HIP HOP, ACHIEVEMENT MOTIVATION, AND BLACK MALES IN K-12 EDUCATION:

UNDERSTANDING THE IMPACT OF HIP HOP ON ACADEMIC ACHIEVEMENT

MOTIVATION

by

QUINCY L. BREWINGTON

(Under the Direction of Louis Castenell)

ABSTRACT

This literature review aims to explore the implications of the culture of hip hop on the education

of Black males in K-12 education.  Using the social cognitive theory of achievement motivation

and how it is influenced by culture, this paper offers the culture of hip hop influencing arousal

and motivation in students similar to understandings of the Mozart Effect and classical music.

INDEX WORDS:     SCHOOLING, EDUCATION, ACHIEVEMENT MOTIVATION,

                 BLACK BOYS, HIP HOP

HIP HOP, ACHIEVEMENT MOTIVATION, AND BLACK MALES IN K-12 EDUCATION:

UNDERSTANDING THE IMPACT OF HIP HOP ON ACADEMIC ACHIEVEMENT

MOTIVATION

by

QUINCY L. BREWINGTON

BA, University of North Carolina-Charlotte, 2009

A Thesis submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment

of the Requirements for the Degree

MASTER OF ARTS

ATHENS, GEORGIA

2014

HIP HOP, ACHIEVEMENT MOTIVATION, AND BLACK MALES IN K-12 EDUCATION:

UNDERSTANDING THE IMPACT OF HIP HOP ON ACADEMIC ACHIEVEMENT

MOTIVATION

by

QUINCY L. BREWINGTON

Major Professor: Louis Castenell
Committee: Bettina Love
Shaneka Williams

Electronic Version Approved:

Julie Coffield
Interim Dean of the Graduate School
The University of Georgia
December 2014

DEDICATION

*"I want to be as free as the spirits of those who left*
*I'm talking Malcolm, Coltrane, my man Yusef*
*Through death-grew conception*
*New breath and resurrection*
*For moms, new steps in her direction*
*In the right way*
*Told inside is where the fight lay"*
*-Common, Be (Intro)*

For this is respectfully dedicated to my Mama Cynthia; Dadas Quiana, Quamaine, JeQuan; Ndugu JT; Babu Robert Sr.; and my Bibi Vivian (rest in peace).

ACKNOWLEDGEMENTS

Thank you to Louis Castenell, Bettina Love, and Shaneka Williams for their guidance and diligence in this academic endeavor.

TABLE OF CONTENTS

CHAPTER 1

STATEMENT OF THE PROBLEM

*"Music makes you smart."*


*"...the hierarchy has always been clear. Classical music is serious, valued, and worthwhile; popular music is interesting, but extra..."* -Daniel Cavicchi


*"Popular music surrounds us in our everyday lives: in television commercials, sporting events, weddings, birthdays, school, and church, not to mention in more specifically musical pursuits like concert going, dancing, listening to iPods, reading music reviews, and collecting records, CDs, and mp3 files."* -Daniel Cavicchi


Within public schools, the academic achievement of Black males has become a staple in the conversations of teachers, administrators, superintendents, and educational researchers in efforts to remedy to a public school problem. Black males' formal academic achievement has been problematized and scrutinized as a result of significant gaps between Black males and other demographics on standardized testing scores and school performance. First appearing in the Coleman Report and originally mentioned as a "gap in achievement", or achievement gap as it has been coined, has persisted since desegregation orders referring to either an internal gap or external gap in achievement between students from varying races [Coleman, 1966]. First investigations of the gap were comparisons between black and white students on external

scholastic assessments like the SAT and ACT; with the introduction of internal assessments provided by school systems (standardized testing), discussions of the achievement gap now focus on the performances of students on these assessments [Anderson, Medrich, Fowler, 2007]. According to the Black boys report (2012), the 2009-2010 national graduation rate for Black male students is 52% compared to 78% for White, non-Hispanic males; this was an increase in graduation rate for Black males from 42% in 2001-2002 [The Schott Foundation for Public Education, 2012]. Additionally, the report finds "in 38 of the 50 states and the District of Columbia, Black males have the lowest graduation rates among Black, Latino and White, non-Latino male and female students" [2012]. Performance on the National Assessment of Educational Progress mathematics and reading assessments reflect a similar trend as the graduation rates. Described as "a key predictor of success in high school graduation and college admission", the national averages for Black males at or above proficiency in mathematics is 12% and reading 10% [SFPE, 2012]. The academic achievement and academic achievement motivation has reached the national agenda, initiatives such as My Brother's Keeper and reports such as "Advancing the Success of Boys and Men of Color in Education: Recommendations for Policymakers" attempt to combat this academic achievement issue for Black males.

The academic achievement enigma of Black males has led to discussions within educational research and psychology that focused on the achievement motivation of Black males within classrooms. Introduced by McClelland, achievement motivation attempts to explain what pushes and pulls an individual to accomplish a goal or complete or task. Focusing on achievement motivation, as understood by McClelland as a critical individual characteristic, however does not confront how the coercion of cultures that work in concert to impact academic achievement motivation within classrooms. Since its inception and societal boom, hip hop has

captured youth demographics especially in Black and Hispanic communities.  In comparison to other genres of music, hip hop attracts the youngest audience of all by nearly three years [Media Behaviors & Influence Study, 2012].  Influencing social life, beliefs, and activities of the youth, hip hop expands beyond the emcee rhyming over beats to a critically-acclaimed culture.  With the major demographic of consumption being Black and Brown youth, this becomes a discussion in which scholars of k-12 education engage as it impacts schooling and education.

As the academic achievement of Black males in k-12 education becomes more problematic with little to no sustained improvements, hip hop has been turned to as both the culprit and possible avenue for opportunity. David Kirkland expressed being "enchanted by the pedagogical power of hip hop" understanding the value of hip hop in teaching and learning [2008]. Kirkland continues about the pedagogical value of hip hop:

> *"It continues to inspire a question about the deep pedagogical promise of hip hop in the classroom that people like Geneva Smitherman Anne Dyson, Ernest Morrell, H. Samy Alim, Michael Eric Dyson, and Cornell West (among others) have hinted at for over two decades. Why, in a world where hip hop has become such a pivotal force in the lives of youth, aren't educators using hip hop to help youth make sense of and change their worlds?"*

Attempting to answer the question outright ventures into a normalized conversation about the graphic nature of hip hop lyrics and rebellious, anti-education image.  The purpose of this paper is not to engage in blame or "props" (credit in hip hop vernacular) of hip hop; rather the purpose is to explore hip hop culture as an educational tool in the academic achievement of Black males and bring the culture of hip hop into the educational psychology discussion of the effects of culture(s) like hip hop on motivation, specifically for Black males.

CHAPTER 2

THEORETICAL FRAMEWORK

Considering classical music's effect on cognition and learning has been a discussion amongst scholars reaching its most recent inflammatory peak in the early 1990s. The findings of the "Mozart effect", as it was coined at the University of California in Irvine, led to parenting books flocking to publish and music stores racing to stock shelves full of classical music attempting to improve the overall cognitive performance of their babies (even in the womb), children, and young adults on standardized tests especially in spatial reasoning and pattern recognition [Natais & Schellenberg, 1999].  Since the original report, the Mozart effect has been contested both confirming original findings of an increase in cognitive performance due to exposure to classical music and presenting adverse evidence of insignificant performance differences or no difference at all [Thompson, Schellenberg, Hussein, 2001]. Despite being contested, offering classical music as a tool to improve to cognitive performance has even led to states adopting the philosophy in their public schools introducing heralded classical composers such as Mozart, Bach, as well as other genres such as baroque (Vivaldi effect), new age, and Eastern music into schools, especially as background music, to improve attention and academic performance in classrooms and on standardized assessments [Natais & Schellenberg, 1999]. Following this philosophy, in 1999 Georgia Governor Zell Miller "budgeted for a compact disc or cassette for each infant born in state" with the hopes of the Mozart effect improving the performance of the future students across the state [Thompson, Schellenberg, Hussein, 2001]. Contestation of the Mozart or Vivaldi effect has led to dismissal in the academy as simple misled popular psychology, however conversations in scholarly research and conversations in expecting parents sessions has continued.

Rather than clinging to the initial observation of an improvement of overall cognitive performance especially in spatial reasoning and pattern recognition, the discussion of the Mozart effect has expanded to evaluate benefits of the theory in question, if any. Gordon Shaw offers the Mozart effect as an engager of short term memory which "may 'warm up' the brain" similar to primers preparing the brain for learning (Shaw, The Mozart Effect). Findings like Shaw's are were used to understand classical music as a tool to improve learning or "improve concentration" and "enhance ability to make intuitive leaps" leading to the use of the music and other genres as an environmental tool as aforementioned. Efforts to recreate the original study of the Mozart effect has led to reframed understandings of the benefits of music in learning as it relates to arousal and preference. Nantais and Schellenberg offer that preference of condition may be at the heart of the Mozart effect or Vivaldi effect as they find better performance on assessments is a result of a desired music or environment rather than the complexities of classical music actually improving cognitive performance [1999]. Thompson, Schellenberg, and Husain explain the improvement thought to be the Mozart effect was more an "enjoyable stimuli induce positive affect and heightened levels of arousal, which lead to modest improvements in performance on a variety of tasks" [2001]. Instead of classical music possessing special elements or special complexities that improve cognitive performance, if the Mozart effect or Vivaldi effect possess validity then the use of preferred music providing 'enjoyable stimuli' can lead to arousal impacting learning and cognitive performance.

Utilizing the understanding that preferential music can produce arousal within a learning environment improving performance presents new questions as it relates to the use of music and its impact on learning especially for the student: if music can have positive effects promoting arousal in students leading to better performance considering their preference, can a different

music genre serve as a tool to improve arousal and performance? The initial discoveries focused on classical music because of its complexities which promoted spatial reasoning and pattern recognition which they attributed to improved performance on standardized math assessments [Natais & Schellenberg, 1999]. Now that we understand that it is not solely classical music that yields improved opportunity for learning but preferred music inducing arousal in students priming them for learning, can we expand to music genres outside of classical music that can positively influence the environment? This papers argues that hip hop, not only as a music genre but even more so as a culture, should be considered when looking for 'enjoyable stimuli' to improve academic achievement motivation especially for Black males. Understanding the benefits of music on learning, this paper makes a case for schools exploring tools to engage the academic achievement motivation in Black males that will improve overall academic performance to consider understanding, utilizing, incorporating and or implementing hip hop culture as an essential tool.

Achievement motivation is considered an integral factor in the academic success of students [Trumbell & Rothstein-Fisch, 2011; Pintrich & Schunk, 1996]. Achievement motivation, introduced by McClelland, is defined as a learned motive, unconscious in nature, resulting from rewards or punishment of specific behavior. Specifically, achievement motivation is a drive whereby behavior should involve competition, with a standard of excellence, and if successful, produce a positive effect or, if unsuccessful, a negative effect [McClelland, 1961]. Engaging this drive to achieve is increased when an individual has motivational control allowing them to set goals (competition) influencing the positive outcomes when accomplished or negative outcomes when not [Bruning, 1999]. Educational psychology utilized achievement motivation to explain academic achievement motivation within schools. Although achievement

motivation frames how individuals are driven to accomplish a goal or compete, in defining achievement motivation there was little focus on what influenced the drive or motivation. Therefore understanding achievement motivation will not explain specific motivation for example, in this case, academic achievement motivation.

Initially, achievement motivation was not ascribed to certain demographics citing they lacked qualities such as "delayed gratification", ability to resist immediate reward for a later reward [McClelland, 1961]. Social cognitive theorists understand the importance of social influences on achievement motivation. Castenell argues that achievement motivation is based on a central value system, what the individual deems as valuable more time and effort will be dedicated to the task [1983, 1984]. Weiner identifies the social influences such as peers, family, and community on achievement motivation [1994]. Others offer social aspects of the classroom effecting achievement motivation [e.g., Matos, Lens, & Vansteenkiste, 2009]: relationships with peers and teachers [Hudley & Daoud, 2008] and social goals may motivate students [Covington, 2000]. This extends McClelland's understanding of achievement motivation as well as understandings of motivational control to include the intersecting qualities of the individual such as culture and personality. Achievement motivation has understood the social factors that impact the achievement motivation of the individual but "it has delved into the role of culture less deeply" [Trumbell & Rothstein-Fisch, 2011].

McClelland understood that achievement motivation is formed in early childhood experiences. In these experiences, parents attempt to teach independent mastery, a sense of competition, and reward such behaviors giving their children 'achievement training' [McClelland, 1961]. In order to understand the child's achievement motivation, it is imperative to investigate the achievement training in which the child experienced with parents or guardians.

It cannot be ignored that within achievement training, parents act as a cultural vehicle transferring how achievement is defined and understood. For example within early childhood, parents provide experiences that influence how competition is framed for the child by engaging them in team sports activities or music lessons. It can be argued that culture figures in every factor that has been linked with achievement motivation [Singelis, 2000]. In other terms, culture provides an individual framework for achievement motivation; culture influences how "achievement" is valued, the importance of social relationships, definitions of education, the function of intrinsic and extrinsic motivation, use of criticism and praise, and whom the individual seeks approval [Trumbell & Rothstein-Fisch, 2011]. What will motivate an individual is unique to an individual however what will motivate an individual is not free from influence of the cultures that intersect at the individual. Achievement motivation is inherently a function of culture and what the culture deems as valuable. Academic achievement is based on the value placed by the individual motivating achievement. Therefore, understanding achievement motivation as a "process rather than a trait" expands the limited understanding of achievement motivation introduced by McClelland in order to factor in the social and cultural influence [Maehr, 2008]. Framing achievement motivation with context instead of positioning an individual as "motivated" or "unmotivated" as a static, stagnant characteristic, opens avenues to deconstruct contexts where motivation is in question [Maehr, 1974]. Applying this perspective of achievement motivation to academic achievement motivation strays teachers from using labels of students being holistically motivated or unmotivated, especially Black males underperforming in classrooms, on state standardized assessments, and national assessments. Furthermore, understanding achievement motivation in this way begs the question: what academic contexts initiate the process of achievement motivation in Black males?

Understanding the benefits of music on learning, this paper makes a case for schools exploring tools for academic achievement motivation in Black males that will improve overall academic performance to consider hip hop culture as an essential tool.

CHAPTER 3

HIP HOP: AS A CULTURE IN RESEARCH

Hip hop has faced unique challenges in both discussing it as a music genre and a culture by academics, social commentators, and self-prescribed lovers of hip hop.  On one hand, hip hop faces continual scrutiny largely due to the popularized and commercialized profane nature and outright vulgarity, the social constructs of appropriateness applied to an outlying culture; on the other hand, hip hop is recognized as an empowering music with clear links to traditional African music [Woldu, 2010] and a powerful pedagogical tool for classrooms. Hip hop generally and generically appears a confined art to the rapping and production of music however, although included, also encompasses art, clothing, dance, and more.  This section evaluates hip hop as a culture utilizing sociological understandings of culture and how the discussions of hip hop in academia have evolved as hip hop has evolved.  Understanding hip hop as a culture and how writings on this culture has changed over time opens new avenues and conversations around the culture.

Foremost, the contestation of hip hop as a culture rather than just a 'hip' music genre, in essence, is founded in the quarrels over the definitions of "culture" being interchanged with the Western definitions of "civilization" (or "to be civilized").  Hip hop being a counterculture youth cultural movement beginning in the 1970s in the midst of shifting social, economic, and political tides on the surface is difficult to juxtapose against the understandings of culture despite how the undertones of western civilization versus "the other" have been taken out of our understandings of culture [Smith, 2000].  Raymond Williams [1976, 1980] offers the definition of culture as to designate the entire way of life, activities, beliefs, and  customs of a people, group, or society

[Smith, 2000]. Anthropologists Kroeber and Kluckhohn [1952] extract from academic definitions of culture six main understandings: descriptive, historical, normative, psychological, structural, and genetic [Smith, 2000]. Descriptive understandings of culture view culture as a "sum of social life" as ideas will influence the activities individuals engage in; historical understandings of culture see culture as heritage passed through generations in the form of physical artifacts or intangible attributes. Normative understandings of culture evaluate the role of values as well as how ways of life shape concrete behaviors; psychological understandings of culture see culture as a problem-solving device in which individuals learn, communicate, as well as fulfill material and emotional needs. Structural understandings of culture focuses on the aspects of culture that are not concrete behaviors but rather the abstract aspects of culture; lastly, genetic understandings of culture see how culture come to exist and continue to exist [Smith, 2000]. As the understandings of culture overlap, these understandings provide a framework in which to compare or even categorize the "entire ways of life" offered by Williams to other ways of life. It can be argued that writing began only evaluating hip hop as culture through descriptive, historical, and genetic understandings as phenomenon growing out of the South Bronx however more normative and psychological understandings have began to surface.

Hip hop has been understood as a culture academically through descriptive, historical, and genetic understandings primarily due to it being relatively new in the scheme of music history but scholars especially in education understand hip hop still should be "taken seriously as a cultural, political, economic, and intellectual phenomenon" purely for pantheon of young individuals that engage with it [Aldridge, 2005]. For over 40 years, elements of hip hop such as disc jockeying, break dancing, graffiti art, and emceeing have enthralled mainly the youth in the United States as well as international. Aldridge understands hip hop as more than a music genre

but as a culture that is "deserving of scholarly study" due to hip hop functioning as a "community's refusal to be singularly defined or categorized" since most of the writing on hip hop has been left to journalists and social critics [2005].

The themes found in writing about hip hop as a culture follow the development and evolution of hip hop from the 1970s to the present.  From its inception as a counterculture in the mid- to late-1970s in the South Bronx, hip hop was a culture that fully engaged and engulfed individuals and impacts novel activities like dress and language.  This phenomenon was written about in its novelty looking to discover and understand this new music (not culture).  Journalists and sociologists alike flocked around artists like Afrika Bambaataa and the Zulu Nation as well as Sugar Hill Gang to understand this "emergent 'party' music" [Woldu, 2010].  This early writing on hip hop provided a more journalistic and historical foundation to the conversations of hip hop with little to not incite into how and why hip hop came into being as well as its influence in the New York communities.  Magazines and newspapers were more interested with the insurgence of the neo-funkadelic sound of hip hop rather than the influence of the likes of Bambaataa, which means "affectionate leader", on the community culture.  However as the nature of hip hop changed both in lyrical content and image as well as commercialization and mainstream marketing, the conversations around hip hop move from historical and descriptive understandings of this new music genre to a more analytical and critical look at its impact on the youth that engage, more normative and psychological discussions.

The historical and descriptive discussions of hip hop persisted through the 1980s and early 1990s as hip hop was viewed as "pure fun" with popular artists like the Fresh Prince and Kid 'N' Play as their lyrics and image possessed "little in them to hint at the political direction" that took place prior to, with those like Bambaataa, and thereafter in the mid- to late-1990s till

the present [Woldu, 2010]. The evolution of writing on hip hop begins to shift with the introduction of the coined "gangsta rap", which was used to encompass all forms of rap during the time, rightfully due to the suspected outcomes of this music's influence as it related to race, crime, and urban violence [Woldu, 2010]. With gritty popular artists like NWA, Tupac Shakur, and Snoop Dogg of the early 1990s as well as artists like Wu-Tang Clan, Lil' Wayne, Notorious BIG, and Jay-Z thereafter, the conversations around hip hop focused on its lyrical content and image of the artists if not their actual criminal records. By this time the descriptive understandings of hip hop dominated discourse bringing the music to the attention of a congressional hearing indicting its lyrical content and influence in communities [Holt & Brown, 2000]. With this attention, by the late 1990s into the 2000s scholars "widely [accept]" hip hop as an "academic discipline" which has resulted in descriptive and historical studies of the culture leading to normative and psychological studies [Woldu, 2010].

The understandings of culture provide a framework for understanding how academic writing has evaluated and analyzed hip hop: from descriptive and historical initially to more present research understanding more normative and psychological aspects of hip hop culture. Academic writing has provided a depth of knowledge that journalistic approaches have not however more normative and psychological studies are needed, to be discussed later in the article. Recent discussions of hip hop culture understand that the culture is "built on the idea that civil society did not need Eurocentrism or whiteness at its core to function" from its inception during the tumultuous 1970s [Chang, 2005]. Hip hop culture according to scholars, grapples with concepts of race and Black identity, poverty in the American experience, public education and miseducation amongst other topics [Woldu, 2010].

CHAPTER 4

MASCULINITY AND HIP HOP

Exploring hip hop as a culture effecting k-12 education, especially as it relates to Black males, extends the conversation to address the intersection of culture at the individual level.  This section attempts to bring into focus how Black masculinity with and in a relationship with the culture of hip hop impacts schooling differently than even Black females.  Although as Donnetrice Allison states "there have been concerns raised from various sides of political, societal, and communal sectors...few have examined the relationship between hip hop and identity development" [2012].  The concern raised is due to the outcomes discussed present in Black masculinity development and its effect on schooling;  with "the confluence of racism, in conjunction with rampant homophobic rhetoric and action" the resulting damage on Black males academic performance has lead some to disengage and dismiss hip hop culture [Schnyder, 2012]. In order to begin addressing the problems facing Black males in public education, the conversation surrounding hip hop as a pedagogical tool has taken ground (discussed in a later section).  However with little focus on the culture of hip hop and its role in identity development reduces the cultural phenomenon simply to a music genre, or as hip hop aficionados would call it: rap.

Too often both in scholarly works and colloquial approaches to hip hop, correlational links are created from the content to the outcomes of the individual without regard to the culture of hip hop as a part of the confluence of identity development.  This misstep in methodology highlights the complexity in which hip hop influences the lives of those engaged with the culture. Black teens in relation to self-perception and hip hop "see clear exceptions and distinctions between themselves and what they see portrayed in hip hop" [Allison, 2012].  In developing

identity, there is a dissonance between what is portrayed in hip hop and what develops within the individual.  However despite clear delineations between their identity and what is portrayed in hip hop, Allison points out "it is hard to see where hip hop ends and they begin, as the two are so clearly intertwined" [2012].  Accordingly, hip hop cannot be isolated as the factor influencing identity development as students draw delineations between themselves intimation portrayed but cannot be ignored in the mosaic of their identity development especially for Black males. Black males identified hip hop as representational of them as it relates to clothing and style and, more importantly, presents a sense of reality of their observed environment [Allison, 2012].  Instead of pure embodiment, Black males identify the parallels present in hip hop and their everyday life or the world from their vantage point.

CHAPTER 5

IMPLICATIONS

The Mozart effect has evolved to understand music as a tool in learning expanding

outside classical music and, in a similar fashion, understandings of achievement motivation have

evolved to consider influential factors; utilizing understandings of the positive outcomes of

music in learning and the effects of culture on achievement motivation brings into focus hip hop

as a motivational tool to engage Black males.  The initial study of the Mozart or Vivaldi effect

identified the complexities of classical music being a factor in the performance outcomes of the

study; understanding the benefits of music even if limited to background music, the same can be

considered when discussing the complexities of hip hop as it relates to lyrical content.  Hip hop's

complex lyrical content exposes listeners to vocabulary and vernacular that rival Shakespeare

[Daniels, 2014].  Artists within the rap group Wu Tang Clan have been cited for using more

unique words within their work as hip hop artists than Shakespeare in his poems and plays

[Daniels, 2014].  The Mozart effect has opened the metaphorical door for music in learning to

consider other music genres but hip hop culture offers more than just background music to

improve academic performance.  On the surface if hip hop music is preferred, the classroom

environment is effected positively providing arousal to students, an essential factor in

motivation.  Motivation requires the attention of the individual on a goal however without

arousal, attention cannot take place [Hall & Goetz, 2013].  Hip hop has the ability to engage

arousal influencing attention and eventual academic achievement motivation.

Overarching how music can be utilized within the environment, how understandings of

achievement motivation have evolved to be seen as a process influenced by the social and

cultural interactions of the individual allows for understanding how hip hop as a culture can

influence the achievement motivation of individuals. Hip hop culture is recognized in the descriptive understandings of culture citing its influence on clothing and language but more research is needed to understand more normative and psychological understandings of hip hop culture. More normative and psychological approaches to hip hop culture will provide perspectives of how hip hop culture influences problem-solving within the individual as well as its influence on behaviors (by scholars, not journalist, political figures, or social commentators). The longevity of hip hop culture has created generations or waves of the culture from the 1970s to the present that require more research in order to understand past and present influences of the culture on achievement motivation; music genres are limited to trends auxiliary to a larger culture whereas hip hop culture encompasses its music genre. Considering hip hop culture as influential in achievement motivation needs more research into how hip hop influences: social goals, peer relationships, and student-teacher relationships within the academic setting.

CHAPTER 6

DISCUSSION

When discussing the rebellious, counterculture nature of hip hop culture, it is difficult to disconnect from the undertones of "civilized" or the concepts of "appropriateness" which still influence perceptions of culture thus influencing how frame educational research and pedagogy as well as how we teach and educate students in classrooms. Why are educational researchers willing to accept the notion that classical music or other music genres can increase learning outcomes but have not fully considered hip hop as a culture possessing the ability to do the same or more? Why are administrators in education and teachers willing to use classical music or other music genres in classrooms? The willingness can be in the perceived nature of hip hop as exposure to the culture through commercialization and media or personal experience has either provided positive outlooks in knowledge or negative stereotypical perspectives [Hollins, 1996]. Engagements with hip hop culture have either provided an understanding of the culture giving basis for interrelation and interaction between cultures or spurned, or reinforced, stereotypical messages and images of the culture. Criticism of hip hop culture snowballs as the profanity-laden, provocative lyrics and images take main stage; however, similar to music genres like rock music with the likes of educational tools like Schoolhouse Rock, there is at the least pedagogical power in hip hop music. The questions around hip hop culture and education within the United States can be linked to the struggles in gaps in achievement that have persisted since integration orders.

Historically, hip hop culture engrossed a youth culture entering newly integrated classrooms and this disconnect between school culture and hip hop culture has persisted since. Not widely recognized as a culture in the 1970s, hip hop culture evolved from the fun of the

1980s to the 'gangsta rap' of the 1990s and with this evolution the allure behind its educational functionality, such as a pedagogical tool, lost its luster. Birthed at the historical crux of public education in the United States during the initial waves of integration while the effects of sweeping political and economic change begin to take hold, hip hop culture seemed distant from the cultures of the Civil Rights of the 1950-60s and Black Freedom Struggle of the 1960-70s [Aldridge, 2005]. In hip hop cultures' rebellious nature, hip hop "rejected the pious, sanctimonious nature of civil rights" creating a new culture [Aldridge, 2005]. Simply, as the culture of the United States was undergoing monumental change from segregation to integration under the Civil Right Movement and Black Freedom Struggle an obstinate Black youth culture in the form of hip hop emerged complicating this process. The Black youth that entered integrated classrooms in the late 1970s and 1980s were in the midst of a cultural shift from their parents and grandparents. Aldridge argues the common ground between the Civil Rights Movement, Black Freedom Struggle, and hip hop culture are "largely overlooked" as they both "critique the problems that plague U.S. African Americans and other oppressed people throughout the world" [2005]. The Civil Rights Movement, Black Freedom Struggle, and hip hop all connect on themes of self-determination, liberation especially in teaching and learning, economic solidarity and entrepreneurship, and the Pan-African connection [Aldridge, 2005]. These shared themes that are present in hip hop culture can be educational tools to address the academic achievement motivation of Black males in schools.

The solutions for the academic achievement motivation of Black males in school have been inconsistent at growth and the gap in academic achievement have persisted because of a cultural divide between the school culture and the social culture in which Black males engage outside the classroom [cite]. Educational statistics concerning Black males such as but not

limited to graduation rates, local and national assessments, as well as suspension and expulsion provide evidence of a cultural chasm between the school culture and social culture [cite]. As the gap in academic achievement of Black males have remained relatively constant, consumption of hip hop music and ascription to hip hop culture in Black males has remained constant expanding to other demographics as the music becomes industrialized and commercialized. Understanding how to incorporate socially and politically conscious hip hop culture [Aldridge, 2005] into school culture can be as critical to academic achievement methods of incorporating ethnic cultures or local and regional cultures. Hip hop provides a context in which to understand how culture influences the achievement motivation of Black males [Maehr, 2008].

In order to understand how the influence of hip hop culture influences the academic achievement motivation of Black males, more research to the benefit of education is necessary. More research in the educational functions and benefits of hip hop culture and its influences in motivation accessible to educators and administrators will provide pedagogy and practice to influence the classroom. Providing best practice tools to teachers and administrators supported by educational research in hip hop begins to connect school culture and hip hop culture.

REFERENCES

*Advancing the Success of Boys and Men of Color in Education* [unsure how to cite report]

Alridge, D. P. (2005). *FROM CIVIL RIGHTS TO HIP HOP: TOWARD A NEXUS OF IDE*AS. Journal Of African American History, 90(3), 226-252.

Aldridge, Derrick P. and James B. Stewart. *"Introduction: Hip Hop in History: Past, Present, and Future."* Journal of African American History 90 (Summer 2005): 190-195.

Allison, D. (2011). *Hip Hop, Identity, and African American Teens*. International Journal Of The Humanities, 9(6), 255-262.

Anderson, S., Medrich, E., & Fowler, D. (2007). *Which achievement gap?*. Phi Delta Kappan, 88, 547-550.

Bruning, Roger H.. Boston, MA : Allyn & Bacon/Pearson, c2011. 01/01/2011 xvii, 438 p. : ill.

Castenell, L. A. (1983). *Achievement Motivation: An Investigation of Adolescents' Achievement Patterns*. American Educational Research Journal, 20(4), 503-510.

Castenell, L. (1984). *A CROSS-CULTURAL LOOK AT ACHIEVEMENT MOTIVATION RESEARCH*. Journal Of Negro Education, 53(4), 435-443.

Cavicchi, D. (2009). *REFLECTIONS*. Journal Of Popular Music Studies, 21(1), 125-128.

Chang, Jeff. *Can't Stop, Won't Stop: A History of the Hip hop Generation*. New York: St. Martin's Press, 2005.

Coleman, J. S., Campbell, E. Q., Hobson, C. J., McPartland, J., Mood, A. M., Weinfeld, F. D., et al. (1966). *Equality of educational opportunity*. Washington, DC: U.S. Department of Health, Education, and Welfare.

Covington, M. V. (2000). *Goal theory, motivation, and school achievement: An integrative review*. Annual Review of Psychology , 51 , 171-200.

Daniels, M. (2014).  The Largest Vocabulary in Hip Hop. Retrieved from: http://rappers.mdaniels.com.s3-website-us-east-1.amazonaws.com/

Hall, N. & Thomas Goetz. (2013). *Emotion, Motivation, and Self-regulation: A Handbook for Teachers*. Emerald Group Publishing

Hollins, E. R. (1996*). Culture in school learning: Revealing the deep meaning*. Mahwah, NJ: Erlbaum.

Holt, T. C., Holt, T., & Brown, E. B. (2000). *Major problems in African-American history: Documents and essays*. Boston: Houghton Mifflin.

Hudley, C., & Daoud, A. M. (2008). *Cultures in contrast: Understanding the influence of school culture on student engagement*. In C. Hudley & A. E. Gottfried (Eds.), Academic motivation and the culture of school in childhood and adolescence  (pp. 187-215). New York, NY: Oxford University Press.

Maehr, M. L. (1974). *Culture and achievement motivation*. American Psychologist, 29, 887–896.

Maehr, M. L. (2008). *Culture and achievement motivation*. International Journal Of Psychology, 43(5), 917-918.

Matos, L., Lens, W., & Vansteenkiste, M. (2009). *School culture matters for teachers' and students' achievement goals*. In A. Kaplan, S. Karabenick, & E. De Groot (Eds.), Culture, self, and motivation: Essays in honor of Martin L. Maehr  (pp.161-181). Charlotte, NC: Information Age Publishing.

McClelland, D. *The achieving society*. New York: Free Press, 1961.

NAEP (2013). U.S. Department of Education, Institute of Education Sciences, National

Assessment of Educational Progress (NAEP), 2013 Mathematics and

Pintrich, P. R., & Schunk, D. H. (1996). *Motivation in education: Theory, research, and applications*. Upper Saddle River, NJ: Prentice Hall.

Reading Assessment. Washington, DC: National Center for Education Statistics.

Schnyder, D. M. (2012). *Masculinity Lockdown: The Formation of Black Masculinity in a California Public High School*. Transforming Anthropology, 20(1)

Schott Foundation (2012). *The urgency of now: The Schott 50 state report on public education and Black males*. Cambridge, MA:

Shaw, G. L. (n.d). Mozart Effect.

Smith, Philip. Malden, MA ; Oxford : Blackwell, 2009. 01/01/2009 viii, 307 p. : ill.

Trumbull, E., & Rothstein-Fisch, C. (2011). *The Intersection of Culture and Achievement Motivation*. School Community Journal,21(2), 25-53.

Weiner, B. (1994). *Integrating social and personal theories of achievement strivings*. Review of Educational Research, 6 , 557-573.

White House (2014). *My Brother's Keeper*. Retrieved June 2, 2014, from: http://www.whitehouse.gov/my-brothers-keeper