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 folx.

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

and stories that recount the subjects' educational journeys. The highlighted accounts come from renowned scholars such as Ida B. Wells, Zora Neale Hurston, and Frederick Douglass, as well as lesser-known scholars such as Susie King Taylor, Alexander Crummell, and Henry Highland Garnet. The book explores their pursuits of education, often referring to them as "student witnesses"(8). Givens's methodology helps to circularize the articulation of Black students from the position of the subject. It is designed as an interpretation resource for other scholars to bear "witness" to the historical experiences of Black students in America.

In the introduction, titled "Living and Learning Behind the Veil," Givens further elaborates on school clothes as a metaphor for Black folk as a "cultural armor for a world fraught with deceit and shallow visions of who we are and the crises we face" (8). Givens illustrates how Black children were bound to a double consciousness, viewed as both a student and a "negro" (5). W. E. B. Du Bois's concept of double consciousness from his work *The Souls of Black Folk* (1906) is a framework for Givens to understand how Black people see themselves both through the outside world and internally. The experiences of Black children as students are the beacon of Givens's story, and it is made clear that *School Clothes* is not a work filled with recommendations on how to "fix" Black students but amplify their position.

The positionality of the Black student body is immersed throughout the chapters of *School Clothes*. Givens describes the form of the book as a "collective memoir," which for him is a book that "is composed of a patchwork of more than one hundred first-person accounts by African Americans about their primary and secondary school experiences across the nineteenth and twentieth centuries" (22). Givens's collection contextualizes the journey of Black students from the Antebellum to Civil Rights Movement, with intentional language and storytelling, emphasizing their quest for educational equity.

In chapter 1, "Going to School North of Slavery," Givens walks through the plight of Black student learners going to school. This chapter combats many misconceptions about the North and its treatment of Black children through the eyes of Black students. Givens explains through Black student recollection that the so-called division of treatment between the North and South has been incorrect, evidenced by how these students in the North were turned away and deemed criminals, facing gruelling punishment for daring to educate themselves even in the "free" North. Givens writes in this chapter how "Black students' alienation in the American policy directly shaped their educational experiences, the latter having always mirrored black people's structural location in a social order stratified by the logics of race" (50). Givens shows how learning behind the veil in the North was dangerous, but more importantly, directs the reader to the lengths Black students went to seek education.

Chapters 2 and 3, "Becoming Fugitive Learners" and "Learning and Striving in the Afterlife of Slavery," study the act of resistance in learning for both enslaved and supposedly "free" students through their narratives. Collectively, the chapters' discussion of social, political, and economic dynamics examine how learning is both dangerous and vital. In these chapters, Givens makes clear that Black people took their learning seriously and highlighted its importance for finding meaning outside

the confines of racial hierarchy. Chapter 4, "Reading in the Dark: Becoming Black Literate Subjects," highlights how Black student reading is not always about what is in a book. Here, Givens lets the reader into how Black students post-enslavement used what we would call "common sense" to read the world around them. Givens writes, "Second sight was a tool for survival, even while it was derivative of Afro-alienation. Such literacy was high stakes, it compounded the significance of conventional, technical literacy—by which I mean the ability to produce, decipher, and comprehend words on the page" (95). This quote pertains to the way white supremacy and the socio-economic and political hierarchy are imposed on Black people. For Black people, it was more than knowing how to read words on a page, but how to read the world you live in compounded with the desire to educate yourself to seek transformation. Chapter 5, "A Singing School for Justice," and chapter 6, "Some of Them Became Schoolteachers," take a step inside the Black classroom. Here, the reader catches a glimpse of how Black rituals were established and intertwined in the fabric of the culture. The rise of Black education and schoolteachers as freed people provided a comprehensive conclusion to a journey of struggle, resilience, and "second sight" for Black students a complete picture.

In the book's concluding chapter, "Hieroglyphics of the Black Student Body," through the stories of Black students comes the emergence of what it means to be Black, a student. Givens asks the reader to produce work for Black students and their stories, take their educational heritage, and connect it to our work as scholars. Givens leaves the door open for interpretation, questions, and further research on the themes threaded throughout the book. As Givens writes, "The black (student) body is a reminder that all of this happened, and yet black students can and have always inhabited a tradition that teaches them to be aware and vigilant of these forces—and to refuse such arrangements in this world" (191).

This book is filled with rich stories, making Black students the subject and not the object, but also serves as a gateway for deeper analysis of the lives of Black students. Dr. Jarvis R. Givens eloquently offers the following sentiment: "For a great many of [Black students], education was the starting place for thinking up and creating that world, where everyone could have what they needed to live a life of dignity and human flourishing—a world where they could pursue the desires of their hearts without being barred because of who they were" (xi). This understanding is the book's heart, driven by student testimonials and truths essential to understanding and using our past as a gateway to the future.

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