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Nota di contenuto	Hip-Hop Within And Without The Academy; Contents; Acknowledgments; Part 1 Ethnographic Hip-Hop Studies; 1 Introduction; 2 Young Hip-Hop Musicians Talk About Their Learning and Creative Strategies; 3 Towards a Swedish Professional Hip-Hop Identity; 4 The Musical Personhood of Three Canadian Turntablists: Implications for Transformative Collaborative Practice in Music Education; 5 First Nations Hip-Hop Artists' Identity and Voice; Part 2 Academization of Hip-Hop; 6 Introduction to Part 2; 7 The Formation of a Scientific Field: Hip-Hop Academicus 8 What is at Stake? How Hip-Hop is Legitimized and Discussed Within University 9 Turntablism: A Vehicle for Connecting Community and School Music Making and Learning; Part 3 Educational and Artistic Implications of Hip-Hop; 10 Introduction to Part 3; 11 Jean Grae and Toni Blackman: An Educational and Aesthetical Conversation with Two Female Emcees; 12 Folkbildning through Hip-Hop: A Presentation of Two Rappers and One Swedish Hip-Hop Organization; 13 How Critical Pedagogy and Democratic Theory can Inform Teaching Music, and Especially, Teaching Hip-Hop 14 The Informal Learning Practices of Hip-Hop Musicians 15 Outroduction: Implications for Education and Music Education; Glossary of Terms; Bibliography; Index; About the Authors
Sommario/riassunto	As a platform for communicating the issues of marginalized peoples, hip-hop remains a universal, relevant art form. Moreover, hip-hop

culture's affirmation of liberation pedagogy has great potential not only to address many current issues in educational contexts, but also to create more egalitarian ambitions in western public schools.

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