HIP-HOP IS MY PASSPORT!
USING HIP-HOP AND DIGITAL LITERACIES TO UNDERSTAND GLOBAL CITIZENSHIP EDUCATION

By

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ABSTRACT

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Hip-hop has exploded around the world among youth. It is not simply an American source of entertainment; it is a global cultural movement that provides a voice for youth worldwide who have not been able to express their "cultural world" through mainstream media. The emerging field of critical hip-hop pedagogy has produced little empirical research on how youth understand global citizenship. In this increasingly globalized world, this gap in the research is a serious lacuna. My research examines the intersection of hip-hop, global citizenship education and digital literacies in an effort to increase our understanding of how urban youth from two very different urban areas, (Detroit, Michigan, United States and Sydney, New South Wales, Australia) make sense of and construct identities as global citizens. This study is based on the view that engaging urban and marginalized youth with hip-hop and digital literacies is a way to help them develop the practices of critical global citizenship. Using principled assemblage of qualitative methods, I analyze interviews and classroom observations - as well as digital artifacts produced in workshops - to determine how youth define global citizenship, and how socially conscious, global hip-hop contributes to their definition

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CHAPTER 1: INTRODUCTION

There is growing interest among policy makers and educators in how youth make sense of the "glocal," a conflation of the terms "global" and "local," which speaks to the growing moral sense of "unity" transcending national borders. While, there is no one universal definition of what it means to be a global citizen, some common characteristics have emerged from researchers and educators interested in promoting social justice and change. Hip-hop, a cultural revolution founded in social justice principles, has exploded around the world among youth. It is not simply an American source of entertainment; it is a global, cultural movement that provides a voice for youth worldwide who have not been able to express their "cultural world" through mainstream media. It has also been a tool for education in various venues. Hip-hop artists, such as Grand Master Flash and the Furious Five, used *The Message* and *White Lines* to highlight the realities of street life as well as structural inequalities that exist in American society. Such lessons were not part of the K-12 curriculum, nor were they highlighted in the mainstream media when these songs came out. As hip-hop grew into a cultural movement, educators - particularly those based in urban settings - have found ways to use hip-hop to teach core courses such as math and English, as well as science and technology.

Digital technologies have opened up possibilities for global identities. Young people are at the forefront of pushing the capabilities of these technologies for not only identity development, but as tools for entertainment, learning and connecting to people within their communities and across the world. While several studies examine the culture of digital natives, exploring how they use Internet communication technologies (ICTs) to form networks, build identities, and consume and produce in their local and national societies (Macarthur Foundation

Study, Berkman Center Study), there is little research that evaluates how digital natives in urban areas are using ICT tools to become global citizens.

Such research is particularly lacking in education. Suarez-Orozco and Qin-Hillard remark, "Education's greatest challenge will be to shape the cognitive skills, interpersonal sensibilities, and cultural sophistications of children and youth whose lives are engaged in local contexts and responsive to larger transnational processes" (p.3).

They emphasize that global citizens will need skills, "…for analyzing and mobilizing to solve problems from multiple perspectives with cognitive flexibility, and the cultural sophistication to work collaboratively in groups made up of complex individuals"(p 6). Many see ICTs as participatory media that can promote young people's civic engagement and membership in a global citizenry. To date, however, little is known about whether and how ICTs provide these benefits for urban youth. The study's author hopes to contribute to the fields of global citizenship, education and critical hip-hop pedagogy (CHHP) by providing a better understanding of how students in urban settings learn to think and act as global citizens through using and engaging with ICTs.

Problem Statement

The emerging field of critical hip-hop pedagogy has produced little empirical research on how youth understand global citizenship. In this increasingly globalized world, this gap in the research is a serious lacuna. Globalization and de-industrialization have contributed to the exodus of jobs, and consequently, furthered marginalized the urban poor. Urban youth tend to be most impacted by globalization due to their increased proclivity for consuming global media and online interactions. Understandings of "glocality," in education for peace, global, economic, technological, environmental issues, as well as an appreciation of cultural diversity are included in education for global citizenship.

This study is about how urban youth can develop the practices of critical global citizenship through participating in a course that engages them in researching and producing hip hop texts. I developed and taught the course in two countries: the United States (US) and Australia. In both cases I worked with youth who have been historically marginalized in conventional schooling: African American youth in the US and immigrant youth in Australia. The goal of the course was to engage students in the practices of critical global citizenship through a technology course infused with globally conscious hip-hop.

This chapter will provide definitions of the key concepts explored through my course: critical global citizenship, digital literacies, and hip-hop. I also examined the interactions that exist between global citizenship and hip-hop, and digital literacies, with a focus on their potential for helping urban and marginalized youth develop practices of global citizenship. Additionally, I explore critical global citizenship, which will be defined as understanding of the concepts of social justice, human rights and activism related to these ideas. The conceptual framework for this paper posits the relationship between these three complex phenomena is a dynamic one. They can compliment or be in contention with each other depending upon how each concept interacts with each other. Critical to these interactions is an understanding of how each concept interacts with ideas of social justice. I explain this relationship in terms of the hip-hop course I delivered in the United States and Australia.

Research Questions

This study explores how urban youth make sense of and construct ideas about global citizenship as they engage in a course that involves them in creating hip hop digital texts in response to global issues. While scholars and educators currently herald the possibilities that digital technology and hip-hop hold for the creation of global youth movements for social justice, we currently know little about how urban youth, in particular, think about global

citizenship or how they utilize hip-hop to engage in and with global issues. The present study begins to address this current knowledge gap. It was guided by the following questions:

1. How do urban youth in the 21st century define global citizenship? What global issues are most important to urban youth?
2. How does participating in a technology course that engages urban youth in researching global issues and creating hip hop digital texts in response to them, shape how the youth define and enact the practices of global citizenship?
3. In what ways can a technology course that engages urban youth in researching global issues and creating hip hop digital texts in response to them be adapted to different contexts?

In order to explore these questions in more detail, it is necessary to have detailed definitions of the key concepts related to the study as well as an understanding of how they interact with each other.

Key Terms and Interactions

Critically Conscious Global Citizenship

The term "global citizen education" is dynamic in nature, relying on geographical context and political ideology to inform its composition. Schattle (2008) states public discourse surrounding the idea of global citizenship has increased dramatically in recent years, most notably in the educational arena. While some ideologies tend to reappear in definitions of global citizenship education, there is no universal definition which scholars agree upon or one standard curriculum on how to educate students for participation in a global citizenry; i.e. global citizenship education (GCE). The various views on how the broader idea of global citizenship education has been interpreted, has led me to define the type of global citizenship focused on in

this study as critically conscious global citizenship. This form of global citizenship takes distinction from a neo-liberalist view of global citizenship by focusing in on socially conscious acts in an interconnected local, state, and global context. Andreotti (2006) examines the difference between the two by explaining neoliberalistic views of global citizenship training define global citizenship education as global leadership training for "self-improvement, the development of leadership skills or simply having fun, enhanced, of course, by the moral supremacy and vanguards feeling of being responsible for changing or saving the world 'out there'"(p.40). She uses this example to point out the dangers of a view of global citizenship that is not critically conscious touches on key components of global citizenship while ignoring structural and societal patterns that have both problematized conditions for those marginalized by society while benefiting those from dominant groups. Andreotti emphasizes that those interested in global activism have to understand the social and political power structures in place situate the average individual in a Westernized society as part of the problem and solution.

Jackson (2003) also points out that discussions about citizenship normally can be classified in one of three categories: political, civil or social, and as a result, education for citizenship can alternate between the responsibilities inherent to members of a nation-state and human rights issues that exist on a global scale. He suggests Oxfam's definition (n.d.) of education for global citizenship, which falls in line with the views presented above: "One who is aware of the wider world and has a sense of their own role as a world citizen; respects and values diversity; is willing to make the world a more equitable and sustainable place; (and) takes responsibility for their actions" (p.73).

As Noddings (2005) explains, the words citizenship and citizen usually refer to a national or regional identity. One who is recognized as a citizen of a particular nation has the special

rights and duties prescribed by the government of that nation. Global citizenship cannot yet be described in this way**.** While there are global organizations recognized by many established nation states such as the United Nations, there is no global government to which we as individuals owe allegiance, and there are no international laws that bind us unless our national government accepts them. There is no way to make definitive land claims by a nation-state under the ideas related to global citizenship. Thus, we can't look to the familiar, technical definition of citizenship to help us in describing global citizenship. The idea of global citizenship has been a concept that several educators have tried to explore and promote for years in several different types of contexts. Some social studies educators, for example, believe that the study of national history promotes national citizenship, and the study of world history can embed key concepts of global citizenship. For the purpose of this study, it is important to iterate that the key concept of global citizenship education is the promotion of critically analyzing problems and ideas in the context of the local, nation-state, and global environment. In this study, from this point on, global citizenship and critically conscious global citizenship will be used interchangeably, unless otherwise noted.

A critical view of global citizenship reiterates that it is a complex domain. Noddings (2005) would argue that global citizenship education must include education for peace; including creating an understanding of economic injustices caused by globalization, globalization's threat to the environment of the globe, and appreciation of cultural diversity (p.3). This falls in line with Banks' (2006), ideas for GCE, which include multiculturalism as well as reconciling the inherent compliments and contradictions that come with tri-citizenship, (belonging to local, national and global communities).

Heilman (2008) advocates that GCE include training students to be capable in the following competencies: curiosity, compassion, criticality, collaboration, creativity, courage and commitment. In addition to these competencies - as well as interconnectivity and universal accessibility - there are other characteristics researchers and practitioners suggest global citizenship curriculum should encompass, such as an abolishment of ethnocentricity as well as to critically think through how issues of universalism and cultural relativism are enacted. Reichert (2006) argues these two ideas are the most important concepts in terms of understanding how one thinks about and reacts to issues of human rights and social justice in their daily practice. While human rights are defined as the essential rights that every human should be afforded as a result of birth, social justice asks what societal constructs are in place to ensure equitable treatment is afforded to all humans.

Universalism is understood to provide equal rights to all of its members of a society regardless of race, nationality, religion, gender, etc. Everyone is viewed as the same, with no differential treatment being afforded to any individual for any reason. Young (1989) elaborates that in this definition, universalism focuses in on groups; individual differences are not taken into consideration. Also, it supports the commonalities that exist among all individuals. Further, he notes that only individuals can be human beings. Since this is the case, does universalism (and by extension universal human rights) by definition, afford rights to group collectives? Wrong (2008) defines cultural relativism by explaining:

> human actions were invariably "relative to," meaning shaped or determined by, the culture in which the actors had been raised—"socialized"—since infancy... diverse and often contradictory values and moral standards exhibited by different cultures could not rationally, and therefore should not, be morally evaluated (p. 294).

In the 1960s and 70s in countries such as Australia and the United States, each society critiqued itself and asked questions about the status of immigrant and ethnic groups which lived

in each locale. We see the effort on the governments in each area to extend citizenship rights so that historically disenfranchised and disadvantaged groups classified as citizens in each locale have equal rights. Young raises the question, "Why have extensions of equal citizenship rights not led to social justice and equality rights for historically disenfranchised groups?" Banks (2008) notes:

> when universal citizenship is determined, defined, and implemented by groups with power and when the interests of marginalized groups are not expressed or incorporated into civic discussions, the interests of groups with power and influence will determine the definitions of universal citizenship and the public interest" (pp. 131-2),

where the dominant group serves as the basis of what is considered the public and their interest are upheld. People of color and other marginalized groups are considered special interests and hence jeopardize the polity. Banks argues that a differentiated conception of citizenship is needed to help marginalized groups attain civic equality and recognition in multicultural democratic nations.

In educational settings, the question over universalism and cultural relativism becomes relevant in academic disciplines where researchers and educators consider whether systems of knowledge developed by non-Western cultures have academic merit and validity. Knowledge and ways of knowing that cannot be classified in the traditional Western canons of knowledge are deemed inferior and irrelevant. It is my belief that educators practicing within the tenets of global citizenship education should gain mastery in culturally diverse ways of teaching, especially if they are charged with teaching in an area with a wide spectrum of races, ethnicities, nationalities, religions, and other identity markers, particularly in areas that have large populations of persons from marginalized groups.

GCE curriculums should make the interdependence of glocal transactions a salient idea, as well as the implications and outcomes of the interdependence. Citizens should also be aware

of how these relationships are complimented and complicated by the use of Internet communication technologies (ICTs). My course attempts to illustrate the ways in which global hip-hop and digital literacies can effectively teach urban youth the global competencies necessary to become a critical global citizen. The next section takes a deeper look at the intersection of global citizenship and hip-hop.

Critically Conscious Global Citizenship Education and Socially Conscious Hip-Hop

This study centered on understanding urban youth's construction of global identities through ICT with a particular focus on exploring their use of ICT to engage with Hip Hop performers and global culture. **Hip-Hop** is an important lens for socio-political analysis and representation of marginalized communities. Alim, Ibahim & Pennycoock (2009) observe that hip-hop should be understood as a "second orality" bound up in electronically mediated reality that is… embedded in relations of power and politics (p. 2). Hip Hop is used by practitioners to refer to a vast array of cultural practices including MCing (rapping), DJing (spinnin), writing (graffiti art), breakdancing, and other forms of street dance.

"Hip-hop pioneer KRS-One adds knowledge as a fifth element, and Afrika Bambaataa, a founder of the hip-hop cultural movement, adds "overstanding" (deeper and more critical than understanding)" (Alim & Pennycook, 2007, p. 90).

Hip Hop was born in the late 60's and early 1970's, in the African American, Latino, and urban communities as a dynamic form of expression (Aldridge & Stewart, 2005). It has been a key element of urban youth culture and expression since its emergence. Scholars across a wide range of disciplines, including sociology, cultural studies, literacy studies, history and education highlight the centrality of hip hop to today's youth and its potential as a source for academic learning and political engagement (Rose, 1995; Ibrahim, 2004; Stovall 2006; Alim, 2007;

Pardue, 2007; Sarkar & Allen, 2007). According to Runell (2008), hip-hop music and culture have become a global phenomenon because hip-hop is a powerful cultural art form that can be identified as having three particular and unique strengths:

1. Hip-Hop music and culture have the capacity to stimulate the imagination and emotion of listeners through empirical story telling;
2. Hip-Hop music and culture are able to create a public conversation where multiple experiences as well as multiple intelligences are valued; and,
3. Hip-Hop music and culture act as a public, global sounding board for artists and fans to question universal attitudes about nationality, race, class, and gender representations. (p. 51).

Another universal characteristic of hip-hop is urgency. "One thing that is applicable to every generation of teenagers is urgency," music producer and film director Mark Shimmel said in an article for the United States Department of State by Carolee Walker. Everything about hip-hop -- the sound, the lyrics, the style and the language -- conveys that sense of urgency. Runell elaborates that hip-hop has become the voice of youth culture worldwide with enormous potential for social and political change. While hip-hop started out as a genre of music, it has evolved into both a culture and a language. “Today Hip-Hop music is not merely considered a form of entertainment but rather a primary language of youth that is intimately connected to variations of identity, values, and politics” (online).

Guins adds that in the twenty-first century, a hip-hop music label becomes an indispensable source for learning; a young person’s resource for information otherwise suppressed by industry regulation, federally censored, or not considered “newsworthy” across corporate broadcast modes of distribution. Underground, and in some cases commercial hip-hop,

labels can produce and facilitate global conversations about issues not acknowledged in mainstream media, but that are relevant to today's youth. ICTs and Web 2.0 structures allow youth not only to consume, but also produce, distribute and challenge what is available in mainstream markets. As Motley and Henderson (2008) discuss, "…the Internet facilitates interaction among hip-hop consumers and helps promote commonalities in issues discussed, knowledge of hip-hop community current events, and language [on a global domain]"(p.245).

Alim, Ibahim & Pennycook, (2009) also apply Anderson's idea of the "imagined community" to understand how hip-hop exists on a global scale. They describe the "Global Hip Hop Nation (GHHN) as a multilingual, multiethnic "nation" with an international reach, a fluid capacity to cross borders, and a reluctance to the geopolitical givens of the present"(p.3). Referring to a global hip-hop nation may seem somewhat oxymoronic, since it does not exist in one specific place. I define a global hip-hop community more as a Diaspora of individuals all over the world each adapting hip-hop to fit his or her needs for the purposes of self-expression.

Andrzejewski and Alessio (1999) argue, "Following the advice of John Dewey, education for global citizenship should be grounded in the personal experiences of the student and her/his community" (online). According to Abe (2009) hip-hop's emergence as a global presence has risen from a group of educators working to connect the inner-workings of the culture to formal academic curriculum. Scholars across a wide range of disciplines including sociology, cultural studies, literacy studies, history and education highlight the centrality of hip-hop to today's youth and its potential as a source for academic learning and political engagement (Rose, 1995; Ibrahim, 2004; Stovall, 2006; Alim, 2007; Pardue, 2007; Sarkar & Allen, 2007). Morrell and Duncan-Andrade (2008) point out that many rappers also view themselves as people who, to some degree, take on the responsibility within their community of promoting social

consciousness. As a result hip-hop has become the dynamic voice of global youth culture with enormous potential for social and political change. Though scholars have documented the global spread of hip-hop, there is an absence of research that explores the intersection of hip-hop and global citizenship education. Few scholars have considered how youth engage with and through hip-hop as they construct their understandings of and identities as global citizens.

Guins (2008), while examining hip-hop as a social practice, advises educators not to be dismissive of [hip-hop] culture based on "its cultural politics and productions" (p. 66). Here Guins is referencing some of the apprehensions that educators have with allowing hip-hop into their classroom. Hip-hop that speaks to social justice carries several political messages that allow educators to explore socio-historical issues. An educator using these resources is forced to help students dissect the political biases of the artist. Also while the songs may carry valuable messages about social justice, historical content, or cultural issues, it may also have messages that are contradictory to the inclusive nature that global citizenship usually promotes. This would include messages of misogyny, homophobia, racism and other ideas that are contradictory to global citizenship education.

Fostering a critical understanding in students who regularly consume hip-hop texts and the competing ideologies they incorporate serves a dual purpose. It prepares students for addressing the more subtle yet similar conflicting messages present in discussions around global citizenship education. Petachur (2009) also advises that, "From this approach, for example, violent and nihilistic rap lyrics within the subgenre of *gangsta rap* are products that students and teachers can analyze to understand knowledge, social identities, oppositional and oppressive practices, and (counter) hegemonic structures (McLaren, 1997), including the role of the music industry".

Ibahim (2009) suggests that this type of multiplicity, (between danger and possibility, i.e. hardcore (gangsta') rap and knowledge (conscious) rap), is interwoven in the essence of hip-hop pedagogy, and can provide deep learning experiences when engaged with correctly.

These points illuminate one of the many ways hip-hop can be used to help urban youth develop global citizenship competencies. It also asks students to analyze the implicit underpinning shared by both global citizenship education and socially conscious hip-hop, which is social justice. Examining how issues of social justice are constructed in global hip-hop can also foster the development of youths' global citizenship competencies. The next section takes a closer look at how digital literacies can be used to access and comprehend these topics.

Critically Conscious Global Citizenship and Digital Literacies

Digital media and technologies are a regular part of life for the average K-12 student living in the United States. According to reports published in 2008 and 2009 by the Pew Internet and American Life Project of teens aged 12-17 surveyed between 2007-08:

- 97% play video games; 55% own a portable gaming device;
- 93% go online; 77% go online at school; 63% go online daily;
- 65% use an online social networking site;
- 71% own a cell phone.

As Prensky stated in 2001, the students we work with today are digital natives. They were born into a world that is pervasive with digital media and tools. Further, he argues that because of changes in society "Our students have changed radically. Today's students are no longer the people our educational system was designed to teach." (p.1). While all youth born in the early 90's are classified as digital natives, there are still deficits in technological access based on youth demographics.

In their 2006 study of the digital divide and the achievement gap between White students and students of color, Williams, Carr, and Clifton (2006) examine the role computers play in widening social gaps throughout our society. Their study examines the home computer use by urban African-American and Latino students. They point to several reasons why urban youth of color are at a deficit in respect to technological proficiency. The top factor was access to computers as well as Internet access. In some cases, students who were eligible to receive free computers from their schools were still at a deficit because they had no landline or other means to connect the computer to the Internet. Additionally, unless parents of urban youth received intervention, or had access to friends or families who could be used as resources, the parents were not technologically proficient enough to help students in their computer-based endeavors at home when compared to their White counterparts. Mahiri (2006) says these generational and cultural divides in technology are often missed in conversations surrounding the digital divide.

The 2010 National Educational Technology Plan recently published by the U.S. Department of Education, Office of Educational Technology recognizes that the "United States cannot prosper economically, culturally, or politically if major parts of our citizenry lack a strong educational foundation" (online). The report relies on proven research from the learning sciences referencing how people learn to address what "21st century competencies and expertise such as critical thinking, complex problem solving, collaboration and multimedia communication should be woven into all content areas" (p vi) in order for citizens in the United States to be competitive members of a global economy. Inherit in the recommendations this report provides is the idea of digital citizenship.

The International Society for Technology in Education (ISTE), issued a set of National Educational Technology Standards and Performance Indicators that schools could use for the

purposes of preparing students "to work, live, and contribute to the social and civic fabric of their communities" (online). One performance indicator focuses in on digital citizenship, and defines it as:

> The idea is that students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students, advocate and practice safe, legal, and responsible use of information and technology, exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity demonstrate personal responsibility for lifelong learning, exhibit leadership for digital citizenship (p. 1).

This is one of many ways of understanding what the term "digital citizenship education" means. Mossberger, Tolbert, and McNeal (2008), define this term as the ability to participate in society online. For them, "…digital citizenship represents capacity, belonging, and the potential for political engagement in society in the information age"(p. 2). This definition encourages the debate of social justice concepts, the economic benefits, and cost of inclusion in digital realms, the impact of the Internet on civic engagement, as well as the educational competencies, technological access and skills necessary.

Ribble, Bailey, and Ross (2004), view digital citizenship as the norms of behavior with regard to technology use. These researchers classified nine distinct behaviors, which collectively define digital citizenship using the following components:

- *Etiquette:* electronic standards of conduct or procedure;
- *Communication:* electronic exchange of information;
- *Education:* the process of teaching and learning about technology and the use of technology;
- *Access:* full electronic participation in society;
- *Commerce:* electronic buying and selling of goods;
- *Responsibility:* electronic responsibility for actions and deeds;

- *Rights:* those freedoms extended to everyone in a digital world;
- *Safety:* physical well-being in a digital technology world;
- *Security* (self-protection): electronic precautions to guarantee safety;

As Jenkins (2006) explains, youth need educators to help guide them through the dynamic digital amazon that is cyberspace:

> When white suburban youth consume hip-hop or Western youth consume Japanese manga, new kinds of cultural understanding can emerge. Yet, just as often, the new experiences are read through existing prejudices and assumptions. Culture travels easily, but the individuals who initially produced and consumed such culture are not always welcome everywhere it circulates (online).

The web's ability to allow users to explore worlds thousands of miles away from their own local space as well as create their own space and identity as well as construct their own knowledge, also demands that Internet users have a more complex understanding of the potential ramification of their actions within this new dynamic environment.

In 1964 McLuhan created the term "global village" to illustrate how he envisioned communication technologies rapidly connecting the planet. He viewed communication technologies as a "digital central nervous system" for the planet, which made it possible for people in different parts of the world to simultaneously experience events, distance not withstanding. This was and is still considered a revolutionary concept. McLuhan's concept of a global village, and specifically the media which has helped to create it, has been an important component in all of the literature surrounding global citizenship education. Zhao (2010), remarks, "What McLuhan did not anticipate is that the technologies that enable people to experience vicariously what happens in distant places have also enabled physical movement of goods, services, and people, with the help of new transportation technologies and political and cultural changes" (p. 423).

Digital technologies have made it possible for people to construct communities across both time and geographic distance. The "global village" that McLuhan theorized about in the sixties has begun to take form. This village has both necessitated and made possible new ideas about citizenship that transgress national boundaries. Ignacio (2005) has observed that new types of Diasporas are being created as a result of ICTs, which relates to Castles (2005) ideas surrounding transnational communities and citizenship. Bennett (2008) explores this topic, by navigating around the discussions of what constitutes active engagement as well as civic responsibility for youth in a digital age. This involves an examination of how young people use participatory media such as SMS messages, Facebook pages, blog posts, podcasts, and video blogs to interact with individuals, groups, and institutions in virtual formats. The increased interest in digital literacies among youth in educational scholarship has coincided with a growing interest in understanding how issues of social justice, citizenship and equity are enacted in digital realms.

In the edited volume by Suarez-Orzoco and Qin-Hilliard (2005), several researchers support the idea that the import and export of cultural artifacts via digital means in someway has begun to create a standardization of culture around the world for youth. Battro believes that the development of new information and communication technologies is key to both globalization and education. He argues that it gives us a lingua franca called "digitalese" or clickable options through which a wider variety of people can communicate, and causes certain digital skills to be universally embedded across cultures. In the same volume, Turkle addresses the "universability" that digital tools such as PowerPoint can provide to generations of children "united by the phenomenology of media" yet possibly divided by race, class and position in global culture (p.102). She argues that users no longer have to have a deep understanding of computers to

understand how to use them, but also acknowledges the limitations of the lack of such a deep knowledge.

In sum, ICTs will be critical to the education of the new critically conscious global citizen. The rapid yet complex evolution of the Internet has made it into, "…an essential tool for governments, business and individuals. Every dimension of modern life is represented and contested in cyberspace" (Geiselhart 2010). As a result, the concept of a critically conscious global citizenship education becomes of paramount concern to educators around the world. These educators are charged with not only reconciling the critical components youth must know to operate as a critically conscious global citizen, but also evaluating the digital literacies necessary to facilitate the interactions and abilities needed by youth to be active participant in a global citizenry.

Socially Conscious Hip-Hop and Digital Literacies

Educational scholars who have been working with notions of CHHP have pointed to the links between hip-hop and digital literacies. The most important link between hip-hop and digital literacies is the field of new literacies. Like digital literacies, hip-hop is also classified as a new literacy. Knobel and Lanchester (2010) pay attention to how the practice of the elements of hip-hop can cultivate "the mastery of a range of cultural and technological skills"(p. 236). Lanier (2009) challenges the idea of hip-hop being simply an appropriation of digital technology, but a new technology inspiring new aesthetic invention that expressed itself in a way that went beyond words. Though hip-hop production has never needed the most up to date and technologically advanced digital equipment as many DJs have created turntables and mixers from rudimentary equipment. Hip-hop production has, however, always been directly bound to digital technology.

Educational and legal scholars have begun to identify components that can be taken from hip-hop culture and used to teach digital literacies as well as copyright law. Sampling and remixing are examples of hip-hop literacies that have applications in the realm of digital literacies. Sampling occurs when a piece of existing music is re-contextualized in order to produce a new piece of music. This new piece of music is considered an original piece of music in the music marketplace (Haupt, 2008). Essentially an artist cuts and or copies a piece from one work in order to produce a new work. Jenkins (2011) notes that "the art of cutting, pasting, and remixing—whether in word-processing software, Photoshop, iMovie, wherever—is now intrinsic to computer culture" (online). The legal aspects of this work are explored in more detail in Chapter 5.

One of the most the most conspicuous relationships between hip-hop and digital literacies is the one between the remixing and the "mashup". The definition of a mashup, provided by Lamb (2007), is "the reuse, or remixing, of works of art, of content, and/or of data for purposes that usually were not intended or even imagined by the original creators"(online). Miller (2004) relates that hip-hop culture in and of itself is a huge evolving mashup. Mahiri (2011) observes, "Like rap artists who were quickest to exploit digital samplers and sequencers when these and other technologies suited their cultural purposes, urban youth have . . . fused DJ-ing, graffiti art, break dancing, fashion, spoken word, and rap music and videos into the dynamic culture of hip-hop"(p. 2). In hip-hop terms, mashups or mashing is the act of taking the music from one song and combining it with the lyrics from another song to create a new song. An example of this would be the song *Encore* by Jay-Z. The lyrics were written by Jay-Z. However, his song uses the music originally created for the song *Numb* by Linkin Park

Some scholars have shown through empirical study, the link between hip-hop and digital literacies in classroom settings. In educational settings, Mahiri (2006) visualizes technology projects created by urban youth around the topic of poverty as a ""kind of digital DJ-ing" (a deftness of movement and mixing across sounds, themes, and social settings) that had interesting connections to contemporary hip-hop styles" (p. 55), especially when music is involved in the digital project. Pinkard (2001) developed a software program, which helped first through fourth graders development in early literacy instruction, by incorporating hip-hop skills with pre-existing knowledge of nursery rhymes which enabled students to mix, remix, as well as write original rhymes.

Bringing it All Together

Educational scholars who have been working with notions of critical hip-hop pedagogy CHHP have pointed to the links between hip-hop and digital literacies. The most important link between hip-hop and digital literacies is the field of new literacies. Like digital literacies, hip-hop is also classified as a new literacy. (Akon, 2009; Morrell, 2002; Mahiri, 2006; Richardson, 2006) Some scholars have shown through empirical study, the link between hip-hop and digital literacies in classroom settings. Online hip-hop portals have also been successful in encouraging youth to be active producers in the glocal communities they have access to in their physical and online communities, respectively.

Guins (2008) explores how socially conscious, online, hip-hop portals "…provide an educational space where young people can interact, learn, and discuss real-world problems via their commitments to popular culture." (p. 65).

Through these practices we witness the full realization of the Internet's democratizing possibility at a time when these freedoms are not ensured, both off and on-line. The use of critically conscious global citizenship education and hip-hop as a pedagogical tool for educating

youth about global citizenship education has not been critically examined. This conceptual framework attempts to examine the connections and tensions that arise between global citizenship education, digital literacies and hip-hop, and can be utilized in a curriculum directed at urban youth. The course is meant to provide a practical example for examining the interplay of these concepts, as explained in the next section.

The Global Hip Hop Course

The Global Hip-Hop Course is the general name of this course for the purposes of this dissertation. At Midwestern it was called Global Hip Hop for Social Justice -The Hip Hop Digital Research (GHHSJDR) course. At Broadhills it was called Hip-Hop at BroadHills. I designed the course with the intention of increasing engagement among the students in the course. Based on the feedback from the students at Midwestern University, I knew they found hip-hop engaging for various reasons. Some sited "the beats and music". Some referenced the stories told via hip-hop. I wanted them to engage with the structural issues of social justice inherent in socially conscious hip-hop. I also intended for the course to promote active learning.

During the redesign of the technology course, I followed a method known as the Backwards Design Model promoted by Wiggins and McTigue (1999). It takes a "backwards" look at curriculum development in hopes of increasing student achievement. Typically, it involves answering three key questions: (1) what do you want to accomplish? (2) How do you want to approach it? (3) What methods and activities will you use to get there? Using this method, you think first about what you want students to produce and design your lessons and course materials with this intent in mind.

I knew that I wanted my students to produce a digital presentation of what they learned in the class. I also wanted my students to have an understanding of global citizenship. So I started

thinking through what types of technologies would be used in the course, as well as what possible deliverable could the students produce. My approach would be to start by finding out how students viewed hip-hop, as well as what they knew about global citizenship. Next I would provide information about socially conscious hip-hop, and global citizenship, and see how students could connect the two as they created a digital text. In order to get there I would have to provide the students with information through a variety of sources, as well as training in how to use software.

The course designed was a technology course at its core. The MYL or Midwestern Youth Leaders college preparatory program based in the Midwestern United States where the first version of the course was taught, aims to have students introduced to the types of technological tools they would use if they were a student at Midwestern University. Since I have taught undergraduate and graduate students in the area of educational technology at Midwestern University, I was familiar with the types of competencies the MYL director would expect the students to be introduced to through the course.

It was assumed that the students would have basic word processing skills, as well as the ability to search and retrieve information from the web. The emphasis of this class was to help the students learn or deepen their understanding of Web 2.0 skills. Bryan Alexander, Director for Research at the National Institute for Technology and Liberal Education (NITLE) defines Web 2.0 as an auspicious term since there was no official Web 1.0 and cybercultural experts can agree on no one unique meaning for the term. He offers Web 2.0 as a concept as well as a "diverse set of digital strategies with powerful implications for higher education" (online). Alexander provides other characteristics to classify Web 2.0 technologies. They include:

- **Social software** that uses networked computing to connect people in order to boost their knowledge and their ability to learn. (i.e. tools such as blogs, wikis, trackback,

podcasting, video blogs, and social networking tools like MySpace, Facebook, and delicious).

- **Microcontent:** These tools break away from the page metaphor. Rather than following the notion of the Web as book, they are content blocks, can be saved, summarized, addressed, copied, quoted, and built into new projects and
- **Openness**, which is crucial to current Web 2.0 discussions. The flow of micro content between domains, servers, and machines depends on two-way access, [allowing collaboration]. (online)

There were other ideas with which I felt the course should engage the youth. It was important to me that the students have minimum barriers to continue working with the tools and practices being delivered in the course. So I chose tools that were free for students to use. At Midwestern, I chose from a range of cloud-based tools. I also informed students where they could access freeware or shareware versions of similar software. I used GAFE (Google Apps for Education) related products whenever possible to deliver that course. Along with discussions on how to legally access tools, I wanted the students to have a basic understanding of what it meant to fairly use digital resources, so I integrated discussions about Creative Commons, intellectual property, and copyright into the course along with discussions involving hip-hop and global citizenship.

I elected to engage in a few of the course discussions via technology. For example, I used online polling to ask questions about student's beliefs and ideas about hip-hop. Students were also given the opportunity to identify their favorite artist and explain what messages that artist delivered through his or her songs. I believed that using online polling would increase engagement. Students could submit responses to multiple choice and short answer questions via their computers and see the results instantly. Students who may have had views that didn't match the majority were able to anonymously type a response without worrying about being judged by his or her peers. I was able to pick a short answer response for the whole class to discuss without

singling out a person. The student could choose to self-identify as to being the author of the quote.

I tried to minimize the time I was in front of the class lecturing in both iterations of the course. When I did deliver content, I incorporated YouTube and Vimeo video clips of music videos and interviews of global hip-hop artists as well as music related to the topic of global citizenship into the activity. Students were asked to listen to the song and/or watch the video and decipher the lyrics. In cases where the music was not in English, we used online translators to help. I used Google Maps and Earth to provide context for students of where events were located. Students took part in a virtual scavenger hunt to complete in Google Maps or Google Earth where they located where either an artist or song originated. I adapted this activity as from Diaz and Runell, (2007), *The Hip Hop Educator's Handbook, Volume 1*. I illustrated how specialized search engines as well as the now defunct Google Labs worked for the research components of the course. I also demonstrated how to use a wiki for the purposes of research and collaboration.

I invited guest speakers to come into the class and present on hip-hop in different locations across the world. Some of the guest speakers were hip-hop aficionados, people who had a strong knowledge of hip-hop, but did not practice any of the elements of hip-hop. When possible, I arranged for artists to join the class to talk about their experiences and provide advice about how to practice hip-hop. All guest speakers were asked to:

- present examples of both commercial and "underground" music in the country they represented;
- explain and translate lyrics;

- provide historical or cultural context to the lyrics of the songs they selected to present; and
- attempt to make connections from the topics discussed in the song to competencies of global citizenship, social justice or current events taking place in the United States and Australia (based on the location of the course).

Prior to the arrival of the guest speaker, students were provided with questions they should either find the answer to through the course of the presentations, or during the allotted time for questions and answers. I also provided students with selected readings on socially conscious global hip-hop and global citizenship education and related worksheets that asked them to define explain or reflect on these topics.

The MYL program required that each class present what they had accomplished in a final presentation. Students would give an overview of the course, and then show their work. There was an expectation that some sort of visual presentation or performance would be delivered. Using the information from the wiki, each group was to create an audio or video blog describing what they learned. While a presentation was not required at Broadhills, it was the hope of the students to participate in an assembly and perform the song they created from the course. In the analysis chapters, I will discuss how the course was enacted at each location, as well as the outcomes for each group.

This course incorporated these ideas by placing critically conscious global citizenship, socially conscious hip-hop, and digital literacies in dialogue with each other. The connection is explicit between socially conscious, global hip-hop and critically conscious global citizenship when we (the students, presenters and I), examined how artists are using their music to connect listeners to components of global citizenship, such as social justice, compassion, collaboration,

and criticality. However, the course also explores the complex relationship that exists within the subdomain of each core content area. For example, when we examine hip-hop, we also examine how some forms of hip-hop can classified as socially conscious may also contain discourses that promote misogyny, violence and other behaviors that may be in direct opposition to the idea of social justice the artist is trying to promote. The goal is to help students clarify what they value as well as develop and articulate strong arguments based on their position in a respectful manner.

Gangsta rap contains several excellent example of this paradox. Butler (2004) calls hip-hop "the Black CNN" and focuses in on the ability of this genre of rap to critique inequities in the legal system and its impact on vulnerable communities. He claims, "Hip-hop makes a strong case for the transformation of American criminal justice. It describes with eloquence, the problems with the current regimes, and articulates, with passion a better way" (p 987). Alternatively he acknowledges the proclivity for some forms of this genre to idolize criminal activity. This complex relationship is not unique to hip-hop.

Digital citizenship education is not immune to the dialogic that has been explored within hip-hop and global citizenship. Various ideological debates exist around the myriad of topics that define digital citizenship and hence digital literacy. For example, the conversation around copyright laws, open source materials and file sharing is a dynamic one that will continue to evolve with the creation and adoption of new digital tools into our every day life. File sharing, for example, has introduced new ways in which we can consume information in our everyday life. Longford (2005) examination of the transformation of music distribution in the digital age causes concerns and considerations for how one can and should operate in a digital environment:

> These legal, technological and cultural struggles pit two conflicting models of cultural citizenship against one another. Against the cultural industries' model of consumer citizenship as compliance with copyright stand consumers' claims to a more participatory form of cultural citizenship, in which control of musical

> production and distribution is wrested from the clutches of industry. Above all, the struggle over digital copyright has exposed the politics of code and demonstrated the ways in which the terms and daily enactment of citizenship can be hardwired into the digital environments in which we increasingly operate. This calls for a new progressive politics of code, which is emerging as we speak, and for critical reflection on its potentialities and limitations (online).

Longford's research also asks us to consider how democratic digital citizenship is within the areas that range between open source and proprietary software, as there exists "a certain technical elitism which produces forms of knowledge and discourse among members that average users often do not understand"(online).

The course allowed us avenues to touch on some of these topics for conversation and debate. The speakers and I also asked the students to examine how artists take advantage of affordances of video and digital technologies to further convey their messages. Further in the course, I asked the students to use what they had learned about global citizenship, and global hip-hop, to create a digital work that conveys this message. This was one way students could play an active role in promoting global citizenship. Students could choose how they delivered this message; some created songs, as will be shown at Broadhills, while others created videos and audio critiques of what they had learned.

Organization of Study

The previous sections of this chapter have provided the foundational information in which this study is based. Chapter 2 describes the research design used to answer the questions above. Using case studies and participatory action research, I detail how data was collected and analyzed in both locations. Chapter 3 is a Chapter unique to this dissertation, but necessary to understand several aspects for choices made in this study. It lists the challenges encountered during the implementation of the class and data collection process. These challenges include intellectual property rights, question of the validity of hip-hop pedagogy in academia and variability in the types of human and technical resources available at each site for the delivery of

the course. Chapters 4 and 5 depict the events that took place in each location, Midwestern University and Broadhills, respectively. In each chapter I provide an analysis of how the participants in the study enacted global competencies while participating in the course. Using participant interviews and artifacts from the class, I demonstrate how hip-hop influenced their enactment of global competencies. Further, the artifacts from the course are analyzed to evidence the participants' understanding of what it means to be a critically conscious global citizenship. In the last chapter, I discuss the implications of this research for educators in K-12 settings, hip-hop educational practitioners, community organizations servicing urban areas, as well as the disciplines of education, ethnomusicology and cultural studies.

CHAPTER 2: METHODS AND ANALYSIS

Research Design

This study started out as a small, summer research project at Midwestern University and evolved into a long-term (on going) project that took place in two locations. As Chapter 3 explains the course syllabus and curriculum had to be adjusted to adapt to work with several unavoidable constraints. As a result, presented in this chapter is a principled assemblage of qualitative research methods I use to explain the events that took place at both locales. They include components of action research as well as elements of a case study. This chapter describes the qualitative research design, data collection methods, data analysis methods, limitations and ethical considerations of the study.

Locations and Subjects

The first location in which I taught the Global Hip-Hop course was an annual summer program that takes place at Midwestern University in the United States. The Midwestern Youth Leaders (MYL) Program is designed for academically talented, urban, high school students interested in pursuing a career in education. Based on my background in technology instruction (I am a former high school teacher. I have 15-years of teaching experience in higher education and a Master's Degree in Instructional Technologies), I was selected to teach a technology course for MYL. I worked with this program for two years prior to my study, teaching a very general technology course. I noticed the students were not very engaged in the course and decided to redesign the course around topics in which students expressed an interest.

The second location was Broadhills College. Broadhills is a secondary school in Western Sydney, Australia. Students who agreed to take the course were given time away from traditional school classes to attend the Hip-Hop @ Broadhills classes. The students who participated in this course were identified as at-risk or marginalized by their teachers. More detailed information

about each group and the setting of the course is provided in the analysis chapters for each location.

Rationale for Methods

In order to understand how the course I designed and taught fostered urban youths' understanding and engagement with the practices of global citizenship, I used what I refer to as a principled assemblage of qualitative research methods; action research to explain the events that took place at both locales. Glense (2010) describes participatory action research as a form of research usually connected to critical theory, as well as the social thought of Paolo Friere. It is "…action research that is committed to social transformation through the active involvement of marginalized or disenfranchised groups"(p. 23). Kemmis and McTaggart (2008) add that participatory action research is a social process, which is participatory, practical and collaborative, critical, emancipatory, reflexive, and aims to transform both theory and practice. These researchers also provide a definition of classroom action research that states, "Primacy is given to teachers' self-understandings and judgments. The emphasis is "practical," that is, on the interpretations that teachers and students are making and acting on in the situation"(p. 274).

Elements of participatory action research are used in the course. While the students were researchers for this study, I adopted other characteristics of participatory action research in an effort to ensure the students had a voice in the direction of the course. Prior to the start of the course at Midwestern, students were asked in a semi-structured, focus group, what topics they wanted to learn more about via the class as well as what things they liked to learn about. Using this information, I developed a technology course on global hip-hop and social justice. The students in this course delivered at Midwestern University intended to go to college, so I incorporated technological tools used in college courses to ensure they would be exposed to these tools or gain a deeper understanding of the tools.

Students were given a choice of what they wanted to produce. Through class discussion they chose what type of final products they would like to present and then narrowed down the choices by show of hands. The only restrictions placed on the students were related to content by the MYL leadership. Students were not allowed to access information that contained vulgar language. The MYL leadership instituted this rule. At Broadhills, student voice was also privileged. Students selected what type of social justice issues they wanted to research through global hip-hop and I adapted the course in response to their feedback. Students in this location were also given a choice of what type of digital work they wanted to produce.

While action research allowed me to capture some aspects of the study, the flexibility of case studies allowed me to collect and analyze a wide variety of data. Additional strategies were needed to provide a complete snapshot of the course in each context. Baxter (2008) details how case studies are used under the following conditions:

- the focus of the study is to answer "how" and "why" questions;
- you cannot manipulate the behaviour of those involved in the study;
- you want to cover contextual conditions because you believe they are relevant to the phenomenon under study; or
- the boundaries are not clear between the phenomenon and context. (p. 545)

Further, Merriam (1998) states case studies are, "…useful in presenting basic information about areas of education where little research has been conducted" (p. 27) Specifically, the case study allows exploration in new areas of research (Kohn, 1997). The intersection of global citizenship, digital literacies and hip-hop is a new area of research with no known established theories. This paper presents one of the first conceptual frameworks. The conditions of my study best fit a single case study. A single case study allows for depth of analysis, whereas the goal of

multiple case studies is to produce generalizable results that can be put forth towards the development of a theory. Due to the absence of research analyzing the intersection of the three domains explored in this study (global citizenship, digital literacies and hip-hop), a single case study affords me the ability to gather a depth of knowledge in how these disciplines interacted with each other in separate contexts. This approach necessitates multiple sources of data be collected, including interviews, surveys and artifacts, in an effort to increase validity and reliability of the case study. I provide more details on the data collection procedures and protocols in the next section.

Data Collection Procedures

Permission for research and data collection was sought and approved from each site. At Midwestern University and Broadhills, the IRB process was followed. Parents of students selected for interviews -based on their prior participation in the program at Midwestern University, were given permission slips during their mid-program visit to the MYL summer program. Parents were provided with a description of the study, allowed time to ask questions, and returned signed permission slips on site. Moreover, selected students were also provided with a description of the study as well as the opportunity to ask questions, and given the option to choose whether or not they would participate in the study. Students were assured they would be welcome to participate in the course regardless of their decision to participate in the interview process.

At Broadhills, an additional application process was required at the diocese level to enter the school as a researcher. This application was completed and approved prior to entering the school. Parents received permission slips and had conversations with the teacher, Mr. Smith, who sponsored my entry into the school. He addressed questions about the benefits of the program and collected permission slips from parents on my behalf prior to the start of the

program. Students were also provided an explanation about the study and allowed to decide whether they would participate in the study.

Data Types

There are similarities that exist in the types of data that should be collected for case studies and action research. Baxter & Jacks (2008) provides information on what case studies require:

> A hallmark of case study research is the use of multiple data sources, a strategy which also enhances data credibility (Patton, 1990; Yin, 2003). Potential data sources may include, but are not limited to: documentation, archival records, interviews, physical artifacts, direct observations, and participant-observation. (p. 554).

There is also variability in the types of data required for action research. Kemmit and McTaggert (2008), believe the research methods are dependent upon the decision of, "…what kinds of things "practice" and "theory" are, for only then can we decide what kinds of data or evidence might be relevant…" (p. 290). As a result, both the participants and the researcher should collect data in a manner that is agreed upon. The artifacts produced in the course were the result of participants' decision of what should be appropriate deliverables for the course. At Midwestern, students wanted to produce an audio or video piece that described what they learned, where as the students at Broadhills wanted to create a song. These texts then became central data for this study.

Interviews

At Midwestern I interviewed 6 of the participants. At Broadhills, I interviewed 5 participants however, only 2 students completed a product, hence only their interviews are featured in this study. The interviews (comprised of semi-structured, open ended questions), allowed me to identify how students made sense of global citizenship, their experiences with hip-hop and how they think it relates to global citizenship. Additionally they allowed me to

understand how participants used digital technology and how they relate it to both hip-hop and global citizenship. Since students have participated in a class that focuses on all three of these areas of interest, I drew on artifacts from the class during the interviews to help understand how the students think about and experience ideas of global citizenship and digital technologies. Based on the challenges and constraints that are detailed in the next chapter, I had slightly different interview protocols at each location. At Midwestern University and Broadhills, students produced different types of artifacts. Students at Midwestern University developed wiki pages and produced videos or audio files that discussed what they learned about global hip-hop. Broadhills students created blogs wrote and produced a song about a social justice issue they identified. As a result, interview questions were customized to address the activities in which the students in each course participated. The interviews were recorded with the participants' consent and transcribed verbatim. Additionally, I took notes during the interviews as well as on the participants' actions in class.

For students at Midwestern University, the first set of interviews took place during the middle of the course, focused on students' understandings of and experiences with hip-hop, what hip-hop is, and how the students interacted with it throughout their lives. The second interview related to global citizenship education and the role it plays in the students' lives, as well as to digital tools, and the experiences students have had with these tools both in and beyond the Global Hip-Hop course. This interview took place at the end of the program. Due to time constraints and accessibility of participants, in some cases I was only able to conduct one interview. The interviews took place at Midwestern University, in the social lounge of the dorm the students resided in for the duration of the program. The interviews lasted approximately 30-45 minutes.

At Broadhills I was able to conduct three interviews with participants who produced the hip-hop song at the end of the course. I interviewed the students together in each interview session. The first interview was similar in focus as the one at Midwestern University, where I asked students to talk about their relationship with hip-hop. The second and third interviews discussed the students' views on global hip-hop and concepts associated with global citizenship as well as the song the students produced as a result of a course. The first two interviews lasted approximately 45-60 minutes. Of these two interviews, the first one took place face-to-face, while the second and third interviews were Skype video teleconferences. The last interview was approximately 30 minutes long.

Artifacts

Throughout the class, students produced digital products. At Midwestern University, all of the students participated in the development of a wiki on global hip-hop. The wiki is hosted as a private site for educators in the K-12 setting. Additionally each group produced a video or audio piece that provided group reflections on the artist each group researched. These videos were saved from the computer that the group worked on to an external, secure, hard drive. In Chapter 3, I discuss some of the challenges that occurred during this research. Many of the computers used for the study at Midwestern were old and not properly maintained; the computers were scheduled to be replaced at the end of the summer. As a result, some of the video files were corrupted and could not be accessed once they were removed from the computer on which they were built. I retained the files that were not corrupted. At Broadhills, students were asked to create a blog. The word blog is an abbreviated term, representing web log. Through the use of class blogs, students were asked to write reflectively about themselves, and their views on global hip-hop and global citizenship. Additionally, the students were able to collectively create a hip-

hop song about an issue they viewed as important. The information the students created was stored securely on Broadhills' GAFE site. This data was compared with the information the students provided in their interviews in order to determine what types of global competencies they enacted in the course, as well as to determine the ways in which hip-hop influenced their global competencies.

Polls and Surveys

I asked students in each course to complete online polls and surveys as in-class activities. Using polls everywhere, I posted multiple choice and open-ended questions that students answered both anonymously and simultaneously about hip-hop and global citizenship. The poll delivered on the first day of the course was designed to give me an idea of how students perceived hip-hop and what types of stories they believed hip-hop told. Additionally, I administered an exit survey to the students at Broadhills that asked them to define global citizenship and describe how (if at all) they viewed themselves as global citizens. These polls and surveys delivered students' definitions of hip-hop as well as what types of stories they believed hip-hop told. They also informed me of what students believed defined a global citizen.

Data Analysis

Kohn (1997) describes the analysis associated with case studies as more difficult than the analysis required for other types of qualitative research. This is due to the fact that data comes from various sources and analysis is considered intense by some researchers due to the variety and amount of data that has to be collected for case studies. Analysis begins while the data is being collected. For example, after each interview, I wrote a brief summary of my initial impressions of the interview to determine what I needed to look for in the other types of data being collected, as well as to prepare for follow-up interviews.

There is no one recommended process for analyzing case studies (Merriam, 1998). Foster (2002) suggests researchers involved in educational technology research follow this process for written data:

> …read and re-read the data; code the data based on similarities; categorize the coded data; do a "reality check" of the categorization; and triangulate the data. This process is then repeated as necessary to refine the categories and help identify which items are useful and which are not (online).

I read and re-read the interviews' transcripts from each location with the goal of discovering themes. The inductive approach of content analysis within case studies emphasizes the importance of allowing themes to emerge from the data naturally, as opposed to starting with predetermined themes. This approach allows unanticipated themes to develop from the data without weight given a priori to any preconceived themes. As I read through the interviews I followed the advice of Elo and Kyngäs (2007) who recommend addressing the questions: "who is telling?" "where is this happening?"; "when did it happen?"; "what is happening?"; [and] "why?" (p 109), while reading through data. This helped me contextualize what students were saying, as well as become completely familiar with the discussion, so I could create categories.

The themes were then compared to information provided through the artifacts from the course, as well as the polls, surveys and observations for variation. When possible, emergent themes were also discussed with the participants who clarified or expanded on the themes. The triangulation of data and clarification of responses by participants adds to the validity of the analysis.

Next I compared the themes to concepts and practices associated with global citizenship, hip-hop, and digital literacies to see if any matches arose or any new concepts or practices could be described. After these steps were taken, I was able to categorize the quotes by themes, which are featured in the analysis section of the paper.

Trustworthiness

Challenges in this area of qualitative inquiry are centered on the control, responsibilities and ramifications of rights of representation. Some questions around this area include:

- When is a researcher exploiting his/her subjects for personal gain?
- How much of the culture should be converted to disciplinary discourse?

Additionally, demonstrating rigor in qualitative inquiry has become a major focus in research communities in the later half of the twentieth century. The area of controversy in qualitative inquiry with respect to validity centers on the notion that, Denzin and Lincoln, 1993 observe"…if there is no means of correctly matching word to world, then the warrant for scientific validity is lost, and researchers are left to question the role of methodology and criteria of evaluation." (p.11) The question that serves as the catalyst to heated debates is, "How qualitative studies should be evaluated in the post structural moment?" (p.11) In the analysis section above, I attempt to show the validity of my data by triangulating the themes discovered in the coding process with other data sources.

Further, qualitative researchers look beyond normal everyday ways of seeing social life in an effort to understand it in novel ways. Qualitative research requires oscillating between theory and evidence. Although there are many methods of inquiry in qualitative research, the common assumptions are that knowledge is subjective rather than objective and as a result involves complex issues of interpretation. As a result, the qualitative researcher must attempt to maintain a position of neutrality while engaged in the research process. I attempted to maintain a position of neutrality while acting in the complex role of teacher and researcher by following the recommendations found in educational research about this practice.

Barrett and Green (2009), for example, suggest reflective techniques that take into account pedagogical content knowledge (PCK) as defined by Lee Shulman. Using PCK as a foundation, they suggest:

- One must reflect on one's own content understanding, considering the material that is understood and the ways in which this knowledge was acquired.
- Teachers must also reflect on student work samples, student needs, and the local context.
- The best teaching also grows from reflection on the curriculum at all levels, including an understanding of state and local standards as well as the standards from national content area organizations (p. 39).

As a teacher-researcher, I reflected on the course while it was in progress at both locations, as well as after its conclusion to find ways that it could be improved. I also received feedback from students through MYLs final evaluations of the course. My reflections were based on the activities in the classroom as well as the artifacts produced in the course. Some points I tried to improve prior to teaching in Australia by reviewing my own observations with my adviser and program committee members, in an effort to improve my teaching as well as the course. Additionally, classroom teachers at Broadhills were present during most of the course and were open to offering feedback of the course structure and material after each class. I was able to incorporate some of the suggestions into the course design.

CHAPTER 3: CHALLENGES

Research around hip-hop pedagogies in K-12 settings suggest it can be a powerful academic tool which helps connect urban students to school and develop their understanding of various subject matters in deeper, more meaningful ways. In this chapter, I investigate the challenges of delivering a hip-hop course in global citizenship. While scholars are increasingly documenting the benefits of such courses to students, particularly students in urban contexts, such courses tend to be taught outside of the conventional school curriculum. In my case, I taught the hip-hop course on global citizenship out of school contexts. As I show in this chapter, while these contexts can be powerful sites for student engagement with the ideas and practices of global citizenship, they also pose several constraints and obstacles in fully delivering the course.

I start by examining the growing importance of hip-hop pedagogy in the United States and Australia. I follow up by delving into the various challenges of designing and teaching this course in different school and out-of-school settings. These include: negotiating intellectual property rights for curricular content; time constraints; the various costs associated with developing and implementing the course; validating the academic authenticity of hip-hop for various parties invested in the education of today's youth; organizational constraints relevant to the different types of institutions; as well as different types of barriers related to accessing technology. Further, I discuss the benefits of understanding the motivations of your audience and how this knowledge can be of benefit to curriculum development.

Understanding some of the context each locale has adopted for hip-hop culture for education and community development helps underlie the importance in addressing the challenges in delivering hip-hop infused curricula. Understanding these challenges is important because it allows educators to understand the different types of barriers they may have to cross in

order to implement a similar course. As a result they can develop plans of actions and/or secure additional resources to alleviate the obstacles they may face.

The Case for Hip-Hop Pedagogy in Australia and the United States

Australia boasts racially and ethnically diverse populations. According to the 2011 Australian Census, 1 in 4 of Australia's citizens were born outside of the nation's borders (p.2). Almost half were born overseas or had at least one parent who was born overseas, and 20 percent speak a language other than English. In response to this increasing diversity, Australia has developed a multicultural policy, which seeks to foster cultural inclusiveness and be supportive of the needs of its globalized society:

> Principle 2: The Australian Government is committed to a just, inclusive and socially cohesive society where everyone can participate in the opportunities that Australia offers and where government services are responsive to the needs of Australians from culturally and linguistically diverse backgrounds. (Bowen and Lundy, 2011, p. 5)

Many community-based organizations have embraced hip-hop as a way of allowing residents to share their stories with each other and uniting people and groups from different backgrounds, and cultures, recognizing that, as Alim (2010) explains, "…there is scarcely a county in the world that does not feature some form of mutation of rap music" (p. 4).

A review of the case studies presented by the Australian Art Council's website, reveal half of the highlighted initiatives were at community based foundations that have a strong representation of hip-hop programming. Some populations are specifically targeted for hip-hop initiatives. For example, Stavrias (2005) shares, "The popularity of hip-hop culture in general in Indigenous communities throughout Australia can be taken as a given"(p. 53), and offers evidence to support this claim.

In December 2011, I met with Anjali Roberts, the cultural development officer for the City Council of Penrith, a large suburb of western Sydney. She explained that hip-hop is one of a

few, new, innovative approaches being used to build community in the relatively young population of Penrith, and invited me to speak at a workshop in April 2012, via Skype about my course to community leaders and artists based in Penrith.

In the United States, the last 10 years has seen an increase in hip-hop pedagogy in academic and political arenas. As discussed in my theoretical framework, American scholars classify hip-hop as a new literacy (Mahiri, 2011; Richardson, 2006; Morrell, 2002) which are defined as:

> the skills, strategies, and dispositions necessary to successfully use and adapt to the rapidly changing information and communication technologies and contexts that continuously emerge in our world and influence all areas of our personal and professional lives (Leu, et.al, 2004, p.1572).

In other words, new literacies are key tools necessary for operating in the new millennia and an increasingly globalized world. The Hip-Hop Archives, housed at Harvard University shows the gradual increase of hip-hop courses taught at post secondary institutions since 2005, implying a gradual acceptance of hip-hop in the academia, Importantly, scholars have documented how in-school, hip-hop centric activities have been beneficial to youth. However, in most cases these activities have been special activities not designed to be part of the regular class curriculum.

Academia has not been the only location where hip-hop has been viewed with favor in the United States. Though Barack Obama has been labeled "The Hip-Hop President", (Gosa, 2010), the term of his predecessor, George W. Bush, is credited with having hip-hop cultural envoys represent the United States Department of State on diplomacy missions in locations such as Africa, Asia and the Middle East. In a 2012 interview with CBS News, Secretary of State Hillary Clinton said, "Hip-hop is America" Clinton views music as a form of cultural diplomacy that can strengthen bonds with countries with whom America's relationship is strained. For example, "the State Department now sends music groups to places like Syria, a country on the

U.S. list of state sponsors of terrorism"(CBS Sunday Morning, July 10, 2010). Hip-hop diplomacy has exhibited promise for brokering peace on a global scale and improving academic achievement among youth in various academic settings, however there is controversy surrounding whether such interventions are using hip-hop to promote neoliberalistic logics of profit and exploitation.

Though political leaders, artists and educators have been able to show evidence of the academic and socio-cultural advantage of using hip-hop to educate youth, challenges remain in incorporating hip-hop within academic settings. This chapter will probe into how these challenges unfolded at the five locations in the US and Australia where I attempted to enact the hip-hop and global citizenship course.

Some of the difficulties experienced during the study were unique to the location, other challenges were common across all settings. For example some sites had a large amount of resistance from parents who were unconvinced of hip-hop's potential to improve academic achievement, while parents in other sites were open to it. All of the settings, however, had very specific and in some cases lengthy protocols for considering integrating a hip-hop program into their schedule that had to be thoughtfully navigated. In the next section I describe each location and the population it serves. After that I describe the challenges I encountered in teaching the course in the different contexts.

Settings

This research was attempted at the following places: two schools, a university and two community centers. The first site, The Midwestern Summer Scholars program, is a program for urban high school youth interested in pursuing teaching careers. This program takes place for a month on the campus of Midwestern State University, in the United States. This course is one of five courses in which students enrolled in the Midwestern Summer Scholars Program and was

open to 10th and 11th grade students from urban districts in two different states. The program was intended to increase students' college readiness, as well as nurture their interest in careers in education. Of the 62 "Midwestern Youth Leaders" (MYL) participants, at Midwestern University participants in 2009, 58 were African-American, 3 were African immigrants, and 1 was Asian. All currently live in urban areas. The program is residential, so participants live on campus for the duration of the program.

Ralston College in Sydney Australia provides alternative education for youth with drug, behavior, and/or mental health problems. Ralston College enrolls 28 students in years 7 to 10 who have exhibited severe behavioral difficulties in their mainstream schools in the State of New South Wales (NSW). Many of the students who attended this school were members of marginalized populations. Some came from low socioeconomic backgrounds. Further students enrolled in this school were recovering from drug and/or alcohol addictions, were survivors or perpetrators of abuse, and/or were dealing with mental disorders. Because of the severe issues the students faced, the school had a very small population, (no larger than 40). Classes were (on average) no larger than eight students, with two teachers or a student and teacher's aid present at all times. There is no ICSEA (Index of Community Socio-Economic Advantage) data for this school to compare how it ranks with other schools in NSW.

The other locations in this study (the Creative Collaborative Center, Sunnyvale Arts Center, and Broadhills College) are based in suburbs of Western Sydney. Western Sydney is the fastest growing area of Sydney; between 1991 and 2001, the population grew by 15%, which also makes it one of the fastest growing areas in New South Wales. It is also one of the most diverse areas in Australia. One third of the Western Sydney population has migrated to Australia and half of the world's nations are represented among its residents. Western Sydney is now home

to people from over 100 nations with over 70 different languages spoken in the area, (NSW Government Premiere & Cabinet, 2012). More than one third of all people living in Western Sydney were born overseas. The Western Sydney Housing Coalition explains that 67% of all refugees who arrived in Sydney between 2005-2010 reside in Western Sydney.

The Creative Collaborative Center (CCC) was recommended by one of the Sydney based artists I met through teaching the Global Hip-Hop course in the United States. CCC works at the intersection of arts, technology and community. The organization is a dynamic hub for artists, filmmakers and community leaders interested in creating a cohesive community for residents who hail from 100 different countries. CCC is located in Parramatta, a large Western suburb of Sydney. According to ".id experts", a company of population analytics experts servicing the Parramatta City Council, the area is home to almost 175,000 residents, with over twenty percent under the age of 17. Thirty percent of the total population comes from a non-English speaking background. The top five nationalities represented in the area are Lebanese, English, Chinese, Indian and New Zealander. Seven percent of the refugees in NSW are based in Parramatta. The center promotes a large amount of projects around different forms of storytelling, with hip-hop being one of the most popular for the youthful community it serves. The organization also supports a digital arts center, which encourages the exploration of the intersection between the arts and technology. Trainers and workshops are available to the community at no or low cost in order to help support its mission:

> CCC projects engage diverse communities, build capacity in digital media and arts practice, and tell the stories of an extraordinary place, Western Sydney – the most diverse region in Australia (website).

While I learned about the CCC through one of the hip-hop artist I interviewed prior to my arrival in Australia, I soon learned several hip-hop artists had been affiliated with this

community organization. The CCC also had partnerships with many of the other community centers throughout Western Sydney.

Sunnyvale Arts Center is a sister institution of the CCC. This center is one of the largest in Australia and aims to work with marginalized youth through a variety of programs, many of which have a connection to the arts. Sunnyvale embraces hip-hop culture and offers several workshops that have themes related to the elements of hip-hop, with an understanding that the fifth element of hip-hop was knowledge. My course seemed to be a natural fit with the established courses at Sunnyvale, which included topics such as graffiti and graphic arts classes, music production, as well as b-boy and b-girl classes. Sunnyvale is based in a suburb of Western Sydney named Liverpool. According to the .id experts, as of 2011, approximately 180,000 people reside in this area, with over 28 percent being under the age of 17. Almost half of the people who live in this community speak a language other than English in the home, with the largest groups of people migrating from England, Italy, India, Lebanon, China and Viet Nam. Of the refugees that have arrived in Sydney, 12% reside in Liverpool.

Broadhills College is a Catholic Systemic Secondary School, which enrolls more than 800 students in Years 7-12. In 2010, a trade-training center was added to the school, allowing students to gain trade qualifications as well as a diploma. Broadhills is characterized by continuing academic underachievement among its students. Despite having a rating on the ICSEA (Index of Community Socio-Economic Advantage) of better than average, the school produces more students in the bottom two quartiles of achievement than the national average, and significantly fewer students in the top quartile (11% versus 25%) than would be expected of this school. In addition, the attendance rate for the school is lower than other schools in the school system (93%).

The school serves the predominantly white, working class, surrounding neighborhoods. However, these neighborhoods have begun to change recently, due to the construction of a number of large housing estates in the surrounding area. This has meant that more students from different ethnic backgrounds have started to attend Broadhills. The highest proportion of ethnic minorities is Maltese (8%), followed by increasing numbers of Filipino (6%) and sub-Saharan African students (3%) (from the school's data). Although nominally a Catholic school, less than half of the students who attend Broadhills are Catholic. The rest are mostly of other Christian denominations or no specific religion.

Broadhills College is situated in an area of Western Sydney called Penrith. It is home to approximately 180,000 Australians. It is a young, predominantly urban locale; with more than 26% of its population younger than 18 years. The largest groups in the area hail from English speaking countries including England, Ireland and Scotland. There are a significant proportion of refugees from Afghanistan, Iraq and Sudan who now live in the area.

The last three locations described were based in Western Sydney. Though these locations are in relative proximity to each other, the populations the course would serve were quite different due to the aims and objectives of each specific locale. This is one of the factors that will be scrutinized in the next section as I explore the challenges that impacted how the course was taught at each location.

Challenges Faced in Delivering the Global Hip-Hop Course

While there were a number of challenges in each location that transformed how I could teach the course, the three challenges that had the largest impact were negotiations on intellectual property, time constraints and cost constraints. While the challenges surrounding intellectual property rights only occurred at one location, it defined the direction and outcomes of this study. Other challenges, such as the question of the validity of hip-hop pedagogy in academia and

variability in the types of human and technical resources available at each site for the delivery of the course, occurred at more than one setting.

Intellectual Property Rights

The age of the Internet and digital technologies has increased interest in and debate on who owns the materials developed by instructors for delivery in classrooms. Some institutions allow instructors to have full ownership of their material. Some locations enter into perpetual licenses that allow the instructors to use the materials in other locations under certain guidelines. Other institutions claim all ownership of any materials created by the instructor through the duration the institution employs the instructor. As in hip-hop, when an artist uses the work of one or more other artists to create a new piece of music, the questions of who has what types of rights to which parts of the final product can become more complex when a collaboration is involved, and more than one organization benefits from the materials an instructor develops.

I experienced this complexity first hand during the first stage of my research in Australia. I scheduled my time in Australia from October 2010 – July 2011 based on the schedule suggested by the CCC. On my first arrival in Australia and meeting with the CCC, the CCC favorably reviewed my syllabus and asked me to sign two contracts. One was a volunteer contract that released the CCC of any liabilities that might arise from my actions as a volunteer. The second was an agreement to allow the CCC to reuse my syllabus in the future. As Sarah, a researcher at the CCC explained via email:

> The main issue for CCC in relation to documentation of our workshops is that we need to own the copyright to any of the documentation because participants sign releases granting us permission to document the workshops (of course we will be happy to grant you a license if you need to use it in the research).

The reason the CCC wanted the release is because at the time, the CCC was in the investigative stages of determining how to become an accredited, educational center licensed

through the Australian Department of Education to offer accredited classes. These courses would allow participants to earn specialized certificates in various areas of study that would be recognized by employers in different industries and/or could also be applied towards an undergraduate degree.

I have experience in course design and have developed courses for tertiary institutions. The academic focus of my course, coupled with the subject matter, would have fit into the types of classes they were interested in offering. I had a lawyer in the United States review the contract. The lawyer informed me that I was not able to sign this agreement without approval from my sponsors, the Fulbright Commissions in the United States and Australia, as well as mtv-U. mtv-U is a division of MTV, housed under the parent company Viacom Corporation, who had to approve whether the CCC contract needed to be modified or their contract could be modified to allow me to work at the CCC.

The conversations between all parties took place from October 2010 until an agreement was reached in May 2011. Due to the time difference and the busy schedules of all parties involved, coordination was difficult. I sent approximately 40 emails, made several phone calls at 3AM Australian time in an attempt to reach parties based on New York and Washington DC during their business hours. I followed up with the directions of each of the parties involved to try to reach a consensus or find a mutual date and time all parties could meet. By the time a perpetual license was granted to the CCC, the CCC had concluded most of their workshops. So while they could use the course design in the future, it didn't appear I would be able to teach the course at that location. I had to find another site where I could teach the course.

In May 2011, I was asked to re-pitch my idea to members of CCC who were either new to the organization or had not heard my original pitch. The second pitch went well. The CCC

requested modifications so that the course aligned with the other programs taking place at the center, and to capture an audience they were interested in servicing. The class would retain the themes of hip-hop and social justice for seasoned hip-hop artists (ages 20-40). The class should be designed to help these artists develop their hip-hop identity, their digital identity, reflect on social justice and connect them with hip-hop artists outside of Australia who work with social justice issues in their practice of hip-hop.

I met with team members of the CCC in July 2011 to schedule my course for September, and seemed to be in agreement (in respect to roles) on how to proceed in order for the course to start by the third week in September. The delays created by these negotiations meant that I had to get permission from the Australian government to extend my time in the country, which is discussed in the next section, as well as determine how to finance the return trip and associated expenses. This is discussed in more detail in the section on costs.

Time

All locations were impacted by the factor that is enemy to all living things: time. Time is a pivotal piece in the course due to the areas the course explores: global citizenship, digital literacies and hip-hop. The theoretical framework argues that global citizenship is a complex domain that takes time to explore. Participants are not only asked to examine global citizenship, but global citizenship in relationship to hip-hop and digital literacies. Ideally, the course would be delivered over the period of a year, so participants could have time to reflect over the ideas and themes presented in the course.

Time, however, in most of the settings I taught the Global Hip-Hop course proved to be a luxury. The most time allotted to the course, which was in the Midwestern Summer Scholars Program, was approximately 12 hours. The participants in this course were part of a month long

program. As mentioned in the chapter dedicated to these participants, the students were selected based on their academic ability, as well as their interest in pursuing a college education. However, the Global Hip-Hop course was only one of five courses students took during the program. Additionally, the students were scheduled for a gambit of activities and trips when they weren't in class. While there were study periods allotted for the students to do homework for the course, there was little time for the students to do additional work outside of the course. This limited the types of assignments as well as the amount of work I was able to have students engage in during the time they were in the program.

There were various types of time constraints that impacted the ability of the course to be delivered in locations throughout Sydney. In the previous section, I mentioned how time was impacted by intellectual property discussions at the CCC. When I returned to CCC in August 2011, two new team members had been hired, who were assigned to work with my project. While I spoke to two staff members that were assigned to work with me, the participation of other staff members was needed in order for things to go as planned. It seemed that these staff members had not been informed on how to proceed. Since I didn't work at the organization, I did not have authorization to give directives or ask them directly why we were not moving ahead with the project. Essentially, no recruitment or marketing took place since July.

When I tried to set up a meeting with these team members, they were under the impression that I was teaching a technology class and were not sure about how the three components of the class; global citizenship, digital literacies and hip-hop, would fit together with the programming for CCC. They were prepared to recruit for and market only for a technology course for hip-hop artists. We set up a meeting, where I was asked to pitch my course again. I started by explaining my entire history with CCC and what I hoped to accomplish with the class.

They then explained how they thought the course could work. They wanted me to go in depth on how to create a media rich blog, and have the artists develop content around issues of global citizenship and social justice in a five-week program that would meet once a week.

We agreed that the CCC staff would work on marketing and recruitment for the class and I would develop a website and course management system, and set up any other technical requirements the course needed in time for the course to start by the third week in September. However, a September launch did not take place as planned. I learned that the class was not prioritized because there were no outside funding sources to help sponsor any facet of the course. There was never any mention to me that I needed to bring outside funding for the course to have priority on the schedule in any of the previous meetings that had taken place. So the course was not ready to start in September and instead started in October with a much lower attendance than was anticipated. The attendance is discussed in more detail in the section on Attendance and Participation. In the end, I was allowed to teach the course during a six-week period starting in the middle of October.

At Ralston, though the course was incorporated into the school's main calendar, the faculty did not always remember the day and time I was to teach the class. As a result, on two occasions, I showed up to teach and the students had been taken on a field trip without notifying me that class should be moved to another day. On one of the occasions, a student chose to stay for my course rather than attend the field trip. On the other occasion, the students and most of the staff were gone prior to my arrival. As a result of these circumstances, no eligible student was able to attend more than three class periods consistently. Issues of student eligibility, which I discuss in more detail in the section on Attendance and Participation below, amplified the challenges of time.

At Broadhills, the schedule for teaching the class was impacted by a delay in the school board granting me approval to do research on the class (this is discussed in more detail in the Protocols to Entry Section). This created a 7-week delay from the time period I was originally told I would receive a response. There were also schedule changes in the academic calendar of the school. Approval for the project was granted at the end of October. The course was scheduled to start in November. The school, however, moved its end of the year tests for students to the first two weeks of the class's scheduled start date. This pushed the class start back and created problems for me with my visa. The extension on my visa was due to expire on December 31st. This meant that the course had to be fit into the time remaining in the academic year (November 14th through December 10th, 2011). The course was supposed to take place in November and December, however other schedule adjustments had to be made, which caused a two week gap between the second and third class period. In total, I was able to offer students only three class sessions. Because of the limited time available, there was not an option to offer the class more than once per week. The total number of hours for the course had to be significantly reduced from 20 hours to three weekly class sessions of 9 hours to accommodate the available time frame. This meant the students would be in the course for three-hour blocks. Realistically, the students would need at least one break during that time period, which would drop the total classroom instruction down by at least 30 minutes. The classes took place during the school day, which was the only time feasible for the class to be offered. Because it was the end of the academic year, teachers were willing to allow students to miss time from their academic class, as they had already covered most of their required material and completed required testing. Issues surrounding student travel to and from school and access to certain equipment not available after

regularly scheduled classes precluded the course from being offered after school or during the weekend.

Because the course was significantly shortened, the students were not able to complete the hip-hop texts that I planned for them to complete. The students expressed interest, however, in continuing the course. Mr. Brown, the teacher with whom I worked at Broadhills, and I agreed that we would work via the Internet to continue the class when students returned from winter break in February. However, when students returned to school, they changed grades. They were beginning year 10. For some of them, this was their final year in school. As a result, many students weren't able to participate in recording a song, as the new semester's schedule did not afford them the opportunity to leave their new classes. Additionally, for some of the students, the momentum was lost during the almost month hiatus that took place between the classes in December and the date the students were scheduled to record their songs in March with a professional sound engineer. While the school was generous enough to take the students to the studio and fund the studio time for the students, there were several other cost that arose in doing this work that impacted how content was delivered, as well as the availability of the course. These costs are discussed in the next section.

Cost

It is a given that K-12 educators in the United States and Australia will invest their own money into their classes for supplies and additional resources not furnished by the school. Some of the expenses incurred from the study discussed in this section are specific to this research study. Others are specific to incorporating hip-hop into the curriculum, and should be understood by educators interested in integrating hip-hop in their classroom.

At Midwestern University, there were two costs related to the course. The first involved having actual artists work with the course. Although some artists were willing to work for free, other artist, (who tended to be more experienced with hip-hop pedagogy), requested a nominal amount for participating in the course. In the section on time, I discuss the restrictions related to Midwestern University. In the technology section, I explain the limitations of the hardware. These two constraints necessitated some type of intervention so that the students would be able to maximize their time in the course instead of spending time troubleshooting issues. When I discovered the state of the computers, and explained to the director of the program how this would impact the course, the director replied that there was no budget to get computers or to hire an assistant. I made the decision to personally pay for an assistant for the duration of the course.

The computers provided by Midwestern were on a laptop cart. Each day before the class started, the assistant I hired helped me set up the computers at the students' workstations and run a diagnostic to see which ones would actually work that day, (it changed daily). Also when a computer shut down during the course, the assistant was able to quickly troubleshoot the problem and help students get back to work or help determine what other solutions were possible. I also found the assistant helpful in providing additional assistance to students who did not have strong technology skills. While students still experienced technical difficulties due to the hardware, their impact was lessened due to the work of the assistant.

The first three challenges described above redefined the entire scope of the study. The challenges listed below were specific to different locations. For example, questions of authenticity were raised in certain locations of Australia, but were not questioned at the site in the United States. Further, the different protocols required for entry at the sites in Sydney called for adjustments in the course or curriculum. There were different types of technology challenges

at most of the locations. Some of the technology challenges had to do with the equipment available at the site. Other technological challenges arose from lack of Internet access and the various skill levels of participants. The section concludes with a discussion on challenges that arose from attendance and participation.

Authenticity

I consider three types of authenticity: (1) authenticity as it relates to academic research; (2) "street cred" or authenticity in relation to working with racialized and disadvantaged populations; and, the role authenticity plays in global citizenship education and in hip-hop. Each dimension of authenticity described below impacted the way in which I was able to recruit and interact with the subjects of this study. Authenticity is also important to discuss due to the controversy surrounding the validity of hip-hop pedagogy in academic settings.

Academic Authenticity

There are challenges related to delivering a hip-hop course with an academic core. As I noted in my literature review in Chapter X, the scholarship and research on hip-hop pedagogies identifies some of the academic advantages a hip-hop infused curriculum can provide to students who are enmeshed in hip-hop culture. This perspective is not universally held in academic settings or the public discourse around what children should learn in schools. Elaine Richardson (2006) illustrates this point in *Hip Hop Literacies* as she describes the editorials by conservative journalist Michelle Malkin, who questions the merits of a syllabus in Hip-Hop literacies taught at Penn State. Malkin's article also "samples" bits and pieces from hip-hop courses at the University of Connecticut and Harvard, in an effort to decry the intellectual relevance of hip-hop in academic settings, arguing that the hip-hop invasion is the result of:

> …the morass of self-absorbed multiculturalism, where urban "relevance" is the be-all and end-all of the intellectual experience. Where teachers are listening

> partners, rather than imparters of knowledge. Where Fat Albert and Prince Hamlet are equals. Where education has been reduced to the false art of **"feelin' it"** and **"keepin' it real." (Malkin, 2003, online).**

Malkin draws on the real fears that several groups interested in the welfare of urban youth, (parents, community leaders, teachers, etc…), have about the influence hip-hop can have on youth. Bill Cosby famously argued that hip-hop culture was being used as a tool in poor communities to keep members of these communities disenfranchised (2004). He found many parents in these communities agreed with him as he publicly debated with Michael Erik Dyson and Mark Lamont Hill about the use of hip-hop as an educational tools and broader issues of the state of the Black community in America. In 2012, Bill Cosby released a hip-hop album in an effort to reach out to the same community he expressed concern for in 2004. His attitudinal change in hip-hop reflects the views of parents in the United States who grew up listening to hip-hop, and as a result, can see the value of hip-hop based programs (Horton 2012; Johnson 2011).

Outside of the United States, where hip-hop is a relatively new import, there is evidence of parents expressing similar concerns based on the sexualized and violent images most commonly portrayed in globalized, commercial, American hip-hop. Perullo (2005) describes Tanzanian parents and elders concerned that hip-hop will encourage youth, "…to leave school, turn them into criminals, and make them forget their cultural traditions"(p. 76)**.**

In an interview I conducted with Tongan Australian, hip-hop artist and community worker, Charles Lomu (6 Pound), he shared that he saw the positive influences hip-hop had in motivating youth to want more out of life and stay focused on positive endeavors. He noted, however, that Tongan elders were concerned about the negative influence hip-hop had on youth and culture (personal communication, March 2011). I had to address the same sense of concern at Broadhills College.

The students were enthused by the idea of having a class that allowed them to explore hip-hop, a genre that, according to Mr. Smith, is not normally incorporated into many Broadhills activities. The parents, conversely, expressed concerns about the value of such a class. The Australian parents had a different relationship with hip-hop than did the parents of the students in the United States. The U.S. based parents had grown up listening to hip-hop and were aware of distinctions between various types of hip-hop, (i.e. socially conscious, gangsta rap, commercial, etc…). Many of the Australian parents were only familiar with the commercial hip-hop as that was the type that received airplay on the mainstream television and radio stations in Australia. Mr. Brown believed the parents were concerned about the negative and derogatory messages the students would receive from hip-hop. The parents' experience with commercialized hip-hop led them to believe that hip-hop promoted promiscuity, drug use and other types of illegal and/or immoral behavior. In order to assuage the parents' concerns, Mr. Brown called each of the parents and explained the type of music we would use in the course would be socially conscious hip-hop music that focused more on issues of social justice and world events.

Further, the parents didn't see any academic value hip-hop could add to the curriculum since to take this course; the students would be missing a regularly scheduled class. The parents wanted additional information on what benefits participating in the program would provide their children. Mr. Brown, who had developed a strong rapport with the parents, was able to explain how elements discussed in the class outline I provided aligned with literacy skills the students needed to master. He also informed parents that students would be able to improve research and writing skills as they researched and wrote about social justice issues that hip-hop artist around the world promoted through their music. As a result we were able to recruit 13 students.

When I first proposed teaching the hip-hop course at Midwestern University, there was concern that some students would not be able to take the course due to parental objection. While I was allowed to begin developing a curriculum, I was also asked to consider an alternate solution for students who might not be able to take the course. As more students were recruited and enrolled in the program, it was soon realized, (based on student and parental feedback), that there would be minimal objections to students taking the course. At Midwestern, the parents did not question the academic value of the course. Many of the students noted that their parents or older siblings had introduced them to hip-hop and helped them discern between the different types of hip-hop. As a student told me in an interview:

I: Okay. Now can you tell me about the earliest songs that you remember, like the first song you remember learning the words to?

S5: I think it was "Straight Out of Compton"

I: Okay

S5: West Coast, N.W.A (laughs)

I: I remember them!

S5: And a couple of 2Pac, and Biggie Smalls songs

I: Okay, so hip-hop is the first music you remember? And who introduced you to the music?

S5: My parents… mostly my father though.

S5 later shared that he and his parents continue to share, discuss and introduce each other to different rap songs. As a result of the general inquiry of the scholars and their parents, my course was one of two hip-hop courses offered to the students. While my course focused on global citizenship, digital literacies, and hip-hop outside of the United States, another course was

developed that spoke to the history of hip-hop within the United States and its relationship to social justice issues.

Authenticity of Global Citizenship Education

Some scholars, such as Gerzon (2009), who supports the idea of global citizenship, observe, "…it is legal nonsense to say that one is a citizen of the world. According to the administrative structures in which we live, we are citizens of cities, states and nations — not of the world (online)." The idea of global citizenship challenges currently accepted forms of citizenship. There is no one governing body to which an individual can claim allegiances. Individuals are legally recognized as members of nation-states, or other independent sovereign territorial unit.

The debate over the concept of global citizenship is a valid one. Many scholars note that inherit contradictions lay in declaring oneself a global citizen. Soysal (2000) calls to attention that the idea of the model of a nation-state is usually granted "axiomatic primacy" when ideas surrounding global process are up for debate. Technological innovations of the late 20th century, however, have made geographic boundaries almost insignificant in respect to the global marketplace. The rapid yet complex evolution of the Internet has made it into, "…an essential tool for governments, business and individuals. Every dimension of modern life is represented and contested in cyberspace." (Geiselhart, 2010) As a result, the concept of global citizenship education becomes of paramount concern to educators around the world.

This concern about the validity of global citizenship education was a contentious one in Australia. It's extremely diverse, multicultural background often causes Australians born citizens to validate their "Aussie" roots if they are not of White European ancestry. Jakubowicz (n.d.) states the Australian nation was founded in part on the White Australia Policy with the

Immigration Restriction Bill of 1901. This Federal policy supported the development of racist and xenophobic characteristics of all the Australian colonies. At the end of World War II, the idea was to bring in British migrants and Europeans who officials believed were most likely to assimilate into Australian society. Policy makers believed that groups whose nationalities and ethnicities were outside of this demographic could not be assimilated and thus their migration continued to be severely restricted.

> "In the '60s there was agitation on the campuses for an end to racist immigration policy and Australia was beginning to forge economic, defensive and strategic alliances with nations of south-east Asia, a process which put Australia's immigration policies in the spotlight; Australia was becoming internationally embarrassed" (Jakubowicz, 2011, online).

Today, multicultural education is incorporated into the policies and procedures of the Australian school system, however, the stigma of the policy remains. An Australian identity Matereke (2009) states "Postmodernism challenges the predominant narratives of Australianness and urges a more flexible conceptualization that accommodates the kaleidoscope of cultures that have characterized the world today." (p. 131) The researcher later elaborates that the question of "'Who is Australian?' is as problematic as it is unavoidable."(p. 132) Many of the Australian-based hip-hop artists whom I interviewed paused when I asked if they were Australian citizens and then explained whether they were born in Australia or later migrated to the country. When questioned about global citizenship, some of the hip-hop artists were cautious about distinguishing between the ideas of global citizenship and a global hip-hop nation.

As described in the literature review, Alim, Ibahim & Pennycook (2009) also apply Anderson's idea of the "imagined community" to understand how hip-hop exists on a global scale. They describe the "Global Hip Hop Nation" (GHHN) as a multilingual, multiethnic "nation" with an international reach, a fluid capacity to cross borders and a reluctance to the

geopolitical givens of the present"(p.3). This definition does not call into question the nationality or allegiances of one to either their country of birth or residence the way opponents of global citizenship claim this concept does. Other artists, however, embraced the idea of hip-hop facilitating the idea of global citizenship. In the next section the authentication of hip-hop for use by an academic non-practitioner in educational setting is discussed.

Street-Cred

According to Williams (2007) "Hip-hop's fascination with authenticity is unique to the genre and is the function of its roots as the cultural expression of socially and economically marginalized African-Americans"(p.2). The idea of authenticity within hip-hop can be seen outside of the United States. It was a belief the Australian artists that I worked with lived by. They tended to believe that Australian hip-hop was in some ways more authentic than hip-hop found in the United States. One reason for this belief was the contrast in how commercial hip-hop artists in America portray the hip-hop lifestyle. It is painted decadently; with artists having a seemingly unlimited access to symbols of wealth. The hip-hop scene in Australia is large, despite being based primarily underground with few artists seeing the same type of commercial success as their American counterparts.

For example, if you compare the commercially successful Australian hip-hop group Bliss and Eso to the American acts they have opened up for (i.e. 50 Cent, G-Unit, and Lil Jon), you will see a huge contrast. Though Bliss and Eso may have started out with lyrics that celebrate partying and other elements of youth culture, their music has evolved to emphasize a focus on social justice in many of their lyrics. They have been very active in a number of charitable causes.

I met Eso briefly while he was spending a day working with the Australian based Musicians Making A Difference organization. He spent a large amount of time talking directly with youth and providing them with substantive feedback about the craft of hip-hop as well as practical steps for being successful in the industry. Further, Bliss and Eso have helped fund relief work in South Africa as well as in Victoria, Australia. They have many songs that touch on social justice issues or speak to every day life for the average person. While 50 Cent is also active in philanthropic causes, he is more known for Gangsta Rap and his commercial business endeavors.

As the artist Oakbridge explained in his interview, "That's like the clear distinction between what a lot of the American hip-hop music out. You know, being really … driving hummers or wearing bling and all that. You find that a common theme would be like, anti that in Australian hip-hop. To keep it more organic, keep it more fresh" (interview).

This belief about American hip-hop seemed to spill over into ideas about Americans in general. It wasn't immediately clear to people I met in the hip-hop community if I was "real". Since, I was not a practitioner in any of the four elements of hip-hop, could I truly teach hip-hop? If so, since I was not Australian, could I teach a global hip-hop class that encompassed the worldview of the underground hip-hop scene in Sydney?

This was illustrated when I worked with one of the hip-hop projects sponsored by the CCC. I was assigned as a volunteer with a hip-hop artist the CCC contracted to run a program. She saw me as an American academic that was possibly out of touch with the realities of marginalized Australian youth led it. In the beginning, I probably didn't disprove her beliefs. For example, I had no idea what students meant when they said they were "on the dole", (on welfare in American terminology). As a result, she gave me very simple tasks, unrelated to technology,

such as setting up snacks and taking pictures. She closely monitored how I interacted with the participants, to make sure I was not doing anything that she perceived as exploitative. When the CCC asked me to interview the participants about their background, she explained that she was not comfortable with the interviews happening while her program was running, because she was not sure how the data would be used. I respected her wishes and provided her with the tapes and explained to the CCC why I stopped the interviews. It took months of consistent, yet authentic enthusiasm, before I was able to build up a level of trust with the artist, which opened the door to building a rapport with other artists.

Participating as a volunteer in the hip-hop initiative led by the CCC was one way I developed a rapport with members of the hip-hop community. Another way was by creating a space for hip-hop practitioners in the course to deliver expertise within the course. I invited artists to come into the classroom and talk about why they wrote the songs we were listening to, as well as the socio-historical or socio-cultural context that may have been needed to have a fuller understanding of the song. In some cases the artists were also serving as translators (if the song was written in a language or used terms that were not in English). The artists also explained why the song was important for the participants of the class to be familiar with if they truly appreciated hip-hop.

Connecting with the artists was also important for the students. Some of the artists were able to offer students feedback on their work, which in-turn motivated the students to work harder on the song. In the class where the artists were also students, connecting them with an artist who have served as a cultural envoy for the United States, as well as artist who programs their own WordPress site, helped them think about directions they needed to take to hone expertise in the professional areas in which they were interested.

An interesting conversation developed between Toni Blackman, the first hip-hop cultural envoy for the United States Department of State, and the Australian artist enrolled in my technology course about being authentic to one's self while working within the organizational constraints of the United States Government. While she asked not to be recorded or directly quoted in the course, she was asked to address a similar question in less friendlier settings, as described below:

> During a panel discussion in Johannesburg, a local man asked, "How could you justify working for the U.S. government?" "You mean how can I justify being an American?" Blackman shot back. "That my grandfather survived Jim Crow? Or that my great-grandfather survived slavery to build this country? Or how can I justify representing my family around the world? Is that the question you are asking?" (online).

Similar questions have been asked of me. Murray Forman, noted hip-hop scholar asked how do I address the conflict of staying true to the nature of hip-hop while working within the confines of institutions such as schools and community organizations. My answer was to acknowledge to the students that this organizational constraint might exist within the context of the location of the course, yet try to remain true to the intentions of the course. In the next section, I address other organizational constraints that impacted my course.

Organizational Constraints

As discusses in the previous section, each site understandably had rules, which governed how people not employed by the organization could work in conjunction with the organization. They could impact the authenticity of the course, as suggested by Forman. In my case, they had other impacts on how my course was delivered to each organization in Sydney in which I was allowed to work. For example, each organization in Sydney required a national, police-sponsored, background check. The background check was not transferrable, so I was verified by the Australian Police Department for each organization. In the following sections, I explain the

protocols associated with each location, and how they impacted the delivery of the course. These protocols include the interview processes and legal regulations required by each organization.

In the previous sections, I have discussed the protocols and legal contracts required by the CCC. This section will focus on the other locations in Sydney: Ralston, Sunnyvale and Broadhills. At Ralston, the principal, staff and students primarily determined whether I would be allowed admittance to the program. I had previous experience working at Ralston, through an unrelated program, where my credentials and background were verified through the police department. The principal required an interview, in which I provided her with documentation about the program, (my syllabus, and related references). Her concern was whether I would be able to work with the students the school enrolled, all of who faced several challenges.

I explained that I had not worked with students recovering from drug addictions, but had worked, with no incident, with students from marginalized populations with severe behavior problems, as well as survivors of abuse. I was invited back to introduce myself to the staff and students, propose the program and see if any students would willingly participate. The students in attendance stated they were interested in the program. The staff also found the class interesting; specifically the technology skills. I agreed to run technological professional development courses on topics the staff was interested in so that they would be able to support student interest after I left the school. Doing so necessitated my creating an additional syllabus for professional development.

Sunnyvale required an interview with the center manager, Juliette, as well as casual conversations with staff. In addition to submitting a syllabus, I was required to complete a template that illustrated how the course fit in with the Center's goals/objectives. Juliette

encouraged me to serve as a volunteer at other events Sunnyvale sponsored, so that I would get a feel for how the organization operated and meet participants as well as other employees.

Broadhills required an IRB process similar to the processes found at the University level. The application is first submitted via email, so that processing can begin before the postal version arrived. The IRB process required approval of the principal, as well as a supporting staff member, (Mr. Brown). Initially, Mr. Brown was believed that the process would only take "a couple of days", especially since the principal was in support of the project. Approval however took almost three months. As a result, a severely scaled down version of the course had to be implemented for the students.

Since we were covering complex topics, I felt it was important to allow students time to reflect on the topics discussed in the course, information discovered via research and how these items interacted with each other. Due to the short amount of time, the students had much less reflection time than desired, which I feel contributed to the sparse entries in their journals. Additionally, because of time constraints, there was not enough time to have several artists from outside Australia directly interact with the children. The constant changes in the timeline for the class precluded some of the Australian artists from visiting the school. I have observed in the past that allowing students to directly connect with several artists is very beneficial; usually if a variety of artists are available students are able to find at least one who they can relate to and feel comfortable asking follow-up questions.

Technology

The course examined in this study, at its core, is a technology course used to teach global citizenship via hip-hop. As a result, technology is central to the course in several ways. The course aims to help students develop and/or build upon their digital literacy skills. It is also

designed to help participants recognize the several ways we are globally connected via digital means. Additionally, I purposely chose to incorporate tools that were free, cloud-based and not device specific, (when possible). This choice was made so participants would have a minimum amount of restrictions in using the services outside of the course, as well as after the course concluded. This means that when there is a problem with the hardware or Internet, the course is significantly impacted.

There were several types of technological constraints that arose as the course was delivered at different locations. While most locations had adequate equipment for running the course, one location was not able to meet the minimum requirements needed for participants to complete the course. Further, some organizations had their Internet restriction stratified, so that different users had different levels of access to Internet based resources. These stratifications were not easy to change, and impacted how the course was taught. Lastly, the course assumes that students have basic computer and Internet skills. In one location, the students didn't have basic computer skills.

Equipment

Sunnyvale was the only location that did not have enough working equipment to adequately deliver the course. I asked to examine the computer center a few weeks prior to the start of class. While there were 6 computers in the lab, only 4 worked. The room was very small. Which, in part, was purposeful. The lab was open to the community and intended for people to use for the purposes of checking their email or doing homework. Additionally the Internet connection in the lab was not stable which was a huge issue. The resources used in the course were purposely chosen so that the participants would be able to access and continue to use them

after the course was over. I also recognized that some of the students might not always have access to computers.

As mentioned earlier, I chose to deliver the course using free, cloud-based resources that were not device specific, (when possible). Some of the services allow users to download the information created on their sites so participants can work without an active Internet connection. This is not commonplace for free services; most of the services chosen for this course would not work in this capacity. Therefore, we did not have access to core resources needed to do coursework while in class.

At Sunnyvale, one of the conditions of being able to teach the class, was the class had to be open to everyone who wanted to take it. I received a list of participants, but had no information on who they were as learners. On the first day, 14 students showed up for class. The class ranged from ages 12 – 45 and the technology skill range was just as wide. Some participants had very limited experience with computers; they had never used email or Facebook, while others were music producers and graphic artist. I had participants work in teams and tried to incorporate more discussion to adapt to the lack of resources.

Some students who were proficient users took on the role as instructor to their team members who were struggling with technology, and helped them get their first assignment launched. However, it was clear that everyone was most engaged when they were able to participate in the hands-on activities that were prescribed in the syllabus. Despite the initial challenges, all students were able to get a very basic web page launched.

We were not, however, able to cover half of the content designed to be covered in the lesson. The students who were able to grasp technological concepts pretty quickly did not return to the class, which was a huge loss, but made it easier to provide individual attention to students

who weren't proficient computer users. A couple of students had personal issues arise that made it impossible for them to complete the course.

The constraint that may have had the largest impact on the course at Sunnyvale was that the computer lab at Sunnyvale had to be shut down due to participant violation of the technology policy. As a result, there was no dedicated place for the class to be delivered. We were eventually provided with two Apple laptops and allowed to work in a lounge. The lounge was a communal area, home to a snack bar and adjacent to the dancehall where b-boys, b-girls and artists practiced for concerts. This proved very distracting to the few participants that remained; leaving me with one student who completed a site. The challenge of having dedicated space was unique to Sunnyvale. The issue of having hardware that worked was not.

Midwestern State University is a well-endowed, research-intensive university. However, there was a limited amount of functioning computers available for students to use in the building the program was based. The IT Administrators recognized that many students brought their own devices to use, which meant the university did not have to allocate as many resources towards labs and computers. As a result, however, the computers to which we had access were very old and constantly shut down while the students were processing their movies or doing research. This meant that the amount of independent work I gave students to do had to be reduced. I incorporated more group work so there would be less 1-to-1-computer time for students.

Despite the use of an assistant, students spent a significant amount of time trouble shooting hardware and related software errors as opposed to actively working on course material. When they left the classroom and had study periods, they usually did not have access to a computer lab, so there was a limited amount of work they could complete outside of class. This meant that the assignments had to be ones that could be completed during course time, and that

some of course time could not be used for introducing students to new material or discussion, but had to be allocated towards production. This is just one type of technological limitation faced while trying to deliver the course. At Ralston, there were limitations in accessing technology.

Access

Ralston College had an extremely high security system in place with their technology. Their students had extremely high restrictions on what they could access on their computers. I requested clearance to the cloud based services that would be used in the course more than a month prior to the start of the course. Unfortunately, quite a few of the websites that we needed to access during the course of the class were only accessible by some of the computers. Some of the websites were inaccessible, even after the principal intervened and requested access from the New South Wales Department of Education. This meant the teachers would have to login on the student's computers in order for students to have complete access to most of the sites. The teachers were unwilling to do this because this would potentially give students access to the teacher's full name. Students were not allowed to know the teacher's last names for security concerns. As a result, the course had to be adapted to work with the technology constraints. This meant some students could work on their own computers, while others had to do activities that did not involve working on computers. Issues of perceived unfairness and discontent rose very quickly as a result of this constraint, which bought everyone to a halt from working.

Skill Level

Another factor that must be considered is the participants' capability to use the technology at hand well. Although the provision of technology during the Hip Hop @ Broadhills project was good, in that students had 1:1 access to laptops, the actual skills that students had to deploy to make use of this technology was quite poor. Central to the implementation of the Hip-

Hop at Broadhills project was the use of technology. Broadhills has had, until very recently, a haphazard approach to technology and education. Recently, however, the school has improved its wireless network, and purchased more laptops for student use. In addition, in 2011, the school established MOODLE as the online learning environment for all students, and later that year, started using Google Apps for Education (GAFE) for all students to provide them with an email address and a suite of Google apps to use in class and at home.

Despite these recent improvements, at the time of the Hip-Hop project, there was still only very limited take-up of these tools by the students. For example, while students were comfortable searching for things on search engines or YouTube, for more challenging aspects, like setting up a blog or using Google Maps, students were ill-prepared. Only three of the students had actually logged into their GAFE accounts before participating in the Hip-Hop class, and none of them had created a website or a Blogger account before. This lack of activity reflects the wider reality of students at Broadhills; according to Mr. Smith, they are generally lacking in ICT skills, mainly due to the newness of the system, which is one of the reasons he was excited about the opportunities he believed this course afforded to his students. . Further, while students expressed via interviews that they had access to technology such as desktop and laptop computers at home, their use of these tools was typically restricted to an hour for various reasons (sharing resources with others in the home, rule of the house, etc.).

These were important considerations for two reasons. First, the Hip Hop @ Broadhills project was very time-constrained. After the delay caused by the IRB process, described above, I only had three course sessions with the students. Time spent learning to set up Blogger accounts and accessing email was time not spent writing songs or researching and discussing Hip-Hop and global citizenship. Second, the aim was for students to invest meaningful amounts of time

updating their blogs in their own free time. With a few notable exceptions, this did not happen because students struggled to access the blogs from home.

In the following semester, however, when students from the Hip-Hop course were asked to create a blog in their regular academic class, Mr. Brown noted that the students who created the song *6 Hours of Pain* (see Chapter 5), self-identified themselves as expert Bloggers. The students stated they learned the skills from the Hip-Hop class and volunteered in Mr. Brown's course to help classmates set up their accounts and get started on their blogs. Additionally, the class seems to have opened up possibilities for what can be done online (academically). Their experience with completing the class, (and the song which resulted from the course), has encouraged other students to request the class in the upcoming semester; including students who were previously enrolled in the course.

Attendance and Participation

There were various factors that impacted how often each participant was able to attend. Midwestern was the only site were attendance in the class was compulsory. As a result, the majority of students were in attendance consistently. Most were able to complete the course. The behavior of the students at the schools, Ralston and Broadhills, impacted their ability to attend the course. The artists at CCC attended the course when their overbooked schedule permitted. Attendance at Sunnyvale fell in part due to a lack of resources and a misunderstanding of the purpose of the course as described in the section above.

The students at CCC were motivated because skills and deliverables would allow them, as independent artists, to take better control of their web presence. However, their hectic schedules as community workers, musicians, students, as well as their personal lives, sometimes caused them to put activities such as the class on the back burner until their other commitments

were met. Some participants were also employees of the CCC. They attempted to attend course while simultaneously leading initiatives in different parts of the CCC. It was not feasibly possible for the artists to do both, so their lead obligation took precedent.

Another challenge that was unique to CCC was there was a cost involved to maximizing the full potential of the course. The artists were developing blogs that they were planning to use as their career sites. Due to time constraints it was determined it would be best to teach the artists beginner and intermediate WordPress skills. This would require the artists to purchase at the minimum server space so that they could install WordPress on a server and install templates, as well as have the option to utilize plugins. CCC allocated part of their server space for artists to use and negotiated for artists to purchase a domain name as well as server space at an extremely reduced price for a year. The cost was optional however; none of the artists were willing to purchase it. This reduced the amount of functions I was able to teach during the course of the class.

At Ralston, one of the goals of the school is to teach students personal responsibility. Students agreed to follow a pre-established set of rules, or they were not allowed to stay on school grounds. So if a student was found in violation of any of the rules of the school, (i.e. smoking on campus, disorderly conduct, etc.), they were barred entrance to the school, and by default, the course. Many of the students were not able to make it through a week without an infraction, and hence they were not able to complete the course. Because of the seriousness of the issues the students were attending to in their personal life, I was not able to reach out to the students outside of school to see if they were interested in completing the course in an out of school context.

At Broadhills, teachers intentionally targeted students to participate in the program who were either classified as low academic achievers or having behavioral problems. While all of the students professed a love of hip-hop, it was clear that a few students saw the course as an opportunity to avoid regularly scheduled class. Of the13 students who took part in the program, most (7) said their intention was to leave in Year 10 and pursue a career in a trade. Very few of the students explicitly stated that they had any intention of pursuing tertiary education. This impacted what course content could be delivered to the students.

Conversations with Mr. Brown, and Mr. Smith, a colleague of Mr. Smith's who took interest in the program, revealed that while both believed the course would be of great benefit to the students, the content might seem overwhelming. They suggested reducing the amount of activities students were asked to complete in class and after school so that students would not be overwhelmed by the big questions they were being asked to examine in the class. This meant that the course had to be significantly redesigned, as most of the activities had an interconnected purpose. For example, in the class designed for college bound students, one of the foci is to have the students write blog posts, or scripts that display higher level thinking skills and a level of criticality. In this version of the course, the focus was to get the students to write in complete sentences and to convey complete thoughts through their posts or lyrics. Also, two of the students engaged in misconduct outside of the course, which prohibited them from participating in extra curricula activities, which included my course.

Discussion

This chapter has discussed the challenges incurred while attempting to teach a course that examines the intersection of global citizenship, digital literacies and hip-hop in various settings. As communities around the world are becoming more diverse due to advances in technology, it is important to find ways to make such communities inclusive to all parts of its citizenry. One

way is by leveraging the use of global constants in educating people to productive global citizenships. This study argues that the global dissemination of hip-hop makes it a global constant. The course leverages these advantages, as it is adapted to five different contexts.

Accompanying the adaptation are challenges that educators interested in delivering a hip-hop infused, global citizenship, education curriculum may face. The first three mentioned in this chapter are intellectual property rights, time and cost. While time and cost are important considerations in all educational interventions, intellectual property rights may be a new factor that educators interested in this line of work should explore in detail. Students will have to be made aware of the legal and ethical repercussions of violating copyright law. The nature of hip-hop remixes and digital mash-ups can add layers of complexity onto this already evolving domain.

An area covered in great detail in this chapter, authenticity is especially important for educators. There are many nuances to evaluate in authenticating the study of global citizenship education around the world, where the concept often is challenged by nationalistic ideas. In countries with high levels of immigration as well as those establishing their national narrative, educators may struggle to authenticate the exploration of global citizenship education. So is true of hip-hop. Hip-hop pedagogues are likely to be challenged in delivering curriculum to students who are part of marginalized groups in a larger society. Arguing that hip-hop can be a tool of inclusivity as opposed to serving to further isolate these groups will be important to justify when entering into this area of study.

It is also important for educators to have fluid knowledge of the organization in which they teach, so they can best understand how organizational constraints may conflict with the delivery of a hip-hop curriculum. Technological constraints can completely cripple the delivery

of this course. Understanding possible challenges and solutions will help educators prepare for the delivery of the course in a way that maximizes students' potential to learn content, as opposed to troubleshoot technological problems.

CHAPTER 4: MIDWESTERN UNIVERSITY

Introduction

In this chapter I discuss the outcomes of a technology course I was asked to develop as part of a summer program ("Midwestern Youth Leaders" (MYL)), at Midwestern University. In the first section of the chapter, I provide a description of the course, the context in which the course was delivered, as well as demographic information about the participants in the course. In the next section, I describe the practices of global citizenship the students engaged in through the duration of the course. Using interviews, survey responses, as well as examples from the artifacts students produced in the class, I describe how students engaged in these practices as well as how the practices related to principles of socially conscious, global hip-hop.

In the second section of the chapter, I provide an overview of the digital literacies participants developed while completing the course. Additionally, there is a discussion on the audio and video projects created by students in each section. In the final section of the chapter, I provide the outcomes of the students' work, focusing on how they engaged in practices of global citizenship through global hip-hop and their creation of digital products.

Overview of Course

Evolution of the Course

MYL targets high achieving youth from urban areas throughout the Midwest. The program focuses in on youth who were interested in a career in education. The program was loosely connected with an academic initiative that took place during the academic school year. "Educational Explorers" (EE) taught students how to conduct community-based research that linked back to their educational experience. Many of the students who participated in EE would participate in MYL. Based on my background in technology instruction (I have 15 years of experience of teaching experience and a Master's in Instructional Technologies), I was selected

to teach a technology course for MYL. The program director wanted students to have a practical course that would provide participants with an introduction to the types of technologies they would use should they choose to continue on for post-secondary education. I was allowed to choose the content delivered in the course. In order to make the choice, I asked EE participants what they found interesting, as well as what they would like to learn more about. The overwhelming response to the former part of the question was EE; the latter was news and events happening around the world. I developed the GHHSJDR course in response.

Research Site

The GHHSJDR course was one of five courses taught during MYL; which took place over a four-week period in the summer and was open to students entering the 10^{th}, 11^{th} and 12^{th} grade in the fall. Students were from urban districts in the Midwestern United States. The program was intended to increase students' college readiness, as well as nurture their interest in careers in education. In addition to this course, students participated in five other compulsory classes. Students also had the selection of attending different arts and crafts activities, as well as workshops on applying to college and for financial aid. Students were taken on daytrips off campus on Saturdays, and also practiced for a talent show that took place during the awards ceremony at the end of the program.

Many of the students who traditionally participated in the program came from the Detroit Public School system. Of the 61 BSHSSP participants in 2009, 57 were African-American, 3 were African immigrants, and 1 was Asian. All of the students lived in urban areas. Because the students were able to enroll in the program as long as they met grade eligibility requirements, some of the students in this cohort had taken the course more than once. As a result, the course had to be updated with new material before I taught it each summer. The previous section of the

course was designed with a focus on global hip-hop. The previous cohort did not directly explore how concepts of global citizenship interacted with global hip-hop. They focused on global hip-hop from a social justice perspective. In this iteration, the focus was on global citizenship. This primarily meant using different examples to illustrate how hip-hop was enacted outside of the United States. Further, it meant finding different guest speakers and ensuring that previous guest speakers created new presentations looking at different aspects of hip-hop in the country they represented.

The GHHSJDR course is one of five courses the students took during the four-week program. The program coordinator randomly divided the students into two groups of 30. Classes were 90-minute each. The groups met twice a week for two weeks of the program and three times per week for the other two weeks of the four-week MYL Program.

A central goal of the GHHSJDR course was to provide students with knowledge of and experiences working with digital technology as a means to preparing them for college. I taught this course for the past four years. Over these four years, I developed the course in ways that allowed students to develop their technological capacities through exploring global issues by examining hip-hop artists in different countries. This course had 6 underlying objectives students were to achieve:

1. Develop skills in using and producing products involving Web 2.0 technologies.
2. Increase understanding of digital communications.
3. Become more familiar with the location of international cities and countries.
4. Increase their awareness of the history and/or culture of various countries.
5. Increase their awareness of how popular culture is shaped by many influences.
6. Recognize that people who are oppressed around the world struggle with similar issues.

The course rests on a belief that global hip-hop provides the perfect vehicle for youth situated in urban settings to grasp a critical understanding of global citizenship education. The lyrics of hip-hip produced for the purposes of social justice outside the United States allow students to examine young voices challenging or supporting the status quo and conditions in their respective countries. To understand the lyrics, students must research the historical conditions such as culture, language and geographical information for the purposes of dissecting and analyzing the messages the artists are trying to deliver. Through this process, it was hoped that students would develop their ICT literacies, as the majority of their work was Internet based.

The Internet, however, was not the sole source of information about other countries that students accessed through the course. Speakers from some of the countries discussed in the class were invited to class to participate and provide information to the students as well as answer questions that arose from students and to translate lyrics when necessary. Web 2.0 tools, such as online translators, search engines, as well as audio and video editors were also used to help students to express themselves creatively in spoken word, art, interpretative dance or music.

Overview of the Class Sessions

During the first week of the course, students familiarized themselves with key concepts in the areas of Web 2.0 technologies. They also spent time learning how to use equipment such as flip cameras, and digital, audio, recording devices. Additionally, they spent time learning and practicing research literacy skills. I also assessed the students' levels of interest and proficiency in the areas of global citizenship education, hip-hop, and technology use through oral and written surveys, as well as participant observation. An example would include the polleverywhere.com study where students were asked to select one of five choices in response to the phrase "Hip-hop is…" We spent time throughout the week talking about the history of hip-hop by examining the

messages in songs, such as *The Message* by Grandmaster Flash. We also set up the technology accounts we would use in the class.

The second week of class, students were randomly divided into groups. The groups selected countries to research and began discussing the types of projects they wanted to create. They began collaborating and sharing data through the wiki. They also interviewed international graduate students, who were also hip-hop aficionados, and served as guest speakers, about what hip-hop looks like outside of the United States. The guest speakers were asked to provide examples of both commercial and "underground" music, explain and translate lyrics, as well as provide historical or cultural context to the lyrics of the songs they selected to present.

The third week of class, students began to flesh out information from their storyboards and created digital representations of the concepts they learned from socially conscious hip-hop artists outside of the United States. This included contributing to a wiki about the information they learned in class as well as what the students' independent research produced.

In the final week of the class, students finalized their projects and prepared presentations for the closing ceremony of the MYL Program. During the ceremony, two students provided an overview of what was covered in the course. Each group presented their projects on visual displays that were set up at workstations across a large meeting room. Students explained why they selected the artists they chose, as well as what they learned from the music. In the following section, I provide a closer look at the practices of global citizenship students engaged in as the course progressed as well as the digital literacy skills they used in the development of their final projects.

Engaging in Practices of Critically Conscious Global Citizenship through the GHHSJDR Course

In this section I provide an overview of the ways in which students participating in the GHHSJDR course engaged in the practices of critically conscious global citizenship. I use the polls and surveys taken in the course, interviews conducted with six students from the program, and digital products produced in the course to identify ways students demonstrated a comprehension of aspects of global citizenship. Further, I explore the connections students made between global hip-hop and global citizenship, as well as their use of digital tools to produce videos and recordings that conveyed their understanding of topics discussed by hip-hop artists from around the globe.

I pay particular attention to characteristics of virtual cosmopolitanism students described during class discussions as well as interviews. These characteristics include the networks and connections people create through virtual means. Additionally, virtual cosmopolitanism demands a citizenry be aware of a wider world outside of their local space. Further, there is an expectation that citizens be outraged by social injustice anywhere. The practice of criticality is explored through the examination of the complex relationship participants have with hip-hop culture. This section also discusses the collaborative process students engaged in as they researched global hip-hop text and created digital pieces to illustrate what they learned. The section concludes with findings on how students define global citizenship in relationship to course content and their own identities.

Virtual Cosmopolitans

The first practice the students engaged in during the course that I discuss is virtual cosmopolitans. This term has been used heavily in discussions about global citizenship and digital technologies. The term is derived from global cosmopolitans, which is defined as

individuals who embrace "other" cultures, peoples and environments as a result of international travel, (Schattle 2009). This skill is an important practice of global citizenship because it allows one to personally develop perspectives about the "other" that can set the stage for compassion and other components of global citizenship education. Virtual cosmopolitans may or may not travel. It is a basic assumption that as the world becomes increasingly connected, (via the Internet), that there will also be an increase in cultural connections between people due to the increasing number of ways people can connect with each other via digital tools. However as Zuckerman (2010) explains in a podcast on virtual cosmopolitanism, "…the Internet makes it possible for us to interact with people all over the world. We just don't necessarily have the language, the context, the experience in having those interactions… in a positive and productive fashion" (podcast).

This was a major hurdle the course had to overcome. How could students who were primarily English speakers, have a true understanding of hip-hop lyrics that were written in languages such as Spanish, Chinese, Japanese, Romanian, Arabic, etc… just to name a few examples? Additionally, once they received translations, how could they understand the context and inspirations behind lyrics that may be specific to a local community? Would they be provided with an awareness of issues taking place around the world? Would they be able to make connections to their own community? Interconnectedness and awareness are components of global citizenship embedded within global cosmopolitanism that needed to be addressed through the course content.

It is for this reason I reached out to the International Center at Midwestern University, as well as colleagues in my graduate program in an effort to find people who were familiar with hip-hop outside of the United States and could translate lyrics, so students could discuss the

songs they found via Internet research. I was able to recruit graduate students and hip-hop artists from various countries (Trinidad, Japan, China, Czech Republic, Liberia, Australia). I also was able to connect with Americans who were fluent in Arabic and Spanish. A friend identified other students from Romania and Japan, who I asked to select songs that spoke about issues that took place within the countries they were translating lyrics about and to explain, (as best as they could), why the song was meaningful. What type of socio-historical context made the artists want to write about specific events or conditions in their neighborhood or country? Digital tools alone could not make these connections. I had the GHHSJDR students use Google Translate and Babelfish to see how accurately they could translate lyrics to songs. They saw how much of the message was lost or unable to be translated.

One GHHSJDR student, Barry, was able to make a connection to the song by Kakumakushaka, *DUTY FREE SHOPP*. The Okinawan artist is very active in the anti-military base movement in Okinawa. Fumiko Sakashita, a speaker on Japanese hip-hop explained that 90% of the island of Okinawa is a U.S. military base. She also explained the historical and cultural context of how the base ended up in Okinawa as well as the current cultural sentiment towards it. She asked the students, "How would you feel if all of your streets were policed by the military?" Barry, a student from Detroit replied, "We practically are!" Many of the African-American, male students in the course went on to explain that they were constantly harassed by police patrolling their neighborhoods when they were outside of their home.

One student stated, "I always fit the description of whoever it is they are looking for… Black male, age 18-35, between 5 and 6 feet tall" Students were also able to relate to the group Gipsy.cz when Kamila Rosolova explained the word "gypsy" was a derogatory term, yet the

group used it as their name in an effort to de-stigmatize the word, similar to the way some hip-hop artists use the word "nigga" in songs.

I also encouraged the students be virtual cosmopolitans and make virtual connections by having students attempt to contact the artists they were studying. I asked them to look up if the artist had an official fan site or connected to a record label that provided a forum for fans to reach their audience. I did this in hopes the artists would be willing to discuss their songs directly with the students. Only one group (exploring South America) actually attempted contact. The students had not received a reply by the time the course concluded. I sent emails to artists to tell them how they inspired the GHHSJDR students.

One artist, Maya Jupiter, who at the time was based in Australia, received the audio clip students created about her music after the course ended. This connection led to my travels and research in Australia. Of the six students interviewed, two stated the course was not their first experience with making direct connections to people outside of the United States via digital technology. These students were huge anime fans and through anime had developed a strong interest in Japanese culture. Both had recently returned from a school trip to Japan. Prior to the trip, one student described how she reached out to Japanese students she found online.

P: I made a blog which is one, I was on YouTube and I was watching these blogs on students that were attending a college that I wanted to go to in Japan and I made a blog asking questions and I wanted them to send me back messages or video comment as to the answers for those questions. And a few of them got back to me and we converse.

This was not the norm for the majority of the students in the course. Many noted that they had not been outside of the United States and they only communicate with people outside of the United States who were family members in the military. The universality of hip-hop, coupled

with the connective nature of the Internet, however, facilitated the students' use of the practices of virtual cosmopolitanism. As previously mentioned, hip-hop was born in the 1970's, in the African-American, Latino and urban communities as a dynamic form of expression. (Aldridge & Stewart 2005). In hip-hop's origin, the expression was purposeful; Sasaki (2007) argues, the first forms of hip-hop introduced to the world served as a way of allowing people in the mainstream who did not live in the marginalize communities described in hip-hop songs, to have a point of entry into those communities. In the course, some students believed hip-hop still maintained this purpose. As Pamela explained:

I: Okay. If you had to describe how hip-hop has influenced your life as a youth, how would you describe that?

P: I think hip-hop has influenced my movement as far as dance and my, just being able to look at other people's realities because I do live in an urban city but I don't face… I face some of the same situations but I don't always, I really don't face them so that kind of gives a look onto what other people may be going through and say, okay, this is what I see what's going on in this community and I see why this, this is what happened in the world.

Pamela explains how she understands more about what is happening in the wider world via hip-hop:

I: Okay. Do you think any other components, when you think about global citizenship?

P: Well, now I'm getting into the music as far as of global citizenship, like the global hip-hop, like we just started things, it's just all the same

I: Like what?

P: Like global hip-hop

I: What are some of the themes you learned about?

P: Like poverty, social injustice, you know, love. That's the common thing. Having fun with your friends, things like that.

While Pamela's definitions speak more to awareness, Lisa's definition, from a survey I administered during the class, emphasized interconnectivity. "A global citizen is people who are connected throughout the world by a certain thing. In this case of our project, these people are connected by hip hop" (survey).

Students were able to articulate some elements of connectivity and awareness of events around the world within the context of being virtual cosmopolitans in the course. It was also a goal of global citizenship education to take a critical eye to social and economic inequities around the world and be outraged by said inequities. The next section analyzes the areas in which students were able to critically analyze the content in the course as well as challenges that arose in this area.

Criticality

Andreotti (2006) is concerned that curricula for global citizenship education do not have students address criticality. She elaborates, "…in order to understand global issues, a complex web of cultural and material local/global processes and contexts needs to be examined and unpacked." (p. 41) If this is not done, she ponders whether we are training youth, (particularly in first world countries), to reproduce the colonizing directives of globalization.

Heilman (2008) defines criticality as the intellectual capacity to judge the logic and soundness of policies, arguments and concepts, along with the capacity to make ethical judgments. Criticality encourages learners to reflect on how they developed the beliefs,

assumptions and feelings, as well as the implications of our systems of belief in local/global terms in relation to power, social relationships and the distribution of labor and resources.

Many of the students in this program reported a relationship with hip-hop that began as long as they could remember, or when they were "a child". For example, Robert said, "I know for sure I've been listening to it my whole life because that's what my parents used to listen to all the time. But I remember for sure… I know listening to it in about '96 that I can actually remember the songs I listen to it"(interview).

Charles agreed, "Had to be somewhere back in elementary school 'cuz my parents used to play it all the time"(interview).

Pamela stated,

> I think I like first learned about hip-hop like when I was growing up, just watching cable basically. Just watching it on the news and like one of the first things I remember as a child, I remember being in elementary school and I remember about the whole East Coast/ West Coast thing going on. I remember when Tupac died and I really like, I really have memories when Biggie died! (Interview)

Students indirectly acknowledged that the relationship they have with hip-hop is a complicated one. While the GHHSJDR course exposed students primarily to socially conscious hip-hop, we also discussed hip-hop as a whole. At the start of the course, students were asked to use an online poll to complete the statement; "Hip-hop is…" with one of the following choices:

- "a culture, a way of life!"
- "music, and I love it!"
- "there…what's the big deal about hip-hop?"

- "music, and I hate it!"
- "dead."

The next question asked the students what messages they believed hip-hop delivered to its audiences. Participants responded anonymously. Some of the responses were:

- Through hip hop I have heard stories of shootings, use of drugs, the beating of women and countless stories of how much money a rapper has. I have also heard stories of how people came to be known based on the negative things that they have done or plan on doing.
- Violence is mainly portrayed in Hip Hop..... In basically every song there has to be something negative....SMH
- The message that you receive from hip hop is that girls are meant to be possessions and that every girl is a groupie.
- Most hip-hop songs give off a bad vibe, I don't believe there is one song on the air that doesn't have at least one bar about drinking, being in the club, or sexing with some girls.
- I think Hip Hop sends out very few positive messages and many negative messages. They try to portray every aspect of life, sometimes sugar coated, sometimes straight up. They try to inform and let everyone know that there is no wrong or right way to be yourself, but they also try to inform everyone of some negative and positive ways to carry oneself. Hip Hop is not all bad. Hip hop poetry is inspirational and a lot of other Hip Hop music in inspiring and motivating as well.

Almost all of the comments provided in the second question about hip-hop were negative in nature, though less than 15% of all students expressed neutral or negative views about hip-hop in the first question. The element of negativity in hip-hop most cited was the misogynic

treatment of women in both lyrics and videos. Students also recalled the use of derogatory language as a negative influence that hip-hop has on youth.

One student stood alone in his assertions that hip-hop should not be judged because it is an artistic expression. “I don’t think its hip-hop that has a negative effect on us. I think it’s the way people interpret hip-hop.” He also noted that the hip-hop that is deemed as negative tends to attract more attention and hip-hop as a whole suffers as a result of “judgmental” examiners.

Although most of the students agreed they liked or appreciated socially conscious hip-hop, as well as hip-hop with positive messages, students didn’t agree as to whether people wanted to hear positive or socially conscious messages in hip-hop. Robert described socially conscious artists as the “underdogs” because they spoke to realisms in the community and life; they were not as commercially successful as their counterparts who spoke to misogynistic acts, or drugs, guns and violence in urban communities. Most students did point out that while they did listen to music with negative messages, they did not believe they were influenced by these messages. As Charles explains in his interview:

I: Some people think that hip-hop is a negative influence on young people. What do you think about that?

C: A negative influence, yes. Other people, African-Americans

I: It doesn’t mean, in general?

C: Yes. Because I think that a lot of the hip-hop songs now, if you watch the music video, promotes sex and violence and girls to wear skimpy clothes. So I mean, it pretty much promotes misogyny.

I: So is that, is that representative of the music you listen to?

C: not what I listen to

I: Okay

C: Well, no, let me rephrase, let me rephrase that. The songs I listen to, they do promote that but just because they promote it does not mean that I, that I take part in it.

I: Okay

C: So they can say all they want. I'm not gonna promote misogyny.

As mentioned previously, not all students liked hip-hop. Instead of choosing a complicated relationship with hip-hop, they declined to listen to it. These students were given the choice to opt out of the project. To do so they were to speak with the director of the program privately and request not to complete the course. No student chose to do so. I did interview one student who did not listen to hip-hop to get an idea of whether the course was beneficial to her (in her opinion). She was interested in socially conscious hip-hop because it delivered a message. She noted that it helped if it also had a good beat.

P: The group that I'm becoming drawn towards, Hilltop Hoods [Australian], their songs are about things more deep than wanting to get a girl in bed and stuff.

I: Okay

P: They're about things that would catch my attention

I: Like what?

P: Well, they have this song called 50 in 5 and it's a song about the last 50 years, just condensed into 5 minutes of their song. So they're talking about everything that's happened in the past 50 years and I just find that really interesting.

Katrina hit on the crux of the conflict her peers were experiencing. While hip-hop has become a global and universal phenomenon, there is growing dissention among some youth

about the messages the majority of commercialized hip-hop seems to promote. Commercialized hip-hop in some ways is seen as an antithesis to socially conscious hip-hop. Robert shares his views about socially conscious hip-hop artists:

> Because they not out rapping about the stuff people want to hear like drugs, guns, violence and all that. So I think they bring about a positive influence like if you sit and listen you be like yeah, I can see that happening, or yeah that's true and all that.

Pamela mentioned she listens to some socially conscious American hip-hop music that describes this phenomenon in the hip-hop community. The song *Dumb it Down* by Lupe Fiasco addresses what he perceives as a campaign by record executives to attack hip-hop that delivers uplifting messages to African American youth:

> *You've been shedding too much light, Lu (Dumb it down!)*
>
> *You make'em wanna do right, Lu (Dumb it down!)*
>
> *They're gettin self-esteem, Lu (Dumb it down!)*
>
> *These girls are trying to be queens, Lu (Dumb it down!)*
>
> *They're trying to graduate from school, Lu (Dumb it down!)*
>
> *They're startin to think that smart is cool, Lu (Dumb it down!)*
>
> *They're trying to get up out the hood, Lu (Dumb it down!)*
>
> *They're startin to think that smart is cool, Lu (Dumb it down!)*

According to Fiasco's lyrics, most commercial forms of hip-hop are dumbed down to deliver very simplistic messages that either have no meaning or encourage negative, destructive behavior. If a song delivers a message that is "shedding too much light" or enlightening, then the lyrics needs to be "dumbed down", because "dumbed down" lyrics sell records. Students

primarily exposed to commercial forms of hip-hop did not immediately see the value in examining hip-hop, as they felt most of the lyrics had been "dumbed down" to promote misogyny or other negative aspects of life. Students who loved hip-hop also appreciated meaningful songs. Robert shares:

R: I like songs with meanings to them.

I: What are some of the meanings you have taken from some of your favorite songs?

R: My favorite songs? Like one of my favorite songs is *History* by Jay-Z. He talk about growing up in the projects and he saying basically like the way he put it he was like um... he was like he looked at history, victory, success, and defeat. He looked at them all like they are related but he like when he started out, he talked about defeat; how defeat is the sister of victory, which is not enough so he was basically tying into that but it was interesting how he did it. I appreciated how he did it.

I: What made it interesting?

R: Because he hmmm…. The interesting part was, well how he put it. Well it's hard to explain but he put it like the word and the metaphors that he used were different. You know I wasn't really used to it. When I first heard it, it was like… caught my attention

I: Can you give me an example of what really caught your attention?

R: What, you want me to rap it or something?

I: No… (Both laugh) What is it about this first verse that makes it unique?

R: ...hmm let me see "In search of victory, she keeps alluding me" But umm it's like he compared victory and defeat like they sisters where defeat is like the one that will bring you down like victory is the sister but he can't get to the sister yet like he can't get to victory yet. So he had to go through defeat first.

I: In order to learn?

R: Yeah

Robert went on to explain the song uses a second metaphor involving basketball to explain the interconnected relationship between victory, success and defeat that reiterated the importance of each to achieving success in life. While Robert didn't mind music that portrayed negative images, he clearly wanted a song that would have an uplifting theme. He elaborated on how Drake's song *Successful* talks about struggles he encountered and his overall goal to be successful.

Some of the GHHSJDR students fell in the category of having parents who did not listen to hip-hop as well as not being exposed to hip-hop forms that were not commercial. These students seemed to have a more negative reaction towards hip-hop than students who regularly listened to it in their homes with their parents when they were younger. During the group collaboration process, students were able to discuss various aspects of hip-hop, and its relationship to messages of social justice and global citizenship in order to produce digital pieces that explained what they learned about global hip-hop. This as well as the digital tools students used to facilitate collaboration will be discussed in more detail in the next section.

Collaboration

Noddings (2005) explains the importance of collaboration in terms of educating citizens for global awareness. Specifically she explains the importance of collaboration during a negotiation process. She writes about the advantage of people working together to create collaborative options for all as opposed to working in an adversarial manner where there is potential for one or more sides to walk away on the losing end of negotiations. This is important

as she views global citizenship education as a means of promoting peace and caring among people.

To promote collaboration in the course, I divided students into groups. The groups were generated semi-randomly; I made an attempt to create groups that were evenly distributed with students who were new to the program and students who had participated in the program more than once. There were no requests from students to change groups. I also created a wiki for students to share ideas and collect information of the country and artist(s) they researched. The end goal was for each group to have a summary page about the artist they researched, the themes they found, as well as the video they created explaining their song. The wiki is discussed in further detail in the Digital Literacies section.

The groups also had to collaboratively determine should they produce a song, video, or artwork and let me know the final decision. They also had to decide which group member should do what task so they have something to present on the last day of the course. I met with each group during class to determine how they were going to proceed, as well as any help they may need to reach their goals. Each group divided tasks among individuals based on a combination of who wanted to do a task as well as what task are left to be completed. For example, in one of the groups that researched Australian hip-hop, two students wanted to edit the music and one student wanted to collect information, which would later be used to write the song.

We also discussed how the group would have "the right" information to edit if only one person collected materials and they didn't discuss what they wanted to say. This convinced the students they needed to work together in order to complete the song and figure out what they should talk about regarding the artist. The students collected several images of the artist and combined them with a spoken word dedication to the artist where each group member talked

about the different types of social justice issues addressed through the music. Most of the students were able to classify their artist as global citizens. This will be discussed in more detail in the next section. Additionally, I will evaluate how the students define the term, as well as their self-perceptions on their identities as global citizens.

Defining Global Citizens

In this section, I discuss how participants define what it means to be global citizens. Specifically, I analyze their perspectives of global citizenship from the start of the course. I also pay attention the ways in which participants view artists by observing what characteristics of critically conscious global citizenship they assign to the artists. I also am interested in any ways the students perceive themselves to be global citizens. By exploring these topics, I identify the characteristics of global citizenship that are salient to the students. I also consider whether students view hip-hop, with a special focus on global hip-hop, as capable of effectively conveying messages of global citizenship.

At the beginning of the course, the students were asked the question, "What is the first word or phrase that comes into your mind when you hear the term 'Global Citizen'?" Some answers, such as, "loving what they do…" had no direct relationship to global citizenship. Many of the responses were very simple in that they used terminology that is synonymous to the words "global" or "citizen":

- "a person who lives in the world"
- "people who live around the world and are citizens in their country....."
- "people who live on the globe....!"

There were a few examples that had fuller definitions such as:

- “People that are active in the world. That takes the time to find out about what's going on in the world!”
- “travel to effect change in the world”
- “participating in events that effects everyone in the world”

Almost all of the students described the artists that they researched for the class as global citizens. Their definitions arose from the artists’ ability to speak to global, social justice issues through their music. The students cited the artists’ ability to make connections to issues that were taking place in their local and national communities, and connecting them to issues occurring in the United States and/or around the globe.

Also noted was whether the artist spoke a truth, even if it was an “inconvenient” truth for all to hear, as Pamela stated. For example, students examining an African-based hip-hop artist observed, “As opposed to a rapper who speaks strictly on what he know the people want to hear, Blitz speaks the truth even though sometimes the truth is not what we want to hear”.

The students who were interviewed seemed to find that most of the artists embodied some form of global citizenship in their survey responses on the last day of the course:

- The artist I have heard and learned about are global citizens. They sing of social injustices that occur around the world. They also make their music open as opposed to being exclusive.
- The artist that we researched is not really a global citizen, but the music that he makes can touch bases in many places of the world.
- Yes, the band Hilltop Hoods was talking about issues around the world.

- Yes. One artist is Los Ralhas who displays global citizenship. They display this by talking about issues they face in their country of Panama and the United States, they also talk about the issues that face the Latin American Community.
- Yes, to me Diam has because she speaks to issues universally known.
- Yes, a group called Blenz, because they can come to America or stay in Japan and work effectively.

Robert noted that hip-hop around the globe seemed to speak more to issues of social justice than hip-hop in the United States does, and as a result, encourages him to listen to more global hip-hop.

I: Now a curiosity question. A lot of people talk about hip-hop as going global, meaning it's all over the world. What's your knowledge of it?

P: I just got done researching that situation with my technology class and from my understanding, it has gone global. And I know that France has the number one hip-hop in the world besides the United States.

I: Did you know that prior to taking this technology class?

P: No, I did not.

I: So does that make you have any interest in wanting to hear what hip-hop sounds like in other countries?

P: Yeah. Well, hip-hop in other countries speak more about like global issues and poverty and stuff like that. So their music, well, most of their music has a message that they wanta get out

I: And how do you think that differs from hip-hop here in the States?

P: We do have music that has a message here in the States but most of them have to do with gang violence and the street life and stuff like that

Students discussing Brazilian hip-hop artist Reginaldo Ferreira da Silva aka Ferre'z in their wiki noted:

> I think his music tells about the struggles he and his people experience on a day to day basis. His music has a message and it influences the people of Brazil. The music is different than the music we listen to today because it is conscious and relatable. The music today has no substance and is more "hook based." I can listen to this music all the time because it reminds me of old hip-hop; rap with meaning.

It is also interesting to note that while the students found the artist to be global citizens, they were split on whether or not the considered themselves global citizens. Pamela defined herself as a global citizen

I: Okay. Do you consider yourself a global citizen?

P: Yes, I do because like I, I know about current events that happen in other countries. I know like some of the political issues they may face. Like I know my map pretty well if I can look at it. You know, like well, they speak this language over here and things like that

Though Pamela had not traveled outside of the United States, she believed she was a global citizen due to her belief she was well informed on political and social justice issues taking place around the world as well as the geographical locations of places outside of the United States. Her answer was based solely on knowledge and did not address connections; though she mentioned in the same interview that she met and had conversations with international students that were visiting Midwestern's campus. She also did not address whether action was required of a global citizen. Further she did not speak to issues of social justice in her definition. Other

students emphasized interconnectedness and travel as prerequisites of global citizenry. For example, when asked, Katrina replied:

> Global Citizen is being connected on a global scale. Being a global citizen is sharing your interests with not only your family or community, but being linked around the world to different people of different cultures. Two people could live on different sides of the earth, have different ethnicities and cultures but share a similarity that could make them stay connected for years. I am a global citizen because I have traveled places, made friends and connected with the people that I met so that I can contact them at anytime and still have a great time talking.

While Katrina does capture the active element of global citizenship, she does not equate it with addressing social inequities or inequalities. She views it as a form of networking. Pamela also stated via a survey that a global citizen is also an active participant in global society, yet she did not define any specific activities that she engaged in that made her a global citizen. She was however able to identify how artist were acting as critically conscious global citizens through the production and distribution of their music and videos.

In total, the definitions provided by participants at the end of the course have taken on more depth than those provided in the beginning, but are not complete. This will be discussed in more detail in the conclusion section of this chapter, as well as the discussion section for the dissertation. Students did actively engage in creating digital tools that spoke to the work of artists they explored through the course. In the next section we will explore the digital literacy skills they developed or enhanced as a result of the course as well as how these digital literacy skills relate to global hip-hop.

Digital Literacy Skills

The GHHSJDR is a technology course. Like the artists GHHSJDR students explored in the course, the students created digital pieces related to global hip-hop. In this section I explain how students used the Internet to find information relevant to their topics. Moreover, I scrutinize the artifacts students produced in the course, polls and surveys taken in the course, and interviews I conducted with six students to provide insight into the digital literacy skills students deployed through the course. Further, I explore the relationship between the methods students used to create digital products and hip-hop practices. While the students created various types of products for the class, it is interesting to note that some students used techniques such as sampling, remixes and mash-ups in the production of their final projects.

Research

As discussed in the literature review, there are several components that define digital literacy. One of the most basic of these components is "the ability to find, evaluate, utilize, share, and create content using information technologies and the Internet" (Cornell University Digital Resource Center, online). Many of the students in the course were familiar with research. The MYL required students to take a class in academic research in which they learned about the physical and electronic resources available on Midwestern's campus. The students who had been enrolled in the course the previous year, (of which there were about 8), had also been introduced to conducting advanced searches on the web using Boolean operators, as well as information on how to validate information. When I asked students how to do an advanced search, only half of the students who returned, as well as one student who was new to the course, raised their hand to acknowledge they knew how to complete this task.

I asked students what search engine they used to complete searches. The overwhelming answer was Google. When I asked if anyone used any other search engines, a few students stated

they used Yahoo and Bing. I asked them to provide me with search engines that were designed for the specific tasks they were trying to accomplish. For example, if they were looking for videos, how would they find a video? The overwhelming answer was to go to a specific site for videos, such as YouTube, Vimeo or other sites that hosted videos. While Google is the most popular search engine, there are several. Some search engines specialize in finding specific types of information. We took time to explore these search engines as well as search tools that have now been retired from Google Labs: Google Squared, ImageSwirl and Timeline.

List of Search Engines

Name	URL	Description
Altavista	http://www.altavista.com/	Finds multimedia in specific durations, file sizes, formats
Blinkx	http://www.blinkx.com/	Searches across video search engines
FlickrCC	http://flickrcc.bluemountains.net/index.php	Finds images with Creative Commons licenses
Jamendo	http://www.jamendo.com/en/	Finds music you can use in publications and websites
Quintura	http://www.quintura.com	Displays results as a visual concept web
Sputtr	http://www.sputtr.com	Visual directory of search engines stock
Xchg	http://www.sxc.hu/	Finds images okay for use in publications and websites
Teacher Tube	http://www.teachertube.com/	Finds education related videos
Technorati	http://www.technorati.com	Finds blogs
Yippy	http://search.yippy.com	Clusters search results by topics

Table 1: List of Search Engines

These tools offered the students a diverse way of researching and validating information for the course that one search engine alone could not provide. Some of the artists that would be researched in the course may not have reached a global audience, and as a result, would be harder to find information about if students relied on one location for their search.

Digital literacy also encourages people to interact responsibly in their online interactions. (Ribble, Bailey and Ross, 2004) During this segment of the course, there were interesting

conversations about the use of copyright material for the purpose of creating a song. Some students did not understand that taking a small part of a song, (even a few seconds), and editing it, may still be considered stealing if the work was not acknowledged properly. We discussed how important it is to not steal the work of others and for the purposes of this class, use materials that we had permission to use through a Creative Commons license. Creative Commons is "a nonprofit organization that enables the sharing and use of creativity and knowledge through free legal tools". Some of the search engines listed above searched only for work regarded as free to use or free to use under very liberal conditions, such as notifying the original artist that the work is being used or sampled. In the next section, we discuss sampling, looping and mash-ups, and how they related to digital literacies.

Sampling, Looping and Mashups

In this section, I discuss the types of digital products produced in the course, and their relationship to the overarching themes in the course: global citizenship, digital literacies and hip-hop. Each group was allowed a large amount of leeway in choosing how they would digitally convey what they learned about the performer they chose to research or the social justice issues they learned about in the country they explored. All of the students, however, produced texts that took on some form of sampling, looping or mash-up. Each group in each section of the class created some sort of mash-up as part of their final product. They used music, photos, videos, Audacity and online mixing tools to create videos and/or music, which were 3-5 minutes in length. The lyrics and/or videos spoke to the messages the students received from the music they had studied in class. Students offered critiques of the actual music in their digital representations and presented their final products for critique to other students and groups on campus on the last day of class.

Sampling occurs when an artist takes a portion of pre-existing sound recordings and uses it to create a completely new piece of music. I encouraged GHHSJDR students to use the sites licensed under Creative Commons such as ccMixter, which has a collection of loops or "pieces of sound that can be played again and again in a coherent sequence" (Evans 2011), that could be used for free without legal penalty.

Some students took these loops and modified the tracks of the loops at the now defunct BeatBox DJ MIXER site to create a new loop. This allowed the students to take more ownership of the creation of the loop. Such was the case of a song created by one of the Australian groups, which wrote a song comparing Australia to Detroit. This group spent two class sessions editing the tempo of the drum loop as well as combining it with different guitar loops until they were happy with the sound.

Mashups, as mentioned in Chapter 1, are standard in both digital literacies and hip-hop. This concept can also be applied to video. One group tasked with creating a page about African hip-hop produced a video about the Egyptian, hip-hop group DAM. Their video started out with a brief narrative explaining the history and characteristics of Egyptian hip-hop. They then inserted various images related to Egypt and created a slide show. For example, in the narrative they explain Egyptian hip-hop usually does not objectify women. To reiterate this point, they included several pictures of women in burqas. Another section illustrates that traditional Egyptian music is interlaced with Muslim-American beats by showing a picture of a hieroglyphic woman who is playing a lute while a lute plays over a heavy bass and beat.

Another video, focusing in on the Middle East and the music of Yas provided an explanation and critique of the story told in his song *Cd Ro Beshkan*, which translates to "Break the CD". This group downloaded the video and added subtitles, which summarized what the

artist is saying. Yas shares the true story of young Muslim woman, Zahra, who was humiliated when her fiancée filmed them during intimate moments and copied it to a CD, which went viral. Yas makes the argument that Zahra should not have been ruined for making a mistake in judgment. The students agreed with him and commended Yas, (who they dubbed the Persian Tupac), for taking a stance that would not be popular in his country. The students conclude the video by asking their audience to leave Zahra and anyone who has ever made a mistake alone, because it could lead to suicide (Zahra attempted suicide after being publicly shamed and blacklisted from working in her country).

When reviewing the wiki for why the students chose Yas, they wrote:

> In our group's opinion, Yas is an excellent musician. He has a really big influence over the Middle Eastern community. His music gives off a really positive vibe. It's motivational to his people. Yas' songs have lyrics that portray difficulties and hardships in his Native land that others can relate to. His flow is HOT! Similar to American artists, his songs make you want to dance (even though we don't know the words).

Wiki Usage

On the first day of class, I asked students to raise their hands if they had ever used a wiki. Most raised their hand. The follow-up question revealed that many used Wikipedia to look things up. When I asked if anyone had ever edited a wiki, no more than 5 hands went up in each section of the class. I explained that wikis were a tool that students not only used to get information from, but also provided information to, based on various types of research. Students were randomly placed in groups by continent and asked to select a socially conscious, hip-hop artist within that continent. Next each group was told they would be responsible for the creation of a

wiki page about the artist that they researched. The goal was to have each group use Wikispaces as a page for students to collect, discuss and organize information.

Students were asked to create a page that addressed the following information about the hip-hop in the continent they researched:

- Background: In a few sentences answer the following questions:
    - Do you have any information on when/how hip-hop became popular in the country?
    - Where did this information come from? (Source)
- Artist/Group: Provide a biography (3 - 5 sentences written in your own words;) about a notable artist from one of the countries. You should use more than two sources to create the biography.
    - o - What type of hip-hop does this person produce?
    - o - When, where, why do they perform hip-hop?
    - o - Who or What inspires them?
- Themes: Provide at least 2-3 sentences to answer each question. The information you provide should come from more than two sources.
- - What does this artist speak to in his/her music?
- - What is being conveyed as an important message?
- - What does hip-hop mean to the artist(s)? Your opinion: What do you think about the music? How does it compare to your favorite songs and/or current music?

I provided students with training, as well as a sample wiki that illustrated how their group wiki page should look. The students first used the wiki as a repository to collect as much information about the artists and music they selected. After collecting the information, they made

decisions about how the information was presented on the wiki. The wiki was able to track how some groups, such as groups that explored French hip-hop, Mexican hip-hop and Reggaeton, divided tasks among its members based on the contributions made by each member. In some cases, group members sent the information they collected to one group member via email, and one person primarily edited the wiki, which did not take advantage of the collaborative nature of the wiki. The group members researching Turkish hip-hop uploaded word documents to the wiki that had research or translations of songs that they found on the Internet, as opposed to creating pages to collect this information, while some groups had each team member create a page to store information until it was decided how the information would be used on the group page.

Conclusions

This chapter highlights the successes and challenges associated with delivering a course in global citizenship education infused with global hip-hop and digital literacy components. Included in the successes that should be noted is how the students engaged in practices of global citizenship as they progressed through the course as well as the evolution in the definitions of global citizenship by the students. The idea of virtual cosmopolitanism seemed salient to many of the students based on their interactions with guest speakers as well as their reflections on their wikis. Students participated in a critical examination of the authenticity of hip-hop and recognized the inherent contradictions that exist in their relationship with hip-hop.

In future iterations of this course, there should be more work around exploring how these same types of contradictions and complexities exist in critically conscious global citizenship education. All students participated in class collaborations, as well as the collaborative process afforded by the wiki. Not all groups interacted in the same ways with the wiki. This information can be used to improve the collaborative processes in the future.

After taking the course students were able to add more depth to their definitions. Participants were able to add functions in their definitions, which spoke to characteristics a global citizen should have or actions they should take. No student was able to define global citizenship in terms of both ideas, which may be due to a limitation in the course. The complex idea of global citizenship requires time for students to reflect and rethink the concepts that have been presented. The schedule of the students coupled with the limited time frame of the course (as discussed in Chapter 3) precluded this type of reflection from occurring.

Students exhibited a wide range of digital literacy at the start of the course. It is my contention that hip-hop provides an ideal medium to explore many of the concepts of digital literacies defined in the literature review. This idea is highlighted in this study. The complex relationship that hip-hop has with copyright and intellectual property law serves as excellent examples to explain the responsibility of users to act in an ethical manner using their computer. Also the cut, copy and paste mantra inherent in sampling, looping and remixing helped students learn how to create and edit original pieces as students in this study produced around global hip-hop. In the next chapter, I attempt to recreate an improved version of the course in a different location using the lessons learned from this study.

CHAPTER 5: BROADHILLS

In Chapter 3, I explained how the obstacles I faced during the process of collecting data impacted the research process. At Broadhills, the course was significantly altered to accommodate modifications in the academic calendar as well as the limited time remaining in the school term. Though I encountered several challenges that reduced the number of course sessions I had hoped to have with students at Broadhills (as explained in Chapter 3), the analysis I present in this chapter shows that students did expand their understanding of some of the key practices of global citizenship as well as develop some digital literacy skills.

Students started the class with no foundational beliefs of what global citizenship meant to them. By the time the course ended, while they were unable to articulate a full definition of global citizenship, they developed a hip-hop song that conveyed some of the key components of global citizenship. They also expressed a belief that their song allowed them access to membership in a global hip-hop community. Further, they expanded their digital literacy skills, which their regular schoolteachers directly attributed to skills developed in the course. Lastly, students used a critical lens to examine their beliefs about hip-hop.

This chapter provides an overview of how the Global Hip-Hop Course was adapted for use at Broadhills College, a secondary institution based in Western Sydney. The course was delivered on three Fridays: two in November and one in December. This chapter starts by providing the reader with an overview of the course which delivers a sketch of what was planned for each day of the course as well as how the daily agenda was implemented. This leads into background information about the technology curriculum at the school. Information is provided about the participant selection process as well as the digital literacy level at which the students

entered the course. This information prepares the reader for an analysis of the themes that were developed from the data collected from the class, (i.e. - blog post and media), as well as my class notes. I also analyzed interviews with participating students while the course was taking place as well as after students completed their final song for the course. Mr. Brown, a teacher at Broadhills, also agreed to participate in interviews, which provide context and perspective to the activities described in the section below.

Student Participants

Selection:

The teacher who sponsored my class, Mr. Brown, a technology instructor who had an interest in social justice and global citizenship issues, took the lead in recruiting participants. He helped garner the support of the principal, teachers (who would have to agree to students missing class in order to participate in the program) parents, and students. Mr. Brown consulted with staff at Broadhills to identify any students that either had a specific interest in Hip-Hop, or that staff were conscious of being marginalized. This approach identified six possible students.

Using this as a starting point, Mr. Brown approached these students and asked if they would be interested in attending some Hip-Hop workshops. Most students were in favor of this, and were also able to recommend other students who would be able to benefit from the workshops. This 'snowballing' method to gaining participants was quite effective; some of the students who attended the workshop had already tried writing songs, and were able to bring them to the first workshop and discuss their work. At the beginning of the course, I had the students take a poll to get an idea about their views on hip-hop. Of the students who responded to the survey, 55 percent viewed hip-hop as a culture or way of life, while 36 percent saw hip-hop as a form of music (which they loved). One student expressed a dislike of hip-hop.

Demographics:

The students selected to participate in the course reflected the diversity of the population in a number of different ways. The students came from a variety of different ethnic and cultural backgrounds. It is important to note that the students who participated in Hip-Hop at Broadhills differed, as a group, from the school demographics in terms of gender and ethnicity. Of the thirteen students who took part in the program, 12 were boys. Of these students, two identified (according to school records) as Zimbabwean immigrants, two as Maltese immigrants, two as indigenous Australians and one as a Pacific Islander. Four were white Australians. Two students provided no information as to their ethnicity. One student mentioned during the interviews he was part Māori.

Overview of the Course at Broadhills

One of the core objectives of the course is to help participants become more digitally literate. The course tries to take advantage of free or low-cost digital tools so that participants will have access to the tools outside of class and be more encouraged to use the tools. I brought the course to Broadhills College at a time when the school had just implemented Google Apps for Education (GAFE). GAFE is a collection of cloud-based software that is free for schools to use. Google allows K-12 schools and institutions of higher education to establish administrative accounts on their own domains, to which school administrators, faculty, students and other authorized individuals have varying levels of access.

At Broadhills College, the administration allowed access to most of the Google Apps Suite. The technology administrator and I agreed that it would be most beneficial to students if the course used Google Apps (whenever possible) to teach digital literacy skills. While I normally select from a gambit of products to implement the course, I was comfortable refining the course to work exclusively with GAFE products because I am a Google Certified Teacher

and a GAFE Qualified individual, which means I have passed a six part certification test in GAFE.

The course was delivered through a mix of face-to-face discussion and online activity. The course site was developed on Google Sites. It incorporated other Google Apps such as Google Docs, (now called Google Drive), Blogger, YouTube, and Maps. The structure of the course is explained in further detail below and is summarized in Appendix 1.

The first day of the course (The Opening Act) provided students with the opportunity to share, (anonymously via Polleverywhere), what they knew about hip-hop, as well as social justice. They were also given an introduction to hip-hop around the world using YouTube clips of artists from around the world and Australia, who spoke about various issues of social justice. Students were also introduced to blogs, and using a collaborative Google Doc, worked together to develop to write a blog post about themselves and their interest in hip-hop, which they posted to Blogger. They were also asked to think about the types of topics that might be interesting to write a song.

On the second day of the course, (The Main Act), students played a game using Google Maps to locate where various hip-hop artists were located and embed videos on the map denoting their location. We also participated in activity from the hip-hop workbook called The Prophet, which discusses the objective of hip-hop, (to disseminate knowledge). Students selected a topic to write a song, divided themselves into three groups and began working on lyrics and music to their song.

On the last day of the face-to-face of the class, (The Final Act), Sukhdeep Boghal (AKA) hip-hop artist L-Fresh was invited to come into the class. He was invited based on his work as an ambassador at Street University, the largest, youth focused, community center in Australia,

where he specializes in using hip-hop to reach young people who would not otherwise engage with mainstream pathways of self-development. His press release, (found on his website http://www.lfresh.com), lists several reasons why he was a strong choice to work with participants in this program, including his professional performing and recording background, experience working with youth, as well as the recognition he has received nationally and internationally, most recently as an invited speaker for Amnesty International.

He spoke to the class about his background which included how he became involved with hip-hop, his interest in education and technology (which is explained in further detail in Chapter X), and gave students guided instruction on how to write a hip-hop song. He also offered some of the students who had written a large amount of their lyrics, feedback on their lyrics.

In the following session (**The After Set**) the students were taken to a recording studio by Mr. Brown where they were able to meet with a professional sound engineer and bring in the lyrics and music they worked on and create a final version of their song. L-Fresh was sent a final copy of their song and provided me with feedback on the song via email after the song was produced. I shared the following with the Mr. Brown and the students:

> These guys know how to write rhymes and they focused in on the topic really well. They articulated their thoughts really well. And they flowed nicely on the beat. I would encourage them to keep exploring the art of rap, and to keep writing songs that allow them to express how they feel on certain issues that they are passionate about.

Engaging in Practices of Global Citizenship

This section provides a discussion of the practices of global citizenship that students were able to enact over the course of the class. Drawing on my analysis of the interviews I conducted

with the students and their teacher, as well as my review of the digital products students completed in the class, I examine how students used hip-hop and digital tools to examine what it means to be a global citizen. This is accomplished by focusing on the practices of global citizenship the students demonstrated on the path to produce an original hip-hop song about a topic they felt was important.

Students demonstrated compassion for others in their choices of songs. They also worked in a collaborative manner, an important concept of global citizenship. They were active participants in this process, using creative word choices and phrases to deliver their message. The students also took a critical look at the authenticity of the message they were delivering, as well as the messages the current hip-hop culture propagates. I also argue that the course allowed the students to become virtual cosmopolitans by taking advantage of the affordances of the Internet to explore other elements of global citizenship through a conscious hip-hop lens.

In the beginning of the course, I asked the students to define global citizenship using pollseverywhere.com. This method was used so students could take the time and enter individualized definitions without being influenced by others ideas. Significantly, none of the students wrote a definition of global citizenship in the poll. Instead they stated that they didn't know what it was and that they had never heard of the term.

When no one submitted a response, I decided to lead a brainstorming activity with the students on what global citizenship might mean. I asked them to guess based on what they knew about the two words, "global" and "citizen". We brainstormed ideas about what global citizenship is: responses included, " A citizen who is global", "someone who travels the world and knows different languages", as well as "someone who cares about the environment". While students never articulated a clear definition of the term in the three days of the class, evidence

from my interviews and observations with them and from the digital artifacts they produced suggests that over the course of the class the students engaged with the following practices that researchers consider hallmarks of global citizenship. These practices include: compassion, active citizenship/empowerment, collaboration, and criticality around the authenticity of hip-hop, creativity and virtual cosmopolitanism. Mayo, Gaventa, & Rooke, (2011); Schattle (2009); Heilman (2008); Banks (2004); Fujikane (2003); McIntyre-Mills (2002); and Alger & Harf, (1986).

It is important to note how, in some cases, these practices overlap and interact with each other. Global or virtual cosmopolitanism encourages the idea of learning about the "other" and searching for shared connections that can connect people together despite geographical or cultural differences. Once common connections are made, it is possible to establish a sense of empathy or compassion. Some scholars argue that compassion serves as the most powerful impetus to encourage one to become active around a cause of global concern that does not directly impact them.

However all of these practices involve some level of criticality in order to process new information and understand in what ways (if any) it connects to existing information. Creativity comes into play when we understand how people negotiate the multiple identities required to participate in a globalized, networked world. Creativity is also a necessary element when active citizens try to address "big problems" that don't have one right answer. These practices are also not exclusive to global citizenship; they can also be found in hip-hop culture.

Compassion:

Heilman (2008) defines compassion as, "…the sympathetic awareness of others' situations, together with a desire to realize universal human rights in today's world"(p. 30).

Davies and Pike (2009), explore the idea of "plural and parallel allegiances of global citizenship" (Kindle, Chapter 5). This idea explores the ability of one to "stretch" allegiances past local and national boundaries in the sense that one develops true empathy or compassion for those located outside of one's own geographical and cultural context. This idea echoes back to the ideas of world citizenship as debated by early Greek and Roman scholars. Schattle (2009) explains,

> By acknowledging citizenship ties based on "the accident of our birth," but awarding higher standard to an envisioned universal political community, the Stoics championed the human capacity to lead a dual civic life-fulfilling obligations to the state while also serving the cosmopolis as a virtual human person.

Contemporary conversations have added the idea of openness towards "other" cultures people and environments that promotes compassion which as Martha Nussbaum (1996) describes as "…a central bridge between the individual and the community; it is conceived of as our species' way of hooking the interests of others to our own personal goods" (p. 28). Porter (2006) points out that compassion also brings:

1. *attentiveness to the needs of vulnerable people who are suffering,*
2. *an active listening to the voices of the vulnerable, and*
3. *open, compassionate, and appropriate responses to particular needs.*

One of the goals of the course was to help students increase their awareness of commonalities that exist between them and people situated in different parts of the globe. Since hip-hop culture is a global phenomenon, it was my hope through this course that hip-hop "heads" or true hip-hop would find a sense of "plural and parallel allegiances of global citizenship" through which they could use as a foundation to develop a sense of compassion for one another.

The students in this course took two approaches to showing compassion towards others. These displays were demonstrated through two songs developed as a result of the course. The

first song, a song written about drug abuse, attempts to reach out to those who are suffering from addiction.

The second song, which the students actually produced, is based on an idea that was drawn from student personal experiences: carrying heavy backpacks around through a school day, hence the title, *6 Hours of Pain*. While the artists disliked carrying heavy backpacks, they were able to manage the task. They were more concerned for students younger than them who struggled with the task. They also saw the act of being forced to carry a specific type of backpack through their day as a commentary on the lack of voice students in general have in how their day unfolds. These students saw hip-hop as a vehicle of free expression that could get the word out to other students to think about the fairness of this policy.

Two students from the course wrote *6 Hours of Pain* during their summer break in January 2012. Over the summer, they worked on the lyrics, as well as beats that might go with the song. The school was able to have a sound engineer work with the students to help them create a professional recording of their lyrics, as well as remix the music they created. When I questioned students about their inspiration to write a song about backpacks, the students explained on their blog, "me and friend wrote about the thing we hated the most and we wanted to change in our school which was the horrible school bags."

One reason the students "hated" the backpacks was that they felt they had no choice in what types of bags they could select. During a conversation in class, S2 shared that the bags were "ugly." S2 also commented that all the students felt that it was "unfair" that they had no choice on the types of bags they could use. Significantly, in their blog posts and interviews, students also expressed concerns that the backpacks were too heavy for the younger children at the

school. The following is an excerpt from my interview with the students that took place a few weeks after the students completed the recording of their song.

Interview 1

I: Was there anyone specifically that inspired you to write that song? Or was it from your personal experience?

S1: Teachers… yeah

S2: It was personal… well for Year 7s, because they are so small and the bags are so big

S1: Especially the girls

Interview 2

I: Okay, okay. Now, let's just go back to *6 Hours of Pain* and let's just talk about that song a little bit. First, can you tell me where the name came from?

P: Well, you go to school for six hours and I just thought six hours of pain. Cuz, you know, wearing the bag is like hell. It's painful

I: so it's six hours of pain, the school day…

P: Carrying the school bag, from one point to another.

I: … And now that you've, I mean, something that I found really interesting about your song is that you didn't write it because you were so much in pain. You wrote it because, and this is what you said at the last interview. You were worried about these poor little U7s who had to carry these giant school bags. Is that right?

P: Yeah

P: Yes, exactly.

P: It's kinda unfair because it seems like

P: It's like the little kids, the bag is walking

P: It's like kindergarten kids carrying that big bag

I: Cuz some people might say, S1and S2, they just write this song. They're selfish. It's all about them because they don't like the school bags. If somebody said that to you, what, how would you respond?

P: Well, we didn't write it about us. Me, I can carry it but

P: Just public service

P: I'm pretty sure no one wants his or her bag.

I: Yeah. So it's bigger than just you guys? It's a whole school community kind of thing?

P: Yeah

In these excerpts, and on their blogs, the students identify the major inspiration for their song as their sympathy for the younger students in their school, year 7s, having to carrying around such big backpacks. The students have compared Year 7s plight to "hell." The students thought this song could help enact change and, therefore, help their younger schoolmates

The students drew on their compassion towards the younger students in the school in their song and contrasted it with what they felt was a lack of concern among the school's administration about the pain that the backpacks inflicted on students. The students viewed this lack of concern as an instance of injustice. The song states:

They are tell us integrity, justice peace

Well that's a load of…How is this justice when we have no say

Our voices are not been held

They can't get it through they heads … Coz what they tell you is just so whack

You heard me right/

Its just so whack".

In the first two lines, the students highlight what they view as the administration's hypocrisy. The students challenge the sincerity of the administration's promotion of "integrity, justice peace," against the silencing of students' voices in making even a simple choice like selecting a backpack. They state, "Our voices are not been held." The students feel their complaints about the backpacks are not even acknowledged by the school administrators or teachers who "can't get it through their heads." This lack of recognition leads the students to view the administration's attempt to teach them justice and integrity as bogus, writing, "It's just so whack."

Later in the song, the students write about how the backpacks cause them pain.

School bags are heavy

Everyday im sufferin

Can't even dance,coz im never shuffling

Their big, black, and just plain old ugly

Don't wanna carry, coz they get all bulky

When I take it off, I'm gonna relax

They are really hurting me,

Kill 'em with our raps.

I have to carry my bag

Like Jesus walking with a cross

There ain't no turning back.

In these lines, the students compare the "bulky" backpacks to the cross that Jesus had to carry during his walk to the spot of his crucifixion. The simile highlights the suffering that the backpacks cause the students. The backpacks weigh the students down. Though the students used

the first person "I" in the song, in interviews they reported that they were writing from the perspective of the school's younger children. As one student said in an interview, "We didn't write the song about us… like me, well I can carry the bag; but public justice…for Year Sevens…" The students were not seeking "justice" for themselves, but rather for students younger than them who suffered under the weight of the backpacks, and, as the song indicates, ultimately under the weight of the school administration's refusal to hear the students' complaints or to have compassion for the students.

Though on face value the backpacks are a small issue for the older students requiring young students to use the heavy backpacks was significant because it caused physical pain for the younger students in their everyday lives. Students also mentioned in an interview with their teacher that they had heard recent news reports on the television about how youth around the nation had been saddled with unreasonably heavy school bags. Producing the hip-hop text provided the students with an opportunity to express their compassion for their younger schoolmates.

Further, hip-hop artist L-Fresh influenced students. Student 1 noted in his blog post "L-Fresh gave us some ideas about what we could put in our sound and write about". When L-Fresh spoke to the students on Day 3, the last day of the course, he explained that he wrote about issues that illustrated what he saw going on in his community and in the world, as well as topics that he felt passionate about. He had students look at the lyrics of artists such as Nas and Public Enemy as examples of artists who used hip-hop to deliver messages to the community. He told the students to write about something they felt passionate about. The students truly felt passionate about the book bags, and decided to formulate a rap around this topic.

Commercialized forms of the hip-hop art form cause some scholars to argue that hip-hop actually desensitizes its listeners to topics such as misogyny (Kistler, & Lee, 2009), homophobia (Hurts, 2012), and violence. This desensitization, they argue, prohibits listeners from developing empathy for people or groups that are different from them. However, a closer examination of conscious hip-hop shows a rejection of the negative stereotypes associated with hip-hop.

Afrika Banbaataa is commonly referred to as one of the three founders of hip-hop. The other two founders are Kool Herc and Grandmaster Flash. Afrika Bambaataa also is the founder of The Universal Zulu Nation, an organization founded in 1973, which aimed to keep peace in the South Bronx; the same neighborhood where hip-hop was founded. Through the parties and events hosted by the Zulu nation, the elements of hip-hop emerged along with the message to overcome stereotypes by embracing universalisms and uniting people of all cultures (Auset 2012).

Active Citizenship/Empowerment

Banks (2004) redefines literacy to encompass the skill sets needed to thrive in a multicultural, globally connected world. By doing so, he assigns the ability of being "active" in the pursuit of seeking a diverse, democratic society on a global scale. Specifically, he states, "Literate citizens … should be reflective, moral, and active citizens in an interconnected global world. They should be the knowledge, skills, and commitment needed to change the world to make it more just and democratic"(p. 298).

Davies (2008) defines citizenship as a verb; compassion or empathy is not enough. "There must be outrage so that motivations for change are high" (p. 1). Global citizens are participatory in nature; they are actively involved in and are aware of global agendas or issues common to all humanity"(Alger and Harf, p.22). The literature on global citizenship in education

identifies several different benefits derived from a person being actively engaged in global issues. Mayo, Gaventa, & Rooke (2011) found, "…when people engage, it was suggested, 'they get a sense of community and find it very empowering" (p. 172).

On Day 2 of the course, I facilitated a discussion on knowledge. This activity came from a book called the Hip-hop Workbook and involved having the students listen to a song called The Prophet, which discusses the objective of hip-hop (to disseminate knowledge). After completing this activity, I asked the students what type of knowledge did they think was important for them to deliver, (because it wasn't being acknowledged enough in main stream news sources). The students suggested several topics, including indigenous rights, gang violence, graffiti, racism, bullying and drug use. Using pollseverywhere.com, the students eventually came to a unanimous consensus to create a song about drugs. They felt this was a universal issue that had local, national and global implications. By creating a song, the students felt they were taking an active stance to help warn people about the dangers of drug use.

The song was written in first person and had a Christian undertone to it. They agreed to work on the song over the break, utilizing a shared Google Doc. However, when the students returned from their 2-month summer break, fewer students were available for the class. The four remaining students had broken up into smaller groups; each taking a different focus. One group thought it was important to tell the rest of the world about Australian life. They expressed a lot of ideas on what would be in the song, but wrote no lyrics. One group had spent time working on the song over the break. They decided their song should focus in on heavy book bags.

In an interview with Mr. Brown, students explained how heavy book bags are something that students across the country faced six hours per day, every day, and was very important in their school. While not completely abandoning the idea of eventually writing a song about drugs,

the song about backpacks won out because they saw the song as one part of a larger plan designed to enact change in their school. As one of the students posted on his blog, "me and friend wrote about the thing we hated the most and we wanted to change in our school which was the horrible school bags" (02/08/2012).

Children are forced to negotiate the lack of empowerment regardless of where they are situated in the world. The students highlighted this point when Mr. Brown asked how they intended to share their message with the school's principal, the person who has the most control as to whether their proposed change can be enacted.

I: …So what do you hope, since you aren't going to play it [the backpack rap] for the principal, that people will take away from your song?

S2: We hope that we get more people who will try to change things.

I: Who are the people that you hope will try to change them?

S2: All the students will protest.

S1: Principal Williams

S2: Maybe one day we can get all the students not to bring the bag to school. Maybe plastic bags…

S1: And the principal will say, "What's the point?"

I: So will you get a teacher to help you organize this?

S2: (laughs)

S1: No, because they'll tell the principal.

Mr. Brown: Yeah, you're not going to get expelled, but we'll get fired.

S1: (laughs) Yeah they will get fired.

I: Gotcha… So you're going to do a peaceful protest using plastic bags to prove your point.

S2: yeah

The interview excerpt above illustrates how students believe they can inspire their peers through song. Students also expressed doubts about how seriously they will be taken by those in power, specifically, the principal. They initially believed a teacher might be able to serve as a type of intermediary, but eventually expressed no confidence in the teacher's ability to do this or in their own voice as students to affect change in their school. However, after the students completed the song, they expressed confidence that they would be able to enact change. In a March 2012 interview, they were no longer afraid for the principal to hear the song. They felt they had to be deliberate in how the principal received the song since they felt that if they walked up to the principal and asked her to listen to the song, the principal might see their actions as an act of confrontation:

T: Would you consider meeting with Mrs. Williams and playing her your song?

S2: What? Not us, but have someone else take it to her and play it.

S1: (giggles) Yeah I wouldn't mind that.

T: Why wouldn't you meet with her?

S1: Why?

S2: Because it's like confronting her!

S1: Yeah (Giggles)

T: So you're not afraid of meeting with her. You just don't want to confront her because you feel like you're…

S1: Picking on her

T: … picking on her?

S1: Yes!

T: Okay. Gee that's really caring of you guys. But you wouldn't have a problem with her listening to the song?

S1: No …no problem

T: How do you think she would respond?

S1: Probably play it at assembly

S2: No. (Laughs) I don't think so…

They felt the song provided them with a voice they could use to deliver their message. However, the students recognized the existing power structure and were reluctant to actively challenge it. They were open to passive resistance as long as it was not seen as a blatant challenge to authority. They planned to circulate the song around school, in hopes that it would inspire other students to be as interested as they were in invoking change around the school. Additionally they expressed plans to try for a space in the next school assembly, so they could perform the song and receive feedback from administration and students about the message they were trying to deliver in their song. The students also expressed that the song positioned them as leaders and innovators in the school.

T: Do you think you would see yourself as a leader in the school about this issue, because of this song? Do you think that people look up to you because of this song?

S2: Probably because we are the ones who actually made the song. I've never heard of a song about school bags.

The end of the song reiterates the idea by stating, *This has been produced by young na*** and teezy: as long as their on life is easy*...based on the idea they are advocating for change that will make life easy for all students; lighter school bags. However, while the students shared the song with other students in the school, they never shared the song with anyone in

administration at the school. Though the students felt empowered enough to write the song, and have a limited distribution of the song, there were limits to the empowerment, even though the song was produced in a school-sanctioned activity.

Collaboration

Heilman (2008) defines collaboration as the ability to work with others in structured ways toward a common goal. Scholars such as Merryfield and Subedi (2001) make the argument that in order to educate American youth for global citizenship, we have to prepare youth with knowledge constructs and experiences that span past those taught in Western civilizations. By doing so, youth have the ability to examine ideas and events through non-nationalistic eyes, or to acknowledge such biases exist. Conversations and other collaborative processes that are beneficial towards a global good, have the opportunity to take shape as opposed to being centered in a geographical allegiance linked specifically to ones local or national region. The authors argue that students must learn to "…work cooperatively with people from different cultures, experience minority status and power, and reflect on the implications of these experiences." (p. 278) These types of collaborations help students to identify implicit biases and complexities that must be negotiated in solving complex problems.

The participants in this study were afforded several opportunities to work individually as well as part of a group. Students tended to migrate towards group work. The first assignment allowed students to submit a brief autobiography as their first blog post (Appendix 1). While students were asked to complete the assignment independently, all chose to work in groups of two or three, asking questions about what they should put on the page. Additionally, all students participated in contributing lyrics to a song about drugs. While one group of students took turns submitting lyrics, saying them aloud to see if they kept with the agreed tempo, another set

worked on developing sound loops that coincided with the tempo. It is important to note that students took turns in leadership roles in both processes, with two students holding the leadership role slightly longer than other participants. During the lyric writing session, one student would say a line aloud for the rest of the students to critique. Lines were only included that had been approved by the majority.

This is not an uncommon event in hip-hop lyric writing. The creation of hip-hop tends to be especially collaborative. As explained in the literature review, the original concept behind activities such as digging the crates, first involved discussions designed for artists to justify their rationale in using certain samples in songs. The choices had to make not only aesthetic but logical sense. As Hess (2006) explains, the process of "digging the crates" is a process in which "…the responsible hip-hop producer must create original new compositions even if these are built from pieces of several existing recordings."(p. 284)

The students also called on each other to provide justifications for the topic of the song they planned to write collaboratively as well as during the act of generating lyrics to be included in the song. For example, some students challenged the lyricist who suggested the song focus on recovering from drug use, because none of them had actually experienced what recovery was like. There was a runoff in the poll on whether the topic should be bullying or drug abuse. In the final, anonymous poll, drug abuse won.

I later asked the students if they had direct experience with drugs to speak to or if it was a problem they observed in the school.

S3: …A boy was caught smoking marijuana in the boys' toilets.

I: Wow

S4: Yeah. He was in Year nine.

I: Wow, so how do you feel about that?

S3: Well it's obviously not very good because he's only year 9 and it was at school so it shouldn't have happened.

I: Is he the first person at the school that you have heard of being involved in such activity?

S3: I've heard of people doing it in the school right before I was here, but not while I was here, and not from people that young.

As mentioned in Chapter 3 on challenges, many of the students did not participate in the final session of the course where the recording took place. The students who were prepared to record a song about drugs, decided to go with another song they worked on over the summer when the opportunity presented itself. When asked about the change, the students noted during their vacation from school, they discussed the song among themselves and decided to choose a topic that could actually play a role in enacting some sort of substantive change about: school backpacks.

Criticality around the Authenticity of hip-hop

Heilman (2008) defines criticality as the intellectual capacity to judge the logic and soundness of policies, arguments and concepts, along with the capacity to make ethical judgments. Criticality encourages learners to reflect on how they developed their beliefs, assumptions, feelings, as well as the implications of our systems of belief in local/global terms in relation to power, social relationships and the distribution of labor and resources. Lim (2008) explains how preparing students to think critically in an increasingly diverse and complex society is imperative as they will be expected to interpret and act upon fast-changing information.

On the first day, students were asked what type of stories hip-hop told. The majority of the students stated that hip-hop is a vehicle for one to share what is happening in their life.

The students' observations of hip-hop parallel ongoing debates in the hip-hop community around authenticity. Early hip-hop artists and critics argue hip-hop developed in a post civil rights United States to respond to social justice issues impacting urban communities such as poverty, drugs and other phenomenon that were impacting their neighborhoods. They also used their songs as a way of sharing a message that was not being broadcast in mainstream media outlets and share what was happening in their day-to-day lives.

"Keeping it real" or presenting a conscious reality was one of the founding tenets of hip-hop. These students decided not to stick with the original song on drugs that the entire class contributed lyrics to in the previous semester. While these students didn't reject the idea of eventually writing a song about drugs, they did challenge the lyrics presented by their colleagues. For example, when one student suggested they write about how someone would turn to drugs because of how hard it was to be married and raise a family today, another student pointed out, "Man, you ain't even married".

Some students were trying to emulate the elements of hip-hop, which speak to adversity and challenges that people face in the course of life. It is unclear whether these students were unwilling to delve into their own personal struggles and write about them, or if they felt their stories aligned with those that speak about life in the hood. However, the students who wrote about the bag embraced the opportunity to tell a story that was realistic to their lived experience through hip-hop.

I: That's really interesting. Why did you work on this one and not the other one?

S1: This one is more important.

S2: This one is an issue that we can fix. Drugs are too big

S1: Yeah they are too big.

They felt they would eventually return to the song on drugs, but this issue was more important to them as a group.

During the student interviews and in the blog posts, students exhibited criticality in their analysis of the hip-hop they consume. The students who contributed to the song that was produced expressed their love of hip-hop throughout the course. While they tended to listen to all types of hip-hop, they expressed having more of an interest in hip-hop that contained socially conscious message. In some cases they spoke to the themes the artists they listen to convey in their songs, and judged the quality of the song based on the message the artist delivered. They also noted when a conflict existed between the messages the artist delivered and the artist's lifestyle. In the interview they stated that the course was the first time they thought about the contradictions some hip-hop artists were portraying through their music and videos.

In Student 1's blog post, he shares his favorite song is, "...by an Australian artist is Hunger by L-Fresh who is form NSW Liverpool. The song is about how one must eat so other must die and the rich and poor. The greed rich people have…" He later states his favorite artist is "The African way by k'naan from Somalia. The song is about African hip hop and what it did to him.... In one of his songs called Somalia he talks about his country and what's going on which has inspired me to write a song about my country".

This quote is promising. Mr. Brown chose these students for the hip-hop course because he was concerned about how well they were fitting in to the school community. He selected them for the hip-hop program as a way of encouraging them to be more active in school activities around a topic he knew they loved: hip-hop. According to the school's own data, sub-Saharan

African students comprised only 3% of the school's total population. As previously mentioned, the students in this conversation were born in Zimbabwe. They migrated with their parents to Australia. As described in Chapter 3, until recently, Australia has purposely restricted the amount of African migrants and refugees allowed citizenship in the country. Colic-Peisker and Tilbury argue this decision is one of the larger factors that have "…produced strained race relations in Australia and a growing antipathy to multiculturalism" (p. 38).

During my first days of volunteer work at a hip-hop program sponsored by the Creative Collaborative Center (CCC), I met a youth, "Danny", who had recently migrated from Nigeria. However, when I asked him where he was from, he told me he was from Texas. When I looked puzzled, he said, "oh… I just sound like this because my family spent some time in Nigeria, but I am from Texas, born and raised". At the end of the day, I spoke to the facilitator of the program, MC Trey, about Danny. She said Danny was not from Texas. She suggested that if I had time, I should study why so many African immigrant youth try to hide the fact they are from Africa.

Many of the youth, especially boys, try to convince people they are American. When I asked her why she thought this happened, she replied, she believed that the youth might feel people will treat them better if they are assumed to be American citizens, rather than African refugees. She also noted that they see successful African-American athletes and hip-hop artist like Jay-Z or Kanye West on television, who they want to emulate. While the students in this course also had a love of hip-hop, instead of using it to create a new persona or hide parts of their identity, they wanted to use hip-hop to promote their authentic selves. This is precisely why the students chose hip-hop to deliver their message about the burden the book bags were causing the students. I asked the students more about authenticity as well as the African hip-hop artist that they listened to:

I: What about DJ Kali

S2: He talks about his hood and how he is the best.

I: Is he the best?

S2: No

(All Laugh)

I: Okay, so what does he say about his hood? What does he think is important to tell people about his hood?

S1: That it's the best in the world.

S2: And the police like are always around him. They hate him

I: And where does he live?

S1: San Francisco… He doesn't even live in the hood. I just thought of that (Laughs)

S2: He don't live in the hood (Laughs)

T: Nice big house

S1: Yeah, I saw that on MTV Cribs

Here the students are displaying the criticality mentioned by Lim as they examine the contradictions that exist in music by artists they admire. While in some ways the students want to emulate hip-hop artists in a general sense, by recording lyrics about topics that are important to them, they recognize that not all messages are truly legitimate ones. As illustrated below, the students realize they are responsible for filtering the messages delivered by artists:

I: Can you tell me…I know you have told me before, but can you say which country in Africa you are from?

S1&S2 Zimbabwe

I: Zimbabwe… Are there any rappers from your country that you listen to?

S1: Yeah, there's Wiki-D

I: Wiki-D?

S1: Yeah

I: And do you like Wiki-D's message?

S1: Pardon?

I: What does Wiki D have to say?

S1: Ah... he raps about him being the shark of the world… like the Shark of Zimbabwe... like a dangerous person.

I: Is he?

S1: Nah…

(Laughs)

S2: He's just a rapper.

I: How do you feel about the artists when you know they are not living up to what they say to you? How does that make you feel?

S2: It makes me feel that raps are good, but they are not really telling the truth

S1: What they're doing is fake.

I: So if they gave you advise about doing something, would you do it?

S1: ummm no.

S2: Well it depends, if maybe if its more about like giving me advise about their career... say you want to be a hip-hop star then I'd listen to that, but other than that no.

According to Williams (2007) "Hip-hop's fascination with authenticity is unique to the genre and is the function of its roots as the cultural expression of socially and economically marginalized African-Americans"(p. 2). The idea of authenticity within hip-hop can be seen

outside of the United States. It was a belief the Australian artists that I worked with lived by. They tended to believe that Australian hip-hop was in some ways more authentic than hip-hop found in the United States. This idea has evolved since the idea of an Australian hip-hop scene was once challenged as simply an appropriation of American hip-hop (Arthur 2009; Maxwell, 2004).

One reason for this belief was the contrast in how commercial hip-hop artists in America portray the hip-hop lifestyle. It is painted decadently; with artists having a seemingly unlimited access to symbols of wealth. The hip-hop scene is Australia is large, however, it is primarily underground, with few artist seeing the same type of commercial success as their American counterparts. As the artist Oakbridge explained in his interview, "That's like the clear distinction between what a lot of the American hip-hop music out. You know, being really … driving hummers or wearing bling and all that. You find that a common theme would be like, anti that in Australian hip-hop. To keep it more organic, keep it more fresh." (interview) When the youth worked with L-Fresh he emphasized to them to write about topics that were from their own life. This idea is reflected in *6-Hours of Pain.*

Creativity

Heilman defines creativity as "…the ability to use one's unique talents to synthesize ideas and values to make something new that serves the common good"(p. 30) Creativity is an important attribute of global citizenship. It helps youth who are exposed to global media and cultures through physical and virtual interactions learn to fuse aspects of the "other" with which they identify, without choosing between cultures. Instead they can explore ways of creatively incorporating traits of each culture. (Suárez-Orozco, 2004; Arnett 2000)

The course provided students a forum to enact this type of creativity. The students stated they expressly aimed at using plays on words, comedy and Christianity in their hip-hop song to attract the interest of fellow students. Their hope was to rally students behind the idea that a change was needed, by creating songs students would initially laugh about and later think about. Once the seed was planted in their classmates, they felt it would be easy to get them to participate in a protest, of which the faculty and administration would take note, around the books they were carrying.

The students, who are based in a Catholic school, put a Christian spin on the first Untitled Song they created. While this song does not try for humor, there is a strong attempt to use Christian terminology and symbols to convey a message about drugs from a user's point of view.

Don't do a drug; that's what they say;

So if you excuse me now I have to go pay;

I have to remember to pray everyday;

In a couple of days I'm going to be D.O.A

...Jesus or Satan... I don't know which way to be led;

I pray to dear God for my daily bread;

Forgive us for our sins, that's what Jesus said;

In a couple of days... God I'll be there.

The students discussed parallels between being a drug user and being a sinner or Christian. For example, the students compared the high that can be elicited from being on drugs and the high that can be received from praying or "feeling God's presence*". When I am with God and drugs, they always take me high.*

In a subsequent interview with the students, it was revealed that the hip-hop artist that they found most inspiring was a Christian hip-hop artist, named The Prey, who seemed to have influenced the lyrics of this song:

I: Okay. Do any of the artists you listen to actually; do they live up to what they actually talk about?

S1: ummm… Some of them, but most of them no!

S2: No…

I: Which ones do you think live up to what they are talking about?

S1: The Prey

In the second song, *6 HOURS OF PAIN* the Christian overtones are not as strong, however, the lyricists attempt to use humor to get their point across*:*

I have to carry my bag, like Jesus walking with a cross;

There ain't no turning back:

Lets all protest and get rid of these bags;

Either Pimp them or cut us some slack;

Cause they so black;

And they ain't coming back;

Causing asthma attacks;

They're so whack!,

The bags are obviously not as torturous as Jesus' trip to the cross nor do they cause asthma attacks, but these lyrics add the impact needed for the intended audience - their classmates in the Catholic school they attend. Using the term *Jesus walking* also invokes ideas of one of Kanye West 's most popular songs, *Jesus Walks:*

(Jesus Walks)

God show me the way because the devil trying to break me down

(Jesus Walks)

The only thing that that I pray is that my feet don't fail me now

(Jesus Walks)

The students are implying that the bags are heavy enough to break them down. *Either Pimp them or cut us some slack;* the artist is requesting an artistic license to decorate the bags as illustrated in the television show *Pimp my Ride.* The show takes a "ride" or vehicle that is in poor condition and fixes it up so the vehicle is not only drivable, but also aesthetically pleasing; customized to the personality of the car owner. While one student focused on the functionality of the bags, (i.e. too heavy for smaller students to carry and "causing asthma attacks"), the other artist was focused on the outer appearance of a bag he was forced to carry throughout the day;

They're big, they're black

They're just plain old ugly

Don't want to crack

Because they're just so bulky

The line*; And they ain't coming back;* can be understood to mean the bags aren't coming back in style, because they never were in style. It also relates to the commonly used theme in hip-hop lyrics related to the "comeback", which denotes that someone is bringing an item that was once in style back in style. This is only achievable by songs that have a wide popular circulation and/or by popular artists. The artist would have to be so popular that their use or mention of the item in the song is enough to bring it back in style. For example, in the song *D.O.A. (Death of Auto-Tune,* by Jay-Z, he critiques the state of hip-hop, specifically the overuse of Auto-Tunes; an

audio processor currently being used in many songs in various genres. While on a rant, he talks about the current trends in hip-hop style that he dislikes and implies that he can start new trends in hip-hop to end the current ones:

Your colors too bright,

Your voice too light.

I might wear black for a year straight

I might bring back Versace shades…

The participants in the course are saying the bags are so unattractive, that even they can't make these bags popular. By using rhetorical moves common to hip-hop as well as sampling a small but pertinent line from West's lyrics, the students are pulling in several covert messages a hip-hop "head" or fan would understand to reiterate the points they are making about the bags. They are attempting to prove they have a command of hip-hop language and culture.

Hip-hop is a culture made up of four elements that are artistic in nature. The students in this study are participating in emceeing or rapping. Alim (2011) provides evidence of youth exercising creativity in order to engage in global ill-literacy practices that, "…not only challenge dominant constructs of static, one-dimensional relationships between language and culture…" (p. 123), but also promote social transformation. The term ill-literacy is an example of this point, where ill is an abbreviated version of skilled, but also represents Intimate, Lived, and Liberatory. This is the type of language illustrated in *6 Hours of Pain*. Another connection hip-hop has to creativity has been highlighted in the research around the possibility that there is a connection between improvisational hip-hop (free styling) and Csíkszentmiháyli's concept of flow. The preliminary data from Limb (2012) is foundational in helping humans to understand the science behind creativity.

Virtual Cosmopolitans

Global Cosmopolitans are defined as individuals who embrace "other" cultures, peoples and environments as a result of international travel (Schattle 2009). This skill is an important practice of global citizenship because it allows one to develop perspectives about the "other" that can set the stage for compassion, and other components of global citizenship education. The students in this study had all been to at least three countries (Zimbabwe, New Zealand, South Africa and Canada) in addition to Australia. They expressed an interest in learning more about other languages, (French, and Chinese), and cultures based on their previous travel experiences, as well as their exposure to information about other cultures through television and the Internet.

I argue students in this course used hip-hop and digital technology as tools for developing and engaging in virtual cosmopolitanism. McEwan and Sobre Denton (2012) refer to the definition provided by Hansen, Burdick-Shepherd, Cammarano, and Obelleiro (2009), for cosmopolitanism as a foundation for their ideas on virtual cosmopolitanism.

> Cosmopolitanism is a name for the ever-shifting, ever-vibrant space in which persons fuse reflective openness to the new with reflective loyalty to the known. Cast in other terms it is a name for a dynamic way of leaving and remaining at home. (p. 592)

McEwan and Sobre Denton (2012) add the virtual cosmopolitan can be facilitated through mediated social spaces (Evanoff, 2006) in which people can transcend cultural boundaries and can be viewed as elitists based on access to digital resources. The students that produced *6 Hours of Pain* were sensitive to issues of digital accessibility. For example, when asked if a possible solution to lessening the weight of the bags would be having online courses, S1 replied, "That would be alright, but some people don't have computers". This student also noted during the interviews that he called family and friends outside of Australia because most didn't have access to Facebook.

The course is based on the idea that hip-hop can help bridge cultural divides that exist between people or groups. While Cheyne and Binder (2010) dissect the "American elite taste" for hip-hop cosmopolitanism and claim that "…international scenes are privileged as politically and aesthetically more important than American scenes", Sasaki (2009) provides examples of hip-hop serving as "cosmopolitan citizen media" across the world. He has documented Liberian refugees in the Park Hill's community of New York's Genocide Records to help narrow the cultural divide and tell their stories.

I personally observed young Sudanese refugees based in Melbourne perform a hip-hop song about Sudanese pride as well as songs that were written in a playful yet ironic manner which described the struggles they face as Sudanese-Australians as challenging, yet ("totally cool").

While analyzing the lyrics of the song produced by the students in the course, I followed-up with the students through their teacher to see if I was interpreting their lyrics in the spirit in which the students intended. For example, when the students stated,

Either Pimp them or cut us some slack;

Cause they so black;

And they ain't coming back;

I asked if the students were referencing the foundational Christian belief that Jesus is coming back to earth. This idea hadn't occurred to them, but they thought it was good. S1 volunteered the phrase, "*They're so whack!"* had a double meaning. According to their teacher, Mr. Brown, the students were being self-depreciating by using this term. S1 explained to Mr. Brown:

> He is aware of being 'different' to the typical McCarthy student based on his appearance. He also felt that people expect him (due to his appearance) to behave

in certain ways - such as saying things like 'That's so whack!' which he said is something that 'the black guy in films always says.'

This phrase seems to play on the sense of "other" that they feel they possess. That is, as Black students in a predominantly white school, they are - by using that particular phrase - performing a role that is expected of them as Black students, in that only Black people say those kinds of things. The song allows them to call attention to the sense of "other" for outside analysis. The students also mention in our interview their plans to distribute the song to "all of the students in the school", in order to get the message out about the bags. This is significant because the distribution would also allow the student artists to connect with other students through their music who they may not have otherwise made contact with outside of the class room,

In the course, students were extended an invitation into a virtual hip-hop portal and asked to use their own experiences, as well as those observed in different parts of the world, to demonstrate areas where they see commonalities. On Day 1, students viewed hip-hop videos from artists all over the world, with themes such as bullying (France), war (Sudan), and the Czech Republic (race) and were asked to write reaction pieces about these videos. While we did not leave the confines of the classroom, on Day 2 the class conducted a virtual tour to hip-hop communities throughout Africa, Europe, North America and Asia during our virtual scavenger hunt via YouTube, and searched for hip-hop. Their search led them around the world, but in some cases they weren't able to understand the lyrics, just the beats. We used Google translate and advanced search engines to locate reviews to help decipher lyrics. In class, during the Google Maps, scavenger-hunt activity, students were asked to identify how Australian and other popular hip-hop artists were connected to different parts of the world. During this activity, some

students noted interest in some of the places they "discovered" hip-hop was popular, (i.e. the Czech Republic and China).

Conclusion

In much the same way that Global Citizenship and Hip-Hop Culture can each be defined as domains that exist in a state of dynamic contention, as well as the perpetual complementary contradictions that define some of their core traits, this chapter illuminates both beneficial and challenging aspects of engaging young people with Hip-Hop Culture as an educational endeavor. An examination of these factors makes it possible to draw conclusions about the utility of the Hip-Hop @ Broadhills project as a tool for teaching the practices of global citizenship and digital literacy skills, as well as making recommendations for any educators who might consider embarking upon a similar project. As evidenced above, the course provided the students the opportunity to engage in practices of global citizenship that are also enacted in hip-hop culture.

For most of the participants, while they could identify a number of 'local issues'- like graffiti and drug use- as well as global issues, they were relatively vague on the details of these issues and how they might impact their lives. This is most likely because these issues had, at this point in time, very little direct affect on their lives. However, as the students grow older, and become more involved in the local community, it is likely that they will be able to discuss local issues with more confidence. Having said that, it is important to recognize that the students were also critical of their ability to produce a song on these issues and elected to tackle a subject they felt confident about: the school environment, which they authentically experience on a daily basis. In this realm, they were capable of demonstrating compassion for their younger schoolmates through the development of '*Six Hours of Pain'*. By producing and distributing a hip-hop song about the injustice they observed in their school setting, they became active citizens who were attempting to empower themselves and others for the purpose of promoting

change. The students were attuned to their audience, and creatively intertwined Christian themes with rhetorical moves innate to hip-hop in order to cultivate a message that would resonate with their audience on multiple levels. The choice of hip-hop also provided the writers to operate in a familiar setting while participating in different forms of virtual cosmopolitanism. These practices allowed participants to simultaneously engage in global citizenship, hip-hop and digital literacies.

CHAPTER 6: CONCLUSION

Introduction

The purpose of this qualitative study was to explore how a technology course infused with hip-hop helped youth understand the concepts of critical global citizenship. In Chapter 2, I discuss the rational for using elements of action research and case studies to understand the events taking place in each course. I also explain the measures invoked in an effort to maintain balance while serving as a teacher-researcher for both courses.

Chapter 3 provides information on the challenges that were involved in implementing this study. Some of the challenges involved were specific to this study, yet they must be considered as they had a profound shape on the research and outcomes. Other challenges are obstacles teachers and researchers in this field should be aware of, as it is likely they will have to address developing solutions to variations of these problems that are specific to their own context.

The course was implemented in two locations. Chapters 4 and 5 provide a synopsis of the events that occurred at each location as well as the themes that emerged based on information collected from interviews, polls and class artifacts. The first location was a summer college preparatory course at Midwestern University. The course enrolled approximately 60 students and was primarily composed of African-American, high school students from urban areas in the Midwestern states of the United States. The second location was in the far west suburbs of Sydney, Australia. This mixture of approximately 15 middle school and high school students was comprised of students representing at least four countries. Each group completed the following tasks:

- Conducted research around issues of global citizenship;
- Explored socially conscious hip-hop with themes related to global topics;

- Discussed global hip-hop with hip-hop aficionados and hip-hop artists about socially conscious hip-hop from around the world; and
- Created digital compositions based on the previous components of the course.

I decided that elements of action research as well as case study would be the best methods for capturing the events of the course. During the course I took polls and surveys from the students on their views on global citizens and hip-hop. I also conducted interviews with a small sample of students from each group. The interviews, which were conducted during and after the completion of each course, focused on students' views of global citizenship, global hip-hop, how they used digital tools, as well as the products they created in the course. This data was inductively coded. In the following section, I return to my research questions and provide a summary of findings for each section:

1. How do urban youth in the 21st century define global citizenship? What global issues are most important to urban youth?
2. How does participating in a technology course that engages urban youth in researching global issues and creating hip hop digital texts in response to them, shape how the youth define and enact the practices of global citizenship?
3. In what ways can a technology course that engages urban youth in researching global issues and creating hip hop digital texts in response to them be adapted to different contexts?

Question 1: Research Question 1 and Summary Findings

How do urban youth in the 21st century define global citizenship? What global issues are most important to urban youth?

As discussed in Chapters 4 and 5, both locations had difficulty articulating a complete definition of what it meant to be a global citizen. However, both groups were able to demonstrate global citizenship competencies through the creation of digital products. This evidence was supported by participant interviews as well as their survey results. The specific competencies demonstrated in both locations was:

- Compassion for the personal experiences of others
- The practice of criticality
- Experimenting in virtual cosmopolitanism
- Collaborating in pairs or groups in order to create a final product for the course.

At Broadhills, students elected to focus more on the social justice aspect of global citizenship, and addressed a problem that directly related to all students at the school: overloaded book bags. The competency of compassion resonated most strongly for this group. The youth in this group created a song detailing the problems they perceived with the book bags for younger students and actively circulated the song through the school. The students also displayed courage, another capacity of global citizenship. Initially, the students were uncomfortable with members of school administration hearing their song. They gradually garnered the courage to perform the song in their local context, a school assembly, where members of the administration were present.

Through an analysis of the song, the student's blog post and student interviews, the students appeared to demonstrate compassion for others in their choice of songs. They also worked in a collaborative manner, an important concept of global citizenship. They were active participants in this process, using creative word choices and phrases to deliver their message. The students also took a critical look at the authenticity of the message they were delivering, as well as the

messages the current hip-hop culture propagates. I also argued that the course allowed the students to become virtual cosmopolitans by taking advantage of the affordances of the Internet to explore other elements of global citizenship through a conscious hip-hop lens.

The students enrolled in the MYL program at Midwestern University were able to expand their definition of global citizenship. Students were able to identify the basic tenets of global citizenship. They understood practices such as collaboration, critical thinking, authenticity and global cosmopolitan. Many students, however, were not consistently able to connect the component of active engagement with global citizenship. The students identified being knowledgeable about world events and travel as criteria for being a global citizen, however, they did not directly mention any actions or responsibilities required of global citizens when applying the definition to them when interviewed. They did acknowledge activity was necessary when referencing the artist. Specifically, the students in this group resonated with the idea of virtual cosmopolitanism and were able to quickly make connections to experiences they felt they shared with peoples in different parts of the world. These connections were based on interviews and critical research. Many also viewed the artist as global citizens because they had taken action and shared what they termed "inconvenient truths" about social justice issues that were taking place in different parts of the world. .

Research Question 2 and Summary Findings

How does participating in a technology course that engages urban youth in researching global issues and creating hip hop digital texts in response to them, shape how the youth define and enact the practices of global citizenship?

At Midwestern University, the students engaged in new or advanced digital literacy practices. Specifically, students used advanced research techniques and information literacy in the process of researching globally conscious hip-hop artists. Also students applied sampling,

and looping techniques to create digital mash-ups reviewing artists' work and in the creation of original pieces. Lastly students learned how to use a wiki for content creation and collaboration. Additionally, Based on the themes presented above, the course shows potential for conveying the competencies of global citizenship through digital literacy practices and socially conscious hip-hop. Socially conscious, global hip-hop offers students the opportunity to make connections to both global citizenship education and the local communities in which they live. It is important, however, to remember that global citizenship education is a complicated concept that has several ideas embedded within it. Teaching a course in global citizenship takes time, and also requires participants have time to reflect on the ideas presented in the course. While this course was taught in a short amount of time, students were able to grasp some of the concepts and connections presented in the course. There are implications illustrated in this study for teachers working in urban settings. These implications include:

1. Students who are second-generation hip-hop aficionados may have developed more complex ways of thinking about hip-hop via their familial relationships. They may be prepared to engage in more complex analysis of hip-hop text than their counterparts.
2. Parents who were part of the first hip-hop movement may be more supportive of socially conscious hip-hop programs that are used to enhance or expand academic experiences; they may even be resources for the programs.
3. Infusing hip-hop into academic curriculums may provide a deeper sense of authenticity to students who have an affinity for hip-hop culture

Additionally, in order for students to have a true understanding of some of the messages from music based in different parts of the world, it was necessary for students to have social and historical background information about the lyrics. Students were interested in researching the

information and in many cases were able to make connections to their own personal experiences. As a result, this study suggests there is potential for incorporating global citizenship, digital literacy and hip-hop into history, social studies, geography, English and classrooms that explore various languages.

In the experience of both courses, we found songs that illustrated how World War II impacted modern day events for Japanese residents of Okinawa. We had to explore geography to understand why Egypt and India are connected with Roman people. Further, having students write and create digital narratives about what they have learned can be useful for an English class. The use of creative and/or powerful similes and metaphor are second nature to hip-hop. All of the previously mentioned characteristics make this type of curriculum beneficial to the foreign language classroom. Students have to translate lyrics in order to understand what the artists are saying. The translations that have to occur are in some ways more complex than in a traditional secondary language class, as the songs may use terms that are more familiar than found in a formal language course.

The digital artifacts the MYL students produced, as well as their classroom discussion, and analysis of globally conscious hip-hop artists' work yielded proof students had grasped some capacities of global citizenship. They were able to articulate how artist had engaged in global citizenship by describing the motivations the artist had for writing their songs. They also noted the artist was attempting to spread this information on a global level by creating videos that were posted to the Internet for the world to see. While the students did not note this in their interviews, the students had actively engaged in the creation of digital text discussing and critiquing the artist motivations for creating socially conscious hip-hop. These productions moved them from the role of passively consuming and understanding information, to being active producers of

information. Further, some participants chose to share their creations on Facebook, hence disseminating this information for new audiences to consume.

Research Question 3 and Summary Findings

In what ways can a technology course that engages urban youth in researching global issues and creating hip hop digital texts in response to them be adapted to different contexts?

The biggest success of the study may be how easy it was to adapt the course to suit the needs of the participants at each location in which the course was delivered. The core content (exploring the intersection between global citizenship, digital literacies, and hip-hop, could be retained in each course. While this study elaborates on the experiences of two locations, the course was implemented in five locations that expressed happiness with the content delivered in the syllabus.

The following core elements could be retained at all locations:

1. An exploration of socially conscious hip-hop in different parts of the world.
2. Development or expansion upon digital literacy skills.
3. An emphasis on understanding social justice issues
4. Discussion on the concept of global citizenship.

At the Creative Collaborative Center (CCC), the course designed to help seasoned, socially conscious hip-hop artist who are also interested in becoming community workers, develop their digital presence. Throughout the class they learned how to create media rich blogs and develop a consistent social media presence. We will also facilitated discussions on their roles as socially conscious global citizens and having them showcase this avenue of their work (where possible) in the virtual domain. Guest speakers such as Toni Blackman, the United States Department of State first hip-hop cultural envoy, and Morgan "Morganics" Lewis, who produced a CD on

global hip-hop, facilitated the discussions around global citizenship and hip-hop. They focused in on hip-hop diplomacy, authenticity, and the importance of digital literacy skills for global marketing and distribution of both music and messages. Sukhdeep "L-Fresh the Lion" Bhogal, who has a "Power to the Peaceful" movement embedded into his music and promotional materials, also expounded upon global citizenship and digital literacy skills. FRESH is not only known for his MC skills but also for his passionate speeches. He has been an invited speaker at a number of different conventions, most recently at Amnesty International as well as a systems administrator for a youth-based community organization. CCC representatives were also on hand to talk about digital literacy skills needed by community workers and how they related to artists.

While Sunnyvale Arts Center had a larger age range to be services, the population that attended the course came from a wider range of countries. While we did not have guest speakers in this location, there participants were able to introduce the audience to hip-hop artists from ther country of origin that delivered socially conscious messages through their music. Additionally the wide age range allowed some participants to act as mentors to younger students who attended.

While the course hosted at Midwestern University was aimed at students who were academically high achievers, yet at-risk due to their socio-economic backgrounds, the courses at Ralston College and Broadhills were aimed at students who were not academically engaged. The course took place during school time after justifying to administrative staff how the course matched academic requirements set by the state. The course was aimed to engage the students in ways similar to their life skills course by emphasizing the authenticity of the activities they were asked to participate in. The teachers in both locations were amazed by how engaged the students were with course materials. They also were impressed with the digital literacy skills students

gained during their interactions with the course. At Ralston College, the teachers also participated in the activities for the course and noted an increase in their digital literacy skills.

Broadhills also wanted to provide a voice to students who staff viewed as marginalized. The course was redesigned to emphasize student voice, and provide students with a platform to discuss issues the students viewed as important in their local communities and connect these ideas on a global scale. The students were able to focus in on an issue that they believed impacted most of the people in their school community. They also aimed their goals at a problem they believed they could actually solve. While they never formally asked for a response from school administration, their teacher, Mr. Brown, did.

Mr. Brown decided to share the school with two staff members who had administrative duties. One was the assistant principal, "Mr. Thomas", who was in charge of making sure students comply with rules about uniforms, including their book bags. According to Mr. Brown, after hearing the song, Mr. Thomas rejected the idea that anything was wrong with the bags. However, it is important to note that three months later, the school stopped using the bags the students wrote about in their songs. The new bags look almost identical to the old bags, however they are designed to be ergonomically correct. While the students were initially shocked and embarrassed that administration had listened to their song, they believe their song had directly influenced the change in the requirement for school bags. The course seems to have provided them structure in taking a step towards empowerment. The administration was also impressed with the outcome and response from students, and has elected to continue offering the Global Hip-Hop course.

Limitations of the Class

There are two large limitations related to teaching this course. The first limitation is access to global artists. It is a difficult task to connect with moderately known hip-hop artists in

urban cities where one is based. It takes a large amount of time and resources to arrange for an assortment of hip-hop artists to connect with a classroom for the purposes of studying global citizenship education. In some cases translators are needed to reach the artists. Time differences have to be taken into consideration as well. It is beneficial to have more than one artist in a course, so that more than one perspective can be presented to the course. When engaging in complex issues, such as the conflicts taking place in the Middle East, balance is a concern.

While an artist may be a socially conscious artist that is producing music related to global issues, they may not refer to it as global citizenship. This means conversations are necessary to determine if the artist can relate to the term, and is willing to frame their song in this context. Further, while an artist may be able to present their ideas through song, they are not always comfortable with public speaking. Some artists felt benefited by pedagogical information prior to speaking with the youth.

The second limitation is time. It takes time to understand complex issues. Engaging in active research afforded me the opportunity to reflect on the concepts presented in the course, and evaluate how they changed in respect to my practical experience teaching in several contexts, as well as learning how global citizenship looked in one location outside of the United States. The course (as is currently structured) does not give a large amount of time for students to reflect on the issues they have learned, and return to material to further analyze it. This may help students develop richer definitions of global citizenship. Each of these limitations can be addressed if value is found in the process of using socially conscious hip-hop to teach global citizenship education.

Implications for Teaching and Teacher Education

Most urban teacher education programs in the United States and Australia do not require students to take classes in teaching about global citizenship education (GCE), digital citizenship,

cultural or hip-hop culture. While elements of each of these concepts may be interwoven into core classes, or be available to students as electives, there is no guarantee that an educator will graduate from an urban education program with proficiency in any of these areas, though there is ample evidence, as presented above, that educators with these proficiencies can be highly effective to students in an urban setting. The results of this study serve as a justification of the benefits of educator's craft pedagogical content knowledge around the concepts of global citizenship, digital communication competencies, and hip-hop literacies. Researchers in urban teacher education need to strengthen ties with colleagues in several disciplines in order to see advancements in the field.

While both the United States and Australia can boast having two of the most diverse populations in the world, both countries have been cited on the global scale by the UN for their inability to solve issues of equity and inclusiveness among their citizenry. Teachers in both setting can use this course to take advantage of the uniting characteristics of global hip-hop in their efforts to help students build on or reinforce their knowledge of global and digital competencies. Further, elements of the course can also be used to enhance students' skills in core curriculum areas. For example, in future iterations of the course at Broadhills, the course will also be aimed at helping students improve their English and writing skills by emphasizing the blogging activities. The course can also be adapted to help students explore world languages, geography, and art through a global lens. In future courses, it would also be advantageous to consider ways that students could develop the kind of knowledge of the local community that would assist in the writing of their songs. One possible method would be to build into the program a component in which students can interview other members of society face-to-face or virtually, and engage in a discussion about some of the local issue that also impact other areas

around the world. Broadhills is taking the challenges I discussed into consideration during the second iteration of the course taking place this Australian in Spring 2012.

In an era of budget cuts and standardized testing, it is hard to make arguments for curricula changes that don't address the STEM disciplines and specific content knowledge not measured by high stakes testing. While globalization is a pattern that has always existed, ICTs have expanded the ways in which people connect and depend on each other in order to function in everyday life. Understanding what it means to be a global citizen as well as how technology defines citizenship is imperative in today's world. However, there are no explicit national directives in the United States guiding educators on how to prepare youth on how to be a critically conscious global citizen.

While the Partnership for 21st Century Skills does promote Global Awareness for youth, the Partnership for 21st Century Skills are a highly controversial term amongst educational policy makers. Many of the 21st Century Skillset have no direct relationship to the Common Core Curriculum currently being voluntarily adopted by several states in the United States. The common core allows for an established single set of educational standards for kindergarten through 12th grade in English language arts and mathematics throughout the United States. The Global Hip-Hop Course does directly support many of the Comprehension and Collaboration Literacies as well as Presentation of Knowledge and Ideas competencies promoted for Grades 6-12 in the areas of English Language Arts & Literacy in History/Social Studies.

During an exploration of the adaptability of the course for Australian youth, Mr. Smith and I were able to identify ways in which the Global Hip-Hop Course matches standards in the current draft of Australia's new national curriculum. Hip-Hop is explicitly referenced in respect

to dance in the Performing Arts syllabus as a style of dance. No mention is made of its cultural implications. Additionally, 3 cross-curriculum priorities - Aboriginal and Torres Strait Islander Histories, Engagement with Asia and Sustainability are all linked to some examples of hip-hop. Within the rest of the curriculum, there are 7 general capabilities through the curriculum, Literacy, Numeracy, Information and communication technology (ICT) capability, Critical and creative thinking, Personal and social capability, Ethical understanding, and Intercultural understanding. Of these, all but numeracy are closely linked to the hip-hop curriculum.

Citizenship is also prominent in the curriculum. There is less of an emphasis on becoming an active and informed citizen - instead, it's enough to be 'informed.' However, students are meant to become 'active members of society'. Standard English and an appreciation of multiculturalism are identified as being key features of active members of society. The English requirements provide a large variety of scope there is plenty of scope for the use of Hip Hop in classes. Crucially, there is an emphasis on using the 'texts of the students' own choice' and also 'texts that have critical and cultural value.' There is also an emphasis on using the English language to create meaning, as well as appreciating it *in all its forms.* There is not much information provided about how an appreciation of multiculturalism should be accomplished.

Delivering the hip-hop course to younger students may help them develop more open and inclusive views about complex ideas such as race, ethnicity, religion or other identity markers that can otherwise be used in divisive manners. It also allows teachers the opportunity to help adolescents critically explore the numerous ways they are exposed to global media and products in their daily lives. Normally, due to the pervasiveness of these items, youth are allowed to negotiate such products with very little guidance or independently. A teacher can help students

realize the global experience is in many ways intertwined with their local experience, and something students will have to adapt to in several forms.

Implications for Research

The literature tells us that youth, particularly those who live in urban settings, are becoming engaged as active global citizens primarily through out of school practices. One major source, which has been a steadfast source for decades, is pop-culture. This course explores a theoretical framework, which examines the global form of pop-culture: hip-hop. Hip-hop is also a new literacy practice. This study has applied this new literacy practice to the concept of global citizenship. The results have been promising. Students in this study at Midwestern University who already had an appreciation for "old-school" hip-hop, which is based in a socially conscious foundation, were quickly able to relate to messages of social justice and consciousness embedded in hip-hop around the world. Students that were only familiar with commercial forms of hip-hop saw hip-hop through a new socially conscious lens. Participants were able to use hip-hop to voice concerns about issues they saw as troubling in their local context. This research sets the stage for longer studies that will allow youth to make connections to national and global issues.

The intersection of global citizenship and hip-hop is one of four strands explored in this study. While there have been several studies around the intersections of global citizenship and digital literacies, the intersections of digital literacies, as well as the cross-section formed from the meeting of global citizenship, digital literacies and hip-hop culture are domains that have room for exploration. This study focused in on specific aspects of digital literacies and hip-hop. This study touches on the idea that the technological side of hip-hop developed ideas of mash-ups, remixing, and a cut-copy-paste culture before they were normal practices in digital realms. While this study attempts to illuminate the educational benefits of teaching digital literacy skills from a hip-hop framework, more empirical exploration is needed in this domain to validate the

benefits of this approach.

My theoretical framework explores intersection of global citizenship, digital literacies and hip-hop culture. This study is one of the first to look at the phenomena that arise at this intersection. These phenomena include providing an authentic way for students to explore global complexities, creativity, and the tenets of global citizenship. The definition of global citizenship is rooted in an understanding of ones local community, and the relationship that exists between local, national, and global communities. As a result, my research is in part rooted in community-based action research. This research contributes to the body of knowledge on community-based action research, but emphasizes the importance of linking the national and global perspective to this research area.

This study has several research implications for various subdomains in education. Global citizenship education is not a universally accepted idea. Ideas such as globalization and cosmopolitanism can seem at odds with nationalistic views. More comprehensive research is needed to understand how concepts are viewed outside of western dialogues and literature. This course aspires to provide a foundation for those interested in exploring how hip-hop and digital literacies could be used to provide an avenue for further explorations in research around the benefits of global citizenship education. This study also provides a stepping-stone for researchers in teacher education and urban education interested in documenting empirical ways that hip-hop curricula can be delivered by teachers who are not hip-hop practitioners. It also encourages deeper exploration of the benefits related to bridging community-based projects with in-school curricula. I look forward to contributing further to these exciting realms in future research.

APPENDICES

APPENDIX A: Daily Agenda for Broadhills

Daily Agenda for Broadhills		
Day 1: The Opening Act		
Introductions	Introduced my self and met the youth I showed them how one Australian artist traveled around the world and connected with people using hip-hop	Tools Used Google Sites YouTube
Definitions	Using Polls Everywhere I asked them to define: Global Citizenship Hip-Hop Social Justice	Pollseverwhere.com
Global Hip-Hop	We viewed and discussed a few hip-hop videos from different parts of the world that spoke to social justice issues.	Google Sites Google Translate Search YouTube
Blogging	Viewed examples of hip-hop blogs	Google Sites YouTube
Getting Started with Blogger	Helped students set up accounts and begin writing assignment.	Google Sites Blogger Google Docs (Drive)
Day 2: The Main Event		
Finished Blog Post	Students worked on Blogs	Blogger
Locating Hip-Hop	Activity from Hip-Hop Source Book (Hip-Hop Internet Scavenger Hunt adapted for Google Maps and updated)	Blogger Google Maps YouTube
Knowledge	Activity from Hip-Hop Source Book (on knowledge)	Youtube Google Docs/Drive
Day 3: The Headliner		
Meet L-Fresh!	L-fresh provided the students with instructions on how to write a hip-hop song related to measuring out the bpm with the lyrics and refining the theme	Google Docs
Discussion	Students discussed ideas for songs and used pollseverywhere.com to agree upon a subject Discussed	YouTube Pollseverwhere.com Google Docs

Table 2: Daily Agenda for Broadhills

APPENDIX B: Untitled by Broadhills

Untitled

Verse 1

Don't do drugs; that's what they say
So if you excuse me now I have to go pay
I have to remember to pray everyday
In a couple of days I'm going to be D.O.A

I need to sleep; I need to lay my head
But I can't even afford my own damned bed
Can't go to the mountains because I don't have a sled
In a couple of days I might as well be dead

Jesus or Satan... I don't know which way to be led
I pray to dear God for my daily bred
Forgive us for our sins, that's what Jesus said
In a couple of days... God I'll be there

Verse 2

When I am with God and drugs, they always take me high.
But when I'm trying to take out the cigarette, it stays on fire.
I say I'm quitting but everyone knows I'm lying
I say I am quitting everyday,
but the last time I said that
was last May

APPENDIX C: 6 Hours of Pain by Broadhills

6 HOURS OF PAIN

They tell us integrity, justice peace.
Well that's a load off…
How is this justice when we have no say
Our voices are not been held
They can't get it through they heads
We don't need this bags
We don't wantt this bags
So do the right thing
and turn them into rags
And put on a tag
School bags are heavy, everyday im sufferin
Can't even dance,coz im never shuffling
Their big , black, and just plain old ugly
don't wanna carry, coz theyget all bulgy
When I take it off,Im gonna relax, they
are really hurting me, kill em
with our raps
I have to carry my bag, like Jesus walking
with a cross .
there ain't no turning back
Lets all protest and get rid of this bags
Either Pimp them and cut us some slack
Cause they so black
And they anit coming back
Causing asthma attacks
Their so wrack,
their should put them on a magazine rack
will smack them with my tracks
make them platinum black
jumping jack
I got the new bag
When I walk through the gate
It comes from stages 7 to 8
I got the new stock,
They say its ligher
The colour is too dull
They should make it brighter
The bag gets heavy then hurts your back
Coz what they tell you is just so whack
You heard me right
Its just so whack
That everybody just holla
when I walk past the class
The teacher give me homework I don't
know what to do
But without demerits I get through
This has been produced by young nashe and
teezy, as long as their off
life is easy

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