

Great Depression into the 1970s. Situating UTNO's history within this longer continuum underscores the ways in which New Orleans's post-Katrina educational overhaul undermined civil rights victories and the Black educators who pressed for them.

While Chanin sought to interview prominent advocates for New Orleans's post-Katrina reforms, they declined to speak to her. To obtain basic salary details for charter school teachers, she also had to file nearly fifty public records requests and then badger administrators to comply. This opacity leaves lingering questions about whether the erosion of Black power was an intended versus unintended consequence of New Orleans's educational transformation. Future researchers should pursue this line of inquiry. Doing so would test Chanin's often bold assertions about charter advocates' motives, which historians such as Todd-Breland and Jack Dougherty have shown to be varied elsewhere. More importantly, it would hold those who operate in the shadowy realm between the public and private to account. As Michel-Rolph Trouillot notes in *Silencing the Past: Power and the Production of History*, "The ultimate mark of power may be invisibility; the ultimate challenge, the exposition of its roots."<sup>21</sup>

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Lauren Leigh Kelly and Daren Graves, eds.

*The Bloomsbury Handbook of Hip Hop Pedagogy*

Bloomsbury Publishing, 2024. 352 pp.

The Hip Hop community celebrated Hip Hop's Golden Anniversary in 2023. From a house party in the Bronx to a worldwide phenomenon, Hip Hop has altered the global rhythm and lens that we use to read the world. Hip Hop pedagogues have continued to highlight the genre's contributions to education spaces: student engagement, cultural connectivity, and future building all for a radically just world. Editors Lauren Leigh Kelly and Daren Graves offer an expansive understanding of Hip Hop pedagogy through their release of *The Bloomsbury Handbook of Hip Hop Pedagogy*. As this text states, Hip Hop pedagogy (HHP) considers the study, application and reflection of Hip Hop's five elements (deejaying, emceeing, breaking, graffiti and knowledge of self) in education. The editors invite thirty contributors to walk readers through Hip Hop pedagogy's emergence and the nascent adoption and integration of it in classroom settings in this handbook.

With an ode to cassette tapes and vinyls, this handbook dissects Hip Hop pedagogy in four segments: HHP's origin story, theory, research methodology and practice. Education scholar, David Stovall leads the handbook by penning a posture check

21 Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Beacon Press, 1995), xxiii.

and Hector D. Cruz concludes with a fiery call to action. This order is strategically set up in a way that provides staff in schools with a knowledgeable foundation to build upon regardless of their prior experience and relationship to Hip Hop and its pedagogy.

Rooting the reader in context, the first section narrates the humble beginnings of the Hip Hop genre, and how it has come to be a site of inquiry and liberation in education. Authors within this chapter lay the ground rules as the reader journeys into a relationship with HHP. Author Lee's interlude asks that when engaging with Hip Hop there is authentic practice and participation. The ritual of handshakes, self-identification, and group naming spoke to a Hip Hop element: knowing one's self. The theme of Hip Hop's communal ethic spread throughout the chapters outlining Hip Hop's inception, key stakeholders and global reach. Allen's clear analysis and pulse check of Hip Hop's pedagogical landscape served in identifying terminology and language essential to the field. The historical accounts these authors recall firmly embed the idea that Hip Hop can and should have seat in academic settings.

Section II situates the reader in inquiry with the theories of Hip Hop pedagogy. Naputi's interlude opens with transparency to lovingly explain the challenges of authenticity when in deep commitment to young people. Naputi impresses the idea that a cypher, a group of folks with a purpose to exchange rhymes, bars, and beats with spontaneous energy, exists as a collaborative event that is lived and hyper-specific to the moment. It is Richardson's reading that exposes the misogynoir that complicates some of Hip Hop's most vulnerable consumer relationships with the genre, thus its pedagogy. Additionally, Hall outstretches his hand metaphorically to walk the reader through the increasingly nuanced use of Hip Hop content that moves students through praxis with tangible examples from his own teaching experience. This section weaves together perspectives that hinge on the work of OG Hip Hop pedagogues such as A. A. Akom, H. Samy Alim, Christopher Emdin, Marc Lamont Hill, and Bettina Love as they use critical and culturally relevant pedagogy, parent pedagogies of Hip Hop Pedagogy.

Section III aims to decenter academia's push to acknowledge unbiased outsiders to affirm to the real knowledge constructors and their ways of knowing: the youth. The contributors request that educators and researchers glean from Hip Hop's aesthetics and performance practice as a model for new research modalities and methodologies. Hip-hop education scholars, Levy, Adjapong, and Mooney, gift readers with exemplars of a Hip Hop informed research methodology; the trio emphasize genuine responsibility to youth-driven communities and push back against allegiance to institutions that may silence youth voice and experiential knowledge. Contributor Keith, Jr. proceeds to usher the reader through blackout poetic transcription to a final product like data poems as a method that nods to Hip Hop's sampling. He proves rupture and flow as a tool in qualitative research. Conclusively, the authors within this section illuminate how research methods can be a mirror of the innovative techniques established in Hip Hop's conception.

Section IV shares the implications of Hip Hop pedagogy in practice. These contributors accentuate how incorporating HHP calls for educators to be students of

their own students, sharing the hypothetical *mic*. They admit the barriers to doing Hip Hop pedagogy in traditional public school settings in the United States. Kelly and Robinson acknowledge educators' respectability and students' acceptance of conventional teacher-student power dynamics as roadblocks to change; Rawls and Robinson are honest about educators' initial resistance and fear to incorporate youth culture and the possibilities for classroom culture as educators grow into a Hip Hop mindset. Section IV presents tangible products, like Nightengale-Lee's Liberating Literacies Template, and guiding questions that involve a HHP lens. The lived experience the contributors share in this section of the handbook aspires to propel readers into doing the Hip Hop pedagogical work.

Hip Hop is generated from youth calling out and naming the state of their world; the throughline that carries the reader from the beginning to the end of this book is the call: the employment of a Hip Hop based practice and pedagogy is not a quick cultural fix. A deep reverence for the culture and the willingness to interrogate when operating within it outlines an avenue for educational transformation. To use Hip Hop in education is a commitment to one's self-reflection, critical inquiry, and relationship to the students' readers serve. Hip Hop has acted as an anchor so that many marginalized communities could find visibility and agency; this handbook has the possibility to be the soundtrack to regenerate classroom cultures with applicable tools and thoughtful inquiry.

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Jarvis R. Givens

*School Clothes: A Collective Memoir of Black Student Witness*

Beacon Press, 2023. 240 pp.

Throughout my adolescence, I wore a school uniform. It consisted of a skirt, shirt, stockings or socks, black shoes, and most importantly, a tie. The mere thought of forgetting my tie evoked a sense of anxiety, as it was the most crucial part of the uniform according to the school's administration. Reflecting on my school uniform, I understand the emphasis in school on how I carried myself over the knowledge learned by Black students. This experience is expressed in *School Clothes* and for Black students who struggle with their academic identity amongst other Black folk.

In *School Clothes: A Collective Memoir of Black Student Witness*, published in 2023, and mainly focused on the nineteenth and twentieth centuries, Jarvis R. Givens assumes the task of navigating how the Black student body has been perceived by both the outside world and the students themselves. The metaphor of school clothes that Givens introduces at the beginning of the book describes the assembly of clothing, similar to what I had to wear, as armour. This book is categorized by Givens as a collective memoir, meaning that much of the book is composed of over 100 interviews