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The Four Corners of Chinanko Hip-Hop Pedagogy

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Abstract

The purpose of this paper is to present a critical hip-hop pedagogy that is informed by Nuevomexicanx and Xicanx traditions and practices that strengthen the mind, body and spirit. Specifically, we present a Chinanko[4] Hip-Hop Pedagogy, which means a neighborhood/community way of knowing. Chinanko Hip-Hop Pedagogy represents a *millah*[5], a *Nawatl* word for a garden or planted field. The garden is nourished by hip-hop, which allows it to blossom *(kweponis*[6]*)*. The characteristics of Chinanko Hip-Hop Pedagogy are the following: 1) sense of belonging, 2) sharing of knowledge, 3) reciprocity and respectfulness and 4) generosity and thankfulness.

Keywords*:* hip-hop, pedagogy, critical pedagogy, critical hip-hop pedagogy, Xicanx studies, Nuevomexicanx, transnational, Indigenous, Nahuatl, ethnic studies

Introduction

This year marks the 50th celebration of hip-hop. It was born out of ingenuity: using subway trains as canvases, drawing power from lamp posts to energize turntables, developing new techniques for scratching and maintaining the break, creating dance floors from linoleum found in dumpsters, and capturing the spirit to express unbridled joy while the Bronx was burning. Today, hip-hop is a global phenomenon influencing new musical and cultural expressions like reggaeton/urbano Latino and Afrobeats. It is still found in every corner of the planet where the conditions that created it are unfortunately thriving. Thus, it is no wonder that hip-hop continues to grow and develop in favelas, slums, shantytowns, and "hoods" because wherever there is blatant oppression there is a strong desire to assert your humanity. Hip-hop is freedom dreaming (Kelly, 2002). It is the ultimate expression of self, culture, identity, and voice. It represents the voiceless, the marginalized, the concrete roses and gutter rainbows. It is a guide on how to navigate a hostile world that tries to erase your existence, language, traditions, and culture. It is the hope we latch onto as our "hoods" increasingly face gentrification, unaffordable housing costs, and an education system that continues the evil practices of forced assimilation. It is our powerful disrupter that lets us know that there is nothing wrong with us–we are kings and queens and the poor righteous teachers out here in this wilderness trying to reach the masses. In short, the 50th anniversary of hip-hop is a celebration of ghetto youth, immigrants/migrants, b-boys and b-girls, gangstas and corner boys, hood scholars and spoken word poets, hustlers and entrepreneurs, cash rules and colonialism rules everything around me, and a celebration of hip hop genius (Seidel, 2011).

[4] chinanko (Huasteca) pueblito, aldea; town, village (Garcia 2022, p.70).
[5] millah (Huasteca) sembradio; planted field (Garcia 2022, p.295).
[6] kweponi (Huasteca) abrirse una flor; for a flower to open up (Garcia 2022, p.245).

Educators have been employing hip-hop as a critical and empowering framework (Emdin, 2016; Hill, 2009; Kelly, 2019; Love, 2012; Petchauer, 2009) that helps marginalized youth survive and navigate an oppressive and violent reality. Through the utilization of hip-hop culture, youth have (re)connected and (re)claimed their voices, identities, cultures, and activism. While hip-hop has its roots in the South Bronx when the city was described as a necropolis–City of the Dead (Chang, 2005), out of this chaos came a cultural and art movement that paid homage to ancestral knowledge and traditions that became resurrected by MCs, breakers, DJs, writers, and soulful activists.

Thus, in this paper we focus on the denial of the cultural and spiritual expression of Xicanx youth. The use of community outsiders as teachers who simultaneously become colonizing agents (Emdin, 2016; Spring, 2022), is at the core of a US schooling framework that perpetuates the intellectual, cultural, and spiritual loss of Xicanx youth. Xicanx youth experience a form of *susto*, where losing your soul is both an event and a structural process (Torres & Sawyer, 2005). However, through the arts, especially through a critical hip-hop pedagogy (Akom, 2009), they regain their agency, access ancestral knowledge, and find affirming spaces that nurture their cultural identities. Furthermore, hip-hop can empower Xicanx youth through accessing Nuevomexicanx concepts such as *el oro de barrio* and *resolana* (Montiel et al., 2009) and *querencia* (Romero, 2020) that help them root themselves within a sense of belonging, mastery, independence, and generosity. Nuevomexicanx and Xicanx land-based philosophies intertwines with the hip-hop arts as Xicanx youth demonstrate their understanding of these land-based concepts through the elements of hip-hop such as graffiti, breaking, DJing, MCing, language, community building, kinship, and socio-political consciousness.

Hence, the purpose of this paper is to present a critical hip-hop pedagogy (Akom, 2009) that is informed by Nuevomexicanx and Xicanx traditions and practices that strengthen the mind, body and spirit. Specifically, we present a Chinanko Hip-Hop Pedagogy, which means a neighborhood/community way of knowing. Chinanko Hip-Hop Pedagogy represents a *millah*, a *Nawatl* word for a garden or planted field. The garden is nourished by the hip-hop arts, which allows it to blossom *(kweponis)*.

Through an ethnic studies lens, this work symbolizes possibilities for nurturing spaces of colonial resistance towards a dominant approach to the American schooling process. It emphasizes that education can be about growing relationalities based on local/communal ways of knowing and being. Our aim is to exemplify how social movements like hip-hop coupled with a community's traditional or local knowledge is the loamy soil required for educational development of a person's bio-psycho-social-spiritual well-being, rather than the dominant schooling approach formulated through settler colonial determinations of what is knowledge, who has it, and where you consume it. In addition to a Xicanx and Indigenous critical hip-hop pedagogy, this work offers itself as a jump off point to begin reflections about Xicanx, Latin American transnational Indigeneities, and American Indian possibilities within anti-colonial solidarities from within the so-called state of New Mexico.

Literature Review

From broken lands to broken hands/

> You can never ever break our spirit
> (Rebel Diaz, 2012)

Rebel Diaz (two brothers) is a Chilean hip-hop group that builds on the *nueva canción* traditions (folkloric musical forms contain elements of Indigenous, African, and Spanish influence) of Chile through hip-hop. Through their music they share the story of migration, children of refugees, the impact of transnational activism, and being children of the *"los hijos de la rebeldia"* or children of the rebellion (Gavin-Bravo, 2023). When considering the origins of hip-hop being created in the Bronx in the 1970s where the Bronx "was reimagined as … a global south just a subway ride away" (Chang, 2005, p. 17) and where, in the South Bronx in particular, there were nearly 30,000 cases of arson between 1973-1977, it is no wonder how their experiences mirror those who founded hip-hop in the midst of deindustrialization (600,000 manufacturing jobs lost), which led to overcrowding, under/unemployment, high poverty, and increasing violence (Chang, 2005, George, 1998; Keyes, 2004; Kitwana, 2002; Rose, 1994).

The origin tale of hip-hop is often attributed to a back-to-school summer jam for DJ Kool Herc's sister on August 11, 1973. DJ Kool Herc was an immigrant from Jamaica who arrived in the South Bronx at 12-years-old and brought the sound system culture from the island to the Bronx. By developing the Merry-Go-Round technique and playing only the breaks on two copies of the same record, he created hip-hop and an innovative technique that would forever change the world. DJ Kool Herc explains, "[Hip-hop] has become a powerful force. Hip-hop binds all of these people, all of these nationalities, all over the world together" (Chang 2005, p. xii).

Hip-hop is the commemoration of what many scholars have stated that hip-hop represents a culmination of centuries of cultural practices manifested in four distinct cultural forms: graffiti writing, DJing, break dancing, and rapping (Chang, 2005; George, 1998; Keyes, 2004; Kitwana, 2002, Rose, 1994). Keyes describes it as a youth arts mass movement while Chang and Kitwana describe it as an unleashing of a youth-oriented lifestyle from kids who were never expected to do anything. George contends hip-hop is a set of cultural practices nurtured by Afro-Caribbean, Black and Latino youth during the post-Civil Rights era. In short, it is the unapologetic creative expression of oppressed, marginalized BIPOC youth who utilize hip-hop to assert their voices, understand the world, and use hip-hop medicine to combat *susto*.

At its core, hip-hop was created out of poverty, struggle, trauma, and adversity (Pond Cummings & Conrad, 2020). However, it was also created out of love, soul, pride, and joy. Through hip-hop, there is:

> a linkage of the (geopolitical) global South that transcends both nationality and geography as that which is capable of containing and representing lived experience–the actual versus the 'imagined community'–and is instead marked by shared material conditions, fraught relationships to global history (Dotson-Renta, 2021, p. 384).

In other words, through a "pueblo of alliances" hip-hop "is increasingly that of community building, of linking historical genealogies based on parallel and intersecting histories rather than relying on national origin or ethnic identity" (Dotson-Renta, 2021, p. 377). It is no wonder that a cipher is the hip-hop tool to bring camaraderie and fellowship as a means to form community. The universal cipher that hip-hop occupies is the "shared experiences of colonialism, deracination, or

marginalization foster common ground from what is often a pervasive sense of deterritorialization" (Dotson-Renta, 2021, p. 377).

Latinx and Xicanx Hip-Hop

> The talent that I drop is a mystery
> I don't drop science—I drop history!
> (Kid Frost, 1990).

In terms of the literature, there is much more focus on the history of Xicanx hip-hop than studies illustrating the impact of hip-hop on Xicanx youth. Several scholars have written on the long history of interethnic influence and collaboration amongst African American and Xicanx youth that stemmed from the Zoot Suit era to West Coast gangsta culture (Alvarez, 2007; Delgado, 1998; Garcia, 1998; McFarland, 2008). These scholars have documented how Xicanx hip-hop created a new style that blended a transcultural–in many cases bilingual–perspective that provided critical insights into the realities of Xicanx, Mexican American, and other Latinx youth who experienced troubling conditions in the barrio where themes of Brown pride and finding roots are present. A corollary to Xicanx gangsta rap is narcocorridos, which also tell tales of violence, drugs, and displacement. While grand themes of hypermasculinity are prevalent in both art forms, so is reporting what is going on in the barrio: police brutality, poverty, immigration raids, and post-industrialization (Morrison, 2008). Connell & Gibson explain (2003) that music can help nourish imagined communities that connect and provide links to past places. This entails discussing issues from and on the borderland, racist, sexist, and xenophobic policies targeting MeXicanx/xs, Mexican Americans, and Xicanxs, and the retelling of lost stories (Delgado, 1998). Thus, Xicanx hip-hop has been a means to express survival in a world that is constantly dehumanizing you.

Hip hop has been utilized with Latinx and Xicanx youth in multiple ways. Pulido (2009) found that hip-hop offers a critical "rac(ed) historical and contextual perspective" that enables youth to better understand inequality, develop an intersectional lens, and critically analyze their school experience (p. 79). The author surmises,

> I contend that hip hop music marks a space for youth to speak to relations of power and to challenge hegemonic discourses about Latina/o youth education and cultural deficiencies in ways they are not afforded within the spaces of many of their classrooms and society (p. 81).

Magro (2018) in his study of hip-hop artists in Da DMV (Washington Metro area) found that migrant diaspora identity was emphasized and empowering to construct new selves and communities that are expressed through multilingual language choices. In a quantitative study of 351 African American and Latinx adolescents, Tyson, DuongTran, & Acevedo (2012) found that high school youth had a critical lens of rap music where they are able to critique the "violent, sexist, misogynistic" (p. 243) aspects while also appreciating the "artistic, entertaining, and socially relevant" (p. 248) qualities. In addition, there was partial evidence that these views connected to higher grades and other positive school outcomes. Newman (2007) found that African American and Latinxs who participated in a hip-hop production and poetics high school arts class needed a space to discuss the tension between so-called conscious and hard-core rap. In other words, the youth in this space were able to discuss some of the contradictions that exist in rap where tales of

violence, drug use, misogyny, and homophobia/ heterosexism exists. Lastly, Romero (2012) found that Latin Active, a hip-hop dance program for middle school Mexican American youth improved physical activity and health, especially for the girls. In short, there is a shortage of research on Xicanx/x youth.

Indigenous Hip-Hop

Through hip-hop, Indigenous people express counter narratives of their erasure and challenge settler colonialism, racism, white supremacy, and assert sovereignty (Gorlewski & Porfilio, 2012; Hudson, 2020; May, 2018). Much of the scholarship has examined Aboriginal hip-hop in Australia, New Zealand, and First Nations hip-hop in Canada. In Australia, studies on Aboriginal hip-hop has focused on cultural revitalization (Hudson, 2020; Hutchings & Rodger, 2018), preserving spirituality (Dowsett, 2021); utilizing hip-hop to counter oppression and disenfranchisement (Gorlewski & Porfilio, 2012; Hutchings, 2020; Morgan & Warren, 2011; Warren & Evitt, 2010). A central theme in all the studies has been affirming Indigenous identity and reconnecting to narratives of nationhood.

Warren & Evitt (2010) remark how hip-hop is a fusion between the traditional (language, cultural stories, histories, and dance) and contemporary (equipment, software, and technologies) that empower youth to engage in creative expression, strengthen identity and promote political anti-colonial agency. Gorlewski & Porfilio (2012) note,

> Indigenous hip hop can help make visible the ways in which land, language, and Indigenous knowledge are vital for the revitalization of the Aboriginal community, and for the protection of Indigenous homelands in the face of heightened threats by global capitalism (p. 58).

First-Nations hip-hop can also support land-based education and pedagogies (Cajete, 2012), which are vital for Indigenous social, emotional, and spiritual well-being.

Indigenous hip-hop has also been utilized to revitalize language and counter valorize racist discourses that denigrate Indigenous Peoples (Bell, 2017; Goodale, 2006; Hornberger & Swinehart, 2012). Language is key to Native survival. It is critical for ceremony, which is vital for Indigenous spirituality. In sum, Indigenous hip-hop is more than just engaging in the various hip-hop elements. It is a means of preserving language, culture, traditions, spirituality while unapologetically privileging Indigenous identity, and knowledge experiences that advocate for sovereignty.

Hip-Hop Based Education

Hip-hop has long been employed as a pedagogical tool, finding applications in classrooms and youth cultural centers where groups of young people write their own songs, record, and perform in break-dance competitions in the U.S. (see Akom, 2009; Hill, 2009; Low, 2011; Peoples, 2008; Rodriquez, 2006; Rose, 1994; Williams, 2009). According to Petchauer (2009) hip-hop pedagogy is a burgeoning field that can be categorized into three broad areas: hip-hop-based education, hip hop meaning(s) and identities, and hip-hop aesthetic forms. A key factor in this categorization is the aesthetic of hip-hop, which was later presented as sampling and layering, flow and rupture,

affect, performance and embodiment (Petchauer, 2015). The importance of Petchauer's analysis is that it captures how hip-hop has been utilized as a tool to promote critical education, an important analytical ~~tool~~ approach that ruptures traditional ideological stances, and as a form of kinetic energy that stirs participants into action. As a result, several subfields of hip-hop based education and pedagogy have emerged: critical emancipatory pedagogy and culturally relevant and sustaining pedagogies (Akom, 2009; Ladson-Billings, 2014; Paris & Alim, 2014; Tinson & McBride, 2013); cultural studies (Condry, 2007; Dimitriadis, 2001; Hill, 2009); language (Alim et al., 2011; Richardson, 2006); critical literacy (Freire, 1970; Hall, 2017; Kelly, 2019; Kirkland, 2008; Morrell & Duncan-Andrade, 2008; Shelby-Caffey, Byfield, & Solbrig, 2018); critical feminism (Durham, Cooper, & Morris, 2013; Lindsey, 2015; Saunders, 2016); turntablism (Craig, 2015; Jennings & Petchauer, 2017); art/graff (Brenner, 2019; Dickinson, 2008; Eldridge, 2013); and civic action (Dando, 2017; Pardue, 2004). Thus, our chief contribution to this field is presenting a framework that combines cultural studies with critical emancipatory pedagogy.

Theoretical Framework

A *Chinanko o barrio* hip-hop pedagogy is similar to a *milpa comunitaria o komonmilli*, or *a community corn field*. At each corner are columns that define four concepts; (1) belonging; (2) mastery; (3) independence; and (4) generosity (Brendtro, Brokenleg, & Van Bockern, 1990). The first column is the concept of belonging, and to exemplify how it has the potential to be universal, one could make a comparison to the Indo-Hispano traditional knowledge concept of *el oro del barrio*, where belonging to a community and understanding local knowledge systems gives a person a sense of centeredness. The second column, mastery, is similar to *la resolana*, which "is a place where the sun strikes and reflects off a wall, creating warmth, light, and tranquility" (Montiel, Antencio, & Mares, 2009, p. xi). "It is an informal center for communication," and regarding mastery, it serves as a space where one gains access to local and traditional knowledge through the skill development of community social interaction (Montiel, Antencio, & Mares 2009, p. xi).

The third column is independence, and it signifies the autonomy of each community, each person, and all living things. Independence operates in a dialectical fashion with the concept of *mutualismo*, or the understanding of mutuality we must have in relation to all things living and non-living, human and non-human (Brendtro, Brokenleg, & Van Bockern, 1990). *Mutualismo* and independence live within the larger concepts of interdependence, interconnectedness, and interrelatedness. The fourth and final column is generosity and in terms of Indo-Hispano traditional knowledge, we identify *querencia* with the term. Arellano (2007) explains that *querencia* "is that which gives us a sense of place, that which anchors us to the land, that which makes us a unique people. For it implies a deeply rooted knowledge of place, and for that reason we respect it as our home" (p.50). From a sense of *querencia* we employ a sense of belonging, mastery, and independence to inform our concept of giving back. While Xicanx perspectives are the main frame of conversation, at the core of our concern is how do we enact Xicanx ways of being, while at the same time respecting the Spanish and Mexican Land Grant communities of New Mexico and honoring the twenty-three federally recognized tribes that have since time immemorial called this land home.

Chinanko Hip-Hop Pedagogy

Chinanko Hip-Hop Pedagogy (CHHP) represents a *millah*, a planted field, and it is our intent to plant seeds in a hip-hop garden. We must care for those seeds so that they have roots to stand upright when they sprout. Our intent is for the seed to offer a form of intellectual and sociocultural sustenance for Xicanx youth as a form of medicine that prepares them to counter the impact of imperialism and settler colonialism, which is about removal of the Indigenous lifeways and extraction of the land's resources (Calderón, 2014; Tuck & Yang, 2012). This remains the intent of settler colonialism in both urban and in rural/rez[7] communities. The people in our spaces represent a specific cultural lifeway and economic system that is separate from capitalism. In the *Chinanko*, *barrio*, and *pueblo*, settler colonialism aims to eliminate people and land in order to extract the spirit/resources of that space. The people represent the community knowledge that goes beyond the monetary value, and much like the elements of hip-hip, community knowledge is the spirit and power towards political and economic independence that has the ability to dismantle settler colonialism. Envisioned is an epistemological seed that sprouts into a critical hip-hop pedagogy where hip-hop cultural practices, Indigenous, and Xicanx sociocultural systems, interact in a relational manner to perpetuate their existence in relationship to the community our Indigenous and Xicanx youth are living within. It will have a liberatory trajectory where being and becoming are in solidarity to the epistemological foundations that are rooted within the home.

El Oro del Barrio & Belonging

CHHP emphasizes four specific traits that make up its four corners. A sense of belonging (e.g., clan, *compadrazgo* (extended kinship)) must first be employed in this space to ensure that there is a kinship system emphasizing a rootedness to specific space and place. Once a sense of belonging takes place, a sense of identity emerges where language, culture, traditions, and ceremony are affirmed. In a Nuevomexicanx context, this sense of belonging is grounded in the traditions of these lands. By helping youth reconnect with *el oro del barrio*, Xicanx youth begin to reclaim their languages, revisit traditions, and recoup lost stories the Elders[8] told but now are forgotten due to years of colonization.

Through this complex history of settler colonialism in New Mexico, new traditions emerged, and new cultural practices formed. Just as a DJ digs the crates in search of how old beats can be reformulated, CHHP encourages educators to utilize hip-hop as a means to (re)connect the past to the present, especially for Xicanx and Indigenous youth. Within a Nuevomexicanx context, CHHP can help address the tensions that may exist between Xicanxs, Nuevomexicanxs, Mexicans, Mexican Americans, Native Americans and African Americans because there is an unapologetic attempt to reconceptualize the *el oro del barrio* that highlights the weeds of colonialism, colorism, racism, and misogyny. Conversely, CHHP also stresses to Elders to pay attention to *el oro del barrio* that youth possess. To utilize this wisdom, youth can change practices that may cause harm. In short, knowledge, wisdom, and understanding are a source of strength that helps us critically decipher the oppression that impacts our communities.

***La Resolana* & Mastery**

[7] We use rural/rez to discuss BIPOC spaces that are rural and rez to describe Tribal Nations and their land base.
[8] The capitalized "E" in Elders is to honor Elders role in the community. They hold a special title within local, community, and Indigenous knowledge that is not common understanding of the world.

The next corner of the field is *resolana*. One of the key powers of hip-hop is fellowship and the transfer of knowledge and information. Fellowship is a shared responsibility to each other, to the people of the community and to the land. Through fellowship, community members come together in the form of ciphers (social gatherings). In hip-hop, ciphers are spaces where youth practice their elemental skills (rhyming, DJing, breakin', writin'). Ciphers function as spaces where youth can gather to not only socialize but to learn and share knowledge. *Resolana* as it's understood by Nuevomexicanxs is an informal space where knowledge and traditions are shared (Montiel et al., 2009) through *mutualismo* (sharing), *chisme* (gossip/news), *las costumbres* (customs), and makes one's *anima* (Spirit) strong. Resolana is also a place where mastery is crafted similar to how ciphers can be a gathering to perfect hip-hop elements. Within a Nuevomexicanx context, mastery is strongly influenced by an Indigenous perspective. It is not so much as to prove who is the best, but to practice and perfect crucial ways of being: honoring the land, revitalizing cultural practices, traditions, languages, and supporting one another. Educators can create *resolana* in the community by working with key community organizations, utilizing the classroom as a safe, critical space where youth can engage in ethnic studies, critical hip-hop pedagogies, and developing alternatives spaces where youth can learn to master various hip-hop and/or cultural elements. For Xicanx youth, through a hip-hop *resolana*, they can activate Critical Hip-Hop Pedaogy (CHHP) (Akom, 2009) without being criminalized for coming together, where their identities are affirmed, and where their ways of being is supported and encouraged so they can be unapologetically themselves.

Mutualismo & Independence

The Nuevomexicanx terrain can be unforgiving. The climate can be harsh. It is a constant reminder that in order to survive there must be a strong sense of *mutalismo* and interdependence. There has to be a sense of reciprocity so that we all can thrive. It is important to remember the functions of acequias–communal irrigation systems–that help fertilize the land and enable sustenance to grow. It is to recall how different Pueblo Nations and Nuevomexicanxs at certain points and in certain communities lived in harmony, respecting, and building on each other's beliefs. Through hip-hop, this might be best illustrated through the relationship between the MC and DJ. The DJ just does not play a record, s/he also helps the MC read the crowd, serves as a hype-person, works with the MC to arrange the songs, and at one point was the foundation of hip-hop. Similarly, two breakers also utilize the movements of one another to create unparalleled synchronizations, develop new techniques, and/or even engage in a battle. As we become more and more isolated, and in some cases separated by social media, and the current sociopolitical climate, through this corner of CHHP, youth are reminded of how we are indeed interconnected; how one's actions impact another person, the land, and all beings. *Mutalismo* for Xicanx youth becomes a vital element of CHHP as they learn how to support, rely, learn, and lovingly challenge each other to increase self-growth and self-reflection while at the same time respecting each other autonomy and sovereignty.

Querencia & Generosity

The final corner of our garden is forged by *querencia*, which roughly translates to a love for place and having a relationship to land, where cultural identity is fostered (Ault, 2008; Romero, 2020). While hip-hop has always embodied a sense of place by shouting out your hood and/or representing your hood wherever you be, *querencia* has a deeper meaning. Growing up in urban

communities, you may be tied to a street, a community, but due to settler colonialism via urban renewal, gentrification, and a myriad of other techniques the hood is forever changing and the spirit of the community and its connection to the people is disrupted. Settler colonialism makes the land unrecognizable and the original people are coerced into a new culture that forces assimilation or displacement. Therefore, it can be easier to change the landscape and no longer have a sense of querencia (Romero, 2020) due to these constant changes. *Querencia* are the roots that are embedded within the land where the community is built upon. It is a spiritual connection manifested through the responsibility of caring and protecting the land.

However, within a Nuevomexicanx context, the mountain is part of time immemorial. The desert stands firm against land redevelopment. The river–even as it shrinks and, in some cases, disappears–leaves its mark. Petroglyphs remain as clear today as they did thousands of years ago. And even through colonization, forced assimilation and removal, the stripping of natural resources, the pandemic, Native Nations continue to be resilient. For Native and Nuevomexicanx youth, they look to the land for direction and guidance. It is the land that informs traditions, ceremonies and cultural practices. It is the land that fosters *querencia* (Romero, 2020). An important element of a Chinanko Hip-Hop Pedagogy is acknowledging as Hernandez (2022) explains, that "cities are Indigenous lands" (p.47). Considering urban spaces as land separate from Indigenous territories is also a form of justified ecocolonialism (Hernandez 2022, p, 47). Cities are on Indigenous lands that have undergone an intense form of urbanization (Hernandez 2022, p, 47). Altering the environment on Indigenous territories is a clear example of settler colonialism disrupting the spiritual connections people have to their home, and thus disfiguring the to the point of no recognition the relationship people have with the land. Nuevomexicanxs, Xicanxs, and Indigenous people alike, have been coerced into urban spaces to find a livelihood, and have actively reclaimed urban spaces in order to reconnect and re-establish responsibility and kinship to the land. Gentrification and urban renewal projects are the same settler colonial conditions employed once again by settler governments to disrupt and extract the power revived back into the soil, in those urbanized locations.

The feast days in Native, MeXicanx/x, and Nuevomexocan@/x pueblos of New Mexico represent a communal economic system where food as wealth is redistributed between everybody in the community. The land for all the *pueblos* (Native American, MeXicanx, Nuevomexicanxn@) offer sustenance and thus contributes to a sense of *querencia*. We show our gratitude to those who work the land, and thankfulness to the land for providing us food, water, and shelter. Through this understanding of belonging to the land, mastering the care work for the land, and practicing *mutualismo*, we help each other and at the same time, respect each other's uniqueness and autonomy. This is how generosity is developed within the cultural context of New Mexico. Through hip-hop, generosity is part and parcel of the culture. The Elders set an example by sharing techniques in each element, and how one must act as members of a larger group (crew). As participants of a specific hip-hop element (MCing, DJing, breaking, and graffiti) we respect each other as all members of the larger hip-hop community, and we also respect the differences and autonomy within each specific element. Through a sense of *querencia*, a love for our space, we offer each other the wisdom and knowledge that comes with the experiences specific to each hip-hop element. Thankfulness comes into plain view through daps and pounds. Through these four corners, we are creating an Indigenous cypher: a "Circle" (Cajete, 2012) of interconnectedness.

Scholarly Significance/Conclusion

In conclusion, the American educational system, which perpetuates neoliberal frameworks within curriculum, does not seek to re-locate the student's life force. Instead, Nuevomexicanxno Xicanx/x youth are re-planted within a field that rarely takes to their roots. The end result is that Nuevomexicanxn@/x and Xicanx/x students are denied a sense of place and space, where a rootedness can encourage belonging, mastery, independence, and generosity (Brendtro, Brokenleg, & Van Bockern 1999). Through a Chinanko Hip-Hop Pedagogy (CHHP), it becomes the responsibility of all New Mexico Xicanx/x communities to try and create place and space where our youth and their seeds of knowledge can be planted, and nurtured to ~~and~~ grow in a manner that allows for them to remember and relocate their sense of community, family, and self; in essence, they will strengthen their life force. CHHP focuses on interventions that locate transformational processes of the material conditions within a student's neighborhood from an oppressed space informed by a neo-liberalist frame towards a liberatory praxis where a community, and liberatory epistemology is nurtured. As a result, CHHP locates New Mexico Xicanx/x youth's spirit–uplifting, replenishing it–through an artivism approach that counters the impact from the *susto* experience from oppressed schools and communities.

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