

Hip Hop in the Borderlands

In the 1970s, the people of the Bronx neighborhood experienced arson and other violations as business people and politicians tried to move the Black and Latino residents of this borough out to make room for a major highway and more commercial opportunities. This repression and violence created the environment in which youth gathered together for safety and a semblance of joy. The cultural art form that grew from these conditions is based on five original active elements: MCing, Breaking, DJing, Graffiti/Aerosol Art and Knowledge which created an opening for the addition of other elements including beatboxing, beat making and fashion. After celebrating 50 years, we see that Hip Hop has manifested itself all over the world from similar pressures, no less in the Borderlands. This unit will include the stories and resources that help compose Hip Hop's place in the desert. This unit was created in collaboration with hip hop practitioners and local academic institutions in the borderlands community.

Inquiry Design Model (IDM) Blueprint™

Compelling Question

Is there Hip Hop in the Borderlands? And how does it create a narrative for untold stories?

Standards and Practices

Ethnic, Cultural and Identity Studies 20. Diversity and Identity

9-12.US.86. Assess how social policies and economic forces offer privilege or systemic inequity in accessing social, political, and economic opportunity for identity groups in education, government, healthcare, industry, and law enforcement.

Ethnic, Cultural and Identity Studies 20. Diversity and Identity

9-12.ECI.9. Present adaptations of arguments and explanations that feature evocative ideas and perspectives on issues and topics to reach a range of audiences and venues outside the classroom using print and oral technologies and digital technologies

Economics/Personal Financial Literacy 7. Economic Systems and Models

9-12.Econ.23. Analyze how national and global economic trends, practices, and policies impact the state and local economies in New Mexico.

9-12.Econ.25. Evaluate the impact of environmental externalities in New Mexico's communities.

NMPED Indigenous Scope Tenent 8

Element 34 Acknowledge current representations

38 Understand the complexities of being a modern Indigenous person and the continuation of culture and traditions while living in the current time/space

Geo.13. Analyze the characteristics and purposes and uses of geographic tools, knowledge, and skills.
Geographic

Geo.14. Create maps to display and explain the spatial patterns of culture and environment.
Representations and Reasoning

Geo.15. Interpret geographic characteristics of cultures, economies, and political systems.

Geo.16. Analyze geographic representations to explain changes over time.

Geo.17. Apply geographic knowledge and geospatial skills to interpret the past and present to make informed decisions.

Staging the Question	What is Hip Hop? What do you know about Hip Hop? Where does Hip Hop manifest?	
Supporting Question 1	Supporting Question 2	Supporting Question 3
<p>What events of displacement have formed identity and culture in the borderlands?</p> <p>What conditions created Hip-Hop in the Bronx in the 1970s?</p> <p>How do those conditions parallel the manifestation of Hip-Hop in the Borderlands?</p>	<p>Which of the 5 elements of Hip-Hop have you seen or experienced in the Borderlands?</p> <p>How has Hip-Hop shaped you as an individual and as a member of your community?</p> <p>In Hip Hop, people use “Alias” or “Tags” as a way to provide safety or anonymity. What is your Alias aka Tag?</p>	<p>Who gets to tell the narrative of Hip Hop in the Borderlands?</p> <p>What are different kinds of maps? How can you map Hip Hop in the Borderlands?</p>
Formative Performance Task	Formative Performance Task	Formative Performance Task
<p>Create an artistic representation that shows student experiences of Hip Hop in the Borderlands using elements from the culture and the community.</p> <p>word search: border patrol, displacement, manifest, untold stories, capitalism, community, identity, Slang, Resistance, police state</p> <p>Create an “I am” poem: Handout 1 I Am From Template.pdf</p>	<p>Compare and contrast the aesthetic and principles of Hip Hop with the aesthetic and principles of your local culture.</p> <p>Word Search for: Hip Hop, culture, Rizz, Flava, Style, Swag, Graffiti, MCing, Breaking, Freestyle, DJing, Fashion, Battling, mural, Cypher, aerosol art, anonymity</p> <p>Word Search Template Word Search Answer Key</p> <p>“Practice Your Tag” Coloring book pages</p>	<p>Create a google map that pins and marks known murals in the community. Discuss the artists, locations and descriptions connected to this public art.</p> <p>Word Search: Mapping, Narrative, storytelling, academics, Shout out, Heritage, legacy</p>
Featured Sources	Featured Sources	Featured Sources

<p>Sample This: Hip Hop in the Bronx</p> <p>La Malinche (ORIG.) Tortugas Pueblo NM ft. Celia + Poesía + MC Leo + Obeja Negra</p> <p>BWOMS Fresh Cuts: Celia Aguilar - "Better Days"</p> <p>Bandcamp Celia</p> <p>Rap Song Memorializes Border City Juarez' Violent Past</p> <p>Hip Hop in Mexico: Barrios, Beats and Blood</p> <p>Hip Hop in the Borderlands - Celia x LAB</p>	<p>Wake Self - New Mexico</p> <p>LABCast - Cypher Breakers</p> <p>Fashion as Resistance Unit Curriculum</p> <p>Fakeproject America Graffiti Paper</p> <p>Sonic Sunset: The Sound of Southwest Hip Hop</p> <p>Artists create new murals at 10th Borderland Jam graffiti art show in Segundo Barrio</p>	<p>Murals of Las Cruces Website</p> <p>Las Cruces Neighborhoods with Public Art</p> <p>Template Mural Map</p> <p>Create a Custom Map Using Google Maps</p> <p>Hueco Tanks Pictographs</p> <p>Negro Motorist Green Book 1949</p> <p>Fine Arts Flea Market is in it's third year downtown</p> <p>Branigan Cultural Center presents: 'Pictograph: The Art of Indigenous Freeways'</p> <p>Eric House Conversation - pending</p>
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Summative Performance Task	Argument	
<i>What is the end result of this unit? How to gauge the unit as whole (i.e. performance, test, interview, a class rap)</i>	Extension	Hypermasculinity in arts and culture (Gender Studies/Sociology), Chicano/a Studies (Resistance lens), English and Literature (connect to Dr. House's article), Community Mural Walk (accessible and free), Punk music, Youth Culture, Car Culture, Zoot Suit/Pachuco Culture (Fashion as Resistance),
Taking Informed Action		
Citation Styles		In this unit, many of the citations we use are not from official academic publications—but that doesn't make them any less important. Knowledge isn't only generated in universities; it also arises from personal stories, community experience, and grassroots research. Our goal is to respect and uplift these varied voices, recognizing that official-sounding sources aren't the only path to truth. As Trouillot explains, the way history is told is shaped by power and perspective. Sometimes what's left out—the silences—matters just as much as what is included. By using a variety of sources, even ones that might seem "unofficial," we can uncover truths and challenge dominant narratives, helping us build a fuller, more honest understanding of the past.
Key Terms/Ideas and Vocabulary		narrative, cypher, DJ, mural, graffiti, untold stories, storytelling, mapping, culture, Hip Hop, identity, Borderlands, community, capitalism, "battling", academics, Style, swag, rizz, flava, slang, police state, Border Patrol, aerosol art, displacement, Manifest, Alias, Tag, anonymity, Fashion, shout out, legacy, heritage