



RAP, HIP-HOP, VISUAL CULTURE: INFLUENCES AND CRITICAL DISCUSSIONS

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Introduction

Since the beginning of the genre, visual art has been associated with hip-hop culture. At first, this association was most pronounced in the form of graffiti and vogue (Fricke and Ahearn 2002). Fab 5 Freddy, Rammellzee, and Jean-Michel Basquiat were renowned hip-hop artists of the era whose creations blurred the lines between music and visual art. Swizz Beatz, Eclectic Method, and the Hi-ARTS non-profit organisation are more recent instances of cross-disciplinary linkages between hip-hop and visual art. These organisations work to advance educational hip-hop projects in the arts. Parallel to this, songs by hip-hop artists like Jay-Z, Nas, Kanye West, Rick Ross, and Lil Wayne have started to make more references to visual Art and Culture.

Furthermore, hip-hop has spread throughout the world and affected a wide range of societal aspects, including the arts, the classroom, and popular culture. Many academicians have studied the connections between hip-hop and visual art, fashion, and postmodernism, while others have critically analysed hip-hop's influence on visual culture in response to the potential of this influence. Rap, Hip-Hop, Reggae, or R&B music has long been stigmatised as violent, misogynistic, and a reflection of a society that values aggressive behaviour toward one another. This genre consequently has the ability to alleviate interpersonal and emotional discomfort because it gives the majority of youngsters a cultural perspective through which to express themselves.

Some of the following issues are addressed in this paper to show the connection and influence of Visual art and culture:

- # How have partnerships between hip-hop artists and visual art evolved throughout time?
- # What methods of critical discourse on visual culture, cultural appropriation, postmodernism, and/or aesthetics can be used to promote knowledge of hip-hop/rap in classrooms?
- # How do writers and authors present a nuanced argument that Hip-Hop Pedagogy can be implemented as a type of culturally responsive instruction?

STREET ART IN THE EARLY DAYS OF HIP HOP

Hip hop's early days were mostly about underrepresented communities using music to spread messages of identity and empowerment while challenging the monopoly of corporations and governments over popular narratives. In this sense, hip hop has always had a lot in common with street art. Both were and still are platforms that let people express sociopolitical messages in original ways. It comes as no surprise that these two kinds have merged frequently over the years.

It was quite uncommon to see a hip hop party, rap battle, or performance in the 1970s during the early years of rap music without a street art backdrop. Graffiti, whether it was on the DJ booth or neighbouring buildings, established a stylized style that, in the eyes of many, reinforced the connection between the two, especially because many rappers were also street artists. This connection was so strong that, along with deejaying (turntabling), rapping (MCing), and B-boying, graffiti is frequently considered one of the four components of hip hop culture (breakdancing).

The Integration Of Fine Art And Street Art

While there has always been a strong connection between hip hop and street art, there is no such connection between hip hop and fine art. But in the late 1970s and early 1980s, this began to shift almost entirely because of a New York rapper and graffiti artist by the name of Fab 5 Freddy. But perhaps most significantly, Freddy helped artists like Jean-Michel Basquiat and Keith Haring get recognition for their work by taking them under his wing. The aesthetics and feelings of hip hop at the time, notably the sociopolitical problems affecting the black and Latino communities, were perfectly portrayed by these figures. As an illustration, consider Basquiat's 1983 work *Untitled (History of the Black People)*, which criticises the West's perception of history and its willful blindness to slavery. Or the Harlem painting by Haring, *Crack Is Wack*, which decries the mid-1980s crack epidemic in New York. The future relationship between hip hop and art depended on getting these artists into the public eye because it sparked interest among rap fans in art that actually spoke to them personally.

How Hip Hop Embraced Fine Art

The relationship between hip hop and fine art was not as strong as it is now, despite the fact that it started to converge in the 1980s. This came down to the fact that rap culture was still deeply ingrained in the streets and frequently disliked by the highest ranks of the art world. As a result, it was difficult for members of the hip hop community to interact with these people in real life. However, once the 1990s rolled around, things started to alter.

Hip-hop artists as Art Collectors

Consider the art collector and hip-hop producer Swizz Beatz, who discovered Peter Max's work in 1999 while on a boat tour. He has been acknowledged by The New York Times for being a key player in linking hip hop and contemporary art by deejaying at art events, joining the Brooklyn Museum's board, and starting his own art fair. However, he is hardly the only hip-hop artist to dabble in fine art. Other well-known figures who have taken up collecting include Q-Tip, Jay-Z, and Ja Rule. Q-collection, Tip's for instance, includes pieces by Richard Prince, Hassan Hajjaj, and Fab 5 Freddy.

Hip-hop Celebrities Used Art Into Their Own Works.

Through their own musical endeavours, hip hop artists like Jay-Z, Pharrell Williams, and Kanye West have additionally contributed to the fusion of hip hop and fine art. Consider Jay-Z, who not only frequently references artists like Andy Warhol, Mark Rothko, Pablo Picasso, and Jeff Koons in his raps, but also used the Pace Gallery in New York City to shoot the music video for his song Picasso Baby as part of a six-hour performance. While West hired artists like Takashi Murakami, George Condo, and Peter De Potter to create the cover art for his album, Pharrell conducted interviews with creatives for his 2015 YouTube series "ARTST TLK."

It's not surprising that rap icon Diddy was the one to make history with his purchase of Past Times; this is just one more illustration of the high art that exists today.

Rethinking Pedagogy in an Urban Classroom

Hip-Hop based educators place a large emphasis on bringing Hip-Hop culture into curricula, rather than incorporating it into daily teaching methods, as seen by the substantial quantity of research on HHBE that falls short of offering guidance on how to do so. This paper explores Hip-creative Hop's aspects are anchored in and drawn from unique practises that are culturally relevant teaching strategies. These include, but are not limited to, DJing, breakdancing, graffiti art, and self-awareness. Hip-Hop is frequently incorporated into English curricula

when it is used in educational settings to engage pupils (Hill & Perchauer, 2013; Morrell, 2002; Morrell & Duncan- Andrade, 2002; Seidel, 2011).

Repositioning Hip-Hop Pedagogy in an Indian Classroom

Among the various qualitative research techniques that are accessible, ethnography as one of the pedagogical approaches to teaching in an urban English classroom, can be implemented to understand in-depth a description of the traditions of specific groups of people. According to this definition of ethnography, "what people do (behaviours), what they say (language), the possible conflict between what they do and what they ought to do, and what they manufacture and use, such as artefacts" are all examples of what is meant by "culture" (Creswell, 2007, p. 71). Hip-hop culture, which students engage in on a daily basis outside of college or University, both consciously and unconsciously, is at the foundation of the instructional methods that students used and are studying.

Hip Hop is a paradigm for pedagogy in and of itself because of the basis of the cultural ethos. How do educators become aware of and interact with their students' cultural intelligences? is the question posed by HHPED. This paper therefore explores Hip-hop as a pedagogy which offers a powerful method for including today's young people in the learning process while also serving as a role model for participant-centered approaches to leadership and student/community engagement.

How co-teaching models can meet the diverse needs of learners in inclusion and bilingual classrooms.

Co-Teaching Basics

Despite having different specialties, two teachers share the same level of licensure. A general education teacher and a special education or English as a Second Language (ESL) instructor are often present. Teachers are equally responsible for all students' work and classroom duties (Friend, 2014). There are six models of co-teaching.

One teach, one observe

In this co-teaching arrangement, one teacher lectures the group while the other observes the lesson. A special focus of the observer can be "academic, behavioural, or social data on certain students or the class group." (2010) (Friend, Cook, Hurley-Chamberlain, and Shamberger). A teacher may keep an eye on a single pupil, a group of pupils, or the entire class. Teachers can also utilise this model to get feedback on their performance (Friend, 2014).

Station teaching

Three groups of students make up this co-teaching format. Students cycle between three stations that are not sequentially organised by the teachers during instruction. The third station is for individual work, while the first two are teacher-led (Friend, Cook, Hurley-Chamberlain, & Shamberger, 2010). Each teacher eventually works with each student. Although student groups are frequently diverse, there may be times when it is appropriate to divide them into groups based on abilities or have some students repeat a station (Friend, 2014).

Parallel teaching

This purpose of this co-teaching model is to “foster instructional differentiation and increase student participation”. Two teachers split the class in half and present the same material at the same time (Friend, Cook, Hurley-Chamberlain, & Shamberger, 2010, p. 10).

Alternative teaching

In the alternative teaching paradigm, one instructor teaches a bigger class while the other teaches a smaller class with more specialised needs. When a group of students requires remediation, additional scaffolding, practise, enrichment, or pre-teaching of ideas or terminology, this strategy may be employed (Friend, 2014).

Teaming

In the teaming co-teaching paradigm, two teachers share the responsibility for instruction while simultaneously instructing the entire class. This strategy is more successful when the teachers have a close bond and can communicate easily. When two teachers are needed for a particular teaching topic, such as acting out a drama with two characters or demonstrating skills relating to opposing ideas or opinions, this method may be employed (Friend, 2014)

One teach, one assist

As the name suggests, in this model one teacher teaches the whole group while the other assists. Marilyn Friend writes that this is the most commonly used and least effective of the coteaching models because it fosters dependent behavior and may distract students from the lesson. She recommends that it only be used when co-teachers are getting to know each other and the students (Friend, 2014).

Call-and-Response Method of Classroom Management

Students participate in the call-and-response method of classroom management.

when the teacher says "no music," students get thrilled and wait to reply by clapping.

with the corresponding beat. ” Sean thinks that hip-hop music should be played in the background while students are engaged in group or independent projects at a low volume to motivate them to complete their task. Another

strategy for bringing students' real-world experiences into the classroom is CLASSROOM 75. As Sean put it, "it makes me feel comfortable. I feel at home there.

These methods will definitely be well received because they are ingrained in the students' cultures, mirror their realities, and give the students control over their own teaching and learning. The paper also discusses how students can memorise and then comprehend any material using call-and-response and cooperative learning strategies because these methods enable them to transition from memorization to active participation through the use of culturally rooted teaching strategies. Students discovered that because they (students) belong to the same community, they are better equipped to communicate scientific material to their peers when instructing than their teacher. The teacher must establish "weak bonds" with students because they are in many ways outsiders to their culture.

The fact that this study had a favourable effect on scientific instruction and student learning in an urban classroom is extremely important for urban learning, teaching, and research in a field where achievement inequalities are most common. However, even though this study was conducted in an urban science classroom, we think that Hip-Hop pedagogy can be useful in any subject area. This encourages us to pursue future research that expands beyond the single class that serves as the subject of this study and toward comparative analyses of classrooms in various subject areas where Hip-Hop pedagogy is employed, not used at all, or used very sometimes. The creation and revision of additional instructional strategies and activities that are rooted in the other study areas are additional potential next stages for researchers.

KEYWORDS: Hip-Hop Pedagogy, Call-and-Response, **co-teaching, street art, visual art**

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