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Tapped In:

A Collaborative Thought Approach on Reimagining Positionality, Hip Hop, and Therapy Education

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Abstract

"Tapped In: A Collaborative Thought Approach on Reimagining Positionality, Hip Hop, and Therapy Education" explored the processes of three Black therapy educators in predominantly white higher education programs and professions. Two occupational therapists and one music therapist posed the research question: How does Hip Hop identity influence educational practice and praxis for Black therapy educators? The authors collaborated in acquiring autoethnographic data revealing their stance as tapped-in, tapped-out, and untapped educators. Tap-in, a Hip Hop colloquialism, signifies connection. As tapped-in educators, the authors described their experiences in connectedness with Hip Hop culture while doing, being, and becoming within academia; the progression of life as occupational beings in the role of educators. Findings from thematic analysis exposed collaborative Hip Hop associated themes of Black identity, Black intellectualism, theory, and pedagogy. This article provides considerations for Black academics; to reimagine Hip Hop Futurism as Hip Hop Futurism for Therapy Education. With Hip Hop Futurism for Therapy Education, educators seek to create a more inclusive, diverse, and just future that will empower therapy students, educators, and stakeholders to shape their destinies in the face of rapid social change.

Keywords: autoethnography; Hip Hop; occupational therapy; music therapy; education

Intro: To Let You Know

The traditional Western educational mold is crashing, with culturally relevant and sustaining approaches as the new wave. A new school of academics has emerged encompassing a different stick-with-it-ness than their predecessors. This new school of

educators are *tapped in*; tapped into youth culture with remnants of Hip Hop. In Hip Hop culture, *tapped in* explains an individual's connection and understanding of pertinent topics. Alongside those who are tapped in are educators who are tapped out; professionals who engage students by resisting deficit narratives while centering cultural strengths. The presence of untapped potential also looms, pointing to the ongoing work of disrupting the normalized exclusionary practices embedded in traditional educational spaces.

Tapped in educators and scholars associated with the Hip Hop generation exhibit positionality composed of a colorful grit and a transformative style of professionalism. This generation includes educators born between 1965 and 1984 that challenged traditional classroom respectability politics and encouraged students to bring their authentic selves into the learning space.[1] These educators also practiced the embodiment of their Hip Hop self as educational freedom.[2] Educators who belong to the initial and following generations of Hip Hop demonstrate professional acumen and association with the culture.[3]

Toby Jenkins[4] explained this concept as the Hip Hop mindset. The Hip Hop mindset describes the presence of nine Hip Hop characteristics categorized into three clusters with associated practices. The first mindset cluster is *approach*. Approach includes the practices of authenticity/integrity, creativity/originality, and ingenuity/cultural efficacy. The second mindset cluster is *drive* which encompasses hunger, competitiveness, and honor practices. The third mindset cluster is *posture*. Posture includes the practices of confidence, claiming space, and commanding attention.[5] The behaviors, values, and attitudes of each cluster practiced by educators and students, while exhibiting the Hip Hop mindset, contribute to the cultural wealth of Hip Hop scholars within the academic community.

Community cultural wealth comprises various cultural assets that educators and students draw upon to foster a growth mindset.[6] One such asset includes educator positionality, which shapes the cultural climate of the classroom and ultimately influences students' academic experiences. Culturally inclusive instructional practices like Hip Hop pedagogy are used to establish a Hip Hop cultural climate. The use of Hip Hop pedagogy continues to rise. This increase may be attributed to the growing number of Tapped In Educator who claim their space as a form of resistance. Therefore, modern educators who identify with Hip Hop have penetrated academia with an initiative to challenge the status quo. This initiative aims to facilitate an increase of inclusive teaching practices, create spaces for student advocacy, exhibit ingenuity to address social injustices directly and promote self-acceptance.

This article details the processes of three professors as *tapped in*; leading to *tapped out* practices. Ultimately, our stories using autoethnography facilitated the discovery of *untapped*—the reimagining of therapy education, positionality, and our collective approach to the future of our practice as academicians.

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[1] Bakari Kitwana, *The Hip Hop Generation: Young Blacks and the Crisis in African American Culture*. (New York: Basic Civitas Books, 2003).

[2] Jian G. M. Jones, "It's Better this Way: Exploring the Mindful Embodiment of Hip-Hop Identity for Black Student Empowerment." (PhD diss. Florida Agricultural and Mechanical University, 2022)

[3] T.S. Jenkins, "Free Your Mind and Your Practice Will Follow: Exploring Hip-Hop Habits of Mind as a Practice of Educational Freedom," *Community Literacy Journal* 16, no. 1(2021): 5.

[4] Jenkins, "Free Your Mind."

[5] Jenkins, "Free Your Mind."

[6] Tara J. Yosso, "Whose Culture Has Capital? A Critical Race Theory Discussion of Community Cultural Wealth,"*Race Ethnicity and Education* 8, no. 1(2006): 69–91. https://doi.org/10.1080/1361332052000341006

Tapped In: Transformative Leading for Transformative Learning

Culturally Relevant Pedagogy (CRP) pioneer Gloria Ladson-Billings[7] argued for using Hip Hop-based learning for youth culture. Youth culture resides within popular culture. Hip Hop music, now considered an aspect of popular culture, can be utilized as a cultural language, a vehicle for teaching, and a safe space for those who identify with the genre.[8] Social commentary even regard Hip Hop as more than pedagogy but as a worldview.[9] *Tapped in* educators demonstrate this use of Hip Hop as an approach to education.[10] In being *tapped in*, educators center the Hip Hop gaze within the classroom, in academia, and within their greater communities. Using tools of resistance within traditional spaces is considered transformative leading.[11]

During the 1970s, community youth in New York transformed the leisure activities of art, socializing, and dance into the phenomenon we know today. The phenomenon, Hip Hop, assisted in providing meaningful activities in the absence of art programs in community schools. These youth transformed their own living and learning into a cultural experience. Hip Hop educational scholars like Christopher Emdin[12], Bettina Love[13], and Edmund Adjapong [14] sampled practices from those New York youth to provide transformative learning for students. Using Hip Hop lyrics to bridge science concepts[15], using the visuals of a rap video to deconstruct lyrical misogyny[16], and using Hip Hop to lessen mental health concerns in middle school adolescents [17] are examples of transformative leaders implementing transformative learning. Similar to the aforementioned scholars, we, Jian, Khalilah, and Hakeem, utilize constructive mediums influenced by Hip Hop comparably. Our collaborative thought approach as autoethnography offers truth to authenticity from us as conduits to the learners we serve.

Tapped Out: Resistance, Refusal, and Cultural Capital

Akom[18] presented critical Hip Hop pedagogy as a practice of liberation. Liberatory praxis is rooted in resistance, providing the grounding for *tapped out. Tapped out* represents how educators work with students by refusing damage-centered views of their culture. While CRP continues to be impactful, appropriated institutional and educational ideas of what is

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[7] Gloria Ladson-Billings, "Toward a Theory of Culturally Relevant Pedagogy," *American Educational Research Journal* 32, no. 3(1995): 465–91.

[8] Bettina L Love, "Complex Personhood of Hip Hop & the Sensibilities of the Culture That Fosters Knowledge of Self & Self-Determination," *Equity & Excellence in Education* 49, no. 4(2016): 414–27; Jones, "It's Better this Way."

[9] Emery Marc Petchauer, ""Welcome to the Underground": Portraits of Worldview and Education among Hip-Hop Collegians" (PhD Thesis, Regent University, 2007).

[10] Petchauer, "Welcome to the Underground."

[11] Peter Northouse, *Leadership: Theory and Practice* (Sage Publications, 2018).

[12] Christopher Emdin, *Ratchetdemic: Reimagining Academic Success.* (Beacon Press) 2021.

[13] Bettina L. Love, "Don't Judge a Book by its Cover: An Ethnography about Achievement, Rap Music, Sexuality & Race." (PhD diss., Georgia State University, 2009).

[14] Edmund Adjapong, Review of *Bridging Theory and Practice: Using Hip-Hop Pedagogy as a Culturally Relevant Approach in the Urban Science Classroom.* Columbia University (2017). https://academiccommons.columbia.edu/doi/10.7916/D8CR65R7

[15] Christopher Emdin, *Ratchetdemic.* (Beacon Press) 2021.

[16] Love, "Don't Judge."

[17] Edmund Adjapong, and Ian Levy, "Hip-Hop Can Heal: Addressing Mental Health through Hip-Hop in the Urban Classroom," *The New Educator* 17, no. 3(2021): 242–63.

[18] Antwi Akom, "Critical Hip Hop Pedagogy as a Form of Liberatory Praxis," *Equity & Excellence in Education* 42, no. 1(2009): 52–66.

"relevant" at times can become distorted and watered down. For example, assumed relevant practices were presented as merely including something about people of color, doing something "Black," or posting cultural images.[19]

For persons who have been marginalized, *tapped out* conveys a refusal to be assimilated within an external gaze or a damage-centered view, even when the intention is one of "reparation"[20] or "inclusion."[21] Refusal is most rooted within Indigenous scholarship[22] and resonates with Black experiences,[23] and can be related to an Indigenous value of noninterference, which asserts the importance of "just letting [people] be, giving them the conditions, the resources, and believing by doing so they would find a good life."[24]

Culturally Sustaining Pedagogies are a remix to CRP[25] that refuses static views of culture and social capital gained within Black, Brown, and Indigenous humanity through assimilation to the standard curriculum.[26] This remix sustains culture through a desire-based view of the humanity and cultural aesthetics (i.e., Hip Hop) of minoritized peoples. For example, Fisher and Leonard[27] use Hip Hop narratives and framing to show how Black youth in music therapy assert their humanity through desires for identity, regulation, and exploration. Hip Hop offers "opportunities for changing the way we think, learn, perceive, and perform in the world."[28] Powerful narratives within Hip Hop culture can be revealed through sustaining pedagogies such as Moll & González's[29] Funds of Knowledge, Yosso's[30] use of community cultural wealth, and others that show how culture is dynamic and also a historical knowledge reservoir for communities. Hip Hop is not just a bridge to social capital, it is cultural capital and is emergent through elements such as "aspirational, linguistic, social, navigational, familial, and resistant assets."[31]

Untapped: Reimagining Therapy Education, Positionality, and Academic Praxis

As *tapped-in* represents connection and involvement to common practices within therapy

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[19] Gloria Ladson-Billings, "Culturally Relevant Pedagogy 2.0: A.k.a. The Remix," *Harvard Educational Review* 84, no. 1(2014): 74–84.

[20] Eve Tuck, "Suspending Damage: A Letter to Communities," *Harvard Educational Review* 79, no. 3(2009): 409–28.

[21] Paris Django, "Naming beyond the White Settler Colonial Gaze in Educational Research," *International Journal of Qualitative Studies in Education* 32, no. 3(2019): 217–24.

[22] Audra Simpson, "On Ethnographic Refusal: Indigeneity, 'Voice' and Colonial Citizenship," *Junctures: The Journal for Thematic Dialogue* (2007); Tuck, "Suspending," 409–28.

[23] Sandy Grande, "Refusing the University," in *Toward What Justice?*, ed. Eve Tuck and K. Wayne Yang, (New York: Routledge, 2018) 47–65; Paris, "Naming beyond," 217–24.

[24] Carolyn Kenny and Susan Hadley, "Living and Working between Worlds," in *Experiencing Race as a Music Therapist: Personal Narratives*, ed. S. Hadley (Barcelona Publishers, 2013), 17–28.

[25] Ladson-Billings, "Culturally Relevant," 74–84.

[26] Paris, "Naming beyond," 217–24.

[27] C. Fisher and H. Leonard, "Unsettling the Classroom and the Session: Anticolonial Framing for Hip Hop Music Therapy Education and Clinical Work," in *Colonialism and Music Therapy Interlocutors,* ed. (CAMTI) Collective, (Barcelona Publishers, 2022), 305–34.

[28] Ladson-Billings, "Culturally Relevant," 74.

[29] Luis C. Moll, and Norma González, "Lessons from Research with Language-Minority Children," *Journal of Reading Behavior* 26, no. 4(1994): 439–56.

[30] Yosso, "Whose Culture," 69–91.

[31] Tara J. Yosso, and David Garcia, "'This Is No Slum!' a Critical Race Theory Analysis of Community Cultural Wealth in Culture Clash's Chavez Ravine," *Aztlan: A Journal of Chicano Studies* 32, no. 1(2007): 145–79.

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education, *untapped* is the opposing locus. *Untapped* is the process of undoing the acceptance of exclusive practices. Undoing includes reimagining educator positionality and the use of Hip Hop within the classroom and its uses within therapy education. In becoming *untapped*, educators are addressing the dilemmas of equity in therapy education by reimagining what therapy education is and what it will evolve to become.[32] *Untapped* is a pillar of dismantling the academic ivory tower by reimagining. Reimagining assumes that current thought, processes, and implementation be replaced with new thought, practices, and models of instructional practices. Reimagining includes Hip Hop as identity and doing, and Hip Hop as resistance and refusal to dismantle traditional education systems.

Purpose and Methods

Occupational science and occupational therapy scholar Ann Wilcock stated that "practitioners are encouraged to reflect on doing, being, and becoming not only as it relates to the development of their profession but also in their own lives."[33] This article serves as a descriptive reflection of how we as practitioners in the classroom and as educators *do* and *be* in the process of *becoming*. According to Mary Forhan, *doing* is defined as "participation in occupations that include activities of work, school, self-care, and leisure."[34] *Being* is the process of self-discovery, thinking, and reflection.[35] Consequently, to *be* is also to exist. *Becoming* is the cumulative result of doing and being; it is how we situate ourselves in the experience of life.[36]

Today Was a Good Day by rapper Ice Cube is a culturally relevant example of *doing, being,* and *becoming* within Hip Hop culture. Within the song, Ice Cube narrates his involvement in various meaningful activities from waking in the morning to returning home that evening. The metaphorical use of Ice Cube's non-desires was opposed to positive occurrences that manifested throughout his day until an ambush by law enforcement concluded the music video. Ice Cube's *doing* included waking up with gratitude by thanking God and his mother for cooking breakfast with no hog. The rapper's *being* can be described as his reflection on how he desired intimacy with a young lady just before receiving a call from her. Lastly, his *becoming* is represented in the summary of the day resulting as a *good day* only to be identified as a potential criminal suspect due to his environmental context of South Central Los Angeles.

The Ice Cube reference of *doing, being,* and *becoming* ventures to portray our position within this work. While *doing*, we felt that collecting thoughts and processes of our everyday lives related to our roles as educators was imperative. While *being*, we thought it necessary to record our experience as practitioners with influence from other aspects of our lives. Within our collective *doing*, we shared what we have *become* by presenting positionality statements, encounters, and methods of reimagining therapy education with the influence of Hip Hop. In operationalizing *doing, being,* and *becoming* within this work,

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[32] Lani Florian, *The SAGE Handbook of Special Education* (London: Sage Publications Ltd, 2007).

[33] Ann Allart Wilcock, "Reflections on Doing, Being and Becoming," *Australian Occupational Therapy Journal* 46, no. 1(1999): 1–11.

[34] Mary Forhan, "Doing, Being, and Becoming: A Family's Journey through Perinatal Loss," *American Journal of Occupational Therapy* 64, no. 1(January 1, 2010): 143.

[35] Wilcock, "Reflections on Doing."; Danielle Hitch, Geneviève Pépin, and Karen Stagnitti, "In the Footsteps of Wilcock, Part One: The Evolution of Doing, Being, Becoming, and Belonging," *Occupational Therapy in Health Care* 28, no. 3(April 2014): 231–46.

[36] Anna Park Lala, and Elizabeth Anne Kinsella, "Phenomenology and the Study of Human Occupation," *Journal of Occupational Science* 18, no. 3(2011): 195–209; Hitch, Pépin, and Stagnitti, "In the Footsteps of Wilcock," 231–46.

doing is synonymous with *tapped-in*, *being* aligned with *tapped-out*, and *becoming* parallels *untapped*.

Autoethnography was utilized to illustrate our collective story. Autoethnography combines art and science to reveal how personal perspective connects the masses. Although autoethnography is not generalizable, the information may be transferable and multi-contextual. [37] Additionally, autoethnography can be employed to dismantle stereotypes and challenge taken-for-granted cultural experiences of educators from minoritized backgrounds. Moreover, autoethnographers "articulate insider knowledge of cultural experience."[38] Within the fields of occupational science, and occupational and music therapies, autoethnography has not been used ad nauseam. Thus, as academic therapy professionals serving within three universities in the Southeast region of the U.S., we shared personal narratives on identifying as *tapped-in, tapped-out,* and *untapped* educators.

The significance of this collaborative autoethnography is to provide perspectives to support other academics within occupational science, occupational therapy, and music therapy education. As a collective, we utilized multiple approaches for positionality, however, community is evident within the data presented. We aimed to provide clarity on the similarities of our positions, but also highlight our differences as scholars and as *tapped in, tapped out,* and *untapped* educators. Moreover, we also aimed to present our differences as assets of cultural keystones to the academy and community.

Data Collection Procedures and Analysis

Collectively, we determined our research question to be: How does Hip Hop identity influence educational practice and praxis for Black therapy educators?

For data collection, we independently wrote about our daily experiences for five months. These data were both self-reflective and self-analytical. Journal entries, or internal data, included personal thoughts related to academic practice from the past and present.[39] External data such as visual and lyrical artifacts and historical quotes were included to support the substance of journal entries.[40] We convened once per month during the writing process for the purpose of accountability and continuity of focus on the established research question. Once our independent journaling was complete, we met approximately seven times to discuss our stories, and visual and lyrical entries. During these sessions, we shared feedback about what each had written and offered additional critical, yet thoughtful critique as a "sense check." We used our reviews to guide the thematic analysis of our individual entries.[41] We then met twice to discuss themes and occurrences of convergence and divergence until we reached a consensus. During these meetings, we also discussed implications for Black academics who identify with Hip Hop.

Snoop Asked, What's My Name?: Positionality Statements

Each author's positionality statements were provided to contextualize the stories included within this collaborative autoethnography. Jian, Khalilah, and Hakeem lent illustrations

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[37] John W. Creswell, *Qualitative Inquiry & Research Design: Choosing among Five Approaches.* 4th ed. (Los Angeles Etc.: Sage, Cop, 2016).

[38] Carolyn Ellis, Tony E. Adams, and Arthur P. Bochner, "Autoethnography: an overview," *Historical social research/Historische sozialforschung* (2011): 273–290.

[39] Heewon Chang, *Autoethnography as Method* (Routledge, 2016).

[40] Chang, *Autoethnography as Method.*

[41] Virginia Braun, and Victoria Clarke, "Using Thematic Analysis in Psychology," *Qualitative Research in Psychology* 3, no. 2(2006): 77–101.

to supplement their autoethnographic accounts demonstrating the practices of *tapped-in,* *untapped,* and *tapped out* educators. The Researchers will make references in first person in the subsequent sections following the positionality statements.

Jian Jones is an assistant professor of occupational therapy at a nationally top ten ranked historically Black university. She serves as the assistant professor and as the immediate past academic fieldwork coordinator of the occupational therapy program. She holds a Bachelor of Science in Exercise Science and Health Promotion, a Bachelor of Science in Health Science: Occupation and Wellness, a Master of Science in Occupational Therapy, and a Ph.D. in Educational Leadership. She is a cisgender, heterosexual-female and a mother. Jian identifies with the pronouns she, her and Sis. She was born and raised in the southeast region of the U.S. and has lived in predominantly Black neighborhoods. Her spiritual background reflects principles from Abrahamic religions. Her positionality is presented through storytelling and the metaphorical use of Hip Hop cultural elements. She used descriptions of Hip Hop cultural occurrences to detail the locus, tone, and attitude of her positionality. Her positionality within the clinical and educational arenas is based on her observations of the lack of relevance for clients and students who share the same racial, ethnic, and cultural features. Themes from Jian's story include Hip Hop, race, and identity.

Hakeem Leonard (he/him) is an associate professor of music therapy (MT) at a small, teaching-intensive, predominately white institution (PWI). He identifies as a Black male, middle class, cisgender, heterosexual, non-disabled, and cancer survivor. He holds a Master of Science and Ph.D. in music therapy from Florida State University. As a profession that in the United States is disproportionately white and female, the navigation of becoming a Black MT is one that, for many, has involved pressures of exclusion and assimilation. The navigation of this experience by he and others as well as its implications on the cultural aesthetics of music training and cultural relevance of clinical practice have shaped his perspectives. The intersections of his experiences, shaped through aspects of self-determined agency, relative privilege, and relative marginalization/resilience/ resistance have shaped his positionality. Within Hakeem's story, his own experiences and those of the community showed up in themes of identity and values. His positionality also shapes his teaching and scholarly disposition and roles and leads him to hold the learning space and reimagine the field through critical and sustaining pedagogies. Themes from Hakeem's story that reflect this are knowledge/art, and theory/pedagogy.

Khalilah Johnson is an assistant professor (tenure-track) in a research-intensive PWI. She identifies as Black, cisgender, and heterosexual. She grew up in a small town east of Atlanta with approximately 14,000 residents. The town is nearly equal in the number of White and Black residents. She considers her upbringing to be typical of the post-civil rights era of the rural Christian South. Khalilah holds Bachelor of Science and Master of Science degrees in occupational therapy, a Doctor of Philosophy degree in occupational science, and has postdoctoral research training. She is a registered and licensed occupational therapy practitioner with 18 years of clinical experience spanning the southeast United States. She is partnered and has one child. Khalilah's research and scholarship interests are the result of her experiences as the only Black graduate of her occupational therapy program cohort, often being the only Black occupational therapy practitioner in a clinical setting and finding it difficult to access Black patients. Her interests are also the consequence of being the first Black graduate of the Doctor of Philosophy program in occupational science at the University of North Carolina at Chapel Hill. They are the net outcome of being told that Black scholars do not meet the mark when it comes to competitive funding in the academy or that the occupational concerns of people with intellectual and developmental disabilities are not sexy topics of research. They are the result of her Blackness and her commitment to normalizing Blackness. Khalilah's story reflects themes of Black energy, Black representation, and Black consciousness.

Jian Jones: The Mindful Hip Hop Scholar

The Super Bowl (IICCW) half-time show was produced by Hip Hop mogul Sean Carter. The entire show was a display of community. *Dre Day* served as the theme to honor iconic producer Dr. Dre. A recording studio, diner, barbershop, club, and the living room of a home obliged as the set for the performance. Snoop Dog, 50 Cent, Mary J. Blige, Kendrick Lamar, and Eminem demonstrated a communal dedication to Hip Hop culture and Dr. Dre with nostalgic performances. As a witness to the iconic performance, I thought, "*Hip Hop was community*." As an allied health educator, the thought furthered to "*occupational therapy is community*; *the classroom is community*."

   As the self-proclaimed Mindful Hip Hop Scholar, I utilize Hip Hop culture to provide education and promote wellness as an occupational therapist. While employing Hip Hop culture to assist others with transformation, my focal audience are students. To better serve students, the implementation of Hip Hop culture for classroom community cohesion is supplied. To observe my positionality as an educator within the occupational therapy classroom using Hip Hop identity, a collection of journal entries was analyzed using the ocular method. Frequent terms from journal entries, and visual and lyrical artifacts included *Hip Hop, study, African American, face, focus, identity,* and *just.* In situating themes for sense-making, Hip Hop, race, and identity were the focus of my autoethnographic work.

Is Hip Hop Dying?: Hip Hop as Hip-Pop within Occupational Therapy Education

Within Hip Hop music, rappers utilize metaphors to share stories. As an educator, I often embed metaphors within my teaching. One of my favorite artists, Justin Scott also known as Big K.R.I.T., expressed his concern for the decrease in family connection and gathering by using the metaphor *soul food*. Soul Food is a track from Scott's first studio album, Cadillactica, released in November 2014. Within the track, K.R.I.T. described how the diminishing of family gatherings within his bloodline led to a decrease in sharing which affected morals, learning, and care. Similar to K.R.I.T.'s metaphor of soul food, occupational therapy education omits culturally relevant teaching for Black students. The omittance of relativity may be unintentional as the profession of occupational therapy was created by middle-class white women. Yet, progression of the occupational therapy discipline has failed to demonstrate inclusion for Black students within the educational context. Culturally relevant teaching and Hip Hop identity has afforded me the opportunity to make occupational therapy concepts relative for Black students. Culturally Relevant Teaching (CRT), a concept pioneered by Gloria Ladson-Billings, has contributed to what I have come to define as the culturally relevant continuum.[42] The culturally relevant continuum encompasses culturally relevant teaching, culturally responsive teaching and leadership, culturally proficient leadership, and culturally sustaining teaching and pedagogy. Since there is a need for culturally and racially inclusive practices within education specifically with the massive politico-educational defaming of critical race theory, the Hip Hop educator is needed more now than ever.[43]

   Popular culture guides trends within youth culture. As an educator within higher education, the majority of the students served are within the young adult demographic. Thus, aligning the students with youth culture. Hip Hop, the leading musical genre within

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[42] Jones, "It's Better this Way." 50.

[43] Marc Lamont Hill, *Beats, Rhymes, and Classroom Life: Hip-Hop Pedagogy and the Politics of Identity* (New York: Teachers College Press, 2009); Gloria Ladson-Billings, "I'm Here for the Hard Re-Set: Post Pandemic Pedagogy to Preserve Our Culture," Equity & Excellence in Education 54, no. 1(2021): 68–78.

the U.S. with global impact,[44] is now the forefront of pop culture. Vince Staples, a West coast rapper, and Joe Budden, an adult contemporary rapper, recently stated that Hip Hop was dead. I have a different opinion. Hip Hop culture is expanding beyond its existing categories. Categories within Hip Hop include East Coast, West Coast, and Southern Hip Hop. Sub-genres of Hip Hop music, synonymous with rap are embedded within the existing coasts. The boom-bap genre aligns with the East Coast, gangsta rap with the West Coast, and trap aligns with the South. The boom-bap, gangsta rap, and trap genres are not limited to the assigned coasts for clarification. However, these sub-genres of rap illustrate the evolution of Hip Hop music. Hip-Pop, would be the evolution of Hip Hop as the leading influence of popular culture. The submergence of Hip-Pop was inspired by a conversion with poet Keith Rogers in the journal excerpt:

> I stated, "Hip Hop is popular culture now and has been for a while now." Keith stated, "You ready for this though… think about calling it Hip-Pop. Hip-Pop is the combination of the two." Stated like a true poet, I pondered the thought. My sponsoring thought felt it was wack, however, by forcing a follow-up consideration, I accepted Keith's notice. It's a potential concept or theory to be explored.

A form of *Hip-Pop* is what I have used as an instructional practice within the occupational therapy classroom. However, underground Hip Hop culture has been demonstrated by my presence as stated by current and alumni students of the program where I serve as a professor. *Hip-Pop* would be similar to what Martinez and Young[45] described as code meshing. Code meshing is the interlocking of multiple linguistic codes. Thus *Hip-Pop* is the acceptance and use of Hip Hop as popular culture within the classroom. Although I cringe at the thought of the evolved term, the use of *Hip-Pop* may be necessary as the term could be more palatable to educators and scholars outside of Hip Hop culture, which is supported by the following journal entry:

> While meeting with the Dean to discuss next steps for my career, the topic of research emerged. The Dean stated "Why Hip Hop?" My rebuttal "Because Hip Hop is life." Dean: "For you yes, but others may view Hip Hop negatively which could interfere with your message. Consider introducing those in the field to your theories and work by using something more suitable." Me: "Suitable?" Dean: "Yes.". Me: "But Hip Hop is popular culture" Dean: "Yes, so consider titling works with the term popular culture and include Hip Hop within the works". Me: "I will consider it. Thank you."

As a Hip Hop gatekeeper, it is difficult to accept the transformation of authentic Hip Hop as popular culture. Popular culture is foundationally rooted in the white gaze; similar to traditional education and research. Yet, I have considered the spurious Hip-Pop idea as a gateway to incorporating authentic Hip Hop concepts within occupational science and therapy. I must admit, sadly, this is the reality of Black educators; we have to water down the Black experience to gain the acceptance of our white academic peers.

Undouble Consciousness: Race and Identity within OT Education

Race and identity are co-constructs. Within occupational therapy education identity theory is immense. However, conceptual models or instructional practices that regard race are limited. Specifically, for those within the African diaspora. And since occupational therapy was stated to have been created within America, African American racial concepts should be promoted and presented, yet within my experience, curricula material has not. James

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[44] "Billboard Explains: How R&B/Hip Hop Became the Biggest Genre in the U.S." Billboard, August 11, 2021.

[45] Aja Y. Martinez and Vershawn Ashanti Young, *Code-Meshing as World English: Pedagogy, Policy, Performance.* (National Council of Teachers of English, 2011).

Baldwin stated:

> But in our time, as in every time, the impossible is the least that one can demand—and one is, after all, emboldened by the spectacle of human history in general, and American Negro history in particular, for it testifies to nothing less than the perpetual achievement of the impossible.[46]

Although the information on the Black race regarding practitioners and students is limited, many Black occupational scientists and therapists exist. As an educator who has noticed the trend of increased enrollment of Black students in occupational therapy programs, I feel that it is my position to provide students with culturally relevant instructional practices and influences that welcome their being. Hip Hop is culturally relevant for Black students. Hip Hop is culturally relevant for individuals who identify with youth culture or who once had. Hip Hop forms identities and bleeds into racial paradigms, specifically for Black students. Educators and educational leaders across various disciplines are now of what Bakari Kitwana[47] called the *Hip Hop generation*, those who came of age during the inception and evolution of the art form.

As an educator within higher education and as a Hip Hop generationer, Hip Hop is an aspect of my identity. Hip Hop is "who I am," as stated by students and alumni of an occupational therapy program in which I have taught. Hip Hop has assisted in reversing what W.E.B. Du Bois[48] called the double consciousness. Double consciousness is the internal conflict that individuals of oppressed groups experience as a part of colonized groups. It is the internal twoness of African American people operating in a white led society. It is my belief that Hip Hop allows me to channel my organic threads like reverse osmosis, which is explained in the presented journal entry:

> *As an educator within a white female led field, I often feel as if I am putting myself through constant reverse osmosis. For me, Hip Hop is the semi-permeable membrane that filters contaminants and sediments from my identity caused by oppression and colonization. The lack of culturally relevant educational resources within my field is an aspect of the osmosis process. Conditioning is synonymous with osmosis within this journal's context. However, Hip Hop facilitates reverse osmosis… by helping me to bring authenticity into the instructional space. This led to fulfilling the monomyth… the hero's journey. I am serving as the hero with one thousand faces, while providing protective powers for the students that have often shared that my Hip Hop identity helps them to thrive in what feels like a foreign space. Thus, I have claimed to be a leader of the new school of educators due to these thought processes.*

As a self-proclaimed leader of the new school of educators, a hero of sorts, I have often leaned on *The Hero's Journey* by Joseph Campbell.[49] Also known as The Monomyth, *The Hero's Journey* is the process of an ordinary individual evolving into a hero. Identity was the core as the minuscule aspects of his character propelled him into fulfilling roles that paralleled circumstances. Some argue that Campbell espoused racist, ableist, and anti-Semitic views,[50] making the use of his work a metaphorical contradiction. The contradiction is my existence, as expressed through a Hip Hop identity, which embodies

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[46] James Baldwin, *The Fire next Time* (New York: Vintage International, 1993).

[47] Kitwana, *The Hip Hop*.

[48] W. E. B. Du Bois, *The Souls of Black Folk* (Chicago: McClurg, 1903).

[49] Joseph Campbell, *The Hero's Journey: Joseph Campbell on His Life and Work* (Novato, Calif.: New World Library, 2014).

[50] Coralee Grebe, "Bashing Joseph Campbell: Is He Now the Hero of a Thousand Spaces?," *Mythlore: A Journal of JRR Tolkien, CS Lewis, Charles Williams, and Mythopoeic Literature* 18, no. 1 (1991): 9.

the very heroism that his framework would have excluded. According to Christiansen, "identity is an overarching concept that shapes and is shaped by our relationships."[51] Identity influences personal and professional performance, which is who we, as individuals, believe we are.[52]

Kielhofner mentioned that occupational identity is based on the premise that participation in occupations builds one's identity.[53] Our identity is the self we know presently and as we evolve. Hip Hop, Black, and youth cultures are embedded in my roles, routines, and habits thus fabricating the very threads of my identity. I can use the metaphor of a quilt with its many patches to represent my identity. Each patch, including the experiences presented during my life have come together to blanket students with the warmth of cultural relevance. This blanket has also kept me warm on my hero's journey as a *tapped in, tapped out,* and now *untapped* educator.

Khalilah Johnson: The Academic Diva

Black Consciousness

Black intellectualism cannot be discussed without a nod to Hip Hop. Hip Hop is the site where Black intellectualism is cultivated and nurtured in a metaphoric classroom where critique and social discourse become tools of radicalization. These are the tools that Black intellectuals draw upon in the classroom, not simply to relate to learners, but to arm them with knowledge on the hidden curriculum both in the classroom and once they exit the university; and to show up as a Black intellectual in white spaces during a season of racial unrest and the incessant assault on Blackness requires calculated fearlessness and risk. The question I often ponder, *"How do I show up as a Black professor in a classroom full of white students and colleagues when the world is literally publicly lynching Black folks?"* is a question about having the ability to engage my classroom authentically in a way that preserves self and safety.

> *The collective trauma we experience as Black people at times can seem like some divine punishment. For what, I don't know? But how does an entire people seem to be oppressed, marginalized, disenfranchised and discarded like trash in the street? Day after day, I read and listen to news about another unarmed Black person being killed by the police state; Black girls being suspended from school; Black boys being mistreated by authorities; Black women being berated for just breathing, just existing. Somehow, we persevere. But then it gets called resilience when it's actually survival.*

To reference the *divine* as a disciplinarian in the excerpt above is not a foreign concept to diasporic people. Biblical texts were even utilized to sanction the enslavement of stolen African peoples; so, the devout, as well as culturally Christian wonders if the ongoing collective trauma is somehow tied to Blackness. *I am reminded of bars from Glory:*

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[51] Charles H. Christiansen, "Defining lives: occupation as identity: an essay on competence, coherence, and the creation of meaning," *American Journal of Occupational Therapy,* 53 (1999): 547–558.

[52] Christiansen, "Defining Lives" 547-558; Debbie Laliberte – Rudman, "Linking occupation and identity: Lessons learned through qualitative exploration," *Journal of Occupational Science* 9, no. 1(2002): 12–19.; Anita M. Unruh, "Reflections on: 'So… what do you do?' Occupation and the construction of identity." *Canadian Journal of Occupational Therapy* 71, no. 5(2004): 290–295.

[53] Gary Kielhofner, "Dimensions of doing," *Model of human occupation: Theory and application* 4 (2008): 101–109.; Bhing-Leet Tan, Madeline Wei Zhen Lim, Huiting Xie, Ziqiang Li, and Jimmy Lee, "Defining occupational competence and occupational identity in the context of recovery in schizophrenia," *The American Journal of Occupational Therapy* 74, no. 4(2020):11.

Hands to the Heavens, no man, no weapon formed against, yes glory is destined every day women and men become legends; Sins that go against our skin become blessings; The movement is a rhythm to us; Freedom is like religion to us; Justice is juxtapositionin' us; Justice for all just ain't specific enough; One son died, his spirit is revisitin' us; True and livin' livin' in us, resistance is us; That's why Rosa sat on the bus; That's why we walk through Ferguson with our hands up. When it go down we woman and man up; They say, "Stay down," and we stand up. Shots, we on the ground, the camera panned up, King pointed to the mountain top and we ran up.[54]

The classroom is supposed to be the site of radicalization. Somehow, it feels like a prison, a place where I have my hands up, prepared to be shot by white students with complaints and critique about how and why I am in the position of authority over them.

Black Representation

Man! There is something about Black women being on display right now that is both terrifying and empowering. A platform to "…*take charge of shit; ain't that something!*" It reminds me of the housewives' anthem *On Display*—Melissa Gorga was on to something. At times, I like to seize the opportunities, listening ears who either process what I am saying or they hate it and talk about it until they are blue in the face, and then tell their friends to follow me on social media. Secret fans! Racial unrest in the United States was a major catalyst for this. White scholars wanted to lock arms to decolonize the academy; exploited Black colleagues' trauma in the name of holding space for learning; and created workshops and lecture series dedicated to anti-racism. I took stock of all the invited talks I completed since the murder of George Floyd: 21, including four international talks. 18 of these talks focused on equity, inclusion, or anti-Black racism in occupational science and occupational therapy. All were sponsored by a national professional organization or college and university. All specifically requested female Black "thought leaders" as expert speakers. I lamented:

It is not lost on me that I have been blessed with exposure. I need it for promotion and tenure; but this is also a huge responsibility I take on for my profession and discipline. There are also some challenges with being "on display." People feel like they automatically have access to you. They direct message (DM) me quite frequently, and call me by my first name as if we're friends. Students may be the worst at this. I think it's generational, but I do remind them that I am Dr. Johnson until told otherwise. I've had my first experience with trolls on Twitter. I've had white scholars try and silence me, using other Black women's words as their weapons…because if another Black woman says I'm wrong, then I must be.

Black Energy: Tapping In and Tapping Out

I am reminded of the James Baldwin quote, "To be a Negro in this country and to be relatively conscious is to be in a rage almost all the time."[55] The perpetual rage I feel seems to grow daily. I wonder how this is possible…consciousness makes it possible. Being aware of the structural and systemic mediators of our lives places you in a kind of fog. Maybe not even fog but smog, smoke even because it chokes you. But I cannot sit by idling while others go about the business of Black folk on university campuses or otherwise. Even as exhausting as simply existing can be at times, still I cannot sit. Can I ever tap out? Even

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[54] Common and John Legend, "Glory," Columbia Records, 2014.

[55] James Baldwin, "The Negro in American Culture." Cross Current, XI (1961), 205. This is the text, with minor editing, of a symposium that was originally presented over WBAI. The participants were James Baldwin, Emile Capouya, Lorraine Hansberry, Langston Hughes, and Alfred Kazin; Nat Hentoff was the moderator.

for a moment? Am I tapped out when I am asleep? I would answer myself no as the things are always in my conscious, awake or otherwise. Sometimes I think it's the activism and engagement that will keep me out of academia as a career and then I am brought back to the truth that this is Black reality.

I love my work. I love my work. I love my work. This refrain, a daily hook if you will, is a love-note-to-self that my work and my job are not the same.

> *I'm feeling quite drained by the academy, so much that it is hard to journal. I am consumed with the extra shit today. Reminders that I am a representative of my race in my department. The constant asks and pulls to be on this committee and that committee and to smile under the lights because I am it. The golden token (or rather the token Black). Is that the price I pay or the sacrifice I make so that I can engage my work? Deal with the "othering" so that I may be in community with those who work in disability justice…Being a Black academic activist is an interesting position to be in. I'm essentially trying to split myself into two wholes who both give 100%. And honestly, I think that is an unspoken expectation of Black academics.*

Hakeem Leonard: The Music(all) Man

Hip Hop culture can support a mindful inquiry and emergent self-discovery process. In a qualitative study examining the teaching identities of ten Black male teachers of the Hip Hop Generation, Bridges[56] identified *commitment to self-awareness* as one of three emergent organizing principles derived from Hip Hop Culture. Through my own reflexive journaling in the current project, I began to understand my identity more deeply as a *Soul Hip Hop lover*. I understand soul in two interrelated ways—(1) Hip Hop having a rootedness in soul music aesthetics and (2) the presence of self- and social-awareness in the music. For Black teachers, self-awareness does not merely relate to the individual self, but "to a deeper understanding of self, and our students, as connected to a family, a community, a collective people, and the world."[57]

Relatedly, I experienced my journaling process as a way of listening to myself and others, where there were three main ways I ended up orienting to reflexive listening in my journal entries—through insight, mood/arousal, and social-relatedness.[58] That led to an embodied awareness that was ultimately collapsed into four main themes: (1) identity, (2) value(s), (3) knowledge/art, and (4) theory/pedagogy. These themes emerged as important narratives from which I understood my experience as the data were observed and categorized. Those data included narrative entries, visuals, and lyric artifacts which often formed intersecting multimodal meaning- and sense-making. In some of the below referencing of journal entries, because of the multimodal data and meaning (i.e., narrative referencing visuals), I describe the entry instead of merely providing the *italicized* narrative entry text. Exploring the themes, and how Hip Hop shaped them during this process, reveal ways that my positionality, roles, disposition, and work are related and inseparable in my experience as an educator. Below are example entries for each theme that reveal constructive meaning-making.

Journal entries related to self-empowerment and those related to community empowerment were collapsed into the theme of *identity*. Some entries were rooted in making sense of my own experience, while others were those of collective identity or solidarity. From a Culturally Sustaining Pedagogies (CSP) perspective, Black educators

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[56] Thurman Bridges, "Towards a Pedagogy of Hip Hop in Urban Teacher Education," *Journal of Negro Education* 80, no. 3(2011): 325–38.

[57] Bridges, "Towards a Pedagogy," 331.

[58] Thomas Schäfer, Peter Sedlmeier, Christine Städtler, and David Huron, "The Psychological Functions of Music Listening," *Frontiers in Psychology* 4 (2013): 511.

understand the various types of cultural capital rooted in the experiences related to different aspects of their identity. For example, in the description of the entry below related to identity, there is a connection to resistance and refusal. Scholars of color of the Hip Hop Generation hold resistant capital, defined by Yosso[59] as "those knowledges and skills fostered through oppositional behavior that challenges inequality."[60] They also increasingly employ a politics of refusal, where to be *tapped out* means to refuse knowledges and types of recognition within the university that cause a molding of identity to fit the academy[61]:

> A July 7, 2021, entry related to a graphic of the words "I refuse." This related to Nikole Hannah-Jones fighting for tenure at the University of North Carolina after it was initially contested. Even though they finally acquiesced, she wrote a strong letter refusing to be a pawn for politics at the predominantly white institution and taking a tenured position at Howard University instead. This entry also included the songs "Energy" by BIG K.R.I.T. and "Maya" by Rapsody, the latter saying, "I can't be no bird in a cage." Hannah-Jones acted through a politics of refusal instead of a politics of recognition. Refusal is a value that Indigenous and Black scholars have identified as an important position and place of community solidarity. The true power of identity politics as shown for example, by the Combahee River Collective,[62] is the naming of oneself as a refusal of exclusion, exploitation, or assimilation.

Journal entries that were about bearing witness to the value of Black humanity and culture or affirming of values in my own life were listed under the theme of *value(s)*:

> A July 12, 2021 entry was rooted primarily in bearing witness to Black humanity within my mother's experience. It was initiated by a graphic of my mother holding a balloon and smiling on her birthday. I bore witness to her joy, not only in her presence but in ways she has increasingly cultivated joy as she has gotten older, including through creating art:

> *At her birthday, we had a display of mom's work in a virtual art gallery. One of the pictures was of Kendrick Lamar. When talking during the party, mom said she drew Kendrick because she liked his face- "it is an honest face." Part of his honesty is talking about depression, which mom has talked about dealing with in the past. The lyrics in the song "i" are so resonant of this, because with all he has been through, he can also say, "I love myself,"*

> These lyrics were also referential of mom loving herself. Additionally, I included a picture of Queen Latifah. In general, as a multitalented performer, she reminds me of mom having many talents (e.g., gardening, woodworking, sewing, etc.). Connecting lyrics from "U.N.I.T.Y" and "Bring the Flava," mom's loving of herself also relates to not being defined by a man's perspective and understanding the value and "flava" she has within herself.

Black scholars in our generation are apt to create, adapt, or reference transformative ideas that can shift the understandings within our classrooms or professions. The theme of entries called *knowledge/art* included those referencing either already existing or my own self-created knowledge/art. The description of the below entry references both existing and created knowledge and art:

> A July 2, 2021 entry was rooted in knowledge creation, specifically lyrics that were created to language my experience of planning to present for an academic Black wellness space. In

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[59] Yosso, "Whose Culture," 69–91.

[60] Yosso, "Whose Culture," 80.

[61] Grande, 2018. "Refusing the University," 47–65.

[62] Combahee River Collective, "*A Black Feminist Statement,*" (1977) 210–18.

thinking about my presentation, titled "Re-membering Ourselves Through Black Embodied Music," one example of Black embodiment was Jamila Wood's song "Baldwin." In the music video for that song, Black youth were in a school of magic that evoked associations of Hogwarts in Harry Potter. This sparked my imagination and I wrote the lyrics, "Imagine us in our glory in a school that's like a garden; we don't have to give each other flowers, because we see that we are them." As I teach and create scholarship and pedagogy to support students holding space for themselves and others, it is this type of narrative imagination that helps to propel my work. What are ontological and epistemological ways we might understand human experience and conceptions of knowledge that might not only provide visibility of, but liberation through, Black embodiedness?

The theory/pedagogy theme took knowledge a step further, including entries about existing theory/pedagogy that have been impactful within my consciousness (i.e., culturally sustaining pedagogies or desire-based learning) and original pedagogical frames that I was creating.

A July 16, 2021 entry was a self-reflection on the song "Sixteen" by Rick Ross and Andre 3000. Andre's verse includes a metaphor of a dolphin and how it will shake its fin whether in and out of the water. This appears to relate to young people seeking to actualize and exert agency in their environment. Shaking the fin represents an instinct or desire and depending on one's environment, trusting one's instincts means different things. Rick Ross' lyrics mention the importance of trusting his instincts to overcome poverty. In theoretical frameworks that I am creating about desire-based development, this relates to one aspect I am exploring related to every person desiring to explore their world, be self-regulated, and form their identity.[63] There are possibilities in framing development through wholeness and to use desire-based frameworks to disrupt frameworks of damage or assimilation.[64]

Together, my reflections within these themes show a development of a culturally sustaining pedagogy as expressed through Hip Hop culture, shown through desire- and asset-based, as well as intergenerational perspectives, revealing various kinds of cultural wealth. As an educator, my *values* are shaped by bearing witness to my familial capital and how my pedagogical practice connects to my life outside of the classroom as an asset. Culturally Sustaining Pedagogy (CSP) approaches refuse damage and can be connected to resistance capital. The *identity* reflection of Nikole Hannah-Jones' experience highlights this. I subsequently reflect on and reimagine via *knowledge/art* that support a view of lived experiences through wholeness, creatively doing so with linguistic capital. Lee[65] talks about the importance of CSPs being understood as rooted in ecological and developmental framings. My reflection about the song "Sixteen" relates to my own emerging developmental *theoretical* framework, which represents an aspirational capital of contributing something meaningful toward an equitable world. CSPs and cultural wealth frame my reflections well because they provide a container for connecting my life experiences with my teaching and supporting the learning and life experiences of students.

Integrated Discussion

This collaborative autoethnographic approach provided an in-depth unveiling of our

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[63] Gabrielle Banzon and Hakeem Leonard. "Genre-bending: A discourse on globalization and culture with implications for music therapy." *Music Therapy Perspectives* 41, no. 2 (2023): 187-197.

[64] Carol D. Lee, "An Ecological Framework for Enacting Culturally Sustaining Pedagogy," In *Culturally Sustaining Pedagogies: Teaching and Learning for Justice in a Changing World,* (Teachers College Press, 2017) 261–73.

[65] Lee, "An Ecological Framework."

experience as educators from a snapshot viewpoint. Our collective stories suggest that we as educators share sentiments of resistance, exhaustion, and resilience. Themes from the collaborative perspective of this work encompassed Black identity, signification and radical Black intellectualism, and the combination of theory and pedagogy.

Black Identity and Representation

Black identity is a complex concept that includes the experience of race, ethnicity, culture, and the representation of Black people in society. From our experience, Black identity and representation includes showing up Black in our spaces. Showing up as Black is *being* and *doing* Blackness. The theme of Black was identified to describe our overall experience as Black people serving as educators. The term Black is accounted for 49 times within our narratives. However, specific sections of our autoethnography describe associations of Black identity and representation.

Jian and Hakeem included sections titled *identity*. Jian's identity section shared experiences of exhibiting Black identity through Hip Hop within the classroom as Black representation. Hakeem's identity section revealed Black identity through making sense of his own experiences as well as identifying identity commonalities as a practice of solidarity. Khalilah spoke of identity within her Black energy section demonstrated by use of a quote by James Baldwin. She exposed vulnerable thought as a Black identity by asking herself "with travail in this fight as a Black academic, do I have the precious commodity of tapping-out?"

Black identity as representation refers to the idea that Black educators, in the face of systemic oppression and discrimination, can resist such structures by embracing and affirming our Black identity. As *tapped in* and *tapped-out* educators, we rejected the dominant culture's negative stereotypes and narratives about Blackness in the classroom and in thought. In doing this, we celebrated Black culture and history, and created spaces where Black students can thrive and support each other. Additionally, we made space for ourselves as conduits of Black representation. This is resistance.

Black Intellectualism

Black intellectualism refers to the rich and varied tradition of intellectual thought and scholarship produced by Black individuals throughout history, despite the systemic barriers faced in education and academia. Black intellectualism is represented by our use of James Baldwin. As a signifier of Black intellectualism, we consider James Baldwin a Black intellectual, or more appropriately for this study, an emcee, who spits knowledge from the past into our present, solidifying the appropriateness of our resistance.

Khalilah used Baldwin's quote, "to be a Negro in this country and to be relatively conscious is to be in rage almost all the time"[66] to mirror her own—"sometimes I think it's the activism and engagement that will keep me out of academia as a career and then I am brought back to the truth that this is Black reality." Jian reflected on Baldwin's statement "but in our time, as in every time, the impossible is the least that one can demand —…American Negro history in particular, for it testifies to nothing less than the perpetual achievement of the impossible."[67] In *untapped* translation, these words represent that Black folk are the epitome of *I'm possible*. Hakeem shared how Baldwin connected the intellectual to not just Black life but to all people by referencing lyrics by Jamila Woods. For us, Baldwin was radicalization and the emergence of Black intellectualism accepted by white people and the masses.

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[66] Baldwin, The Negro in American Culture.

[67] Baldwin, *The Fire next Time*.

Baldwin was *tapped-in*to the mistreatment of Black folk and spoke out against those evils. He described becoming *tapped-out* by growing tired of the abuse of Black folk and set out to implement his reimagining by traveling abroad to locations such as Paris. His reimagining, as an open homosexual Black male, faced with many oppressions, demonstrated *untapped* practice. In his works *Notes of a Native Son*,[68] *Nobody Knows My Name*,[69] *The Fire Next Time*,[70] and *A Rap on Race*,[71] Baldwin destroys the metaphorical microphone by delivering continuous bars on his *untapped* perspective on the treatment of Black folk and how change is necessary. Baldwin, one of the greatest emcees for the Black race in America, spit Black intellectualism naturally. He deserved five mics from Source Magazine at the pinnacle of the company's success.

Baldwin explained being Black in America by narrating racial ideologies based on the Black experience. His statements serve as the framework for our existence. He was and still is the original gangster (OG) that we look to as the epitome of Black intellectualism. Hip Hop intellectualism, a characteristic of Black intellectualism encompasses the culture's fifth element as stated by KRS-One. The fifth element is knowledge of self. As therapy educators, we realized that our modern Black intellectualism is represented in Hip Hop intellectualism; how we enact knowledge of self which leads to new knowledge. Our enactment of new knowledge blazes a trail for renewed cognizance and reimagining.

Theory and Pedagogy

Each author possessed emergent themes that mentioned curriculum, pedagogy, or theory. For example, Jian explored the Hip-Pop concept in relation to her teaching. Khalilah noted how Hip Hop is connected to Black intellectualism and unearthing the hidden curriculum. Hakeem wrote about the creation of frameworks influenced strongly by Hip Hop culture.

Going further, the intersection of occupational and music therapy is valuable to explore here. Both professions operate in various healthcare, developmental, and rehabilitative settings. Beyond the immediately practical, we see a fundamental connection in the situated action of the *everyday* and the *experiential*. There is importance in occupation as rooted in the everyday lived experiences of individuals "to co-determine the aims and course of therapy."[72] Music therapy is not merely indicated by the use of music, but participatory musicking and music experience that enables inborn relational and experiential human capacities.[73,74] A significance of both the everyday and the experiential is a rootedness in individuals' *being* and *doing* within their lived context.[75]

People make decisions at the everyday level within their situated sociocultural,

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[68] James Baldwin, *Notes of a Native Son* (Beacon Press, 1955).

[69] James Baldwin, *Nobody Knows My Name: More Notes of a Native Son* (New York: Vintage Books, 1993).

[70] Baldwin, *The Fire next Time*.

[71] James Baldwin and Margaret Mead, *A Rap on Race* (Dell, 1971).

[72] Antoine L. Bailliard, Aaron R. Dallman, Amanda Carroll, Ben D. Lee, and Susan Szendrey, "Doing Occupational Justice: A Central Dimension of Everyday Occupational Therapy Practice," *Canadian Journal of Occupational Therapy* 87, no. 2(2020): 144–52.

[73] Kenneth Aigen, *Music-Centered Music Therapy* (Barcelona Publishers, 2005); Juan M. Loaiza, "Musicking, Embodiment and Participatory Enaction of Music: Outline and Key Points," *Connection Science* 28, no. 4(2016): 410–22.

[74] Mercédès Pavlicevic, and Angela Impey, "Deep Listening: Towards an Imaginative Reframing of Health and Well-Being Practices in International Development," *Arts & Health* 5, no. 3(2013): 238–52; Brynjulf Stige. *Elaborations toward a Notion of Community Music Therapy* (Barcelona Pub, 2012)

[75] Bailliard, "Doing Occupational Justice," 144–52.; Wilcock, "Reflections on Doing."

environment, and relational contexts. Giroux and Simon,[76] as quoted by Ladson-Billings,[77] call for a "critical pedagogy that takes into consideration how the symbolic and material transactions of the everyday provide the basis for rethinking how people give meaning and ethical substance to their experiences and voices."[78] Ladson-Billings, Paris and Alim[79] affirm the meaningful ways that sustaining pedagogies are impacted through community youth practices, particularly Hip Hop culture. The sociocultural theory on identity supports the idea that learning is culturally situated.[80]

We have found that Hip Hop and Black culture frame a fundamental part of our reflexive thinking and the ways we develop pedagogy that supports the metacognition of our students. While Hip Hop is a perpetual proximal development zone for some students due to their situatedness within the culture, even students who are not part of the culture benefit from the ways that Hip Hop shapes our pedagogy. We understand the everyday and experiential through our own situatedness and view learning development within the contexts of the "real activities of real people."[81] Hip Hop supports metacognition through being grounded in situated, real, and contextual language and experiences.

The fruit of reimagining is praxis and practice of our conceptualized Hip Hop positionalities. Praxis is history making action that transforms the world in which the practice is carried out. For us, those worlds are occupational and music therapy education. Our academic *praxis* is dependent on consistent *practice* of our refusal in conforming to the traditional. Practice of our collective refusal has been illustrated by our use of Hip Hop, Black intellect, and resistive practices within academia. Jian has unapologetically used dress as Hip Hop aesthetic to connect with students versus the required business attire expectation when on campus and when presenting at conferences. Khalilah has presented rapper and singer Lauryn Hill's *Freedom Time*[82] as a tool to bridge concepts during a lesson in an occupational science doctoral program. Hakeem has utilized Tricia Hersey's [83] concept of *Rest is Resistance* by denying additional administrative duties to focus on quality of work. The presented behaviors are examples of how we practice Culturally Sustaining Pedagogy. These resistive behaviors also serve as undoing practices. In our undoing, we have constructed a space for being *untapped*. An *untapped* position will secure the stance of a new academic praxis in occupational and music therapy education.

Outro: Considerations for Black Academicians and Conclusion

In conclusion, we offer an idea for contemplation; envision an additional component of Hip Hop futurism for reimagining therapy education. Conventionally, Hip Hop Futurism

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[76] Henry A Giroux and Roger Simon, "Popular Culture and Critical Pedagogy: Everyday Life as a Basis for Curriculum Knowledge," in *Critical Pedagogy, the State, and Cultural Struggle*, ed.Henry A. Giroux and Peter McLaren. SUNY Press (1989), 237.

[77] Ladson-Billings, "Culturally Relevant," 74–84.

[78] Giroux and Simon, "Popular Culture and Critical Pedagogy," p. 237.

[79] Paris, Django, and H. Samy Alim, "What Are We Seeking to Sustain through Culturally Sustaining Pedagogy? A Loving Critique Forward," *Harvard Educational Review* 84, no. 1(2014): 85–100.

[80] M. Cole, "The Zone of Proximal Development: Where Culture and Cognition Create Each Other." In *Culture, Communication, and Cognition: Vygotskian Perspectives*, ed J.V. Wertsch, (Cambridge University Press,1985) 146–61; Vygotsky, Lev Semenovich. Mind in Society: *The Development of Higher Psychological Processes.* Edited by Michael Cole et al. Harvard University Press, 1978.

[81] Cole, "The Zone of Proximal," 159.

[82] Hill, Lauryn. "Freedom Time." MTV Unplugged No. 2.0. Columbia, 2002.

[83] Tricia Hersey, *Rest Is Resistance* (Little, Brown Spark, 2022).

is defined as a movement within Hip Hop culture that envisions a future where technology and urban life intersect in innovative and creative ways.[84] However, as *tapped out* therapy educators, we challenge the common ideology of Hip Hop futurism. We insert themes related to the future of education barring respectability politics yet grasping the Black ethos. We do this by touching on excluded themes of Blackness and the experiences of Black people in the future of society and education. These themes include showing up authentically Black in all spaces, exuding Black intellectualism like James Baldwin, parading Hip Hop intellect without shame, and adding to the Black knowledge base by reimagining the future of therapy education as *untapped* educators. Theoretically, the concept is *Hip Hop Futurism for Therapy Education*.

A key aspect of *Hip Hop Futurism* is reimagining the future.[85] The movement encourages artists and thinkers to imagine new and innovative ways that technology, urban life, and Black culture can intersect and evolve. As *untapped* educators, we are imagining new and innovative methods of teaching such as incorporating fresh forms of art and music that include Hip Hop inspired instructional practices, and envisioning new models of teaching that are more culturally relevant, culturally sustainable, and culturally equitable. We also plan to continue producing research that embeds Hip Hop as professional practice as a form of Black intellectualism within therapy education and the clinical aspect of occupational and music therapies. In this sense, *Hip Hop Futurism for Therapy Education* is not just about imagining a different future, but also about reimagining the present and shaping the future through creativity, culture, and occupational advocacy and activism. By doing so, *Hip Hop Futurism for Therapy Education* seeks to create a future that is more inclusive, diverse, and just that will empower therapy students, educators, and stakeholders to shape their own destinies in the face of rapid social change.

We offer considerations for academics to operationalize *Hip Hop Futurism for Therapy Education*. Considerations presented are for Black academics as our stance is from the Black perspective. It is not our intention to exclude Hip Hop identities from other racial backgrounds, however, if individuals from other demographics relate, we can further conclude success in the *I* and *We* concept of autoethnography. As a collective, we encourage Black academics to consider sharing their story as research to combat dominant narratives. In sharing your stories, utilize methodologies akin to autoethnography and ethnography for the *I* in the *We* benefit. Furthermore, we motivate Black academics to operate within your authenticity to magnify culturally sustaining pedagogical practices. For those who identify with the descriptor of *untapped*, we challenge you to share reimagining the envisioned to help Black academics and students alike experience the comforts of belonging. We need to learn about belonging from people that belong to themselves. Belonging and knowledge are important due to our historical positions of being on the margins.

As shared by Africa Bambaataa[86] and echoed by KRS-One,[87] the fifth element of Hip Hop is knowledge of self. We gain knowledge from those who know themselves. An example of belonging is represented through the women of the Combahee River Collective (CRC). In *How We Get Free: Black Feminism and the Combahee River Collective,*[88] the theme of becoming was interwoven into the interviews of the collective women. The women of CRC observed their *becoming* which led to a description of where they *belonged*. Their revelatory

[84] Chuck Galli, "Hip Hop futurism: Remixing Afrofuturism and the hermeneutics of identity" (2009) 99.

[85] Galli, "Hip Hop futurism."

[86] Jeff Chang. *Can't stop won't stop: A history of the hip-hop generation*. St. Martin's Press, 2007.

[87] KRS-One. *The Gospel of Hip Hop First Instrument.* (2009).

[88] Crystal Marie Fleming, "Book Review: How We Get Free: Black Feminism and the Combahee River Collective," *Humanity & Society* 43 no.2 (2019): 211–214.

journeys depicted having to know, belong to, and name themselves which led to the curation of a manifesto. As *untapped* educators, through our autoethnographic journey, we have manifested the concept of *Hip Hop Futurism for Therapy Education*; we must operate in our authenticity to obtain knowledge of self, share Black stories using autoethnography and ethnography, and use our stances to reimagine the future of therapy education. For those who feel inspired… *tap in.*

About the Authors

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