INTRODUCTION

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As guest editors we were aware that there have been special issues dedicated to hip hop culture in scholarly journals before (see for instance Callaloo (2006), Equity and Excellence (2009), International Journal of Africana Studies (2010), but we had yet to see a focused examination of the relationship between critical and hip hop pedagogy - how are these frameworks growing together, challenging each other, building something new together?

We know the International Journal of Critical Pedagogy is a scholarly meeting point for educators and researchers committed to working with and pushing the boundaries of critical pedagogy, whether it is within the classroom, lecture hall, community centre, or wherever they may be. Critical pedagogy often emerges as a common theoretical framework from which hip hop scholars draw upon, and indeed hip hop scholars are working towards a framework of Critical Hip Hop Pedagogy (Low, Tan, & Celemencki, 2013; Williams, 2009). As guest editors of this special issue of IJCP we sought to bring together emerging and established hip hop researchers to ask the kind of questions we as educators need to be asking and start the kinds of conversations we need to be having about hip hop pedagogy and critical pedagogy in 2013. For instance Carey Applegate's article asks 'How does working with a hip hop pedagogy affect how teacher authority is perceived by students, administrators, and oneself ?', Emdin's contribution asks us to look at the theoretical connections between a critical hip hop pedagogy and science-

mindedness to improve the national education system, and Love's work challenges us to foster critical consciousness as a fundamental educational experience. These articles help us to make sense of and enact what Jenkins refers to in her contributions as the "pedagogical promise of hip hop".

This special issue on Hip Hop spotlights the pedagogical impact, value, opportunities, and challenges that Hip Hop culture presents to education, however we understand that Hip Hop culture has grown to be much more than a cultural artifact that can be neatly explored within an educational context. But first, we attempt to answer the question, "What is Hip Hop?" Hip Hop must be acknowledged, first and foremost, as a culture that, like most cultures, is intricately tied to one's social and cultural identity. Hip Hop culture was originally founded upon the following four elements: graffiti art or "graf writing"; DJing ("deejaying"), or "turntabling"; MCing ("emceeing") or "rhyming" or "rapping"; and b-boying, a gendered reference to the style of Hip Hop dance, commonly referred to as "breakin" and "break-dancing," which was also popularized by "b-girls" from its inception (Parmar, 2011; Light, 1999). The culture has grown to include other elements such as fashion, language, lifestyle and even state of mind, being, and identity.

There is growing sentiment among the Hip Hop generation that they are Hip Hop and with that a demand that all aspects of the culture be recognized as a serious, legitimate cultural discourse - or epistemology- worthy of inclusion in various social, cultural, and political institutions, including higher education and P-12 school curricula. In her article contribution to this special issue Jenkins describes how "In many ways, the emergence of hip-hop as a field of study has transformed the culture of the professorate. It has reshaped the nature of knowledge..." As Hip Hop culture has grown to become a global phenomenon, the Hip Hop generation continue to push for its serious recognition and inclusion into political, economic, and educational arenas. The resistance to the culture and its constituents rests upon what and who determines its entry as worthy and valuable of inclusion when examining mainstream political, economic, and educational systems.

Although this issue will focus on the epistemology of Hip Hop and its inclusion in schools, the culture has come to transcend pedagogy and education by becoming an economic, entrepreneurial, and social movement with a multicultural, (inter)national, and multi-generational base comprised of entrepreneurs, professionals, activists, educators, scholars, poets, and artists from all ethnic and class backgrounds. We embrace the challenges to the maturing Hip Hop generation, as we ask 'what happens when the Hip Hop generation grows up?' Many in Hip Hop culture refuse to relegate Hip Hop culture to the background of their adult lives and insist on foregrounding their Hip Hop knowledge as they had done throughout their youth. Lefebvre's book review of Petchauer's models of Hip

Hop Collegians demonstrates how many of the Hip Hop generation are making spaces within the academy for Hip Hop culture in different and sometimes opposing ways.

This is not to suggest there is homogeneity within Hip Hop culture as there is distinct and sometimes conflicting heterogeneity among those who define themselves as part of Hip Hop culture. Indeed Hip Hop culture is a living and breathing culture that manifests itself in unique ways for different people around the world. We see evidence of the global perspectives of hip hop through Barrett's analysis of her ethnographic work with ESL students who use a Critical Hip Hop Literacy and global hip hop perspective to work through issues of what race and ethnicity mean around the world or indeed in a global classroom.

The contributors of this special issue on Hip Hop focus on two key areas: the transformative potential of Hip Hop pedagogy and working within that framework from an educational lens. To open, Toby Jenkins' "De (Re) Constructing Ideas of Genius: Hip-hop, Knowledge, and Intelligence" challenges us to move toward new epistemological possibilities. She confronts the reductionist, determinist, and positivist notions of knowledge found within the discourse, politics, and culture of neo-liberalism. She encourages us to not only ask critical questions of what constitutes knowledge, but demand we interrogate, deconstruct, and challenge how knowledge is produced and presented, and which knowledge(s) are included, left on the margins, or altogether missing from various social, cultural, political, and educational mediums. This article explores the very spirit of Hip Hop culture and how it can inform classrooms, community programs, and educational experiences as a critical space to examine issues of transformative education, knowledge production, and contemporary forms of "genius."

Bettina Love's "'Oh, They're Sending a Bad Message': Black Males Resisting & Challenging Eurocentric Notions of Blackness Within Hip Hop & the Mass Media Through Critical Pedagogy" challenges Hip Hop critics' perceptions of Hip Hop music and culture as "cultural pollution" (Malkin, 2007). Love confronts the popular contention that Black males learn how to cope with society's injustices by listening to explicit rap lyrics and mimicking the attitudes and aggressive posture of male rappers. Through an ethnographic study of two Black males, Darrell, age 15, and Dave, age 16, Love explores how these young men negotiated the images and lyrics of rap to form their own counter-narratives of Blackness by resisting and challenging Eurocentric, hegemonic notions of Blackness found in Hip Hop through critical pedagogy.

Anthony Nocella & Kim Socha's "Hip Hop's Dismantling of Schooling, Teaching, and Educating" turns out attention to the public school crisis often referred to as the "school-to-prison pipeline." The school system is examined as a "socio-political fiscal concern" targeting low-income, often youth of color and students with disabilities, who are discriminated against and pushed out of public

schools into juvenile detention centers and the criminal justice system. Through the highly controversial implementation of "zero-tolerance" policies, youth have been punished and virtually criminalized for minor transgressions of school rules that have historically been resolved within the confines of the school building. Nocella and Socha argue for the abolition of unjust practices by using Hip Hop and rap lyrics as vehicles to challenge dominant ideologies and views that support oppressive criminal, educational, and economic policies.

Next, we move towards a closer examination of Hip Hop as pedagogy within the classroom walls. From her own experience as a high school English teacher, Carey Applegate, negotiates the power dynamics that exist between teacher-student in "Just Like "Freedom Writers": One Teacher's Personal Narrative about Working with Hip Hop in the Classroom." Through personal narrative and interviews of other educators, Applegate explores the experiences of teachers who are outside of the Hip Hop community but have incorporated Hip Hop pedagogy into their own classrooms. This article forces educators to self-reflect on their own pedagogy by examining external and internal forces that they must navigate in order to facilitate a positive learning experience for their students who identify as Hip Hop.

Shuaib Meacham, Michael Anthony Anderson, and Carolina Correa's "Coining phrases for Dollars: Jay-Z, Economic Literacy, and the Educational Implications of Hip-Hop's Entrepreneurial Ethos," examines Hip Hop from an entrepreneurial ethos by studying a group of high school youth participating in an education program called Bassline Entertainment. Centering the program on the lyrics and entrepreneurial experiences of Hip Hop artist, Jay-Z, the authors discovered that youth acquired literacy skills and competencies by viewing Hip Hop culture as an entrepreneurial endeavor; enough in fact to help convince them of the relevancy of a college education. Literacy skills were practiced through active engagement in 'selling' and marketing their product – CDS – through the use and design of alternative texts (web design and digital graphics) that are not traditionally viewed as "texts" nor implemented in a high school English classroom.

Hip Hop pedagogy is often incorporated into the English classroom for obvious reasons: easy implementation of the rap element as lyrics, texts, or poetry. We challenge educators to move beyond the English content area by incorporating elements of Hip Hop culture into other content areas. From an urban science education perspective, Christopher Emdin's "Pursuing the Pedagogical Potential of the Pillars of Hip-hop through Sciencemindedness" focuses on the often-forgotten four "pillars" of Hip Hop culture (original four elements described earlier). Emdin explores the pedagogical potential of each of these pillars in the development of a transformative Hip Hop-based approach to pedagogy that supports learning and revolutionizes instruction in the field of science education, a disci-

pline that is often times deemed too difficult or decontextualized to incorporate Hip Hop culture.

We conclude Hip Hop as pedagogy by examining how the culture impacts diverse learners, specifically when Teaching English to Speakers of Other Languages (TESOL). In "(Re)Imagining TESOL through Critical Hip-Hop Literacy," Catrice Barrett's ethnographic study explores how Critical Hip Hop Literacy (CHHL) captures the ways that student identities are engaged within and around the task of interacting with Hip Hop literacies and interpreting text in an ESL classroom. Barrett's work analyses how a CHHL approach and a global understanding of hip hop function in an ESL classroom to facilitate student discussion around race, culture, and literacy.

Haidee Smith Lefebvre's review of Petchauer's (2012) *Hip-Hop Culture in College Students' Lives: Elements, Embodiment, and Higher Edutainment*, published by Routledge, brings this special issue to a close by examining Petchauer's interconnected models of 'hip hop collegians'. Lefebvre provides a critical analysis of this important addition to the growing field of hip hop education research.

When we proposed to IJCP the idea of a Special Issue on Hip Hop we were unsure of where it would take us, but we were confident that this work of carving out dedicated spaces to scholarly research of critical hip hop pedagogy had to be done. As researchers of a culture that has its roots in the latter half of the 20th century, scholarly meeting places such as this special issue do much to establish and continue our discourse within academic spaces. Perhaps the intent behind this special issue is best captured by words found in Christopher Emdin's contributing article: "The purpose of the work is not to give a recipe or to stake a claim to any particular brand of hip-hop education. It is to open up lines of communication amongst stakeholders in education, and to provide a pathway to new possibilities". Many contributors to this issue highlight that Hip Hop education can be, and should be much more than analysing rap lyrics. Again we return to Jenkins' notion of the 'pedagogical promise of hip hop', how can we enact and theorize a hip hop pedagogy that affects change both within and outside the classroom? Readers, you will find no recipes for hip hop education within this special issue, instead of recipes we offer you a collection of pathways to new possibilities within critical hip hop pedagogy.

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About the Guest Editors

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Eloise Tan is a Lecturer and Teaching and Learning Developer at Dublin City University. Her current work looks at issues of curriculum development and race within higher education and community education programs. Her dissertation "Participatory and Critical Out of School Learning for Urban Youth: Building Community Through Popular Culture" looked at how young hip hop artists constructed participation and learning models within a community documentary. She has published in *Intercultural Education; Journal of Black Masculinity;* and the *International Journal of Multicultural Education.*