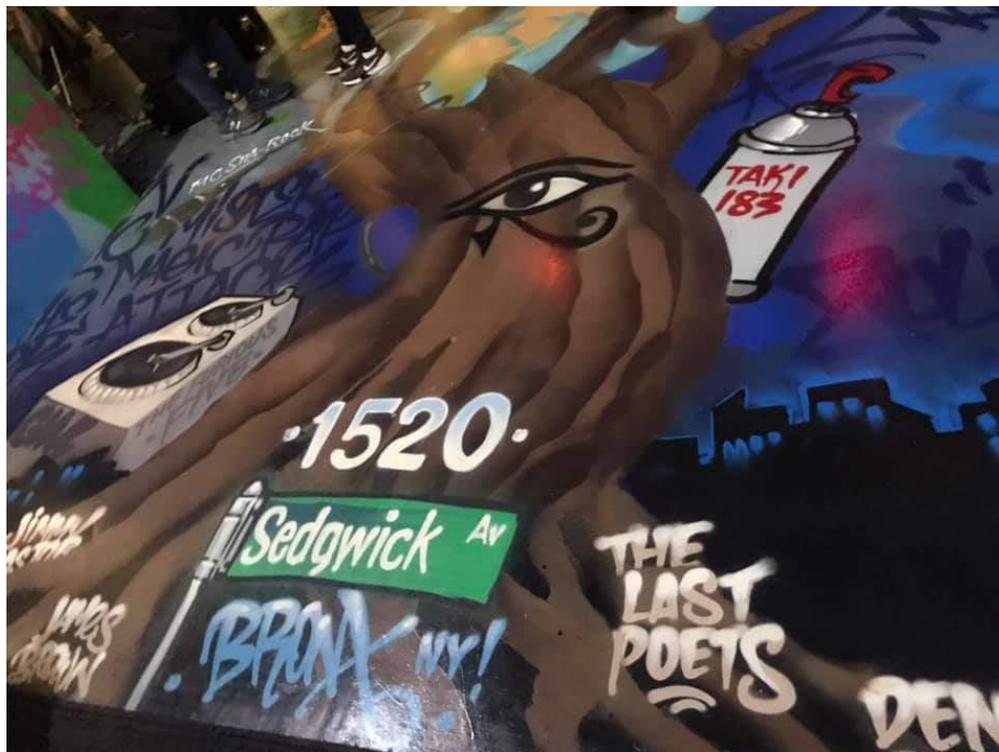


# RE<sup>VO</sup>LUTION OF HIP HOP

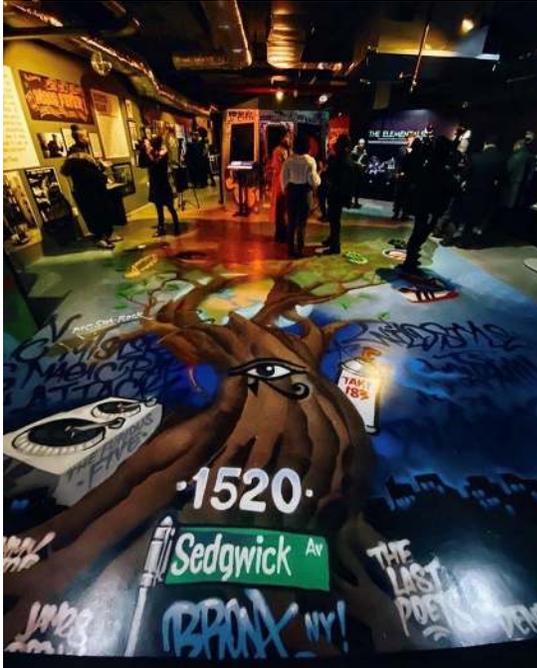
THE FOUNDATION 1960-1970s

## EXHIBITION RESOURCE GUIDE



## ABOUT THE EDUCATION RESOURCE GUIDE

This education guide is designed to bring structure to middle school and high school class trips, while also providing ways to prepare for the visit and continue teaching and learning beyond the visit.



## ABOUT THE [R]EVOLUTION OF HIP HOP

The Universal Hip Hop Museum (UHHM) in collaboration with Microsoft and the MIT Center for Advanced Virtuality presents the “[R]Evolution of Hip Hop,” an immersive journey through Hip Hop history spanning from the 1960s to the present. The Breakbeat Narrative is the centerpiece installation offering visitors a customized examination of Hip Hop history driven by Microsoft AI (artificial intelligence).

[R]evolution of Hip Hop: The Foundation is the first of many sample exhibits conceived by creative agents from multiple artistic disciplines who employ archives and experimental storytelling techniques focusing on the five elements of Hip Hop culture – DJing, MCing,

Breakin’ (Breakdancing), Writing (Tags and Aerosol Art), and Knowledge.

The [R]Evolution of Hip Hop provides visitors from the Bronx, New York City, and the world, with a sneak preview of the Universal Hip Hop Museum, which breaks ground at the Bronx Point in 2020 and is scheduled to open in 2023, in celebration of Hip Hop’s 50th anniversary.

## TIPS FOR VISITING THE MUSEUM

To ensure the safety and pleasant experience for all museum visitors, please share these rules with your students, and chaperones:

- Food, drinks, gum, and pets (only service pets allowed) are not allowed anywhere in the exhibit
- Be considerate of all visitors by raising your hand and using inside voices
- Please walk, don’t run, shove or push
- Please do not lean on exhibit display cases, they can shatter or tilt over
- Stay with your group
- Cell phones or other electronics must be put on silent while in the gallery



<b>Learning Outcome(s)</b>	<b>3</b>
<b>Common Core Standards</b>	<b>3</b>
<b>Background History</b>	<b>4</b>
<b>Multimedia Timeline</b>	<b>5</b>
<b>Pre-Visit Activities</b>	<b>6</b>
<b>Exhibit Visit Activities</b>	<b>8</b>
<b>Self-Guided Tour</b>	<b>10</b>
<b>Post-Visit Activities</b>	<b>11</b>
<b>Toolbox</b>	<b>14</b>



## **GRADE LEVEL**

Middle School 6-8 grades

High School 9-12 grades

## **OBJECTIVES:**

### ***Students will:***

1. Compare and contrast cultural history and artifacts through, art, music, fashion, and technology
2. Think critically about poverty through a social-economic and social justice lens
3. Contemplate ways to communicate historical facts using artifacts and data
4. Interrogate their own identity and positionality in their communities

## **COMMON CORE LEARNING STANDARDS<sup>1</sup>:**

- **CCSS.ELA-LITERACY.CCRA.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.
- **CCSS.ELA-LITERACY.CCRA.SL.4:** Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- **CCSS.ELA-LITERACY.CCRA.SL.5:** Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- **CCSS.ELA-LITERACY.CCRA.L.3:** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

---

<sup>1</sup> Source: Common Core Standards - <http://www.corestandards.org>

## BACKGROUND HISTORY

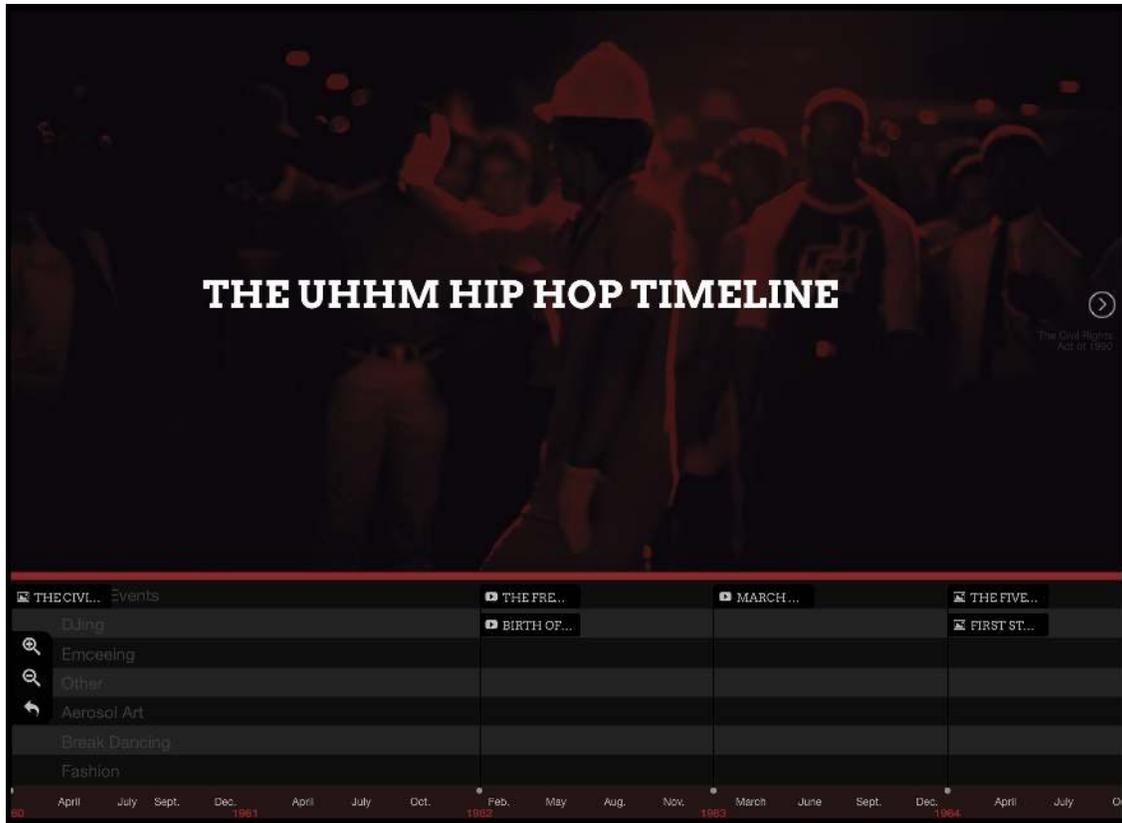
Hip Hop culture was born in the early 1970s in the Bronx, New York during one of the lowest points of the borough's history. The crime was at an all-time high, drugs and gangs pervaded many communities, unemployment rates were high, political corruption was prevalent, and slum lords burned hundreds of buildings to the ground.

There were other influential forces, however, that gave birth to Hip Hop culture. Between 1945 and 1965, there was a large wave of Puerto Rican migration and the building-out from small settlements into large communities throughout the Bronx, Manhattan, and Brooklyn. The African-American Civil Rights era spawned a social reform movement in the United States of mass protest, both violent and non-violent, boycotts, and sit-ins. The iconic leaders of this era, Malcolm X, Martin Luther King Jr., and Bobby Kennedy, were assassinated.

By the mid-'70s, the post-industrial movement eliminated 600,000 manufacturing jobs, and 30,000 fires were set in the South Bronx alone. The City was bankrupt and schools lacked adequate funding and maintenance. The Black Panthers and the Young Lords, both political organizations, helped the community through breakfast programs, garbage removal, and running newspaper operations to inform the community of the City's pervasive corruption and discrimination.

Simultaneously, Reggae music emerged from the crossfire of politics, renegades, and poverty. From Third World Black liberation songs to international peace anthems, Jamaican music would come to spark the resistance, ingenuity, competitiveness, and entrepreneurship traits within Hip-Hop culture. And, just as the griots performed in their West African oral traditions, the Last Poets and Gil Scott-Heron retold history through poetry and ushered in the spoken word movement and rap music genre of today.

In 1971, 40 of New York's biggest street organizations better known as gangs gathered at a Bronx Boys Club on Hoe Avenue to broker a peace treaty. Led by Benjy Melendez of the Ghetto Brothers, a gang and musical group that modeled themselves in part on the Black Panthers' community efforts they also took it upon themselves to drive out the pimps and drug dealers, distribute food and clothes to those who needed them and help local kids with their schoolwork. The Ghetto Brothers inspired young DJs, including Afrika Bambaataa and Kool Herc. After the truce, many of the former gang members became DJs, B-Boys, MCs, and Writers. Hip-Hop culture was formed out of this energy of creativity, liberating struggle, and musical nexus and was shaped by the youth who were merely teenagers and young adults.



<https://www.uhbm.org/hip-hop-timeline>

The Universal Hip Hop Museum created a multimedia history timeline as a tool that can be used to research important events and influential moments between 1960-1970. Here are some highlights:

- 1963 March on Washington, Martin Luther King, Jr. delivered his “I have a dream” speech
- Cross Bronx Expressway displaced hundreds of families
- 1968 NYC Teacher Strike shuts down schools for two months
- Teen gangs organize to fight injustice
- The Birth of the Breakbeat
- “Impeach the President” by funk band The Honey Drippers is released in 1973
- President Richard Nixon Impeachment proceedings
- 1977 NYC Blackout
- DJ Hollywood introduces the Hip Hop style of rapping
- Malcolm X is assassinated
- James Brown released his single hit “Get on the Good Foot”
- The audio cassette is introduced and the Technics SL-1200 turntables arrive
- DJ Grandwizard Theodore invents the “Scratch”
- King Tim III releases “Personality Jock,” the first commercial Hip Hop single



## Pre-Visit Activities

### Activity 1 - Short Essay Assignment

**Estimated Time:** 20 minutes

**Materials:** Paper and writing utensil

**Goal:** Ignite thoughts about relationship with Hip Hop culture

**Procedure:**

1. Provide students with discussion questions below and have them record their answers on a sheet of paper.
  - *What does Hip Hop mean to you?*
  - *What is Hip Hop culture?*
  - *Who created Hip Hop?*
  - *Where did Hip Hop begin developing as a culture?*
  - *What was happening in the 1960s?*
  - *What was happening in the 1970s?*
2. Set out box of talking chips (papers with written questions above) and four seats in the front of the room
3. Have the first four volunteers occupy the seats in the front of the room and pick up two talking chips.
4. Students engage in dialogue based around questions and once they've added to the conversation they place a talking chip back in the box. After they've run out of talking chips they silently return back to their seat
5. Conversation is encouraged to shape and mold around the students responses and questions they pose to each other but should remain on topic.
6. The activity concludes once each student has participated.

### Activity 2 - Class Discussion

**Estimated Time:** 30 minutes

**Materials:** Talking Chips (tangible items like markers, cards, etc)

**Goal:** Student-to-student discussion about their understanding and relationship with Hip Hop

**Procedure:**

1. Discuss the origins of breakin' and the dance as a form of resistance by Latin and African American Youth
2. Discuss dancing as an art/element of Hip Hop
3. Highlight the current discussion (video: debate of breakin' in the Olympics - located in toolkit)
4. Ask students: Is breakin' a form of self-expression/ art or a sport (or both)? Should breakin' be in the Olympics (why or why not?)
5. Follow-up discussion ideas: Corporatization of Hip Hop, how is it being monetized?

### **Activity 3 - Become an expert on the birth of Hip Hop**

**Estimated Time:** 45 minutes

**Materials:** Readings (located in toolbox “Readings Essentials,” Poster, Computers (optional)

**Goal:** Student-to-student teaching about some of the Hip Hop architects and artistic elements of the culture

#### **Procedure:**

1. Divide students into four even groups
2. Assign each group one of the topics below on which they will become the expert to present to their peers
  - a. Hip Hop Architect: Grandmaster Flash\*
  - b. Hip Hop Architect: DJ Kool Herc\*
  - c. Hip Hop Architect: Sylvia Robinson\*
  - d. Four elements of Hip Hop (DJing, Hip Hop Dance in Motion, MCing & Writing)<sup>2</sup>
3. Group read about their topic, annotate and pull out the key facts from the reading
4. Groups then condense their findings into a sideshow or on a poster
5. Groups present to their peers on their topic as audience take notes during presentations

\*The names provided for this activity are a few of hip hop’s architects. For more hip hop influencers, please visit our toolbox at the end of this document.

### **Activity 4 - Literary Devices in Hip Hop Lyrics**

**Estimated Time:** 20 minutes

**Materials:** Lyrics, Playlist, Speakers

**Goal:** Students identify literary devices used in early Hip Hop songs.

#### **Procedure:**

1. Provide students with lyrics to the one of the songs below<sup>\*3</sup>
  - a. Rappers Delight
  - b. Rappin and Rockin the House
  - c. Superrappin
  - d. King Tim III (Personality Jock)

---

<sup>2</sup> The Four Elements are defined in the Toolbox at the end of the Resource Guide.

<sup>3</sup> \*Songs were edited down and student-friendly. The playlist can be found on the [www.uhnm.org/education](http://www.uhnm.org/education).

2. Students will identify as many literary devices in the song by highlighting the lyrics

- a. Hyperbole
- b. Alliteration
- c. Anecdote
- d. Analogy
- e. Simile
- f. Metaphor
- g. Imagery
- h. Foreshadowing
- i. Allusion

**Activity 5 - Hip Hop as a Tool for Critical Thinking and Remixing Knowledge**

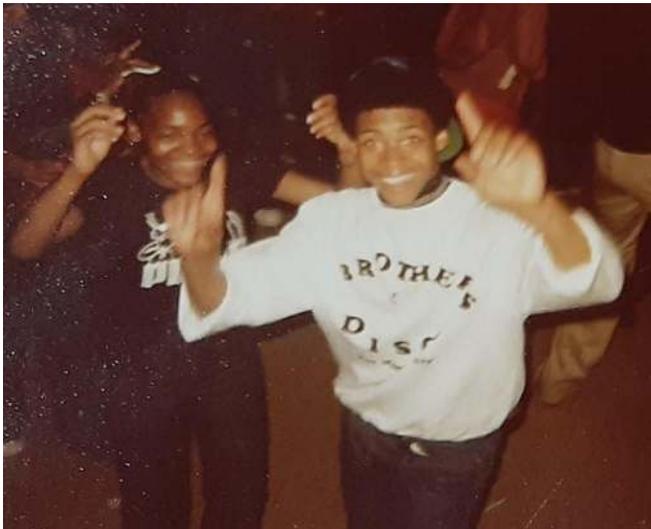
**Estimated Time:** 25 minutes

**Materials:** Paper, Monitor/projector to show media clips

**Goal:** Students will critically analyze and discuss the elements of Hip Hop.

**Procedure:**

1. Provide students with the following prompt questions
  - a. *How is Hip Hop a do-it-yourself culture? Provide examples using flyers, fashion, dance moves, and DJ equipment.*
  - b. *How does Hip Hop culture sample other musical genres and cultures?*
  - c. *Are there other examples of remixing culture? How would you remix Hip Hop?*



**Exhibit-Visit Activities**

**Activity I - I notice/I wonder**

**Estimated Time:** 20 minutes

**Materials:** Paper, Writing Utensil

**Goal:** Students will record things they notice and wonder as they tour the pop up.

**Procedure:**

1. Provide students with the following chart to record

I Notice	I Wonder	I learned
•	•	•
•	•	•
•	•	•

2. Before the tour, have students write down a few things they wonder about Hip Hop
3. Revisit the chart at the end of the tour to review if the things they wondered about prior to the tour were answered.

### **Activity 2 - Breakbeat Narrative**

**Estimated Time:** 2-3 minutes (per student/group)

**Materials:** None

**Goal:** Students will answer questions about rap music and other musical genres and will receive a customized playlist emailed to them.

#### **Procedure:**

1. A computerized activity at the museum created by Microsoft, staff at the museum will assist with this activity.

### **Activity 3 - Create your own Tag**

**Estimated Time:** 10 minutes

**Materials:** Paper, Writing Utensils

**Goal:** Students create their own tags in the style of prominent Writers during the 1970s.

#### **Procedure:**

1. Students use the flyers, writing and artifacts of artists at the museum as reference to create their own tag in the style of their choice
2. Approved by the teacher, students can tag a designated area

### **Activity 4 - Scavenger Hunt**

**Estimated Time:** 20 minutes

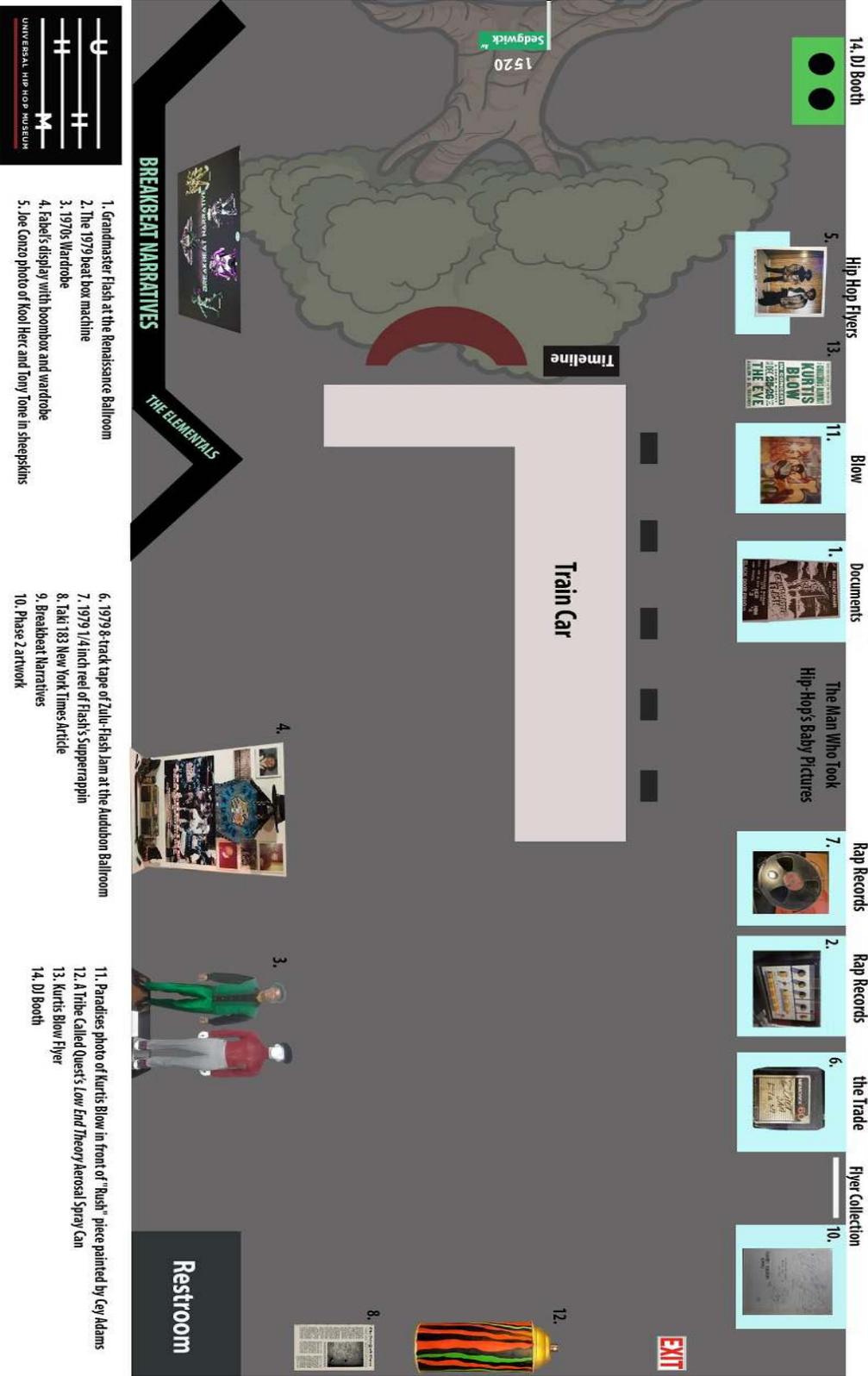
**Materials:** Questions, Writing Utensil

**Goal:** Students will search for artifacts while on the exhibit tour using the Self-Guided Tour Map

#### **Procedure:**

1. Provide students with self-guided tour map and check list of artifacts to find
2. Students mark off their lists as they come across the artifacts

## **SELF-GUIDED TOUR**



- 1. Grandmaster Flash at the Renaissance Ballroom
- 2. The 1979 beat box machine
- 3. 1970s Wardrobe
- 4. Fabek's display with boombox and wardrobe
- 5. Joe Conzo photo of Kool Herc and Tony Tone in sheepskins

- 6. 1979 8-track tape of Zulu-Flash Jam at the Audubon Ballroom
- 7. 1979 1/4 inch reel of Flash's Suppertrappin
- 8. Taki 183 New York Times Article
- 9. Breakbeat narratives
- 10. Phase 2 artwork

- 11. Paradise photo of Kurtis Blow in front of "Nushi" piece painted by Kay Adams
- 12. A Tribe Called Quest's Low End Theory Aerosol Spray Can
- 13. Kurtis Blow Flyer
- 14. DJ Booth



## Post-Visit Activities

### Activity 1 - Guided Discussion

**Estimated Time:** 30 minutes

**Materials:** Talking Chips (tangible items like markers, cards, etc)

**Goal:** Student to student discussion about their understanding and relationship with Hip Hop

#### Procedure:

1. Provide students with discussion questions below and have them record their answers on a sheet of paper.
  - a. *How have your attitudes toward Hip Hop changed after visiting the exhibit?*
  - b. *How have the five elements evolved in modern-day Hip Hop?*
  - c. *What about Hip Hop's history stands out to you?*
  - d. *What challenges does your community face?*
2. Set out a box of talking chips and four seats in the front of the room.
3. Have the first four volunteers occupy the seats in the front of the room and pick up two talking chips.
4. Students engage in dialogue based around questions and once they've added to the conversation they place a talking chip back in the box. After they've run out of talking chips they silently return back to their seat.
5. Empty seats are filled by students in the audience.
6. Conversation is encouraged to shape and mold around the students responses and questions they pose to each other but should remain on topic.

7. Once all students have the opportunity to participate, the discussion is done.

### **Activity 2 - Retell the birth of Hip Hop through a 16 bar**

**Estimated Time:** 20 minutes

**Materials:** Paper, Writing Utensil

**Goal:** Students use their knowledge of the birth of Hip Hop from their experience at the museum to write their own rap lyrics.

### **Activity 3 - Make A Timeline**

**Estimated Time:** 30 minutes

**Materials:** Paper, Writing Utensil or to create a digital timeline use Knightlab tool<sup>4</sup>

**Goal:** Students create a timeline to understand cyclical and linear history of the birth of Hip Hop.

#### **Procedure:**

1. Define the perspective of time and discuss, how is history cyclical and linear?
2. Class discussion to reflect on their pop up visit
  - a. *What are some of the influences that helped create Hip Hop and is still shaping the way we develop culture today?*
  - b. *What are some of the major events in the 1960s-1970s that are similar to events happening in recent history?*
    - *Impeachment of the U.S. president*
    - *Historic strikes and protests by teachers across the country*
3. Create a timeline from 1960-1970 including major events and influences that helped create Hip Hop

### **Activity 4 - Create Your Own Infographic**

**Estimated Time:** 30 minutes

**Materials:** Paper, Writing Utensil

**Goal:** Students will take visual representations of information (symbols), data, or knowledge to communicate their experience at the [R]Evolution of Hip Hop exhibit.

### **Activity 5 - Map Your Neighborhood**

**Estimated Time:** 30 minutes

**Materials:** Paper, Writing Utensil or to create a digital map use Google Maps<sup>5</sup>

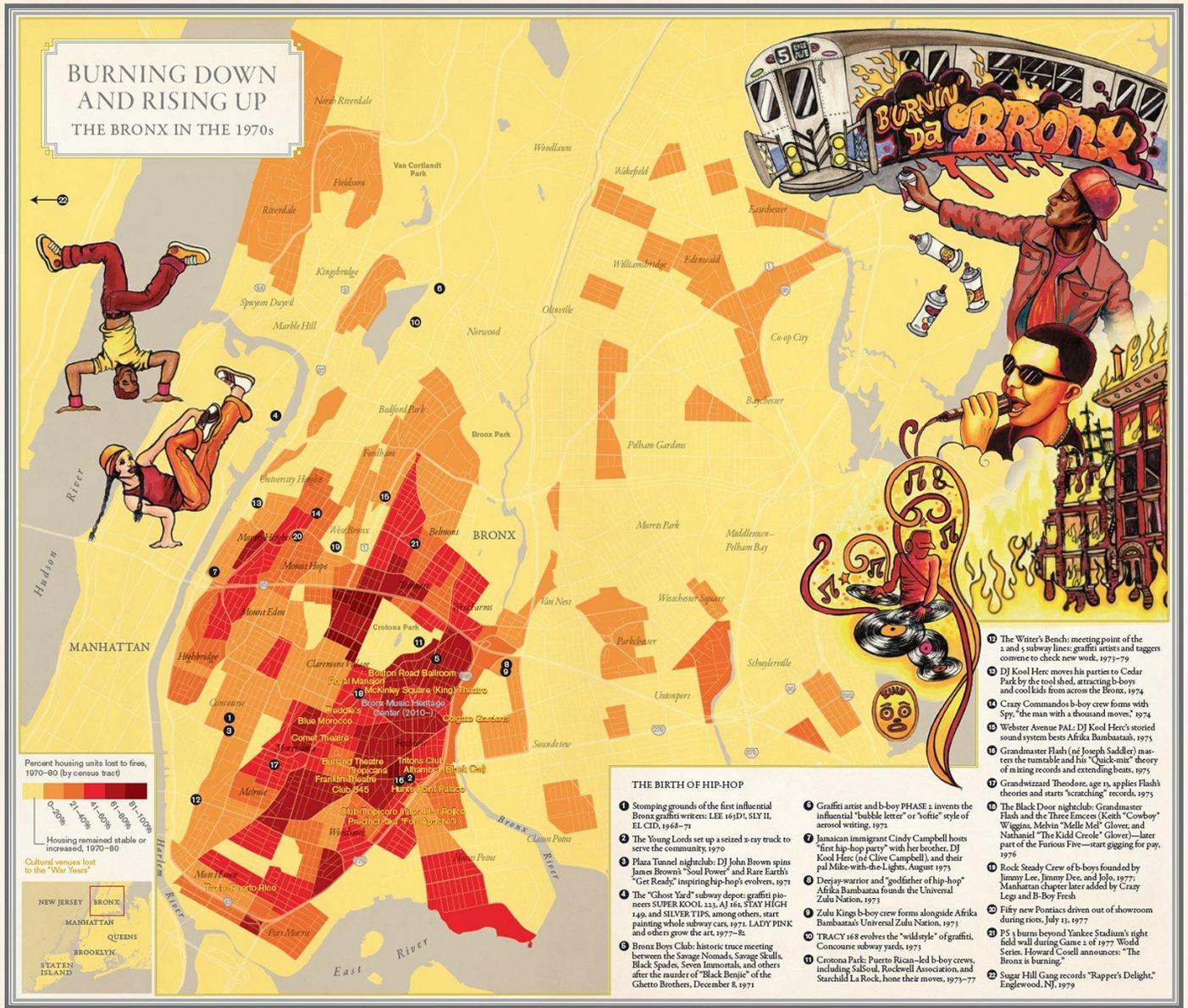
**Goal:** Students will map our neighborhoods and illustrate the local businesses (beauty salons, grocery stores...), restaurants, transportation stops, fire houses, and police stations, etc. Students should also include street names and any landmarks especially the ones that highlight Hip Hop culture. Review and discuss the Cartography in the next page.

---

<sup>4</sup> Knight Lab Tool - Timeline JS can be found in the toolbox

<sup>5</sup> Google Maps Tool can be found in the toolbox

# Cartography from “Nonstop Metropolis: A New York City Atlas” by Rebecca Solnit and Joshua Jelly-Schapiro



## Activity 6 - Legacy Wall

**Estimated Time:** 30 minutes

**Materials:** Paper, Writing Utensil or printed artifacts

**Goal:** Reflective tool where students recreate their own artifact from their experience at the exhibit and as a collective post it on the wall.

- Students create and share artifacts (Name tag, party flyer, infographic or timeline)

## TOOLBOX



### **Architects of Hip Hop / Key Figures**

**James Brown:** Before Hip Hop was a culture, James Brown was known for pioneering a rhythm musically that has inspired rap music and break-beats used in breakin.’ James Brown is a soul and funk singer with his biggest hits during the 1960s, such as “I Got You,” “Cold Sweat,” and “Say It Loud, I’m Black and I’m Proud.” The early Hip Hop DJs embraced Brown at their parties in the 70s as Brown was being pushed off of the radio. DJs also spun and sampled music by funk & soul artist

**Grandmaster Flowers:** Brooklyn based DJ Grandmaster Flowers was one of the early DJing pioneers preceding Kool Herc, Afrika Bambaataa, and Grandmaster Flash. Flowers played in parks, school halls, and clubs even opening up for James Brown at Yankee Stadium in 1969.

**Kim Tim III:** This song is the first-ever commercially released Hip Hop track by the Fatback Band, a funk and disco band gaining most of their popularity in the 70s and 80s. Many people credit “Rapper’s Delight” by the Sugar Hill Gang as the first-ever commercially released hip hop song, however, there is a debate that “Kim Tim III” by the Fatback Band should receive that title because it debuted a rapper on a disco beat and was released a few months prior to the Sugarhill Gang’s 1979 hit.

**Bobby Robinson:** Founded Enjoy Records in 1962, which initially released music by blues, soul, and R&B artists. Beginning in 1979, Enjoy Records became one of the first record labels to release Hip Hop music by artists such as Grandmaster Flash and the Furious Five, the Funky 4+1, Spoonie Gee, and the Treacherous Three.

### **Clive and Cindy Campbell**

On August 11, 1973, Clive Campbell, better known as DJ Kool Herc, and his sister Cindy Campbell threw what would become known as Hip Hop's first party. The party was held in the recreational room of their apartment building as a fundraiser for Cindy to buy new school clothes before the term started. As noted on the handwritten flyer, the party was being given by DJ Kool Herc who attained his name from his athletic Hercules like build and a cigarette commercial. What made this night special was Herc's set, it was "eclectic, and paid little heed to the trends of the day" playing the raw cut album versions of James Brown. He observed that when the "break," the short instrumental breakdown, was playing the energy of the crowd shifted as boys and girls began what would become breaking (Batey 2011). Taking this observation Herc would "work two copies of the same record, back-cueing a record to the beginning of the break as the other reached the end, extending a five-second breakdown into a five-minute loop of fury, makeshift version excursion (Chang pg. 79). Because of this technique, Herc outgrew the recreational room taking his records to places like Cedar Park becoming one of the biggest DJs in the Bronx at the time. His merry-go-round technique opened the door for other DJs and cemented the vibrancy of Hip Hop.

**Pete DJ Jones:** A renowned DJ in the Bronx during the '70s and '80s, Jones is also credited as being one of the first DJs to play two copies of the same record to extend the breaks.

### **Grandmaster Flash**

*Born Joseph Saddler, Grandmaster Flash was one of the teenagers who attended the infamous park jams put on by DJ Kool Herc and the few other DJs in the time. As a youth, Flash loved taking electronics apart and putting them back together with a keen fascination with things that spun and was first introduced to records through his dad's collection. Attending these park jams he noticed as DJs went from the break of one song to the other, the transition threw the crowd off, (disarray unison factor), a problem he spent three years discovering the solution. The solution is what he coined as the quick-mix theory providing a seamless transition between records creating endless loop breaks. Flash's theory took DJing to the next level and the turntable went from a piece of equipment that played a record to an instrument to be played.*

**Afrika Bambaataa:** As a teenager growing up in the Bronx, Afrika Bambaataa co-founded the Black Spades, a mostly African-American street gang that started in the late 1960s. After a trip to South Africa, Bambaataa was inspired by what he saw which led him to rebrand the gang as a peaceful organization, known as Universal Zulu Nation. Many of the early members of the Zulu Nation were former Black Spades members and their motto, "peace, unity, love, and having fun" would become a mantra for Hip Hop culture. Bambaataa started throwing parties in the late 70s where he would DJ as well as promote the other elements of Hip Hop (DJing, MCing, Breakdancing, and Writing) and later added the Fifth Element, "knowledge of Self". In 1982, Bambaataa released "Planet Rock," a futuristic meets funk Hip Hop track.

**Kurtis Blow:** Hip Hop's first "Rap Star," Kurtis Blow started off as a breakdancer and later a DJ in hip hop's early scene. In the mid-70s, Blow went to study communications at the City College of New York where he would meet Russell Simmons who would eventually become his manager. Blow decided to pursue a career in rapping, becoming the first rapper to be signed to a major label, Mercury Records, after the success of "Christmas Rappin" a track co-wrote by Robert Ford and J.B. Moore. Blow's 1980's "The Breaks," was the follow-up and sold half a million copies and became the first gold rap single.

**Phase 2:** Phase Too or Phase 2 is a renowned aerosol artist who began his work like much other youth in the Bronx in the 70s tagging subways or abandoned buildings. Phase 2 was inspired by his older cousin but soon developed his own style "of softies — bubble-style letters" according to the New York Times article. By the late 70s, he was no longer tagging subways but now "writing" as he preferred to call it, specifically on party fliers. His designs were laid out by hand, drawing inspiration from "Art Deco, the comic book artist Jack Kirby, and the painter and collagist Romare Bearden." He designed hundreds of party fliers, the logo for Tuff City Records and became the art director and writer for a graffiti publication titled, *IGTimes*.

**Sylvia and Joe Robinson:** Sylvia Robinson formed the Sugar Hill Gang and created Sugar Hill Records, a record label that released the 1979 hit "Rapper's Delight." Prior to forming the group, Robinson was an artist herself, as one half of the duo Mickey and Sylvia in the 1950s and continuing into a solo career with her song "Pillow Talk" that was released in 1973. Robinson became hip to the early hip hop culture in the Bronx after hearing Lovebug Starski rap over a breakbeat in a Harlem nightclub and sent her son out as a scout for new talent. The Sugar Hill Gang was formed in 1979 consisting of Big Bank Hank, Wonder Mike, and Master G and signed to Sugar Hill Records, Robinson's new record label after the demise of her previous label All Platinum Record. The Sugar Hill Gang's first single "Rapper's Delight" went on to sell "more than 8 million copies, reached No. 4 on the R&B charts and No. 36 on Billboard's Hot 100, opening the gates for other hip-hop artists" (McKinley Jr. 2011) and the hip hop music business. This label went on to become the home for Grandmaster Flash and the Furious Five which released "The Message" in 1980.

**Disco King Mario:** He was known for throwing some of Hip Hop's best jams and keeping the party going. He was a staple in early Hip Hop whose name and his crew Chuck Chuck City was mentioned on many of the early tapes. One of Mario's unwritten contributions was how he gave Afrika Bambaataa a helping hand. Afrika Bambaataa started out as an assistant to Mario who used to loan his DJ equipment. In 1976, at Junior High School 123, Bam would face Mario in his first official DJ battle. Back in the early days, it was Disco King Mario who was at the top of the heap and the man to beat.

**DJ Hollywood:** Known as one of the first rhythmic rappers, DJ Hollywood was a hot commodity as a Disco DJ in the 70s. He would play at multiple venues in one night, most notably Club 371. Lines were wrapped around the building to hear Hollywood's "golden voice" as advertised on the fliers. Once inside, the guest would hear Hollywood DJ's chants and call-and-response over the

microphone shouting things like “Throw your hands in the air, and wave ’em like ya just don’t care. Other influences on rapping are **Oscar Brown Jr., Pigmeat Markham, the Last Poets, Gil Scott Heron, the Watts Prophets & Rudy Ray Moore.**

Keith and Kevin Smith, better known as **The Legendary Twins** (formerly The Nigga Twins), were born and raised in the Bronx, New York, the birthplace of hip hop and home of The Bronx Bombers. The Twins are first generation b-boys and are credited as the first dance crew to go down to the floor with footwork and vertical moves back in the 70s. In 1999, The Twins were recognised and honoured along with several hip hop pioneers by the Rock and Roll Hall of Fame and participated in Roots, Rhymes and Rage - The Hip Hop Story exhibit and hip hop movie The Freshest Kids. The Twins’ contribution as the founding fathers of b-boys was recently celebrated by being inducted into the prestigious Hip Hop Hall of Fame in 2014.

**Trac 2 (Starchild La Rock):** Luis Angel Mateo, a.k.a. Bboy Trac 2 is known in the culture as both a bboy/rocking historian and pioneer. Trac 2 started rocking/bboying in 1976 and in 1977 co-founded the legendary crew, Starchild La Rock. He is also noted as the first Bboy to incorporate gymnastics in bboying and his appeared in “The Freshest Kids,” “Planet Bboy,” “Mambo to Hip Hop” and “Underground Dance Masters: History of a Forgotten Era,” and his been cited in such books as “Foundation,” by Joseph G. Schloss and “Foundation and Underground Dance Masters: Final History of a Forgotten Era” by Thomas Guzman-Sanchez. In 1978 Trac won the first ever Bboy contest and his crew followed as winners of the first Bboy crew battle in 1978 and in 1979, became the first back-to-back Bboy Champion. Trac 2 is known for creating such moves as the one arm pirouette a.k.a. 1990s, Back Rocks, Tracks and bboy Twist-a-Flex. Trac 2 continues to educate the youth on the history of rocking and bboying and is revered as a legend in the breakin’ culture.

**Spy (Crazy Commandos Crew):** If one were to ask about influential bboys from the 1970s, most pioneers would mention Lein Figueroa a.k.a. Bboy Spy. Spy, a Puerto Rican, born in the Bronx, is widely known in the breakin’ scene as “The Man With a Thousand Moves,” and is credited with originating what is now known as the foundation of breakin’: the CC Rock, Baby Bridges, CC Long Footwork (4 Step), Swipes, the Baby Freeze. He is also known for his Latino flavor of top rocking and has inspired many of the world’s most famous bboys and bgirls today.

**Taki 183:** Demtrius, a Greek-American graffiti artist was highly active in New York city in the 1960s and early 1970s. Taki 183, Demetrius’s a.k.a. is short for his Greek birth name “Dimitraki,” and the 183 refers to his address in Washington Heights. Taki 183 was known for writing his tag “Taki 183” around New York City as he worked as a messenger. On July 21, 1971, The New York Times published an article on Taki 183 titled “‘Taki 183’ Spawns Pen Pals,” which in turn inspired hundreds of writers to begin tagging their names across New York City and in neighboring cities. He was a member of the artist collective, United Graffiti Artists, and was the first in the culture to become famous for writing graffiti.

## **Elements of Hip Hop**

**DJing** a.k.a Turntablism. The DJ is the individual playing the records in front of a live audience DJing incorporates technique, style, and a collection of records. Some of the early Hip Hop DJs are Kool Herc, Grandmaster Flash and Grandwizard Theodore who are credited with creating techniques like scratching, merry-go-round, clock theory, and the quick-mix theory.

**MCing** a.k.a Master of Ceremony, the person who entertained the crowd through a call and response method. This type of musical exchange is witnessed in Christian congregations, children rhymes, Blues, Jazz, and Rhythm and Blues. By far, MCing has become the most successful element, taking on different forms from spoken word to freestyle (improvisational) to recording artistry. The Hip Hop recording artist is better known as a Rapper.

**Writing** a.k.a Aerosol Art and better known as Graffiti is the visual art form of Hip Hop. We can trace this art form to Ancient Egypt and Mesopotamia where caves were filled with hieroglyphs to record the natural and supernatural phenomenon in the community. During the 60s and 70s, the youth would illegally “tag” their names and street they represented/lived on the surface of subways and abandoned buildings.

**Hip Hop Dance in Motion** also known as breaking began in the early Hip Hop scene in New York in the form of Rocking/Uprocking. Those who danced were called B-Boys and B-Girls. They rocked to the beats and "got down" and earned their names from their OG's (mentors) or crew members. Their names represented their identity or style, some battled for their names.

### DJ Equipment

- Turntable
- Mixer
- Beatbox Machine
- Speakers
- Microphone

### Media format

- Vinyl
- 8-track
- Cassette

### Feature Articles

- **DJ Kool Herc DJs his first block party (his sister's birthday) at 1520 Sedgwick Avenue, Bronx, New York** - The story behind Kool Herc's Back to School Jam Party and his Merry-Go Round technique.
- **Sylvia Robinson, Pioneering Producer of Hip-Hop, Is Dead at 75** - The history of Sylvia Robinson, known for producing “Rapper’s Delight.”
- **Every Year Just ‘Bout This Time, Kurtis Blow Celebrates With a Rhyme** - In a 40-year salute to “Christmas Rappin,™” hip-hop chronicler Bill Adler tells the tale of how the famous rap recording came to life
- **Grandmaster Flash on 'The Get Down' and how he used science to pioneer DJ techniques** - The Grandmaster Flash's quick-mix theory, a foundational technique for DJing

### Book List

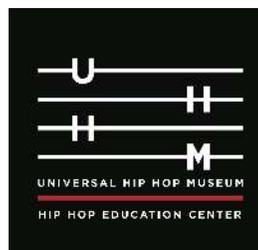
1. **Yes Yes Y'all: The Experience Music Project Oral History Of Hip-hop's First Decade** by Jim Fricke and Charlie Ahearn
2. **Born in the Bronx: A Visual Record of the Early Days of Hip Hop** by Johan Kulgenberg and Joe Conzo
3. **Can't Stop Won't Stop: A History of the Hip-Hop Generation** by Jeff Chang (for high school)
4. **Rap Music and Black Culture in Contemporary America** by Tricia Rose
5. **Hip Hop America** by Nelson George
6. **Back in the Days** by Jamel Shabazz
7. **Foundation: B-boys, B-girls and Hip-Hop Culture in New York** by Joseph G. Schloss
8. **The Hip-Hop Education Guidebook Volume I** by Marcella Runnal Hall and Martha Diaz
9. **For White Folks Who Teach in the Hood... and the Rest of Y'all Too: Reality Pedagogy and Urban Education (Race, Education, and Democracy)** by Christopher Emdin
10. **Hip Hop Raised Me** by DJ Semtex
11. **Nonstop Metropolis: A New York City Atlas** by Rebecca Solnit and Joshua Jelly-Schapiro

#### Movie List

- **From Mambo to Hip Hop** by Henry Chalfant
- **Style Wars** by Tony Silver
- **Decade of Fire** by Vivian Vázquez Irizarry and Gretchen Hildebran
- **Is Breaking a Dance Sport? Breakdancing in the Olympics Controversy** by STRIFE TV

#### Links

- **Music Playlist on [www.uhbm.com/education](http://www.uhbm.com/education)**
- **Knight Lab Timeline Tool**
- **Google Maps Tool**
- **[www.uhbm.org/education](http://www.uhbm.org/education)**



**UNIVERSAL HIP HOP MUSEUM**

Executive Director | Rocky Bucano

Chair of Board of Trustees | Nana Ashhurt

Director of Archives and Collection | Adam Silverstein

Director of Hip Hop Education Center & Education Chair | Martha Diaz

### **EDUCATION RESOURCE CONTRIBUTORS**

Special thanks to the curators and members of the Education Committee who generously contributed and helped shape the [R]Evolution of Hip Hop Education Resource Guide.

#### **CURATORS**

- ❖ Paradise Gray - Chief Curator
- ❖ SenYon Kelly - Co-Curator
- ❖ Pete Nice - Co-Curator
- ❖ Martha Diaz - Associate Curator and Archivist

#### **EDUCATION COMMITTEE MEMBERS**

- ❖ Christina Desnoyers
- ❖ Kashema Hutchinson
- ❖ Tasha Iglesias, Ed.D.
- ❖ Elai Tubo

© 2020 Universal Hip Hop Museum - Hip Hop Education Center. All rights reserved.