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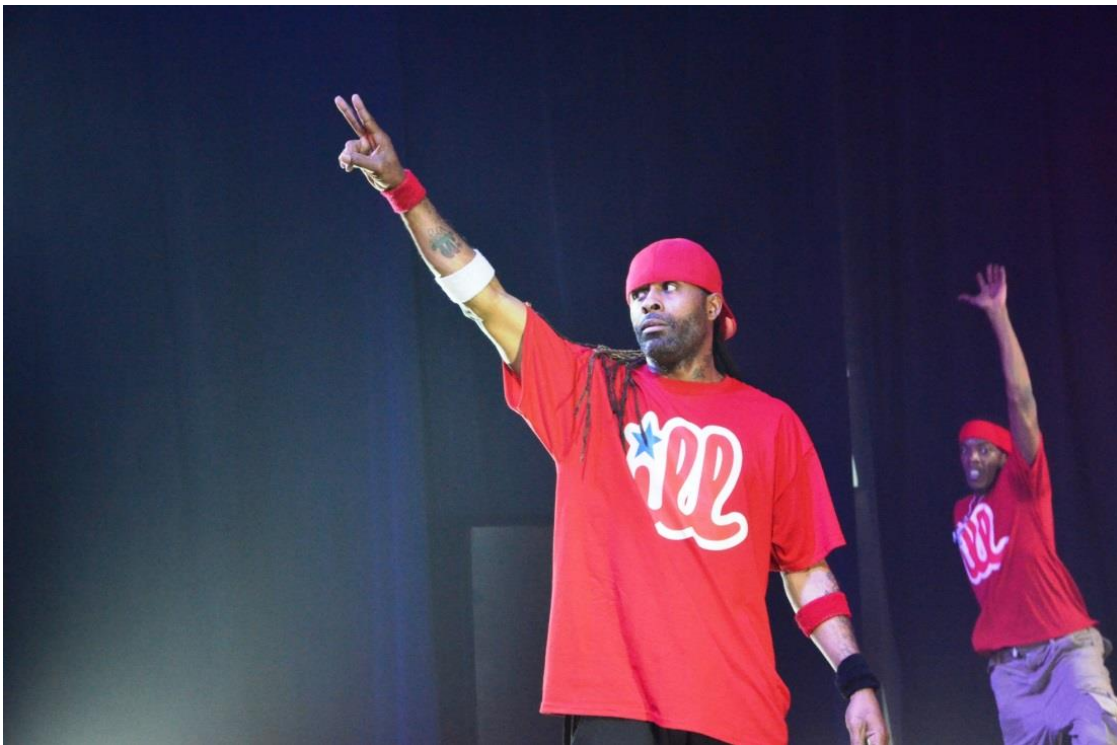
**"Talent is one thing,
BUT PURPOSE IS EVERYTHING."**

**- Brandon "Peace" Albright
Illstyle & Peace Productions**

THEATRE ETIQUETTE

Audience members are an important and unique part of live theater. Remember that anything you say or do as an audience member will be visible and audible to the performer onstage. Your behavior as a member of the audience will make this performance memorable and enjoyable for everyone. Remember to keep these things in mind:

- Leave your food, drinks, and gum in your classroom.
- Turn off all electronics. An unexpected beep or ring in the middle of the performance will distract the audience members and the performers!
- Remember to respond appropriately and at the correct times. Make sure you pay attention at all times, to let the performer know you are engaged in their performance. They will also let you know what is appropriate and what is not. Some performers will want a lot of audience interaction and some will want none. Make sure you know what is appropriate for the performance you are seeing. Applauding at the end of a show is always appreciated.
- Open your eyes, ears, and heart to the whole experience! You will get more out of it! Enthusiasm is key!
- Be respectful of your teachers, the performers, and your classmates. The experience should be enjoyable for everyone!



ILLSTYLE & PEACE PRODUCTIONS

Illstyle & Peace Productions is a Philadelphia-based dance company founded in 2000 by Brandon “Peace” Albright. The company creates work rooted in contemporary, West African, old school & new school hip-hop blended with an eclectic mix of dance and performance disciplines including breaking, popping, locking, tap, hip-hop and house dancing. They have toured to critical acclaim nationally and internationally and are committed to delivering positive messages to all audiences. Illstyle & Peace Productions were the 2013 US Culture Ambassadors picked by the State Department and have toured to Russia, Belarus, and Ukraine.



Brandon, “Peace” Albright, Artistic Director

Brandon “Peace” Albright is the Artistic Director of Illstyle & Peace Productions. He lives, eats, and breathes hip-hop as a dancer, choreographer, and actor. He was an original member of the Philly-based crew Scanner Boys, and has danced for major recording artists such as Schooly D, Will Smith, LL Cool J, Run DMC, Boyz II Men, and the Beach Boys. Illstyle & Peace Productions has toured nationally and internationally as part of the DanceAfrica Festival at Brooklyn Academy of Music and was invited by the US State Department to serve as cultural ambassadors, bringing hip-hop dance to Eastern European countries, including Belarus, Ukraine, and Russia. *“Same Spirit Different Movement I & II”* *“IMpossible, IZZpossible”* has also toured nationally and internationally to Russia, Poland, Canada, London, Italy, France, China, Japan, Denmark, Scotland, Sweden, and many more. Brandon is intrigued by the universality of hip-hop and continues to seek inspiration from other dance forms and arts as well. In 2016/2017, Albright will be working on Illstyle’s next project, called *“We Dance II Inspire.”*

HIP-HOP BACKGROUND

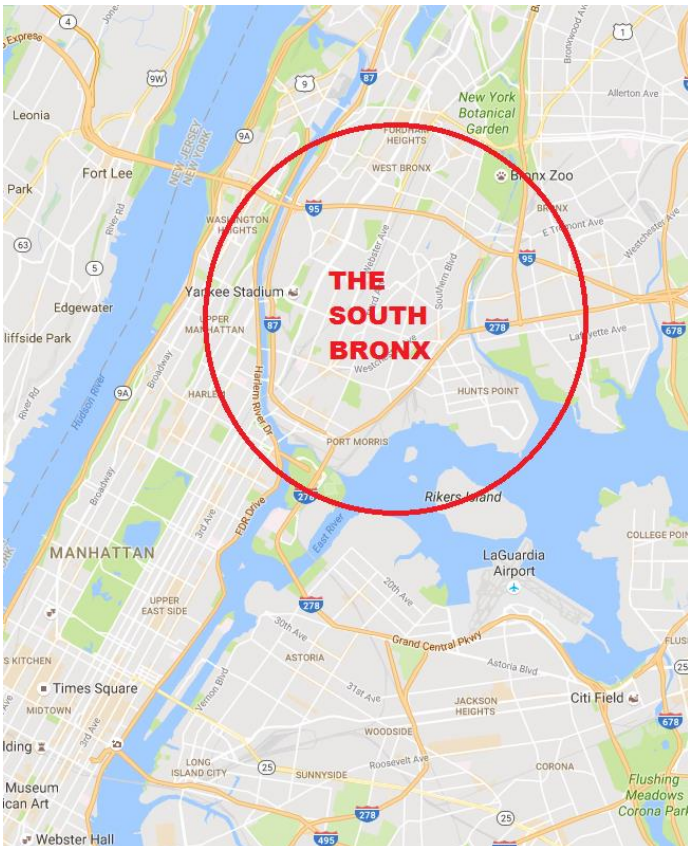


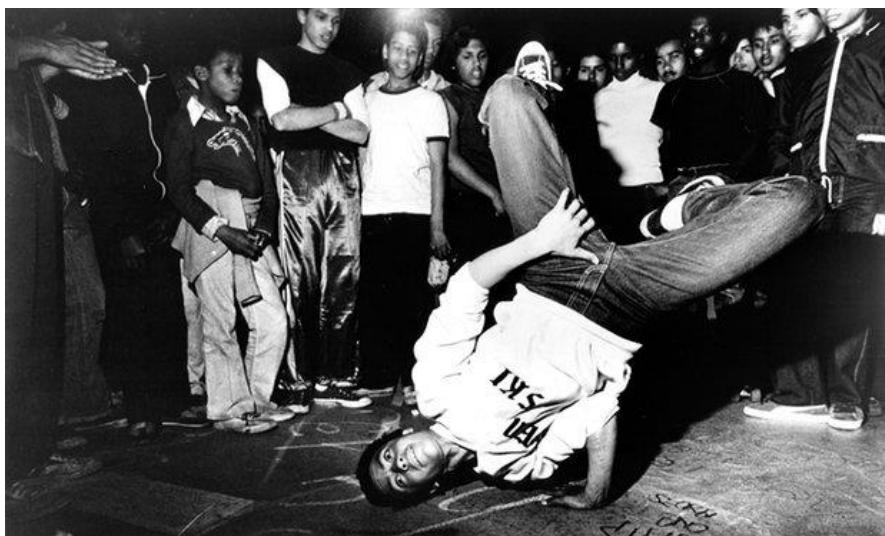
Grandmaster Flash circa 1980.
David Corio/Getty Images

Hip-hop is a cultural and artistic movement that began in the 1970s in the South Bronx, New York City among African American and Latino youths. The four foundations of hip-hop are: MCing, DJing, graffiti, and break dancing. DJs in the South Bronx pioneered what we know of today as hip-hop music, by sampling (taking the percussion beat from one song and using it in another) and physically moving records on turntables to create unique sounds. DJ Kool Herc invented the “breakbeat” by repeatedly turning the record back to the best point of the song, or the “break.” Grand Wizzard Theodore created “scratching,” or turning records back and forth while they are playing. Grandmaster Flash came up with “cutting,” or going back and forth between two records to repeat

certain phrases and songs. Other legendary DJs like DJ Afrika Bambaattaa developed these techniques and combined them with other genres of music (West Indian and salsa, for example) to create a new and exciting sound.

While DJs created new styles of music, MCs (masters of ceremony) hosted block parties and introduced new tracks. Eventually, MCs began experimenting with speaking on top of these tracks in a lyrical, rhythmic style. MCs used poetic devices and emphasized rhyming words to create a beat within the lyrics themselves. Eventually, MCing became synonymous with rap. Throughout the 1970s, 1980s, and 1990s, rap developed and grew into a huge musical influence, with rap groups like Run-DMC and Grandmaster Flash and the Furious Five releasing albums through rap label Def Jam records. LL Cool J, the Beastie Boys, NWA, DJ Jazzy Jeff and the Fresh Prince, Tupac Shakur, and Jay-Z are only a few of the major recording artists to directly come out of the MCing movement in the 1970s.





A b-boy circa 1980.
The New York Post via Getty Images

Another important art form to come out of the hip-hop movement was break dancing. The name directly refers to b-boys and b-girls (break boys and break girls) that would dance during the “break” and “breakbeat” in songs by DJ Kool Herc and Grandmaster Flash. Dancers would compete with each other to see who could do the most complicated and impressive moves. See page 6 for more information on the history and different styles of breaking.

An important visual art form, graffiti, also came out of the South Bronx in the 1970s. Graffiti began when

people would tag their names in public outdoor spaces with spray paint. The form eventually developed to include elaborate shading, scripts, and color effects. While tagging in public spaces was often illegal, some of this graffiti now hangs in major art museums.

Hip-hop has long been politically active. The young people in the South Bronx in the 1970s faced gang violence and poverty. Hip-hop incorporated their life experiences in music and allowed them to be heard. Many hip-hop songs include political messages about race and class, and the widespread popularity of the genre has gotten certain political issues into the mainstream public dialogue. Hip-hop continues to be an important musical and cultural influence.

THE SOUTH BRONX IN THE 1970S



“Burned-out buildings are seen through the rubble of another, 490 St. Ann’s Avenue. Amid the rubble, men built a shack to live in.”

Eddie Hausner/New York Times

The South Bronx in the 1970s was rife with poverty, drugs, and crime. A huge slum-clearing after World War II displaced thousands of low-income families, many of them African American and Puerto Rican, from Manhattan, and they moved north to public housing in neighborhoods like Hunts Point, Morrisania, Melrose, Tremont, and Highbridge. Similarly, the racial tension brought on by the Civil Rights Movement, rent-control policies that discouraged landlords to take care of their buildings, and economic stagnation caused rampant urban decay. Middle-class families fled leaving huge tenement buildings abandoned. These abandoned buildings attracted gang violence, drug-



B-Girl Laneski break dancing in New York City, 1985. National Museum of American History, Smithsonian Institution

dealing, and squatting, which further lowered the standard of living.

City-wide spending cuts left honest landlords very little incentive to maintain their buildings, and building inspectors could not enforce living standards. Seventy percent of the fire inspection budget was cut and fire departments were forced to use old, wooden equipment. Even when firefighters could respond to a scene, the nearest fire hydrant might not work. The resulting chaos allowed gangs to take over entire buildings, which increased the violence on the streets.

Landlords found that their buildings were unsaleable, and resorted to arson to collect insurance money and avoid paying back taxes. Local

South Bronx residents would also set fire to their buildings to either collect scrap metal or to get on waiting lists to live in new public housing the city had built. Because the fire department was in such shambles, these fires could go on unabated until entire buildings burned to the ground.

By the late 1970s, six buildings burned per day, leaving some neighborhoods in the Bronx looking similar to a bombed-out European city during World War II. Some of these fires resulted from arson, and some were the result of faulty wires or poor building quality. Several different areas lost more than 97% of their buildings during the 1970s, while many others lost 50%.

However, it is important to remember that despite the chaos and decay in the Bronx at the time, the community came together in important ways. DJs and MCs hosted the block parties that would later give birth to rap and breaking. Graffiti kings created huge, colorful murals on the sides of subway cars. Young people experimented with new ways of self-expression and creativity. Grandmaster Flash has himself described an insatiable energy in the borough that led to such innovations as DJing and b-boying; he was

“immersed in a culture that was bubbling over with a creative energy that no sociological theory could ever explain or predict.” Despite the poverty and violence and possibly because of it, the people of the Bronx survived and thrived, creating one of the most influential movements in America.



DJing at a block party, 1970s.

HIP-HOP IN PHILADELPHIA



DJ Jazzy Jeff and the Fresh Prince, 1988

Although hip-hop began in New York City, DJing, MCing, breaking, and graffiti also sprang up in other cities across America. Illstyle & Peace Productions is based in Philadelphia, which has a vibrant hip-hop history all its own. Outside of New York, Philadelphia has made more contributions to the hip-hop movement than any other city in the United States.

Some of the major elements of hip-hop were actually born in Philadelphia, not in New York. Graffiti art began in earnest in

Philadelphia, with artists such as Cornbread and Cool Earl coming up with the “Philadelphia” style of tagging: tall, skinny letters. Philadelphia is also known to be a city of DJs, and several styles of scratching were created there. DJ Jazzy Jeff and DJ Cash Money are only two of the most influential DJs to hail from Philadelphia. DJ Jazzy Jeff partnered early on with Will Smith, who later would rise to prominence acting in films like *I Am Legend* and *Men in Black* and in television shows like *The Fresh Prince of Bel-Air*. Other important hip-hop legends to come out of Philadelphia include The Roots, Boyz II Men, and Schoolly D. Many female artists began rapping in Philadelphia as well, including Monie Love and Lady B.

Like in New York, the b-boying movement in Philadelphia consisted of battles and street dances. B-boy crews like The Scanner Boys made a name for themselves in the 1980s, and Philadelphia continues to be a home for hip-hop in the 21st century.



The Scanner Boys demonstrate their breakdance skills at the Sylvan Theater during the 1984 Folklife Festival's "Black Urban Expressive Culture from Philadelphia" program. Photo by Jeff Tinsley/The Smithsonian

BREAKDANCING

Breakdancing was one of the major outcomes of the hip-hop movement. Modern hip-hop dance pulls from three main foundations: **popping**, **locking**, and **breaking**.

POPPING

This style involves quickly tensing and relaxing your muscles to produce a jerking motion in the dancer's body, called a hit or a pop. Dancers can pop to the beat of the music, but can also pop to a different element of the song or to a faster or slower beat. Some of the moves were influenced by pop culture icons, including Bruce Lee and Spiderman. A few styles of popping include:

- **Waving:** A series of fluid movements that make it appear as if a wave is moving through the dancer's body.
- **Ticking:** The dancer pops twice as fast as normal.
- **Tutting:** Inspired by the art of ancient Egypt; involves creating right angles with arms and hands.
- **Animation:** imitating characters in stop motion in such a way to make it look like the dancer is being animated frame by frame.

In the 1970s, a dance group called The Electric Boogaloos introduced popping to a popular television show called *Soul Train*. Popp N' Taco, one of the members of the Electric Boogaloos, trained Michael Jackson, one of the most influential and popular recording artists of all time. Some of Michael's most famous moves, including the Moonwalk, were influenced by popping. Some of the zombies in the *Thriller* music video are actually members of the Electric Boogaloos.



Michael Jackson and the Electric Boogaloos in the *Thriller* music video.

LOCKING

Locking relies on perfect timing and frequent freezing in a particular position during a fast movement, holding that position for a short time, and then continuing at the same speed as before. Dancer Don Campbell invented locking in the late 1970s. Don built on two styles that were popular at the time: “The Frankenstein” and “The Funky Chicken.” Don couldn’t perform either move, and so paused at particular point in the movement, which later became “locking.” The style also involves audience interaction. Traditionally, lockers wear bright, striped socks, short pants, bow ties, and suspenders. Some popular locking moves are:

- **Jazz Split:** A semi-split performed with one leg bent, which enables the dancer to get up quickly.
- **Point:** A pointing gesture that extends from the opposite shoulder and is held for a few seconds for emphasis.
- **Wrist Twirl:** Twirling the wrists while moving the arms up.
- **Kick:** A single high kick.

Along with Toni Basil, Don Campbell founded “The Lockers,” a dance troupe that popularized locking. The Lockers performed on *Saturday Night Live*, *the Dick Van Dyke Show*, *The Carol Burnett Show*, and *The Tonight Show Starring Johnny Carson*.



Don Campbell, the creator of locking, pictured to the left. Campbell is the dancer on his hands in the above photo.

BREAKING

As explained on page 5, breaking emerged directly from the hip-hop movement of the 1970s in the South Bronx. B-boys and b-girls would dance during the break of songs engineered by DJs like DJ Kool Herc and Grandmaster Flash. These dances became competitive, sometimes taking the place of violent methods of settling problems. Whoever could do the most impressive moves won the competition.

Breaking includes four main components: 1) toprock/downrock, 2) footwork, 3) freezes, and 4) power moves.

Toprocking includes moves that are performed while standing. These moves require flexibility, creativity, coordination, and style. **Downrock** moves are performed while hands, arms, or torso are in contact with the floor.

The basis of breaking **footwork** is the 6-step. In the 6-step, a dancer's arms support them while their body spins in circles above the floor.

Freezing involves stopping in a specific position to emphasize the movement. It is like a period on the end of a sentence.

Baby Freeze



Reverse Baby Freeze



Chair Freeze



Reverse Chair Freeze



Power Moves include any move that emphasizes the gymnastic acrobatics of breaking.



HOW IS DANCING LIKE MATH?

At first glance, it might seem like dance and math don't have much in common. However, as Illstyle showed you, dance and math are actually quite similar.

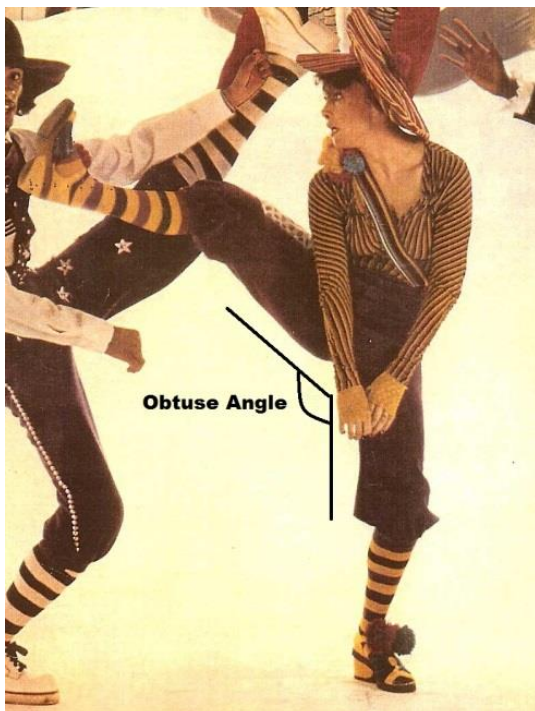
Dance is made up of counts of eight. This helps dancers keep track of what moves come where and helps them keep in time to the music. Choreographers can add and subtract moves or counts depending on the music and what they want the dance to look like. Choreographers can also slow down the movement or speed it up, directing dancers to go twice the normal speed or half the speed.

Dancers make all kinds of shapes and angles with their bodies, especially in hip-hop.

Tutting, for example, is mostly composed of right angles:



Dancers also make use of obtuse and acute angles.



They also use circles, triangles, lines, and other shapes to make interesting images on stage.



A HIP-HOP PLAYLIST

The following songs do not include swearing, sexual language, drug references, or material that glorifies violence. Double check the lyrics of any song before you share with students. Some material may be more appropriate for older students.

“The Message,” Grandmaster Flash and the Furious Five, *The Message*, 1982 (more suitable for older students)

“Hard Times,” Run-DMC, *Run-DMC*, 1984

“I Know You Got Soul,” Eric B. & Rakim, *Paid in Full*, 1987

“Parents (just don’t understand),” DJ Jazzy Jeff and the Fresh Prince, *He’s the DJ, I’m the Rapper*, 1988

“Me, Myself, and I,” De La Soul, *3 Feet High and Rising*, 1989

“Ladies First,” Queen Latifah ft. Monie Love, *All Hail the Queen*, 1989

“Power to the People,” Public Enemy, *Fear of a Black Planet*, 1990

“Description of a Fool,” A Tribe Called Quest, *People’s Instinctive Travels and the Paths of Rhythm*, 1990

“Tennessee,” Arrested Development, *3 Years, 5 Months & 2 Days in the Life Of...*, 1992

“Everything is Everything,” Lauryn Hill, *The Miseducation of Lauryn Hill*, 1998

“Planet Rock,” DJ Afrika Bambaattaa, *Zulu Nation War Chant*, 1999

“Runaway,” Wyclef Jean, *The Eclectic: 2 Sides II a Book*, 2000

“Everybody Rise,” KRS-One, *Keep Right*, 2004

“All Falls Down” (clean version), Kanye West, *College Dropout*, 2004

“Kick Push,” Lupe Fiasco, *Food & Liquor*, 2006

“Never Let it Die” (more suitable for older students), Watsky, *All You Can Do*, 2014

“Welcome to America” (very political), Lecrae, *Anomaly*, 2014

VOCABULARY

Breaking: An acrobatic, gymnastic form of dance that developed in the 1970s in New York City.

DJing: The act of selecting, playing, and mixing sound recordings either in a recording studio or in a live setting.

Downrock: All breaking moves performed with a part of the body (other than the feet) in contact with the floor.

Freezing: Stopping in a specific position to emphasize the movement. It is like a period on the end of a sentence.

Graffiti: A visual art form originally developed in the medium of spray paint with work most often created in outdoor public spaces.

Locking: A dance style relying on perfect timing and frequent freezing of limbs in time with the music.

MCing: A term used to refer to rapping, or delivering lyrics by speaking rhythmically.

Popping: A dance style based upon the technique of quickly contracting and relaxing muscles to cause a jerk in the dancer's body.

Power Moves: Any move that emphasizes the gymnastic acrobatics of breaking

Toprock: All breaking moves performed while standing up.

ACTIVITIES

Common Core Standards Addressed:

The common core calls for greater focus in mathematics. Rather than racing to cover many topics in a mile-wide, inch-deep curriculum, the standards ask math teachers to significantly narrow and deepen the way time and energy are spent in the classroom. This means focusing deeply on the major work of each grade as follows:

This focus will help students gain strong foundations, including a solid understanding of concepts, a high degree of procedural skill and fluency, and the ability to apply the math they know to solve problems inside and outside the classroom.

Domain: Operations and Algebraic Thinking

Represent and solve problems involving multiplication and division.

Domain: Number and Operations – Fractions

Develop understanding of fractions as numbers.

Domain: Geometry

Reason with shapes and their attributes.

PRE-PERFORMANCE ACTIVITIES:

Share one of the hip-hop Resources.

POST-PERFORMANCE ACTIVITIES

Classroom discussion questions:

What are some of the geometric shapes the performers discussed in the assembly?

How did hip hop dance use counts with locking, popping & breaking?

How did you learn how to use rules and patterns to solve problems?

Right, Obtuse, Acute Angle:

- 1) First have the children look around the room to find right, obtuse, and acute angles.
- 2) In a scattered formation, the children will create angles with his/her bodies (using legs, arms, fingers, hands, torso, et.) Have the children explore all three angles in their space.
- 3) In groups of two, have the children explore again creating angles together using their legs, arms, fingers, hands and torso in different levels.
- 4) Get the children in groups of four. One child will be the sculpture and the other three children will be the clay he/she will mold. The sculpture will mold a piece of art using all three angles. Each child will represent one of the angles.

Symmetry/Asymmetry:

- 1) First look around the room to find symmetrical and asymmetrical objects. Show pictures of symmetrical and asymmetrical objects.
- 2) Students experiment with getting his/her bodies into symmetrical shapes. Try changing levels. Create a series of three symmetrical shapes. Practice so that you can perform the exact same shapes. Use different non-locomotor movement to transition from one shape to another (shake, stretch, bend, melt, etc.). Have small groups perform his/her three shapes to the rest of the class. Continue this exercise with asymmetrical shapes.

- 3) With a partner, try the same exercise getting into symmetrical and asymmetrical shapes while connected.

Geometric Shapes:

- 1) Look around the room and find different curved and straight lines. Find circles, triangles, and squares in the room.
- 2) Find a partner to work with. As a pair, create a triangle using straight lines with your body. Try another way to create a triangle using a different level. Now try creating a circle as a pair. Try another way to create a circle using different levels. Try the same with rectangles.
- 3) Work with circular stretch rope (can be purchased at S & S Worldwide, 1-800-288-9941) with the students in self space. First review the rules for the stretch ropes (do not wrap the ropes tightly around any part of the body; never swing the rope at anyone or touch them with it).

Materials needed: visual representation of a triangle, circle, and rectangle:

- a) Show the triangle visual and have the students verbally describe it. How many angles are there? How many straight sides does it have?
- b) Demonstrate (model) various possibilities for creating a triangle using the body and the rope.
- c) Find partners for everyone. Each child will receive a stretch rope.
- d) Display the figure and have students continuously create that figure (music is played). Your partner is there to see your triangle to make sure it has three points and three sides.
- e) Circulate around to the students, asking them to describe the figure.
- f) Ask a few students to share his/her figure with the class.
- g) Continue with circles, diamonds, and rectangles. For a circle they can lay the rope on the floor and then walk or skip around the circumference, walk through the circle to show the diameter.
- h) Ask the children to find one object in his/her home tonight that is in the shape of a triangle, a circle, a square and a rectangle.

Create a Rap (Order of Operations):

- 1) Listen to rap songs you like. This will help you as you learn to write your own songs. In particular, listen to what techniques are used. Pay attention to structure and how long each section is.
- 2) Create a beat to rap to. You can simply create your own beat or use beat-making software, which can be found online or at music equipment stores.
- 3) Your topic is order of operations: Parentheses first; exponents (powers and square roots); multiplication and division (left to right); addition and subtraction (left to right).
- 4) Write an intro for your song. This is often just a musical part. Like the name implies, an "intro" is the introduction to your song, the first part.
- 5) Write lyrics for a verse. After the intro of the song, the next part is often a verse. You'll typically have two or three verses in a song, which are often around 16 measures long. Rap songs are known for their clever rhymes, so be sure your lines rhyme. For information on writing lyrics – www.lyricsmethod.com.
- 6) Write lyrics for a chorus. This is the catchy part that listeners are likely to get stuck in their head. This part will typically be repeated two or three times in your song, so make it memorable. Again, aim to have your lyrics rhyme.
- 7) Write lyrics for a bridge. This is the part of the song often after the second chorus, where the feel or style of the song changes. This can also be the part where another singer raps for a few measures. As always, aim to have the lyrics rhyme.
- 8) Write an outro for your song. This is the part that concludes your song -- just as an intro opens

- your song. The outro can fade out or stop abruptly. As well, this can be just music or include vocals too. Try to end your song in a memorable way, such as a final message to the listeners.
- 9) Create simple movement and shapes to go with your song.

Same/Different, Inside/Outside, Above/Below, Between/Beside: (adapted from Moving Through Math by Marcia Daft)

- Same/different: In pairs facing each other, explore making shapes that are the exactly the same. Be prepared to explain how you are the same. For example: We are both the same because we are in a low circular shape. Now create shapes that are different from each other. Be prepared to explain how you are different. For example: We are different because I am big and “Nancy” is little.
- Same/different: $\frac{1}{2}$ the class (group #1) is in a scattered formation around the classroom. Group #1 finds an interesting shape and freezes. While music is playing, the other $\frac{1}{2}$ of the class (group #2) dances around group #1. When the music stops group #2 finds the closest frozen child in group #1, mirrors the exact shape in front of them, and then freezes. When the music starts again group #1 dances around frozen group #2. When the music stops group #1 will find the closest frozen child near them and mirror his/her shape exactly and freeze. Continue this exercise with creating different shapes beside the frozen shape.
- Inside/outside: In small groups, explore creating sculpture that represent inside and outside. Let them decide if they are a doghouse, bear cave, birdhouse, doll house. On the count of three show me inside. On the count of three show me outside.
- Above/below: In pairs, one child will be a tree and the other a butterfly. One the count of three the butterfly will be above the branches. One the count of three the butterfly will be below the branches. Freeze! Other examples: airplane/clouds, tree/sun.
- Between/beside: Simon says, “Get into groups of two.” Simon says, “One of you represent a tree and the other the house beside it.” Repeat with dog/doghouse, snake/lake, cloud/plane. Simon says, “Get into groups of three.” Simon says, “Two represent trees and one is a house between them.” Repeat with a pond between two deer, a dog between two cats, etc.

MATH RESOURCES

[AAA Math](#) has numerous interactive arithmetic lessons. Topics covered include addition, counting, comparing, decimals, equations, estimations, graphs, fraction, multiplication, and more. You can also sort topics by grade level, starting in kindergarten and ending with eighth grade.

[A Plus Math](#) caters to grades k-12 so you will find a wide variety of math topics here. The site has flashcards, games, homework help, and practice work sheets.

[Math2.org](#) covers general math, algebra, geometry, trigonometry, and above. Its general section includes number notation, addition, multiplication, fractions, and units and measurement. This site can also be translated into spanish!

[Kidzone Math](#) offers helpful math resources in fun, kid-appropriate formats. A range of free, printable worksheets is available, organized by grade level, activity type, and theme, allowing kids to find a worksheet that suits them best. In addition, this site provides timed quizzes on addition, subtraction, and multiplication.

[Math Arcade](#) has a plethora of games for kids kindergarten to eighth grade to practice their math skills. The site includes addition, subtraction, fractions, division, and much more.

[Math is Fun](#), as evidenced by its name, attempts to present math to kids as an enjoyable, interactive subject. Simple explanations are supplemented by practice problems in the following topics: numbers, algebra, geometry, data (mean, median, mode, surveys, tables), and measurements. Also included are puzzles and quizzes, as well as an elaborate illustrated dictionary of basic math terms.

[Multiplication.com](#) focuses exclusively on multiplication. The site features games, self-correcting timed quizzes, resources, and instructional videos. This is a great site for any child struggling with his times tables.

HIP-HOP RESOURCES

The Guardian article about *The Get Down* and the birth of hip-hop in the Bronx:

<https://www.theguardian.com/music/2016/aug/07/the-get-down-baz-luhrmann-grandmaster-flash-hip-hop>

WNYC interview with Marcus Reeves, journalist and the author of *Somebody Scream! Rap Music's Rise to Prominence in the Aftermath of Black Power*:

<http://www.wnyc.org/story/89709-south-bronx-hip-hop-year-zero/>

Rap/Hip-hop timeline, 1970-1989: http://digitaldreamdoor.com/pages/best_rap-timeline1.html

NPR series on the history of hip-hop from 2005: <http://www.npr.org/series/4823817/the-history-of-hip-hop>

Explore Hip-hop on PBS (includes interviews, timelines, and clips): <http://www.pbs.org/black-culture/explore/hip-hop/#.WBDS1C0rKUK>

The Freshest Kids: A History of B-boys (more appropriate for high school):

<https://www.youtube.com/watch?v=bDjchMq4p9U>

B-boys: A History of Break Dance: <http://www.resistancefilms.com/portfolios/bboys-a-history-of-breaking/>

PBS *A Walk Through the Bronx*: <http://www.thirteen.org/bronx/index.html>

New York Times "Through a New Lens" (puts 1970s pictures next to 2013 pictures of the Bronx):

http://www.nytimes.com/interactive/2013/06/03/nyregion/the-south-bronx-through-the-looking-glass.html?ref=nyregion&_r=0

Style Wars: 1983 documentary about hip-hop with a focus on graffiti (includes some profanity):

<https://www.youtube.com/watch?v=0EW22LzSaJA>

Hip Hop in America: A Regional Guide by Mickey Hess includes detailed information about hip-hop in other places, including Philadelphia:

https://books.google.com/books/about/Hip_Hop_in_America.html?id=XkCncJ7j744C

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