

Liberty University

School of Music

**Hip Hop Performing Arts Charter Schools: The Future of Arts Education in
Predominantly Non-White, Low Income, Underserved Rural Areas of Louisiana**

A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Doctorate in Music Education

by

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Lynchburg, VA

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Appendix E: Thesis Defense Decision Form

Doctor of Music Education

Thesis Defense Decision

The thesis Advisor and Reader have rendered the following decision concerning the defense for

Anthony Paul Shelton, Sr.

on the Thesis

**Hip Hop Performing Arts Charter Schools: The Future of Arts Education in Predominantly
Non-White, Low Income, Underserved Rural Areas of Louisiana**

as submitted on July 2024

Full approval to proceed with no proposal revisions.

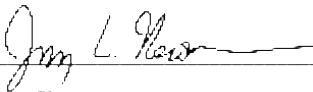
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Abstract

Some still view arts education as a non-essential extracurricular activity despite its benefits. Even though the Every Student Succeeds Act acknowledges arts education is a healthy and well-rounded subject, local, district, and state administrators still control budget allocation and cuts, which generally affect arts education. There has also been a decline or lack of interest in traditional learning methods in the arts and core subjects. Alternative student learning forms have shown benefits in suburban, urban, and inner-city schools. Still, there is little information about these methods in predominantly non-white rural schools. Research using qualitative methods examines the potential effectiveness of hip-hop curricula in performing arts charter schools in mostly non-white, low-income rural areas of Louisiana. Research may show biased funding for some organizations over the arts: funding predominantly white versus mostly non-white schools may reveal racial preferences. A qualitative study using ethnographic and narrative methods examines the effectiveness of Hip Hop curricula in inner-city, urban, and suburban communities. This study explores the benefits of performing arts charter schools in predominantly non-white rural areas of Louisiana. Hip Hop performing arts public, private, and charter schools are studied to hypothesize their success as rural low-income charter schools. By comparing traditional public, charter, and private schools, research methods aim to bring awareness to funding opportunities for charter schools. Hip Hop performing arts charter schools may improve student achievement, well-being, and access to a diverse, equitable, and inclusive learning environment. Also studied are ways of being an effective educator without being immersed in Hip Hop culture.

Keywords: performing arts, education, Hip-Hop, Hip Hop Based Education (HHBE), Hip Hop Pedagogy (HHPED), curricula, alternative teaching methods, social-emotional learning

Dedication

This doctoral degree is dedicated to my parents, Georgette and Chester Shelton, Jr. Even though they are not here physically, I know they are watching from the metaphysical realm. My mother instilled in me the dedication, sacrifice, and work ethic I possess by being an example. My father introduced me to various music before I left my mother's womb. I grew up with music playing in every room. I also inherited his "hustler" mentality. They both taught and showed me the love of God and inspired me to continue my spiritual journey to salvation.

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Abbreviations

1. **A.E.D.P.:** Arts Education Data Project
2. **B.E.S.E.:** Louisiana State Board of Elementary and Secondary Education
3. **B.I.P.O.C.:** Black, Indigenous, and People of Color
4. **C.R.T.:** Critical Race Theory
5. **E.S.E.A.:** Elementary and Secondary Education Act
6. **H.H.B.E.:** Hip Hop Based Education
7. **H.H.PED.:** Hip Hop Pedagogy
8. **L.D.O.E.:** Louisiana Department of Education
9. **L.E.A.:** Local educational agencies
10. **M.E.N.C.:** Music Educator National Conference
11. **M.F.P.:** Minimum Foundation Program
12. **M.I:** Multiple Intelligence
13. **N.A.M.M:** National Association of Music Merchants
14. **P.O.C.:** People of Color
15. **S.E.L.:** Social Emotional Learning
16. **S.T.E.M.:** Science, Technology, Engineering, Mathematics

Chapter One: Introduction

Arts education plays an integral part in the development of a child. Ibrahim et al. states the following:

The results showed that youth with higher arts participation demonstrate higher growth in critical reflection and action, adjusting for baseline critical consciousness, other types of extra-curricular participation, and demographic characteristics. The association between arts participation and critical action was significantly stronger for youth of color than for white youth, and the association between arts participation and critical reflection was marginally significantly stronger for white youth than for youth of color.¹

There is evidence of the positive attributes that the arts offer outside of the art itself. Research has shown improved cognitive and social skills.² Critical thinking and mechanical aptitude are more developed in children engaged in the arts. Including arts education in a child's life has reduced the risk of juvenile delinquency. Studies have proven that arts education improves learning in classes unrelated to the arts.³ There is evidence that honing a child's art skills at a very young age has positively resulted in their overall development, nevertheless, arts education is the first area cut when facing budget cuts.

¹ Deanna A. Ibrahim et al., "The Art of Social Justice: Examining Arts Programming as a Context for Critical Consciousness Development among Youth," *Journal of Youth and Adolescence* 51, no. 3 (October 27, 2021): pp. 409-427, <https://doi.org/10.1007/s10964-021-01527-8>, 409.

² Brian Kisida and Daniel H Bowen, "New Evidence of the Benefits of Arts Education," Brookings, June 27, 2023, <https://www.brookings.edu/articles/new-evidence-of-the-benefits-of-arts-education/>.

³ "Taking Arts Classes Leads to Better Academic Performance," ScienceDaily, March 12, 2019, <http://www.sciencedaily.com/releases/2019/03/190312123720.htm>.

Background

Music Education Facts

DoSomething.org identifies eleven facts about music education.⁴ These facts crucially impact the success of all children but are detrimental to those in underserved communities. Children who study music tend to have a more extensive vocabulary and more advanced reading skills than their peers who do not participate in music lessons. Also, children with learning disabilities or dyslexia who lose focus with more noise could benefit greatly from music lessons. Music programs are constantly in danger of being cut from shrinking school budgets even though they are proven to improve academics. Children who study a musical instrument are more likely to excel in all their studies, work better in teams, have enhanced critical thinking skills, stay in school, and pursue further education. In the past, secondary students who participated in a music group at school reported the lowest lifetime and current use of substances such as tobacco, alcohol, and illicit drugs. Schools with music programs have an estimated 90.2% graduation rate and 93.9% attendance rate compared to schools without music education, which average 72.9% graduation and 84.9% attendance.⁵ Regardless of socioeconomic status or school district, students, especially 3rd graders, who participate in high-quality music programs score higher on reading and spelling tests. A Stanford study shows that music engages areas of the brain involved with paying attention, making predictions, and updating events in our memory. Much like expert technical skills, mastery in arts and humanities is closely related to a greater understanding of

⁴ “11 Facts about Music Education,” DoSomething.org, 2015, <https://www.dosomething.org/us/facts/11-facts-about-music-education>.

⁵ Ibid.

language components. Also, children who take music lessons show different brain development and improved memory over a year compared to children who do not receive musical training.⁶

Since the pandemic, learning has changed dramatically. In core subjects, teachers face difficulty developing ways to maintain student engagement while being sensitive to students' social-emotional learning as individuals and as a whole class. Recent research has attempted to determine the effectiveness of computational science, technology, engineering, mathematics (STEM), and arts integration in culturally sustaining learning ecologies.⁷ The research was limited to, in the words of one author, "how such ecologies might arrange relations of ideas, tools, materials, space, and people to support learning and positive identity development."⁸ These studies explore the possibilities of arts returning to the classroom to improve student learning with concern for culture and well-being.

Since the pandemic, teaching methods should prioritize students' social-emotional learning.⁹ With a culturally driven pedagogy as the source for student learning, teachers must be more empathetic to students, especially students of color. Often, there is a preconceived notion that there should be a negative outcome when students of color do not meet a certain standard of learning that may impact them emotionally. A sense of community within the classroom can

⁶ "11 Facts about Music Education," DoSomething.org.

⁷ Dionne N. Champion et al., "(Designing for) Learning Computational Stem and Arts Integration in Culturally Sustaining Learning Ecologies," *Information and Learning Sciences* 121, no. 9/10 (2020): pp. 785-804, <https://doi.org/10.1108/ils-01-2020-0018>, 785.

⁸ Ibid.

⁹ Laura Hamilton and Betheny Gross, "How Has the Pandemic Affected Students' Social-Emotional Well-Being? A Review of the Evidence to Date.," Center on Reinventing Public Education, July 31, 2021, <https://eric.ed.gov/?id=ED614131>.

change this perception. Gloria Ladson-Billings has offered a different approach to this perspective when saying the following:

Perhaps the most ‘radical’ thing I have done in my work is to ask a different question. Instead of scratching my head and joining the chorus of voices that asked what was wrong with Black children, I dared to ask, ‘What is right with Black students, and what happens in classrooms where teachers, parents, and students get it right?’ I was convinced that there was a void in the literature when it comes to knowledge about African-American academic success.¹⁰

Evidence suggests that using rap music in psychotherapy treatment can offer positive results. Research has theorized that there is a link between hip-hop and at-risk children that shows improvement in emotional well-being.¹¹ The documentation comes from studies on patients participating in a specific clinical setting. Hadley and Yancy state the following in support of this thesis:

The more I learned about Hip-Hop culture and the history of rap music, and the more I engaged with these youth through the medium of rap music, the more amazing and unconscionable it became to me that this popular, powerful, and transformative musical form was barely even mentioned during my music therapy training and was rarely mentioned or discussed in professional music therapy circles; I was shocked that I had never met a music therapist who actively developed specific skills related to the production or facilitation of rap and Hip-Hop.¹²

Research also supports the idea that the arts can improve the well-being of children and adults. Unfortunately, some art educators refuse to employ non-traditional student learning methods and continue to use the sometimes unsuccessful traditional methods that some students

¹⁰ Gloria Ladson-Billings, *Culturally Relevant Pedagogy: Asking a Different Question* (New York, NY: Teachers College Press, 2021), <https://ebookcentral-proquest-com.ezproxy.liberty.edu/lib/liberty/detail.action?docID=6787127>, 10.

¹¹ Susan Hadley and George Yancy, *Therapeutic Uses of Rap and Hip-Hop* (New York, NY: Routledge, 2011), 39.

¹² Ibid.

do not relate to because of socioeconomic diversity. At times, educators' unwillingness to change practices could be due to a lack of non-traditional methodologies in professional development. Other reasons could be fear of adjusting to change or a blatant refusal to try anything new because the old way is the only way. This position creates disinterest in the arts and reduces student participation.

A study on Hip-Hop-based education (HHBE) analyzed how Hip-Hop culture improves educational outcomes.¹³ The study found minimum information on how K-12 teachers could prepare to implement HHBE and its literature. In the words of one author, the research offered insight into the "curricular and pedagogical wants and needs of in-service teachers interested in HHBE but unfamiliar with Hip Hop's unique history and culture."¹⁴ Often, teachers are not familiar with certain cultural practices and interests. This lack of hip-hop knowledge could stem from their regional or demographical home areas where they grew up or studied or their socioeconomic and social class status. Religion could also be a factor in not understanding or knowing about Hip Hop. Many variables can contribute to a teacher's lack of information or knowledge about Hip Hop.

For this reason, Black male teachers connected to Hip Hop and its culture decided to form a collaborative self-study with predominantly White teachers who wanted to incorporate hip-hop into their curriculum. The study revealed some potential but also several shortcomings.¹⁵ This study determined that some White teachers were unwilling to change their cultural

¹³ Decoteau J. Irby, Harry Bernard Hall, and Marc L Hill, "Schooling Teachers, Schooling Ourselves: Insights and Reflections from Teaching K-12 Teachers How to Use Hip-Hop to Educate Students," *International Journal of Multicultural Education* 15, no. 1 (2013), <https://doi.org/10.18251/ijme.v15i1.527>, 1.

¹⁴ Ibid.

¹⁵ Ibid.

philosophy to identify with the multicultural facets of, as one author named it, HHBE's "color-blind ideologies and philosophies."¹⁶

Dr. Cornell West explains the resistance of some White educators by stating the following:

The racial dimension of hip-hop music is inescapable—hence, the challenge to examine black cultural expressions as more than mere documentary, political protest, or exotic appeal looms large. This means that philosophers of all stripes must break their relative silence on two pressing topics in their academic discipline—race and music. Just as most philosophers know much about Aristotle, Kant, and Rorty but know little about W.E.B. DuBois, Alain Locke, or Anna Julia Cooper, most philosophers grasp the significance of Rousseau, Nietzsche, and Adorno but little of Beethoven, Sondheim, or Ellington. And though hip-hop music has yet to produce a figure of the stature of a Mozart, Coltrane, or Aretha Franklin, many towering hip-hop artists deserve our philosophical attention—and the hip-hop phenomena itself warrants examination.¹⁷

Within this examination of Hip Hop, educators must remove their biased interpretation of what Hip Hop should be and closely evaluate what Hip Hop is. When writing a curriculum with a foundation in Hip Hop, it is crucial to ensure that the materials and resources apply to the student learning environment. Goddard highlights Shawn J. Ginwright's writings in a literature review that states, "The curriculum, developed by a recognized group of scholars, was not successful in accomplishing its chief goal of improving the academic achievement of the school's overwhelmingly poor and African American student body. To be effective with members of the hip-hop generation, a curriculum must relate more to the realities of these students' world."¹⁸ Ginwright further supports the idea that if young people must change their

¹⁶ Irby et al., *International Journal of Multicultural Education* 15, no. 1, 1.

¹⁷ Derrick Darby, *Hip Hop and Philosophy: Rhyme 2 Reason* (Chicago, IL: Open Court, 2005), 19.

¹⁸ Ibid.

lives, it must be rooted in the communities they grow up in and not based on standard curricula implementation.¹⁹

The Yale Seminar

In 1963, the Yale Seminar on Music Education occurred with the hopes of identifying and discussing problems concerning music in American schools. The encouragement and energy that fueled the Seminar came from a Cooperative Research Program, part of what is now known as the U.S. Department of Education. Palisca writes: “The Seminar’s chief claim to uniqueness is that it brought together for the first time in such an extended and comprehensive session leading representatives of the many disparate elements which comprise the field of music.”²⁰ The majority of the members of the Seminar were performers, musicologists, composers, performers, and administrators. Only five members represented teachers, supervisors, and administrators from music in schools, teacher education, and the Music Educators National Conference.²¹

Even though The Yale Seminar members were prominent music professionals, they knew little about the music education curriculum. They were naive regarding goal setting, education materials, and the techniques and applications used by music educators. Some would think this Seminar did little to address American schools’ music issues. With so few music educators on the committee, many thought the Seminar boasted arrogance and ignorance that some of their suggestions were already being implemented in schools nationwide, however, they offered some

¹⁹ Darby, *Hip Hop and Philosophy*, 19.

²⁰ Michael L. Mark and Patrice Madura Ward-Steinman, *Contemporary Music Education* (Boston, MA: Schirmer Cengage Learning, 2014), 28.

²¹ Ibid.

suggestions that were not being used for various reasons and are still debatable in the twenty-first century.²²

The recommendations of the Yale Seminar focused on developing musicality as the primary goal of the K–12 music curriculum. The curriculum should include performance, movement, musical creativity, ear training, and listening activities. The Yale Seminar suggested the creation of original student compositions as a means of developing creativity and performance musicality. A wide variety of repertoire should include all periods of Western and non-Western music, as well as jazz, folk, and contemporary music. Less emphasis should be on music composed specifically for school use, allowing children to appreciate various authentic music. The repertoire should include manuals and visual aids.²³

The Yale Seminar members believe sequential listening experiences are essential for elementary and junior high school students. High school students should, therefore, take music literature courses that require intensive experiences with representative works. The performing ensembles should include symphony, string, chamber orchestras, concerts, marching bands, stage bands, choruses, and small wind ensembles. Theory and musicianship courses must exist in conjunction with keyboard courses.

The Yale seminar suggested that students with exceptional progress should take advanced theory and literature courses. These courses should be exploratory and structured to allow learning by discovery. The advanced literature courses should concentrate on analyzing a selected body of literature.²⁴

²² Mark and Ward-Steinman, *Contemporary Music Education*, 29.

²³ *Ibid.*, 37-38.

²⁴ *Ibid.*

The Yale Seminar addresses the increasing disparity between professional and school music and suggests that it should diminish by bringing musicians, composers, and scholars into the schools. Students should have insights into how professionals think and work, and professionals should have opportunities to help develop musicality in young people. This kind of program would also link schools and contemporary developments in music. The Yale Seminar encourages school music programs to take advantage of professional and highly competent amateur musicians who might serve in various capacities and community-centered ensembles that can support and assist school programs. The opportunities for advanced music study in metropolitan centers should be available to all talented students nationwide. There might be regional cadres of teachers, a chain of state or national music, drama, and dance academies, urban high schools of performing arts, and educational activities in community arts centers to serve students.²⁵

Other recommendations also included developing community arts centers and hiring professional musicians as teachers, which did not go over well with music educators attending the Seminar. Because these proposals and recommendations were far-fetched in accomplishment, MENC was not supportive of the ideas, especially considering Yale University needed a music education program to implement the recommendations.²⁶ While MENC was the leader in making changes to music education on a broad scale and thought the Seminar was negative, some attendees and members disagreed on the success or failure of the Seminar individually.

The Yale Seminar became the center of controversy, and skepticism, based on the recommendations. In the opinion of Bennett Reimer and based on his research, the Yale meeting

²⁵ Mark and Ward-Steinman, *Contemporary Music Education*, 37-38.

²⁶ *Ibid.*, 29.

was entirely typical of then-current educational reform.²⁷ During that time, noneducators took a more decisive role in education because of what the United States deemed a failure because Russia had, in the words of one author, “beaten us at our own technological game.”²⁸ Scientists, politicians, the government, and others not specializing in education reformed all school subjects. Reimer believes the Yale Seminar was no different. As a reminder, of the thirty-one participants, only nine and two or three of the thirteen observers were full-time music teachers. The attendance amounted to a total of roughly twelve of the forty-three attendees.²⁹

Another way, according to Reimer, the Yale Seminar acclimated to that era was that it was a single-minded focus on music as a subject.³⁰ Reimer believes the intent was to address the development of essential learning skills more directly, the types of music materials as part of the curriculum, and improvements in the quality of music interaction. Things such as societal problems, politics, and the school’s sociology as an institution are void in the curriculum reform movement. Scientists used science to improve science in classrooms. The same way music professionals ideally suggested using music to enhance music in classrooms. This reform was counter-productive because once the specialists in their respective areas left the schools with the criticisms that needed to be corrected, the educators with what they started with, and in some instances, less. Reimer states the following:

In my opinion, the demise of curriculum reform proper was tragically premature in the arts and remains a significant piece of unfinished business. Yet it would be ostrich-like to imagine that we can return to curriculum concerns as separate from

²⁷ Bennett Reimer, “The Yale Conference: A Critical Review,” *Bulletin of the Council for Research in Music Education*, 1979, pp. 5-14, <http://www.jstor.org/stable/40317558>, 5.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

educational-social concerns or look for our salvation to people whose knowledge of the American school as an institution is rudimentary.³¹

A third reason the Yale Seminar was subjectively controversial, according to Reimer, was the belief that the failure of music in schools was directly related to its separation from the realities of music outside the school.³² In Reimer's words, it was the feeling that “the schools must be dragged into the present; teachers must be trained and retrained to overcome their archaic understandings, attitudes, skills.”³³ Even though this was important in technology and related subjects, among the Yale participants, Reimer says the following:

...few could see the realities and standards of contemporary professional musical activity reflected in today's schools.... The field of music education has become a far-flung realm with its own traditions, associations, organs, and experts. It has become increasingly difficult for forces outside this complex to influence music teaching. Teachers' colleges have tended to promote a certain parochialism by guarding their faculties against the intrusion of those not educated within the system of which they are a part... the carefully deliberated curriculum revision that has been successfully begun in the physical and biological sciences and in mathematics music be extended to the arts. The object, as in the other disciplines, is to bring the subject matter and the method of teaching in line with contemporary knowledge and culture.... The fervor that characterized the deliberation and drafting of statements during the 12-day Seminar is perhaps the best evidence of the urgency of the problems put before it.³⁴

When reflecting 15 years later on the recommendations of the Yale seminar, Reimer believes they were justifiable. School music programs have created an environment of diverse music repertoire over the past several years, with contemporary music included in performances and classrooms. Reimer believes that the Yale Seminar Report played a vital role in music

³¹ Reimer, “The Yale Conference: A Critical Review,” 6.

³² Ibid.

³³ Ibid.

³⁴ Ibid., 6-7.

education history, if merely for its deep concern for the pursuit of education and its goal of humanizing music in schools.

Lionel Nowak sees the Yale Seminar from the perspective of a music professional and educator.³⁵ Due to the Seminar, Nowak believes there is less isolation between musicologists, performers, composers, and educators. Each discipline still has certain boundaries, but there is more interest in intermingling them and creating a favorable economic need. He gives this credit to younger people.³⁶ Nowak recognizes the disjunct between public school music and higher education music programs. On the collegiate level, there are restrictions on musical expression, which he refers to as “tired professional expectations and the authority of tradition.”

Nevertheless, intellectual engagement and complex music do not exist in lower education. There is a belief that neither group has a concise success system. Sometimes, there were good performances. Other times, there were terrible performances. There were new innovative projects as well as recycled ones. Musical instruction needed to be more consistent, however, a wider variety of literature has appeared. It is essential to analyze students’ abilities and experience at all levels.

Nowak is not enthusiastic about the lack of respect for composition and improvisation and feels strongly about it. He states the following:

Composition was not meant to be an alternative which excluded other modes of understanding musical structure. What was appalling was that so intimate a part of musical life, together with its mate, improvisation, had been relegated to the farthest corner of the educational attic when it should be ensconced in the kitchen. These practices can evoke the sublimity of the child as well as the playfulness of the learned musician. They are the most immediate assertion of the self and, with astute guidance, become the best key to keen listening. The stimulation resulting

³⁵ Lionel Nowak, “Yale Seminar Review: 15 Years Later,” *Bulletin of the Council for Research in Music Education*, 1979, pp. 17-21, <http://www.jstor.org/stable/40317560>, 17.

³⁶ *Ibid.*

from the engagement in these skills can make for a more internalized response to later theoretical considerations and interpretative concerns.³⁷

Nowak is disappointed because there has been no progress in implementing a music repertoire influenced by a person's socioeconomic social group, geographic location, or ethnic make-up. To have the confidence needed to learn about the musical expressions of others, one must respect their heritage and be comfortable discussing it.

Nowak is also depressed by the state of music appreciation during the writing of his interview. One cause of his depression is the approach to music education courses. Nowak believes, "they are too regularly served by canned sound and canned ideas, offer no chance for decision-making on the part of the pupil, are ostensibly doctrinaire. The best study of the literature is in participating in its performance."³⁸ When asked about current methods in teacher education and whether the Yale Conference had any influence on existing processes, Nowak replies:

I am out of touch with current curricula in music education. It would be heartening to know that the Yale Conference may have helped to thaw the icy hands of methods courses. Truly a teacher must be able to organize a learning situation, but not by second or third-hand methods. What is needed is a hot core of experienced musical practice, a sensitivity to individual needs, and the intelligence and imagination to weigh a myriad of possible strategies and then develop those that are chosen. More time for apprentice work with an outstanding teacher; more occasions for the ultimate responsibility in a classroom - for a project; more encouragement of originality; more real-life testing groups; these would be among my recommendations. And departments might well condition their students to the appreciation of an exciting failure as against a dreary success.³⁹

³⁷ Nowak, *Bulletin of the Council for Research in Music Education*, 17-18.

³⁸ *Ibid.*, 18.

³⁹ *Ibid.*, 19.

Nowak also feels everyone should take responsibility for self-improvement in their respective fields and strive for improvement. By improving skills as a teacher, the student's proficiency can increase. Moreover, even if a student surpasses a teacher in certain areas, the respect of the teacher does not diminish. It is also Nowak's belief that another conference like the Yale Seminar could be beneficial to see implementation in school music programs. Still, a better attitude is needed toward the project to recognize some semblance of success.⁴⁰

Estelle R. Jorgensen studies music education from a philosophical perspective and examines the Yale Seminar as a part of her research and other projects.⁴¹ Jorgensen finds it unusual that despite the advocacy of the Yale Seminar for the practice of comprehensive music programs, it faced resistance and a lack of enthusiasm in the United States. Jorgensen's peculiar assessment is because the music curricula in British secondary schools have a similar approach of mixing the disciplines of composing, performing, and listening to create more complete musicians, fulfilling the needs of music listeners, and enlightening dancers on how to interpret music. The question and answer of what history has taught about music teachers and curriculum expectations occurs from a philosophical view. Jorgensen has the following to say on this topic:

What does history teach us about what music teachers actually do? Evidence, including national standards and national curricula in music, suggests that the profession expects music teachers and their students to be engaged in making and taking music by singing, playing instruments, composing and improvising music, and learning the historical and theoretical elements of music, its relation to the wider culture, and about varieties of music. This suggests a form of comprehensive musicianship that includes performance and appreciation with a comparative musicological twist.⁴²

⁴⁰ Nowak, *Bulletin of the Council for Research in Music Education*, 19.

⁴¹ Estelle R. Jorgensen, "What Philosophy Can Bring to Music Education: Musicianship as a Case in Point," *British Journal of Music Education* 20, no. 2 (July 2003): pp. 197-214, <https://doi.org/10.1017/s0265051703005382>, 201-202.

⁴² *Ibid.*, 201-202.

The system expands the view of music education over the complete scope of theory and practice or performance, composition, and listening. American professors boast the rhetoric of a comprehensive music education program but are defiant when someone outside the education discipline comes up with a formula that meets the criteria. When speaking of the Yale Seminar, Jorgensen states the following:

It is interesting that despite the rhetoric, the practice of comprehensive musicianship as advocated in the Yale Seminar immediately ran into institutional apathy and resistance in the United States. Even though the Yale Seminar included academic representation, prominent schools of music such as the School of Music at Indiana University did not pursue it when the opportunity arose.⁴³

Jorgensen suggests that during the aesthetic education movement in the late 1960s and early 1970s, some urged teachers to teach music from a humanitarian position instead of performing art.⁴⁴ Educators were resistant concerning the personal level of musicianship they would need to conform to the standards recommended by the Yale Seminar. The belief that music programs on every level would only decline with professional leadership, comprehensive musicianship, and academic soundness met hostility from music educators. Educators may have considered recommendations of the Seminar to be personal attacks on their abilities. Another factor could have been the word choices used. Jorgensen creates an exciting dialogue when she states the following:

How far have American music educators come in meeting these objections or responding to them critically? Are school music teachers as seriously limited as musicians as the Yale Seminar participants thought 40 years ago, and do these musical as opposed to pedagogical limitations get in the way of their teaching? No one likes to be criticised, and when a group of musicians (including some of

⁴³ Jorgensen, *British Journal of Music Education* 20, no. 2, 201.

⁴⁴ Ibid.

the best school musicians) tells the music education profession that what it is doing is not ‘up to snuff’, it is tempting to become defensive.⁴⁵

Jorgensen displays philosophy’s vital role in clearing up practices and ideas and making suggestions for improvement. Questions are thought-provoking, not to attack but to understand the meaning and reflect on the situation. People involved in music education, as well as music educators, should work together to apply philosophy to music education.

The Yale Seminar is a significant part of music history. While it may not have gotten the attention it deserves, it opened the door for critical thinking and the opportunity for other projects and symposiums to research the issues concerning music in American schools. The Tanglewood Symposium, fueled by MENC, as an answer to the Yale Seminar, has yet to happen. The Housewright Declaration, the Centennial Declaration, the Julliard Repertory Project, and many others would not have occurred if the Yale Seminar had not poked the beehive and participated in the education reform of the contemporary era. It would be hard to believe that participants such as Clark Terry, Billy Taylor, Mercer Ellington, Otto Luening, Robert Ward, Seymour Lipkin, and others would not want the best resources for music in American schools.⁴⁶

Political Influence on Education

Political influence has affected education since the 1700s. In 1779, Thomas Jefferson wrote “The Bill for the More General Diffusion of Knowledge to the Virginia State Legislature.”⁴⁷ The bill emphasized the necessity of “publicly funded education for republican

⁴⁵ Jorgensen, *British Journal of Music Education* 20, no. 2, 210.

⁴⁶ Daniel L. Steele, “Background of the Yale Seminar on Music Education,” *The Bulletin of Historical Research in Music Education* 13, no. 2 (1992): pp. 67-83, <https://doi.org/10.1177/153660069201300201>, 78.

⁴⁷ Seth Boutin and James B. Rogers, “JEFFERSON'S CLASSICAL CURRICULUM: An Examination of the Classical Influences on Thomas Jefferson's Educational Philosophies,” *American Educational History Journal* 38, no.1/2(2011): pp. 399-412,

governance and an educated citizenry.”⁴⁸ This endeavor would seem noble except for one central issue: minorities and females were not allowed to receive public or any education. Even though Jefferson presided over abolishing the international slave trade in 1807, he still owned 200 to 700 enslaved people at his death.⁴⁹ This public education development set a precedent for a curriculum dedicated to advancing white males regardless of social class and the oppression of black people and women.⁵⁰

Jefferson’s system proposed that all students receive an education from elementary school through college. The system addressed three levels: an elementary-level primary education for all boys and girls, a more advanced curriculum for more intelligent boys, and a university education for the top males in each district.

Jefferson’s curriculum is the core of the current education system in the United States.

His curriculum proposed the following:

At every of those schools shall be taught reading, writing, and common arithmetick, and the books which shall be used therein for instructing the children to read shall be such as will at the same time make them acquainted with Graecian, Roman, English, and American history.⁵¹

Jefferson’s proposed curriculum also included a suggested reading list that included philosophy, poetry, the study of foreign languages, world history, and science.⁵² Cameron Addis believes

<https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/jefferson-s-classical-curriculum-examination/docview/1034734640/se-2?accountid=12085>, 402.

⁴⁸ Seth David Halvorson, “Thomas Jefferson,” The Core Curriculum (Columbia University), <https://www.college.columbia.edu/core/content/thomas-jefferson>.

⁴⁹ Ibid.

⁵⁰ Boutin and Rogers, *American Educational History Journal* 38, no.1/2, 402.

⁵¹ Ibid.

⁵² Ibid., 404-406.

Jefferson influenced the establishment of public schools.⁵³ Boutin and Rodgers state, “As education in this country has grown, so too has Jefferson’s influence in that system. Jefferson’s true success came from becoming part of the tradition, which inspired him. As the ideas of Isocrates, Quintilian, and others influenced Jefferson, the ideas of Jefferson influenced Mann, Dewey, and other great American educators.”⁵⁴ This ideology set the precedence for public education.

Funding and School Choice

A significant issue that has plagued public education in rural areas is funding. In an investigative article in the New York Times by Erica L. Green on February 28, 2020, the Education Department’s new bookkeeping system would discontinue a federal funding funnel to over 800 rural and low-income school programs. The funding cuts occurred because of redistricting based on data from the Census Bureau’s Small Area Income and Poverty Estimates.⁵⁵ According to Sasha Pudelski, the advocacy director at AASA, the School Superintendents Association, “Rural districts have budgeted for these resources, and the administration has given no consideration to how they will be impacted by this immediate cut to their funding.”⁵⁶ Unsurprisingly, the arts would be one of the first areas cut based on funding. The majority of these rural and low-income schools happen to be minority communities. This

⁵³ Boutin and Rogers, *American Educational History Journal* 38, no.1/2, 410.

⁵⁴ Ibid.

⁵⁵ Erica L. Green, “Education Dept. to Cut Off Federal Funding for Some Rural Schools,” *The New York Times*, September 7, 2021, <https://www.nytimes.com/2020/02/28/us/politics/rural-schools-funding-cut.html?smid=url-share>, 785.

⁵⁶ Ibid.

shortage of financing leads to parents seeking alternatives to education availability with better resources, including arts, for minorities.

Race and school choice have always been an issue. This problem dates back to the 1970s and '60s, and further. At one point, the focus centered on public and private schools. The children probably went to a private school if the family was financially secure; if the family was poor, the children went to public school. Ethnicity also played a part in school choice. White families would struggle financially for their children to attend an all-white private school so they would not intermingle with people of color. African American and Asian families considered middle or upper class would attempt to enroll their children in private schools, however, they were denied or accepted and still treated as second-class citizens.⁵⁷ Charter schools intend to be the answer for school choice in low-income areas, but race politics still play a significant role in quality education. Stulberg states the following:

I find that history helps us better understand the complex dynamics of race and school choice. We can understand that African American parent and educator commitment to desegregated schooling is complex and certainly not unwavering; that the distinction between public and private in public education is quite murky; and that the definition of community for purposes of building schools is complicated and that strange bedfellows in African American education are nothing new. I appeal to the history of African-American school choice to complicate the current public and scholarly debate on race and charter schooling.⁵⁸

School choice is currently limited when addressing diversity, equity, and inclusion among all public, private, or charter schools because of political influence and the unwillingness

⁵⁷ Lisa M. Stulberg, "African American School Choice and the Current Race Politics of Charter Schooling: Lessons from History," *Race and Social Problems* 7, no. 1 (March 2015): pp. 31-42, <https://doi.org/10.1007/s12552-014-9133-2>, 33.

⁵⁸ Ibid.

of political parties to work together. Richard Kahlenberg and Halley Potter argue, “Charter school wars are not helping us build better public schools, either, and both sides are to blame.”⁵⁹ There is, however, some resistance to the politics of schooling.

A case study of the public school system in Detroit gives evidence of gentrification resistance using non-profit, public charter schools as a vehicle.⁶⁰ The authors found “evidence of endogenous gentrification, intergenerational topophilia, and the school enacting resistance within a dialectic of its market-driven charter school status.”⁶¹ The Sophie Wright Settlement House/Boggs School, a charter school in inner-city Detroit, fought the oppressive government that destroyed the public school education system when it took control.

School choice is a relatively comfortable transition in inner-city, suburban, and urban communities. Multiple means of public and private transportation allow students to attend charter schools, unfortunately, rural communities are different. In some rural areas of Louisiana, the nearest charter school is approximately 50 miles away. A study by La Shun Johnson revealed that some students and parents prefer the school choice option. Johnson states the following:

The study revealed that academic programs is the number one reason for transferring to a magnet or charter school. Neighborhood and magnet/charter school students do not differ in their view of school climate except for how they feel their schools set high academic standards and their ability to be involved in the development of school rules and activities.⁶²

⁵⁹ Stulberg, *Race and Social Problems* 7, no. 1, 40.

⁶⁰ Chasity Bailey-Fakhoury, Lisa M. Perhamus, and Kin M. Ma, “Feeling Displaced, Enacting Resistance: Race, Place, and Schooling in the Face of Gentrifying Forces,” *The Urban Review* 54, no. 1 (2021): pp. 1-40, <https://doi.org/10.1007/s11256-021-00608-z>, 1.

⁶¹ *Ibid.*

⁶² La Shun O. Johnson, “Children Left Behind: Why Students Transfer from Their Neighborhood School to a Magnet or Charter School” (dissertation, ProQuest Dissertations Publishing, 2022), pp. 1-162, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertations-theses/children-left-behind-why-students-transfer-their/docview/2688056583/se-2?accountid=12085>, iv.

Johnson's research focused on urban school districts in the Southeastern United States and the many school choice options available. These same options do not exist in rural areas, which is a significant problem. This lack of availability contributes to the diversity, equity, inclusion, and opportunity gap. It limits the possibility for success and minimizes opportunities once students complete school and transition to the workforce, allowing stability as citizens.

An exploratory case study by Ty-Keisha Tompkins concluded that parents of Black children prefer public charter schools.⁶³ The parents listed more significant opportunities for college preparation, higher graduation rates because of more assistance, better accountability, and better funding to hire Black teachers as reasons for their preference for charter schools. The study was conducted on one metropolitan school district in Indiana, showing the availability in larger areas and little afforded to rural areas, further confirming a significant problem in the availability of equal educational opportunities.⁶⁴

Because of the preference to hire black teachers for charter schools, white teachers find it challenging to convince students of color that they can teach a curriculum infused with hip-hop. Unfortunately, society creates a color barrier that suggests white teachers do not know or understand hip-hop culture. This color barrier is the same as the belief by some that black people do not understand country music. Stabler states the following:

My argument boils down to a concern, developed through both reading and personal experience, that students of color generally, and Black students, in particular, may have very little reason to believe that white teachers have done the work necessary to recognize the age-old and ongoing role of everyday actions by

⁶³ Ty-Keisha Tompkins, "Black Children Do Matter: Parents Prefer Public Charter High Schools: An Exploratory Case Study" (dissertation, ProQuest Dissertations Publishing, 2021), pp. 1-148, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertations-theses/black-children-do-matter-parents-prefer-public/docview/2623832666/se-2?accountid=12085>, iii.

⁶⁴ Ibid., 4.

“good white people” (Sullivan, 2014) in reiterating and shoring up the American ideology and structure of racialized exclusion.⁶⁵

Because school choice provides better educational opportunities, it also allows for improved arts programs. The charter school option enables the curricula to be adjusted to cater to the demographics of the students while enhancing the opportunity for success. If school choice options contribute to better college preparation, higher graduation rates, and more opportunities, they can also positively affect the arts.

Theoretical Framework

Hip Hop, as a culture, has become a worldwide phenomenon. Depending on the context, it has morphed into a culture where it can be a noun, adjective, or verb. Hip Hop is a culture, and hip-hop is a genre. Like other trends, Sciullo states, “Hip-hop likewise is out there and is shaping much of the world even if one does not feel particularly moved by hip-hop.”⁶⁶ This philosophy holds for education. There is documentation on the success of hip-hop curricula usage in urban, suburban, and inner-city schools. Likewise, data demonstrates the effectiveness of performing arts schools, charter schools, and a combination. Some resources also provide information on hip-hop performing arts charter schools; however, there is little information on them and even less on their existence in predominantly non-white rural communities across the United States.

Hip-hop performing arts charter schools may create, sustain, or improve arts education in rural areas based on the documented success of similar schools in urban, suburban, and inner-city areas. Because of this, in theory, there could be a high level of achievement in predominantly

⁶⁵ Albert Stabler, “White Empathy and the Educational Neutralization of Hip-Hop,” *Journal of Cultural Research in Art Education* 37, no. 1 (2020): pp. 231-247, <https://doi.org/10.2458/jcrae.4762>, 232.

⁶⁶ Nick J. Sciullo, *Communicating Hip-Hop: How Hip-Hop Culture Shapes Popular Culture* (Santa Barbara, CA: Praeger, 2019), 16.

non-white rural regions. This theory lays the framework for the potential success of Hip Hop performing arts charter schools in mostly non-white communities in rural Louisiana.

Statement of the Problem

There is very little research on the effectiveness of performing arts charter schools in rural, predominantly non-white communities in Louisiana. These types of schools require more documented study. There needs to be more information on Hip-Hop based curricula application to performing arts charter schools in rural areas. Based on the evidence presented for their effectiveness in urban, suburban, and inner-city schools, there can be a hypothesis on the potential success of charter, hip-hop performing arts schools in rural areas of Louisiana that are predominantly non-white. Performing arts private schools have succeeded, where parents bear the financial responsibility with very few scholarships offered to needy students.

The lack of access to programs that have a cultural focus in rural areas may hinder the opportunity for student learning because of the presentation of unrelatable subject material. Artistically gifted students may also miss valuable opportunities for success because of a lack of resources and networking ability, which places them at a disadvantage compared to students in suburban, urban, and inner-city communities closer to job opportunities in the arts. In rural areas, untapped talent could remain to be discovered, causing a burden for attainable success in an area of passion for individual students. Missed opportunities, or a lack of options, prevent children from reaching their full potential, which is unfair and presents a socioeconomic and demographical bias.

Statement of the Purpose

This study, based on the information provided in the work of John Creswell and J. Creswell on research methods, uses qualitative methodology to collect data on the conceptual

understanding of the functioning and success of performing arts schools and charter schools in suburban, urban, and inner-city communities.⁶⁷ The design is an ethnographic narrative examining the sociology and culture of specific groups and studying documented experiences and the success of persons who attended performing arts schools, charter schools, or a combination of the two.⁶⁸ Ethnographic qualitative methods determine the efficacy of Hip Hop as a cultural and teaching resource in core subjects. Qualitative research examines existing literature providing informative details, ideologies, perspectives, frameworks, and implications that address the concepts and reasoning for performing arts schools, charter schools, and a combination of the two in rural communities. Data collection from websites of the U.S. Census Bureau and Louisiana school districts offer an understanding of the demographics, ethnicity, socioeconomic status, and population of suburban, urban, inner-city, and rural communities. The U.S. Department of Education website provides information on funding distribution, data on traditional and non-traditional curricula design, arts education availability, and community statistics.

Qualitative methods of data collection outlined by Creswell and Creswell examine legislative documents, national and state arts education documents, and federal, state, and local education documents. The methods also provide a means for collecting and analyzing government census and data statistics. The collection process of Hip-hop cultural documents, scholarly books, scholarly journals, trade journals, magazine articles, and newspaper articles uses qualitative methods. Data such as commentaries, audio and video recordings, and theses and

⁶⁷ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Los Angeles, CA: Sage Publications, Inc., 2018), 13.

⁶⁸ *Ibid.*, 13.

dissertations attainment use these methods.⁶⁹ The findings documented in the project develop an understanding of the lack of diversity, equity, and inclusion in arts education. They highlight the disparities and lack of available arts education resources in rural, underserved, low-income, predominantly non-white communities in Louisiana.

Additional sources that may be deemed non-scholarly provide a detailed understanding of Hip-Hop in its totality and challenge the validity of some literary sources that attempt to define, analyze, or classify Hip-Hop as a singular and centralized entity. The references include books published nationally and internationally, as well as autobiographies, biographies, magazine articles, and interviews that give a first-hand account of Hip-Hop. Transcripts from audio and video interviews and lectures provide further resource information.

Significance of the Study

Research suggests that arts education should be available to all students regardless of race or socioeconomic status.⁷⁰ Unfortunately, this is not the case. There is a significant divide in the availability of the arts between suburban, urban, inner-city, and rural communities. Furthermore, there is a drastic unequal distribution of funding between white communities and non-white communities.⁷¹ In rural, non-white communities, budget cuts dismantle arts education, leaving a void in the lives of children who need the arts most. Ibrahim and contributing authors highlight an example from their research: “Certain racial or ethnic groups have fewer chances to get

⁶⁹ Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 185-192.

⁷⁰ Joni Acuff, Amelia M. Kraehe, and Sarah Travis, “Equity, the Arts, and Urban Education: A Review,” *The Urban Review*, November 30, 2021, https://www.academia.edu/26935894/Equity_the_Arts_and_Urban_Education_A_Review.

⁷¹ *Ibid.*

ahead.”⁷² Also, there is a decline in interest in the arts because traditional methods are rooted in racism and classism, leaving non-white students feeling oppressed. A solution must address the lack of art education opportunities, diversity, equity, and inclusion in underserved, low-income, rural, and non-white communities.

Research Question and Sub Questions

RQ1: What are the potential benefits of integrating Hip Hop into arts education in low-income schools in Louisiana?

RQ2: What are the potential benefits of Hip Hop visual and performing arts charter schools in creating, sustaining, or improving arts education in low-income, rural Louisiana school districts facing budget cuts?

In a quantitative research dissertation, Necmi Coskun analyzes the theory that public charter schools may improve standardized state testing scores compared to traditional public schools.⁷³ Her study focused on students in grades 4 – 7 and their English Language Arts/Literature and Mathematics test scores on state tests in New Jersey. Data supports the findings by suggesting parents prefer charter schools in low-scoring districts. She states, “Charter schools are the most popular choice school option among parents searching for alternatives to traditional public schools in low-performing districts.”⁷⁴

Performing arts charter schools may be the future of the arts in rural communities. With continued budget cuts to public education through government policies, policymakers must

⁷² Deanna A. Ibrahim et al., *Journal of Youth and Adolescence* 51, no. 3 (October 27, 2021), 415.

⁷³ Necmi Coskun, “The Effectiveness of Charter Schools on Students’ Academic Achievement Based on New Jersey Statewide Assessment Results” (dissertation, ProQuest Dissertations Publishing, 2021), pp. 1-179, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertations-theses/effectiveness-charter-schools-on-students/docview/2553222328/se-2?accountid=12085>, 1.

⁷⁴ Ibid.

create alternative methods to provide quality arts education to impoverished children to create more opportunities, diversity, equity, and inclusion. Performing arts charter schools qualify for funding opportunities that meet specifically required government guidelines. Performing arts charter schools can develop children's creative skills at a very young age and offer individualized instruction to students to ensure success at their own pace. Because of socioeconomic hardships, the schools have the resources and space needed for children to become proficient in previously unaffordable areas.

Core Concepts

The explored concepts include students' academic success at charter and performing arts schools in suburban, urban, and inner-city communities. This research studies the implementation of arts in core subjects and STEM to determine the efficiency and effectiveness of its inclusion.⁷⁵ There is little research on the efficacy of performing arts and charter schools in rural areas that improve opportunities, diversity, equity, and inclusion, but a theoretical concept is formulated based on the findings. The research also determines if there is a bias when comparing predominantly white and non-white rural areas in Louisiana.

The idea is that the arts are synonymous with culture in the United States. Almost every aspect of life is contributed to by the arts. Music is played for enjoyment on its own or paired with visual arts such as the theatre of movies. Practitioners use Hip Hop as entertainment or a tool for mental therapy.⁷⁶ Even a person's clothes are artistically based on patterns and color schemes to match their personality. All of this is Hip Hop. It is the element that can bridge most societal gaps, but an open mind is needed to receive its message. West states the following:

⁷⁵ Champion et al., *Information and Learning Sciences* 121, no. 9/10, 785.

⁷⁶ Hadley and Yancy, *Therapeutic Uses of Rap and Hip-Hop*, 39.

One must grapple with how and why gifted young people—here and abroad—choose hip-hop music as a dominant form of delight and instruction with good and bad effects to resist and reinforce the iron cage of present-day life. One must examine the black roots and global routes of this relatively new cultural genre. And one must evaluate the artistic excellence or histrionic mediocrity of the diverse performances that may result in Socratic awakening or sophistic sleepwalking for those who consume them.⁷⁷

Under some circumstances, several creators of art have attended some form of higher education beyond secondary education to cultivate their skills and techniques. Occasionally, there will be an anomaly that is purely gifted and will only need minor improvements to ensure success. Their success is a public display of financial status and materialistic rewards earned by their talents. That opportunity is almost nonexistent for children who live in rural areas that are predominantly non-white, are not served adequately, and live below the poverty line. Children in rural communities have different opportunities or access to quality arts education than the family can afford compared to students in suburban communities. In inner-city and urban communities, performing arts schools are abundant. Charter schools can also be found in these municipalities, providing specialized instruction to those students who qualify for admittance. The parents of non-white children prefer these charter schools over traditional public schools when afforded the opportunity.⁷⁸ Still, there are minimal opportunities for non-white children in rural areas to receive equitable education in the field of their choice, without emphasis on agriculture or laborer skills.

⁷⁷ Derrick Darby, *Hip Hop and Philosophy: Rhyme 2 Reason*, 19.

⁷⁸ Ty-Keisha Tompkins, “Black Children Do Matter: Parents Prefer Public Charter High Schools: An Exploratory Case Study”, iii.

Why Hip Hop

Hip Hop, as a cultural and musical genre, has become a universal language. The culture and genre of music exist on all seven continents. Rather than adapt linguistically to the American version of rap or hip-hop, other cultures have incorporated Hip Hop into their lifestyle while maintaining the integrity of their roots. Lyricists from other countries refrain from rap in the English language. They utilize their native tongue while incorporating the core elements of Hip Hop. KRS-ONE's version of "We Are The World," "Hip Hop for the World" highlights this multi-linguistic phenomenon.⁷⁹

Considering that Hip Hop was born in an area that some consider to be the slums of New York and that there are similar environments worldwide, it is fitting that Hip Hop is relatable universally. There are very few genres of music that can fulfill the psychological, emotional, physical, and academic needs of children in low-income rural communities that Hip Hop can. Hip Hop encapsulates the roots of most genres, such as jazz and the blues, rooted in struggle, oppression, and poverty. In 1989, composer and producer Quincy Jones released an album that merged various jazz sub-genres and rap titled *Back on the Block*. Artists performing on the collaborative album included Dizzy Gillespie, Miles Davis, Ella Fitzgerald, Sarah Vaughn, Kool Moe Dee, Ice T, Big Daddy Kane, and a host of others, as well as producers and writers.⁸⁰

Other genres of music, such as pop, rock, country, and classical, have infused hip-hop by collaborating with hip-hop artists to engage with a larger audience of enthusiasts. Rap artist

⁷⁹ "#HIPHOPISHIPHOP 'Hip Hop for the World' M/V," YouTube, March 5, 2015, https://www.youtube.com/watch?v=Jd8M_jyVVG0.

⁸⁰ *Back on the Block*, CD (Quincy Jones, 1989).

Nelly partnered with country group Florida Georgia Line to perform the song “Lil Bit” in 2021.⁸¹ Hip Hop artist Lecrae features country singer Tori Kelly on the song “I’ll Find You.”⁸² British Indian brothers RDB featured Snoop Dogg on their song “Singh Is Kinng.”⁸³ Hip Hop pioneers RUN DMC and rock legends Aerosmith reinvented the latter’s hit song “Walk This Way” in the early 2000s.⁸⁴ Even the National Symphony Orchestra includes a diverse and inclusive performance as they perform with Nas.⁸⁵ For these reasons, Hip Hop is the best option for creating a curriculum that is conducive to the needs of children in low-income, predominantly non-white rural communities. It will also enhance and expand their knowledge of other genres of music outside of hip-hop.

Definition of Terms

1. **Charter School:** A public school that operates as a school of choice; committed to obtaining specific educational objectives in return for a charter to operate a school.⁸⁶
2. **Inner City:** The usually older, poorer, and more densely populated city’s central section.⁸⁷

⁸¹ “Nelly, Florida Georgia Line - Lil Bit (Official Video),” YouTube, June 14, 2021, https://www.youtube.com/watch?v=CTYXd__nbvo.

⁸² “Lecrae - I’ll Find You (Video) Ft. Tori Kelly,” YouTube, July 28, 2017, <https://www.youtube.com/watch?v=Jv8IqJm6q7w>.

⁸³ “Singh Is Kinng - Title Song | Singh Is Kinng | RDB Ft. Snoop Dogg & Akshay Kumar | Katrina Kaif,” YouTube, July 24, 2018, <https://www.youtube.com/watch?v=sK0iiiUKAS0>.

⁸⁴ “Run DMC - Walk This Way (Official HD Video) Ft. Aerosmith,” YouTube, October 25, 2009, https://www.youtube.com/watch?v=4B_UYYPb-Gk.

⁸⁵ “National Symphony Orchestra - Nas - Live from the Kennedy Center,” YouTube, December 19, 2021, <https://www.youtube.com/watch?v=MrLX64-h5nw>.

⁸⁶ “What Is a Charter School?” National Charter School Resource Center, 2022, <https://charterschoolcenter.ed.gov/what-charter-school>.

⁸⁷ Merriam-Webster (Merriam-Webster), <https://www.merriam-webster.com/dictionary/>.

3. **Performing Arts:** Types of art (such as music, dance, or drama) performed for an audience.⁸⁸
4. **Person/Student of Color:** A person whose skin pigmentation is other than and significantly darker than what is considered characteristic of people typically defined as white; a person of a race other than white or mixed race.⁸⁹
5. **Rural:** “Any population, housing, or territory not in an urban area;”⁹⁰ can include urbanized areas (populations of 50,000 or more) and urban clusters (populations of at least 2,500 and less than 50,000).⁹¹
6. **Suburban/Suburban Schools:** A location on the outer edges of a metropolitan city. A significant middle-class and white majority of students. Schools equipped with the latest technology and newest equipment.⁹²
7. **Urban Education/Urban Schools:** Schooling exists in large, densely populated areas with diverse populations; it can refer to the situations and demands that characterize teaching and learning in large metropolitan areas.⁹³

Hip Hop Terms

1. **Breaking:** The quintessential form of hip-hop dance that remains relevant worldwide includes terms such as b-boying, b-girling, and breakdancing, though many local practitioners eschew the latter.⁹⁴
2. **Cipher/Cipha/Cypha:** The communal, circular space where hip-hoppers often express themselves individually and collectively through dancing, rapping, or competing (i.e., battling) to music frequently played by an accompanying DJ; symbolically represents an extended community of hip-hoppers.⁹⁵

⁸⁸ Merriam-Webster (Merriam-Webster), <https://www.merriam-webster.com/dictionary/>.

⁸⁹ Ibid.

⁹⁰ “What Is Rural?” National Agricultural Library, <https://www.nal.usda.gov/rural-development-and-communities/what-is-rural#:~:text=The%20Census%20Bureau%20defines%20rural,of%2050%2C000%20or%20more%20%2C%20and>.

⁹¹ “What Is Rural?” National Agricultural Library.

⁹² Kimberley McGee, “What Is a Suburban School?” *The Classroom*, November 5, 2021, <https://www.theclassroom.com/suburban-school-5108665.html>.

⁹³ Top Hat, September 16, 2019, <https://tophat.com/glossary/u/urban-education/>.

⁹⁴ Emery Petchauer, “Framing and Reviewing Hip-Hop Educational Research,” *Review of Educational Research* 79, no. 2 (2009): 946–78, <https://doi.org/10.3102/0034654308330967>, 967.

⁹⁵ James G. Spady, Samir Meghelli, and H. Samy Alim, *The Global Cipa: Hip Hop Culture and Consciousness* (Philadelphia, PA: Black History Museum Press, 2006).

3. **Conscious rap:** A subgenre of rap music that more prominently identifies systemic causes of oppression and affirms a critical consciousness and Black identity.⁹⁶
4. **DJing:** Playing and manipulating vinyl records through various techniques on two turntables and a mixer instrument.⁹⁷
5. **Emceeing:** Speaking with rhyme, cadence, and Black stylistic features over hip-hop instrumentals, also called rapping or rhyming.⁹⁸
6. **Gangsta rap:** Subgenre of rap music that more prominently centers or glorifies narratives of violence, illegal activities, materialism, misogyny, or “street” life.⁹⁹
7. **Graffiti writing:** Legal and illegal visual art through spray paint and custom-modified markers; variations include tagging, bombing, and getting-up.¹⁰⁰
8. **Hip-Hop (culture):** Expressive practices created in the postindustrial United States that draw from Black and Latino cultural forms.¹⁰¹
9. **Hip-hop elements:** Emceeing, DJing, breaking, and graffiti writing; knowledge (i.e., overstanding) is also an element.¹⁰²
10. **Hip-hop generation:** African Americans and other groups born after 1965 for whom hip-hop has been a defining cultural influence.¹⁰³
11. **Hip-hop nation:** The real and imagined community of people whose lives have been shaped and influenced by hip-hop in various ways.¹⁰⁴
12. **Hip-hopper:** One who is part of hip-hop.¹⁰⁵
13. **Party rap:** A subgenre of rap music generally enjoyed for entertainment purposes because of its danceable beat and musicality rather than for the meanings of the lyrics.¹⁰⁶

⁹⁶ Petchauer, *Review of Educational Research* 79, no. 2, 967.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Ibid.

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

14. **Reality rap:** A Subgenre of rap music often featuring narratives of violence, illegal activities, or “street” life as cautionary tales for critical evaluation.¹⁰⁷
15. **Sampling:** Practice by which a DJ or hip-hop music producer takes any part of previously recorded material and uses it to create new music in a new context and composition.¹⁰⁸
16. **Turntablism:** Art involves creating musical compositions by manipulating prerecorded music on vinyl records with at least one turntable and a mixer instrument.¹⁰⁹

Summary

Keeping arts programs in schools is becoming more difficult as defunding arts education is becoming more widespread. Research has shown that rural communities are the first to experience this defunding.¹¹⁰ When the arts are removed, fully or partially, from the classroom, students may suffer social-emotionally, do poorly on standardized testing, and have underdeveloped critical-thinking skills that adapt to core subjects. There is also the theory that a lack of the arts may contribute to juvenile delinquency, causing the child to be a virus to the community. The removal of art education would have a significant impact on students as well as communities.

Charter schools have proven effective in urban, suburban, and inner-city communities. Research has shown that people of color, specifically African American parents, prefer that their children attend charter schools instead of public schools to have higher academic achievements and better opportunities for college acceptance and success beyond schooling.¹¹¹

¹⁰⁷ Petchauer, *Review of Educational Research* 79, no. 2, 967.

¹⁰⁸ Joseph G Schloss, *Making Beats: The Art of Sample-Based Hip-Hop* (Hanover, CT: Wesleyan University Press, 2004).

¹⁰⁹ Petchauer, *Review of Educational Research* 79, no. 2, 967.

¹¹⁰ Green, *The New York Times*, September 7, 2021, 785.

¹¹¹ Ty-Keisha Tompkins, “Black Children Do Matter: Parents Prefer Public Charter High Schools,” 4.

Students attending performing arts schools are more competitive when auditioning for professional organizations than students with no formal training or schooling in the arts. There is the rare anomaly that finds success without attending an arts-specific school, but those students are few and far-fetched. Performing arts schools can be found in several major cities but rarely in rural areas, causing a gap in art education between rural areas and urban and suburban areas. This lack of availability of performing arts schools contributes to the lack of diversity, equity, inclusion, and opportunities between students from rural areas and urban, suburban, and inner-city communities.

There is a systemic disadvantage for students of color in the availability of opportunities. Some are severely affected educationally. When students of color reside in rural areas without access to charter or performing arts schools, they are at an even more significant disadvantage when addressing diversity, equity, inclusion, and opportunities. In some cases, students in this socioeconomic demographic find little success and continue a cycle of poverty and lack of possibilities. This recurrence must change.

Hip-Hop performing arts charter schools in predominantly non-white rural communities offer students the opportunity for tremendous success academically, socially, and economically. These schools also provide a space for cultural inclusiveness, diversity, equity, and inclusion while contributing to better preparation for competitiveness and opportunities. Because Hip Hop has become universal, financially secure families can send their children to Hip Hop performing arts charter schools, further creating a gap in culturally influenced educational opportunities. Offering Hip Hop performing arts charter schools in primarily white upper-class communities does little for the students that need it the most. Students in high-crime, low-income areas that continually do not have access, such as rural area children. Hip Hop was born in the slums of

New York and used as a way of self-expression and therapy to cope with the hardships of daily life in the ghetto.¹¹² Even though most Hip Hop accounts focus on inner-city ghettos, that does not mean children in rural areas are not suffering in a similar environment. The opportunities may reduce juvenile delinquency, create a sense of higher personal value, and have a positive community effect while creating, sustaining, or improving arts education in low-income rural areas.

¹¹² KRS-One, *The Gospel of Hip Hop*, 8.

Chapter Two: Literature Review

Arts Education Impact on Learning in Underserved Communities

Cognitive Foundations

Recent empirical evidence suggests that attending individual instrumental training in music schools benefits the development of cognitive skills such as language and executive functions.¹ Group-based music lessons may enhance children's language skills and possibly executive functions. Still, evidence for the impact of music activities on intelligence, as measured by nonverbal intelligence tests or long-term prosocial abilities, is scarce. Evidence suggests that group-based music education should be part of the national school and preschool curricula because of the enjoyment of learning music-related skills and their impact on children's general learning.²

The World Health Organization concluded that the arts and music contribute positively to health, well-being, and children's development. It is encouraging that most positive effects have emerged because of relatively little exposure to active music-making. Group music sessions occur once or twice a week. When continued for several years, they seem to be enough to support the development of language skills and possibly even executive functions.³

Experts have pushed parents to teach children coding to be intelligent and successful. New research points to music as the gateway to more intelligent children. MIT research published in the *Journal of Neuroscience* shows that music is powerful in a child's brain

¹ Linnavalli Tanja, Soni García Adriana, and Tervaniemi Mari, "Perspectives on the Potential Benefits of Children's Group-Based Music Education," *Music & Science* 4 (July 19, 2021): pp. 1-14, <https://doi.org/10.1177/20592043211033578>, 1.

² Ibid.

³ Ibid.

development. The study used brain scans of 103 professional musicians and 50 non-musicians. Musical brains produce more structural and functional connections than those who do not learn music. Early music training could help children to develop more robust neural pathways and, in turn, make them smarter.⁴

Behaviorism and Sociobiological/Physiological Foundations

Children become well-adjusted adults through advanced psychological development.⁵ 70% of those involved in music say it was at least somewhat influential in their fulfillment.⁶ Costa-Giomi investigated the effects of three years of piano instruction on children's self-esteem⁷. The study divided children into two groups: piano instruction weekly for three years and no music instruction. Both groups had similar levels of self-esteem at the beginning of the study. The researcher found that the children who completed three years of piano instruction had a significant increase in self-esteem. In contrast, the children who did not participate in piano instruction or dropped out of piano instruction did not.⁸

Chorus America found that choral singers are 76% more likely to volunteer and donate to charity work. A 2001 report by the Independent Sector is the basis of this assessment.⁹ Choral singers are more than twice as likely as non-participants to be aware of current events and

⁴ Harley Manson, "If You Want Smarter Kids Teach Them Music, Not Coding, According to MIT," Awareness Act (Awareness Act, February 11, 2022), <https://awarenessact.com/if-you-want-smarter-kids-teach-them-music-not-coding-according-to-mit>.

⁵ Mark and Ward-Steinman, *Contemporary Music Education*, 54.

⁶ "Music Education and Social-Emotional Development," NAFME, <https://nafme.org/advocacy/what-to-know/music-education-and-social-emotional-development>.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

involved in politics. They are twice as likely as the public to be significant consumers of other arts, not just music.¹⁰

Students who participate in music groups score significantly higher than their peers on measures of social capital, including talking more with parents and teachers.¹¹ Jenlink conducted a qualitative study of a school's attempts to raise the self-esteem of its at-risk students by emphasizing the school's music program. Music programs lessened students' feelings of alienation, promoted individual growth, and provided a common bond between the home and the school. Musical performing groups encourage attainment goals, teamwork, leadership, academic achievement, feelings of success, and cultural exposure.¹²

People living in poverty or other high-stress situations often suffer from chronically elevated cortisol, contributing to various health problems, including cognitive and emotional difficulties. Predicated on the belief that certain kinds of music can cause physical changes in the brain that enhance learning, music can benefit students as they study other subjects.¹³

Arts Education Reduces Stress Level of Low-Income Students

A study featuring 310 poor preschoolers reports that music, dance, and visual arts lessons effectively reduced their stress levels as measured by the level of a common hormone.¹⁴ The three-to-five-year-old children were of many races but were from low-income families.

Children's cortisol levels were measured on two days during the school year, starting, middle,

¹⁰ "Music Education and Social-Emotional Development."

¹¹ Ibid.

¹² Ibid.

¹³ Mark and Ward-Steinman, *Contemporary Music Education*, 54.

¹⁴ Tom Jacobs, "Arts Education Reduces Stress Level of Low-Income Students," *Pacific Standard*, June 14, 2017, <https://psmag.com/news/arts-education-reduces-stress-level-of-low-income-students>.

and ending. The researchers found that at mid-year and again at the end of the school year, the kids' average cortisol levels were lower after an art class than after their home-room period. Whether the art class was music, dance, or visual art, this held. The fact that these positive effects emerged in the middle of the year suggests that the physiological benefits of arts programming may not manifest upon children's initial exposure, the researchers add. Instead, they may depend on children's adjustment or accumulated skill acquisition.¹⁵

Why the children's stress levels lowered is not entirely clear. The researchers note that emotional self-regulation teaching is a part of art classes. Presumably, learning artistic skills also helps the kids develop the ability to focus and concentrate, and activities such as singing and dancing allow for emotional release.¹⁶

The Science and Psychology of Hip Hop

Social Emotional Learning

The transition between childhood and adulthood is a time of massive and fast change. In one author's words, adolescents experience an "increase in physical, psychic, and sexual energies, and creative drive."¹⁷ Most children experience an identity crisis that is "a crucial moment when development must move one way or another, marshaling resources of growth, recovery, and further differentiation."¹⁸ According to Erikson, children feel lifeless if they do not have a sense of identity. During this time, the adolescent develops ego strength that allows for a successful journey through the identity crisis.

¹⁵ Tom Jacobs, "Arts Education Reduces Stress Level of Low-Income Students."

¹⁶ Ibid.

¹⁷ Hadley and Yancy, *Therapeutic Uses of Rap and Hip-Hop*, 14.

¹⁸ Erik H. Erikson, *Identity: Youth and Crisis* (New York, NY: W.W. Norton, 1968), 26.

Two psychic structures form during normal adolescent development: ego strength and formation.¹⁹ Most music therapists must focus on the deficit in ego strength and an immature ego in adolescents facing emotional and learning disabilities. The root cause of the deficiency in this area's development is a lack of what one writer called "enough prior practice with a myriad of nurturing experiences."²⁰ For this reason, teenagers face an identity crisis without the proper preparation to work through the problem. If teenagers do not receive some psychic treatment to cope with the deficiency, there is a slight possibility that they will have a chance at a substantial life. One author explained it this way: "Music therapy, in general, is a highly effective means to increase ego strength and to improve ego formation."²¹ Rap music therapy can improve shortcomings in maturity and ego strength.²²

Hip-Hop Psychotherapy Treatment

Therapists can use rap music in several ways. Rap addresses different therapeutic needs through listening, discussing, performing, creating, and improvising.²³ The creative process of rap music can be parallel to using music in treating adolescents through therapy. Clinicians and others believe rap music is extreme art with an angry and hostile voice. On the other hand, this art form is a valuable tool for treating adolescents facing generational marginalization, discrimination, and poverty in urban settings. When appropriately used in music therapy, one

¹⁹ Hadley and Yancy, *Therapeutic Uses of Rap and Hip-Hop*, 15.

²⁰ *Ibid.*

²¹ A. Frisch, "Symbol and Structure: Music Therapy for the Adolescent Psychiatric Inpatient," *Music Therapy* 9, no. 1 (1990): 16–34, <https://doi.org/10.1093/mt/9.1.16>.

²² *Ibid.*

²³ Hadley and Yancy, *Therapeutic Uses of Rap and Hip-Hop*, xxxiii.

author notes how rap can "provide a pathway to maturity and health for the adolescent with emotional and learning difficulties."²⁴

Listening as a Therapeutic Technique

Sometimes, the therapeutic effects of rap music are reflected by listening to certain rap songs. The outcome is a deep discussion about, in the words of one author, the "clients' life experiences, attitudes about subjects significant to their lives, relationships, understandings of themselves, circumstances, future possibilities, how society perceives them, and so on."²⁵ Listening to rap music can trigger emotions that stimulate discussions about the life stories of others. Of course, this happens with music more generally and is a crucial aspect of music therapy.

Rap music can be a cognitive and emotional tool to provoke self-reflection. Rap music, however, is underestimated in its ability to initiate an investigation into "particular insights, emotions, forms of suffering, and so on."²⁶ Rappers use language commonly found in rap music to connect with listeners who use similar vocabulary in their speech. In a therapeutic setting, this can serve as a strong invitation for individuals to share their thoughts and feelings. Rap music is a voice for those who feel their language use is inadequate or inferior, whether directly or indirectly expressed. Some people may feel reluctant to speak in specific linguistic communities, however, listening to a rap selection can sometimes make even the quietest person shout. Rap music can serve to release built-up suppressed emotions. It can be cleansing and provide a way to face pent-up emotions. Rap music serves as a voice that reflects the social connection of

²⁴ Hadley and Yancy, *Therapeutic Uses of Rap and Hip-Hop*, 16.

²⁵ *Ibid.*

²⁶ *Ibid.*, xxxiv.

different voices. The lyrics and rapping style express shared emotions like pain, anxiety, and happiness.²⁷

Performing as a Therapeutic Technique

Rap music and breakdancing can be therapeutic when clients personalize the lyrics or movements to reflect their life stories. This art form allows for a more personal and impactful experience. These reflections can address personal life experiences. This approach fosters a more substantial personal involvement in the rap lyrics and becomes a collaborative effort.²⁸

In a battle, two or more people engage in a fight of words or a dance challenge. The more creative and spontaneous, the funnier a person is, the more accolades the person receives. It requires excellent verbal or physical skill, rhythmic complexity, precision, confidence, and imagination.²⁹

Creating as a Therapeutic Technique

The therapeutic effects of rap and Hip-Hop are displayed in clients creating their lyrics, beats, dance steps, or graffiti art.³⁰ Creating original verses, beats, dance, or art can empower and encourage greater introspection. This approach is essential because it expresses manifest and latent content and is also a place of creation.³¹

The therapeutic effects of rap and Hip-Hop are seen as a result of clients improvising, whether it is lyrics, beats, or dance. Improvising or freestyling involves spontaneously creating

²⁷ Hadley and Yancy, *Therapeutic Uses of Rap and Hip-Hop*, xxxiv.

²⁸ *Ibid.*

²⁹ *Ibid.*, xxxv.

³⁰ *Ibid.*

³¹ *Ibid.*

rhythmically complex lyrics, beats, or dance moves. Improvisation can be therapeutic as it aids in developing essential characteristics such as spontaneity, creativity, freedom of expression, playfulness, a sense of identity, and interpersonal skills. These are all fundamental aspects of the improvisation experience. This tool allows individuals to safely try out new behaviors, roles, and ways of interacting with others. It also helps them to develop decision-making skills within a set of established boundaries. Hadley and Yancey note this when they state that "the act of improvising is an act of what Christopher Small terms musicking."³² According to McFerran, this act reflects a genuine representation of oneself. Lightstone cautions that specific clients may use wordplay as an excuse to avoid addressing their issues or displaying resistance toward therapy.³³ To succeed at freestyling, one must possess the ability to be spontaneous and handle unexpected situations. Being comfortable with veering from a set idea or pattern is essential. Improvising requires active listening and creatively utilizing all the resources that a person has available. One should develop the ability to be receptive and accepting of what is currently available. Improvising involves risks by making choices on the spot and living with those choices. As mentioned earlier, battles usually require quick thinking and proficiency in utilizing various language skills.³⁴

Andrea Frisch Hara, a music therapist who worked with adolescents during the 1980s, was often met with requests for rap music.³⁵ Because she did not like rap music, Hara chose music from a more appropriate genre for the sessions. Hara was intimidated and afraid of the

³² Hadley and Yancy, *Therapeutic Uses of Rap and Hip-Hop*, xxxv.

³³ *Ibid.*

³⁴ *Ibid.*, xxxvi.

³⁵ *Ibid.*, 47.

violent lyrics, overbearing volume, and rhythmic structure that, in her words, "unleashed a basic, 'primitive' force within my clients and me."³⁶ Hara changed her perspective on rap music because she determined it was not about what the therapist liked but what the client needed. She states the following:

My passive and depressed clients came alive when this music played. They moved their withdrawn, hidden, clothing-covered bodies to the groove. Their faces, frozen with fear, frustration, despair, sadness, and anger, became animated. They rapped along and displayed their own (out) rage, showed determination to right the wrongs done to them, and vowed to survive and prevail. My "acting out" clients settled down and became regulated by the beat. Their constant hyper-motion found its expression through the complex collage of sounds. To chant along, they had to focus and concentrate, and I was awed by their ability to memorize and repeat the lyrics of long narrative passages. Even the adolescents who had difficulty reading were able to become a part of this form. I listened. They noticed. And our therapeutic work began.³⁷

Music therapist Aaron J. Lightstone worked with homeless youth residing in a shelter while studying at Wilfrid Laurier University, which became the basis for his research.³⁸ Through his research, Lightstone discovered the following information:

The more I learned about Hip-Hop culture and the history of rap music, and the more I engaged with these youth through the medium of rap music, the more amazing and unconscionable it became to me that this popular, powerful, and transformative musical form was barely even mentioned during my music therapy training and was rarely mentioned or discussed in professional music therapy circles; I was shocked that I had never met a music therapist who actively developed specific skills related to the production or facilitation of rap and Hip-Hop.³⁹

³⁶ Hadley and Yancy, *Therapeutic Uses of Rap and Hip-Hop*, 47.

³⁷ *Ibid.*

³⁸ *Ibid.*

³⁹ *Ibid.*, 82.

Multiple Intelligence

Developmental psychologist Howard Gardner developed a theory called multiple intelligence (MI), which has gained notoriety over the past thirty years in education, the arts, grassroots organizing, and social justice. The development of Gardner's theory coincides with the time frame in which more students in the United States gravitated to break dancing as part of hip-hop culture.⁴⁰ When creating the Hip Hop Theatre Initiative curriculum, Daniel Banks conjoined the values of Hip-Hop culture that influence Hip-Hop education (HHED) and Hip-Hop pedagogy (HHPED), Paulo Freire's notion of praxis, and Gardner's theory of multiple intelligence and applied them to the performative elements of Hip-Hop. Banks believes that MI theory helps understand why it is crucial to consider the structure of the learning environment.⁴¹ Banks has taken these theorems and developed hip-hop intelligence, which he applied to the performance aspects of the culture and dissected breakdancing.

Multiple intelligence consists of the intersection of seven intelligences: linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal, and intrapersonal. Individuals have independent mixtures that Gardner calls a "repertoire of skills for solving different kinds of problems"⁴² specific to them.

Linguistic

MCs and spoken-word artists perform rap and poetry. Within the larger culture, Hip Hop language, also called street language, consists of naming, re-naming, slang, appropriation, and

⁴⁰ Daniel Banks, "Hip Hop as Pedagogy: Something from Something," *Theatre Topics* 25, no. 3 (September 2015): 243–59, <https://doi.org/10.1353/tt.2015.0031>, 244.

⁴¹ Ibid.

⁴² Ibid., 246.

language flipping. New and repurposed terms for creative forms and practices include "scratching," "bombing," and "pop-locking."⁴³

Logical-mathematical

DJs use mathematics with beatmatching and back-spinning. Beatboxers create and match rhythms along with mixing time signatures. B-boys and B-girls perform complicated floor moves that defy gravity. Inventive preparation is the basis for complex moves, such as spinning on the head or windmills, which overlap with spatial.⁴⁴

Musical

Revealed in almost all hip-hop practices, DJs, MCs, B-boys/B-girls, and beatboxers all use music as part of the craft. Whether sampling nostalgic songs or creating original compositions, music is the core intelligence. It is the source for dancers to dance to and inspiration for graffiti writers.⁴⁵

Bodily-kinesthetic

B-boys and B-girls are physical virtuosity. DJs display high levels of dexterity in spinning and grabbing records and fancy moves at turntables, such as behind-the-back spinning and scratching. Graffiti writers apply complex teamwork in creating large murals and can gain access to challenging and off-limits locations such as trains and bridges.⁴⁶

⁴³ Banks, *Theatre Topics* 25, no. 3, 248.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid.

Spatial

B-boys and B-girls have a relationship to space and each other, an essential intelligence for all dance forms. The DJs navigate crates, turntables, and mixers with skill and style, locating the proper record at the right time and creating the perfect mix. On a more abstract level, sampling requires musical and spatial conceptual ability. Graffiti writers understand how to use public space and organize a crew to create masterpiece murals.⁴⁷

Interpersonal

Writers, short for graffiti writers, develop team building and coordination. All the elements provide entertainment by stirring up and pleasing a crowd, which is essential for a successful call and response such as, "throw your hands in the air . . ." Interpersonal intelligence is inherent for any crew to win a battle by identifying an opponents' weaknesses and exploiting them.⁴⁸

Intrapersonal

MCs and spoken-word artists' lyrics describe human conditions. Intrapersonal intelligence is how Hip Hop heads connect to their craft and the culture, often as a profoundly spiritual sense of path and life purpose. This skill is also a form of self-efficacy.⁴⁹

⁴⁷ Banks, *Theatre Topics* 25, no. 3, 248.

⁴⁸ Ibid.

⁴⁹ Ibid.

Why Should Hip Hop Culture Be Utilized?

Retention and Attendance

John P. Pasagiannis completed his dissertation study in 2007 entitled “Hip Hop Music Treatment with At-Risk Adolescent Populations.” The study intended to determine if Hip-Hop would result in the following:

1. Increase retention and attendance rates compared to New Hope Guild standard treatment and the Kazdin & Wassell study (1998) retention and attendance rates for pre-adolescents and adolescents.
2. Increases in Tums of Speech (TOS) and Word Count (WC) indicate an increased ability to verbalize one’s experience.
3. Increases in Verbal Affiliative (VAff) and Non-Verbal Affiliative Behaviors (NVAft) from the negative peer influence may or may not be gang-related.
4. Internalization of DJ competency skills as operationalized through increased use of Hip Hop Mastery (HHMastery) words.⁵⁰

The comparisons determined the retention and attendance percentage rates between the hip hop treatment, the New Hope Guild standard treatment (NHGST) rates, the Sponsors for Educational Opportunities (SEO) study, and data reported in time-limited cognitive-behavioral therapy among children with externalizing disorders. After the study, Pasagiannis said the following:

In general, the results indicate that retention and average attendance for those who remained in the hip-hop group treatment were greater than the retention and attendance rates for New Hope Guild Standard Treatment and Kazdin & Wassell’s time-limited cognitive behavioral treatment (1998). The increase in retention and attendance rates for those who remained in treatment was predictable, given the developmentally and culturally sensitive activity included in the treatment. The activity is naturally appealing and redirects the action-

⁵⁰ John P. Pasagiannis, “Hip Hop Music Treatment with at-Risk Adolescent Populations” (dissertation, Dissertation Abstracts International, 2007), pp. 1-175, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertations-theses/hip-hop-music-treatment-with-at-risk-adolescent/docview/304736179/se-2?accountid=12085>, 80.

oriented predisposition of at-risk adolescents into the spinning and scratching of records' activity while minimizing the shaming aspect of being in treatment.⁵¹

The hip hop deejay method of intervention and treatment of at-risk youth provided a rite of passage experience, a work group experience, and cohesion through an activity that tapped into adolescent interests.⁵² Sensitivity to ethnic, racial, and cultural differences, control of adolescent performance anxiety through peer group mediation, encouragement, and the therapist becoming the student sometimes contributed to increased retention and attendance rates.⁵³

Non-Traditional Alternative Teaching Method

Emery Petchauer says that Hip Hop is relevant to the field of education. It offers an alternative for understanding language, learning, identity, curriculum, and other areas.⁵⁴ Petchauer highlights three ways Hip-Hop is relevant in education and educational research. More teachers in urban high schools use rap music text to teach from a culturally responsive perspective with critical pedagogy.⁵⁵ The school curricula intend to “empower marginalized groups, teach academic skills, and educate students about how aspects of their lives are subject to manipulation and control by capitalist demands.”⁵⁶

Hip Hop's creativity to its multicultural practitioners contributes to forming individual identity. Teaching, learning, and all facets of education can infuse into identity formation.⁵⁷

⁵¹ Pasagiannis, “Hip Hop Music Treatment with at-Risk Adolescent Populations,” 102.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Petchauer, *Review of Educational Research* 79, no. 2 (2009), 946.

⁵⁵ Ibid., 947.

⁵⁶ Ibid.

⁵⁷ Ibid.

Lastly, at least 100 institutions in North America offer hip-hop courses, with multiple courses offered in various departments in many universities.⁵⁸

Petchauer's review addresses three types of literature engaged in hip-hop. Hip Hop exists in several disciplines and specializations, including philosophy, sociology, psychology and counseling, communications, higher education, Black studies, cultural studies, women's studies, spirituality, ethnomusicology, critical literacy, curriculum studies, sociolinguistics, and more.⁵⁹ Petchauer identifies historical and textual literature, social commentary, and grounded literature.⁶⁰ The review also organizes hip-hop scholarship into three categories: hip-hop-based education, hip-hop meanings and identities, and hip-hop aesthetic forms.⁶¹

Diversity, Equity, Inclusion, and Opportunities

Making a Connection

There is a need to balance musical skills development and student engagement. The Musical Futures pairs the informal music learning philosophy with formal school music direct instruction settings.⁶² With the goal of student learning, Hip-Hop is an art that can help engage students from kindergarten to college. It can reach students who need help learning through traditional methods. Music education needs to include Hip-Hop in its curriculum.

⁵⁸ Marlon A. Walker, "Enrolling in Hip-Hop 101," *Diverse Issues in Higher Education*, October 18, 2006, <https://www.diverseeducation.com/demographics/african-american/article/15082681/enrolling-in-hip-hop-101>.

⁵⁹ Petchauer, *Review of Educational Research* 79, no. 2, 949.

⁶⁰ *Ibid.*, 950-951.

⁶¹ *Ibid.*, 952.

⁶² Nathan Gage, Bronwen Low, and Francisco Luis Reyes, "Listen to the Tastemakers: Building an Urban Arts High School Music Curriculum," *Research Studies in Music Education* 42, no. 1 (June 29, 2019): 19-36, <https://doi.org/10.1177/1321103x19837758>, 19.

Hip-hop music lyrics have often accused American education systems of not meeting the needs of marginalized people. A merger between hip-hop and formal schooling could provide many opportunities for educators and scholars. Research has explored the learning processes using music genres not typically applied in academia to inform and improve students' experiences in school music classrooms.⁶³

Kruse conducted research in the area of hip-hop music and music education and relied on others to provide him with their musical experiences.⁶⁴ In this case, hip-hop artist Terrence, a pseudonym, was a part of his research. Terrence is a public high school dropout who earned his General Educational Development certificate instead of his diploma and lives in “the ghetto.” Terrence explains his displeasure with his elementary school general music classes through interviews. Kruse explains in the following section:

While Terrence supported my assumptions about his not getting much out of school music, he did not rail against school music in how I had hoped and expected. What I had anticipated was a list of complaints about school music's irrelevance. Instead, Terrence could barely remember his school music experiences, arguably because he felt they had such little effect on his life. I pushed often for more details, but the fact that a passionate adult musician had precious little to report on his school music experience speaks volumes about the impact (or lack thereof) that these classes had on him. My assumption entering this study was that Terrence would feel strong negative feelings about school music as opposed to the indifference I discovered.⁶⁵

⁶³ Adam J. Kruse, “‘They Wasn't Makin' My Kinda Music': A Hip-Hop Musician's Perspective on School, Schooling, and School Music,” *Music Education Research* 18, no. 3 (July 6, 2015): pp 240-253, <https://doi.org/10.1080/14613808.2015.1060954>, 240.

⁶⁴ Adam J. Kruse, “‘Take a Back Seat': White Music Teachers Engaging Hip-Hop in the Classroom,” *Research Studies in Music Education* 42, no. 2 (April 28, 2020): 143–59, <https://doi.org/10.1177/1321103x19899174>, 244.

⁶⁵ Ibid.

Kruse concludes that many passionate musicians may not be involved in school music because they need more interest in their music programs.⁶⁶ If students like Terrence had a vocabulary of music such as hip-hop, they may have stayed in school and had enjoyable experiences. Kruse states: “I ultimately contend that hip-hop cultures possess the potential for critical improvements in some school music settings and that music educators might consider hip-hop perspectives as additions to the continuing discourse about vernacular music in school settings.”⁶⁷ Kruse believes Hip Hop may be vital in improving music programs in some demographics.

Decentering Whiteness?

Through his research and the collected data, Kruse presumes that Hip-Hop music pedagogy and scholarship will not contribute to decentering whiteness in music education without the intention to do so.⁶⁸ Kruse says, “It is difficult to identify and work against the inertia of White hegemony, but we are responsible for doing just that.”⁶⁹ Carefully applying Hip-Hop in the classroom may be a way to begin this process.⁷⁰

Hip-Hop does not belong to minorities, and some white teachers are competent in teaching hip-hop music as part of a music education curriculum. Music education scholars who advocate for the inclusion of Hip-Hop in schools argue that, as one author said, “Hip-Hop and digital musicianship would help to connect students’ musical worlds to their classroom

⁶⁶ Kruse, *Research Studies in Music Education* 42, no. 2, 244.

⁶⁷ *Ibid.*, 143.

⁶⁸ *Ibid.*, 156.

⁶⁹ *Ibid.*

⁷⁰ *Ibid.*

experiences and could lead to experiences with arguably more relevant aural skills, music theory, and musicianship.”⁷¹ Others have suggested that Hip-Hop may engage disenfranchised students and students who previously found little interest in music education before the introduction of Hip-Hop.

Summary

This literature review highlights the importance of arts education in the development of children, especially in underserved communities, and how Hip-Hop improves student learning and development. Arts education is critical in developing cognitive skills in children. It also impacts behaviorism and sociobiological and physiological foundations.

Hip-hop is a medium for developing social-emotional learning. Psychotherapy treatment uses hip-hop by incorporating it into multiple therapeutic techniques when necessary for patients. The elements of hip-hop contribute to the improvements of multiple intelligence. Hip Hop inclusion in schools has also been proven to improve attendance and retention and has become a viable pedagogical tool in urban high schools. The curricula are available in universities nationwide. Hip Hop allows marginalized children more diversity, equity, inclusion, and opportunities. Teachers have improved communication and connection with students regardless of race or socioeconomic status. Student learning in urban and rural areas can be enhanced considerably by incorporating Hip Hop with arts education and core curriculum.

⁷¹ Kruse, *Research Studies in Music Education* 42, no. 2, 156.

Chapter Three: Methods

Introduction

The researcher believes there needs to be more performing arts education throughout the country. Even more so, there needs to be more availability in low-income communities. The researcher discovered that quality performing arts are lacking and that no schools specialize in the performing arts in low-income, underserved, predominantly non-white rural areas in Louisiana.

The researcher intends to provide evidence that hip-hop performing arts charter schools are a viable option for education. Data may support the theory that Hip Hop is a cultural phenomenon that can effectively impact its practitioners at a young age. The researcher documents hip-hop's methodological application to social-emotional learning (SEL); examples of methods in which hip-hop infuses with core curriculum subjects support the idea of hip-hop tools and ways to incorporate them into electives and fine arts classes. The researcher presents information that supports the hypothesis that student attendance is improved when students enjoy going to school and that Hip Hop is a root cause of the enjoyment.

The researcher intends to display the impact of hip-hop performing arts charter schools on community relations, family cohesiveness, and the development of students into model citizens. Data also proves that students who attend fine arts schools, charter schools, or a combination of these are more successful in being accepted into tertiary education institutions. Further research supports the researcher's position that performing arts school attendees are better prepared for success in the arts as professionals.

Qualitative methodology, based on the information provided in John Creswell and J. Creswell's work on research methods, addresses sociology and evaluation purposes.¹ The researcher utilizes this method to collect data on the conceptual understanding of the functioning and success of performing arts schools, charter schools, and private schools in suburban, urban, and inner-city communities. The researcher intends to confirm which arts education system is most effective in predominantly non-white, underserved rural communities in Louisiana.

Design

The qualitative methodology design is a triangulated approach. Narrative research examines the lives of people of color (POC) and socioeconomic classes and the effects of arts education on their lives.² Because of the researcher's background in the arts, many of the findings may corroborate experiences. The researcher lived a lifestyle of missed opportunities because of a lack of available resources in the rural community he grew up in. These experiences contribute to the reflexivity needed for qualitative research.³

An ethnographic design examines the sociology and culture of POC in rural communities and their opportunities for success after high school graduation.⁴ Studies document the experiences and success of POC who attended performing arts schools, public schools that included performing arts curricula, charter and private arts schools, or a combination of those mentioned above. Resources collected examine individual experiences of POC who participated in arts programs. The studies highlight why there was lost interest in standard arts education

¹ Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 13.

² Ibid.

³ Ibid., 184.

⁴ Ibid., 13.

curricula and how hip-hop curricula reignited a passion for the arts. Using ethnographic qualitative methods will determine the efficacy of Hip Hop as a cultural and teaching resource in core subjects.⁵

Descriptive research studies the characteristics of POC in rural school systems. It examines their opinions of arts education in those systems. The descriptive method discusses the philosophy of administrators and school system boards of education in rural areas as it relates to arts education and in comparison to sports, core curricula, and other curricula such as agriculture and vocational courses. Correlational studies “determine and analyze relationships between variables and generate predictions.”⁶ Descriptive research gives insight into how arts studies are perceived.

Using the descriptive research method with qualitative research, the researcher collects information about incorporating hip-hop as a tool in core curricula and fine arts classes. The methodology also addresses Hip Hop as the primary vehicle of curricula development implemented in schools specializing in the arts in non-rural communities. Through correlational study, findings theorize the success of hip-hop performing arts in schools in predominantly non-white rural areas.⁷

If there is a lack of substantial evidence to support the success or lack thereof of performing arts charter schools, a grounded theory design will be employed to determine the efficacy of performing arts charter schools in predominantly non-white rural areas of Louisiana. Qualitative research examines existing literature; it will observe informative details, ideologies,

⁵ Creswell and Creswell, *Research Design*, 13.

⁶ Eunsook T. Koh and Willis L. Owen, “Descriptive Research and Qualitative Research,” SpringerLink, January 1, 1970, https://link.springer.com/chapter/10.1007/978-1-4615-1401-5_12, 219.

⁷ Ibid.

perspectives, frameworks, and implications that address the concepts and reasoning for performing arts schools, charter schools, private schools, or a combination of the three in rural communities.⁸

Questions and Hypotheses

RQ1: What are the potential benefits of integrating Hip Hop into arts education in low-income schools in Louisiana?

H1: Potential benefits of integrating Hip Hop into arts education in low-income schools in Louisiana include cultural diversity, equity, inclusion, and social-emotional learning for students. It may also improve aptitude and student enrollment.

RQ2: What are the potential benefits of Hip Hop performing arts charter schools in creating, sustaining, or improving arts education in low-income, rural Louisiana school districts facing budget cuts?

H2: Hip-hop performing arts charter schools may benefit low-income rural school districts in Louisiana facing budget cuts by creating, sustaining, or improving arts education when receiving funding from federal, state, and local government agencies, private donors, and non-profit organizations.

Setting

The research is theoretical because there is little information on the efficiency of hip-hop performing arts charter schools in predominantly non-white, underserved rural communities in Louisiana. The researcher examines the availability of arts education in urban, suburban, and rural communities in Louisiana. He will also determine the availability of performing arts in public, charter, and private schools in Louisiana. Collected data determines the availability of

⁸ Creswell and Creswell, *Research Design*, 13.

hip-hop-based curricula in public, charter, and private schools in the same regions and if any hip-hop-based performing arts schools exist in Louisiana. Further data collected compares the availability of arts education in rural Louisiana areas that are primarily white to those that are predominantly non-white. Funding availability is also examined and compared between the two communities.

Next, the researcher attends workshops at regional and national conferences, conventions, and summits to learn about alternative non-traditional curricula that use hip-hop as a foundational teaching tool and understand the state of public, charter, and private schools in Louisiana and nationally. The intent of attending the conferences, conventions, and summits is not to conduct interviews or to record the workshops for transcription purposes. The goal is to gather the same resources the presenters use for further research.

Data Collection Method

Data collection from the websites of the U.S. Census Bureau and Louisiana school districts will offer an understanding of the demographics, ethnicity, socioeconomic status, and population of suburban, urban, inner-city, and rural communities. The U.S. Department of Education website will provide information on determining funding distribution. It will also provide data on traditional and non-traditional curricula design, arts education availability, and community statistics.

Qualitative methods of data collection outlined by Creswell and Creswell examine legislative documents, national and state arts education documents, federal, state, and local education documents, government census, and data statistics.⁹ Hip Hop culture documents, scholarly books, scholarly journals, trade journals, magazine articles, newspaper articles,

⁹ Creswell and Creswell, *Research Design*, 185-192.

commentaries, audio and video recordings, and theses and dissertations are also collected. The collected data develops an understanding of the lack of diversity, equity, and inclusion in arts education and the disparities and lack of available arts education resources in rural, underserved, low-income, predominantly non-white communities in Louisiana.

Thematic analysis is employed to identify consistent patterns across multiple data sources. The thematic analysis may cover qualitative and quantitative data to develop a qualitative grounded theory. The researcher uses ethnography analysis to study the culture of POC and hip-hop enthusiasts and consider if the two cultures have similarities.

Content analysis identifies keywords, subjects, and concepts that recur during data analysis. The materials are quantified to establish patterns that formulate a reliable conclusion. This analysis alleviates the need to interact with participants to collect data.

The narrative analysis applies to documented case study stories of individual experiences. The researcher uses this method to examine the testimonials of individuals who have experienced positive or negative results from engaging in the arts and Hip Hop in different settings. The settings can include psychotherapy, education, and community engagement.

Because there is little information on hip-hop performing arts in charter schools, a grounded theory analysis develops a theory of success based on combining and examining existing data from different focuses in arts education. The views come from the data and not the other way around. The discourse analysis method addresses what others may think or feel about incorporating hip-hop education in the classroom; this audience includes educators who believe in traditional curricula and may hesitate to incorporate non-traditional methods based on personal and subjective opinions. The discourse analysis also addresses what others may think about hip-hop culture and its use in various roles, which is different from what the data proves.

Additional sources deemed non-scholarly provide a detailed understanding of Hip-Hop in its totality and possibly challenge the validity of some literary sources that attempt to define, analyze, or classify Hip-Hop as a singular and centralized entity. The references include books published nationally and internationally, as well as autobiographies, biographies, magazine articles, and interviews that give a first-hand account of hip-hop. Transcripts from audio and video interviews and lectures may provide further resource information.

Procedures

The researcher organizes the data thematically to identify critical elements for the success of hip-hop performing arts charter schools in predominantly non-white rural areas of Louisiana. Categorization of materials addresses traditional and non-traditional curricula, demographics, government policies, educational policies, funding, and community development. Thematic analysis of prepared, organized, and reviewed data determines coding that presents a theme or cause for success or reasons for failure.

The researcher gathers data highlighting the similarities and differences between traditional and non-traditional teaching methods and curricula. Resources address what type of learning method students prefer. The research also provides insight into what school system, public, charter, or private, people of color (POC) prefer. This preference considers demographic location and socioeconomic status.

The researcher organizes and examines government and educational policies thematically to understand the differences between public, charter, and private schools. Comparisons of charter and private school requirements help understand the differences and similarities. The difference between public and private charter schools is also informative. A deep investigation

examines the requirements needed for charter schools, including certifications, required courses and programs, and accommodations.

The researcher gathers data that identifies and organizes a variety of funding resources. Data determines what federal funding, if any, is available. State funding and local funding are also discoverable. There is also an investigation into public funding and private funding opportunities.

The researcher analyzes the content collected to observe patterns of similarities and differences based on teaching methods, demographics, and socioeconomic status of students and their communities. Observations of pre-recorded documentaries and interviews, along with previously mentioned resources, assist in formulating patterns that explain issues in addressing diversity, equity, and inclusion in student learning and community development.

Scientific data is collected to support the theory that Hip Hop is effective in psychotherapy treatment. Further data investigates that Hip Hop contributes to social-emotional learning and provides students with a tool for mental health stabilization and improvement. Data studied identifies the theory that when Hip Hop and arts programs intertwine in communities, crime diminishes, community development improves, and family engagement increases.

Researcher Positionality

The researcher has an affluent relationship with Hip Hop. Considering Hip Hop became officially recognized on August 11, 1973, the researcher was two years old and has a first-hand account of Hip Hop's transcendence into its current state.¹⁰ There is also a direct connection between Hip Hop and the researcher: Hip Hop spawned from poverty, blythe, and less than

¹⁰ Juana Summers, "50 Years of Hip-Hop: A Genre Born from a Backyard Party," NPR, August 5, 2023, <https://www.npr.org/2023/08/05/1192374015/50-years-of-hip-hop-a-genre-born-from-a-backyard-party>.

accommodating social barriers, and the researcher grew up in an unstable environment, witnessing alcohol and drug abuse, domestic violence, poverty, racism, and social oppression in an isolated rural Louisiana community with no significant city within thirty miles. Hip Hop was the one constant communicator of unconditional understanding and psychotherapeutic treatment. Hip Hop created lasting middle and high school friendships because of the commonalities between its enthusiasts and the ability to express through hip hop's elements.

Using Hip Hop as a tool and resource to connect with students of similar backgrounds is feasible because of the researcher's knowledge of it. Through work in public education and non-profit community music organizations, the researcher has influenced and altered the expectations of what society considers its most incorrigibles and converted them into productive and positive societal and community influencers. Students who struggle in academia have discovered ways to improve as scholars by applying Hip Hop. For these reasons, the researcher supports the theory that hip-hop performing arts charter schools are a viable avenue for the success of POC children in rural communities in Louisiana and throughout the country.

Data Analysis

A meta-analysis of published studies creates a probability-based determination of hip-hop performing arts success in charter schools. Statistical calculations of data saturation establish prevalent themes of interest within a population and develop a probability theory of success.¹¹ Qualitative analysis of case studies and curricula samples helps to develop a grounded theory in creating a successful hip-hop performing arts charter school.¹²

¹¹ Greg Guest, Emily Namey, and Mario Chen, "A Simple Method to Assess and Report Thematic Saturation in Qualitative Research," *PLOS ONE* 15, no. 5 (May 5, 2020), <https://doi.org/10.1371/journal.pone.0232076>, 4.

¹² Guest et al., *PLOS ONE* 15, no. 5, 4.

The researcher collects data that determines the availability of arts schools throughout the country. This study may include quantitative data on the number of art schools and their demographical, regional, and socioeconomic locations. A comparison is made between national and regional data, developing a grounded theory on the perception of Hip Hop and the arts in Louisiana. This theory will provide a further grounded theory on the success of hip-hop performing arts in charter schools in Louisiana.

Further data analyzes national, regional, and local arts education funding. Data will also examine if funding is distributed equally amongst school districts or if there is a bias based on ethnicity or socioeconomic demographics. Data also identifies and determines who is responsible for the allocation of funding. The data will show if local school administration, school district administration, state or regional administration, or national school administration oversees the budget. This data helps to develop a grounded theory in funding a charter arts school for success and what resources are available.

Summary

The qualitative research method with several sub-categories provides a well-rounded research and data collection process. Studying the habits of communities and student learning based on demographics, socioeconomic status, and a willingness to learn offers the opportunity to develop a theory of success for a non-traditional learning environment in a specific region that does not exist. With the continuous growth in arts education budget cuts in public schools and the restrictions placed on schools by state and local government in providing diverse, equitable, and inclusive student learning, a new system creates a relatable, psychologically adaptable, and community-driven educational system that benefits all students based on their environment. The

methods employed, along with the background experiences of the researcher, provide an exploratory theory for success adaptable to its environment.

Chapter Four: Research Findings

The research discovered many positive aspects concerning education and some adverse findings in addressing the arts in Louisiana. Discoveries of the availability of performing arts academies and charter and private schools are alarming. The research addresses the availability of arts programs in PK-12 public schools; research findings explain how to create a charter or private performing arts school. Because schools specialize in something other than Hip Hop, a theory has been developed based on cultural research into music preferences by location. Performing arts schools and curricula provide data and a theory for the success of a hip-hop performing arts school in Louisiana. There are also exciting findings about the demographic and ethnic makeup of Louisiana. The study delves into the financials and funding distribution procedures for Louisiana schools, specifically charter and private schools.

Louisiana School Choice

According to edchoice.org, Louisiana has flexible school choices. In public schools, parents may transfer their children to traditional public schools within or outside of their district. This transfer occurs through Louisiana's open enrollment policies. Parents can also enroll children in magnet schools if they meet the criteria for acceptance. Charter schools receive support through public funds, have less restrictive regulations than traditional public schools, and are a viable choice. Louisiana has specific laws for homeschooling. Parents must abide by these laws when homeschooling children.¹

¹ "School Choice in Louisiana," EdChoice, November 2, 2023, <https://www.edchoice.org/school-choice/state/louisiana/>.

Rural and Urban Louisiana

According to the Louisiana Department of Health, 40 of the 64 parishes are classified as rural, 23 as urban, and St. John the Baptist is the only parish identified as suburban and rural.² The maps below in Figures 1 and 2 highlight Louisiana's rural, urban, and suburban parishes.

² "Rural and Urban Louisiana Parishes," Louisiana Department of Health, https://ldh.la.gov/assets/docs/BayouHealth/Dental/Louisiana_Rural_Parishes_Map.pdf.

Louisiana Rural Parishes Map

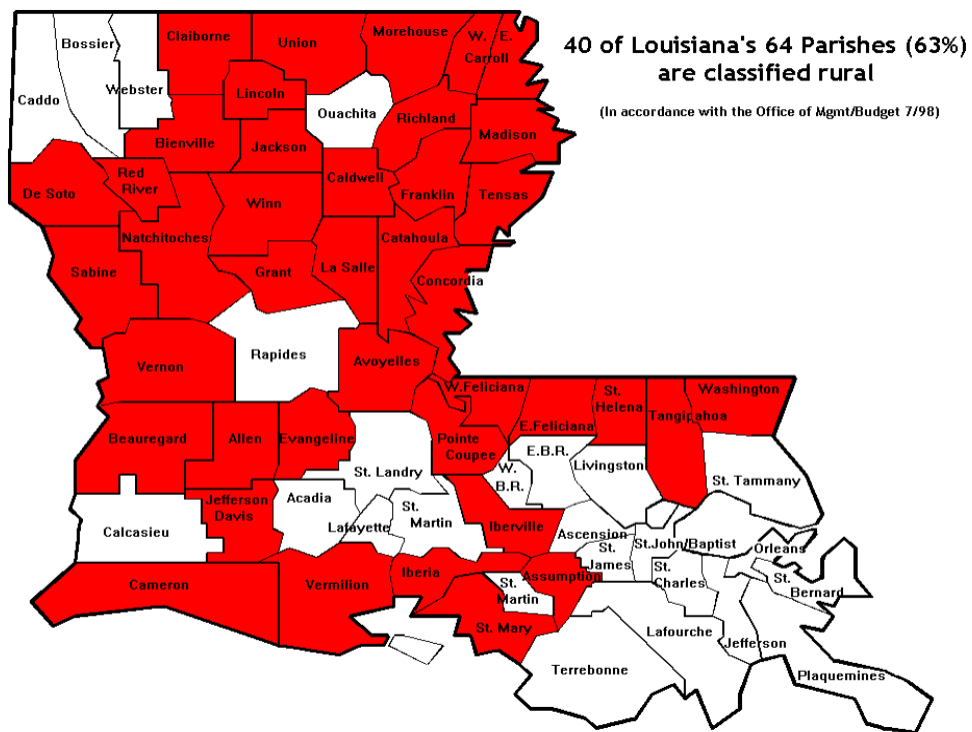


Figure 1. Louisiana Rural Parish Map³

³ “Rural and Urban Louisiana Parishes,” Louisiana Department of Health, https://ldh.la.gov/assets/docs/BayouHealth/Dental/Louisiana_Rural_Parishes_Map.pdf.

RURAL AND URBAN LOUISIANA PARISHES

(as designated by the Federal Office of Management and Budget)

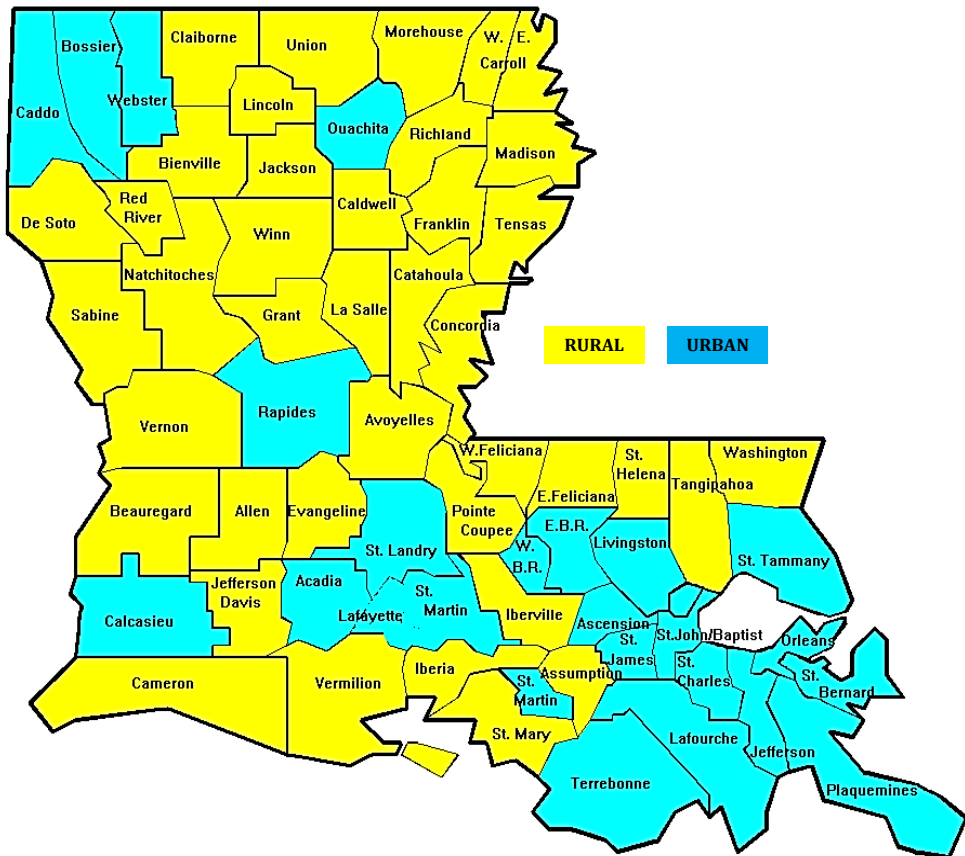


Figure 2. Louisiana Rural and Urban Parish Map⁴

⁴ “Rural and Urban Louisiana Parishes,” Louisiana Department of Health, https://ldh.la.gov/assets/docs/BayouHealth/Dental/Louisiana_Rural_Parishes_Map.pdf.

Demographics of Rural and Urban Louisiana Student Enrollment

Based on the previous findings that Louisiana is a majority rural and urban state, except for one suburban and urban parish, the researcher provides a breakdown of total enrollment by parish. A table with ethnicity statistics and enrollment by gender is also available. According to the Louisiana Department of Education (LDOE), 681,176 students are enrolled in PK–12 public schools. A complete breakdown of student enrollment by parish and other statistics is in Table 1 below.

Table 1. Total Public Student Enrollment⁵

School System	School System Name	Sites Reporting	Total Enrollment
<i>000</i>	<i>State of Louisiana</i>	<i>1,371</i>	<i>681,176</i>
001	Acadia Parish	32	9,177
002	Allen Parish	11	3,945
003	Ascension Parish	32	24,138
004	Assumption Parish	9	2,846
005	Avoyelles Parish	11	4,921
006	Beauregard Parish	12	5,731
007	Bienville Parish	8	1,887
008	Bossier Parish	35	22,428
009	Caddo Parish	58	33,243
010	Calcasieu Parish	60	28,392

⁵ “Data Center,” Louisiana Believes - Louisiana Department of Education, <https://www.louisianabelieves.com/resources/library/data-center>.

011	Caldwell Parish	8	1,557
012	Cameron Parish	5	1,119
013	Catahoula Parish	5	937
014	Claiborne Parish	6	1,664
015	Concordia Parish	11	2,982
016	DeSoto Parish	9	4,981
017	East Baton Rouge Parish	86	40,443
018	East Carroll Parish	3	751
019	East Feliciana Parish	6	1,682
020	Evangeline Parish	14	5,450
021	Franklin Parish	7	2,654
022	Grant Parish	9	2,795
023	Iberia Parish	24	11,096
024	Iberville Parish	8	4,172
025	Jackson Parish	6	2,044
026	Jefferson Parish	75	47,712
027	Jefferson Davis Parish	13	5,419
028	Lafayette Parish	45	30,329
029	Lafourche Parish	31	13,634

030	LaSalle Parish	9	2,518
031	Lincoln Parish	15	5,800
032	Livingston Parish	44	27,105

033	Madison Parish	5	1,244
034	Morehouse Parish	6	3,169
035	Natchitoches Parish	13	4,980
037	Ouachita Parish	37	17,893
038	Plaquemines Parish	8	3,763
039	Pointe Coupee Parish	5	2,441
040	Rapides Parish	48	22,055
041	Red River Parish	5	1,268
042	Richland Parish	11	2,708
043	Sabine Parish	10	3,834
044	St. Bernard Parish	13	7,756
045	St. Charles Parish	17	9,346
046	St. Helena Parish	3	1,035
047	St. James Parish	7	3,366
048	St. John the Baptist Parish	11	5,130
049	St. Landry Parish	34	11,498
050	St. Martin Parish	16	7,004
051	St. Mary Parish	22	7,525
052	St. Tammany Parish	56	36,806
053	Tangipahoa Parish	34	19,564
054	Tensas Parish	2	328
055	Terrebonne Parish	31	15,028

056	Union Parish	3	1,685
057	Vermilion Parish	21	9,382
058	Vernon Parish	19	8,153
059	Washington Parish	11	4,636
060	Webster Parish	14	5,190
061	West Baton Rouge Parish	10	4,295
062	West Carroll Parish	3	1,584
063	West Feliciana Parish	5	2,183
064	Winn Parish	5	1,838
065	City of Monroe School District	20	8,200
066	City of Bogalusa School District	5	1,915
067	Zachary Community School District	8	5,597
068	City of Baker School District	4	945
069	Central Community School District	6	4,727
101	Special School District	7	284
302	Louisiana School for Math, Science & the Arts	1	281
318	LSU Laboratory School	1	1,468
319	Southern University Lab School	2	808
334	New Orleans Center for Creative Arts	1	227
3C1	Thrive Academy	1	178
3C9	Ecole Pointe-au-Chien	1	9
A02	Office of Juvenile Justice	4	256

CHA	Type 2 Charters	44	30,693
R36	Orleans Parish	69	43,544
RBR	Recovery School District - Baton Rouge	4	741
RLA	Recovery School District - Louisiana	1	1,064

Table 2 provides a breakdown of district public student enrollment by gender. Most districts have a reasonably even gender enrollment between females and males. Females, however, drastically outnumber males at schools specializing in the arts.

Table 2. Total Public Student Enrollment by Gender⁶

School System	School System Name	Students by Gender	
		% Female	% Male
<i>000</i>	<i>State of Louisiana</i>	<i>48.8%</i>	<i>51.2%</i>
001	Acadia Parish	49.0%	51.0%
002	Allen Parish	48.2%	51.8%
003	Ascension Parish	48.8%	51.2%
004	Assumption Parish	50.0%	50.0%
005	Avoyelles Parish	48.1%	51.9%
006	Beauregard Parish	47.7%	52.3%
007	Bienville Parish	49.3%	50.7%
008	Bossier Parish	49.1%	50.9%

⁶ "Data Center," Louisiana Believes - Louisiana Department of Education.

009	Caddo Parish	50.0%	50.0%
010	Calcasieu Parish	48.9%	51.1%
011	Caldwell Parish	48.5%	51.5%
012	Cameron Parish	46.6%	53.4%
013	Catahoula Parish	50.4%	49.6%
014	Claiborne Parish	51.4%	48.6%
015	Concordia Parish	48.2%	51.8%
016	DeSoto Parish	47.2%	52.8%
017	East Baton Rouge Parish	49.3%	50.7%
018	East Carroll Parish	48.3%	51.7%
019	East Feliciana Parish	51.0%	49.0%
020	Evangeline Parish	47.9%	52.1%
021	Franklin Parish	48.6%	51.4%
022	Grant Parish	47.5%	52.5%
023	Iberia Parish	48.7%	51.3%
024	Iberville Parish	49.3%	50.7%
025	Jackson Parish	47.7%	52.3%
026	Jefferson Parish	48.3%	51.7%
027	Jefferson Davis Parish	48.1%	51.9%
028	Lafayette Parish	49.0%	51.0%
029	Lafourche Parish	49.2%	50.8%
030	LaSalle Parish	48.0%	52.0%
031	Lincoln Parish	49.3%	50.7%

032	Livingston Parish	48.6%	51.4%
033	Madison Parish	47.8%	52.2%
034	Morehouse Parish	47.6%	52.4%
035	Natchitoches Parish	49.4%	50.6%
037	Ouachita Parish	48.9%	51.1%
038	Plaquemines Parish	46.0%	54.0%
039	Pointe Coupee Parish	49.2%	50.8%
040	Rapides Parish	49.0%	51.0%
041	Red River Parish	42.8%	57.2%
042	Richland Parish	47.1%	52.9%
043	Sabine Parish	48.2%	51.8%
044	St. Bernard Parish	48.9%	51.1%
045	St. Charles Parish	48.7%	51.3%
046	St. Helena Parish	49.9%	50.1%
047	St. James Parish	47.7%	52.3%
048	St. John the Baptist Parish	49.0%	51.0%
049	St. Landry Parish	49.3%	50.7%
050	St. Martin Parish	50.0%	50.0%
051	St. Mary Parish	49.0%	51.0%
052	St. Tammany Parish	48.5%	51.5%
053	Tangipahoa Parish	49.0%	51.0%
054	Tensas Parish	49.1%	50.9%
055	Terrebonne Parish	48.1%	51.9%

056	Union Parish	47.8%	52.2%
057	Vermilion Parish	49.2%	50.8%
058	Vernon Parish	49.1%	50.9%
059	Washington Parish	48.5%	51.5%
060	Webster Parish	48.7%	51.3%
061	West Baton Rouge Parish	48.6%	51.4%
062	West Carroll Parish	47.9%	52.1%
063	West Feliciana Parish	48.2%	51.8%
064	Winn Parish	48.0%	52.0%
065	City of Monroe School District	49.6%	50.4%
066	City of Bogalusa School District	48.0%	52.0%
067	Zachary Community School District	48.5%	51.5%
068	City of Baker School District	49.1%	50.9%
069	Central Community School District	48.3%	51.7%
101	Special School District	37.0%	63.0%
302	Louisiana School for Math, Science & the Arts	65.8%	34.2%
318	LSU Laboratory School	49.3%	50.7%
319	Southern University Lab School	50.7%	49.3%
334	New Orleans Center for Creative Arts	69.6%	30.4%
3C1	Thrive Academy	51.1%	48.9%
3C9	Ecole Pointe-au-Chien	44.4%	55.6%
A02	Office of Juvenile Justice	4.3%	95.7%
CHA	Type 2 Charters	50.2%	49.8%

R36	Orleans Parish	48.5%	51.5%
RBR	Recovery School District - Baton Rouge	49.7%	50.3%
RLA	Recovery School District - Louisiana	52.6%	47.4%

Table 3 offers data on the race and ethnicity ratios of students in each parish. Because of the number of ethnicities, the table is divided into multiple sub-tables.

Table 3. Students by Race/Ethnicity⁷

School System	School System Name	Students by Race/Ethnicity	
		American Indian	Asian
<i>000</i>	<i>State of Louisiana</i>	<i>3,771</i>	<i>10,816</i>
001	Acadia Parish	15	12
002	Allen Parish	34	20
003	Ascension Parish	41	323
004	Assumption Parish	7	13
005	Avoyelles Parish	41	12
006	Beauregard Parish	12	24
007	Bienville Parish	1	11
008	Bossier Parish	59	365

⁷ "Data Center," Louisiana Believes - Louisiana Department of Education.

009	Caddo Parish	39	467
010	Calcasieu Parish	88	520
011	Caldwell Parish	0	1
012	Cameron Parish	3	0
013	Catahoula Parish	1	2
014	Claiborne Parish	2	9
015	Concordia Parish	2	29
016	DeSoto Parish	22	25
017	East Baton Rouge Parish	74	1481
018	East Carroll Parish	0	0
019	East Feliciana Parish	3	3
020	Evangeline Parish	2	25
021	Franklin Parish	3	4
022	Grant Parish	12	6
023	Iberia Parish	22	279
024	Iberville Parish	6	22
025	Jackson Parish	2	7
026	Jefferson Parish	156	2216
027	Jefferson Davis Parish	45	15
028	Lafayette Parish	90	743
029	Lafourche Parish	380	118
030	LaSalle Parish	35	5
031	Lincoln Parish	15	72

032	Livingston Parish	47	251
033	Madison Parish	0	6
034	Morehouse Parish	2	9
035	Natchitoches Parish	41	25
037	Ouachita Parish	31	240
038	Plaquemines Parish	80	237
039	Pointe Coupee Parish	4	3
040	Rapides Parish	113	289
041	Red River Parish	0	9
042	Richland Parish	2	7
043	Sabine Parish	559	9
044	St. Bernard Parish	27	171
045	St. Charles Parish	22	112
046	St. Helena Parish	0	1
047	St. James Parish	4	7
048	St. John the Baptist Parish	6	17
049	St. Landry Parish	26	63
050	St. Martin Parish	13	59
051	St. Mary Parish	36	75
052	St. Tammany Parish	106	482
053	Tangipahoa Parish	28	112
054	Tensas Parish	0	0
055	Terrebonne Parish	973	162

056	Union Parish	3	13
057	Vermilion Parish	12	197
058	Vernon Parish	38	68
059	Washington Parish	10	12
060	Webster Parish	12	21
061	West Baton Rouge Parish	6	22
062	West Carroll Parish	7	7
063	West Feliciana Parish	1	7
064	Winn Parish	3	2
065	City of Monroe School District	4	103
066	City of Bogalusa School District	6	11
067	Zachary Community School District	6	67
068	City of Baker School District	0	1
069	Central Community School District	6	43
101	Special School District	2	5
302	Louisiana School for Math, Science & the Arts	6	29
318	LSU Laboratory School	2	51
319	Southern University Lab School	4	6
334	New Orleans Center for Creative Arts	1	5
3C1	Thrive Academy	1	0
3C9	Ecole Pointe-au-Chien	6	0
A02	Office of Juvenile Justice	0	0
CHA	Type 2 Charters	197	324

R36	Orleans Parish	106	647
RBR	Recovery School District - Baton Rouge	0	0
RLA	Recovery School District - Louisiana	0	0

Table 3.1. Students by Race/Ethnicity (Cont.)⁸

School System	School System Name	Students by Race/Ethnicity	
		Black	Hispanic
<i>000</i>	<i>State of Louisiana</i>	<i>284,847</i>	<i>73,627</i>
001	Acadia Parish	2221	510
002	Allen Parish	719	84
003	Ascension Parish	7633	3031
004	Assumption Parish	1126	152
005	Avoyelles Parish	2111	33
006	Beauregard Parish	572	340
007	Bienville Parish	974	31
008	Bossier Parish	6557	2725
009	Caddo Parish	21331	1807
010	Calcasieu Parish	8577	2206

⁸ "Data Center," Louisiana Believes - Louisiana Department of Education.

011	Caldwell Parish	245	40
012	Cameron Parish	16	81
013	Catahoula Parish	329	6
014	Claiborne Parish	1146	32
015	Concordia Parish	1390	109
016	DeSoto Parish	1926	213
017	East Baton Rouge Parish	27937	5782
018	East Carroll Parish	748	2
019	East Feliciana Parish	975	36
020	Evangeline Parish	2035	140
021	Franklin Parish	1449	29
022	Grant Parish	332	20
023	Iberia Parish	4627	726
024	Iberville Parish	2833	130
025	Jackson Parish	602	49
026	Jefferson Parish	15921	18075
027	Jefferson Davis Parish	1022	212
028	Lafayette Parish	12394	3397
029	Lafourche Parish	2631	1431
030	LaSalle Parish	206	26
031	Lincoln Parish	2271	474
032	Livingston Parish	3668	3462
033	Madison Parish	1173	20

034	Morehouse Parish	2055	41
035	Natchitoches Parish	2820	180
037	Ouachita Parish	6258	839
038	Plaquemines Parish	1034	419
039	Pointe Coupee Parish	1354	165
040	Rapides Parish	9197	1199
041	Red River Parish	751	21
042	Richland Parish	1432	48
043	Sabine Parish	845	109
044	St. Bernard Parish	2414	1502
045	St. Charles Parish	3019	1072
046	St. Helena Parish	937	24
047	St. James Parish	2067	52
048	St. John the Baptist Parish	3685	819
049	St. Landry Parish	6361	555
050	St. Martin Parish	3178	324
051	St. Mary Parish	2804	1343
052	St. Tammany Parish	7886	3982
053	Tangipahoa Parish	9218	1930
054	Tensas Parish	275	6
055	Terrebonne Parish	3709	1933
056	Union Parish	672	230
057	Vermilion Parish	1868	443

058	Vernon Parish	1046	749
059	Washington Parish	1241	191
060	Webster Parish	2275	172
061	West Baton Rouge Parish	2263	304
062	West Carroll Parish	279	58
063	West Feliciana Parish	727	38
064	Winn Parish	631	53
065	City of Monroe School District	6750	128
066	City of Bogalusa School District	1283	77
067	Zachary Community School District	3298	238
068	City of Baker School District	835	79
069	Central Community School District	1006	425
101	Special School District	150	17
302	Louisiana School for Math, Science & the Arts	23	10
318	LSU Laboratory School	213	55
319	Southern University Lab School	613	20
334	New Orleans Center for Creative Arts	97	37
3C1	Thrive Academy	140	16
3C9	Ecole Pointe-au-Chien	0	0
A02	Office of Juvenile Justice	210	6
CHA	Type 2 Charters	15717	2997
R36	Orleans Parish	32793	5251
RBR	Recovery School District - Baton Rouge	720	16

RLA	Recovery School District - Louisiana	1001	43
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Table 3.2. Students by Race/Ethnicity (Cont.)⁹

School System	School System Name	Students by Race/Ethnicity	
		Hawaiian/Pacific Islander	White
<i>000</i>	<i>State of Louisiana</i>	<i>555</i>	<i>282,308</i>
001	Acadia Parish	0	5950
002	Allen Parish	1	2851
003	Ascension Parish	16	12052
004	Assumption Parish	0	1467
005	Avoyelles Parish	1	2406
006	Beauregard Parish	3	4435
007	Bienville Parish	0	812
008	Bossier Parish	59	11578
009	Caddo Parish	15	8478
010	Calcasieu Parish	28	15907
011	Caldwell Parish	0	1225
012	Cameron Parish	0	990
013	Catahoula Parish	0	566

⁹ "Data Center," Louisiana Believes - Louisiana Department of Education.

014	Claiborne Parish	1	438
015	Concordia Parish	1	1392
016	DeSoto Parish	3	2585
017	East Baton Rouge Parish	71	4488
018	East Carroll Parish	0	1
019	East Feliciana Parish	0	628
020	Evangeline Parish	1	3045
021	Franklin Parish	0	1109
022	Grant Parish	1	2326
023	Iberia Parish	7	4805
024	Iberville Parish	0	1109
025	Jackson Parish	0	1309
026	Jefferson Parish	22	10153
027	Jefferson Davis Parish	0	3665
028	Lafayette Parish	27	12635
029	Lafourche Parish	7	8110
030	LaSalle Parish	0	2167
031	Lincoln Parish	2	2832
032	Livingston Parish	15	18810
033	Madison Parish	0	27
034	Morehouse Parish	0	996
035	Natchitoches Parish	1	1752
037	Ouachita Parish	9	10041

038	Plaquemines Parish	2	1968
039	Pointe Coupee Parish	0	883
040	Rapides Parish	18	10618
041	Red River Parish	0	437
042	Richland Parish	1	1179
043	Sabine Parish	3	1985
044	St. Bernard Parish	3	3294
045	St. Charles Parish	12	4707
046	St. Helena Parish	0	54
047	St. James Parish	0	1198
048	St. John the Baptist Parish	6	469
049	St. Landry Parish	0	4251
050	St. Martin Parish	0	3118
051	St. Mary Parish	5	2738
052	St. Tammany Parish	36	22733
053	Tangipahoa Parish	15	7207
054	Tensas Parish	0	39
055	Terrebonne Parish	5	6698
056	Union Parish	2	738
057	Vermilion Parish	2	6404
058	Vernon Parish	52	5592
059	Washington Parish	1	3057
060	Webster Parish	3	2512

061	West Baton Rouge Parish	0	1637
062	West Carroll Parish	1	1196
063	West Feliciana Parish	0	1353
064	Winn Parish	0	1094
065	City of Monroe School District	3	1123
066	City of Bogalusa School District	3	450
067	Zachary Community School District	2	1762
068	City of Baker School District	2	24
069	Central Community School District	0	3093
101	Special School District	0	105
302	Louisiana School for Math, Science & the Arts	0	213
318	LSU Laboratory School	1	1089
319	Southern University Lab School	0	143
334	New Orleans Center for Creative Arts	0	82
3C1	Thrive Academy	0	13
3C9	Ecole Pointe-au-Chien	0	3
A02	Office of Juvenile Justice	0	36
CHA	Type 2 Charters	36	10180
R36	Orleans Parish	49	3679
RBR	Recovery School District - Baton Rouge	1	3
RLA	Recovery School District - Louisiana	0	11

Table 3.3. Students by Race/Ethnicity (Cont.)¹⁰

School System	School System Name	Students by Race/Ethnicity	
		Multiple Races (Non-Hispanic)	Minority
<i>000</i>	<i>State of Louisiana</i>	<i>25,252</i>	<i>398,868</i>
001	Acadia Parish	469	3227
002	Allen Parish	236	1094
003	Ascension Parish	1042	12086
004	Assumption Parish	81	1379
005	Avoyelles Parish	317	2515
006	Beauregard Parish	345	1296
007	Bienville Parish	58	1075
008	Bossier Parish	1085	10850
009	Caddo Parish	1106	24765
010	Calcasieu Parish	1066	12485
011	Caldwell Parish	46	332
012	Cameron Parish	29	129
013	Catahoula Parish	33	371
014	Claiborne Parish	36	1226
015	Concordia Parish	59	1590

¹⁰ "Data Center," Louisiana Believes - Louisiana Department of Education.

016	DeSoto Parish	207	2396
017	East Baton Rouge Parish	610	35955
018	East Carroll Parish	0	750
019	East Feliciana Parish	37	1054
020	Evangeline Parish	202	2405
021	Franklin Parish	60	1545
022	Grant Parish	98	469
023	Iberia Parish	630	6291
024	Iberville Parish	72	3063
025	Jackson Parish	75	735
026	Jefferson Parish	1169	37559
027	Jefferson Davis Parish	460	1754
028	Lafayette Parish	1043	17694
029	Lafourche Parish	957	5524
030	LaSalle Parish	79	351
031	Lincoln Parish	134	2968
032	Livingston Parish	852	8295
033	Madison Parish	18	1217
034	Morehouse Parish	66	2173
035	Natchitoches Parish	161	3228
037	Ouachita Parish	475	7852
038	Plaquemines Parish	23	1795
039	Pointe Coupee Parish	32	1558

040	Rapides Parish	621	11437
041	Red River Parish	50	831
042	Richland Parish	39	1529
043	Sabine Parish	324	1849
044	St. Bernard Parish	345	4462
045	St. Charles Parish	402	4639
046	St. Helena Parish	19	981
047	St. James Parish	38	2168
048	St. John the Baptist Parish	128	4661
049	St. Landry Parish	242	7247
050	St. Martin Parish	312	3886
051	St. Mary Parish	524	4787
052	St. Tammany Parish	1581	14073
053	Tangipahoa Parish	1054	12357
054	Tensas Parish	8	289
055	Terrebonne Parish	1548	8330
056	Union Parish	27	947
057	Vermilion Parish	456	2978
058	Vernon Parish	608	2561
059	Washington Parish	124	1579
060	Webster Parish	195	2678
061	West Baton Rouge Parish	63	2658
062	West Carroll Parish	36	388

063	West Feliciana Parish	57	830
064	Winn Parish	55	744
065	City of Monroe School District	89	7077
066	City of Bogalusa School District	85	1465
067	Zachary Community School District	224	3835
068	City of Baker School District	4	921
069	Central Community School District	154	1634
101	Special School District	5	179
302	Louisiana School for Math, Science & the Arts	0	68
318	LSU Laboratory School	57	379
319	Southern University Lab School	22	665
334	New Orleans Center for Creative Arts	5	145
3C1	Thrive Academy	8	165
3C9	Ecole Pointe-au-Chien	0	6
A02	Office of Juvenile Justice	4	220
CHA	Type 2 Charters	1242	20513
R36	Orleans Parish	1019	39865
RBR	Recovery School District - Baton Rouge	1	738
RLA	Recovery School District - Louisiana	9	1053

Economic Disadvantage

The data collected shows that most of Louisiana is economically disadvantaged. There are only three schools that are below the median of financial struggle. Ironically, two economically disadvantaged schools offer arts education: the Louisiana School for Math, Science, and the Arts and the New Orleans Center for Creative Arts. A third is the LSU Laboratory School. As a reminder, the Louisiana School for Math, Science, and the Arts and the LSU Laboratory School are predominantly white, and the New Orleans Center for the Creative Arts has a more equitably diverse student population.¹¹ The percentage of economically disadvantaged parishes is provided in Table 4 below.

Table 4. Percentage of Economically Disadvantaged Students¹²

School System	School System Name	Sites Reporting	% Economically Disadvantaged
000	<i>State of Louisiana</i>	1,371	72.5%
001	Acadia Parish	32	74.5%
002	Allen Parish	11	71.3%
003	Ascension Parish	32	55.1%
004	Assumption Parish	9	70.6%
005	Avoyelles Parish	11	78.7%
006	Beauregard Parish	12	54.1%

¹¹ “Data Center,” Louisiana Believes - Louisiana Department of Education.

¹² Ibid.

007	Bienville Parish	8	75.9%
008	Bossier Parish	35	59.1%
009	Caddo Parish	58	74.5%
010	Calcasieu Parish	60	63.3%
011	Caldwell Parish	8	98.0%
012	Cameron Parish	5	49.8%
013	Catahoula Parish	5	81.4%
014	Claiborne Parish	6	86.7%
015	Concordia Parish	11	85.9%
016	DeSoto Parish	9	62.2%
017	East Baton Rouge Parish	86	92.4%
018	East Carroll Parish	3	97.9%
019	East Feliciana Parish	6	75.8%
020	Evangeline Parish	14	76.1%
021	Franklin Parish	7	87.3%
022	Grant Parish	9	72.6%
023	Iberia Parish	24	74.1%
024	Iberville Parish	8	79.7%
025	Jackson Parish	6	68.7%
026	Jefferson Parish	75	76.1%
027	Jefferson Davis Parish	13	65.4%
028	Lafayette Parish	45	71.2%
029	Lafourche Parish	31	67.9%

030	LaSalle Parish	9	61.0%
031	Lincoln Parish	15	60.1%
032	Livingston Parish	44	70.9%
033	Madison Parish	5	94.2%
034	Morehouse Parish	6	82.4%
035	Natchitoches Parish	13	89.7%
037	Ouachita Parish	37	66.9%
038	Plaquemines Parish	8	71.6%
039	Pointe Coupee Parish	5	80.0%
040	Rapides Parish	48	78.6%
041	Red River Parish	5	91.4%
042	Richland Parish	11	78.9%
043	Sabine Parish	10	70.1%
044	St. Bernard Parish	13	77.2%
045	St. Charles Parish	17	55.2%
046	St. Helena Parish	3	98.0%
047	St. James Parish	7	64.5%
048	St. John the Baptist Parish	11	81.2%
049	St. Landry Parish	34	82.0%
050	St. Martin Parish	16	78.3%
051	St. Mary Parish	22	76.9%
052	St. Tammany Parish	56	53.5%
053	Tangipahoa Parish	34	78.5%

054	Tensas Parish	2	96.0%
055	Terrebonne Parish	31	70.9%
056	Union Parish	3	81.3%
057	Vermilion Parish	21	63.7%
058	Vernon Parish	19	68.1%
059	Washington Parish	11	73.6%
060	Webster Parish	14	76.2%
061	West Baton Rouge Parish	10	82.7%
062	West Carroll Parish	3	77.5%
063	West Feliciana Parish	5	50.2%
064	Winn Parish	5	79.2%
065	City of Monroe School District	20	83.5%
066	City of Bogalusa School District	5	92.8%
067	Zachary Community School District	8	61.9%
068	City of Baker School District	4	91.1%
069	Central Community School District	6	56.2%
101	Special School District	7	97.5%
302	Louisiana School for Math, Science & the Arts	1	19.6%
318	LSU Laboratory School	1	4.2%
319	Southern University Lab School	2	65.8%
334	New Orleans Center for Creative Arts	1	39.2%
3C1	Thrive Academy	1	100.0%
3C9	Ecole Pointe-au-Chien	1	66.7%

A02	Office of Juvenile Justice	4	94.5%
CHA	Type 2 Charters	44	74.4%
R36	Orleans Parish	69	83.7%
RBR	Recovery School District - Baton Rouge	4	96.0%
RLA	Recovery School District - Louisiana	1	96.7%

Louisiana Performing Arts School Data

According to the PK-12 Academics website, only four arts schools exist in Louisiana. The schools are Baton Rouge Visual and Performing Arts Center, Louisiana School for Math, Science, and the Arts, Magnet Academy for Cultural Arts, and South Highlands Academic and Performing Arts Magnet.¹³ This is shown in Table 5 below.

Table 5. Performing Arts Schools in Louisiana¹⁴

Baton Rouge Visual And Performing Arts Center	Louisiana School For Math, Science & The Arts	Magnet Academy For Cultural Arts	South Highlands Academic and Performing Arts Magnet
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Louisiana Charter School Data

According to the National Alliance for Public Charter Schools website, there are 1200 public schools in 72 districts in Louisiana. Of those 1200 schools, 152 are charter schools. In Louisiana, charter schools have more autonomy than district schools. One author explains it this way: “Charter schools operate under a contract with an authorizer, either the state’s public

¹³ “Art Schools in Louisiana,” Art Schools in Louisiana | K12 Academics, <https://www.k12academics.com/national-directories/performing-arts-school/Louisiana>.

¹⁴ Ibid.

education authority or a school district.”¹⁵ This contract allows public education officials to influence decisions on charter school functioning.

In Louisiana, school districts can authorize charter schools that are approved by the Board of Education (BOE). Even though charter schools have more autonomy than district public schools, they “are still a part of the local school district.”¹⁶ The Louisiana Public Education Authority authorizes state-chartered schools. The authority allows charter schools to operate as an independent Local Education Agency (LEA).¹⁷

Louisiana Private School Data

Six hundred thirty-five schools in Louisiana do not seek state approval for recognition as non-public schools as of October 2023, with a total enrollment of 1742.¹⁸ Several accredited and non-accredited non-public schools are approved based on the requirements implemented by the ruling of *Brumfield v. Dodd*.¹⁹ Table 6 below lists the registered private schools not seeking state approval but are compliant with *Brumfield v. Dodd*, which verifies that schools are not racially segregated and do not have discriminatory policies or practices.²⁰

¹⁵ “Louisiana Charter Schools: Charter Alliance,” National Alliance for Public Charter Schools, <https://publiccharters.org/charter-school-state-resources/louisiana/>.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ “Data Center,” Louisiana Believes - Louisiana Department of Education.

¹⁹ “Nonpublic Schools,” Louisiana Believes - Louisiana Department of Education, <https://louisianabelieves.com/resources/library/nonpublic-schools>.

²⁰ “Brumfield v. Dodd,” Louisiana Believes - Louisiana Department of Education, <https://www.louisianabelieves.com/schools/nonpublic-schools/brumfield-v-dodd>.

Table 6. Registered Private Schools Not Seeking State Approval²¹

LOUISIANA DEPARTMENT OF EDUCATION

Registered Private Schools Not Seeking State Approval Parish List
and Student Enrollments

October 2023

	Schools	Students		Schools	Students		Schools	Students
Acadia	10	23	Jackson	3	6	Saint Martin	15	30
Allen	5	64	Jefferson	32	66	Saint Mary	10	17
Ascension	16	27	Jefferson Davis	4	5	Saint Tammany	62	189
Assumption	1	3	Lafayette	27	63	Tangipahoa	28	43
Avoyelles	5	10	Lafourche	15	23	Terrebonne	23	31
Beauregard	7	17	LaSalle	1	1	Union	4	9
Bienville	6	9	Lincoln	5	11	Vermilion	15	26
Bossier	15	27	Livingston	42	81	Vernon	15	308
Caddo	27	47	Madison	1	12	Washington	12	15
Calcasieu	47	153	Morehouse	2	2	Webster	6	18
Caldwell	6	10	Natchitoches	2	2	West Baton Rouge	1	2
Catahoula	2	5	Orleans	12	49	West Carroll	5	7
Claiborne	1	1	Ouachita	27	97	West Feliciana	1	1
Concordia	4	4	Plaquemines	5	7	Winn	1	2
DeSoto	3	5	pointe coupee	3	9			
East Baton Rouge	28	53	Rapides	18	38			
East Feliciana	2	8	Richland	3	7			
Evangeline	7	11	Sabine	5	12			
Franklin	3	3	Saint Bernard	2	3			
Grant	5	11	Saint Charles	3	8			
Iberia	6	11	Saint James	2	3			
Iberville	6	10	Saint Landry	11	27			

Total Schools: 635
Total Students: 1742

Louisiana Believes

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²¹ “Data Center,” Louisiana Believes - Louisiana Department of Education.

Table 7 below identifies the approved private schools that received state approval by following the requirements because of the results of *Brumfield v. Dobbs*. According to the chart, no state-approved private schools focus on the arts. These schools can be non-accredited or accredited according to state and national guidelines, even though they adhere to the *Brumfield v. Dobbs* ruling.

Table 7. Non-Public Schools Approved According to *Brumfield v. Dobbs*²²



2023-2024 Non-public Schools Academic Classification List

Site	Parish	Grades Served	Classification	Brumfield v. Dodd	Pre-K	K-12
Northside Christian School	Acadia	8-12	Non-Accredited Approved	8/26/99	0	118
Notre Dame High School	Acadia	9-12	Accredited Approved	8/26/76	0	313
Our Mother of Peace	Acadia	PK3, PK4, K-8	Accredited Approved	8/26/76	32	184
Rayne Catholic Elementary School	Acadia	PK4, K-8	Accredited Approved	8/26/76	16	190
St. Francis School	Acadia	PK4, K-8	Non-Accredited Approved	8/26/76	15	117
St. Michael School	Acadia	PK3, PK4, K-8	Accredited Approved	8/26/76	71	420
Indian Bible Academy	Allen	K-12	Non-Accredited Approved	12/2/14	0	13
Ascension Christian School	Ascension	PK4, K-12	Accredited Approved	6/28/01	41	550
Ascension Diocesan Regional School	Ascension	PK3, PK4, K-12	Accredited Approved	8/26/76	28	397
Richard Rayborn Elementary School	Ascension	PK4, K-5	Non-Accredited Approved	6/16/20	5	14
St. John Primary	Ascension	PK4, K-3	Accredited Approved	10/15/09	67	307
St. Theresa Middle School	Ascension	4-8	Accredited Approved	8/26/76	0	361
The Church Academy	Ascension	PK3, PK4, K-8	Accredited Approved	6/16/15	39	136
St. Elizabeth School	Assumption	PK4, K-8	Accredited Approved	8/26/76	33	125

²² “Nonpublic Schools,” Louisiana Believes - Louisiana Department of Education.

Sacred Heart School	Avoyelles	PK4, K-8	Accredited Approved	8/26/76	37	208
St. Anthony of Padua School	Avoyelles	PK3, PK4, K-8	Non-Accredited Approved	8/26/76	13	89
St. Joseph Elementary & High School	Avoyelles	PK3, PK4, K-12	Non-Accredited Approved	8/26/76	26	272
St. Mary's Assumption School Cottonport	Avoyelles	PK3, PK4, K-8	Non-Accredited Approved	8/26/76	48	201
Cornerstone Christian Academy	Beauregard	PK3, PK4, K-8	Non-Accredited Approved	8/11/20	43	118
Bossier Christian Academy	Bossier	PK3, PK4, K-5	Accredited Approved	10/7/22	0	0
Providence Classical Academy	Bossier	PK4, K-12	Accredited Approved	9/16/10	48	587
Ascension Classical School	Caddo	K-8	Non-Accredited Approved	12/5/17	0	136
Calvary Baptist Academy	Caddo	K-12	Accredited Approved	5/20/04	0	920
Evangel Christian Academy	Caddo	K-12	Accredited Approved	4/26/84	0	570
First Baptist Church School	Caddo	PK3, PK4, K-9	Accredited Approved	8/26/76	63	353
First Beginnings	Caddo	K	Non-Accredited Approved	1/27/23	0	0
Ignite Classical School	Caddo	PK3, PK4, K-5	Accredited Approved	1/31/22	0	8
Loyola College Preparatory School	Caddo	9-12	Accredited Approved	8/26/76	0	377
McKinney Byrd Academy Inc.	Caddo	PK3, PK4, K-12	Non-Accredited Approved	6/19/13	0	19
Mercy Christian Academy	Caddo	K-3	Non-Accredited Approved	10/18/22	0	0
Montessori School for Shreveport	Caddo	PK3, PK4, K-8	Louisiana Montessori Accredited Approved	6/22/79	56	134
Nehemiah Christian Academy	Caddo	PK4	Non-Accredited Approved	12/5/17	6	0
SIHAF Learning and Career Institute	Caddo	K-4	Non-Accredited Approved	8/12/14	0	16
Southfield School	Caddo	PK3, PK4, K-8	Accredited Approved	9/24/84	87	292
St. John Berchmans Cathedral School	Caddo	PK3, PK4, K-8	Accredited Approved	8/26/76	30	168
St. Joseph School	Caddo	PK3, PK4, K-8	Accredited Approved	8/26/76	101	203
St. Mark's Cathedral School	Caddo	PK3, PK4, K-8	Accredited Approved	6/26/80	91	230

The Montessori School For Shreveport-South Campus	Caddo	PK3, PK4, K	Louisiana Montessori Accredited Approved	6/21/17	12	3
Word of God Academy	Caddo	PK3, PK4, K-12	Accredited Approved	12/9/10	58	369
Bishop Noland Episcopal Day School	Calcasieu	PK3, PK4, K-11	Accredited Approved	8/26/76	81	323
First Baptist Christian Academy	Calcasieu	PK3, PK4, K-8	Non-Accredited Approved	6/19/13	48	264
Hamilton Christian Academy	Calcasieu	PK3, PK4, K-12	Non-Accredited Approved	11/15/90	57	368
Immaculate Conception Cathedral School	Calcasieu	PK4, K-8	Accredited Approved	8/26/76	35	336
Life Christian Academy	Calcasieu	PK3, PK4, K-8	Accredited Approved	9/27/22	0	0
Little Learners Montessori School	Calcasieu	K	Louisiana Montessori Accredited Approved	6/19/13	42	6
Our Lady Queen of Heaven School	Calcasieu	K-8	Accredited Approved	8/26/76	64	586
Our Lady's School	Calcasieu	PK3, PK4, K-8	Accredited Approved	8/26/76	41	192
St. Louis Catholic High School	Calcasieu	9-12	Accredited Approved	8/26/76	0	524
St. Margaret School	Calcasieu	PK3, PK4, K-8	Accredited Approved	8/26/76	52	238
Old Bethel Christian Academy	Caldwell	PK4, K-12	Accredited Approved	1/21/10	1	76
Central Private School	Central Community	PK3, PK4, K-12	Accredited Approved	10/28/99	72	562
St. Alphonsus School	Central Community	PK3, PK4, K-8	Accredited Approved	8/26/76	82	339
Annunciation School	City Of Bogalusa	PK3, PK4, K-7	Accredited Approved	8/26/76	0	72
Ben's Ford Christian School	City Of Bogalusa	PK3, PK4, K-12	Accredited Approved	10/17/02	37	295
Grace Episcopal School	City Of Monroe	PK3, PK4	Non-Accredited Approved	8/26/76	6	12
Jesus Good Shepherd School	City Of Monroe	PK3, PK4, K-6	Accredited Approved	8/26/76	54	259
Our Lady of Fatima School-Monroe	City Of Monroe	PK4, K-8	Accredited Approved	8/26/76	24	230
Prevailing Faith Christian Academy	City Of Monroe	PK3, PK4, K-9	Non-Accredited Approved	6/15/11	1	49
QuesTECH Learning	City Of Monroe	2-12	Accredited Approved	5/28/98	0	96

St. Frederick High School	City Of Monroe	6-12	Accredited Approved	8/26/76	0	290
Claiborne Academy	Claiborne	PK3, PK4, K-12	Accredited Approved	10/28/99	14	193
Mt. Olive Christian School	Claiborne	PK3, PK4, K-12	Non-Accredited Approved	8/26/99	18	143
Central School Corporation	De Soto	PK3, PK4, K-12	Accredited Approved	3/23/00	24	147
Bethany Christian School South Campus	East Baton Rouge	PK4, K-8	Accredited Approved	12/1/15	19	92
Brighter Horizon School of Baton Rouge	East Baton Rouge	PK3, PK4, K-12	Non-Accredited Approved	4/22/99	13	81
Brighton School	East Baton Rouge	1-12	Accredited Approved	1/9/06	0	203
Catholic High School (Boys)	East Baton Rouge	8-12	Accredited Approved	8/26/76	0	1102
Diocese of Baton Rouge Special Education Program	East Baton Rouge	K-12	Accredited Approved	6/17/15	0	71
Elan Vital Montessori School	East Baton Rouge	K	Louisiana Montessori Accredited Approved	6/15/11	19	5
Episcopal High School	East Baton Rouge	PK3, PK4, K-12	Accredited Approved	8/26/76	45	928
Family Christian Academy	East Baton Rouge	PK4, K-12	Non-Accredited Approved	4/25/96	16	160
Gardere Community Christian School	East Baton Rouge	PK3, PK4, K-5	Non-Accredited Approved	6/19/12	39	98
Greater Baton Rouge Hope Academy	East Baton Rouge	K-12	Non-Accredited Approved	6/18/09	0	65
Hosanna Christian Academy	East Baton Rouge	PK4, K-8	Non-Accredited Approved	2/24/83	0	384
Jehovah-Jireh Christian Academy	East Baton Rouge	PK3, PK4, K-12	Non-Accredited Approved	4/26/84	17	83
La Printaniere Montessori	East Baton Rouge	K-5	Louisiana Montessori Accredited Approved	12/15/83	16	44
Louisiana New School Academy	East Baton Rouge	6-12	Non-Accredited Approved	10/29/98	0	6
Martin Luther King Jr. Christian Academy	East Baton Rouge	PK3, PK4, K-8	Accredited Approved	12/1/15	6	78
McKantry Preparatory School/Little Scholars	East Baton Rouge	PK3, K-12	Non-Accredited Approved	8/12/14	0	36

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Montessori School of Baton Rouge	East Baton Rouge	PK3, PK4, K	Louisiana Montessori Accredited	6/26/80	33	16
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			Approved			
Most Blessed Sacrament School	East Baton Rouge	PK4, K-8	Accredited Approved	8/26/76	40	511
Our Lady of Mercy School	East Baton Rouge	PK3, PK4, K-8	Accredited Approved	8/26/76	123	843
Parkview Baptist School	East Baton Rouge	PK3, PK4, K-12	Accredited Approved	2/25/82	58	1061
Redemptorist Elementary School	East Baton Rouge	K-8	Accredited Approved	8/26/76	36	192
Sacred Heart of Jesus School	East Baton Rouge	PK4, K-8	Accredited Approved	8/26/76	17	170
St. Aloysius School	East Baton Rouge	PK4, K-8	Accredited Approved	8/26/76	93	1072
St. Francis Xavier School	East Baton Rouge	K-8	Accredited Approved	8/26/76	0	95
St. George School	East Baton Rouge	PK4, K-8	Accredited Approved	8/26/76	98	1014
St. James Episcopal Day School	East Baton Rouge	PK4, K-5	Accredited Approved	4/24/80	38	152
St. Jean Vianney School	East Baton Rouge	PK4, K-8	Accredited Approved	5/23/85	39	427
St. Joseph's Academy (Girls)	East Baton Rouge	9-12	Accredited Approved	8/26/76	0	1080
St. Jude School	East Baton Rouge	PK4, K-8	Accredited Approved	3/22/84	57	505
St. Lillian Academy	East Baton Rouge	K-11	Non-Accredited Approved	6/21/16	0	58
St. Luke's Episcopal School	East Baton Rouge	PK3, PK4, K-8	Accredited Approved	8/26/76	32	189
St. Michael the Archangel Diocesan Regional High School	East Baton Rouge	9-12	Accredited Approved	3/22/84	0	589
St. Thomas More School	East Baton Rouge	PK3, PK4, K-8	Accredited Approved	8/26/76	122	554
The Dunham School	East Baton Rouge	PK3, PK4, K-12	Accredited Approved	3/22/84	73	732
Trinity Episcopal Day School	East Baton Rouge	PK3, PK4, K-5	Accredited Approved	8/26/76	79	96
Trinity Lutheran School	East Baton Rouge	K-8	Non-Accredited Approved	8/26/76	0	71
Victory Academy	East Baton Rouge	PK4, K-8	Non-Accredited Approved	4/28/83	15	238
Briarfield Academy	East Carroll	PK4, K-12	Accredited Approved	5/28/81	20	161
Silliman Institute	East Feliciana	PK3, PK4, K-12	Accredited Approved	7/25/02	53	542
Sacred Heart	Evangeline	K-12	Accredited Approved	8/26/76	0	621
Family Community Christian	Franklin	PK4, K-12	Non-Accredited	1/15/09	33	419

School			Approved			
Franklin Academy	Franklin	K-12	Accredited Approved	10/24/85	0	186
Acadiana Christian School	Iberia	PK4, K-12	Accredited Approved	3/28/85	12	212
Catholic High School	Iberia	4-12	Accredited Approved	8/26/76	0	602
Epiphany Day School	Iberia	PK3, PK4, K-5	Accredited Approved	N/A	12	52
Highland Baptist Christian School	Iberia	PK3, PK4, K-12	Accredited Approved	8/27/98	19	318
St. Edward School	Iberia	K-3	Non-Accredited Approved	8/26/76	82	219
St. John Elementary School	Iberville	PK3, PK4, K-6	Accredited Approved	8/26/76	71	187
St. John High School	Iberville	6-12	Accredited Approved	8/26/76	0	195
Academy of Our Lady (Girls)	Jefferson	8-12	Accredited Approved	8/26/76	0	482
Archbishop Chapelle High School (Girls)	Jefferson	8-12	Accredited Approved	8/26/76	0	614
Archbishop Rummel Jr. High School (Boys)	Jefferson	8-9	Accredited Approved	8/26/76	0	269
Archbishop Rummel Senior High School (Boys)	Jefferson	10-12	Accredited Approved	8/26/76	0	391
Archbishop Shaw High School	Jefferson	8-12	Accredited Approved	8/26/76	0	418
Arden Cahill Academy	Jefferson	PK3, PK4, K-12	Accredited Approved	2/28/91	70	258
Atonement Lutheran School	Jefferson	PK3, PK4, K-8	Non-Accredited Approved	8/26/76	43	161
Candyland Kinder Kollege	Jefferson	PK3, PK4, K	Non-Accredited Approved	12/10/19	33	7
Concordia Lutheran School	Jefferson	PK3, PK4, K-8	Non-Accredited Approved	8/26/76	4	162

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Conquering Word Christian Academy	Jefferson	PK3, PK4, K-12	Non-Accredited Approved	8/19/04	0	18
Crescent City Christian School	Jefferson	K-12	Non-Accredited Approved	2/25/93	0	301
Ecole Classique	Jefferson	PK3, PK4, K-12	Accredited Approved	11/19/81	0	280
Faith Lutheran School	Jefferson	PK4, K-8	Non-Accredited Approved	8/26/76	2	56
Immaculate Conception School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	112	529

Islamic School of Greater New Orleans	Jefferson	PK3, PK4, K-7	Non-Accredited Approved	2/17/11	23	133
Jewish Community Day School	Jefferson	PK4, K-6	Non-Accredited Approved	1/22/98	14	49
John Curtis Christian School	Jefferson	PK3, PK4, K-12	Accredited Approved	8/26/76	74	910
Kehoe-France School	Jefferson	PK3, PK4, K-7	Accredited Approved	4/23/81	71	284
Knights Academy and High School	Jefferson	1-11	Non-Accredited Approved	5/20/04	0	27
Lutheran High School	Jefferson	9-12	Non-Accredited Approved	8/26/76	0	56
Memorial Baptist School	Jefferson	PK4, K-8	Non-Accredited Approved	4/26/84	49	218
Metairie Park Country Day School	Jefferson	PK4, K-12	Accredited Approved	8/26/76	47	701
Muslim Academy	Jefferson	1-12	Non-Accredited Approved	12/4/08	0	308
Our Lady of Perpetual Help School	Jefferson	K-6	Accredited Approved	8/26/76	20	124
Our Lady of Prompt Succor School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	0	220
St. Angela Merici School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	54	267
St. Ann School	Jefferson	PK3, PK4, K-7	Accredited Approved	12/14/78	168	660
St. Anthony School	Jefferson	K-7	Non-Accredited Approved	8/26/76	38	200
St. Benilde School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	39	227
St. Catherine of Siena School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	175	734
St. Christopher School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	72	286
St. Clement of Rome School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	77	342
St. Cletus School	Jefferson	PK3, PK4, K-7	Accredited Approved	7/22/81	47	331
St. Edward the Confessor School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	51	288
St. Elizabeth Ann Seton School	Jefferson	PK3, PK4, K-7	Accredited Approved	3/22/84	78	371
St. Francis Xavier School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	0	390
St. Louis King of France School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	80	150
St. Martin's Episcopal School	Jefferson	PK4, K-12	Accredited Approved	9/22/77	46	443

St. Matthew the Apostle School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	104	297
St. Philip Neri School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	85	470
St. Rita School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	70	256
St. Therese Academy	Jefferson	PK3, PK4, K-12	Accredited Approved	1/15/09	0	202
Stepping Stones Montessori School	Jefferson	PK3, PK4, K-3	Louisiana Montessori Accredited Approved	12/9/10	25	40
Torah Academy	Jefferson	PK3, PK4, K-8	Non-Accredited Approved	8/12/14	19	49
Victory Christian Academy	Jefferson	PK3, PK4, K-8	Non-Accredited Approved	9/16/10	31	182
Visitation of Our Lady School	Jefferson	PK3, PK4, K-7	Accredited Approved	8/26/76	68	345
Weatherford Academy	Jefferson	PK3, PK4, K-2	Non-Accredited Approved	4/17/13	79	5
Our Lady Immaculate Catholic School	Jefferson Davis	PK3, PK4, K-8	Accredited Approved	8/26/76	0	185
Ascension Episcopal School	Lafayette	PK3, PK4, K-12	Accredited Approved	8/26/76	32	595
Carencro Catholic Elementary School	Lafayette	K-8	Accredited Approved	8/26/76	35	166
Cathedral Carmel School	Lafayette	PK4, K-8	Accredited Approved	8/26/76	70	719

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Episcopal School of Acadiana-Lafayette	Lafayette	PK3, PK4, K-5	Accredited Approved	5/17/22	54	198
First Baptist Christian School	Lafayette	PK3, PK4, K-12	Non-Accredited Approved	6/24/93	39	266
Gethsemane Christian Academy	Lafayette	PK4, K-8	Non-Accredited Approved	9/22/83	17	26
Holy Family Catholic School	Lafayette	PK3, PK4, K-8	Non-Accredited Approved	8/26/76	80	213
John Paul The Great Academy	Lafayette	PK3, PK4, K-12	Non-Accredited Approved	6/19/12	0	368
Lafayette Christian Academy	Lafayette	8-12	Non-Accredited Approved	5/5/08	0	413
Our Lady of Fatima School-Lafayette	Lafayette	PK3, PK4, K-8	Accredited Approved	8/26/76	103	772
REACH Institute	Lafayette	PK3, PK4, K-1	Non-Accredited Approved	12/5/17	27	22
REACH Institute on Farrel	Lafayette	PK3, PK4, K-1	Non-Accredited Approved	5/17/22	37	0
St. Cecilia School	Lafayette	PK4,	Accredited	8/26/76	40	435

		K-8	Approved			
St. Genevieve School	Lafayette	PK4, K-8	Accredited Approved	8/26/76	45	521
St. Pius Elementary School	Lafayette	PK3, PK4, K-8	Accredited Approved	6/25/98	54	587
St. Thomas More Catholic High School	Lafayette	9-12	Accredited Approved	8/26/82	0	988
Sts. Leo-Seton School	Lafayette	PK3, PK4, K-8	Accredited Approved	8/26/76	66	407
Sts. Peter & Paul Catholic Elementary School	Lafayette	PK4, K-8	Accredited Approved	5/21/09	48	331
Teurlings Catholic High School	Lafayette	9-12	Accredited Approved	8/26/76	0	835
Upper Lafayette Academy-Louisiana Education Corp.	Lafayette	8-12	Non-Accredited Approved	6/21/16	0	4
Westminster Christian Academy-Lafayette	Lafayette	PK3, PK4, K-12	Accredited Approved	1/22/19	46	462
E.D. White Catholic High School	Lafourche	8-12	Accredited Approved	8/26/76	0	723
eLearning Academy	Lafourche	K-12	Non-Accredited Approved	6/21/17	0	107
Holy Rosary School	Lafourche	PK3, PK4, K-8	Accredited Approved	8/26/76	52	79
St. Genevieve	Lafourche	K-7	Accredited Approved	8/26/76	39	475
St. Joseph Elementary School	Lafourche	PK4, K-7	Accredited Approved	8/26/76	54	618
St. Mary's Nativity	Lafourche	PK3, PK4, K-8	Accredited Approved	8/26/76	27	220
Bethel Christian School	Lincoln	PK3, PK4, K-12	Non-Accredited Approved	5/28/98	7	36
Cedar Creek School	Lincoln	PK4, K-12	Accredited Approved	4/26/79	26	635
Chatauqua Woods Tutorial	Lincoln	PK3, PK4, K-8	Accredited Approved	10/7/22	0	0
Montessori School of Ruston	Lincoln	PK3, PK4, K-7	Non-Accredited Approved	4/25/91	15	20
New Living Word School	Lincoln	PK4, K-12	Non-Accredited Approved	8/20/09	3	47
Amite Christian Academy	Livingston	K-6	Accredited Approved	12/5/17	0	128
North Range Academy	Livingston	K-12	Non-Accredited Approved	10/24/22	0	0
Open Door Christian Academy	Livingston	6-12	Non-Accredited Approved	6/19/12	0	80
Open Door Christian Academy	Livingston	PK4, K-5	Non-Accredited Approved	6/19/12	45	131

Madison STEAM Academy	Madison	PK3, PK4, K-12	Non-Accredited Approved	12/1/18	0	71
Tallulah Academy-Delta Christian School	Madison	PK3, PK4, K-12	Accredited Approved	10/28/99	13	175
Prairie View Academy	Morehouse	K-12	Accredited Approved	10/17/02	0	252
St. Mary's Catholic School	Natchitoches	PK3, PK4, K-12	Accredited Approved	8/26/76	32	288
Aba Healing Academy	Orleans	K-9	Accredited Approved	3/3/22	0	13
Academy of the Sacred Heart (Girls)	Orleans	PK3, PK4, K-12	Accredited Approved	8/26/76	42	586
Bishop McManus School	Orleans	PK3, PK4, K-8	Accredited Approved	5/1/03	8	104
Brother Martin Junior High School (Boys)	Orleans	8-9	Accredited Approved	8/26/76	0	465
Brother Martin Senior High School (Boys)	Orleans	10-12	Accredited Approved	8/26/76	0	637

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Cabrini High School (Girls)	Orleans	8-12	Accredited Approved	8/26/76	0	352
Calvary Baptist School	Orleans	PK3, PK4, K-8	Non-Accredited Approved	1/28/88	12	59
Cathedral Montessori School	Orleans	PK3, PK4, K-6	Louisiana Montessori Accredited Approved	3/9/12	32	49
Christian Brothers School (Boys)	Orleans	K-7	Accredited Approved	8/26/76	66	744
De La Salle Junior High School	Orleans	8-9	Accredited Approved	8/26/76	0	170
De La Salle Senior High School	Orleans	10-12	Accredited Approved	8/26/76	0	353
Ecole Bilingue de la Nouvelle-Orleans	Orleans	PK3, PK4, K-8	Accredited Approved	4/20/06	9	151
Good Shepherd Nativity Mission School	Orleans	PK4, K-7	Non-Accredited Approved	12/12/02	40	222
Good Shepherd Nativity Mission School-Giving Hope Campus	Orleans	K	Non-Accredited Approved	1/31/22	0	2
Holy Cross School	Orleans	PK4, K-12	Accredited Approved	8/26/76	10	797
Holy Name of Jesus School	Orleans	PK3, PK4, K-7	Accredited Approved	8/26/76	48	374
Isidore Newman School	Orleans	PK4, K-12	Accredited Approved	8/26/76	58	1028
Jesuit Junior High School (Boys)	Orleans	8-9	Accredited Approved	8/26/76	0	490

Jesuit Senior High School (Boys)	Orleans	10-12	Accredited Approved	8/26/76	0	740
Life of Christ Christian Academy/Alternative	Orleans	PK3, PK4, K-12	Non-Accredited Approved	11/2/00	0	52
Light City Christian Academy	Orleans	4, 7-8, 10- 12	Non-Accredited Approved	5/19/05	0	10
McMillian's FIRST Steps CDC/Academy	Orleans	K-8	Non-Accredited Approved	8/20/09	42	63
Mount Carmel Academy (Girls)	Orleans	8-12	Accredited Approved	8/26/76	0	1202
Moving Grace Montessori	Orleans	PK3, PK4, K	Non-Accredited Approved	1/11/23	0	0
New Orleans Adventist Academy	Orleans	PK4, K-8	Accredited Approved	9/19/02	3	20
Raphael Academy	Orleans	K-12	Non-Accredited Approved	6/19/13	0	12
Resurrection of Our Lord School	Orleans	PK4, K-7	Non-Accredited Approved	8/26/76	35	196
St. Alphonsus School	Orleans	PK4, K-7	Non-Accredited Approved	8/26/76	0	153
St. Andrew the Apostle School	Orleans	PK3, PK4, K-7	Accredited Approved	8/26/76	67	320
St. Andrew's Episcopal School	Orleans	PK4, K-8	Accredited Approved	8/26/76	17	128
St. Augustine Senior High School	Orleans	8-12	Accredited Approved	10/1/91	0	594
St. Benedict the Moor	Orleans	PK3, PK4, K-8	Non-Accredited Approved	10/29/98	15	43
St. Dominic School	Orleans	PK3, PK4, K-7	Accredited Approved	8/26/76	140	602
St. George's Episcopal School	Orleans	PK3, PK4, K-8	Accredited Approved	8/26/76	72	234
St. John Lutheran School	Orleans	PK4, K-8	Non-Accredited Approved	5/28/81	6	112
St. Katharine Drexel Preparatory School	Orleans	8-12	Accredited Approved	8/26/76	0	201
St. Leo the Great School	Orleans	PK4, K-7	Non-Accredited Approved	8/26/76	33	202
St. Mary's Academy (Girls)	Orleans	PK4, K-12	Accredited Approved	8/26/76	45	485
St. Mary's Dominican High School (Girls)	Orleans	8-12	Accredited Approved	8/26/76	0	840
St. Michael Special School	Orleans	K-12	Accredited Approved	8/26/76	0	154
St. Paul's Episcopal School	Orleans	PK3, PK4, K-8	Accredited Approved	8/26/76	49	222
St. Pius X School	Orleans	PK3, PK4,	Accredited	8/26/76	130	493

		K-7	Approved			
St. Stephen School	Orleans	PK3, PK4, K-7	Non-Accredited Approved	8/26/76	49	162
Stuart Hall School for Boys	Orleans	PK3, PK4, K-7	Accredited Approved	5/23/85	70	287
The Jones Academy For Girls	Orleans	9-12	Non-Accredited Approved	11/23/22	0	0
The Louise S. McGehee School (Girls)	Orleans	K-12	Accredited Approved	8/26/76	0	397
Trinity Episcopal School	Orleans	PK4, K-8	Accredited Approved	8/26/76	48	334

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University Montessori School	Orleans	PK3, PK4, K	Louisiana Montessori Accredited Approved	8/12/14	34	4
Ursuline Academy (Girls)	Orleans	PK3, PK4, K-12	Accredited Approved	8/26/76	37	445
Waldorf School of New Orleans	Orleans	PK3, PK4, K-8	Non-Accredited Approved	6/19/13	0	108
Claiborne Christian School	Ouachita	PK4, K-12	Accredited Approved	5/28/98	80	326
Northeast Baptist School	Ouachita	PK3, PK4, K-12	Non-Accredited Approved	4/27/00	28	166
Ouachita Christian School	Ouachita	PK3, PK4, K-12	Accredited Approved	8/26/76	51	699
River Oaks School	Ouachita	PK3, PK4, K-12	Accredited Approved	3/24/83	25	244
Our Lady of Perpetual Help School	Plaquemines	PK3, PK4, K-7	Non-Accredited Approved	8/26/76	0	59
Catholic Elementary School of Pointe Coupee	Pointe Coupee	PK3, PK4, K-6	Accredited Approved	8/26/76	48	295
Catholic of Pointe Coupee	Pointe Coupee	6-12	Accredited Approved	8/26/76	0	242
False River Academy	Pointe Coupee	PK3, PK4, K-12	Accredited Approved	5/23/85	32	293
Alexandria Country Day School (Lower and Middle)	Rapides	PK3, PK4, K-8	Accredited Approved	1/28/82	73	350
Alexandria Country Day School (Upper)	Rapides	9-12	Accredited Approved	8/17/21	0	101
Grace Christian School	Rapides	PK3, PK4, K-12	Non-Accredited Approved	8/26/99	27	342
Holy Savior Menard Central High School	Rapides	6-12	Accredited Approved	8/26/76	0	376
Montessori Educational Center	Rapides	K-8	Louisiana Montessori Accredited	4/22/82	38	131

			Approved			
Our Lady of Prompt Succor School	Rapides	PK3, PK4, K-6	Non-Accredited Approved	8/26/76	184	227
St. Frances Cabrini School	Rapides	PK3, PK4, K-8	Non-Accredited Approved	8/26/76	42	271
Trinity High School	Rapides	9-12	Non-Accredited Approved	N/A	0	12
Riverdale Academy	Red River	PK3, PK4, K-12	Accredited Approved	6/19/03	29	199
Riverfield Academy	Richland	PK3, PK4, K-12	Accredited Approved	6/24/82	58	401
Lynn Oaks School DBA St. Bernard Christian Academy	St. Bernard	PK3, PK4, K-12	Non-Accredited Approved	5/28/81	41	172
Our Lady of Prompt Succor School	St. Bernard	PK3, PK4, K-7	Accredited Approved	8/26/76	0	404
St. Charles Borromeo School	St. Charles	PK3, PK4, K-7	Accredited Approved	8/26/76	97	359
St. Peter Chanel Interparochial School	St. James	PK3, PK4, K-7	Accredited Approved	8/26/76	85	237
Ascension of Our Lord Catholic School	St. John	PK3, PK4, K-7	Accredited Approved	7/22/81	10	123
Riverside Academy	St. John	K-12	Non-Accredited Approved	8/26/99	41	490
St. Charles Catholic High School	St. John	8-12	Accredited Approved	8/26/76	0	412
St. Joan of Arc School	St. John	PK3, PK4, K-7	Accredited Approved	8/26/76	0	248
St. Peter School	St. John	PK3, PK4, K-7	Accredited Approved	8/26/76	0	107
Academy of the Sacred Heart	St. Landry	PK3, PK4, K-12	Accredited Approved	8/26/76	37	374
Family Worship Christian Academy	St. Landry	PK3, PK4, K-12	Non-Accredited Approved	2/15/07	49	206
Good Shepherd Montessori School	St. Landry	PK3, PK4, K	Louisiana Montessori Accredited Approved	11/2/00	9	5
Opelousas Catholic School	St. Landry	PK3, PK4, K-12	Accredited Approved	8/26/76	56	579
St. Edmund Catholic School	St. Landry	PK4, K-12	Accredited Approved	8/26/76	34	391
St. Ignatius School	St. Landry	PK3, PK4, K-8	Non-Accredited Approved	8/26/76	49	278
Westminster Christian Academy	St. Landry	PK3, PK4, K-12	Accredited Approved	4/12/97	28	406
Episcopal School of Acadiana	St. Martin	PK3, PK4, K-12	Accredited Approved	6/24/81	0	301
Evangel House Christian Academy	St. Martin	6-12	Non-Accredited	2/17/11	0	15

			Approved			
St. Bernard School	St. Martin	PK3, PK4, K-8	Non-Accredited Approved	3/25/82	47	350
Central Catholic School	St. Mary	PK3, PK4, K-12	Accredited Approved	8/26/76	65	417
Chitimacha Tribal School	St. Mary	PK4, K-8	Non-Accredited Approved	N/A	14	100

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Hanson Memorial School	St. Mary	6-12	Accredited Approved	8/26/76	0	164
St. John Elementary School	St. Mary	PK3, PK4, K-5	Non-Accredited Approved	8/26/76	0	130
St. Stephen Early Learning Center	St. Mary	PK3, PK4, K	Non-Accredited Approved	5/17/22	30	11
Archbishop Hannan High School	St. Tammany	8-12	Accredited Approved	2/28/91	0	671
Cedarwood School	St. Tammany	PK4, K-6	Accredited Approved	7/28/94	35	100
Children's College	St. Tammany	PK3, PK4, K	Non-Accredited Approved	1/12/15	13	7
Christ Episcopal School	St. Tammany	PK3, PK4, K-12	Accredited Approved	3/28/85	85	566
Covington Montessori School	St. Tammany	PK3, PK4, K	Louisiana Montessori Accredited Approved	N/A	17	4
First Baptist Christian School	St. Tammany	1-12	Accredited Approved	5/20/04	0	271
Kehoe-France Northshore	St. Tammany	PK3, PK4, K-7	Accredited Approved	9/26/96	69	152
Lakeside Christian Academy	St. Tammany	PK4, K-12	Non-Accredited Approved	6/12/17	14	134
Lakeview Maria Montessori Preschool	St. Tammany	PK3, PK4, K	Louisiana Montessori Accredited Approved	12/2/14	16	6
Mary Queen of Peace Catholic School	St. Tammany	PK3, PK4, K-7	Accredited Approved	6/26/97	66	338
Montessori Christian Academy LLC	St. Tammany	PK3, PK4	Louisiana Montessori Provisionally Accredited	6/19/13	13	6
Northlake Christian School	St. Tammany	PK4, K-12	Accredited Approved	9/22/83	16	901
Our Lady of Lourdes School	St. Tammany	PK4, K-7	Accredited Approved	8/26/76	39	308
Our Lady of the Lake School	St. Tammany	PK3, PK4, K-7	Accredited Approved	8/26/76	138	625
Pope John Paul II High School	St. Tammany	8-12	Accredited Approved	7/22/81	0	369
Saint Paul's School (Boys)	St. Tammany	8-12	Accredited Approved	8/26/76	0	875
Southern Magnolia Montessori School	St. Tammany	K-6	Louisiana Montessori Accredited Approved	8/12/14	20	45
St. Margaret Mary School	St. Tammany	PK3, PK4, K-7	Accredited Approved	8/26/76	67	318
St. Peter School	St. Tammany	PK3, PK4, K-7	Accredited Approved	8/26/76	147	679

St. Scholastica Academy	St. Tammany	8-12	Accredited Approved	8/26/76	0	560
Courtney Christian School	Tangipahoa	PK3, PK4, K-8	Non-Accredited Approved	8/3/17	0	351
Emmanuel SDA School	Tangipahoa	K-12	Accredited Approved	10/17/12	0	40
Holy Ghost School	Tangipahoa	PK3, PK4, K-8	Accredited Approved	8/26/76	69	535
Mater Dolorosa School	Tangipahoa	PK3, PK4, K-8	Accredited Approved	8/26/76	16	114
Oak Forest Academy	Tangipahoa	PK3, PK4, K-12	Accredited Approved	9/27/84	76	723
Oaks Montessori School	Tangipahoa	PK3, PK4, K-6	Louisiana Montessori Accredited Approved	12/9/10	14	58
St. Joseph School	Tangipahoa	PK4, K-8	Accredited Approved	8/26/76	0	540
St. Thomas Aquinas Diocesan Regional High School	Tangipahoa	9-12	Accredited Approved	2/26/87	0	307
Trafton Academy	Tangipahoa	PK3, PK4, K-8	Non-Accredited Approved	2/26/87	39	219
Tensas Academy	Tensas	PK3, PK4, K-12	Accredited Approved	10/28/99	16	131
Covenant Christian Academy	Terrebonne	K-12	Non-Accredited Approved	8/21/08	0	500
eLearning Academy of Houma	Terrebonne	PK3, PK4, K- 12	Non-Accredited Approved	1/22/19	0	53
Houma Christian School	Terrebonne	K-12	Accredited Approved	4/27/00	0	635
Messiah Montessori	Terrebonne	K-12	Louisiana Montessori Accredited Approved	8/18/11	23	96
St. Bernadette School	Terrebonne	K-7	Accredited Approved	8/26/76	92	419
St. Francis de Sales Cathedral School	Terrebonne	PK3, PK4, K-7	Accredited Approved	8/26/76	77	591
St. Gregory School	Terrebonne	PK3, PK4, K-7	Accredited Approved	8/26/76	30	135
St. Matthew's Episcopal School	Terrebonne	PK3, PK4, K-7	Non-Accredited Approved	8/26/76	31	98
Vandebilt Catholic High School	Terrebonne	8-12	Accredited Approved	8/26/76	0	692

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Union Christian Academy	Union	K-12	Accredited Approved	5/15/08	27	125
Maltrait Memorial School	Vermilion	K-8	Non-Accredited Approved	8/26/76	7	103
Vermilion Catholic, a legacy of Mount Carmel	Vermilion	PK3, PK4, K-12	Accredited Approved	8/26/76	28	466
Faith Training Christian Academy High School	Vernon	7-12	Non-Accredited Approved	1/15/09	0	106
Bowling Green School	Washington	PK4, K-12	Accredited Approved	12/6/01	21	455

Glenbrook School	Webster	K-12	Accredited Approved	9/22/83	0	418
Christian Academy of Louisiana	West Baton Rouge	PK3, PK4, K-12	Non-Accredited Approved	8/16/17	19	109
Holy Family School	West Baton Rouge	PK4, K-8	Accredited Approved	8/26/76	52	375
Trinity Christian Academy	Zachary Community	6-12	Non-Accredited Approved	10/16/08	0	5

Revised on 8/24/2023

Louisiana Home School Data

Louisiana reported 17,049 enrolled in approved home study programs in October 2023.²³

This information is shown in Table 8 below.

²³ "Data Center," Louisiana Believes - Louisiana Department of Education.

Table 8. Approved Home Study Student Enrollment²⁴

LOUISIANA DEPARTMENT OF EDUCATION

SBESE-Approved Home Study Student Enrollments

Record of Approved Home Study Students per District

October 2023

	# of Students		# of Students		# of Students
Acadia	435	Franklin	167	Sabine	248
Allen	142	Grant	108	Saint Bernard	139
Ascension	296	Iberia	285	Saint Charles	113
Assumption	84	Iberville	36	Saint Helena	61
Avoyelles	194	Jackson	116	Saint James	34
Baker Community	11	Jefferson	621	Saint John	65
Beauregard	271	Jefferson Davis	164	Saint Landry	591
Bienville	81	Lafayette	960	Saint Martin	231
Bogalusa City	30	Lafourche	413	Saint Mary	136
Bossier	380	LaSalle	88	Saint Tammany	1179
Caddo	645	Lincoln	163	Tangipahoa	596
Calcasieu	1417	Livingston	1074	Tensas	20
Caldwell	50	Madison	33	Terrebonne	412
Cameron	22	Monroe City	96	Union	107
Catahoula	38	Morehouse	92	Vermilion	382
Central Community	97	Natchitoches	408	Vernon	405
Claiborne	47	Orleans	351	Washington	112
Concordia	46	Ouachita	443	Webster	191
DeSoto	131	Plaquemines	61	West Baton Rouge	66
East Baton Rouge	816	Pointe Coupee	46	West Carroll	126
East Carroll	10	Rapides	389	West Feliciana	39
East Feliciana	63	Red River	90	Winn	69
Evangeline	91	Richland	70	Zachary Community	56

Total Records of Approval | 17049

Louisiana Believes

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²⁴ “Data Center,” Louisiana Believes - Louisiana Department of Education.

Louisiana School Funding Data

Overall Funding Procedures

The Louisiana State Board of Elementary and Secondary Education (BESE) has a state Minimum Foundation Program (MFP) formula. The formula determines how funding is distributed throughout the state to ensure educational efficiency. The formula provides a system for school districts, charter schools, lab schools, and state schools to fund expenses, including employee salaries and benefits, in partnership with local and federal funds. In addition to areas previously included in the MFP, the recommendations before the MFP task force address the following key areas: 1. Employee Pay, 2. Workforce Development, 3. Tutoring, and 4. Operational Costs.²⁵

Table 9. Compare 2023-24 Enacted to Proposed 2024-25 MFP Formula²⁶

		2023-24 Enacted MFP Formula	2024-25 Proposed MFP Formula
		HCR 23	
Level 1	Base Per Pupil	\$4,015	\$4,015
Level 2	Reward Allocation	x	x
Level 3	Continuation of Prior Year Pay Raises Allocation	x	x
Level 3	Historical Formula Allocation	x	x
Level 3	Mandated Operational Costs Allocation	\$100/pupil	Proposed increase to \$122/pupil
Level 4	International Associate Teacher Salary and Stipends Allocation	x	x

²⁵“Bese Adopts Statewide K-12 Education Funding Formula,” BESE - Louisiana State Board of Elementary and Secondary Education, <https://bese.louisiana.gov/about-bese/bese-news/2024/03/06/bese-adopts-statewide-k-12-education-funding-formula>.

²⁶ Ibid.

Level 4	High Cost Services (HCS) Allocation	x	x
Level 4	Proposed Tutoring Allocation	n/a	Proposed addition \$30 M
Level 4	Career Development Fund (CDF) Allocation	x	x
Level 4	Supplemental Course Allocation (SCA)	x	x
Level 4	Proposed Apprenticeships and Internship Allocation	n/a	Proposed addition \$2 M
Level 4	2019-2020 Certificated/Support Worker Pay Raise \$1,000/\$500	x	x
Level 4	2021-2022 Certificated/Support Worker Pay Raise \$800/\$400	x	x
Level 4	2022-2023 Certificated/Support Worker Pay Raise \$1,500/\$750	x	x
Level 4	Proposed Differentiated Compensation \$25 M	n/a	Proposed addition \$25 M
Level 4	Teacher Mentor Stipend \$2,000	x	x
Level 4	Resident Teacher Stipend \$3,300 (formerly included in Pay Raises section)	x	Proposed location move only No cost
Level 4	Ecole' Pointe Au Chene	n/a	Proposed addition Minimal cost

BESE also has a constitutional plan with a yearly program and budget to promote positive educational growth and student development. The constitutional categories include the following:

- Exemplary programs in elementary and secondary schools designed to improve student academic achievement or vocational-technical skill
- Research, including pilot programs designed to improve elementary or secondary student academic achievement
- School remediation programs and preschool programs

- Compensation to city or parish school board professional instructional employees
- Adequate supply of superior textbooks, equipment, and other instructional materials
- Teaching of foreign languages
- Scholarships or stipends to prospective teachers in areas of critical shortage²⁷

The board also has high-priority areas that include the following:

- High-Quality Early Childhood Education
- College and Career Readiness
- Teacher and Leadership Development
- Technology and Innovation
- Science, Technology, Engineering, and Mathematics (STEM)
- Developmentally appropriate instruction and comprehensive learning opportunities in K-12 Literacy²⁸

Unfortunately, the constitutional categories nor the high-priority areas address issues specific to arts education. The constitutional funding guidelines highlight areas concerning textbooks, foreign languages in elementary and secondary school, and research, but more is needed to define provisions for arts education. The plan provides funding for the following purposes:

1. To provide compensation to city or parish school board professional instructional employees;
2. To ensure an adequate supply of superior textbooks, library books, equipment, and other instructional materials;
3. To fund exemplary programs in elementary or secondary schools designed to improve elementary or secondary student academic achievement or vocational-technical skills;
4. To fund carefully defined research efforts, including pilot programs, designed to improve elementary and secondary student academic achievement;
5. To fund school remediation programs and preschool programs;
6. To fund the teaching of foreign languages in elementary and secondary schools and/or

²⁷ “Funding Guidelines and Methods,” BESE: Louisiana Board of Elementary and Secondary Education, [https://bese.louisiana.gov/8\(g\)-grants-program/funding-guidelines-and-methods](https://bese.louisiana.gov/8(g)-grants-program/funding-guidelines-and-methods).

²⁸ Ibid.

7. To fund an adequate supply of teachers by providing scholarships or stipends to prospective teachers in academic or vocational-technical areas where there is a critical teacher shortage.²⁹

Louisiana Charter School Funding

Charter School Law, RS 17:3995, ensures charter schools receive per-pupil funding based on the Minimum Foundation Program (MFP) formula. Local tax revenue and sixteenth-section school district-owned land earnings contribute to the Local Revenue Representation (LRR). One website explains it in the following way: “Types 1 and 3 charter schools may agree to a lesser per-pupil amount than that required in 17:3995(A)(1) and 17:3995(A)(3) in exchange for specific services that the chartering authority agrees to provide to the school.”³⁰ The law ensures every child attending a charter school has access to equitable resources.

Louisiana Private School Funding

Louisiana offers incentive programs to attend private institutions. Louisiana has four private school choice programs, two school vouchers, a tax-credit scholarship, and an individual tax deduction program. There is also a tuition donation credit program and school choice programs for students with exceptionalities, elementary and secondary school tuition deductions, student scholarships for educational excellence programs, and an education savings account program.³¹

²⁹ “Funding Guidelines and Methods,” BESE: Louisiana Board of Elementary and Secondary Education.

³⁰ “Charter Per Pupil Amounts,” Louisiana Believes - Louisiana Department of Education, <https://www.louisianabelieves.com/funding/charter-per-pupil-funding>.

³¹ “School Choice in Louisiana,” EdChoice, November 2, 2023, <https://www.edchoice.org/school-choice/state/louisiana/>.

Government and Political Influence on Education

Government and politics have a significant influence on Louisiana education. At the time of this research, SB313 is awaiting the governor's approval. The Louisiana Giving All True Opportunity to Rise (LA GATOR) Scholarship Program is an educational savings account that allows parental school choice in K-12 education. This program includes the ability to attend private schools. SB352(Act 335) and HB551(Act 154) revise the Dual Enrollment Framework Task Force's membership and duties and provide curricula relatives. HB 143(Act 368) gives the state superintendent authorization to hire a chief operating officer to make recommendations concerning the financial practices of local school systems. The recommendations depend on the failure to comply with the minimum instructional expenditure requirements of the MFP.³² Because the government officials introduce these bills and require the governor's signature, political agendas may play a role in influencing decisions on bills presented.

Curriculum Requirements and Mandates

Educational curricula have provisions set forth by the constitutions in many states for public schools. The constitutions may also allow state authorities to mandate textbooks and educational materials selection and use. According to findlaw.com, "Besides constitutional authority, state governments also have the authority to legislate in this area, or they can authorize officials to establish, select, and regulate curricula."³³ Graduation requirements are also within the jurisdiction of state legislatures and follow constitutional guidelines. Beyond the state

³² Bill Search - Louisiana State Legislature, <https://www.legis.la.gov/legis/BillSearchList.aspx?srch=t>.

³³ Jade Yeban, "The Roles of Federal and State Governments in Education - Findlaw," ed. Susan Mills Richmond, FindLaw, May 14, 2024, <https://www.findlaw.com/education/curriculum-standards-school-funding/the-roles-of-federal-and-state-governments-in-education.html>.

requirements, local school districts offer instructional program courses and activities.³⁴ The Louisiana constitution created the state Board of Elementary and Secondary Education (BESE) to govern public education.³⁵

States that do not have constitutional mandates delegate their authority to local authorities but provide a curriculum framework model based on general state goals. States that provide vouchers, such as Louisiana, for children to attend private schools face controversy. The funding comes from state and federal funding, but private schools do not adhere to the strict guidelines mandated constitutionally by the state legislature and local authorities.³⁶

There has been an upsurge in the debate concerning Critical Race Theory (CRT) in the past few years. According to research done and reported by the website satista.com:

More than half of U.S. states have passed measures against the teaching of critical race theory - for example, in schools or government employee trainings. Another dozen have seen successful initiatives on a smaller scale, with single cities, counties, or school districts (or both) establishing such laws and directives. Almost all states that haven't yet passed any such measures have seen them proposed on the state level, the exceptions being California, Vermont and Delaware. In California, however, several school districts have already decided to prohibit or limit the teaching of critical race theory, including in Orange County and Paso Robles. A few states with no finalized laws or directives on any level remain: They are Illinois, Nevada, Vermont, Delaware, Maine, Massachusetts, Rhode Island, Connecticut, New Jersey, and Hawaii.³⁷

³⁴ Yeban, "The Roles of Federal and State Governments in Education – Findlaw."

³⁵ Part C. Education Elementary and Secondary Education House, [https://house.louisiana.gov/slg/PDF/Chapter 2 Part C - Education.pdf](https://house.louisiana.gov/slg/PDF/Chapter%20Part%20C%20-%20Education.pdf).

³⁶ Yeban, "The Roles of Federal and State Governments in Education – Findlaw."

³⁷ Katharina Buchholz and Felix Richter, "Infographic: Anti-CRT Measures Adopted by 28 U.S. States," Statista Daily Data, April 19, 2023, <https://www.statista.com/chart/29757/anti-critical-race-theory-measures/>.

Figure 3 below shows the 28 states that have adopted Anti-Critical Race Theory measures as of April 2023. The research is a part of the UCLA Law CRT Forward Tracking Project. The map highlights anti-CRT at the state, city, and county levels and school districts.

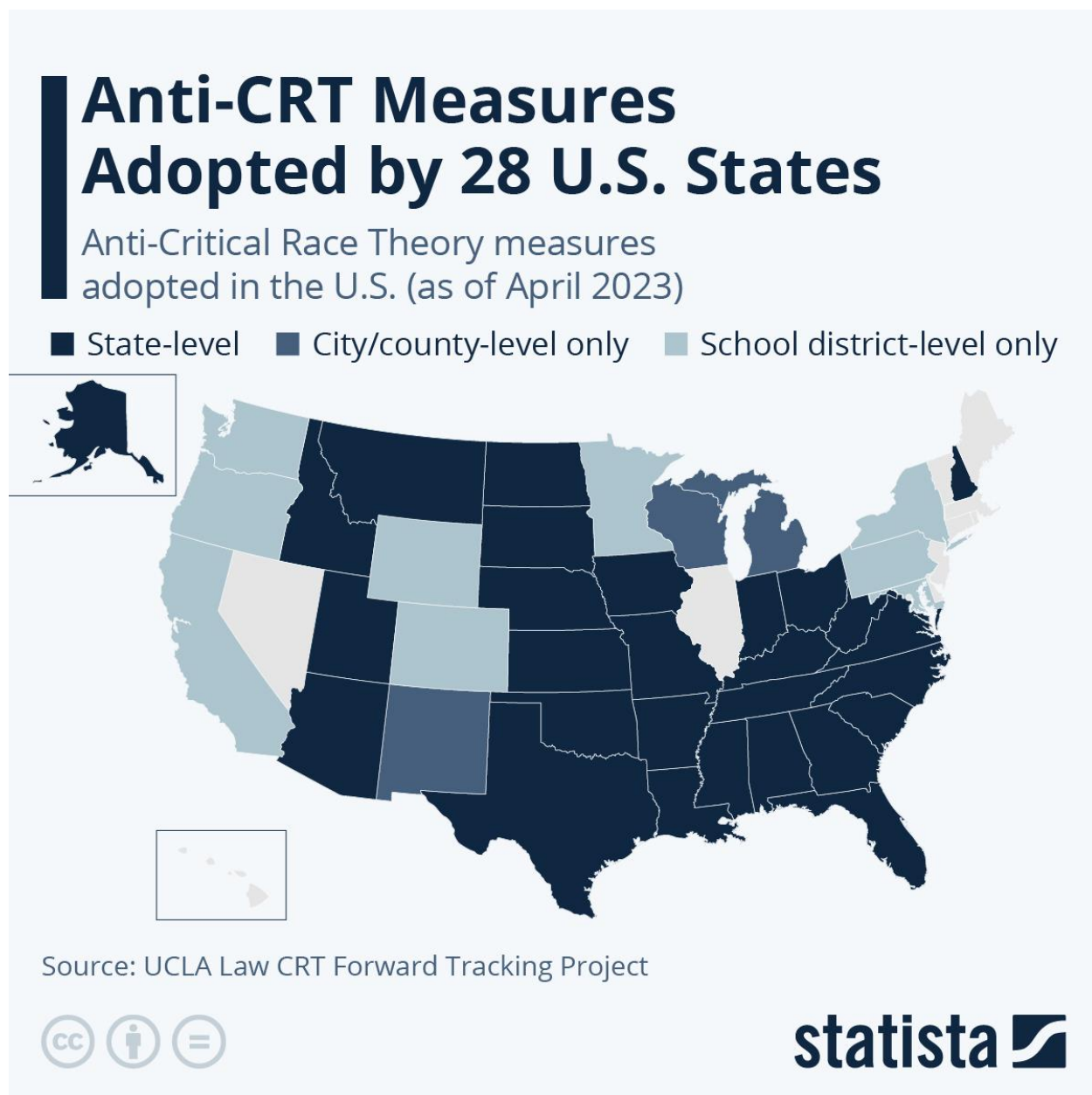


Figure 3. Anti-CRT Measures Adopted by 28 U.S. States³⁸

³⁸ Buchholz and Richter, “Infographic: Anti-CRT Measures Adopted by 28 U.S. States.”

Summary

Louisiana is primarily rural, with 40 of the 64 parishes identified as such. The remaining parishes identify as urban, with only a handful recognized as suburban. Most of the state is at an economic disadvantage. Of the over one thousand schools, only four identify the arts in their names. Only 50% of those schools are specific to the visual and performing arts and exist in major urban cities that are economically disadvantaged. The dominant ethnicities in Louisiana schools are African American and Caucasian.

Louisiana families have choices in which type of school their children attend. Families can choose between public, charter, private, and home schools. Louisiana treats charter schools as public schools; the significant difference is that charter schools have fewer restrictions than public schools and can modify curricula. Private schools, on the other hand, have different variables in their functioning. Private schools have the option of state approval or not as long as they adhere to the requirements put in place by the ruling of *Brumfield v. Dodd*.³⁹ Homeschool programs and parents have stringent requirements and regulations the state imposes for recognition.

Louisiana's government plays a significant role in the existence of all school types in the state. The state constitution includes regulations and requirements for the functioning of school systems. The constitution allows a governing body to regulate most aspects of schools not covered by federal rules and jurisdiction. The local government also influences decisions on school funding and, in some cases, curricula development. The governing bodies can determine funding distribution on the state and local levels. This control of funding has caused conflict with the government's ability to issue private school vouchers that use public school funds.

³⁹ "Brumfield v. Dodd," Louisiana Believes - Louisiana Department of Education.

The government also influences the establishment and enforcement of curricula. The state Board of Elementary and Secondary Education (BESE) is an established government agency that oversees most aspects of education in Louisiana. When considering that lawmakers create the bills that are voted on and eventually signed by the governor, theories suggest that there is political influence on the education system. Political figures may be inclined to approve or reject items presented to lawmakers based on the results affecting re-election. This theory exists because of the enactment of anti-critical race theory laws in more than half the United States. These laws are in place and affect government and school entities on the state, local, and school district levels. Anti-CRT implementation affects how Hip Hop is taught by minimizing the ability to discuss historical events that affect minorities.

Because many variables affect education in Louisiana, there are multiple considerations to consider when deciding on the efficiency of a performing arts charter school. It provides even more evidence to determine the success of a hip-hop performing arts charter school or if another avenue is available. These findings are in the next chapter.

Chapter Five: Conclusion/Discussion

Chapter five provides an overview of the research, a summary of the study and its findings, and implications for practices. It also discusses the limitations and recommendations for future research. Finally, it provides insight into a theoretical vision for keeping arts education relevant in predominantly non-white, low-income, rural areas of Louisiana while creating diversity, equity, inclusion, social-emotional learning, and a sense of community.

Restatement of the Research Questions

RQ1: What are the potential benefits of integrating Hip Hop into arts education in low-income, rural schools in Louisiana?

RQ2: What are the potential benefits of Hip Hop visual and performing arts charter schools in creating, sustaining, or improving arts education in low-income, rural Louisiana school districts facing budget cuts?

Summary of Study

This qualitative research study examines the potential benefits of integrating the core elements of hip-hop into core curricula at performing arts charter schools. The study examines the benefits of using Hip Hop to create cultural diversity, equity, inclusion, and social-emotional learning for students. A theoretical determination suggests that arts education is sustainable and may be improved during budget cuts when receiving federal, state, local government, non-profit, and private donor funding.

The study is theoretically based because, currently, there are no hip-hop performing arts schools. There are, however, hip-hop performing arts programs that function as after-school and summer programs. Some programs focus on specific core hip-hop elements. However, hip-hop

performing arts schools do not exist for primary and secondary education where students receive a degree recognized by the state and federal government.

The research findings do not support the second research question and the hypothesis that hip-hop performing arts charter schools may not be the best option in creating, sustaining, or improving arts education in low-income, rural Louisiana. According to the research study, Hip Hop performing arts private schools are a more viable option in supporting the second hypothesis. The private school approach allows more flexibility in curriculum application that includes critical race theory while maintaining diversity, equity, and inclusion. Because Louisiana enables private schools to receive state funding, the hip-hop performing arts private school is eligible for public and private financial support.

Summary of Findings and Prior Research

Since its inception, public education has never been favorable for minorities. In the 1700s, Thomas Jefferson created a public education system and curriculum dedicated to the advancement of white males regardless of social class while oppressing women and black people. It was an expectation that this education system was accepted during that time, considering Jefferson owned enslaved people at his death, even though he abolished the international slave trade in 1807. This ideology continued in various forms until 1954 when *Brown v. Board of Education* outlawed segregated public schools.¹ Even though the ruling stipulated education availability should be equal for all, disparities still exist in minority communities.

¹ “Brown v. Board of Education (1954),” National Archives and Records Administration, <https://www.archives.gov/milestone-documents/brown-v-board-of-education>.

School choice has been an option since the 1960s and 70s. The only options were public and private schools. The intent was that the acceptance of white children into public schools maintained a form of segregation. Lower-class white families would struggle to pay tuition for private schooling to avoid intermingling with minorities in public schools. Private schools did not accept middle and upper-class African Americans and Asians, and if they did, they treated them as second-class citizens. For this reason, charter schools became the option for children in low-income, minority areas. The creation of charter schools also became a way to prevent gentrification.

At one point in history, arts education, specifically music education, was an intricate part of the educational system. Several seminars and conferences, such as the Yale Seminar, Tanglewood Symposium, the Julliard Repertory, and many others, emphasized the development of comprehensive arts and music programs. The meetings included expert panelists in their respective fields, educators, and professional artists in their fields of emphasis.

Throughout this thesis, previous research has proven the need for arts education in underserved communities. The evidence shows positive attributes outside the arts, such as improved cognitive and social skills, especially in children of color. As one author noted, “The association between arts participation and critical action was significantly stronger for youth of color than for white youth, and the association between arts participation and critical reflection was marginally significantly stronger for white youth than for youth of color.”² Arts education improves cognitive functioning, behaviorism, and sociobiological and physiological foundations. Arts education also reduces the stress levels of low-income students.

² Ibrahim et al., *Journal of Youth and Adolescence* 51, no. 3, 409.

Hip Hop affects social-emotional learning positively. It is used in psychotherapy treatment and, in theory, improves emotional well-being in at-risk youth. The results reflect studies of patients in clinical settings. When using rap music for therapy, active listening is a therapeutic technique. Other therapeutic methods employed include performing and channeling creativity. Hip-Hop-based education (HHBE) and Hip-Hop pedagogy (HHPED) show positive educational outcomes by developing multiple intelligence (MI). MI intersects the seven intelligences discussed in Chapter 2.

In case studies, Hip Hop improved retention and attendance. It shows success as a non-traditional alternative teaching method. It also contributes to individual identity formation through multi-cultural practices. This multicultural practice approach creates diversity, equity, inclusion, and opportunities to make connections between street knowledge and formal education. The approach also decenters whiteness or European and Western ideology in arts education.

Research confirms that the arts improve the well-being of children and adults. Critical thinking and mechanical aptitude are more developed. Engagement in the arts enhances learning in core classes and reduces juvenile delinquency.

School arts education programs do not commonly exist in high-need, high-poverty, and urban communities. Budget constraints have led to significant cuts in funding for arts programs, disproportionately affecting schools in these areas. According to Mary Tamer, in an article posted in Ed. Magazine, “With urban and suburban districts facing the deepest budget cuts they’ve seen since the recession of the mid-1980s and a milder recession in the early 2000s the prospects for comprehensive arts education in most K-12 public schools appear bleak, and even

schools with minimal programs may lose what they considered to be bare bones, to begin with.”³ Budget cuts could lead to dismantling arts programs in smaller school systems.

A report on the decline of arts education programs nationally reported that most low-income, non-white communities struggle to access music and arts programs. Alix Freeze of the Association of American Educators states, “The report finds that music and arts classes are still out of reach for many in high-need, high-poverty, and urban school districts.”⁴ The report also states that the data found is troubling because it shows an equity gap in the availability of well-rounded arts education in various communities.⁵

The National Association of Music Merchants (NAMM) Foundation reports on a study by The Arts Education Data Project (AEDP). The study is in conjunction with the State Education Agency Directors of Arts Education and Quadrant Research. The report includes data on the actual student participation in arts education in public schools nationally. The results are the National Arts Education Status Report Summary 2019. When addressing equity matters, the data reveals the following:

The new data also reveal that a disproportionate number of public-school students without access to music and arts education are concentrated in schools in major urban communities; have the highest percentage of students eligible for free/reduced price meals; and are either majority Black, Hispanic, or Native American. In addition, many of these students without music and arts education attend public charter schools.⁶

³ Mary Tamer, “On the Chopping Block, Again,” Harvard Graduate School of Education, June 8, 2009, <https://www.gse.harvard.edu/ideas/ed-magazine/09/06/chopping-block-again>.

⁴ Alix Freeze, Association of American Educators, April 3, 2012, <https://www.aaeteachers.org/index.php/blog/700-report-art-education-programs-on-the-decline>.

⁵ Ibid.

⁶ “Millions of U.S. Students Denied Access to Music Education, According to First-Ever National Study,” NAMM Foundation, September 12, 2022, <https://www.nammfoundation.org/articles/2022-09-08/millions-us-students-denied-access-music-education-according-first-ever-national>.

Even though research shows that arts education improves “educational, cognitive, social, emotional and physical”⁷ abilities, budget cuts still affect the communities that need the arts the most: the POC community.

Putting It All Together

The research has provided evidence that arts education and hip-hop have some of the same effects on children and adults. Hip-Hop and arts education improves learning in the classroom. The research confirms that hip-hop is a viable tool for alternative teaching methods and creates an environment of inclusiveness for minorities. Combining arts education and hip-hop and applying them in core curricula classes allows a diverse, equitable, and inclusive learning environment to contribute to children’s overall development. Because this methodology applies to adults and creates similar enhancements in learning and psychological improvements, an environment of relatability is created in community development. Thus, if a school applies curricula centered on the data presented, it would improve overall child development, enhance cohesiveness in the household, and build community relations between young people and older adults.

Why Hip Hop Performing Arts Private Schools?

Louisiana has four schools that focus on the performing arts. Those schools are in major cities, and transportation is limited to low-income families. It is in the rural communities that arts education is needed the most. The lack of access to more advanced educational opportunities limits the growth of students in these areas who may aspire to pursue the arts as a career. The researcher has first-hand experience of these short-comings. The researcher traveled forty-five

⁷ “Millions of U.S. Students Denied Access to Music Education, According to First-Ever National Study.”

minutes to an hour to the nearest university to participate in summer camps or advanced youth ensembles. The travel expenses were a financial burden on the researcher's family, who sacrificed so that he could excel. Even when participating in these advanced settings, the researcher worked extremely hard and struggled to keep up musically with his peers who had access to formal training and could afford private lessons. There were not, and are not, any professional musicians or educators specific to individual training on a particular instrument within a 50-mile radius of the researcher's home. Even though the researcher excelled in a career in the performing arts, many missed the same opportunities as him because of a lack of support, finances, and accessibility to performing arts-specific education.

The research leads to the belief that a private school for hip-hop performing arts is the most viable way to bring the arts to low-income, rural, and predominantly non-white communities. Louisiana has flexible school choice guidelines. Private schools receive most funding through private sources. There are also opportunities for non-profit grants and financial support, but Louisiana has incentive programs that allow students to attend private schools at little to no cost. Therefore, students attending a hip-hop performing arts private school could attend without financial burdens on the family. Because the school is rooted in the hip-hop culture, the school would benefit from the support of the hip-hop community and philanthropists who advocate for Hip Hop, performing arts enthusiasts, and alternative teaching method supporters.

Functioning as a private school will allow flexibility in discussing Critical Race Theory (CRT). If CRT is not permitted, it minimizes the ability to examine the core historical foundation of why Hip Hop exists. Public and charter face funding cuts in some states, including Louisiana, if they violate Anti-Critical Race Theory measures. This governmental penalization is legal

because charter schools function as public schools with flexible curriculum guidelines in Louisiana. By functioning as a private entity, the performing arts school has more flexibility and less governmental control over curriculum design and implementation if appropriately structured. Recent events garnered national attention, such as the removal of books from classrooms and libraries, the termination of teachers, and courses, such as African-American studies, being removed from the curriculum at school. For these reasons, the hip-hop performing arts private school is the best option for preserving arts education in rural, low-income, underserved, predominantly non-white communities in Louisiana.

Limitations

Currently, there are no hip-hop performing arts schools in Louisiana. Some public and charter schools implement hip-hop into core class curricula, but no schools are specific to hip-hop culture. This absence of hip-hop performing arts schools limits the ability to make a sound determination of the efficacy of such a school. Some colleges and universities offer hip-hop studies, but no feeder programs in secondary education are degreed.

The study is limited in determining the success and feasibility of hip-hop performing arts schools in rural communities in Louisiana. Currently, most performing arts schools exist in urban, suburban, and inner-city areas across the United States. As previously stated, the four in Louisiana are in major cities. Because there are no hip-hop performing arts schools in the United States, a comparative study of schools with similar curricula is impossible. A conclusive determination of the effectiveness of the schools in rural areas is not obtainable because there are no schools in major cities to compare to and to which to determine success. Thus, the hypotheses remain intact.

Recommendations for Future Study

Hip-Hop Pedagogy

Further research into Hip-Hop pedagogy (HHPED) is beneficial in developing sustainable hip-hop performing arts private schools. The researcher recommends an investigation into creating curricula for core curriculum classes that are hip-hop-based. Research should present or create data on implementing all elements of hip-hop and their utilization in core subjects. Examples of this implementation are using emceeing and rap in English Literature. Chemistry and History uses graffiti by analyzing aerosol spray paint and studying art from periods such as the Baroque and Renaissance periods. Dee-jaying uses mathematics in scratching and mixing. These examples merely lead to how to approach the research process.

Hip-Hop Based Education

The researcher recommends additional research into HHBE applications for educators. There needs to be more information on how primary and secondary educators prepare to implement HHBE and its literature. Cultural or demographic backgrounds may prevent educators from comprehending hip-hop knowledge in its totality as a culture rather than just a genre. Therefore, professional development opportunities and creation research are necessary. The researcher must include all of the pillars and elements of hip-hop to prepare educators thoroughly for implementing HHBE.

Private Schools Funding and Government Involvement

Research on funding hip-hop performing arts private schools is essential to keeping the schools open and accessible to students at minimal or no cost. The researcher suggests examining data on the distribution of government funds at the federal, state, district, and local

levels. Investigating grant funding from corporate sponsors, non-profit organizations, and private donors helps establish a solid fiduciary foundation that is sustainable for continued success.

Examining governmental requirements for private schools will contribute to determining what type of structure is beneficial for maintaining the integrity of the schools. Private schools have various requirements for recognition by government entities. There are several ways the schools receive accreditation through multiple agencies. Research may also show how schools need certification to meet graduation requirements.

Implications for Practice

The researcher believes private schools for hip-hop performing arts are a viable way to maintain arts education in low-income, rural, predominantly non-white communities. In theory, this school will preserve arts education and develop a higher interest in the arts. Hip Hop is recognized worldwide and provides a space for diversity, equity, and inclusion, which are musts in minority communities. Theoretically, schools of this caliber give children in these areas a competitive chance against other children with formal or advanced training in middle and upper-class regions when pursuing the arts as a career. The schools also improve learning ability and increase attendance and retention because students are interested in alternative teaching methods such as Hip Hop.

In theory, students attending hip-hop performing arts private schools may have a competitive edge instead of just a chance for equality with their peers. Students can learn the Hip Hop way, often referred to as street knowledge, while still learning the fundamentals of formal training in the performing arts. Theoretically, Hip Hop provides students an alternative way to understand core subjects. By having a better understanding of the core subject, students may show improvements in standardized testing if they need to take them, and their aptitudes may

increase. In theory, Hip-hop performing arts private schools present the opportunity for a comprehensive learning environment.

Summary

Hip Hop shows no signs of losing its influence on the world. As a culture, it has influenced music, dance, fashion, art, and so much more. Hip Hop is a way of life that has transcended and affected people of all economic and sociological demographics, regardless of race, ethnicity, or culture, so much so that it is curricula in colleges and universities. It has a place in psychotherapy treatment and social-emotional learning. These areas apply other genres of music and arts, but none have the multiple elements and pillars of philosophy as Hip Hop that can affect them simultaneously.

Post-pandemic, education has suffered dramatically. Funding and accessibility to the arts have diminished, especially in minority communities. Some students are losing interest in the arts because the learning methods no longer connect with them. Louisiana has a culture that is rich in the arts. It is unbelievable that only four schools focus on the performing arts. Plenty of charter schools include various parts of arts education, but only some have comprehensive programs. The four schools that do have comprehensive arts programs exist in major cities.

Rural communities in Louisiana need the arts as much as the arts need children in rural communities. The researcher is well aware of the history of the arts in Louisiana and the artists produced. He grew up in a rural area of Donaldsonville, Louisiana, specifically Aben. Aben is the birthplace of a prominent jazz figure, Joseph Nathan “King” Oliver, and Plas John Johnson Jr., the saxophonist on the theme music for the Pink Panther series. Historically, jazz has been an element of the arts as a staple in Louisiana's arts education curricula. As arts education has diminished in rural areas, so has jazz and its ability to produce performing artists such as King

Oliver. Hip Hop has replaced jazz on an equally, if not more significant scale. Arts education must evolve to reignite the passion for arts in rural Louisiana. This evolution comes in the form of Hip Hop. Hip-hop performing arts private schools are the ignition to garner interest in arts education, provide an alternative learning technique, improve social-emotional stability, and create an environment of diversity, equity, inclusion, and opportunities.

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