

CONTACT HIGH



ANNENBERG SPACE
FOR PHOTOGRAPHY

A VISUAL HISTORY OF HIP-HOP



EDUCATOR RESOURCE GUIDE



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HISTORY • EXHIBITS • DESIGN

HISTORY Annenberg Space for Photography opened to the public on March 27, 2009. It is the first solely photographic cultural destination in the Los Angeles area. The Photo Space is an initiative of the Annenberg Foundation and its board of directors. Its creation builds upon the Foundation's long history of supporting the visual arts.



EXHIBITS Annenberg Space for Photography does not maintain a permanent collection of photographs; instead, exhibitions change every four to six months. The content of each show varies and appeals to a wide variety of audiences.

DESIGN The interior of the Space is influenced by the mechanics of a camera and its lens. The central, circular Digital Gallery is contained within the square building much as a convex lens is contained within a camera. The Digital Gallery's ceiling features an iris-like design reminiscent of the aperture of a lens. The aperture design also enhances the Gallery's acoustics.

The Print Gallery curves around the Digital Gallery, representing the way film winds within a camera. The curvature of the ceiling line in the Print Gallery mimics the design of a film canister.



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THE DIGITAL GALLERY

Our custom 13' rear projection glass screens are paired with the latest true 4K digital projectors to display photography with stunning clarity, brightness and contrast. The Digital Gallery allows for the display of thousands of images in a comparatively small location. In addition to showing images from the exhibiting photographers, the Digital Gallery screens short documentary films created to accompany the print exhibits.



THE CURRENT EXHIBIT

AGE RECOMMENDATION • OVERVIEW

AGE RECOMMENDATION

CONTACT HIGH: A Visual History of Hip-Hop is an exhibition that contains content that may not be appropriate for younger visitors. We recommend this exhibition for students aged 12 and above. Content includes – but is not limited to – profanity, sexuality, controlled substances, and violence.

OVERVIEW

Celebrating the photographers who have played a critical role in bringing hip-hop's visual culture to the global stage, *CONTACT HIGH: A Visual History of Hip-Hop* is an inside look at the work of hip-hop photographers, as told through their most intimate diaries: their unedited contact sheets.

Curated by Vikki Tobak, based on the bestselling book of the same name, and with creative direction by Fab 5 Freddy, the photographic exhibition includes nearly 140 works from 60 photographers. Guests will also see over 75 original and unedited contact sheets—from Barron Claiborne's iconic Notorious B.I.G. portraits and early images of Jay-Z, Kendrick Lamar, and Kanye West as they first took to the scene, to Janette Beckman's defining photos of Salt-N-Pepa, and Jamel Shabazz and Gordon Parks documenting hip-hop culture—*CONTACT HIGH* allows visitors to look directly through the photographer's lens and observe all of the pictures taken during these legendary photo shoots.

The exhibit also includes an exclusive new, documentary short film—produced by the Annenberg Foundation and Radical Media—featuring a selection of *CONTACT HIGH*'s photographers at work and in conversation, including Barron Claiborne, Brian “B+” Cross, Eric Coleman, Estevan Oriol, Jorge Peniche, Jamel Shabazz, Janette Beckman, Joe Conzo, Jack McKain, Dana Scruggs, and Danny Clinch.

Rare videos, memorabilia, and music are included to complement the photographs, demonstrating how the documentation of a cultural phenomenon impacts politics, culture, and social movements around the world.

ACKNOWLEDGEMENTS

CONTACT HIGH was created in partnership with United Photo Industries.

The exhibit is based on the book by Vikki Tobak, *CONTACT HIGH: A Visual History of Hip-Hop*, published by Clarkson Potter/Random House, with an introduction by Questlove. Creative Director Fab 5 Freddy is a hip-hop pioneer, visual artist, filmmaker, and rapper.



THE CURRENT EXHIBIT

BIOGRAPHIES OF FEATURED PHOTOGRAPHERS



JAMEL SHABAZZ

Jamel Shabazz is best known for his iconic photographs of New York City during the 1980s. A documentary, fashion, and street photographer, he has authored nine monographs, and contributed to over three dozen photography-related books.



ERIC COLEMAN

Los Angeles-born artist Eric Coleman began taking pictures at the age of 12. His youthful hobby led to a career as a professional photographer in which, over a decade, Coleman has grown to become an innovator with a unique style.



BRIAN "B+" CROSS

Brian "B+" Cross is an artist working at the intersection of music and photography. He has photographed album covers for artists such as Damian Marley, David Axelrod, DJ Shadow, Fly-ing Lotus, Eazy-E, J Dilla, Jurassic 5, RZA, Company Flow, Madlib, Dilated Peoples, Mos Def, Thundercat, Kamasi Washington, and Q-Tip.



JACK MCKAIN

Specializing in intimate portraiture, Jack McKain is known for his cinematic yet candid photographs of musicians.



JANETTE BECKMAN

Janette Beckman is a British-born photographer who lives and works in New York. Her work has been shown in galleries worldwide and is in the permanent collections of the Smithsonian National Museum of African American History and Culture, among others.



BARRON CLAIBORNE

Barron Claiborne is self-taught photographer who began taking photographs at the age of 10 after receiving a camera as a gift from his mother. His work has appeared in countless publications including *The New York Times*, *The New Yorker*, *Rolling Stone*, *Esquire*, and *Interview*.



JORGE PENICHE

Jorge Peniche's early affinity for the arts – nourished by his insatiable drive to innovate – has helped to solidify his presence within hip-hop and beyond. His signature style – combining black-and-white photo reportage with classic portraiture – has edified several of his significant subjects.

PRE-VISIT ACTIVITY

Recommended for Grades 9-12

Title: Storytelling Through Contact Sheets

Connection to the Exhibit: *CONTACT HIGH: A Visual History of Hip-Hop* is an inside look at the work of hip-hop photographers, as told through their unedited contact sheets, allowing visitors to look directly through the photographer's lens and observe all of the pictures taken during some of the most legendary photo shoots in hip-hop's history. The following pre-visit activity is meant to be used as an introduction to what contact sheets are, how they are used by photographers, and how to interpret the stories they tell about a photo shoot and/or artist.

Common Core Standards for English Language Arts 6-12

College and Career Readiness Anchor Standards (CCR): Reading

- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

College and Career Readiness Anchor Standards (CCR): Speaking and Listening

- 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.
- Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
- Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

College and Career Readiness Anchor Standards (CCR): Speaking and Listening

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Glossary of Relevant Terms and Concepts:

Contact sheet, editorial process, photo shoot, consecutive

Materials Needed:

- Reproductions of the contact sheets and separate reproductions of their backstories (see Appendix I)

Large Group Activity:

- Provide information about the photographic process and technology before the use of digital photography.
 - Editorial Photographic Process: Traditionally, a magazine would hire a photographer for an assignment to take a portrait of a celebrity. The magazine would discuss the vision and creative direction with the photographer and the celebrity. On a roll of film, photographers only had 25 to 36 shots per roll of film, so they needed to be thoughtful about each shot. At the end of the shoot, they would process their film and create contact sheets from the negatives. The photographers, sometimes along with the creative director, mark their favorite selection of images by circling them on the contact sheet. The magazine would pick the final image to be published.
 - Contact Sheet: A physical proof of all the frames shot on one roll of film. Getting access to the original and unedited contact sheets, shows the “big picture” in the process of being created, looking directly through the photographer’s lens, seeing all of the shots the lead up to the final, best image. Photographers typically don’t show their contact sheets—they are a visual diary, similar to first drafts written before editing the words down to a final version. Film negatives on a roll of analog film allowed these photographers (and now us) to see the full range of images they shot in order to find the best image for a given assignment.
 - Share with students the following quotation from photographer Ray Lego whose contact sheet from a shoot with Kanye West at the start of his career is featured in the *CONTACT HIGH* book: “I love getting contact sheets back. I would spend hours looking for the best shot—or the worst shot—depending on my narrative. The contact sheet records your journey through the relationship and is an intimate look. The contact sheet also shows your struggle to get it right. The contact sheet shows you what you’re thinking in that they hold not just a single image.”

Small Group Activity:

- Ask students to work in small groups and study an enlargement of one of the five contact sheets in Appendix I (Salt-N-Pepa by Janette Beckman; Nicki Minaj by Angela Boatwright; Biggie Smalls by Barron Claiborne; Kendrick Lamar by Jorge Peniche; Mos Def by Armen Djerrahian). Direct students to look at the contact sheet closely as a group and ask themselves the following questions:
 - What story does this contact sheet tell you? What do you think it reveals about the relationship between the photographer and the subject? Does it feel intimate or at a distance? Fun or serious? How would you describe the journey from the first shot to the last on the sheet?
- After students have had time to respond to the above questions, reveal to them the full background of each of the photo shoots behind the contact sheets. How did students’ predictions and reactions compare to the real story behind the photographs?
- Invite students to pick their favorite shot from the contact sheet and ask them to reflect on how the image makes them feel. Ask them to jot down a list of adjectives that describe the subject in the photograph.

Homework Activity:

- Instruct students to pick a hip-hop song that they feel a connection to and know well. Tell them to find the lyrics to the song and print them out so that they can look more closely at the intended message of the song. Ask students to spend some time reading the lyrics and thinking about the song and the message more deeply than they may have before, paying close attention to the performer's point of view.
- Prompt students to spend a few minutes writing a critical response to the song, discussing all of its elements, including but not limited to: lyrics, beats, melody, sampling used, performance. Their response should be at least two pages in length, clearly written, and with specific citations of lyrics from the song to provide support for their critiques.
- Next, ask students to use their analysis and response to the song they selected and stage a photo shoot using any subjects/people, props, outfits, backgrounds/ settings, etc. that they think appropriately reflect their interpretation of the song. Students should limit themselves to a maximum of two different "looks" for their subjects and backgrounds for their shoot, but props can be unlimited.
- Using their smartphones (or digital/analog cameras, if available), instruct students to shoot 24 photos during their staged photo shoot. If students choose two different set-ups they should make sure that each look is photographed 12 times in a consecutive manner. If students have difficulty visualizing what is meant by consecutive, refer them to the contact sheet examples they looked at during their small group activities.
- Ask students to lay out their 24 shots together in the style of a contact sheet. Students should circle (in red pen) their favorite photos in the series and cross out any photos they reject from the shoot.
- To turn in their assignment, ask students to deliver an audio file of the song they selected, their typed written responses to the song, and their annotated contact sheet.

IMAGE #2

- Brief description of the contact sheet:

- When you look at the contact sheet as a whole, what story do you think it tells?

- In the series of images included on the contact sheet, describe the photograph that stands out to you most.

- What feelings and thoughts do you have as you look at this photograph?
Explain what aspects of the photo make you feel this way?

- Notice the theme of the section in the exhibit where this contact sheet is featured. Why do you think it fits into this section?

IMAGE #3

- Brief description of the contact sheet:

- When you look at the contact sheet as a whole, what story do you think it tells?

- In the series of images included on the contact sheet, describe the photograph that stands out to you most.

- What feelings and thoughts do you have as you look at this photograph?
Explain what aspects of the photo make you feel this way?

- Notice the theme of the section in the exhibit where this contact sheet is featured. Why do you think it fits into this section?

POST-VISIT ASSIGNMENT

Recommended for Grades 9-12

Title: Great Days in Harlem

Connection to the Exhibit: *CONTACT HIGH: A Visual History of Hip-Hop* is an inside look at the work of hip-hop photographers and the musicians they photographed, from rap's early days to the present. The exhibit also seeks to demonstrate how the documentation of a cultural phenomenon impacts not just music, but politics and social movements around the world. Music has always been an important communicator and vehicle for social change. Apart from hip-hop, jazz is arguably the most important musical genre of the 20th century with regard to its ability to break barriers and introduce the African American experience in large urban cities to the rest of America. While the historical significance of both forms of music are critical, the comparisons do not end there. This post-visit activity asks students to consider jazz and hip-hop music as they relate to each other from a sociocultural, musical, and historical context in order to better understand the origins and importance of hip-hop.

Common Core Standards for English Language Arts 6-12

College and Career Readiness Anchor Standards (CCR): Writing

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Draw evidence from literary and/or informational texts to support analysis, reflection, and search.

College and Career Readiness Anchor Standards (CCR): Reading

- Read closely to determine what the text says explicitly and make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.
- Analyze how two or more texts address similar themes or topics, in order to build knowledge or to compare the approaches that the authors take.
- Read and comprehend complex literary and informational texts independently and proficiently.

Glossary of Relevant Terms and Concepts:

The Great Migration, renaissance, Jim Crow, freestyle, improvisation, swing, flow, syncopation, the break

Materials Needed:

- Internet access and a Smart Board with speakers
- Connection to a music-streaming platform, such as Spotify, to stream recommended songs for students in class

Large Group Activity:

- Begin a discussion with students about the origins of hip-hop as a musical genre. Get a sense of what they know before visiting the exhibition and what they learned after viewing the exhibition.
- Assign homework that asks students to write an essay on the subject of jazz and hip-hop and their connection to each other by using two photographs of influential musicians from those two genres taken in the same location in Harlem, New York, decades apart.
- To begin thinking about the connection between jazz and hip-hop – and the role jazz plays in hip-hop even today – play students the following short video from NPR’s website, “Jazz Is the Mother of Hip-Hop’: How Sampling Connects Genres” (<https://www.npr.org/2017/04/19/524393926/jazz-is-the-mother-of-hip-hop-how-sampling-connects-genres>)
- Ask students to reflect on this quotation pulled from the NPR video above featuring jazz pianist Robert Glasper: “Jazz is the mother and father of hip-hop music. They were both born out of oppression. They are both kind of like protest music, you know? Going against the grain.”
- Share with students that since the 1920s, Harlem has been a major African American residential and cultural center, and has birthed both the jazz and hip-hop music genres. A big contribution to the growth of the African American community in Harlem in the early 20th century was the Great Migration of African Americans from the oppression and violence of the Jim Crow South. The Harlem Renaissance was born from the robust community of new ideas and free thought that came from this geographic move. In the early 1980s, Harlem was in a very different place economically, yet through the emergence of a variety of street and performance art styles – built on the foundation of many of the principles of the jazz age – hip-hop was born.
- Introduce students to three fundamentals of jazz (improvisation, swing, and syncopation) and three elements of hip-hop (freestyle, flow, and the break). You should describe what these elements are verbally, but it is also important to identify examples of what each of these sound like by playing examples for the students.
- Ask students to match the elements of jazz that you introduced with their “sibling” elements in hip-hop. The answers you are looking for are improvisation/freestyle, swing/flow, and syncopation/the break.
- To demonstrate the connection between jazz and hip-hop, play excerpts from the following jazz songs followed by the corresponding hip-hop recording that includes samples from it. Invite students to participate, by calling out when they hear the jazz recording being sampled in the song and ask them to reflect on the way the sample affects the sound and feel of the hip-hop recording.
 - "Ba-Lue Bolivar Ba-Lues-Are" by Thelonius Monk; "Cuttin' Headz" by Ol' Dirty Bastard, feat. RZA
 - "Matrix" by Dizzy Gillespie; "World's Famous" by the Beatnuts, feat. V.I.C.

Homework Assignment:

- Provide students with files or printed versions of the following two essays: “A Great Day in Harlem Revisited” by Marc Myers (<https://www.wsj.com/articles/a-great-day-in-harlem-revisited-1541168693>) and “The Making of ‘A Great Day in Hip-Hop’” by Michael A. Gonzales (see Appendix II). Ask students to use the internet to look up each of these photographs.
- Prompt students to write a five-page essay about the connection between jazz and hip-hop using the two photographs of influential musicians from both genres taken in the same location in Harlem, New York, separated by decades. Ask them to consider both the historical contexts and the musical elements of both art forms. Their essay should incorporate their reflections on the two questions they were asked to consider during their close reading (*How do the stories they are telling relate to each other? What role does the location of Harlem play in both of these stories and why is it so important? Which aspects of the photographs – and the stories behind them – are the same and which are different?*), as well as touch on the elements of jazz and hip-hop that have close connections that were previously explored in class.

APPENDIX I



Salt-N-Pepa (NYC, 1987). Photograph by Janette Beckman, courtesy of Fahey/Klein Gallery, Los Angeles.

“I met Salt-N-Pepa long before they made their first record. They were like sisters; funny, cool girls from Queens wearing big gold earrings and chains with fake Louis Vuitton bags. I did a small shoot with them for a British magazine, and they later introduced me to their manager, Hurby ‘Luv Bug’ Azor, who asked me to shoot the album cover. On the day of the shoot, they came wearing leather baseball jackets created by the one-and-only Dapper Dan (designed by Christopher ‘Play’ Martin of Kid ‘n Play at Dap’s studio on 125th street), with kente cloth hats, spandex, and gold dookie-rope chains. They used fashion to express their strength and femininity.” (Excerpt from Janette Beckman interview, from *CONTACT HIGH*)



Nicki Minaj (Queens, 2008) by Angela Boatwright.

“I love powerful women, sexy or more demure, however they want to be. Honesty and inner power are very attractive to me, and Nicki had that. For this shoot, I wanted to capture Nicki both embracing and subverting the male gaze. I don’t remember the name of the diner, unfortunately. *Vibe*’s photo editor, Dionna King, chose the location after Nicki expressed that it was important to her to have the shoot in Queens, her home turf. This was Nicki’s first shoot for *Vibe*, and probably her first feature shoot. Nicki was cool. Down-to-earth. I’m pretty sure she was on board with my and Dionna’s ideas—we wanted her to lay on the countertop, hold pancakes, play with syrup—the usual kind of thing. She was down, anytime I asked her to do something lascivious, she was down.”
(Excerpt from Angela Boatwright interview, from *CONTACT HIGH*)



"The King of New York" (Notorious B.I.G., NYC, 1997) by Barron Claiborne.

"For this shoot, I told Big's team that I wasn't interested in photographing him if he was just gonna show up wearing sweatpants. At the time, hip-hop images were pretty stereotypical for the most part. I have no interest in negative portrayals of black people or showing people at their worst. Even if it was real, that shit bores me. Most black people are just living their lives, and most of the hip-hop imagery showed people in Jacuzzis, imagery made for teenage boys—but not this one. This photo is about hip-hop but it's also beyond that. This was simply about photographing Biggie as the King of New York. He is depicted as an almost saint-like figure." (Excerpt from Barron Claiborne interview, from *CONTACT HIGH*)



Mos Def (NYC, 2000) by Armen Djerrahian.

"I love the way Mos is dressed in this photo, like he's from a different era or something. It reminds me of Martin Luther King or Malcolm X, someone from the civil rights movement... [Mos Def and other artists] told me they were going to a demonstration in Union Square to protest police brutality, and I thought it was important to capture this moment of artists being politically active. It was a weird political time in New York, and a lot of artists were trying to share knowledge with their music. Mayor Giuliani was in office and everybody was trying to mobilize against his new 'quality of time' laws. His 'zero tolerance' policy and fines for minor offenses were really impacting New Yorkers. Police were cracking down and there were lots of reports of police brutality, so there was a lot of emotion this day. You can see it in their faces." (Excerpt from Armen Djerrahian interview, from *CONTACT HIGH*)



Kendrick Lamar (Los Angeles, 2007) by Jorge Peniche.

“I arrived and found Kendrick sitting back on the couch, pensive and in deep focus. I almost didn’t want to shoot that moment as he was so still. When he stepped to the mic to record, he kept that pensive concentration. The studio series feels very real, the way artists go through challenges when recording but then push through to ultimately make something great. Kendrick was very self-aware and, photographing him, I knew it was just a matter of time before he made his mark. After the studio, we went to Tam’s Burgers in Compton. Kendrick was really comfortable there, I think he went there quite a bit. I like how he’s looking out at the city or at his reflection in one of the photos. I also learned that his favorite menu item was the chili cheese fries! These photos are very candid and were taken at a time when I had great access to an artist who was about to become a legend in his own time.” (Excerpt from Jorge Peniche interview, from *CONTACT HIGH*)

APPENDIX II

The Making of “A Great Day in Hip-Hop”

by Michael A. Gonzales

Forty years after the original Art Kane photograph was shot, my girlfriend Lesley Pitts, who had recently opened her own publicity firm, came home excited one evening and told me about a meeting she'd had that afternoon at Harris Publications, the parent company of the rap magazine XXL. Under publisher Dennis Page and editor-in-chief Sheena Lester, the magazine had been holding its own alongside The Source and Vibe, despite launching just a year prior. “XXL wants to remake the ‘A Great Day in Harlem’ photograph except with rappers,” Lesley said. “And they want me to work with them to do it.” It all began to make sense, at least in my mind.

Like jazz, hip-hop had come from the bottom of the popular culture heap. Although jazz was once, as essayist Michael Molasky put it, “the music of choice for aspiring artists and intellectuals with an anti-authoritarian bent,” by 1998, hip-hop had become the soundtrack of artistic rebellion. “So,” I asked Lesley, “who are they going to get to shoot it?” She stared at me blankly, shrugging her shoulders. “Maybe they should try to get Gordon Parks,” I said. Lesley smiled and her eyes got bright. At that moment, Parks, the pioneering black photographer and filmmaker, had frequently been in the public eye. As a Harlem boy born a few blocks away from the brownstone where Kane shot the ensemble of jazz musicians, I knew firsthand how much the community had changed in the forty years since the original picture was taken. That neighborhood had seen it all—from riots and blackouts to heroin and the crack years. While I originally wasn't going to attend, something told me I'd be missing a genuinely historic moment if I stayed home.

Getting out of the taxi in front of 17 East 126th Street, I wasn't surprised to see that one of the brownstones was sealed up, with the window and doorway bricked closed. Seeing Lesley talking with the head of the Fruit of Islam, the security division of the Black Muslims, I stood to the side, wondering why the street was so empty. “I thought you weren't coming,” Lesley said, kissing me on the cheek. “I was afraid I might miss something,” I laughed. “It's 11:00 a.m. Where is everybody?” Pointing to a massive church on the next block, Lesley explained, “That's where everybody is staying until it's time to take the picture.” As I headed toward the Metropolitan Community United Methodist Church, I was suddenly overwhelmed by the excitement of the moment. Already I could see Kool Herc, members of the Wu-Tang Clan, Russell Simmons, Grandmaster Flash, Kool Keith, Pete Rock and various members of The Roots. I saw more familiar faces as I walked into the church's basement, including Fab 5 Freddy, A Tribe Called Quest, Fat Joe, Debbie Harry (Blondie), MC Serch, and countless others. “Everybody stopped what they were doing to be here today,” Wyclef Jean observed. “That is the power of hip-hop.”



APPENDIX II

Over the next couple of hours, folks began to gather, often greeting one another like long-lost relations as a family reunion. Blondie producer/guitarist Chris Stein asked writer Amy Linden to introduce to Mobb Deep. Media assassin Harry Allen was smiling widely, calling out to Daddy-O. Big Gipp from Goodie Mob was chatting with Busta Rhymes. “I don’t think society thought we would make it this far,” said Queen Pen, one of the few female rappers to show up. “I think they thought we were going to come in like a fad and leave.”

At some point, Gordon Parks showed up and the rappers and other folks started moving toward the next block. Russell Simmons and Nelson George helped direct the crowd of over a hundred artists toward the three doorways, while I went and sat on the stoop behind where Parks was preparing. Rakim told me years later, “Earlier, I had sat down and kicked it with him. Then, I just stood around and listened to him talk and watched as people showed him love. I just wanted to stand by him, bro. It was a blessing; I’ll never forget that day.” While most people knew who Gordon Parks was, I wondered if they understood that the soft-spoken cultural warrior who had snapped shots of Malcolm X and Grace Kelly was a regal fighter from Fort Scott, Kansas, who had come, much like themselves, from nothing and shaped himself into an icon. Though separated by a few generations, Parks understood these “kids.” He knew their pain and shared their desire to be heard and seen by the masses. Parks recognized that these revolutionaries had selected rhymes and rhetoric, turntables and technology, as their “weapons of choice” in the same way he had once chosen his camera.

Suddenly, people started clapping loudly. Turning around, I saw rapper (Reverend) Run, formerly of Run-DMC, walking up the street, just in time. As the rowdiness soon turned to calm, a strange hush came over the block. As Harry Allen said earlier that day, “What this says is what I’ve always believed, that black culture is a continuum of black people: of our will, of our will to live and to be heard. That is what today represents. Everybody is going to get together for one picture, and what it says is, ‘I was here, these are my brothers and sisters and this what we did. We changed the world.’” Looking at the scene across the street, the three stoops covered with hip-hoppers from the East, the West, the South, and everywhere in between, I experienced a sense of pride I still can’t describe. Home on the streets of Harlem, I truly felt as though I was part of that collective dream known as hip-hop.

Seconds later, Gordon Parks took the shot.

The Making of “A Great Day in Hip Hop,” an essay by Michael A. Gonzales, is from the book *CONTACT HIGH: A Visual History of Hip-Hop* by Vikki Tobak, published by Clarkson Potter/Publishers, Crown Publishing Group, Penguin Random House, LLC., 2018.



APPENDIX III

CONTACT HIGH Exhibit Resource Connections from Annenberg Learner**Theme: Hip-Hop**

American Passages: A Literary Survey, unit 15: “The Poetry of Liberation,” Amiri Baraka and the Black Arts Movement that paved way for Hip-Hop.

- Video and background info: <https://www.learner.org/series/amerpass/unit15/usingvideo.html>
- Author info: Amiri Baraka (LeRoi Jones) <https://www.learner.org/series/amerpass/unit15/authors-2.html>

The Black Arts Movement (see question six, particularly for this exhibit) (https://www.learner.org/series/amerpass/unit15/author_activ-2b.html)

Theme: African American history (particularly Harlem Renaissance and jazz, the Great Migration)

Essential Lens: Analyzing Photographs Across the Curriculum, “Place, Culture, and Representation: The Art and Politics of the Harlem Renaissance.”

- Content/photo gallery/essential questions, and under Activities for this unit: “The Power and Purpose of Poetry and Visual Art” and “Street vs. Documentary Photography and the ‘Truth’: Documenting the Culture of Harlem” and “The Power of Jazz.”
- Link: <http://www.learner.org/courses/lens/collections/place-culture-representation/activity/power-and-purpose/>

The Expanding Canon: Teaching Multicultural Literature in High School, session five: “Cultural Studies: Ishmael Reed and Graciela Limón.”

This session focuses on how to apply cultural studies theory to teaching literature. Cultural Studies examines the complex ways that societal beliefs are formed. The approach usually combines literary reading with social and historical analysis. Lesson plan includes discussion around Ishmael Reed’s life, influences, and the poem “Railroad Bill, A Conjure Man.”

- <http://www.learner.org/workshops/hslit/session5/index.html>
- Also in session eight: “Critical Pedagogy: Abiodun Oyewole and Fusao Inada.”
- Author Focus: Abiodun Oyewole and spoken word group, the Last Poets. <http://www.learner.org/workshops/hslit/session8/aw/author1.html>



American Passages, unit 10: "Rhythms in Poetry."

Includes commentary on how writer Langston Hughes drew on African American culture, jazz, and oral storytelling to write poetry.

- Author focus: Langston Hughes <http://www.learner.org/series/amerpass/unit10/authors-4.html>
- Video: <http://www.learner.org/series/amerpass/unit10/usingvideo.html>

Theme: Street Art and Culture

Art Through Time: A Global View, unit 11: "The Urban Experience" (Note: This is more about murals than graffiti, but includes information about how art impacts the life of a city and a description of the Mural Arts Program in Philadelphia.)

- See video starting at 18:55 minutes <http://www.learner.org/courses/globalart/theme/11/index.html>