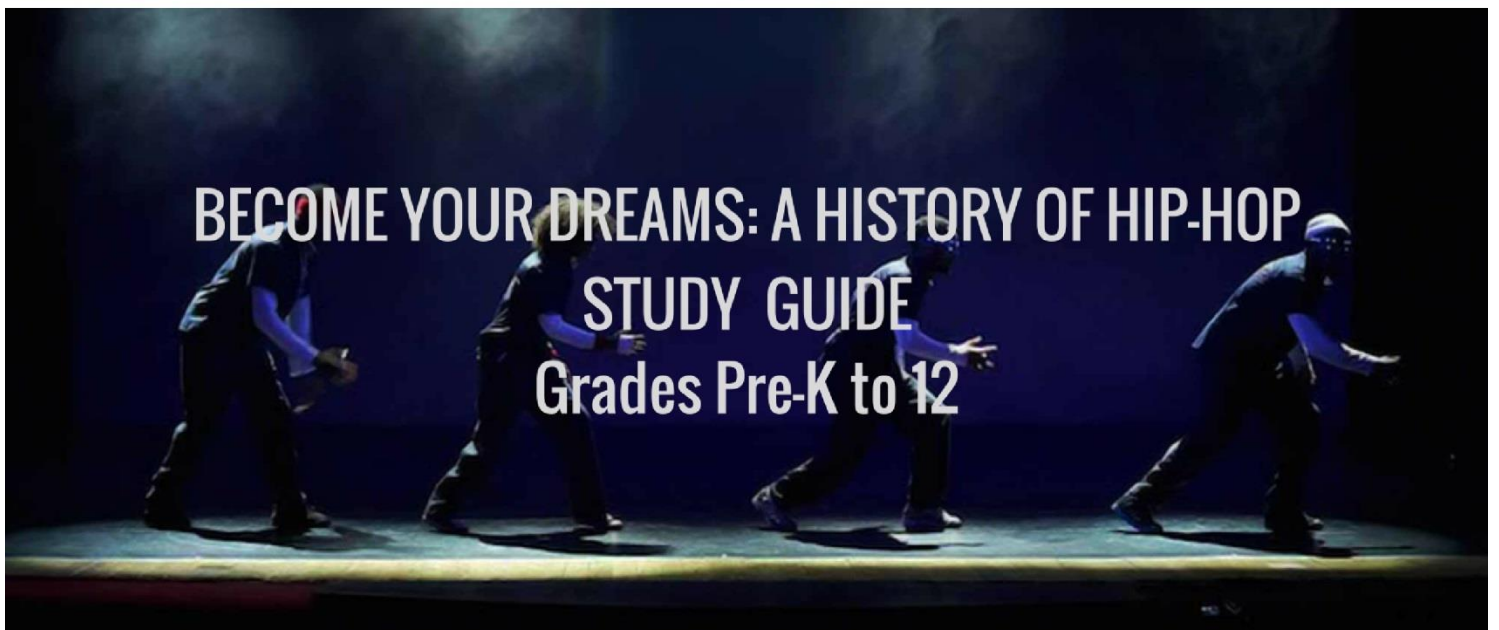# ILLSTYLE & PEACE PRODUCTIONS

BECOME YOUR DREAMS: A HISTORY OF HIP-HOP
STUDY GUIDE
Grades Pre-K to 12

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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!
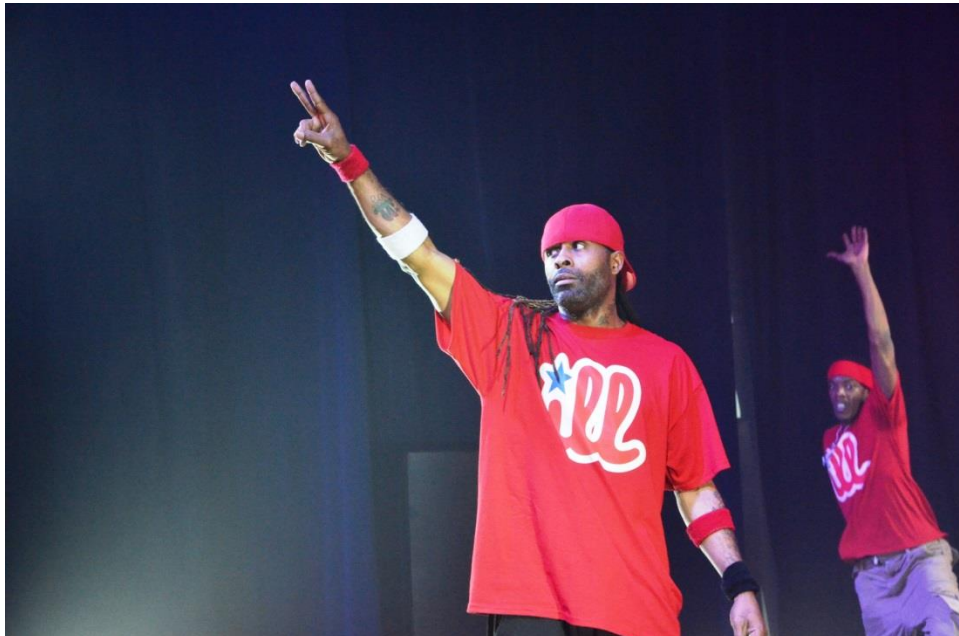
# ILLSTYLE & PEACE PRODUCTIONS

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
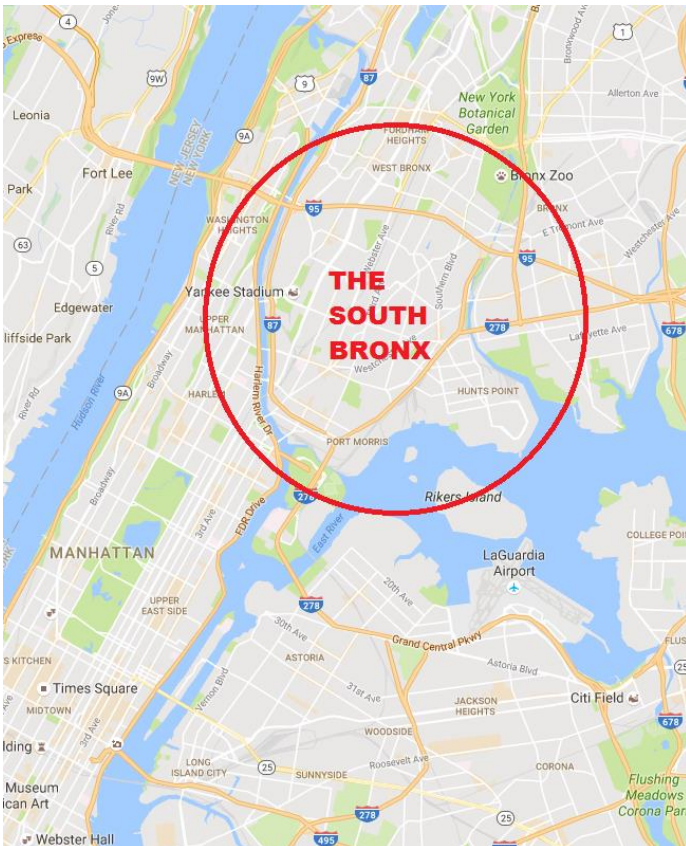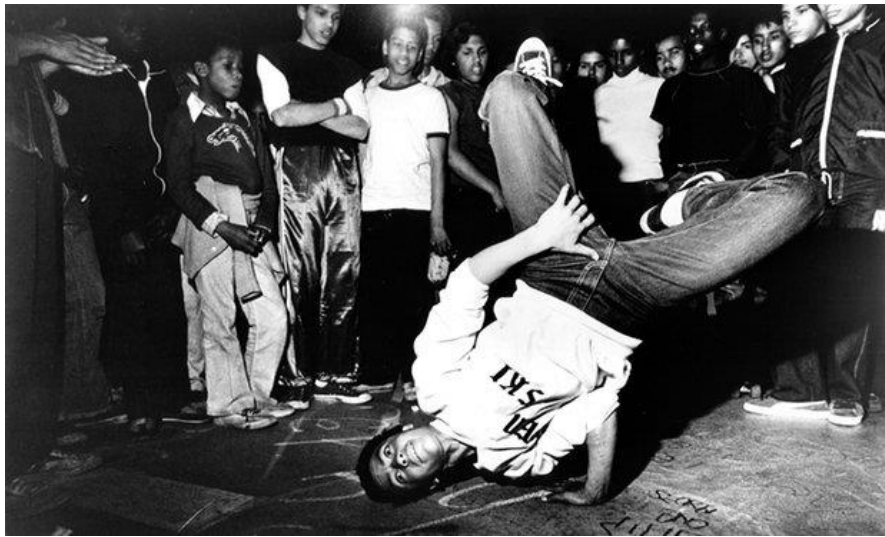
Another important art form to come out of the hip-hop movement was break dancing. The name directly refers to b-boys and b-girls (break boys and break girls) that would dance during the "break" and "breakbeat" in songs by DJ Kool Herc and Grandmaster Flash. Dancers would compete with each other to see 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. Many 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 turmoil 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 dance 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 6, 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.

# A HIP-HOP PLAYLIST

The following songs do not include swearing, sexual language, drug references, or material that glorifies violence. Educators, we recommend that you listen to the lyrics of any song before you share with students. Some material may be more appropriate 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 Ecleftic: 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

## MORE SUITABLE FOR OLDER STUDENTS

"Never Let it Die," Watsky, *All You Can Do,* 2014

"Welcome to America," Lecrae, *Anomaly,* 2014

"The Message," Grandmaster Flash and the Furious Five, *The Message*, 1982

# 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:** Stropping 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

## GRADES Pre-K-3

**Common Core Standards Addressed:**
CCSSI.ELA.SL.1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSSI.ELA.SL.2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSSI.ELA.SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

### ACTIVITY 1
**Goal:** Compare and contrast popping and locking to more deeply understand them as street dance styles.

**Instructions:**
1) Watch a video of the Lockers on Soul Train: https://www.youtube.com/watch?v=HhofILkkOX0
2) Watch a video of the Electric Boogaloos on Soul Train: https://www.youtube.com/watch?v=qkc8YduPnOM
3) Discuss which video the students liked better. What were the differences and similarities between the two types of dance?

### ACTIVITY 2
**Goal:** Understand how breaking works by dancing together.

**Instructions:**
1) Have the students come up with choreography that uses three moves from the various styles we covered. It is probably best to stick with popping and locking because breaking can be dangerous if done improperly.
2) They will have two counts of eight to whatever song the teacher deems appropriate.
3) Tell them to be creative! Maybe they can choreograph some of the moves at double time or half time? How many parts of their bodies can they use?
4) Have each group perform their piece for the class.

## GRADES 4-6

**Common Core Standards Addressed:**
CCSSI.ELA.W.5.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

CCSSI.ELA.W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

CCSI.ELA.W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

**ACTIVITY 1**

**Goal:** Understand a major aspect of hip-hop more deeply and explain it to the rest of the class.

**Instructions:** Choose a major aspect of hip-hop (a person, place, dance move, etc.), and complete more in-depth research about it. Write one paragraph about your chosen subject and include three facts that the rest of the class did not know. Create a presentation including pictures and the facts to present to the rest of the class.  Remember to include your sources!

Subjects that you could choose (these are only examples, you can choose anything):
- Breaking
- Popping
- Locking
- Graffiti
- Grandmaster Flash
- Power moves
- Def Jam Records
- 1970s South Bronx
- DJ Afrika Bambaataa

**ACTIVITY 2**

**Goal:** Identify how hip-hop has changed over the years.

**Instructions:**
1) Have students listen to two rap songs from the 1980s and two rap songs from the last ten years (look at the playlist for inspiration).
2) Compare and contrast. How has rap changed in the last 30 years? How has it stayed the same? What types of issues did people rap about then, and what do they rap about now? Has the beat that DJs isolate changed? What types of people rap now versus who rapped then?
3) Break into small groups and discuss findings and theories about why and how rap has changed.
4) Share group findings with the class.

# GRADES 7-8

**Common Core Standards Addressed:**

CCSSI.ELA.SL.1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSSI.ELA.SL.7.2: Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

**ACTIVITY 1**
**Goal:** Understand the context of the birth of hip-hop and how environment influenced and shaped the development of hip-hop music, dance, and art.

**Instructions:**
1) As a group or individually, listen to the 5-minute WNYC interview with Marcus Reeves, journalist and the author of *Somebody Scream! Rap Music's Rise to Prominence in the Aftershock of Black Power.*
   http://www.wnyc.org/story/89709-south-bronx-hip-hop-year-zero/
2) Look at *Time's* pictures of the Bronx in the 1970s. Pay special attention to the poverty and examples of urban decay of the pictures.
   http://time.com/4431300/see-the-bronx-in-the-days-of-the-get-down/
3) As a class, discuss how the environment in which hip-hop was born might have affected the style of the music, dance, and art.

**Discussion Questions:**
1) How did the violence and poverty of the South Bronx in the 1970s influence the development of hip-hop music, dance, and art?
2) Why do you think that hip-hop developed in the South Bronx and not somewhere else?
3) Why do you think that DJs purposely scratched and manipulated records instead of just playing them the way they were?
4) Did dance help young people express emotions non-violently?
5) Why would graffiti artists tag their names in public spaces?
6) Why is rap and breakdancing still popular today?
7) How does someone's background affect the kind of art they make?

**ACTIVITY 2**
**Goal:** Free write a rhyme or monologue about a specific topic.

**Instructions:**
1) Have students read the lyrics to rap songs from the past few decades.
2) Identify what types of poetic devices MCs and rappers use in their rhymes Maybe: assonance, metaphor, simile, rhyme scheme, etc.
3) Have students free-write a rhyme or monologue using some of the poetic devices used in rap. The topic should be something they feel strongly about—school, family, relationships, or anything else that is appropriate.
4) They can translate the poem or monologue into rap if they want to and perform it for the class.

# GRADES 9-10

**Common Core Standards Addressed:**
CCSSI.ELA.WSHT.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSI.ELA.SL.9-10.4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSI.ELA.SL.9-10.6: Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

## ACTIVITY 1
**Goal:** Research and write an informative essay on the New York in the 1970s.

**Instructions:**
1) Come up with a question pertaining to the environment at the time or pick a specific topic. For instance: How did the Metropolitan Transit Authority handle graffiti artists at the time? Was there a different hip-hop scene in Brooklyn, Queens, Manhattan, or Staten Island?
2) Write a three-page essay with a clear thesis addressing the question or topic.
3) Include a bibliography that includes at least five sources.

## ACTIVITY 2
**Goal:** Investigate and do further research into b-boying and specific crews in the Bronx and other areas of the country.

**Instructions:**
1) Create a presentation on a crew that was b-boying in the 1970s, 1980s, 1990s, or 2000s.
2) Use photos, videos, and audio when available. What kind of moves did they specialize in? What part of the country was the crew from? Did they influence certain moves? Can you find any crews that were b-boying in Europe or around the world?
3) Include sources.

# Grades 11-12

**Common Core Standards Addressed:**
CCSSI.ELA.SL.11-12.1: Initiate and participate effectively in a range of collaborative discussions (one on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSSI.ELA.SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSSI.ELA.SL.11-12.5: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

## ACTIVITY 1
**Goal:** Students will research and present information on a style of hip-hop in a different region of the country in order to further understand how environment shaped hip-hop.

**Instructions:** This study guide deals primarily with East Coast hip-hop. What was going on in the 1980s and 1990s in Los Angeles and Compton? How did Atlanta's hip-hop scene react to the specific racial tension of that area? Create your own study guide in which you discuss how the hip-hop scene arose in your region, how it interacted with movements in other cities, and what specific events influenced the movement. Write in concisely, clearly, and in full sentences. Be sure to include 1) a history of the hip-hop scene in your region, including its pioneers and which elements of hip-hop took

prominence over others; 2) each element of hip-hop and how it developed in your region; 3) a playlist of artists from your region; 4) video, photo, and audio material as available; and 5) diverse sources including books, films, and audio interviews as available. Present your research to the class and reflect on why the hip-hop scene developed in your region the way it did. Make sure to cite your sources and attach an MLA-style bibliography.

Here are some areas with a rich hip-hop history:

- Los Angeles and Compton
- Oakland and San Francisco
- Chicago
- Boston
- Philadelphia
- New Orleans
- St. Louis
- Atlanta
- Detroit
- the UK and Europe

## ACTIVITY 2

**Goal:** Students will discuss and come to a greater understanding of why young people used hip-hop, graffiti in particular, as a means of self-expression in the 1970s in the Bronx.

**Instructions:**
1) Have students watch all or some of *Style Wars* (1983). Educators, we recommend you watch the documentary before showing it to students to determine which parts are appropriate.
2) Students should also perform outside research on graffiti. How did graffiti change from city to city? Who were the main graffiti artists at work during this time? Were they mostly men? Were there any women? How did authorities (parents and police) respond to graffiti writers?
3) Each student should write down one or two questions or statements to discuss with the group.
4) Have students gather in groups and discuss their questions or the following questions:
   a. Why did young people decide to write graffiti? What did they get out of it? Why did they choose subway cars in particular?
   b. Why was it so important to tag your name in illegal places?
   c. Was it wrong for these graffiti writers to tag because it was illegal? Were the authorities right to crack down on graffiti writers?
   d. Why did wealthy white young people decide to start tagging as well?
   e. Why did some people bomb while some intended to sell their work to galleries?

# RESOURCES FOR FURTHER RESEARCH

*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 Aftershock of Black Power:* http://www.wnyc.org/story/89709-south-bronx-hip-hop-year-zero/

*Flashbak* article about the Lockers and the Electric Boogaloos (references drug use briefly, but features good information about popping and locking): http://flashbak.com/the-lockers-1970s-soul-train-dancers-who-made-us-pop-lock-and-electric-boogaloo-36660/

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

Video of the Electric Boogaloos on *Soul Train*: https://www.youtube.com/watch?v=qkc8YduPnOM

Video of the Lockers on *Soul Train*: https://www.youtube.com/watch?v=HhofILkkOX0

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

*The Get Down* on Netflix could also be an interesting addition to research, but due to content would not be appropriate for all students. It does provide an interesting view of the hip-hop scene in the South Bronx in the 1970s.

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