended. Department of Curriculum and Instruction at the College of Education at the University of Houston agrees to the terms and conditions stated above.

Regards,

Signature	**Date Signed**
Full Name	**Job Title**