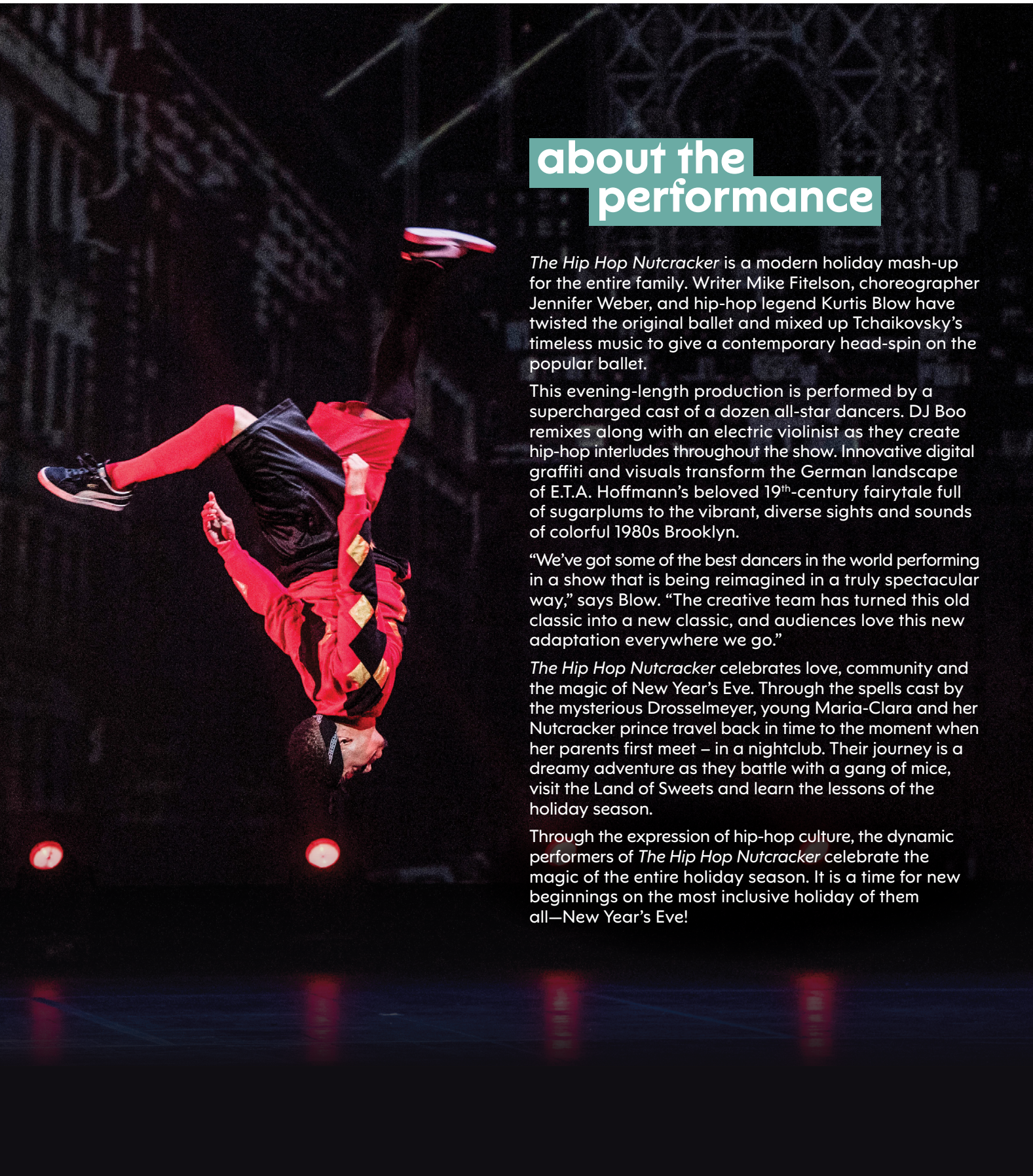


teacher
resource guide

THE
HIP HOP
Nutcracker



new jersey
performing
arts center
njpac
productions



about the performance

The Hip Hop Nutcracker is a modern holiday mash-up for the entire family. Writer Mike Fitelson, choreographer Jennifer Weber, and hip-hop legend Kurtis Blow have twisted the original ballet and mixed up Tchaikovsky's timeless music to give a contemporary head-spin on the popular ballet.

This evening-length production is performed by a supercharged cast of a dozen all-star dancers. DJ Boo remixes along with an electric violinist as they create hip-hop interludes throughout the show. Innovative digital graffiti and visuals transform the German landscape of E.T.A. Hoffmann's beloved 19th-century fairytale full of sugarplums to the vibrant, diverse sights and sounds of colorful 1980s Brooklyn.

"We've got some of the best dancers in the world performing in a show that is being reimagined in a truly spectacular way," says Blow. "The creative team has turned this old classic into a new classic, and audiences love this new adaptation everywhere we go."

The Hip Hop Nutcracker celebrates love, community and the magic of New Year's Eve. Through the spells cast by the mysterious Drosselmeyer, young Maria-Clara and her Nutcracker prince travel back in time to the moment when her parents first meet – in a nightclub. Their journey is a dreamy adventure as they battle with a gang of mice, visit the Land of Sweets and learn the lessons of the holiday season.

Through the expression of hip-hop culture, the dynamic performers of *The Hip Hop Nutcracker* celebrate the magic of the entire holiday season. It is a time for new beginnings on the most inclusive holiday of them all—New Year's Eve!

in the spotlight

an interview with
director/choreographer Jennifer Weber

What was your inspiration for creating a hip-hop version of *The Nutcracker*?

As an artist I am always interested in the collision of two worlds that seem extremely different on the surface. Mixing hip hop dance with classical music is something I have been exploring for a long time. I was once asked "how do you make hip hop vulnerable?" After various investigations, I came up with the idea to take away the 4/4 hip hop beat in order to reveal a wider range of emotional possibilities within the language.

The idea to create *The Hip Hop Nutcracker* was actually brought to me by my collaborator, Mike Fitelson. He wanted to create a new twist on a holiday classic that reflects the diversity of the world today. I love creating narrative dance theatre so this was a perfect opportunity for me to explore hip hop as storytelling and what happens when music from the 1800s meets movement from today.

What message, or reaction, do you hope young audiences will come away with from this celebration?

I hope audiences understand the power of hip-hop as a language for storytelling. Somewhere between the classical score and the contemporary movement there is a celebration of the timelessness of holiday magic. I hope audiences will leave the theatre feeling inspired. I think the cast is extremely inspiring in what they can physically do with their bodies and how they can use movement to so clearly tell a story. I also hope they are especially inspired by how strong the female members of our cast are. In hip-hop, it is all too often that the boys do all the power moves, but in our show, the girls take on the floor just as often as the guys!

Are there any similarities from the standard *Nutcracker* production that remain in the hip-hop version?

We use the classical Tchaikovsky score and we tell an updated translation of the famous holiday story. You will see the mice and soldiers battle, toys that come to life, a tree that grows, dancing snowflakes—all the elements are present, just with a hip-hop twist.

What can audiences expect to see from the dancers during this show?

Lots of energy, style, unique movement and magic. Our dancers are experts in a wide range of classic hip hop styles including breaking, popping, locking, and waving. They are also amazing freestyles and within the show we mix choreography and freestyle to be true to hip hop culture.

You have created many diverse productions in your field. How do those previous experiences play into your vision for the *Hip Hop Nutcracker*?

I think the more shows you create, the more you learn. In addition to *The Nutcracker*, I have choreographed Stravinsky's *Firebird* and Vivaldi's *Four Seasons*. I'm always looking for ways to be more articulate as a storyteller.

Tell us about your creative background. How and when did you get started?

I grew up dancing as a kid and then quit in high school. I went to the University of Pennsylvania and studied Communications, but while I was there, I missed dancing so much that I started a student-run dance company called "Strictly Funk." I just sort of appointed myself director and got people to start working with me. Over the years I was at Penn, the company really took off. After I graduated, I came to NYC and pretty much did the same thing. It was a lot harder to do in NYC, but I got my first real choreography job from someone who saw me freestyling at a nightclub. I never looked back...

Who are your influences? For example, which educators had the biggest impact on you and your career?

My main inspirations are Steven Hoggett and Scott Graham of the British physical theatre company "Frantic Assembly." I was introduced to them while studying abroad in London. Their ability to use

movement to tell stories is so raw and electrifying. I did a few workshops with them over the years and everything I know about choreography comes from those workshops. Other than that, I am completely self-taught. I am also inspired by anyone who doesn't follow the rules and makes their own path to the career of their dreams.

What important thematic connections do you hope young audiences will make?

I hope young audiences will see that at its root, *The Hip Hop Nutcracker* is about using dance to bring a community together. I think the idea of using art to create change is extremely important.

Tell us about your upcoming performances. What should young audiences key in on?

The energy of the audience is always so powerful. I hope people can take that energy with them to fuel their holiday season!

"[*The Hip Hop Nutcracker* is] a new twist on a holiday classic that reflects diversity of the world today..."

inspired ideas in the classroom

P

	Teacher Focus	Student Activity	Curriculum
Prepare for the performance	<p>Understanding the Origins Show students paintings, photography, images, and graffiti that depict what life was like in the Bronx in the 1970s. Play “The Message” by Grandmaster Flash & The Furious Five while students study the images. Explain that Hip Hop is an example of an artistic genre that emerged from a situation of poverty and oppression, thereby using art to turn a “negative into a positive”. Ask students to turn their own negative situations into positive ones by writing affirmations. Affirmation: A statement, declaration or assertion that is encouraging and emotionally supportive like a positive message. Affirmations are written in the present tense as a desired outcome or intended result. Examples of Affirmations: I am “Notorious.” I am brilliant & so are my ideas. I am dynamic & lit. Yes, Yes, Y’all!</p>	<p>The Message Study the images that reflect life in Russia in the Bronx during the 1970s. What do you observe? Listen to “The Message” by Grandmaster Flash & The Furious Five while reflecting on what you see. Listen to the definition and examples of an “affirmation” to inspire positive messaging. Become the messenger by writing and sharing your own affirmative statement.</p>	<p>English Language Arts CCSS.ELA-LITERACY.CCRA.R.1 CCSS.ELA-LITERACY.CCRA.R.3 CCSS.ELA-LITERACY.CCRA.R.7 CCSS.ELA-LITERACY.CCRA.R.9 CCSS.ELA-LITERACY.CCRA.W.4 Social Studies NCSS.I.c NCSS.II.c National Arts Standards Anchor # 11</p>

E

Experience the performance	<p>Active Audience Members At the performance, encourage students to pay close attention to the movement, lighting, costumes, and music. Ask them what are they hoping to see? Ask them to think about the following as they watch the performance: How does the lighting and music make you feel? What emotions do you feel as you wait for the curtain to rise and the lights to dim? What’s the vibe in the theater throughout the performance?</p>	<p>Engage Your Senses Listen to the music! What’s the tone? How does it make you feel? Watch the lighting changes! What does it say about the mood? How does that add to your experience? Notice how the music and lights play a role in telling the story. How do the two art forms (ballet and hip hop) work together in the performance?</p>	<p>National Arts Standards Anchor #7</p>
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R

Reflect, respond and read	<p>Ask students to recall what stood out to them from the performance. Where did the scenes take place? Who were some of the characters they remember? What was that character’s role in the story? What are some points of conflict the characters experienced in the show? Cypher: An informal gathering of rappers, beatboxers, and/or break-dancers in a circle, in order to jam musically together. Prepare students to participate in a cypher by showing them the following video. Check out how the cypher supports creative risk taking! youtu.be/WYdb5snA1Jc</p>	<p>Chain Reaction Form a circle (or cypher) and call out a character, setting, or conflict from the show. Students start a chain reaction by making a gesture or a movement with their body based off of this word or phrase. They send this movement to the person next to them, who then mimics the move and adds on to it. That person then passes the new movement to the next person, and so on. It continues down the line causing a “chain reaction” and response. What movements were used to express specific characters and/or situations? What was the “mood” of each character and situation?</p>	<p>English Language Arts CCSS.ELA-LITERACY.CCRA.R.7 CCSS.ELA-LITERACY.CCRA.SL.1 CCSS.ELA-LITERACY.CCRA.SL.2 National Arts Standards Anchor #3</p>
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F

Focus	<p>Focus on Your Favorites Based on what students learned about <i>The Nutcracker</i> and Hip Hop, as well as what they saw in the show, ask students to share what they thought about combining ballet and breakdancing. Do they think ballet and breakdance go together well? Ask them to focus on one particular character, setting, or conflict from the show that successfully shows a blending of ballet and breakdance.</p>	<p>Repurpose, Reuse, Remix Based on what you know about <i>The Nutcracker</i> and Hip Hop, do you think ballet and breakdance go together well? Focus on one particular character, setting, or conflict from the show that successfully shows a blending of ballet and breakdance.</p>	<p>Social Studies NCSS.II.c National Arts Standards Anchor #7</p>
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O

Originate	<p>Positive Agents of Change Have students recall how Hip Hop is an example of how art can be used to transform a negative into a positive. As a large group, brainstorm and create a list of things in the environment, society, school or neighborhood that are seen as “negatives” - obstacles and barriers for living well. How does this impact their environment, school, and neighborhood? Challenge students to become innovators and come up with a creative, “positive” solution to one of the negatives they identified.</p>	<p>“What’s the Scenario” As unstoppable innovators, use your imagination to create an “out of this world” solution in the spirit of giving a gift to those in need. Work together in small crews to develop your invention. You can choreograph a dance in any style, act out a commercial, create a rap/spoken word piece, design a poster, or make a beat using your mouth and objects in class.</p>	<p>English Language Arts CCSS.ELA-LITERACY.CCRA.W.4 CCSS.ELA-LITERACY.CCRA.SL.1 National Arts Standards Anchor #1 Anchor #11</p>
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R

Rehearse	<p>All About the Process Give students time and space to rehearse their solutions. Talk to students about the importance of improvising in the process of art making. Remind them that there is no right or wrong when it comes to creating. Everything is useful. Keep what you like the most and forget the rest. Practice that on purpose!</p>	<p>Press Play Time to practice and make a power move! Be bold and make sure everyone in the group plays a role. It may be writing the script, recording sounds, or reading what someone else wrote! Everyone’s ideas and expression is valuable. Practice playfully, include improvising as a part of the plan, and use your mistakes to create!</p>	<p>National Arts Standards Anchor #5</p>
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M

Make magic	<p>“Be Free and Fly!” Arrange students in a circle formation (a cypher) for them to share their creative solutions. Encourage them to be free and fly!</p>	<p>Now open up your gift! Everybody plays. There are no spectators, only participators. While each crew is sharing their gift, give your attention and energy to the cypher and add to the vibe. We make the movement happen by being present in the moment. Break out of your shell and be transformed!</p>	<p>National Arts Standards Anchor #6 Anchor #7 Anchor #8</p>
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curriculum standards

National Core Arts Anchor Standards

- 1: Generate and conceptualize artistic ideas and work.
- 3: Refine and complete artistic work.
- 5: Develop and refine artistic techniques and work for presentation.
- 6: Convey meaning through the presentation of artistic work.
- 7: Perceive and analyze artistic work.
- 8: Interpret intent and meaning in artistic work.
- 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

FIND THE STANDARDS

For more detailed information on the standards, visit these websites:

NATIONAL ENGLISH LANGUAGE ARTS STANDARDS
corestandards.org/ELA-Literacy

NATIONAL SOCIAL STUDIES STANDARDS
socialstudies.org/standards

NATIONAL CORE ARTS ANCHOR STANDARDS
nationalartsstandards.org

common core state standards

English Language Arts

CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.3

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

CCSS.ELA-LITERACY.CCRA.R.7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.CCRA.R.9

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

CCSS.ELA-LITERACY.CCRA.W.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.SL.1

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

CCSS.ELA-LITERACY.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Social Studies

NCSS.I.c

Social studies programs should include experiences that provide for the study of culture and cultural diversity, so that the learner can describe ways in which language, stories, folktales, music, and artistic creations serve as expressions of culture and influence behavior of people living in a particular culture.

NCSS.II.C

Social studies programs should include experiences that provide for the study of the ways human beings view themselves in and over time, so that the learner can compare and contrast different stories or accounts about past events, people, places, or situations, identifying how they contribute to our understanding of the past.

cultural connections

Rap—Poetry Redefined

The Hip Hop Nutcracker remixes a classic tale with hip-hop flair, giving the audience new lenses to appreciate a story that has been told repeatedly. There are other examples out there that meld a classical art form and hip-hop, with rap and poetry as a prime example.

On first glance, the realms of poetry and rap music seem worlds apart. Poetry's roots began in prehistorical Africa and Mesopotamia to eventually flowering into a popular art form among the Ancient Egyptians, Greeks and Romans. William Shakespeare wrote a collection of famous poems, 154 sonnets, that people still read aloud. Among the canon of American writers, poets such as Robert Frost and Emily Dickinson loom large as literary giants for their deft use of poetry technique, language and rich images that evoke snowy landscapes to disquieting ideas on mortality. Most of poetry these days (other than Instagram poems) are confined to academia and the pages of literary magazines.

Rap in contrast is blatantly commercial and undeniably popular, ranking these days as the dominant soundtrack of the 21st Century, according to many music critics and online streaming metrics.

But if you look a little deeper into rap music, you see poetry performed to music. Poetry redefined. The most blatant sign is of course the end rhymes that rappers spit out, with the last word of a verse rhyming with the previous verse. But it doesn't end there. Especially skilled rappers use complex rhyme schemes that are just as rich as the finest Renaissance poetry. These include other classical poetical techniques such as internal and slant rhymes, among others. Internal rhymes are rhymes found in the middle of the verse, such as the following from Eminem in the song "Stan":

*"I left my cell, my pager, and my home phone
at the **bottom**/
I sent two letters back in **autumn**, you must
not-a got '**em**"*

Many rappers also use a poetry technique called slant rhyme where words have similar sounds but do not quite rhyme. It's also called imperfect rhyme. This technique is often used to avoid the sing song effect of perfect rhyming words, but it still adds a rhythmic flair to a line of verse.

Again Eminem with the slant rhymes in "Kings Never Die":

*"Cause here I sit in Lucifer's **den** by the dutchoven
just choosing to **sin**/
Even if it means I'm selling my soul, just to be the
undisputed **again**/
Do whatever I gotta do just to **win**"*

Compare that with the poet Wilfred Owen and his poem "Strange Meeting", which is full of slant rhymes:

*"It seemed that out of battle I **escaped**/
Down some **profound dull tunnel**,
long **since scooped**."*

Besides different rhyming schemes, there are numerous other classical poetical tools that rappers have used in their lyrics, from alliteration to metaphor, in order to convey their message.

But going beyond a technical analysis of rap's lyrical structure, contemporary rappers are not far off from the mold set by the earliest poets of prehistory. Poetry started as an oral tradition with stories passed around the campfire, according to scholars. Early poets used rhymes and rich imagery in their telling as techniques to remember the story and pass along these tales to other people. Many researchers believe that Homer's epic poem, *The Odyssey*, started off as an oral poem, to be heard and not read. That's not far off from how rap is presented as simultaneously a musical and oral art form. And so much of ancient poetry deals with epic battles between city states (Homer's *The Iliad*), or a hero trying to kill a monster (*Beowulf*), or a hero trying to get home (Homer's *The Odyssey*). How is this any different from contemporary rap: Lil Nas X leaving the comfort of home in "Old Town Road"; Nas and Jay Z exchanging diss tracks in their epic rap beef in the late 90s and early 2000s; Drake constantly repping Toronto or himself.

Drake: Started from the bottom, now we're here

Dance as a way to tell stories and messages, from classical to hip-hop

Humans have always communicated through sound and movement. Even in everyday life, our "body language" has as much—if not more—to say as the words we use to speak. The ways in which we move our bodies can say a lot about us, even when we're not trying. In storytelling, we try to control this movement to support our story.

The Nutcracker ballet is a fantasy story told through music and dance. Throughout history, these art forms have been powerful ways for people to tell stories. In the same way that painting and sculpting can express a story, dance does, too.

The Nutcracker describes the Christmas Eve dream of Clara Stahlbaum. Set in Germany during the 1800s, Clara imagines an amazing world in which her toy nutcracker becomes a soldier in the battle against the Mouse King. And, after saving his life and helping him turn into a prince,

cultural connections

Clara is whisked away to his home in the Land of Sweets, where she is rewarded for her bravery.

Instead of hearing that story told by a narrator, or acted out with dialogue, *The Nutcracker* is a visual and aural experience. The audience follows the movements of the ballet dancers. All of the mood and tension is explained through the classical music. Ballet and classical music were very popular during the time in which *The Nutcracker* was originally written and performed. But popular styles change with the culture. And the stories that are being told change, too.

What we now know as the Hip-Hop dance style began as a way for people living in urban areas to tell a different story. Beginning in the Bronx, New York in the 1970s, Breaking, or Break-Dancing was created by street dancers. Whereas most dance styles are developed in a studio with trained teachers, “B-boys” practiced in urban neighborhoods without a formal process or teaching.

Breaking was the main urban dance style for more than a decade. And the common thread which gave life to all

of these elements was the music. Through the song’s rhythm, and the beats the DJ selected, the dancers’ movements matched the MC’s rhyme patterns.

Breaking ruled until it began to fade in the mid-1980s. The culture changed, and this era was identified when DJ Afrika Bambaataa named the dynamic urban movement “hip-hop.” Hip Hop dance includes a wide range of street-dance styles that are associated with these urban values. For example, Hip-Hop Freestyle is improvisational. Dance crews would often hold competitions, which are often referred to as “battles.”

Hip-hop dance is a very special form because it can be done in many ways – whether as a private, personal hobby or on the stage performing for an audience. It is also a great way to get some exercise both indoors and out. It can also be a way to stay active in competitive dance, and even to make a living by dancing professionally. But best of all, Hip-Hop is a personal expression of the dancer that can help to tell his or her story.



vocabulary

Acrobatic

Something performed with remarkable agility and ease.

Authentic

Of undisputed origin and not a copy; genuine.

Back Spin

A technique used by DJs to rewind the record to a particular place or to intentionally make a sound.

B-Boy or B-Girl

B-Boying/B-Girling represents the dance element of Hip Hop culture. B-boy is derived from “break boy”. One of the most direct influences on B-boying may have been James Brown’s 1969 hit “Get on the Good Foot.” In film footage, James Brown does a dance called the Good Foot for the song. The Good Foot was a fast athletic and easily lent itself to dance battles between two opponents. Dancers who adapted the Good Foot style would dance in the “break” of a song.

Breakin’ or Breakdancing

A major genre of hip-hop dance that is highly energetic and utilizes complex and acrobatic moves, fancy and quick footwork, stylish poses called freezes, and the use of both hands and feet to propel the dancer on the dance floor. Usually highly improvisational, dancers (also called b-boys or b-girls) battle with each other in a circle to determine who is the better dancer.

Break it down

Choreography by demonstrating the moves slowly and showing the separate elements as much as possible.

Choreography

The sequence of steps and movements in dance.

Deejay

Person who plays records for a live audience. In hip-hop, deejays are hugely important because they developed the bedrock foundation for rap music. Back in the day, deejays mixed and sampled other records to make new songs, and they also pioneered the use of record turntables as a musical instrument. Turntable techniques, such as moving a record back and forth under a record player’s needle - which is called scratching - became integral parts of early hip-hop music. DJ Kool Herc is widely acknowledged as the father of hip-hop. He developed unique turntable techniques in the 1970s while throwing block parties in the Bronx.

Downrock

A term for breakdance moves done on the floor with hands and feet touching the floor often.

Eight Count

Each count is one beat in the rhythm of the music. Each set of eight beats is an eight count.

Emcee

Short for master of ceremonies or MC. The host or announcer at a party or event. At early hip-hop parties, emcees would introduce the crowd to the deejay and make announcements. Their role eventually morphed into pumping up the crowd during these events to performing rhymes along with a song’s beat. MCs in hip-hop became another term for a rapper, someone who recites rhyming verses to a beat.

Freestyle

Dancing without choreography to be more self-expressive.

Freeze

A type of breakdance move where the dancer - who’s usually low to the floor - quickly assumes an acrobatic move and stays there for a couple of seconds. There are variations such as baby or chair freeze.

Groove

Large, rhythmic dance moves performed using your entire body.

Head Spin

A dance move that involves the dancer spinning on their head with their torso perpendicular to the floor. Dancers usually wear a knit hat to facilitate spinning. They also use their arms and legs (raised out into the air) to control or speed up the momentum.

Hip Hop

Style of popular music, featuring rap with an electronic backing.

Hiplet

Founded in Chicago by Homer Hans Bryant of the Chicago Multicultural Dance Center; a combination of hip hop or ballet where moves are done on point openly & freely as an extension of traditional classic dance that is nondiscriminatory and empowering

Improvisation

A particular piece in drama or music that is being created spontaneously without preparation.

vocabulary

Krumping

Bay area dance style derived from Clowning to express rage, assert power as a tool for conflict resolution.

Lite Feet

Cultural dance originated in Harlem

Lockin'

Developed by Don Campbell trying to imitate a local dance called the "funky chicken," added an effect of locking of the joints of his arms and body, thus creating his signature dance. The group called Lockers was established to help develop the locking dance. Lockin' mesh combinations of steps and moves to a freeze or a sudden pause. Lock combinations can consist of a series of points done by extending the arms and pointing them in different directions.

Mood (as a modifier, especially in music)

Inducing or suggestive of a particular feeling or state of mind.

Narrative

A spoken or written account of connected events.

Nutcracker

A tool designed to open nuts by cracking their shells; according to German folklore, they were given as keepsakes to bring good luck and protect the home.

Oppression

Keep someone in subjection or hardship, especially by the unjust exercise of authority.

Plié: (pronounced *plee - ay*)

A French dance term borrowed from ballet; most of hip hop is performed in plie, meaning with the knees bent.

Poppin'

Style of dance created by Los Angeles street dance crew Electric Boogaloo Lockers (aka Electronic Boogaloo Lockers). Poppin was the term used to describe the specific dance moves comprised of sudden muscle contractions done with the triceps, forearms, neck, chest, and legs. These contractions emphasized the dancer's movement, causing a quick, jolting effect.

Relevé: (pronounced *reh - leh - vay*)

A French dance term borrowed from ballet; go up on the toes while dancing.

Sampling

To record or extract a small piece of sound or music for reuse as a part of a composition or song.

Synchronize

To cause to occur or operate at the same time or rate.

Tone

A musical or vocal sound; modulation of the voice expressing a particular feeling or mood.

Top Rock

Foot movement performed from a standing position, relying upon a mixture of coordination, flexibility, rhythm, and most importantly, style. It is usually the first and foremost opening display of style, and it serves as a warm-up for transitions into the more acrobatic maneuvers.

Tuttin'

A type of dance element that involves people moving mostly their fingers, hands and arms in intricate, angular, inventive movements. Name refers to how the dance resembles Ancient Egyptian poses in art, i.e. King Tut.

Uprock

Dance move combinations done upright involving inventive and intricate foot shuffles, robotic movements, tuttin', waving and other hip-hop dance elements.

Vulnerable

Exposed to the possibility of being attacked or harmed, either physically or emotionally.

Waving

Movement that mimics the motion of a wave

Whacking/Waacking

Disco influenced dance moves from the West Coast LGBTQ community. Circular and twisting movements of arms and hands to disco-style rhythms

Windmills

Popular breakdance move where a dancer pivots on the floor in a circle using their hands and torso on the ground while sweeping their legs in the air like a windmill.

resources

Websites

learntodance.com/hip-hop-dance-videos-online

hiphop101online.com/history/hip-hop-history-timeline

bbc.co.uk/programmes/articles/5CWQyWXZ4p7hr6NxG2L5qG9

Small History of Hip Hop

daveyd.com/historyphysicalgrafittifabel.html

E.T.A Hoffmann's fairytale The Nutcracker and the Mouse King (audio)

springhole.net/writing/the_nutcracker_and_the_mouse_king

Holiday Rap Songs & Videos

"Christmas Rap" by Kurtis Blow

youtu.be/9xUFnGWwtoQ

"Christmas in Hollis" by RUN DMC

youtu.be/ORo7roZMFb8

A great example of using music to express a personalized and culturally specific holiday experience

"Sleigh Ride" by TLC song and lyrics

youtu.be/3yPwsnj7DG4

"Shake The Dust"

youtu.be/oboOULRicBI

"All The Ladies Say"

youtu.be/thBEFVruFBw

Rapoetics: Elements Of Poetry In Eminem's Lyrics

popartmachine.com/rapoetics-elements-of-poetry-in-eminems-lyrics/

'The Anthology Of Rap': Lyrics As Poetry

n.pr/923eXa

Americans Have Never Loved Poetry More—
But They Call It Rap

thedailybeast.com/americans-have-never-loved-poetry-morebut-they-call-it-rap



Videos

3 Simple Dance Moves for Beginners:

youtu.be/ujREgxEp7g

The History of Hip Hop Dancing:

youtu.be/wz8nevBlzvs

Street Performers, Downtown Manhattan, New York:

youtu.be/NsrYSHQnZDI

The Cipher, the Circle & its Wisdom:
Toni Blackman at TED x UMass Amherst

youtu.be/WYdb5snA1Jc

"My Favorite Things" by Substantial feat. Steph

youtu.be/vQkZJwKqQWs

- A great example of a well-known work being ReUsed/ RePurposed/Remixed as it combines Jazz & Hip Hop cues.

"My Adidas" by RUN DMC

youtu.be/JNu11FDuDI

- A great example of personification, descriptive storytelling and using rap music for marketing & advertising! RUN DMC raps about the significance of their footwear and has you travel the path of their prints!

Uprock dance battle

youtube.com/watch?v=_YZDRgahYOc

Best of Bboy Kaku's crazy headspin
and power 2015-2016

youtube.com/watch?v=1xtf6b4Lo2gU

This is Tutting

youtube.com/watch?v=TbBqtuYvags on page 6

Books

Chang, Jeff, *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*, Picador, December 27, 2005

Cooper, Martha. Kramer, Nika. Rokafella, *We B*Girlz*, powerHouse Books, September 1, 2005

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