Healing Young People Thru Empowerment (H.Y.P.E.): A Hip-Hop Therapy Program for Black Adolescent Males

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HEALING YOUNG PEOPLE THRU EMPOWERMENT (H.Y.P.E.): A HIP-HOP THERAPY PROGRAM FOR BLACK ADOLESCENT MALES

PROFESSIONAL DISSERTATION

SUBMITTED TO THE FACULTY OF

OF

THE SCHOOL OF PROFESSIONAL PSYCHOLOGY
WRIGHT STATE UNIVERSITY

BY

ADIA B. MCCLELLAN

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PSYCHOLOGY

Dayton, OH September, 2008

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August 16, 2007

I HEREBY RECOMMEND THAT THE DISSERTATION PREPARED UNDER MY SUPERVISION BY ADIA B. MCCLELLAN ENTITLED HEALING YOUNG PEOPLE THRU EMPOWERMENT (H.Y.P.E.): A HIP-HOP THERAPY PROGRAM FOR BLACK ADOLESCENT MALES BE ACCEPTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PSYCHOLOGY.

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Abstract

Treating Black adolescent males with disruptive behavior disorders can be challenging for psychologists and other mental health professionals. The negative perception of this group within society, as well as the absence of clinical training exploring issues pertinent to Black adolescent males, among other things, may hinder a professional’s ability to effectively work with this population. This doctoral project discussed the research in several areas currently pertinent to Black adolescent males, as well as factors that have historically been oppressive to Black Americans. It then describes several DSM-IV-TR diagnoses and legal classifications associated with Disruptive Behavior Disorders. In addition, research analyzing the effectiveness of traditional therapeutic models when working with this population was explored, and justification for implementing a Rap Therapy/Hip-Hop Therapy model was discussed. Furthermore, seven issues that researchers have found to be of particular relevance to Black adolescent males with disruptive behavior diagnoses are explained. Lastly, a 12-session curriculum which addresses the seven pertinent issues, to be used by mental health professionals when conducting groups with Black adolescent males having disruptive behavior disorder diagnoses was outlined.
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I began this project four years ago, and since that time, it has been a labor of love for me. H.Y.P.E. is a program that was born from an impossible dream that I had as teenager, which was to utilize hip-hop culture to empower Black adolescents. Through my undergraduate education at Wilberforce University and clinical training at Wright State University School of Professional Psychology, I have been able to push forward and complete this project with the support from faculty, direction from my professors, and guidance from my supervisors. I must acknowledge and thank my dissertation committee, for encouraging me to go forward with H.Y.P.E. in the early stages when I wasn’t sure that such a project was possible. Dr. Warfield, you were my dissertation chair/advisor/supervisor, and offered your unconditional support at every level of this project, and I want to acknowledge you for that. In addition acknowledgments go to Dr. Dobbins, for your guidance through this process, and your advocacy for me since I began this doctoral program. Finally, Dr. Williams, I want to acknowledge you for the supportive comments you offered, and the wonderful editorial direction you have given.

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Although the experiences in my doctoral program undoubtedly impacted the development of this project, I would not have made it this far, had it not been for the village that raised me. By the grace of God, I was born into a family of warriors who overcame many odds, and passed this strength onto their children, their children's children, and then to me. I must recognize my parents who provided the various opportunities and offered the guidance necessary to raise a strong Black woman in a racist and sexist society.

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Dedication

This work is dedicated to my children, my children's children, and my children's children's children.

This work is also dedicated to those who love Hip-Hop for what it is, and what it can be.

H.Y.P.E. is dedicated to all those who have had an impossible dream, whether realized or not.

H.Y.P.E. is also dedicated to all Black Americans whose growth and development has been stunted as a result of discrimination and prejudice.

This project is dedicated to all those leaders who demonized rap music in the '80s and '90s, because this lead to my interest in advocating for the Hip-Hop community.

This project is also dedicated to all the brothers and sisters who have been incarcerated as a result of racial profiling, unfair sentencing laws, and generally unequal decisions for Black defendants.

Finally, this labor of love is dedicated to all future doctoral psychology students who will use their dissertations to improve services available to Black youth and their families.
Chapter I: Statement of Purpose

The goal of this doctoral dissertation is to enhance literature related to employing Hip-Hop culture in therapy. Furthermore, the aim of this project is to create a curriculum for mental health professionals to utilize when conducting therapeutic groups with Black adolescent males, diagnosed with disruptive behaviors. This project emerged from my life-long love of hip-hop, recognition of its value in clinical work, and passion for improving the well-being of Black adolescents.

Adolescence is the stage of life between childhood and adulthood, marked by increasing autonomy. Few would dispute the notion that adolescence is a very difficult time in a person’s life, filled with unique developmental issues. However, for Black adolescents, this period is marked by distinctive challenges relating to race. This group faces a series of developmental events and psychological responses, in addition to the standard social and psychological changes all adolescents must face. Black males, in particular, are at greatest risk for negative responses to the obstacles of this period.

Black adolescent males are plagued by shorter life expectancies; higher homicide rates; high suicide rates; unequal treatment within the school setting and minimal role models that look like them. These facts, coupled with society’s
criminalization of Black males in general, force Black adolescent males to endure situations their White counterparts are protected from (Gibbs, 2003). The presence of a mental health disorder often further complicates adolescence for Black males.

A mental health disorder is characterized by an impairment of an individual's normal cognitive, emotional, or behavioral functioning, as caused by social, psychological, biochemical, genetic, and/or other factors, such as infection or head trauma. Although many diagnoses listed in the Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition, Text Revised (DSM-IV-TR) may negatively impact the experience of adolescence for Black males, disruptive behavior disorders, arguably have the greatest educational and achievement implications. Such disorders include: Conduct Disorder, Oppositional Defiant Disorder, and Attention-Deficit Hyperactivity Disorder. Several decades ago, the field of psychology was forced to acknowledge the role one's culture plays in the understanding of their mental health. And in following with this acceptance, Rap Therapy (RT) (Elligan, 2004) and Hip-Hop Therapy (HHT) (Allen, 2005) were each designed to offer a culturally sensitive approach to delivering mental health services to adolescents and young adults of color.

HHT uses rap music to develop prosocial skills in a group work setting. It was specifically designed as an intervention to reach urban, adolescent, Black males. RT is an individual therapy model that engages clients through examining the messages/lyrics in rap songs, later changing them to reflect the skills learned in the session. HHT and RT utilize hip-hop culture which is a culture that was developed by young, "at-risk", "underprivileged" people of color. Furthermore,
these interventions lend credibility to a 30-year-old art form beloved by Black youth, but harshly criticized by mainstream America.

Rap music, one of the four elements of Hip-Hop culture, is a communicative cultural manifestation of the worldview held by many Black Americans. Within the therapeutic setting, it can be used as a conduit to help participants increase their ability to analyze and change irrational thoughts and beliefs that lead to inappropriate behavior. Incorporating rap music, in turn can offer a sense of empowerment to a group that has been ostracized in this society for centuries.

The next chapter reviews literature addressing why this project is worthwhile and needed. The literature review includes issues plaguing Black adolescents, definitions and descriptions of disruptive behavior disorders, an explanation of why this population is at increased risk for difficulties, an overview of psychological treatments historically used with adolescents diagnosed with disruptive behavior disorders, a timeline of the hip-hop culture, a description of HHT and RT, and an introduction to the topics that researchers have found to be of particular importance to Black adolescent males with disruptive behavior disorders. Chapter III is a 12-week group curriculum that mental health professionals can use when leading groups for Black adolescents diagnosed with disruptive behavior disorders.

It is my sincere wish that this dissertation will spark the increased use of RT and HHT within mental health interventions with Black adolescent and young adult clients. Additionally, I hope this will draw attention to the great usefulness and genius of rap music, which may further dissolve the negative connotation
that has historically been applied to this genre of music. Finally, it is my dream that this dissertation will inspire future research in the areas of RT and HHT, to further legitimize and improve upon these models.
Chapter II: Review of Literature

The goal of this chapter is to review the literature that suggests this project is necessary and will contribute to the field of mental health. First, issues relevant to Black adolescent males in the U.S. will be addressed. Next, a range of mental health diagnoses and categories will be defined. The following section describes literature on psychological interventions that have historically been used when treating adolescents with various DSM-IV-T-R disorders. The history of rap music and hip-hop culture is described, along with an explanation of RT and HHT. The final section identifies seven key issues of importance to Black adolescent males with disruptive behavior diagnoses.

Issues Relevant to Black Male Adolescents

Black adolescent males are one of the most vulnerable and maltreated groups in this society (Gibbs, 2003). They have been victims of miseducation within the school system, inequality within the juvenile justice system, mislabeled by mental health agencies, neglected by the social welfare system, and have even been labeled an “endangered species”. This has led to high rates of psychological and behavioral disorders, in addition to problematic psychosocial
behaviors (Gibbs, 2003). Although various factors may be attributed to these trends, historic dynamics must be addressed (Gibbs, 2003; Taylor et al., 1997).

Some historical events that should be analyzed include: (1) slavery, (2) segregation and discrimination, (3) poverty, and (4) urbanization (Gibbs, 2003). Although widely debated, a general impact of slavery was the deleterious impact on the family structure, particularly the role of the man as the head of household. Even when slavery was abolished, families were forever separated, and the foundation for family structure was established. The following 100 years in America were marked by segregation that created a “separate but unequal” society, treating Black Americans as second-class citizens. This system forced parents to design childrearing strategies that would enable their children to develop in a healthy manner. Income level has also impacted the status of this group, with Black families being three times more likely to be poor than White families. Finally, the migration of Black Americans from the South to the North between World Wars I and II, led to the development of huge “ghettos”. This led to a concentration of Black males with few industrial opportunities, increased social and cultural isolation from the dominant society, and eventually an “underclass” that can be seen several generations later. Today, many of the biggest problems Black adolescent males are facing are directly related to these historical events. One such issue is poor education and elevated dropout rates (Gibbs, 2003).

The high school dropout rate for Black adolescents is close to 25%, which is about 11% higher than the national average (Mishel &Joydeep, 2006). However, in some of the largest cities in the U.S. (e.g. New York City and
Chicago), this number for Black males is as high as 70% (Jackson, 2005); and those that lack a high school education have very limited job opportunities available. This circumstance leads many Black adolescent males to find alternative means of earning money, resorting to anti-social and even criminal behavior to survive (Hoke, 2006). The pool of poorly educated Black males is becoming even more disconnected from the mainstream society, and to a far greater degree than comparable White or Latino males.

Over-representation in the juvenile court system is also a relevant issue within this group. In 2000 the total delinquency case rate for Black adolescents was more than twice that of White adolescents and nearly three times that of youth of other races (Office of Juvenile Justice and Delinquency Prevention, 2000). Additionally, whereas Black youth made up about 16% of the juvenile population in 2000, they constituted 42% of all juvenile arrests (U.S. Department of Justice, Office of Justice Programs, Office of Juvenile Justice and Prevention, 2000). Similarly disproportionate disciplinary consequence rates are found in the school environment among Black adolescents and those of other races (Indiana Education Policy Center, 2000). Black students are more likely to be suspended and expelled and suffer harsher consequences for behavioral problems than their White peers. During the 1999-2000 school year, Black students with disabilities were more than three times as likely as Whites to be given short-term suspensions. Similarly, they were nearly three times more likely than White students to be removed from school for more than ten days (http://www.childrensdefense.org/site/DocServer/idea.pdf). Issues surrounding
family structure have also been shown to be relevant to some of the difficulties experienced by Black adolescent males.

In 2003, it was reported that 76% of Black children did not live in a home with their fathers. As a result of this overwhelmingly high number, Rodney and Mupier (1999) investigated the impact father absence has on Black males with a sample that included subjects who lived with and without their fathers. The data revealed that those with absent fathers were more likely to be retained in a grade, to skip a grade due to poor behavior, run away from home, and be suspended from school. It should also be noted that Black children are more likely to reside in the home of a grandparent(s) than are White or Latino children (Taylor et al., 1997). This presents a unique dynamic that must be attended to when understanding family dynamics, and underscores the importance of extended family in Black culture. Researchers have also investigated the role one's environment plays in the prevalence of such issues among Black children and adolescents.

DeCarlo and Hockman (2001) reported 80% of all Black children and adolescents live in “distressed” communities. Urban ecologists have suggested that one's physical and social environment can promote deviant behavior, including crime and delinquency (Joseph, 1999). “Distressed” communities have been characterized by high mobility, high population density, substandard housing, family dysfunction, and “slum like” conditions (Joseph, 1999).

Residing in such a neighborhood increases one's likelihood of being both the victim and perpetrator of a violent crime. Black Americans have disproportionately been the residents of such neighborhoods, which are also
characterized by high-unemployment, poverty, and overcrowding (Joseph, 1999). Members of these communities are often ignored by mainstream society, and are offered few resources to improve their living situations. The feelings of despair, powerlessness, and social alienation felt by residents in these underserved areas may lead to delinquent behavior (Joseph, 1999).

In a study by Jarjoura, Triplett and Brinker (2002), the connection between poverty and delinquency were explored. Fourteen waves of the National Longitudinal Survey of Youth (NYSY) data, from 1979 to 1992, were used in this analysis. A measure of the percent of the youth’s life spent in poverty was constructed to adjust for age. “Poverty spells” were also measured, indicating the longest continuous period, in years, that the youth’s family lived in poverty. Delinquency was operationalized as the number of times each youth reported engaging in each of the following six behaviors: hurting someone bad enough to need a doctor, taking something without paying for it, damaging school property on purpose, getting drunk, skipping school without permission, or staying out one night without permission. The measure of self-reported delinquency was regressed on each of the measures of poverty, and the researchers found that poverty is significantly related to higher levels of involvement in self-reported delinquency. Furthermore, Jarjoura et al. found as the longest continuous period in poverty increased, so did the likelihood of reporting a higher level of involvement in delinquency. Thus the authors found that a significant connection between poverty and delinquency exists. Similar to poor environmental conditions, lower stages of racial identity development may impact the involvement of Black adolescents in anti-social behavior.
Black racial identity can be defined as the developmental process by which a person “becomes Black”. It has largely been influenced by Cross’s Nigrescence theory (1971). In this theory, “Black” is defined as a psychological connection with one’s race, rather than the identification of the color of one’s skin (Cross, 1971; Plummer 1995). Cross’s original model has been revised several times, however the original version includes the following four stages: Pre-encounter, Encounter, Immersion-Emersion and Internalization (Cross, 1971).

Those within the Pre-Encounter stage of racial identity development display one of three attitudes toward their race: low-salience; social stigma; or anti-Black. Those experiencing low-salience do not deny being Black; however their blackness plays an insignificant role in their daily lives, their well-being, or the manner in which they define themselves. Those having the social stigma attitude view themselves as a person that happens to be Black, which is something they are ashamed of. Individuals possessing the anti-Black attitude view their racial status as negative; feeling estranged from other Black people and the Black community. Each of these attitudes yields favoritism towards all things European or White, including beauty, art, and communication style (Cross, 1971).

Encounter, the second stage of this model, involves an evolution in identity brought on by a major event or series of events (encounter) that lead to cognitive dissonance. The encounter(s) causes the individual to question pre-encounter beliefs and attitudes, leading to his/her increased awareness of racial status in America. Along with this awareness comes guilt, anger, uncertainty, and confusion about one’s level of “blackness.” Individuals in this stage tend to spend
a large amount of time trying to find a positive Black identity; gathering information from various sources such as media outlets, books and relationships with other Black people (Cross, 1971; Ford & Harris, 1997).

The third stage of this model, Immersion-Emersion, is divided into two subareas. Those in the Immersion phase of this stage, are trying to become the "right" kind of Black person, and identify anything White as evil and oppressive. Feelings of rage and pride are also dominant during this phase. However, during the Emersion phase there is an eventual decline in the anti-White attitudes and idealistic thoughts about "blackness". These are substituted for a deeper investigation of issues impacting Black people, such as economic disparities and disproportionately high incarceration rates. (Cross, 1971; Ford & Harris, 1997).

Internalization, the final stage of this model, is characterized by an appreciation of multiculturalism, while remaining "true" to one's "blackness". This leads to the individual's ability to defend and protect their ego from psychological problems and stress associated with living in a racist society. Additional outcomes of this stage include gaining a basis for interacting in situations with non-Black individuals and a sense of belonging (Cross, 1971; Ford & Harris, 1997).

Cross asserts that one can regress, progress or remain stagnant at any stage of this theory. He did not place age constraints on this theory, so a 14-year-old and a 40-year-old can have the same level of racial identity. He did however, suggest that one's personality, social support, resources, and experiences heavily influence how one progresses through the stages of this model (Worrell et. al, 2001). Several studies have investigated the impact of
racial identity on other areas of functioning among Black adolescents (Ford & Harris, 1997; McCreary et al., 1996)

In 1996, McCreary, Slavin and Berry explored the notion that racial identity can act as a buffer to problem behavior. The authors utilized the National Survey of Black Americans: Group and Personal Identity Scale (Jackson, Tucker, & Gurin, 1987), to measure the subjects’ “African-American attitudes”, based on their endorsements of positive and negative stereotypes about Black people. They found that “African-American attitudes” were shown to be related inversely and significantly to problem behavior among adolescents; thus the “higher” the African-American attitude the lower the incidence of problem behavior. Miller (1999) also explored the impact of negative feelings about Black people on Black adolescents. He found that such thinking leads to a depreciated character, a sense of worthlessness and inadequacy, and a devaluation of self. Furthermore, such an individual will be more likely to turn away from positive societal norms and expectations.

Descriptions of Mental Health Diagnoses

Delinquency in Black males is often accompanied by a DSM-IV-TR diagnosis of Conduct Disorder, Attention Deficit Hyperactivity Disorder, and/or Oppositional Defiant Disorder (Grisso, Davis & Vincent, 2004). Additionally, these diagnoses may each be classified as Severe Emotional Disorders, Emotional or Behavioral Disorders, and/or Disruptive Behavior Disorders, each of which will be described in this section.
Conduct Disorder

Conduct Disorder is a repetitive and persistent pattern of behavior in children and adolescents in which the rights of others or basic social rules are violated. The child or adolescent usually exhibits severe aggressive and antisocial acts involving the infliction of pain on others or interfering with the rights of others through physical and verbal aggression, stealing or committing acts of vandalism (Erik, 2004). This behavior pattern occurs in a variety of settings (e.g. at home, at school, and in social situations), and may cause significant impairment in the individual's social, academic, and family functioning (Erik, 2004).

The prevalence rate for this disorder runs from 1% to 10%. The following are characteristics and behaviors exhibited by adolescents with Conduct Disorder: (1) aggressive behavior that causes or threatens harm to other people or animals, such as bullying or intimidating others, often initiating physical fights, or being physically cruel to animals; (2) non-aggressive conduct that causes property loss or damage, such as fire-setting or the deliberate destruction of others’ property; (3) deceitfulness or theft, such as breaking into someone’s house or car, lying, or “conning” others; and (4) serious rule violations, such as staying out at night when prohibited, running away from home overnight or often being truant from school (American Psychiatric Association, 2000; Erik, 2004).

Many youth with a diagnosis of conduct disorder may have trouble feeling and expressing empathy or remorse, and reading social cues. These youth often misinterpret the actions of others as being hostile or aggressive and respond by
escalating the situation into conflict (Erik, 2004). A conduct disorder diagnosis may also be associated with other difficulties such as substance use, risk-taking behavior, school problems, and physical injury from accidents or fights (American Psychiatric Association, 2000). Additionally, adolescents from urban areas have higher rates of conduct disorder diagnoses than those from rural areas (Erik, 2004).

**Attention-Deficit Hyperactivity Disorder**

ADHD is a neurobehavioral disorder characterized by developmentally inappropriate degrees of inattention, impulsivity, and/or hyperactivity resulting in significant functional impairment. ADHD was first recognized as a legitimate disorder more than a century ago. The reported prevalence rate of ADHD ranges from 1.7% to 17.8%. These variations are likely due to multiple interpretations of the diagnostic criteria, differences between informant reports and cultural differences may explain the wide variations. The estimated incidence in school-age children by DSM-IV-T-R criteria is about 10% (Department of Continuing Medical Education, 1999).

For a diagnosis of ADHD to be given, signs of hyperactivity, impulsivity, and/or inattention must have been present for at least 6 months. The following are symptoms commonly displayed by those with ADHD diagnoses: (1) often does not give close attention to details or makes careless mistakes on school assignments, at work, or when doing other activities; (2) often has trouble keeping attention on tasks or play activities; (3) often does not seem to listen when spoken to directly; (4) often fidgets with hands or feet or squirms in seat;
(5) often gets up from seat when remaining seated is expected; (6) often blurts out answers before questions have been finished; and (7) often has trouble waiting one's turn (American Psychiatric Association, 2000).

**Oppositional Defiant Disorder**

Oppositional defiant disorder (ODD) is a recurring pattern of negative, hostile, disobedient, and defiant behavior in a child or adolescent, lasting for at least six months, without serious violation of the basic rights of others. The behavior disturbances cause clinically significant problems in social, school, or work functioning. Those with this disorder display an age-inappropriate pattern of stubborn, hostile, and defiant behaviors that may be exhibited as early as preschool or kindergarten (Erik, 2004). These behaviors have been shown to have negative and/or reciprocal effects on parent-child and teacher-student relationships. Those with an ODD diagnosis may be unwilling to compromise, give in, or negotiate with adults. Some behaviors commonly exhibited by adolescents diagnosed with ODD include: (1) loses temper often; (2) may deliberately annoy people; (3) blames others for his or her mistakes or misbehavior; (4) is often angry and resentful; and (5) can be spiteful or vindictive (American Psychiatric Association, 2000).

ODD has a prevalence rate from 2%-16%, and usually becomes evident before 8 years of age, and not later than adolescence. However, among low income families, the prevalence rate for meeting the DSM criteria for ODD can run as high as three-quarters of clinic-referred preschoolers (Erik, 2004).
Severe Emotional Disorder

A Severe Emotional Disorder (SED) is defined under the Individuals with Disabilities Act (IDEA), as a condition with one or more of the following characteristics present over a long period of time and to a marked degree, which adversely affects educational performance: (a) an inability to learn which cannot be explained by intellectual, sensory, or health factors; (b) an inability to build or maintain satisfactory interpersonal relationships with peers and teachers; (c.) inappropriate types of behaviors or feelings under normal circumstances; (d) a general pervasive mood of unhappiness or depression; or (e) a tendency to develop physical symptoms or fears associated with personal or school problems (Erik, 2004).

The SED label does not refer to a specific psychiatric disorder, but rather is a legal definition that allows a child meeting these criteria to receive special educational services. Determination of a SED must be the result of the collaboration of a multi-disciplinary team that includes the input of parents as well as professionals. The following are examples of diagnoses that may accompany an SED label: mood disorders, anxiety disorders, disruptive behavior disorders and pervasive developmental disorders (Erik, 2004). Grisso, Davis & Vincent (2004) reported that about 15%-20% of youth in pre-trial detention and correctional programs are classified as SED.

Emotional or Behavioral Disorders

Emotional or Behavioral Disorder (EBD) refers to a condition in which the behavioral or emotional responses of an individual in a school setting are so
different from age appropriate, ethnic or cultural norms that adversely affect performance in areas such as: self care, social relationships, personal adjustment, academic progress, classroom behavior, or work adjustment (NASP, 2006). EBD is more than a transient, expected response to stressors in the adolescent’s environment and may persist even with individualized interventions (e.g. feedback to the individual, consultation with parents or families, and/or modification of the educational environment). This category may include those with schizophrenia, affective disorders, anxiety disorders, or who have other sustained disturbances of behavior, emotions, attention, or adjustment (Erik, 2004). The impact of the behavior on the student’s educational progress must be the guiding principle for identification. Despite the varying types of emotional disorders, children with EBD often have similar characteristics including: generally being male, White or Black, hyperactive, aggressive, withdrawn, immature, and from a “non-traditional” home environment (single-parent household or foster care).

**Disruptive Behavior Disorders**

Disruptive Behavior Disorders are the most common reasons children are referred to mental health practitioners for possible treatment. “Disruptive Behavior Disorders” is an umbrella term that encompasses more specific disorders, including Conduct Disorder, Oppositional Defiance Disorder, and ADHD. Research has identified both biological and environmental causes for Disruptive Behavior Disorders (Erik, 2004). Youth most at risk for Oppositional Defiant and Conduct Disorders are those who have low birth weight, neurological damage or Attention Deficit Hyperactivity Disorder. Individuals may also be at
risk if they were rejected by their mothers as babies, separated from their parents, given poor foster care, physically or sexually abused, raised in homes with mothers who were abused, or living in poverty (Erik, 2004).

Disruptive Behavior Disorders are of great concern to this society due to the high degree of behavioral impairment and poor prognosis that accompany them (Erik, 2004). They often lead to a lifetime of social dysfunctions, antisocial behavior patterns, and poor adjustment.

**Methods Historically Used to Treat Adolescents with Disruptive Behavior Disorders**

A variety of methods have been employed to treat adolescents with Disruptive Behavior Disorders including group, individual, family and music therapies. More recently, RT and HHT have been utilized in interventions with Black adolescents and young adults who are dealing with a variety of disorders. Each of these approaches will be explored in this section.

*Group vs. Individual Therapy*

When designing an intervention for Black adolescent males with significant mental health problems, the question of the appropriateness of individual versus group therapy immediately arises. Shechtman (2003) compared the outcomes and process of group and individual treatment with 102 aggressive boys.

Therapeutic outcomes were measured using the Group Counseling Helpful Impacts Scales (GCHIS), which contain the following components:
Emotional Awareness- Insight; Relationship- Climate; Other versus Self-focus; and Problem Identification- Change. Shechtman (2003) found that although the therapeutic outcomes were unremarkable for three of the four components when comparing group and individual therapy, Emotional Awareness- Insight was significantly greater with group therapy participants. Additionally, Problem Identification- Change showed a linear slope, which suggests that over time growth occurred in this domain for group participants. This may have been due to the developmental needs of children and adolescents, and the fact that group cohesiveness, catharsis, and developing socialization skills are crucial for this age group.

Corbin (1994) suggested that group therapy is very effective for several reasons. First, it emphasizes egalitarian relationships and interactions, which counters the lop-sided authority in individual therapy. This may prove important when working with a population that feels powerless. Additionally, it provides children and adolescents with a peer-focused environment in which to share their experiences, thoughts and feelings. It also provides them with problem-solving strategies, knowledge, and immediate practice at initiating and sustaining prosocial relations (DeCarlo & Hockman, 2003).

Group therapy is the most common modality for treatment offered to children and adolescents in published outcome studies, which include treatments for anger management and conduct problems. A primary indication for group therapy is that the presenting problem is interpersonal in nature. Common difficulties include social inhibition, impulse-control problems, social-skills deficits, chronic interpersonal conflicts, and the need for social support. However, it
should be noted that groups may be contraindicated for habitually antisocial clients. These groups may serve as "deviancy training", increasing the negative behaviors of participants. This has been particularly true in groups involving younger adolescents (DeCarlo & Hockman, 2003).

Individual therapy is generally warranted if the adolescent is in crisis, the problem is based on intrapsychic conflict, and the nature of the problem is intimate or specific. This form of therapy is also beneficial if the client is not suitable for group therapy due to developmental stage or psychiatric diagnosis (Shechtman, 2003).

**Family Therapy**

Family therapy is an important modality for Black youth, because parental communication and support are essential to the successful resolution of obstacles they may face. It is especially appropriate for Black adolescent males who are delinquent or predelinquent, depressed, suicidal, "scapegoated", or if a breakdown in family communication exists (Gibbs, 2003).

Successful family therapy with Black families often includes an eclectic blend of structural and strategic techniques, with the attention focused on restructuring the family roles, modifying family communication, and changing social behaviors. Multisystemic therapy is also effective with Black delinquents involved in the juvenile court system (Gibbs, 2003). Since many teenagers are struggling to separate from their families and to function independently, the clinician must make a careful assessment of the advantages and disadvantages of family therapy for a given client (Gibbs, 2003).

**Music Therapy**
Music therapy has been used for centuries in the area of healing and education (DeCarlo & Hockman, 2003). In the past few decades, models of music therapy have been based on various theoretical backgrounds, including psychodynamic, behavioral and humanistic orientations. When utilizing a psychodynamic orientation the most prominent models of music therapy are Analytical Music Therapy (AMT) and Guided Imagery and Music (GIM). AMT involves free improvisation using symbolically expressed inner moods and associations, while GIM entails listening to recorded music as a way of bringing up inner images that can then be reflected on (Darnley-Smith & Patey, 2003). Humanistic models of music therapy focus on improvisations dealing with 'here and now' experiences to foster emotional awareness. Creative Music Therapy and Orff Music Therapy, both used with a humanistic model, focus on improvisation in a more structured form than used with a psychodynamic model. Behavioral Music Therapy is based on Skinner’s behaviorist theory and uses various forms of playing and singing music, as well as listening to music as a conditional reinforcement or stimulus cue to modify behavior (Darnley-Smith & Patey, 2003). There are also forms of eclectic models that combine more than one theoretical background (Gold et. al, 2004).

In general, adolescents can benefit from the use of music therapy in group interventions because it provides a safe, non-threatening outlet for expressing emotions which facilitates the therapeutic process. Music therapy groups may also help teach participants appropriate social skills that result from group interaction with the therapist and peers, and from a range of feedback and interactions (Saroyan, 1990; & Allen, 2005).
Gold et al. (2004) conducted a meta-analysis looking at eleven studies to determine the overall efficacy of music therapy for children and adolescents with psychopathology. They compared the impact of pathology, age, music therapy approach, and type of outcome. The analysis revealed a large effect for children who have been diagnosed with developmental or behavioral disorders, citing the nonjudgmental nature of this form of therapy as having possibly contributed to this. Additionally, an eclectic approach was also found have been the most effective, yet it was encouraged that the therapist be mindful of each child’s strengths and needs. Behavioral models of music therapy tended to yield smaller effects than other approaches. However, when the therapeutic focus was on overt behavior change effects were larger.

**Hip-Hop, Hip-Hop Therapy and Rap Therapy**

Rap music, along with breakdancing, graffiti, and DJing comprise the four elements of hip-hop culture. Hip-hop culture came to fruition in the early 1970’s in New York City among Black and Latino youth. Jamaican -born DJ Kool Herc, who is regarded as “the father of rap” immigrated to New York City in the late 1960’s and introduced the Jamaican tradition of “toasting”, which involves reciting rhymes over reggae music. He also introduced the concept of using two turntables to alternate between two songs while ad-libbing these toasting rhymes (http://www.rapworld.com/history/; Allen, 2005).

In 1979 “Rapper’s Delight” by the Sugar Hill Gang became the first rap recording, and introduced the rest of America to rap music, which soon became the voice of young Black America. However, unlike its predecessors (i.e. Blues,
Jazz, Funk), rap and hip-hop culture were more expansive, allowing its followers to communicate their dreams, frustration, aggression, and creativity. And even more importantly, it allowed a segment of the population that was overwhelmingly ignored, to tell their story (Allen, 2005).

Today, rap is one of the most popular forms of music among young people in America (Tyson, 2002). Additionally, one can find a thriving hip-hop scene in countries all over the world, and see evidence of its influence in every facet of U.S. culture. It has exceeded all boundaries of race, nationality, language, socioeconomic status, and any other demographic one can imagine, becoming a multi-billion dollar industry (Tyson, 2002). Hip-hop culture, and rap music specifically, are important influences in the lives of most young Black American males. Reports indicate that 97% of Black males report “liking” rap music, and more than 50% report buying at least one new CD a month (Tyson, 2002). The fact that the majority of rap and hip-hop artists are also Black males likely adds to the appeal of the art form amongst this group, and personalizes the stories expressed by its artists (Elligan, 2000).

The previous research on rap music (Johnson et al, 1995) has been highly inadequate, primarily focusing on negative outcomes that result when one “consumes” this form of music. This, and other studies have attempted to show a correlation between antisocial behavior, rap music, and videos. Much of the backlash directed towards rap music, artist, and hip-hop culture in general has been fueled by outspoken politicians (including Presidential candidates and Senators), political activists and religious leaders who disapproved of the content in some songs (Dyson, 1996). However recently, more literature has been
published supporting rap music, its ability to empower listeners, and its role in culturally sensitive interventions (Mickel & Mickel, 2002; Tyson, 2002).

*Hip-Hop Therapy*

HHT is a ground-breaking combination of rap music, bibliotherapy, and music therapy (Tyson, 2002). Through analyzing rap lyrics, discussion is stimulated while participants' life experiences and struggles are examined. Additionally, issues involving social, environmental, and political factors can be addressed (Allen, 2005).

HHT is designed and best utilized as an engagement tool in a psychotherapeutic or educational setting for high-risk youth and young adults. This form of therapy addresses issues pertinent to this population that have been overlooked by traditional forms of therapy (Allen, 2005). It may also allow practitioners to connect with youth more effectively through displaying a level of openness to learning from their perspective, and exploring lyrics with them (Tyson, 2002).

HHT can be used in a group or individual therapy setting, as well as on a long-term or short-term basis. Because there are a variety of topics covered within rap music, therapy can be extremely diverse; therefore it is necessary to consider the type of rap music the participant(s) are fond of (Elligan, 2000; Allen, 2005; Mickel & Mickel, 2002).

Using Allen's model (2005), a Hip-Hop therapist should follow these procedures when utilizing this model, particularly within a group intervention: (1) complete an assessment; (2) plan "icebreaker activities"; (3) establish HHT group guidelines; (4) assemble materials and resources; (5) prepare; (6) establish HHT
learning objectives; (7) set goals; (8) encourage journal writing; (9) facilitate discussion; (10) intervene; and (11) facilitate a closing activity.

Phase 1 entails reviewing the clients' presenting issues, investigating their interest in hip-hop, and obtaining their psychosocial histories. Phase 2 involves easing the tension within the group and establishing rapport, which can be done by playing parts of rap songs and having the clients guess the artists. Phase 3 is also interactive, in that the therapist can give each group member the opportunity to suggest a rule. Obtaining a CD player, rap music CD's, copies of the lyrics and notebooks for journaling are the main components of Phase 4. Additionally, music videos and movies may be utilized. The focus of Phase 5 is the examination of the music and lyrics by the therapist prior to the session, to become more familiar with the artist's message and its relevance to the issues to be addressed with the group members. For Phase 6 the therapist should use the information obtained during Phase 1 as a tool to develop the learning objectives, while also considering group dynamics. Phase 7 involves the development and implementation of goals for each client. Journal writing, phase 8, is optional; however it gives group members the opportunity to express themselves in a private manner. At the end of each session, the therapist should make comments in each person's journal based on their entries, if this part of the model is used. Journals can also be used for members to create their own "lyrics". The discussion component, phase 9, involves client feedback on the journal entries and often leads them to share their own stories. Phase 10 focuses on the deconstruction of negative behaviors of the group members as well as any that might be inferred from the lyrics of related pieces, while introducing positive
healthy behaviors. The therapist should also concentrate on validating the clients’ feelings and opinions during this phase. Phase 11 should be done at the end of each session to give group members the chance to summarize what they have learned and/or experienced in the group.

Outcome research with this method of group therapy is almost non-existent; however Tyson (2002) used a pretest-posttest experimental design with at-risk and delinquent youth at a residential facility to compare the outcomes of HHT and comparison group therapy. There were 11 subjects whom were divided into either the HHT group (n=5) or comparison group (n=6). The HHT group was comprised of two Black males, one White male, one Latino male, and one Latino female, with a mean age of 15.4 years. The comparison group included two Black males, one Latino male, two Black females and one White female with a mean age of 16.2 years. The measures used in this study were the Self-Concept Scale for Children and the Index of Peer Relations Scale.

Following their participation in the assigned group a posttest was given and the analysis, the comparison data, found no significant difference between the groups when controlling for pretest scores. However during the debriefing, the HHT participants reported having enjoyed the group experience more than any they had participated in previously, indicating appreciation for the “respect” paid to “their” music. Although there were no significant differences found in the pretest and posttest scores between groups, it was opinioned that a study including a larger sample would be necessary before conclusive opinions could be made about the effectiveness of HHT.

*Rap Therapy*
Elligan (2004) developed the Rap Therapy approach as an individual therapy modality. This approach is comprised of five phases and can be used with adolescents and young adults who like rap music and identify with hip-hop culture. The phases are: 1) Assess and plan; 2) Build an alliance; 3) Reframe thoughts and behaviors; 4) Reinforce through writing; 5) Maintain the change (Elligan, 2004).

Phase 1 involves assessing the client's interest in rap music and hip-hop culture, while developing a plan for using rap music with the individual. The second phase of rap therapy is focused on building a relationship and alliance with the client through discussing the rap songs they listen to. During phase 3, the therapist challenges the client to reevaluate their thoughts and behaviors using their favorite rap lyrics. Phase 4 requires the client to write songs (raps) about the desired change that was set as a goal. The final phase involves monitoring and maintaining one's progress through continued discussions and feedback (Elligan, 2004).

**Issues Salient to Black Adolescent Males with Disruptive Behavior Disorders**

Historically, Black males have not been granted privilege nor power in the United States. Social, cultural, and economic forces manifested in racism and oppression throughout American history have hindered many Black males in assuming culturally accepted masculine roles. The persistence of such barriers to the achievement and expression of manhood has negatively hindered the mastery of crucial adolescent developmental tasks for many Black males (Lee, 1996). Racism and socioeconomic disadvantage often converge to negatively
impact the adolescent development of Black children, who are often confronted with extreme environmental stress during the early, crucial years of life. Thus, it is not unusual for Black males to reach adolescence with a basic mistrust of their environment, doubts about their abilities, confusion about their place in the world, and extreme behavior difficulties (Lee, 1996; Caldwell & White, 2001;).

These impediments to adolescent development can often be seen in negative and self-destructive values, attitudes, and behaviors among young this population. These, in turn may result in academic underachievement, unemployment, delinquency, substance abuse, homicide, and disproportionate incarceration for numbers of Black adolescent males (Lee, 1996). The following are seven issues that researchers (Denham & Almeida, 1987; Lee, 1996; Kellner & Bry, 1999; Caldwell & White, 2001; Dubois et al, 2002; Parham, 2002; Boyd-Franklin, 2003; Gibbs, 2003) have found to have been of particular relevance to Black adolescent males and/or individuals with disruptive behavior diagnoses, which are the areas addressed in the H.Y.P.E. curriculum. They are: family participation in the process, racial identity development, interpersonal cognitive problem-solving difficulties, inadequate anger management skills, difficulty in the school environment, poor self-concept, and lack of mentorship and employment opportunities.

Family Participation in the Process

The family is the most important influence in the lives of children and the first line of defense against delinquency. Additionally, research indicates that perceived parental involvement contributes positively to the psychological well-
being of adolescents. Thus, the role of a strong and positive adult influence appears to be important to an adolescent’s evolving self-concept (Joseph, 1999; Gibson & Jefferson, 2006). Unfortunately, one of the greatest challenges when intervening with high-risk, Black males is working effectively with their families. Discomfort with the mental health system, guilt, and “falling back” to exclusively focusing on the child have been identified as barriers to working with such families (Boyd-Franklin, 2003; Nakashian & Kleinman, 1999; Hines & Boyd-Franklin, 1996).

*Racial Identity*

Race has powerful implications for personality development, and mental health. Given the central role of race in American history and sociopolitical life, the developmental processes and the life path of all Americans are affected by race. Overall, racial identity theories suggest that a person’s race is more than his or her skin color or physical features, and people’s racial identities vary by the extent to which they identify with their respective racial groups (Parham, 2002). Additionally, racial identity theories (Cross, 1971; Parham, 2002) postulate that a person’s resolution of his or her identity is crucial because it seems to guide an individual’s feelings, thoughts, perceptions, and level of investment in his or her racial groups’ cultural patterns, as well as other aspects of his or her identity (Sanchez & Carter, 2005).

Black racial identity has been cited as a crucial component of a Black American’s personality development, and as previously mentioned, may impact the presence of delinquency among Black adolescents (Cross, 1971; Ford &
Harris, 1997; Plummer, 1996; Worrell et. al, 2001). In addition, other researchers have also found that racial identity may impact academic achievement.

Ford and Harris (1997) examined the relationship between student racial identity and school achievement among 152 Black students in grades sixth to the ninth in five Mid-Atlantic public school districts. The comparisons were made using the variables of gender, achievement status (underachieving vs. achieving) and academic ability (gifted, potentially gifted, and general education). These researchers found that, in regards to academic ability, gifted students had the highest level of racial identity (internalization) of the three groups. Additionally, male underachievers had a significantly lower mean on the internalization subscale than male achievers. Ford and Harris also found that of the more than 40% of the subjects that were underachieving, a disproportionately high percentage were male and general education students. Recommendations of this study suggest that talking to Black males in small groups about issues of race and associated low-teacher expectations, among other things may help to curve the high incidents of underachievement regardless of the ability level.

**Difficulty in the school environment**

The school as an instrument of education and socialization has long been a source of conflict and controversy for Black children and adolescents. Black adolescents may respond to these dysfunctional surroundings with apathy, alienation, hostility, anxiety, by acting out, or identifying with the antisocial elements within the school (Gibbs, 2003) This group is frequently referred for school-related academic or behavioral problems and it is the clinician's task to
separate an adolescent’s presenting problems from the environmental factors that may have exacerbated them (Gibbs, 2003).

As a result of these difficulties, Black males have been disproportionately affected by the increased emphasis on discipline that occurs in large school settings. The trend throughout the 1990’s toward “get-tough” approaches to violence disproportionately affected Black males (Roderick, 2005). High schools are too often environments in which Black males are marginalized and unsupported, thus decreasing their motivation and sending them messages that undermine a positive sense of competence and efficacy in school settings (Roderick, 2005).

Black students are also overrepresented in special education programs and nonacademic tracks. Often mislabeled in elementary school, many Black adolescents either drop out or are “pushed out” of high school after experiencing years of academic failure, low achievement, low teacher expectations, high rates of suspension, and chaotic school environments (Gibbs, 2003). Clinicians suspecting that students are performing below their abilities should use a culturally sensitive battery to assess their ability. If a discrepancy is discovered between the adolescent’s potential ability and the elements of educational setting, a recommendation for a more appropriate academic placement could be extremely effective (Gibbs, 2003).

*Interpersonal Cognitive Problem-Solving*
The Interpersonal Cognitive Problem-Solving (ICPS) theory of behavior predicts that children who have a number of alternative ICPS skills to draw from can be: more flexible in choosing solutions to social conflicts, are less likely to act impulsively, and are more likely to act appropriately in social situations. Some examples of ICPS skills are: (1) the ability to generate a number of alternative solutions to a conflict; (2) the ability to choose and implement an appropriate solution to a conflict; and (3) understanding and consideration of the social consequences of one's actions for oneself and others (Denham & Almeida, 1987). Without these skills, researchers have reasoned, adolescents are more likely to have frustrating social encounters. This frustration, in turn, can lead adolescents to misbehave, therefore feeding into the cycle of unpleasant social interactions, hurt feelings, frustration, and bad behavior (http://www.psychologymatters.org/shure.html).

Anger Management

Perhaps no greater challenge faces the clinical and educational communities than helping troubled adolescents learn to cope with angry feelings in a socially appropriate manner. A growing number of researchers are addressing the needs of such adolescents in a variety of outpatient, public school, and institutional settings, by building cognitive-behavioral skills (Kellner & Bry, 1999). Their treatment efforts have included individual, group, and psychoeducational group modalities. This research suggests that through these interventions, adolescents have acquired anger management skills and exhibited
a reduction in the frequency and intensity of acting-out behaviors (Kellner & Bry, 1999).

Deffenbacher, Lynch, Oetting, and Kemper (1996) have also investigated treatment specificity and efficacy. Anger-prone early adolescents attending regular schools, who were taught either cognitive coping skills or social skills, showed a reduction in inappropriate anger expression and an increase in controlled anger expression. Further, Nugent, Champlin, and Wiinimaki (1997) reported positive results when anger control techniques were taught to delinquent adolescents in a group home setting. In fact, they found the longer the duration of training, the greater the reduction in antisocial, acting-out behavior.

According to Feindler and Ecton (1986), anger management training typically includes the following: (1) providing information on the cognitive and behavioral components of anger, (2) teaching cognitive and behavioral techniques to manage anger, and (3) facilitating the application of newly acquired skills. Specific skills, such as relaxation, assertiveness, anticipation, self-instruction, self-evaluation, role-play, and problem solving, are emphasized. In addition, participants are often encouraged to document anger-provoking situations in a log to assess the degree to which anger was successfully managed (Feindler & Ecton, 1986).

Poor self-concept

Black adolescents develop their self-concept and self-esteem from the reflected appraisals of parents, relatives, and peers in their own ethnic
communities. Recently, in nonclinical samples, Black youth have consistently reported more positive self-concepts (Gibbs, 2003). This, however, is not the case among Black adolescents being referred for behavioral or psychological problems (Gibbs, 2003).

Adolescents with such problems may develop negative feelings about themselves because of their physical appearance, their atypical family structures, their lack of competence in culturally valued skills, or their feelings of racial victimization. In assessing this variable, clinicians should be aware of the significant sources of esteem for these youth, parental and peer reinforcement, and environmental factors. Some studies have indicated that athletic ability, verbal skills (e.g. rapping), and assertiveness may be the foundation of their self-concept (Gibbs, 2003).

Academic achievement is valued in some settings, whereas in other settings it is degraded. High achieving students in predominantly Black high schools, especially males, are sometimes ridiculed and accused of “acting White” (Gibbs, 2003). This is likely exacerbated by the contemporary media distortion of Black masculinity, which has become the internalized self-image for many Black adolescent males. Some of these roles include “the absent father”, “a pimp”, “player”, “athlete”, and “underachiever” (Caldwell & White, 2001).

**Mentorship**

By the time most Black males are between the ages of 10 and 13, they have already observed “the doors of opportunity slam shut on the dreams” of
many Black men in their lives (King, 1997). Conditions such as longer periods of unemployment, high incarceration rates, and poverty all disproportionally affect Black men in this country. Witnessing such conditions, often in overwhelming numbers, negatively impacts many Black adolescent males’ outlook on the future. In addition, many “at-risk” youth live in single, female-headed households in lower income areas, further limiting the opportunity for this group to find a successful model (King, 1997). Thus, for many Black adolescent males, the involvement of a positive mentor that they can identify with becomes a crucial part of their successful development into manhood.

During the past decade mentoring programs for youth have become increasingly popular and widespread. The protective influence attached to mentoring relationships makes them ideal for youth who considered “at-risk” by virtue of individual and/or environmental circumstances. Dubois et al. (2002) conducted a meta-analysis using 55 evaluations examining the effects of mentorship programs on youth. The authors found that all mentoring programs offered some benefit to the average youth; however those based in theory and/or best practices had better outcomes. These mentoring programs had a positive effect of on the five types of outcomes examined, which included: emotional/psychological, problem/high-risk behavior, social competence, academic/educational, and career/employment.

The following therapeutic curriculum, “Healing Young People thru Empowerment” (H.Y.P.E.), is a 12-session program designed for Black males with EBD labels, whose primary diagnoses include Disruptive Behavior Disorders
such as, Conduct Disorder and Oppositional Defiant Disorder. The principal
goals of the program are to educate the participants about their diagnoses, help
them constructively handle "strong emotions", improve their racial identity
development, teach anger management techniques, encourage accountability,
augment and enhance personal growth, and finally increase appropriate
behavior. Because traditional therapeutic models were designed by White
psychologists for White, middle-class clients, the predominant conceptualization
of mental health concerns is a reflection of Western values and ideas. Thus, the
aim of the H.Y.P.E. program is to enhance the body of culturally appropriate
interventions for Black adolescents. And as a means of encouraging healthy
racial identity development, as well as of enhancing open communication within
the group, HHT will be integrated with the RT, Nigrescence theory, aspects of the
Relational-Developmental Model, and ICPS.

The procedural aspects of each session are based on the RT and HHT
models. The session topics were developed by reviewing literature that explores
salient issues proven to negatively impact Black Americans, particularly
adolescent males. Additionally, the topics and issues highlighted within each
session's lesson are guided by the Nigrescence and Relational-Developmental
models. Finally, the overarching belief of H.Y.P.E. rests in the tenet of the ICPS
theory that suggests individuals are more likely to act appropriately when they
have more skills to draw from.
Chapter III: Healing Young People thru Empowerment

The following is a description of the H.Y.P.E. program, including which addresses logistical concerns, and outlines each of the 12 sessions. Several appendices are also provided, which include handouts used during the sessions, the creed, program certificate, and parent group outline.

Group Composition

The composition of the group is left to the discretion of the facilitator, but it is recommended that members consist of Black adolescent males between the ages of 14 and 18, although the program could be adapted for slightly younger or older group compositions. The number of group members may also vary, however it is suggested that the group include no more than 8. Participants may be referred to the program by school staff, faculty, or administrators; mental health professionals; those within forensic settings; parents; community agencies; and religious leaders.

It is suggested that, prior to admission into the HHT group, each potential participants and a parent or guardian undergo an assessment process that includes the following: a brief explanation of HHT, a 30-45 minute intake session to gather pertinent psychosocial information, the completion of the Child Behavior
Checklist/4-18 (Parent and Youth Self-Report Forms), completion of the Black Racial Identity Attitude Scale, and completion of the Self-Concept Scale for Children (Appendices A-C). This assessment should be done to exclude individuals who are not appropriate for the group, any who are unable to participate in the primary tasks of the group, are highly depressed or anxious, and/or have a history of violence within therapy groups.

**Parental Consent and Involvement**

Because some group members are under the age of 18, parents and guardians of group members must sign a consent form (Appendix E) to allow the youths to participate in the group. These tasks will be best accomplished by conducting an informational session with parents or guardians when the family comes in for the initial assessment session. During that session, the parent or guardian and participant will be provided with an overview of the group curriculum, along with the creed and goals of the program. Facilitators must establish a policy for handling disclosed information by the participants, such as suicidal/homicidal ideation or drug abuse. Confidentiality procedures, as they will be managed if youths disclose information during the group that involves any of these safety concerns, should also be addressed at that time.

Ideally, parental involvement in an 8-week psychoeducational and support group should be a mandatory component of the H.Y.P.E. program, as outlined in Appendix D. Because parents of high-risk youth could benefit from learning parenting/relational skills, understanding adolescence, and feeling supported by other parents with similar experiences, such matters will be addressed in the parent group, which will run concurrently with H.Y.P.E session for the youth.
Additionally, the positive impact presented in the literature that such parental involvement has on reducing delinquency also suggests such required participation would be worthwhile.

Because the addition of such a component requires significantly more resources than those necessary for the youth program alone, funding limitations may force modifications to be made, that preclude it, which is okay.

**Group Leadership**

It is suggested that the youth group be led by two mental health professionals, preferably a male and a female. In order to increase opportunities to model and role play appropriate male/female interactions, offer greater group coverage, and provide support for the facilitators. It is expected that both facilitators have knowledge about working with adolescents with EBD labels and be open to the use of HHT and Rap Therapy in group format.

**Group Sessions**

The curriculum consists of 12 lesson plans each of which focuses on an identified theme applicable to Black adolescent males with EBD labels. Though the duration of the individual sessions is left to the discretion of the facilitators, it is recommended that the group meet weekly, and allow 120 minutes for each session. The day and time of their group meetings will likely depend on the availability of the facilitators, as well as the youth and their adult participants, which may necessitate separately scheduling youth and adult meetings. The groups can be conducted in most any setting that offers: privacy; enough space to conduct two concurrent groups (scheduling convenience permitting); room for members to sit in a circle; and electrical outlets for AV equipment. The session
procedures include reciting the program creed, check-in, presentation and processing of songs, delivery of psychoeducation material and corresponding activity, check-out, and an explanation of the weekly journal topic which should serve as homework.

**H.Y.P.E Session Procedures**

**Session 1**  
**Topic:** “The Jump Off”  
**Theme:** Introduction of Rap music, HHT, and Disruptive Behavior Disorders  
**Purpose:** Build cohesion within the group, while establishing ground rules and exploring the behaviors they would like to work on.  
**Session Length:** 120 minutes  
**Materials Needed:** CD, lyrics and a CD player  
**Procedures:** Icebreaker-Overview-Ground rules-Songs-Processing- Check Out

**Session 2**  
**Topic:** “Buck the World” Part 1  
**Theme:** Defining anger and exploring depression...real talk  
**Purpose:** Group members will begin to identify incidents, as well as explore the triggers, that lead to negative consequences, as a result of poor anger management.  
**Session Length:** 120 minutes  
**Materials Needed:** CD, lyrics, and a CD player  
**Procedures:** Check In-Songs-Processing-Lesson- Check Out

**Session 3**  
**Topic:** “Buck the World” Part 2  
**Theme:** Developing an arsenal to constructively respond to strong emotions  
**Purpose:** Group members will further examine past behavior that lead to negative consequences, as a result of poor anger management, as well as alternative ways of responding to the trigger. They will also begin to explore other emotions associated with anger (i.e. sadness, rejection).  
**Session Length:** 120 minutes  
**Materials Needed:** CD, lyrics, a CD player, and Appendix G  
**Procedures:** Check In-Songs-Processing-Lesson- Check Out

**Session 4 (Family members included)**  
**Topic:** “I’m Black”  
**Theme:** Present day empowerment through exploration of the past  
**Purpose:** Group members will begin to identify positive Black leaders within history, their families and their communities, and explore the sacrifices and changes they made. The group will also explore what it means to be Black.  
**Session Length:** 120 minutes
Materials Needed: CD, lyrics, a CD player, PowerPoint, and Appendix H

Procedures: Check In-Songs-Processing-Inclusion of Adults- Check Out

Session 5

Topic: “If My Homies Call"
Theme: Let’s talk about friends, enemies, and peer pressure
Purpose: Members will share the pressures they experience in interacting with peers, qualities a friend should embody, and a plan of action for use when confronted with negative peer pressure.
Session Length: 120 minutes
Materials Needed: CD, lyrics, a CD player, and Appendix I
Procedures: Check In-Songs-Processing-Lesson- Check Out

Session 6

Topic: “I Really Miss My Homies”
Theme: Death is a part of life...but it still hurts
Purpose: Members will share their experiences with death and loss, while learning various grief/loss models. Additionally, the group will explore the oppression by comparing causes of death among Black and White Americans.
Session Length: 120 minutes
Materials Needed: CD, lyrics, a CD player, and Appendix J
Procedures: Check In-Songs-Processing-Lesson- Check Out

Session 7

Topic: “Dear Mama” Part 1
Theme: Exploring our family’s past in an effort to improve our family’s future
Purpose: Group members will share a painful and pleasant family memory/tradition, while focusing on the feelings evoked by each. Before the end of this session, participants should identify a painful memory/tradition they would like to improve in their family, to be further explored in Session 8.
Session Length: 120 minutes
Materials Needed: CD, lyrics, and a CD player
Procedures: Check In-Songs-Processing-Lesson- Check Out

Session 8 (Family members included)

Topic: “Dear Mama” Part 2
Theme: Moving our families in a positive direction, one step at a time
Purpose: Group members will develop a plan of action, to improve an aspect of their family that has caused them some distress in the past, to be shared with their guardian participant.
Session Length: 120 minutes
Materials Needed: CD, lyrics, and a CD player
Procedures: Check In-Songs-Processing-Inclusion of Adults- Check Out
Session 9

Topic: “You Need to Get Up, Get Out, and Get Something” Part 1
Theme: Lavish living later is the result of planning and hustling hard today
Purpose: Group members will begin to explore the impact negative and positive behavior can have on their futures. Participants should share stories about themselves as well as people they know.
Session Length: 120 minutes
Materials Needed: CD, lyrics, a CD player, and Appendix K
Procedures: Check In-Songs-Processing-Lesson- Check Out

Session 10

Topic: “You Need to Get Up, Get Out, and Get Something” Part 2
Theme: Learning from those who have walked down this path before
Purpose: African-Americans (preferably men) who made mistakes as youth, who are both successful and unsuccessful should be brought in to talk to the group members.
Session Length: 120 minutes
Materials Needed: CD, lyrics, and a CD player
Procedures: Check In-Songs-Processing-Inclusion of Mentors- Check Out

Session 11

Topic: “We’ve Got to Plan, Plot, Strategize”
Theme: Using the lessons I’ve learned to guide my future
Purpose: Members will formulate short-term and long-term goals, and will begin to identify possible co-op/internship experiences that may facilitate such goals.
Session Length: 120 minutes
Materials Needed: CD, lyrics, a CD player, and a mentor list
Procedures: Check In-Songs-Processing-Lesson- Check Out

Session 12 (Family members included)

Topic: “I Am Because We Are”
Theme: Celebrating the process we’ve made, as we continue to progress
Purpose: The goal of this session is to celebrate family strength and the progress the youth and guardian participants have made.
Session Length: 120 minutes
Materials Needed: CD, lyrics, a CD player, and program certificates
Procedures: Check In-Songs-Inclusion of Adults-Awards- Check Out
Session 1: “The Jump Off”

Theme: Introduction of Rap music, HHT, and Disruptive Behavior Disorders.

The initial session provides members an opportunity to get to know one another and gain an understanding of the program in which they have agreed to participate. Developing ground rules and expectations are also tasks of this session. Finally, without naming their diagnoses, participants will describe their problematic behaviors, and some of the negative consequences they have been dealt.

Objective

1. Get acquainted and begin to build group cohesion
2. Gain an understanding of the program
3. Youth will look at their behaviors as actions they commit, as opposed to viewing them as statements of who they are.

Activities

1. Group members will engage in two icebreakers.
2. Facilitators will provide an overview of the program, which will include a brief history of Hip-Hop culture and rap music specifically.
3. Group members will establish ground rules.
4. Group members will identify two behaviors (i.e. stealing, truancy) they have engaged in, which has led to their involvement in this program.

Session Structure

1. Icebreakers:

Name that Rapper-
Group members will sit in a circle. One facilitator will be the “DJ”, playing a portion of a rap song for which the participants attempt to guess the artist and song title. No more than eight songs should be chosen for this icebreaker. Facilitators may also divide the group into two competing teams to encourage appropriate peer interactions and increase group cohesion.

I'm Not a Biter, I'm a Writer-

The participants return to their original circle and count off by two (i.e. alternating “1, 2”) until each person has a number. The two groups are given a different word (e.g. pride and unity) and an optional beat either spontaneously produced by members or pre-recorded. They are then asked to create rap songs (within 10-15 minutes) that speak to the given word. When the time is up, each group performs their song for the group.

2. Overview of the program

Facilitators should provide group participants with an overview of the program including a history of hip-hop culture and rap music, structure of the sessions, themes, and expectations. Next, the reciting of the program creed should be demonstrated the facilitators, with one saying the line and the other repeating it. Finally, each group member should be provided with a journal that will be used for processing and reflecting throughout the next 12 weeks. Guidelines for journaling should also be shared at this time.

3. Ground Rules
Ground rules can be an effective tool for establishing expectations and addressing boundaries throughout the course of the group. Ground rules should be created collaboratively by group members and facilitators. Potential topics to address in establishing these rules include confidentiality, procedure for parent-feedback, expectations around participation, appropriate behavior and attitudes, and any other issues the group feels are important. To increase participation in the development of the ground rules, the facilitators should introduce a real or fictitious microphone (mic) which will be used to delineate who can speak. The mic should be passed to each person in succession so each is given a chance to contribute.

During this time, facilitators should explicitly state their policy in regards to disclosure of information that concerns safety, such as suicidal/homicidal thoughts and drug abuse. Participants also need to be informed how when such concerns arise, confidentiality will be broken. Record these ground rules on a poster that will remain on display throughout the program and referred to, as necessary.

4. Presentation of songs

The following songs should be presented to encourage the participants to openly share two behaviors they have exhibited or engaged in that have led to negative consequences. Given that many of these youth have likely taken little or no accountability for their actions, owning some of the disruptive behavior they have engaged in will identify individual problem areas.
Artist: Little Brother f/ Chaundon  
Album: The Minstrel Show  
Song: We Got Now (Intro and Verse 1)

Artist: Lil' Wayne  
Album: Tha Block is Hot  
Song: Fuck the World (Verse 2)

Artist: T.I.  
Album: I'm Serious  
Song: Still Ain't Forgave Myself (Verse 1 and Hook)

After these songs are presented, each group member should be given the opportunity to share some of the feelings and thoughts evoked from these exerts. They should also share at least one behavior that has led to negative consequences for them. Group members should be encouraged to dialogue with each other.

5. Suggested topics for processing?
   - Were memories of specific past experiences triggered by any of the songs? Please share them.
   - What feelings did the songs stir inside of you?

6. Check-out

It is suggested that at the conclusion of each session, each member be given an opportunity to check-out. This can be done in a variety of ways. One example would be to go around the group and have each member say one word that summarizes how he is feeling. Another way to check-out would allow each member to highlight an area they would like to explore, improve upon, or change over the next week based on today's lesson.

7. Recommended topics for journaling
• Talk about aspects of the disruptive behavior(s) shared during the session such as: what you learned from that/those experience(s); how the experience(s) impacted your life; or a tip for other adolescents engaging in the same action(s).

• What do you hope to gain from this group experience?

Lyrics for Session 1

Artist: Little Brother f/ Chaundon
Album: The Minstrel Show
Song: We Got Now (Intro and Verse 1)

[Rapper Big Pooh]
Ye-yeah! One more time, one last number..
Chaundon, where you at, nigga?
It's the future right here, man
We startin' it right now...Let's get it goin', Big Pooh, UH!

My attitude real shitty, temper short
My mind cluttered like the streets of New York
I ain't tryna take a 'L', 'cause I casually fought
This shit, real serious not casual sport
Let time fly by as I pen these thoughts
And I'm speedin through life wit my car in park
And even in the day sometimes it's dark
and that cloud hoverin low is not the worst part
Second guessin yourself, tryna remain sharp
See niggaz blowin up who ain't got yo SPARK, uh
and that alone is a burden to carry
Either you'll get strong or you'll get buried
and rap keep plenty room in the cemetery
Pull out your Blackberry's change yo itineraries
You see, you could be the shit today
and tomorrow wake up, fame blown away!
And homiey on the real, ain't nothin you can say
That's why I work hard now, got later to lay
In the sands on the beach, mixin drinks wit Belvy
The world's gon' remember my name, muhfuckaz!

Artist: Lil' Wayne
Album: Tha Block is Hot
Song: Fuck the World (Verse 2)

Give me a cigarette, my nerves bad
The FEDs said they heard that I know where them birds at
And my old lady say she saw me with anotha brilla
And some a the boys shot up my block so now I gotta kill 'em
And teachers keep tellin' my momma that I'm gettin' worse
And now she trippin talkin 'bout I need to be in church
And my lil' girl whole family tryna' lie in court
Tryna' put me, a child, on child support
And whole family deny me of what I do 'cause I'm a 'thug and stuff'
Plus, my niggas keep fallin to them drugs and stuff
That dope got these niggas meltin away
Man they got clowns right around me, killin they self everyday
We keep fightin but they so strong
I know it's hard but don't give up baby hold on
Just keep ya faith, count blessings, and wodie keep ya trust
And grab ya nuts and let 'em know that we don't give a fuck
We don't give a fuck

Artist: T.I.
Album: I'm Serious
Song: Still Ain't Forgave Myself (Verse 2 and Hook)

Man I been in and outta trouble since an adolescents
Spoiled rotten, dead fresh, wit no daddy present
I got two uncles, Quint and Man and they keep me straight
7 and 8, I'm countin money while they movin weight
My daddy send me clothes and always tell me come and see him
I say aiight but still I feelin like my momma need him
They sendin letters home from school, nobody read mines
And plus my uncles, doin 10 years F.E.D. time
Then I started rebellin, began crack sellin
Tha littlest thang on the corner wit a Mac 11
After school I hear my momma holla homework
I say aiight ma, but look I got my own work
Started interactin wit fiends at the age of 13
Now my momma findin rocks in my socks, glocks in my toy box
Like damn, why do trouble come to me like this
But on the real, it ain't even have to be like this (fuck)

[Hook]
Mistakes made on this road to wealth
I still ain't forgave myself
Ay, what I am today
I made myself but I still ain't forgave myself
For runnin to the grave getting closer to death
I still ain't forgave my self
For anyone who ever wondered how I felt
I still ain't forgave myself
Session 2: “Buck the World” Part 1

Theme: Defining anger and exploring depression...real talk.

This session’s target behavior is anger management. Initially, group members are asked to define the word “anger”. Through examining music that explores anger, hopelessness, suicidality, and depression, group members are encouraged to openly share their experiences with “strong emotions”. Additionally, participants will begin to name triggers and their specific responses to bouts of anger. The importance of appropriate verbal expression of affect and the self-sabotaging aspect of anger will also be highlighted. Finally, the group will be introduced to appropriate responses and alternatives to outbursts that lead to negative consequences.

Objectives

1. Members will begin to own and acknowledge that affect management is a concern for them.
2. Group members will begin to identify triggers that commonly lead to outbursts and negative consequences.
3. Group members will recognize the cathartic role listening to or writing rap music can have when triggers present themselves.

Activities

1. Group members will name at least two feelings or emotions they've experienced that have led to significant distress/consequences in their lives.
2. Group members will share a time when they used music to deal with strong emotions.
3. Group members will identify socio-political issues including racial profiling and disparities in school disciplinary actions that may lead to strong emotions.

Session Structure

1. Recitation of the group creed and check-in
2. Presentation of songs

   The following songs should be presented to encourage the participants to openly share some of the behaviors they have exhibited or engaged in that have led to negative consequences. Given that many of these youth have likely taken little or no accountability for their actions, owning some of the disruptive behavior and/or strong feelings they have had will prove beneficial.

   Artist: 2Pac f/ Dramacydal
   Album: Me Against the World (1995)
   Song: Me Against the World (Verse 2 and Chorus)

   Artist: DMX
   Song: Slippin' (Verse 2 and Chorus)

   Artist: Geto Boys
   Album: The Resurrection (1996)
   Song: I Just Wanna Die (Verse 1 and Chorus)

   Artist: 2Pac
   Album: Me Against the World (1995)
   Song: Lord Knows (Verse 2 and Chorus)

   After these songs are presented, each group member should be given the opportunity to share some of the feelings and thoughts evoked from these exerts, as well as behaviors that have led to negative
consequences for them. Group members should be encouraged to dialogue with each other.

3. Suggested topics for processing

- Have you ever experienced any of the feelings described in any of these songs? What triggered these feelings and how did you respond to them?
- What were some of the outcomes to such feelings/situations?
- Please share a time when you have experienced strong emotions as the result of feeling discriminated against?


Facilitators should provide group participants with an overview of the cognitive behavioral model of anger. This model is based on the rationale that a child's emotions and subsequent actions are regulated by the way they perceive, process, and/or mediate environmental events. It is assumed that aggressive youth lack the necessary psychological resources for coping with problems and are, therefore prone to reacting in an aggressive fashion when encountering a provoking situation. Thus, the cognitive-behavioral model is a skills-deficit one, and in order to cope with stressors, the adolescent needs to develop these necessary skills.

One focus of the skills acquisition phase is to help adolescents better understand the idea that individuals have varying perspectives and frequently misinterpret the intent, thought, and/or feelings of others. Facilitators may illustrate this by saying, "Where did you get those shoes?"
using different voice inflections. This may encourage participants to consider additional alternatives to hostile intent, and recognize that their subsequent interpretation of others as threatening can be altered. Thus, they can engage in other activities directed at developing more effective behavioral responses to their problems.

5. Check-out

One at a time, give each group member the chance to describe a feeling they experienced today. They should name the stimulus event(s) and their behavioral response(s). This should not be processed much, unless an event, feeling, and/or response is significant enough to warrant it.

6. Recommended topics for journaling

- Rewrite “the ending” of an incident that led to negative consequences, based on the information provided today.

Lyrics for Session 2

**Artist:** 2Pac f/ Dramacydal  
**Album:** Me Against the World (1995)  
**Song:** Me Against the World  
**Typed by:** OHHLA Webmaster DJ Flash

[girl] Me against the world  
[2Pac] It's just me against the world  
[girl] Ooooh yeah, ooo-hooo  
[2Pac] It's just me against the world  
[girl] Me against the world  
[2Pac] Cause it's just me against the world baby  
[girl] Hey!!  
[2Pac] Me against the world  
[girl] Ooooh yeah  
[2Pac] I got nuttin to lose
It's just me against the world baby  
[girl] I got nothing to lose

Verse Two: Dramacydal

Could somebody help me? I'm out here all by myself  
See ladies in stores, Baby Capone's, livin wealthy  
Pictures of my birth on this Earth is what I'm dreamin  
Seein Daddy's semen, full of crooked demons, already crazy  
and screamin I guess them nightmares as a child  
had me scared, but left me prepared for a while  
Is there another route? For a crooked Outlaw  
Veteran, a villian, a young thug, who one day shall fall

Everday there's mo' death, and plus I'm dough-less  
I'm seein mo' reasons for me to proceed with thievin  
Scheme on the scheming and leave they peeps grieving  
Cause ain't no bucks to stack up, my nuts is backed up  
I'm bout to act up, go load the Mac up, now watch me klacka  
Tried makin fat cuts, but yo it ain't workin  
And Evil's lurking, I can see him smirking  
when I gets to pervin, so what?  
Go put some work in, and make my mail, makin sales  
Risking 25 with a 'L', but oh well

[girl] Me against the world  
[2Pac] With nuttin to lose  
It's just me against the world  
[girl] Ooh yeah.. oooh-oooooh  
[2Pac] It's just me against the world baby  
[girl] Me against the world  
[2Pac] I got nuttin to lose  
It's just me against the world  
[girl] Oahhhohh  
[2Pac] Ha ha  
It's just me against the world baby  
[girl] Ha-ahh, HA-AHH!  
[2Pac] With nuttin to lose  
It's just me against the world baby  
[girl] Me against the world, hoahhh  
[2Pac] Me against the world  
I got nuttin to lose  
It's just me against the world baby.  
[girl] Ha-hahh (hehe) heyy!
Chorus
Ay yo I'm slippin' I'm fallin' I can't get up
Ay yo I'm slippin' I'm fallin' I can't get up
Ay yo I'm slippin' I'm fallin' I gots to get up
Get me back on my feet so I can tear shit up!
(Repeat)

-2-
That ain't the half "Arf!" get's worse as I get older
actions become bolder heart got colder
chip on my shoulder that I dared a "Uhh!" to touch
didn't need a click cause I scared a "Uh huh" that much
One deep went to <edited> for kicks
catchin' vicks throwin' bricks gettin by bein' slick
used to get high to get by used to have to "Howl!!"
in the morning before I get fly
I ate something a couple of forties made me hate somethin'
I did some "Arf" now I'm ready to take something
3 years later showing signs of stress
didn't keep my hair cut or give a "Come on!" how I dressed
I'm possessed by the darker side livin' the cruddy life
"What!" like this kept a nigga with a bloody knife
wanna make records but I'm "Wheew'd!" up
I'm slippin' I'm fallin' I can't get up

Chorus

Artist: Geto Boys
Album: The Resurrection (1996)
Song: I Just Wanna Die
Typed by: Presemer@hotmail.com

soft talking:

What can we do with all this Fucking pain
Somebody stop the pain

Singing:

I finally look to paint a picture of my whole life
And for me to end it would be so nice
Somebody driving on this back street
So I could leave my shit all on the back seat
Cause I don't love my life no more
So I don't wanna fight no more
I felt this way before but it died out
So I shot my fucking eye out
Nobody understands me HELP
But I don't understand my SELF
I always find myself bein trapped
And my drugs that I take so I'm at
That point in my motherfuckin life
Where I don't wanna live a fuckin lie
I just wanna die

Chorus:
I just wanna die
Die
I just wanna die
Die

Artist: 2Pac
Album: Me Against the World (1995)
Song: Lord Knows
Typed by: OHHLA Webmaster DJ Flash

I smoke a blunt to take the pain out
And if I wasn't high, I'd probably try to blow my brains out
I'm hopeless, they shoulda killed me as a baby
And now they got me trapped in the storm, I'm goin crazy
Forgive me; they wanna see me in my casket
and if I don't blast I'll be the victim of them bastards
I'm loosin hope, they got me stressin, can the Lord forgive me
Got the spirit of a thug in me
Another sip of that drink, this Hennesey got me queasy
Don't wanna earl, young nigga take it easy
Picture your dreams on a triple beam, and it seems
don't underestimate the power of a fiend
To my homies on the block
slangin rocks with your glocks put this tape in your box
When you're runnin from the cops -- and never look back
If they could be black, then they would switch
Open fire on them busta-ass bitches, and Lord knows...

      (Lord knows, Lord knows, Lord knows!)
Lord knows * coughing again *
      (He knows! Lord knows, Lord knows, Lord knows!)
The Lord knows * still coughing *

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(He knows! Lord knows, Lord knows, Lord knows!)
The Lord knows
(He knows! Lord knows, Lord knows, Lord knows!)
Session 3: “Buck the World” Part 2

Theme: Developing an arsenal to constructively respond to strong emotions.

During this session, participants will continue to share their past experiences with strong emotions. Facilitators should also encourage the members to identify situations when they used skills they learned during part 1, within the last week. Unconditional positive regard should be applied during these exchanges, and members should be commended on their insight and willingness to share.

Objectives

1. Group members will begin to recognize the control they have over their actions, as well as the difficulty of this task.

2. Participants will examine the concept of atonement and its relevance in their lives.

3. Group members will continue to explore the triggers that lead to negative consequences and increase their skills at controlling them.

Activities

1. Group members will identify, in discussion, at least one time within the previous week, when they utilized skills/insight gained during part 1.

2. Group members will identify, in discussion, at least one risk and/or difficulty that may accompany changes in their behavior.

3. Participants will begin to develop their own plan of action for controlling strong emotions that have led to negative consequences in the past.
Session Structure

1. Recitation of the group creed and check-in

2. Presentation of songs

   The following songs should be presented to encourage the participants to openly share some of the behaviors they have exhibited or actions they have engaged in that have led to negative consequences.

   Artist: 2Pac f/ Rappin 4-Tay  
   Album: All Eyez On Me (Feb. 2006)  
   Song: Only God Can Judge Me

   Artist: Nas f/ Kelis  
   Album: Hip Hop is Dead (2006)  
   Song: Not Going Back

   Artist: Saigon f/ Trey Songz  
   Song: Pain in My Life

   Artist: 2Pac f/ J. Phoenix, Nas  
   Album: Better Dayz- Disc One (Nov. 2002)  
   Song: Thugz Mansion - Nas Acoustic

   After these songs are presented, each group member should be given the opportunity to share some of the feelings and thoughts evoked from these exerts. Group members should be encouraged to dialogue with each other.

3. Suggested topics for processing

   - How have you dealt with the pain in your life?
   - What aspects of changing your behavior concern you most?
   - What steps have you begun to take on this journey towards living a fulfilling life?
4. Review of the Cognitive Behavioral Model of Anger

Facilitators should review the cognitive behavioral model of anger, which was introduced last week. If there are members present who did not attend “Buck the World” Part 1, ask those who were present to share the information that was provided. Facilitators should provide information that was omitted, and clarify any aspects the group members have difficulty understanding. Following this discussion, group facilitators should allow participants to break into groups of two or three, and then provide them with vignettes to discuss using this model of anger. These vignettes are provided in Appendix G.

After group members have examined the vignettes, everyone should come together as a large group. Depending upon the time available, group members should be given the opportunity to share ideas discussed in their small groups.

5. Check-out

One at a time, give each group member the chance to describe a feeling they experienced today. They should name the stimulus event(s) and their behavioral response(s). This should not be processed much, unless an event, feeling, and/or response is significant enough to warrant it.

6. Recommended topics for journaling (Members can either make up rap lyrics or alter lyrics created by yourself or another artist)
• Describe behaviors and/or characteristics you would like to change or improve throughout the coming weeks. How has the change already begun to occur?

• What obstacles might you face during the coming weeks as you work to accomplish these changes?

Lyrics for Session 3

Artist: 2Pac f/ Rappin 4-Tay
Album: All Eyez On Me (Feb. 2006)
Song: Only God Can Judge Me
Typed by: OHHLA Webmaster DJ Flash

Intro: 2Pac

Only God can judge me, is that right?
[synth voice] Only God can judge me now
Only God baby, nobody else, nobody else
All you other motherfuckers get out my business

Verse One: 2Pac

Perhaps I was blind to the facts, stabbed in the back
I couldn't trust my own homies just a bunch a dirty rats
Will I, succeed, paranoid from the weed
And hocus pocus try to focus but I can't see
And in my mind I'ma blind man doin time
Look to my future cause my past, is all behind me
Is it a crime, to fight, for what is mine?
Everybody's dyin tell me what's the use of tryin
I've been Trapped since birth, cautious, cause I'm cursed
And fantasies of my family, in a hearse
And they say it's the white man I should fear
But, it's my own kind doin all the killin here
I can't lie, ain't no love for the other side
Jealousy inside, make em wish I died
Oh my Lord, tell me what I'm livin for
Everybody's droppin got me knockin on heaven's door
And all my memories, of seein brothers bleed
And everybody grieves, but still nobody sees
Rcollect your thoughts don't get caught up in the mix
Cause the media is full of dirty tricks
Only God can judge me

Chorus: 2Pac

[synth voice] Only God can judge me
That's right baby, yeah baby
[synth voice] Only God
Hahahahahahahaha
[synth + Pac] Only God can judge me, only God can judge
[synth cont.] me, only God
Only God can judge me
[synth + Pac] Only God can judge me
And only God can
[synth voice] Only God can judge me, only God
Only God can judge me
[synth + Pac] Only God can judge me
Only God can judge me
[synth voice] Only God can judge me, only God
Only God can judge me
[synth voice] Only God can judge me now

Artist: Nas f/ Kelis
Album: Hip Hop is Dead (2006)
Song: Not Going Back
Typed by: OmnipotentSl@yahoo.com *

[Nas: laughs]
Yeah, my man Kool G Rap told me son do not look back
Chill up in the mansion with a fat gluttonous max, relax
When people act schoolin' with facts, tell 'em
At this point in my life I'm all about chillin'
Ridin' around in something sick and the dress flies
And twist, homie's hermano just died I gotta let it ride
That's what I got the public thinkin' my nigga
Just cause I ain't in the hood don't mean shit my nigga
I know who died before the body dropped
I know the guns that were used how much money the shooter got
Cause on the private yacht I'm still within earshot of it all
The top ten list of the most grimiest guys of all time
Is all we talk when we talk of New York y'all
Who to call and who to stay away from
Whose mother's address to have just to play it safe son
Women they lust up so quick to give 'em up
What cars and what trucks they drive in what towns
They spend the most time in when they grindin'
I found out most of them are cowards they hidin'
Behind reputations that's sour
Not going back

[Kelis]
The streets keep tryin' to say
Come back around this way
I've already gone that way
I won't go back today

[Nas] I'm not goin' back

[Kelis]
The streets keep tryin' to say
Come back around this way
I've already gone that way
I won't go back today

[Nas] I'm not goin' back

**Artist: Saigon f/ Trey Songz**
**Album: The Greatest Story Never Told (2006)**
**Song: Pain in My Life**
**Typed by: jamx3k@yahoo.com**

[Chorus: Trey Songz]
(""So much pain in my life"")
You feel this pain I've been havin'
Wouldn't lead to much change
Cuz down here, not muched changed
Cause everybody wanna thug, mayn
(""So much pain in my life"")
If you knew the pain I sustained
Just from lettin' my gun bang
If you would pump your breaks young mayn
You'd jump in the other lane

[Saigon]
(""So much pain in my life"") I know how it feel
I been in jail with none of my niggaz keepin' it real
No dough, no mail, it was "yo, go to hell"
Now they jealous cuz I'm hangin' out with Cocoa Chanel
Even though I got pain in my life I keep it discreet
I got a deal, I still sleep in the street
Y'all hustle to get the keys to a jeep; til the judge
throw the book at you fuckers and tell you to read it and weep
("So much pain in my life") to let me not forget about Lendon
The preacher been feelin' on him for a minute
Told if he told his soul'd would be demented
Even if he made it to the gate he wouldn't get in it
("It's pain in my life") Y'all niggaz use pain for a gimmick
But Lendon pain got pushed to the limit
Got em' layin on the sofa one night, his throat sliced
With a suicide not and a knife, what he write
("It's so much pain in my life") That he's no longer wantin' to live it
Breathin' is no longer important, forget it
What he didn't write is that he was molested since he was five
And would rather die before he was forced to admit it
He said ("It's pain in my life") this pain niggaz feel everyday
My middle finger wave high to the critics
I didn't get it, so what? Maybe I should just stay away
And let my man, Trey Songz and them hit it

[Chorus] - repeat 2X

Artist: 2Pac ft J. Phoenix, Nas
Album: Better Dayz- Disc One (Nov. 2002)
Song: Thugz Mansion - Nas Acoustic
Typed by: OHHLA Webmaster DJ Flash

Shit, tired of gettin shot at
Tired of gettin chased by the police and arrested
Niggaz need a spot where WE can kick it
A spot where WE belong, that's just for us
Niggaz ain't gotta get all dressed up and be Hollywood
Y'knahmean? Where do niggaz go when we die?
Ain't no heaven for a thug nigga
That's why we go to thug mansion
That's the only place where thugs get in free and you gotta be a G
... at thug mansion

[Verse One: 2Pac]
A place to spend my quiet nights, time to unwind
So much pressure in this life of mine, I cry at times
I once contemplated suicide, and woulda tried
But when I held that 9, all I could see was my momma's eyes
No one knows my struggle, they only see the trouble
Not knowin it's hard to carry on when no one loves you
Picture me inside the misery of poverty
No man alive has ever witnessed struggles I survived
Prayin hard for better days, promise to hold on
Me and my dawgs ain't have a choice but to roll on
We found a family spot to kick it
Where we can drink liquor and no one bickers over trick shit
A spot where we can smoke in peace, and even though we G's
We still visualize places, that we can roll in peace
And in my mind's eye I see this place, the players go in fast
I got a spot for us all, so we can ball, at thug's mansion

[Chorus: J. Phoenix] + (Nas)
Every corner, every city
There's a place where life's a little busy
Little Hennessy, laid back and cool
Every hour, cause it's all good
Leave all the stress from the world outside
Every wrong done will be alright (I wanna go)
Nothin but peace (I wanna go) love (I wanna go nigga)
And street passion, every ghetto needs a thug mansion

[Verse Two: Nas]
A place where death doesn't reside, just thugs who collide
Not to start beef but spark trees, no cops rollin by
No policemen, no homicide, no chalk on the streets
No reason, for nobody's momma to cry
See I'm a good guy, I'm tryin to stick around for my daughter
But if I should die, I know all of my albums support her
This whole year's been crazy, asked the Holy Spirit to save me
Only difference from me and Ossie Davis, gray hair maybe
Cause I feel like my eyes saw too much sufferin
I'm just twenty-some-odd years, I done lost my mother
And I cried tears of joy, I know she smiles on her boy
I dream of you more, my love goes to Afeni Shakur
Cause like Ann Jones, she raised a ghetto king in a war
And just for that alone she shouldn't feel no pain no more
Cause one day we'll all be together, sippin heavenly champagne
What angels saw, with golden wings in thug's mansion

[Chorus] w/o Nas
Session 4: “I’m Black”

Theme: Present day empowerment through exploration of the past.

Group members will begin to identify positive Black leaders within history, their families and their communities, and explore the sacrifices and changes they made. The group will explore what it means to be Black, including the positive and negative implications of their race. Members will also dialogue with a parent from the adult group, to foster intergenerational communication. Finally, group members will be encouraged to consider their role in Black history, and the legacy they will pass on to the next generation.

Objectives

1. Group members will begin to understand the sacrifices made by members of their families, as well as state and national leaders.

2. Group members will recognize the value in communicating with someone from another generation about their life experiences.

3. Group members will begin to scrutinize the images and messages they get from the media and society about what it means to be Black.

Activities

1. Group members will identify, in discussion, at least one person in their family who sacrificed, or made a decision specifically to better their descendents.

2. Group members will identify, in discussion, at least two sources of negative images and/or scenarios when they witnessed negative images about Black people being perpetuated in society.
3. Participants will name the role they play in the legacy of Black America, identifying positive and negative attributes of their behavior, as well as their consequences.

Session Structure

1. Recitation of the group creed and check-in

2. Presentation of songs

Prior to the presentation of songs, a PowerPoint slideshow comprising painful and inspirational images of Black people in America should be shown. Events/images that may be included are: the Emmett Till funeral, lynchings, Black socialites of 1920’s Harlem, Black soldiers in WWII, a picture of Biggie and Pac together, “trees” on the backs of former slaves, or “Black Power” fists on the Olympic podium. The slideshow should last about 5 minutes and only be comprised of images, with music being optional.

The following songs should be presented to encourage the participants to openly share their experiences with race and racism.

Artist: Scarface  
Album: The Untouchable  
Song: Smartz

Artist: Nas  
Album: The Lost Tapes  
Song: Black Zombie

Artist: Public Enemy  
Album: Fear Of A Black Planet  
Song: Fight The Power

Artist: Scarface f/ 2Pac, Johnny P  
Album: The Untouchable  
Song: Smile
Artist: Nas  
Album: God’s Son  
Song: I Can

After these songs are presented, each group member should be given the opportunity to share some of the feelings and thoughts evoked from these exerts. Group members should be encouraged to dialogue with each other.

3. Suggested topics for processing
   - What have your experiences been as a Black male in this society?
   - Have you ever been discriminated against? What role does discrimination play in being Black?
   - What role does society play in how we feel about being Black?

4. Freestyle with the Family

Each youth’s family will break into dyads for approximately 25-35 minutes and the adult will share a family story that showcases strength in the face of injustice or virtues such as bravery or honesty. The youth members should dialogue with their guardian/parent and ask any questions they feel will help them better understand their relative(s).

Following this activity, the dyads should come back together as a large group. Facilitators should allow all members to share their reactions to the activity. Group members and their parents/guardians may also summarize the family stories they shared while in their dyads. Following this activity, Appendix H, which lists some influential African-Americans, should be given to group members.
5. Check-out

One at a time, give each group member the chance to describe a feeling they experienced today. They should name the stimulus event(s) and their behavioral response(s). This should not be processed much, unless an event, feeling, and/or response is significant enough to warrant it.

6. Recommended topics for journaling (Members can either make up rap lyrics or alter lyrics created by yourself or another artist)

- Discuss how the sacrifices, struggles, and successes of your ancestors have impacted you. Think about the privileges you have received, as well as the emotional impact learning about their lives has had on you.
- Talk about the role you will play in continuing the proud legacy our Black ancestors have left to us.

Lyrics for Session 4

**Artist:** Scarface  
**Album:** The Untouchable  
**Song:** Smartz  
**Typed by:** jostmatt@bluewin.ch

[ CHORUS: Devin / (Tony 'Scarface' Montana) 2X ]  
They smart, man  
(Those guys...)  
You niggas better watch yo ass  
(..they're the bad guys)  
Them bastards they smart, man  
(Those guys...)  
It's up to us for how long we gon' last  
(..they're the bad guys)
VERSE 2: Scarface
I declare an all-out attack
Let's take our minds behind enemy lines, so we can see how the demon acts
And how he set us up for failure in the first place
And why the fuck did we just settle for a birthday
You see, I'm hip to the games that you run
Like the games you run unfair, we can get no fair one
Cause we was dealt the bad hand from the jump
And we can't deal, so we jack and get drunk
And might end up locked down or six feet
But in these streets a muthafucka gots to eat
You can't sleep, cause if you're caught sleep, you gots to pay
And just like everyone left you got your day
And these days were meant for all to keep tryin
But we can't relate, so we fall and keep dyin
Open your muthafuckin eyes who your enemy
The muthafuckas dyin or the muthafuckas killin you?

CHORUS

VERSE 3: Scarface
You put your crack on my table
I turn my axe on my neighbor
And my back to my Savior
You had me thinkin you were almighty
But to the Almighty you're just a man that's really all tiny
The Maker will open up our minds to see
That Heaven ain't a place here on Earth, you gots to leave
And once we leave, we stand between eternal peace and eternal pain
And you the Beast shall meet eternal flame
So let it rain, wash away up all my bad things
And put some laughter in our hearts again
Now black men, stand up, let's come together as a whole race
And don't be fed up by the old days
They try to do us like the Indians, killin us like wild beast
And show more love for the Chinese
And kept us trapped up in a small room
And made decisions on our life we accepted that left us all doomed
They sabotaged and they camouflaged
But if these niggas game to crank up some shit, then I be down to ride
These muthafuckas had a plan from the start
The only way to beat em is to think, cause they smart
They smart

CHORUS
Uhh

[Nas]
Yo, you believe when they say we ain't shit, we can't grow?
All we are is dope dealers, and gangstas and hoes?
And you believe when they be tellin you lie, all on the media?
They make the world look crazy to keep you inside?
Why you listen when the teachers at school
know you a young single parent out strugglin, they think you a fool
Give your kids bad grades and put 'em in dumber classes
Killin shorty future, I wonder how do we last it
Underground in they casket? Ancestors turnin
I'm learnin somethin every day, there is no Lazareth
Words like God is Greek or Latin
So if you study Egypt, you'll see the truth written by the masters
My niggaz is chillin, gettin high, relaxin
Envisionin, ownin shit, yo it can happen
What do we own? Not enough land, not enough homes
Not enough banks, to give a brother a loan
What do we own? The skin on our backs, we run and we ask
for reperations, then they hit us with tax
And insurance if we live to be old, what about now?
So stop bein controlled, we black zombies

[Chorus: *sung*]
Walkin talkin dead, though we think we're livin (black zombies)
We just copy-cat, followin the system (black zombies)
Walkin talkin dead, though we think we're livin (black zombies)
We just copy-cat, followin the system (black zombies)

[Nas]
Aiyyo we trapped in our own brain, fuck behind bars
We've already gone insane
They've already gave up, cut our own heads offs
Stab our own backs and dream too much
without fulfillin reality; too greedy and
can't have one or two chains, we need three of dem
Can't have one or two guns without squeezin 'em
on our own people and, fuck black leaders
cause whites ain't got none leadin them, the rhythm is cosmic
Nas is divinity, the deity's prophetless
All get down and get up
Victims walkin 'round with Down's Syndrome, all stuck
Faintin, shoutin, catchin Holy Ghost in church
Scared to do it for ourselves 'less we see somebody doin it first
We begged, we prayed, petitioned and demostrated
Just to make another generation - black zombies

[Chorus]

[Nas]
You scared to be yourself, cause you in a trance
Feel free, hear the music and dance
If you cared what they think, why wear what they wear, just for you
Dumb niggaz with long beards like they Arabs or Jews
or from Israel, (?)bish'meal Allah, el-rachman, el-Rahim(?)
Islam's a beautiful thing
And Christian and Rastafari, helps us to bring
peace against the darkness, which is unGodly
So what's the black man's true religion, who should we follow?
Use your own intuition, you are tommorrow
{*roaring*} .. that's the sound of the beast
I'm a Columbia record slave, so get paid
Control your own destiny, you are a genius
Don't let it happen to you like it did to me, I was a black zombie

[Chorus]

[Nas]
Wake up! Black zombies in a spell for more than fo'-hundred years
Ghetto niggaz won't have it no mo', can I get a witness?
Why listen to somebody else tell you how to do it
when you can do it yourself; it's all in you, do it, do it
Do it niggaz..

Artist: Public Enemy
Album: Fear Of A Black Planet
Song: Fight The Power
       - Shocklee - Sadler - Ridenhour -

Chorus

Elvis was a hero to most
But he never meant ---- to me you see
Straight up racist that sucker was
Simple and plain
Mother---- him and John Wayne
Cause I'm Black and I'm proud
I'm ready and hyped plus I'm amped
Most of my heroes don't appear on no stamps
Sample a look back you look and find
Nothing but rednecks for 400 years if you check
Don't worry be happy
Was a number one jam
Damn if I say it you can slap me right here
(Get it) lets get this party started right
Right on, c'mon
What we got to say
Power to the people no delay
To make everybody see
In order to fight the powers that be

(Fight the Power)

Artist: Nas
Album: God's Son
Song: I Can
Typed by: DCSuspence@aol.com

[Kids]
I know I can (I know I can)
Be what I wanna be (be what I wanna be)
If I work hard at it (If I work hard it)
I'll be where I wanna be (I'll be where I wanna be)

[Nas]
Be, B-Boys and girls, listen up
You can be anything in the world, in God we trust
An architect, doctor, maybe an actress
But nothing comes easy it takes much practice
Like, I met a woman who's becoming a star
She was very beautiful, leaving people in awe
Singing songs, Lena Horne, but the younger version
Hung with the wrong person
Got her strung off the heroin
Cocaine, sniffin up drugs, all in her nose
Coulda died, so young, no looks ugly and old
No fun cause when she reaches for hugs people hold they breath
Cause she smells of corrosion and death
Watch the company you keep and the crowd you bring
Cause they came to do drugs and you came to sing
So if you gonna be the best, I'ma tell you how
Put your hands in the air, and take the vow
[Chorus 2X: Nas] + (Kids)
I know I can (I know I can)
Be what I wanna be (be what I wanna be)
If I work hard at it (If I work hard it)
I'll be where I wanna be (I'll be where I wanna be)

[Nas]
Be, b-boys and girls, listen again
This is for grown looking girls who's only ten
The ones who watch videos and do what they see
As cute as can be, up in the club with fake ID
Careful, 'fore you meet a man with HIV
You can host the TV like Oprah Winfrey
Whatever you decide, be careful, some men be
Rapists, so act your age, don't pretend to be
Older than you are, give yourself time to grow
You thinking he can give you wealth, but so
Young boys, you can use a lot of help, you know
You thinkin life's all about smokin weed and ice
You don't wanna be my age and can't read and right
Begging different women for a place to sleep at night
Smart boys turn to men and do whatever they wish
If you believe you can achieve, then say it like this

[Chorus]
Save the music y'all, save the music y'all
Save the music y'all, save the music y'all
Save the music

[Nas]
Be, be, 'fore we came to this country
We were kings and queens, never porch monkeys
There was empires in Africa called Kush
Timbuktu, where every race came to get books
To learn from black teachers who taught Greeks and Romans
Asian Arabs and gave them gold when
Gold was converted to money it all changed
Money then became empowerment for Europeans
The Persian military invaded
They heard about the gold, the teachings and everything sacred
Africa was almost robbed naked
Slavery was money, so they began making slave ships
Egypt was the place that Alexander the Great went
He was so shocked at the mountains with black faces
Shot up they nose to impose what basically
Still goes on today, you see?
If the truth is told, the youth can grow
They learn to survive until they gain control
Nobody says you have to be gangstas, hoes
Read more learn more, change the globe
Ghetto children, do your thing
Hold your head up, little man, you're a king
Young Princess when you get your wedding ring
Your man is saying "She's my Queen"

[Chorus]

Artist: Scarface f/ 2Pac, Johnny P
Album: The Untouchable
Song: Smile
Typed by: jostmatt@bgb.ch

Intro: 2Pac

There's gon' be some stuff you gon' see
that's gon' make it hard to smile in the future.
But through whatever you see,
through all the rain and the pain,
you gotta keep your sense of humor.
You gotta be able to smile through all this bullshit.
Remember that.
Mmm, yeah.
Keep ya head up.Yeah.

Verse One: 2Pac

Our lifestyles be close captioned
addicted to fatal attractions
Pictures of actions be played back
in the midst of mashin'
No fairy tales for this young black male
Some see me stranded in this land of hell, jail, and crack sales
Hustlin too hard to think of culture
Or the repercussions while bustin on backstabbin vultures
Sellin' my soul for material wishes, fast cars and bitches
Wishin' I live my life a legend, immortalized in pictures
Why shed tears? Save your sympathy
My childhood years were spent buryin' my peers in the cemetary
Here's a message to the newborns, waitin' to breathe
If you believe then you can achieve
Just look at me
Against all odds, though life is hard we carry on
Livin' in the projects, broke with no lights on
To all the seeds that follow me
protect your essence
Born with less, but you still precious
Just smile for me now

Chours: Johnny P, 2Pac

Smiiiiile for me , won't you smile (smile for me now)
Just smiiiiile (smile), smile for me
(What cha lookin' all sad for, nigga you black, smile for me now)
Smiiiiiiile for me (nigga you ain't got nothin' to be worried about)
Won't you smile (no doubt, smile for me now) just smiiiiiiile
(And the next generation)
Session 5: “If My Homies Call”

Theme: Let’s talk about friends, enemies, and peer pressure.

During this session group members will talk about the daily pressures they face when interacting with their peers, the qualities that a “good friend” should embody, and the cost of not fitting in. Members will also begin to develop a plan of action for use when confronted with negative peer pressure, based on the information presented in this and previous sessions. Finally, participants will identify multiple options to approaching a situation originally deemed impossible, in an effort to challenge “all or nothing” thinking.

Objectives

1. Group members will begin to evaluate their peer group in comparison to the qualities they said a “good friend” should have.
2. Group members will become more skilled at thinking situations through before acting.
3. Group members will be more and better equipped to handle peer pressure when confronted with it.

Activities

1. Group members will develop a list of at least 3 characteristics they believe a “good friend” should embody.
2. Group members will be presented with a scenario that demonstrates peer pressure, for which they will develop a plan of action/response for.

Session Structure

1. Recitation of the group creed and check-in
2. Presentation of songs

The following songs should be presented to encourage participants to openly share some of their experiences with their friends and enemies.

Artist: 2Pac  
Album: 2Pacalypse Now (1992)  
Song: If My Homie Calls

Artist: DMX f/ Big Stan, Loose, Kasino, Dragon  
Album: It's Dark and Hell is Hot (May 1998)  
Song: For My Dogs (Chorus + Verse 1)

Artist: 2Pac  
Album: Better Dayz -Disc Two (Nov. 2002)  
Song: Better Dayz

Artist: Jay-Z f/ John Legend  
Album: Kingdom Come (2006)  
Song: Do U Wanna Ride

After these songs are presented, each group member should be given the opportunity to share some of the feelings and thoughts evoked from these exerts. Group members should be encouraged to dialogue with each other.

3. Suggested topics for processing

- How do you show your friends you care?
- How have you been affected by peer pressure? How did you respond to it?
- What is important to you and your friends?

4. A True Friend

Activity 1: Group members will be given three minutes to write three characteristics a “good friend” should have. The group will then share how
their friends compare to their list and dialogue with the others about the differences.

Activity 2: Group members will break into two or three groups to discuss an example of peer pressure vignette previously shared by one of the members.

5. Check-out

One at a time, give each group member the chance to describe a feeling they experienced today. They should name the stimulus event(s) and their behavioral response(s). This should not be processed much, unless an event, feeling, and/or response is significant enough to warrant it.

6. Recommended topics for journaling (Members can either make up rap lyrics or alter lyrics created by yourself or another artist)

- Talk about a time when you felt supported by your friend(s). Include a brief description of the circumstances and/or the actions taken by your friend(s).
- Talk about a time when you suffered negative consequences as a result of succumbing to peer pressure. Describe how you would do it differently.

Lyrics for Session 5

Artist: 2Pac
Album: 2Pacalypse Now (1992)
Song: If My Homie Calls
Verse One:

Ever since you was a pee-wee, down by my knee with a wee-wee
We been coochie-coo all through school, you and me G
Back in the days we played practical jokes on
everybody smoked with they locs and the yolks on
All through high school, girls by the dozens
Sayin we cousins, knowin that we wasn’t
But like the old saying goes
Times goes on, and everybody grows
Grew apart, had to part, went our own ways
You chose the dope gaaaane, my microphone pays
In many ways we were paid in the old days
So far away from the crazies with AK’s
And though I been around clowning with the Underground
I’m still down with my homies from the hometown
And if you need, need anything at all
I drop it all for y’all, if my homies call

Verse Two:

It’s a shame, you chose the dope game
Now you slang cane on the streets with no name
It was plain that your aim was mo' cane
You got game now you run with no shame
I chose rappin tracks to make stacks
In fact I travel the map with raps that spray cats
But now I don’t wanna down my homie
No matter how low you go you’re not lowly
And I, hear that you made a few enemies
But when you need a friend you can depend on me, call
If you need my assistance there’ll be no resistance
I’ll be there in an instant
Who am I to judge another brother, only on his cover
I’d be no different than the other
H-to-the-O-to-the-M-to-the-I-to-the-E
I’m down to the E-N-D
Cause it’s a fall in no time at all
I’m down for y’all, when my homies call
Word, if my homies call

Artist: DMX f/ Big Stan, Loose, Kasino, Dragon
Album: It's Dark and Hell is Hot (May 1998)
Song: For My Dogs (Chorus + Verse 1 & 2)
My niggaz this is for my dogs, this is for my dogs
This is for my dogs, this is for my dogs
This is for my dogs, this is for my dogs
This is for my dogs my niggaz

My dogs the beginning of this bloodline of mine
That spark this in a niggaz heart and cause him to shine
Before the rhyme lessons that I keep in my mind
I owe you and I give my right hand to show you
Whether its fist or guns whatever it go to
Its me they go through if ever they want to
I'd light the flame, dead game and trying to scratch
K-A-S I know where my dogs is at

And I'm gonna be the one behind just to keep you on your toes
I be your extra eyes and hold you down around your foes
I be your extra gun you need me let me know
For my dogs I be the first to cock it back and let it go
They do it for the dough me I do it for the love
You my nigga to the death so I treat you like my blood
If push comes to shove and they try to send you back to the street
I give my last to put you back on your feet, feel me

Chorus:
This is for my dogs, this is for my dogs
This is for my dogs, this is for my dogs
This is for my dogs, this is for my dogs
This is for my dogs... my niggaz
(Repeat 1X)

You my dog nigga I die for
Shit bust a five for see the judge and lie for
You the type of nigga I throw weight up on the block for
Just go ahead and lock jaws and your half I got yours
Send in the dog I smell it all night
I told niggaz to shut up and write X barks with a hell of a bite
For the love they always will be till they kill me
I put my thugs on it and slide till I die on it

And to my motherfuckin dogs big ups to your first share
Niggaz know the deal just waitin for them plaques to get shipped
Do your thing nigga you know we got your back
Cause real dogs always return with food for the pack
Why these wack niggaz swingin when they gonna miss
Take it from me he was nice before all this
Yo X rain on em cause after that comes the blood
Ruff Ryders feed all they dogs wit raw blood

Chorus

Artist: 2Pac
Album: Better Dayz -Disc Two (Nov. 2002)
Song: Better Dayz
Typed by: OHHLA Webmaster DJ Flash

Lookin for these better days
Better days, heyyy! Better days
Got me thinkin bout better days
Better days! Better days, better days
Heyyy! Better days
Got me thinkin bout better days

[Verse One]
Time to question our lifestyle, look how we live
Smokin weed like it ain't no thang, so even kids
wanna try now, they lie down and get ran through
Nobody watched 'em clockin the evil man do
Faced with the demons, addicted to hearin victims screamin
Guess we was evil since birth, product of cursed semens
Cause even our birthdays is cursed days
A born thug in the first place, the worst ways
I'd love to see the block in peace
With no more dealers and crooked cops, the only way to stop the beast
And only we can change
It's up to us to clean up the streets, it ain't the same
Too many murders, too many funerals and too many tears
Just seen another brother buried plus I knew him for years
Passed by his family, but what could I say?
Keep yo' head up and try to keep the faith
And pray for better days

Better days, better days, heyyy!
Better days.. got me thinkin bout better days
Better days, better days, better days
Heyyy! Better days
Got me thinkin bout better days

[Verse Two]
Thinkin back as an adolescent, who would've guessed
that in my future years, I'd be stressin
Some say the ghetto's sick and corrupted
Plus my P.O. won't let me hang with the brothers I grew up with
Tryin to keep my head up and stay strong
All my homies slangin lloallo all day long, but they wrong
So I'm solo and so broke
Savin up for some Jordan's, cause they dope
I got a girl and I love her but she broke too, and so am I
I can't take her to the place she wanna go to
So we argue and play fight, all day and night
Makin passionate love 'til the daylight
Plus we about to get evicted, can't pay the rent
Guess it's time to see who really is yo' friend
Tell me you pregnant and I'm amazed
So many blessings while we stressin
Lookin for them better days

For better days, better days, better days, heyyy!
Better days.. got me thinkin bout better days
Better days, better days, better days
Heyyy! Better days.. got me thinkin bout better days

[Verse Three]
Now me and you was real cool, hell on them square fools
Since back in high school, we was true, me and you
Hardly parted or seperated, we stayed faded
Affiliated with gangbangers and still made it
Up in the gym, mess with me, gotta mess with him
Still dressin like grown men when rollin
I went to dark, smokin Newports, gamin marks
Got a place in my heart, homey stay smart
Locked you up in the pen, and gave you three to ten
I send you letters with naked flicks of old friends
Hopin you well, I know it's hell
Doin time in the cells, you need mail, when you in jail
And me I'm doin cool
I settled down, had a family, workin in night school
Every once in a while, I reminisce
And wonder how we ever came to this
I miss the better days

Better days, better days, heyyy!
Better days.. I'm thinkin bout better days
Better days, better days, better days
Heyyy! Better days.. got me thinkin bout better days

I send this one out, to all the homeboys down in uh, Clinton lockdown
Rikers Island, all them dudes I was uh locked up with, hehe
E Block, F Block, lower H
N-I-C in Rikers Island, downstate
All the peoples I met along the way
Better days is comin homeboy, keep your head up

Better days, better days, better days
Heyyy! Better days.. uhh, lookin for the better days
Better days, better days, lookin for the better days
Heyyy! Hahaha..

Artist: Jay-Z ft/ John Legend
Album: Kingdom Come (2006)
Song: Do U Wanna Ride
Typed by: OHHLA Webmaster DJ Flash

[Intro]
This is the operator with a collect call from "Emory Jones"
To accept the charges, press one now

[Jay-Z]
Uhh, woo!
Emory whattup?
Told you I ain't too good with writin letters and all
Shit I don't even write rhymes
But what I will do
I'ma send you this opus scribed through the airwaves
Vibe with me

[Chorus: John Legend]
I knowwwww... I knowwwwwww
Some places we can go, some places we can go
I knowwwww... I knowwwwwww!
Some places we can go, some places we can go
Do you wanna ri iiiiiide... with me
Do you wanna RIIIIIIIDE... with me

[Jay-Z - over Chorus]
Uh-huh, uh-huh
Yeah nigga I bet we was kids and had dreams of bein here
I said "we" cause I'm here, you here!
Uhh
Yeah, ride with me, your spot is reserved family
Cigarette boats, yachts, ain't nowhere we can't go
We in South Beach and the Hamptons too baby!

[Jay-Z]
You know why they call The Projects a project, because it's a project!
An experiment, we're in it, only as objects
And the object for us to explore our prospects
And sidestep cops on the way to the top - yes!
As kids we would daydream, sittin on our steps
Pointin at cars like yeah that's our six
Hustlers, prophets, made our eyes stretch
So on some +Dr. Spock+ shit, we +star+ted our +trek+
Some of us made it, most of us digressed
In the name of those who ain't made it my progress
Show success please live through me
See I'm the eyes for Emory, keep him alive
(This is a collect call) So everytime I press five
All he wanna hear is his boy talk fly
Up in the fed, and still holdin his head
So when he hits the streets he gon' eat through this bread
Now let's ride

[Chorus]

[Jay-Z - over Chorus]
Uh-huh, geah
I'm crushin 'em all for Jones
MTV, BET, the Grammys, crushed linen, purple label
All that fly shit we talked about
Give him some nice pinky rings with the blue diamonds and e'rything
Hehehe, that's what we talked about right?
Uh-huh... tried to told you, ride with me
Session 6: “I Really Miss My Homies”

Theme: Death is a part of life...but it still hurts.

Group members will dialogue about their experiences with death and loss. This may include participants sharing the circumstances involved in the death(s)/loss(es), how they discovered the death/loss had occurred, the different emotions they experienced, and some of the thoughts they recall having had. The group will then discuss the similarities among their various experiences with death/loss, including the causes and their reactions to them. Finally, the group will examine the most common causes of death among Black and White Americans and develop hypotheses to explain the differences.

Objectives

1. Group members will understand the grieving process, thus normalizing their experiences with death.

2. Group members will feel more comfortable talking about their experiences with death/loss, therefore reacting to the strong emotions they trigger more productively.

3. Group members will begin to understand the overwhelming impact of oppression on the lives and deaths of citizens of color.

Activities

1. Group members will share, in discussion, at least one experience with death/loss, specifically highlighting the feeling they experienced and how they coped.

2. Members will use one of the two grief/loss models to describe their behavior in each particular stage.
3. Group members will develop and share one hypothesis for one of the causes of death among the African-Americans list but experienced disproportionately more among the White-American list.

Session Structure

1. Recitation of the group creed and check-in

2. Presentation of songs

   The following songs should be presented to encourage the participants to openly share their experiences with grief and loss, as well as some of their responses to it.

   Artist: Nas f/ Quan
   Song: Just a Moment

   Artist: Master P f/ Pimp C, Silkk the Shocker
   Album: Ghetto Dope (1997)
   Song: I Miss My Homies

   Artist: Geto Boys
   Album: Til Death Do Us Part (1993)
   Song: 6 Feet Deep

   Artist: 2Pac
   Album: All Eyez On Me (Feb. 1996)
   Song: Life Goes On

   Artist: T.I. f/ Jamie Foxx
   Album: King (2006)
   Song: Live in the Sky

   Artist: Mike Jones
   Album: Who is Mike Jones? (2005)
   Song: Grandma

   After these songs are presented, each group member should be given the opportunity to share some of the feelings and thoughts evoked
from these exerts. Group members should be encouraged to dialogue with each other.

3. Suggested topics for processing

- What emotions and feelings have you experienced as a result of your death/loss event? How have you coped with them?
- What do you miss the most about the person you lost? What trait did you admire most in him/her?
- What would you like to tell the person you lost? Why?

4. Grief, Loss, and Causes of Death (See Appendix I)

Grief- During this portion of the lesson, the Kubler-Ross Stages of Grief should be explained and participants allowed to share their experiences with the various stages.

Loss- Depending upon the experiences of the individual members, it may be advantageous to devote time to exploring loss, and how similar it can feel to a loved one dying. A lesser known definition of the stages of loss as described by Dr. Roberta Temes, in *Living with an Empty Chair*, may be useful when discussing this topic. Loss may include abandonment, incarceration, divorce, etc.

Causes of Death- In an effort to continue exploring racism and oppression, comparing the causes and rates of death among Black and White Americans may lead to some compelling dialogue and insight. Associated factors that may be highlighted include: criminal justice, socioeconomic status, and education.

5. Check-out

One at a time, give each group member the chance to describe a feeling they experienced today. They should name the stimulus event(s)
and their behavioral response(s). This should not be processed much, unless an event, feeling, and/or response is significant enough to warrant it.

6. Recommended topics for journaling (Members can either make up rap lyrics or alter lyrics created by yourself or another artist)

- Write a tribute to honor a loved one you have lost.
- Talk about the emotions you experienced after your loss, and how you coped with the loss.

**Lyrics for Session 6**

**Artist:** Nas f/ Quan  
**Album:** Street's Disciple (2004)  
**Song:** Just a Moment  
**Typed by:** The_Streets_Disciple@yahoo.com

[Verse 1: Quan]
Can we please have a moment of silence?  
That's for my nigaz doin' years in confinement  
And for my soldiers who passed over, no longer living  
That couldn't run whenever the reaper came to get 'em  
Can we please pour out some liquor?  
Symbolizin', let's take in time to consider that  
Though our thugs ain't here, the love is here  
And we gon' rep 'til slugs kill us here  
This for my dawgs stuck in the struggle tryin' to gain  
Smokin' trauma, sniffin' Ra while sellin' cocaine  
Trapped in the game, not knowin' how to stop and get by  
To live it alive, so instead they live it to die  
Can we please have a moment of peace?  
For every G that fell for his flag in the streets  
Bloodin' and thuggin', folkin' and lokin'  
Crypin' and creepin', Latin and kingin'  
Or just for poor righteous teachin'

[Chorus: Quan sings]
As days goes and nights fall  
For the rest of our life we'll miss y'all  
And even though life must go on, we'll still mourn
While wishin' y'all were home

[Verse 2: Nas]
Yeah, and can we have another moment of silence?
For brothers who died from black-on-black violence
From here to the Dark Continent were rebels sell diamonds
To clients all over the world, got little Black girls dyin'
And can we please pour some more liquors?
For Will, Bokeem, Bar, Pappy -- my niggaz
Here's another Warrior Song from Nasty and Quan
It's to him I pass the baton to carry this on
Street's Disciple, salute to those who's gone with bullets
And I promise through rhymin' Quan gon' rep his life to the fullest
And can we please have a moment of truth?
For soldiers and troops away with helmets and boots
And families back home who pray they make it home safe
Hopin' that they don't get hit with a stray or missiles
This is just a moment to let you all know that we miss you
Mommy I'm still here, wishin' I was there with you
Let's take 'em home

[Chorus]

[Verse 3: Quan]
And can we please have a moment to mourn?
For Pac, Biggie and Pun 'cause through us they live on
Jam Master Jay, Freaky Ty and Alliyah
Big L and Left Eye, when we die we wish to see ya
Can we please have a moment for children?
Who got raped or murdered, or trapped in the system
Who never knew their father, never learned to dream
But was guided by drug dealers, killers and crack fiends
For single mothers that's forced to play mom and dad
Bustin' her ass to give her kids shit she never had
For my niggaz in the pen hopin' rhymes'll get 'em signed
So when released, they can say bye to a life of crime
For very mother that held a son in the street bleedin'
Cryin' a song of sorow to dark and deep for speakin'
Just a moment outside the day to day struggle
To let the ones we really care about know that we love 'em

[Chorus]
I want ya'll to play this at funerals in the hood.
Til all this black on black crime stop.
Some say the blind lead the blind.
But in the ghetto you never know,
When it's gon be yo time.

[Sons of Funk, Mo B. Dick, O'dell]
Sittin at the ghetto thinkin bout
All my homies passed away (uuunnnggghhh!)
Candy painted cadillacs and triple gold
That's how me and my boys rolled
How could it be?
Somebody took my boy from me
My best friend's gone
And I'm so all alone
I really miss my homies
Even though they gone away
I know you in a better place
And I hope to see ya soon someday

[Master P]
I used to hang with my boy even slang with my boy
Used to bang with my boy, goddam I miss my boy
We started out youngstas in the park throwin birds
In your hearse, damn it's sad to see my nigga in the dirt
The game got me workin, got me perkin, never jerkin
Still blowin dolja fo ya cause I know you up there workin
Ya little baby's cool and ya baby's mama straight
But today's a sad day to see the t-shirt with ya face
From the cradle to the grave, from the streets we used to fall
In the park you liked to ball, put yo name upon the wall
In the projects you's a legend on the street you was a star
But it's sad to see my homeboy ridin in that black car
A lotta soldiers done died, a lotta mothers done cried
You done took yo piece of the pie but you was too young to retire
Why soldiers ride for yo name leave it vain
Some Gs never change, damn they killed you for some change
Smile for my homie Kevin Miller my boy Randall
The ghetto persons that lost they loved ones to these ghetto scandals

Take a minute to smile for the dead (uuunnnggghhh!)
Smile for the dead (RIP 2Pac, Makaveli)
All my homies who done made it to the crossroads
(Biggie Smalls)

[Sons, Mo B. O'dell]
How could it be?
Somebody took my boy from me
(It's like I can't believe you gone)
My best friend's gone
(Sometimes I feel like I can't go on)
And I'm so all alone
(Everytime I see something you done left
I really miss my homies
(It just remind me, more and more of you, dawg)
Even though they gone away
(I just keep reminiscin)
I know you in a better place
(Cause I know you alright)
And I hope to see ya soon someday
(And I keep smilin, knowin I'm a see you in the crossroads)

Artist: Geto Boys
Album: Til Death Do Us Part (1993)
Song: 6 Feet Deep

[There's far too many of you dying]
[There's far too many of you dying]

Verse Three: Scarface

The pain that's deep inside of everybody grows
as they approach to see the body before the casket close
The person standin' nex' to me has snapped the flip
once I seen the casket closed I knew that that was it
The whole entire family spoke on his defence
the choir sung the songs that make us reminisce
And durin' all the singing I broke down myself
when I looked and seen the family that my partner lef'
And then the choir broke into its final song
thinkin' to myself the worst is yet to come
Everyone was headed for the final flight
as we creeped along the gravel on the burial sight
The director said his words and there was not a sound
as they lower my little partner inside the ground
Everybody dropped their flowers on the coffin top
and then they work alone with the concrete block and that's deep

[There's far too many of you dying]
[There's far too many of you dying]

Artist: 2Pac
Album: All Eyez On Me (Feb. 1996)
Song: Life Goes On
Typed by: OHHLA.com

Chorus: repeat 2X

How many brothas fell victim to tha streetz
Rest in peace young nigga, there's a Heaven for a 'G'
be a lie, If I told ya that I never thought of death
my niggas, we tha last ones left
but life goes on.....

Verse One:

As I bail through tha empty halls
breath stinkin'
in my draws
ring, ring, ring
quiet y'all
incoming call
plus this my homie from high school
he's getting bye
It's time to bury another brotha nobody cry
life as a baller
alchol and booty calls
we usta do them as adolecents
do you recall?
raised as G's
loc'ed out and blazed the weed
get on tha roof
let's get smoked out
and blaze with me
2 in tha morning
and we still high assed out
screamin' 'thug till I die'
before I passed out
but now that your gone
i'm in tha zone
thinkin'
'I don't wanna die all alone'
but now ya gone
and all I got left are stinkin' memories
I love them niggas to death
i'm drinkin' Hennessy
while tryin' ta make it last
I drank a 5th for that ass
when you passed....
cause life goes on

Chorus

Artist: T.I. f/ Jamie Foxx
Album: King (2006)
Song: Live in the Sky
Typed by: bezmurda@aol.com *

* send corrections to the typist

[Intro: T.I.]
What's happenin man? This TIP, you know?
I'd like to dedicate this song to anybody who done ever lost somebody
To the grave, to the streets, to the jail cell...
I done been in situations where I done had to cope with all three, you know
what I'm sayin?
I feel the only thing I ain't done yet is die, you know?
But it ain't how I live while I'm here, it's how I live when I leave, ya dig?

[Chorus: Jamie Foxx & TIP]
(Life's ups and downs they come and go)
But when I die, I hope I live in the sky
All my folk who ain't alive, I hope they live in the sky
Pray to God when I die, that I live in the sky
(It's true what goes around, comes back you know)
So when I die I hope I live in the sky
All my folk who ain't survive, may they live in the sky
Tell God, I wanna fly, and let me live in the sky

[Verse 1]
My cousin Tu ain't have to die, right in front of his son and his wife
He lost his life struggling over a gun
Give a damn what he done, that's my muhfuckin folk
And I love that nigga to death, no muhfuckin joke
I can feel my eyes fillin, the Lord is my witness
If I catch him, I'mma kill him, I made it my business
Back in the day, you stayed in my business
Taught me I ain't have to incorporate yay in my business
Coincidentally, that's why today you not wit me
My cousin died over some yay, and I miss him
Plus he at his family house, let's say she the eye witness
But her boyfriend did the shootin, judge gave a life sentence
I heard that, now I'm dressed up in all black
Shot up the whole apartment, she still ain't brought back
The best friend I had in Jamel, I lost that
Guess ya death was a lesson in life, it taught me that

[Chorus]

[Verse 2]
Know they say a nigga go to jail and sleep til day 2
Well that's how sick I was when J-Ru
Found out the hard way, that when powder that they were tootin
Overdose on heroin, died at 22
If you ain't heard about your daughter, she smile just like you
So cute, even resorts to violence like you
You know your baby momma loose, but ha, what can you do
And I got 4 myself, yuh, it's been a few
Now everything I do is for King, Messiah, Daysia, Demani
Tell the Lord they all I've got, so please don't take them from me
From me standin in the trap, with carryin this here cap
Laughin at the niggaz who serve with no strap
Tell them niggaz, man, y'all trippin with no maps
Get robbed, and thats the part of my pistol ain't no help
Me, you, the crew just fell out over dough and a lil crack
Never could apologize, you died, that's why they say that

[Chorus]

Artist: Mike Jones
Album: Who is Mike Jones? (2005)
Song: Grandma
Typed by: OHHLA Webmaster DJ Flash

Ohhh grandma (MIKE JONES! Who?)
DJ Slice, tear me up baby, tear me up
This heah for my grandma mayne
I love you baby
The whole family miss you baby
I'm fin' ta tell the world, how important you was to me

[Chorus: Mike Jones]
Ohhh grandma, I miss you
and wish I could kiss you and hug you girl
Ohhh grandma, I miss you
and wish I could kiss you and hug you girl
The way you used to hold me - the way you used to hold me
The way you used to show me - the way you used to show me
Befo' you left you told me - befo' you left you told me
That I was gonna have to keep the family up
(Mike Jones!)

[Mike Jones]
April 14th was when, I felt I lost a friend
I damn near stopped rappin, damn near stopped pimpin pens
Cousin locked in the pen, when will this drama end
I get success but it feels like my stress begins
At 17 thought I was grown, had to move on
Moved out T. Jones home, had to do this on my own
My grandma left my life, I felt it wasn't right
I get awards and I break down and I cry on sight
Cause she ain't here with me, but I know she hearin me
Beg and plead, that she could still be here next to me
Even though you passed and left, yo' memories are kept
In my mind, heart, and soul - even on my shelf
Now I'm left with cousin Shelly, Jessie, and they real, and Gary
Junior and my brother, Uncle June, and my mother and
even though sometimes I get too busy to touch you
From me to y'all I want y'all to know I love you

[Chorus]
Session 7: “Dear Mama” Part 1

Theme: Exploring our family’s past in an effort to improve our family’s future.

Group members will identify positive and negative family memories and traditions, explaining the feelings evoked by each. Participants should think of ways in which negative traditions/memories can be diminished and positive ones increased. Before the end of the session, group members should select a family member (guardian participant, parent, grandparent, sibling, cousin, foster/adoptive family member) with whom they would like to have an improved relationship. Some general goals should also be identified.

Objectives

1. Group members will identify areas of strength and weakness in their families.

2. Group members will begin to recognize the role they play within their families and areas in which they may facilitate changes within their families.

3. Group members will explore the effects their father’s (and/or other significant family member) abandonment has had on their lives.

Activities

1. Group members will identify, in discussion, at least one positive and one negative memory or tradition within their families.

2. Group members will identify, in discussion, at least one person within their family, whom they would like to have a better relationship with.
3. Participants will identify three non-specific goals for their relationship with the identified family member.

Session Structure

1. Recitation of the group creed and check-in

2. Presentation of songs

   The following songs should be presented to encourage the participants to openly share some of their positive and negative family experiences.

   Artist: Ed O.G. & Da Bulldogs
   Album: Life of a Kid in the Ghetto (1994)
   Song: Be a Father to Your Child

   Artist: 2Pac
   Album: Me Against the World (1995)
   Song: Dear Mama

   Artist: Little Brother f/ Darren Brockington
   Album: The Minstrel Show (2005)
   Song: All for You

   After these songs are presented, each group member should be given the opportunity to share some of the feelings and thoughts evoked from these exerts. Group members should be encouraged to dialogue with each other.

3. Suggested topics for processing

   - What family member are you closest to? What makes this relationship so special?

   - Can you relate to any of the experiences shared in the songs? Which one and why did it resonate with you?
- How have you dealt with negative and painful family experiences?
- How have you cope with the abandonment of a close family member (i.e. father or mother)?

4. Understanding Families (Refer to Cody (2006))

Brief Strategic Family Therapy (BSFT) Techniques- BSFT is based on the fundamental concepts of system, structure, and strategy, thus each of these will be covered. Within the family system each member’s behavior impacts the other member’s, creating a system that functions within the larger system of society. A family’s structure is the set of repeated patterns and interactions that are unique to each family. For example, a maladaptive family structure is one whose patterns continue though members’ needs are not being met. The strategy concept includes a calculated set of intervention skills, which are direct, problem-oriented, and practical.

After this information is presented to the group, members should identify the family member with whom they wish to have an improved relationship with, as well as three non-specific areas they would like to improve. As the participants work on this task, facilitators should make the connection between the activity and the three BSFT concepts. Each member’s evaluation of the system and structure will lead to the development of a strategy. Depending upon the time available, this may be assigned as homework, in addition to the weekly journal assignment.

5. Check-out

One at a time, give each group member the chance to describe a feeling they experienced today. They should name the stimulus event(s)
and their behavioral response(s). This should not be processed much, unless an event, feeling, and/or response is significant enough to warrant it.

6. Recommended topics for journaling (Members can either make up rap lyrics or alter lyrics created by yourself or another artist)

- Discuss a negative family tradition/memory you experienced, with a focus on your feelings at the time. How did you deal with it? How is it still affecting you?
- Describe a pleasant family memory, including your feelings at the time, those involved, and the role you played.

Lyrics for Session 7

Artist: Ed O.G. & Da Bulldogs
Album: Life of a Kid in the Ghetto (1994)
Song: Be a Father to Your Child
Typed by: OHHLA Webmaster DJ Flash

Be a father, if not, why bother, son
A boy can make 'em, but a man can raise one
If you did it, admit it and stick with it
Don't say it ain't yours 'cause all women are not whores
Ninety percent represent a woman that is faithful
Ladies, can i hear it? Thank you.
When a girl gets pregnant, her man is gonna run around
Dissin' her for nine months, when it's born he wants to come around
Talking that I'm sorry for what I did
And all of a sudden he wants to see his kid
She had to bear it by herself and take care of it by herself
And givin' her money for milk won't really help
Half of the fathers with sons and daughters don't even wanna take 'em
But it's so easy for them to make 'em
It's true, if it weren't for you then the child wouldn't exist
After a skeeze, there's responsibilities so don't resist
Be a father to your child
You see, I hate when a brother makes a child and then denies it
Thinking that money is the answer so he buys it
A whole bunch of gifts and a lot of presents
It's not the presents, it's your presence and essence
Of being there and showing the baby that you care
Stop sittin' like a chair and having your baby wonder where you are
Or who you are----fool, you are his daddy
Dib;t act like you ain't cause that really makes me mad, G.
To see a mother and a baby suffer
I've had enough of brothers who don't love the
Fact that a baby brings joy into your life
You could still be called daddy if the mother's not your wife
Don't be scared, be prepared 'cause love is gonna getcha
It will always be your child even if she ain't witcha
So don't front on your child when it's your own
'Cause if you front now, then you'll regret it when it's grown
Be a father to your child

Put yourself in his position and see what you're done
But just keep in mind that you're somebody's son
How would you like it if your father was a stranger
And then tried to come into your life and tried to change
The way your mother raised ya----now, wouldn't that amaze ya?
To be or not to be, that is the question
When you're wrong, you're wrong, it's time to make a correction
Harassin' the mother for being with another man
But if the brother man can do it better than you can,
let him. Don't sweat him, duke
Let him do the job that you couldn't do.
You're claimin you was there, but not when she needed you
And now you wanna come around for a day or two?
It's never too late to correct your mistake
So get yourself together for your child's sake
And be a father to your child

Artist: 2Pac
Album: Me Against the World (1995)
Song: Dear Mama
Typed by: OHHLA Webmaster DJ Flash

You are appreciated

Verse One: 2Pac
When I was young me and my mama had beef
Seventeen years old kicked out on the streets
Though back at the time, I never thought I'd see her face
Ain't a woman alive that could take my mama's place
Suspended from school; and scared to go home, I was a fool
with the big boys, breakin all the rules
I shed tears with my baby sister
Over the years we was poorer than the other little kids
And even though we had different daddy's, the same drama
When things went wrong we'd blame mama
I reminice on the stress I caused, it was hell
Huggin on my mama from a jail cell
And who'd think in elementary?
Heeey! I see the penitentiary, one day
And runnin from the police, that's right
Mama catch me, put a whoopin to my backside
And even as a crack fiend, mama
You always was a black queen, mama
I finally understand
for a woman it ain't easy tryin to raise a man
You always was committed
A poor single mother on welfare, tell me how ya did it
There's no way I can pay you back
But the plan is to show you that I understand
You are appreciated

Chorus: Reggie Green & "Sweet Franklin" w/ 2Pac *

Lady...
Don't cha know we love ya? Sweet lady
    Dear mama
Place no one above ya, sweet lady
    You are appreciated
Don't cha know we love ya?

* second and third chorus, "And dear mama" instead of "Dear mama"

Verse Two: 2Pac
Now ain't nobody tell us it was fair
No love from my daddy cause the coward wasn't there
He passed away and I didn't cry, cause my anger
wouldn't let me feel for a stranger
They say I'm wrong and I'm heartless, but all along
I was lookin for a father he was gone
I hung around with the Thugs, and even though they sold drugs
They showed a young brother love
I moved out and started really hangin
I needed money of my own so I started slangin
I ain't guilty cause, even though I sell rocks
It feels good puttin money in your mailbox
I love payin rent when the rent's due
I hope ya got the diamond necklace that I sent to you
Cause when I was low you was there for me
And never left me alone because you cared for me
And I could see you comin home after work late
You're in the kitchen tryin to fix us a hot plate
Ya just workin with the scraps you was given
And mama made miracles every Thanksgivin
But now the road got rough, you're alone
You're tryin to raise two bad kids on your own
And there's no way I can pay you back
But my plan is to show you that I understand
You are appreciated

Artist: Little Brother f/ Darren Brockington
Album: The Minstrel Show (2005)
Song: All for You
Typed by: pops@projecthiphop.org

[Rapper Big Pooh]
Uh, Deah Pops
It's your boy
I got some things I want to say to you, man
Just a couple of words
Bear with me
Gimme a minute

Time to face it
Sitting in the middle of the basement
Holding a jack
How I'm anticipating he 'gon call me back
Got so much on my mind
Ain't no holding it back
In fact, I give a fuck how he 'gon react
Through my first nineteen
Asking where he at
Never seen him in the spots where we be at
For the next couple hours I sat til the phone rang
No luck or no cigar
So I said to myself I'll try tomorr'
Me and my Vincent left out
Went to shoot play some ball
 Came back, had message like 'this your pa'
Then I took to the phone
Conversation was raw
Shit, I had to let him know that his child was scarred
And right now we working through our mess
But I had to get some shit off my chest
So bear with me, y'all

[Chorus]
Just want to take the time to let you know
Sometimes it's hard to let my feelings show
The thoughts of guarantees are really so
This is all for you, you

[Phonte]
I was looking at your photograph amazed how I favored you
I remember being young wanting to play with you
Cause you was a wild and crazy dude
And now I understand why my momma couldn't never stay with you
From the roots to the branches to the leaves
They say apples don't fall far from the trees
I used to find it hard to believe
And I swore that I would
Always hold my family as long as I could
But damn
Our memories can be so misleading
It's misery
I hate to see history repeating
Thought you were the bad guy
But I guess that's why
me and my girl split
And my son is leaving
I did chores, did bills, and did dirt
But I swear to God I tried to make that shit work
'Til I came off tour to an empty house
With all the dressers and the cabinets emptied out
I think I must've went insane
Thinking I was in love, but really in chains
Trapped to this girl through the two-year old who carried my name
I tried to stop tripping
But yo, I couldn't and the plot thickened
That shit affected me, largely
Because I know a lot of people want me
To fail as a father
And the thought of that haunts me
Especially when I check my rear-view mirror
And don't see him in his car seat
So the next time it's late at night
and I'm laid up with the woman I'mma make my wife
talking 'bout how we 'gon make a life
I'm thinking about child support, alimony, visitation rights
Cause that's the only outcome if you can't make it right
Pissed off with your children feeling the same pain
So, Pop, how could I blame cause you couldn't maintain
I did the same thing
The same thing

[Chorus] - 2X
Session 8: “Dear Mama” Part 2

Theme: Moving our families in a positive direction, one step at a time.

Group members will continue to work towards improved family interactions and relationships, teaming up with their guardian member. Individually, youth and guardian participants will create a strategy, based on the three areas highlighted in Session 7, to improve their relationship with each other. They will then come together, share their plans, and develop a poster board for the family outlining areas identified for improvement. Each family will have the opportunity to share their goals with the large group.

Objectives

1. Group members will own the impact they have on their family’s traditions and interactions.

2. Group members will communicate the strengths and weaknesses they have seen within the family with their guardian members.

3. Group members will begin to work with guardian members to improve their family’s interactions and relationships.

Activities

1. Group members will develop a strategy for improving their relationships with identified family members.

2. Youth and guardian members will develop a poster for each family that outlines the goals they identified in collaboration.

3. Youth and guardian members will continue to identify strengths and weaknesses within their families.
Session Structure

1. Recitation of the group creed and check-in

2. Presentation of songs

   The following songs should be presented to encourage the

   participants to openly talk about their families.

   Artist: 2Pac
   Song:  Keep Ya Head Up (Chorus + Verse 2)

   Artist: Scarface
   Album:  The World is Yours (1993)
   Song:  Now I Feel Ya

   Artist: Lupe Fiasco f/ Gemini, Sarah Green
   Song:  He Say She Say

   After these songs are presented, each group member should be
   given the opportunity to share some of the feelings and thoughts evoked
   from these exert, as well as behaviors that have led to negative
   consequences for them. Group members should be encouraged to
   dialogue with each other.

3. Suggested topics for processing

   • What new tradition would you like to introduce to your family?

   • What would you like to hear a family member who has hurt you in
     the past say?

4. Interactive Activity with the Adult Group
First, facilitators should review the information on BSFT covered in Session 7. Independently, youth and guardian members should develop goals based on the three areas of improvement identified last week, which they will share with each other. Next, the youth-guardian teams should share their ideas with the rest of the group, so everyone can contribute encouragement, thoughts, and suggestions. Teams should then create a poster that may include: goals, objectives, strategy details, helpful techniques, etc. that were discussed today.

5. Check-out

One at a time, give each group member the chance to describe a feeling they experienced today. They should name the stimulus event(s) and their behavioral response(s). This should not be processed much, unless an event, feeling, and/or response is significant enough to warrant it.

6. Recommended topics for journaling (Members can either make up rap lyrics or alter lyrics created by yourself or another artist)

- Discuss the feelings evoked during today’s interactions with your guardian participant. Was it what you expected?
- Explore the possible risks of initiating change in your family. How might you help to prevent this?

Lyrics for Session 8

Artist: 2Pac
[Chorus - repeat 2X]
Keep ya head up, oooo child things are gonna get easier
ooooo child things are gonna get brighter

[Verse Two]
Aiyyo, I remember Marvin Gaye, used to sing ta me
He had me feelin like black was tha thing to be
And suddenly tha ghetto didn't seem so tough
And though we had it rough, we always had enough
I huffed and puffed about my curfew and broke the rules
Ran with the local crew, and had a smoke or two
And I realize momma really paid the price
She nearly gave her life, to raise me right
And all I had ta give her was my pipe dream
Of how I'd rock the mic, and make it to tha bright screen
I'm tryin to make a dollar out of fifteen cents
It's hard to be legit and still pay tha rent
And in the end it seems I'm headin for tha pen
I try and find my friends, but they're blowin in the wind
Last night my buddy lost his whole family
It's gonna take the man in me to conquer this insanity
It seems tha rain'll never let up
I try to keep my head up, and still keep from gettin wet up
You know it's funny when it rains it pours
They got money for wars, but can't feed the poor
Say there ain't no hope for the youth and the truth is
it ain't no hope for tha future
And then they wonder why we crazy
I blame my mother, for turning my brother into a crack baby
We ain't meant to survive, cause it's a setup
And even though you're fed up
Huh, ya got to keep your head up

[Chorus]
and all I gots ta say is thank god for my mother
cause without my mommy dear my life would've been joke
either locked up playin' dead and still slangin' dope but nope
The lord he had a plan for me
and with his help, my mother made a man of me
didn't blindfold me to the world we was livin' in
taught me how to save my little dividends
so when I graduated I'd have a little school money
but in the sixth grade I wanted to be the school dummy
and flunked outta school with the flag pole
and left my mother dear at home with a sad soul
because my mother worked the fingers to the bone
dause we was alone, and me I bought a death home
My real pops he broke out with the style
so I respect my stepdad, for raisin' another nigga's child
So now we livin' comftable
 taught me the game and how to be responsible
But back then I couldn't see it
I wanted to be a grown man at fourteen so the kid's leavin'
and ended up in a big fight
and told me not to come home until I got my shit right
So now I'm livin' in my grandma's home
my grandma's strong, she's got nine kids of her own
and keepin' me ain't no big deal
but now that I'm much older I see just how the shit feels
being kind-hearted, not wantin' to tell me no
even though my grandfather just had a stroke
and now the money's low
and pretty soon a brother's gonna have ta go
or either try to find a job so I can help out
I'm in the ghetto, I gots ta get myself out
and when I get out I gotta try to pave the way
so my family can have a better place to stay
I'm losin' all hope, a brother's fallin' short
I can't cope, so now I'm slangin' dope
and now my granny knows I'm doin' wrong
she just prayin' for me heavily
take care of her grandson
and the lord must of heard her prayer
dause he made me get a grip
and got me on up outta there
I heard my mother say them streets is gonna kill ya
you couldn't have told me nothin' back then
but now I feel ya...

Artist: Lupe Fiasco f/ Gemini, Sarah Green
I can't, I won't, I can't, I won't
Let you leave
I don't know what you want
You want more from me?

She said to him
"I want you to be a father
He's your little boy and you don't even bother
Like "brother" without the R
And he's starting to harbor
Cool and food for thought
But for you he's a starver
Starting to use red markers on his work
His teacher say they know he's much smarter
But he's hurt
Use to hand his homework in first
Like he was the classroom starter
Burst to tears
Let them know she see us
Now he's fighting in class
Got a note last week that say he might not pass
Ask me if his daddy was sick of us
Cause you ain't never pick him up
You see what his problem is?
He don't know where his poppa is
No positive male role model
To play football and build railroad models
It's making a hole you've been digging it
Cause you ain't been kicking it
Since he was old enough to hold bottles
Wasn't supposed to get introduced to that
He don't deserve to get used to that
Now I ain't asking you for money or to come back to me
Some days it ain't sunny but it ain't so hard
Just breaks my heart
When I try to provide and he say 'Mommy that ain't your job'
To be a man, I try to make him understand
That I'm his number one fan
But its like he born from the stands
You know the world is out to get him, so why don't you give him a chance?"

So he said to him
"I want you to be a father
I'm your little boy and you don't even bother
Like "brother" without the R
And I'm starting to harbor
Cool on food for thought
But for you I'm a starver
Starting to use red markers on my work
My teacher say they know I'm much smarter
But I'm hurt
I use to hand my homework in first
Like I was the classroom starter
Burst to tears
Let them know he see us
Now I'm fighting in class
Got a note last week that say I might not pass
Kids ask me if my daddy is sick of us
Cause you ain't never pick me up
You see what my problem is?
That I don't know where my poppa is
No positive male role model
To play football and build railroad models
It's making a hole you've been digging it
Cause you ain't been kicking it
Since I was old enough to hold bottles
Wasn't supposed to get introduced to that
I don't deserve to get used to that
Now I ain't asking you for money or to come back to me
Some days it ain't sunny but it ain't so hard
Just breaks my heart
When my momma try to provide and I tell her 'That ain't your job'
To be a man, she try to make me understand
That she my number one fan
But its like you born from the stands
You know the world is out to get me, why don't you give me a chance?"
Session 9: “Git Up, Git Out and Git Somethin” Part 1

Theme: Lavish living later is the result of hard hustling today.

Group members will examine the impact positive and negative behavior can have on their futures. First, participants will be given 5 minutes to fantasize about their “dream life” as adults, including their future occupations, residences, family compositions, and other details they wish to envision. Next, they will be challenged to identify ways they can make these dreams a reality, including steps they can take now as teenagers and education requirements. Members should then be asked to think about negative behaviors they have engaged in and specific consequences they have been dealt as a result. It may also be beneficial to brainstorm ways in which members are currently being impacted by the consequence(s), as well as future implications.

Objectives

1. Group members will begin to recognize that the life they lead now will impact their lives as adults.
2. Group members will become more cognizant of the long-term impact of positive and negative behavior, thus increasing their motivation to behave in a socially appropriate manner.
3. Group members will begin to dream about their futures, and take an active role in making their dreams come true.

Activities

1. Group members will identify, in discussion, at least three things they can do to make their dreams come true.
2. Group members will identify, in discussion, at least two long-term and short-term consequences of specific negative consequences they have received as a result of inappropriate behavior.

3. Participants will identify, in discussion, one step they can take toward making their dreams come true within the next week.

Session Structure

1. Recitation of the group creed and check-in

2. Presentation of songs

   The following songs should be presented to encourage the participants to openly share some of their goals and dreams.

   Artist: Jay-Z
   Album: The Black Album (Nov. 2003)
   Song: Allure (Verse 1 + Chorus)

   Artist: Too Short
   Album: Short Dog's In the House (1990)
   Song: The Ghetto

   Artist: Twista f/ Pharrell
   Album: The Day After (Oct. 2005)
   Song: Lavish

   After these songs are presented, each group member should be given the opportunity to share some of the feelings and thoughts evoked from these exert. Group members should be encouraged to dialogue with each other.

3. Suggested topics for processing
• Of the negative behaviors you have engaged in, which have resulted in the harshest consequences? What can you do (or have you done) to avoid such behaviors and consequences?
• What would you NOT want your life as an adult to look like? Why?
• Do you have a plan for realizing the American Dream? What sacrifices are you willing to make to achieve your goals?

4. A Snapshot of Life as an Adult

Introduction: Each member will pretend he is an adult. First they will decide their level of educational attainment, so they may be issued a Scenario A that will describe their job/salary and other aspects of their lives.

Activity: Group members will create a monthly budget based on information provided in the scenario (see Appendix J). They will be given the classified section of a local newspaper to determine how much they will pay for housing, and a summary of other likely expenses they may need to consider (i.e. electric/gas, landline, cell phone, cable, food, entertainment) will be available. After this is completed members should be given Scenario B and challenged to think about how their budgets may be impacted.

Processing: Each member should be given an opportunity to share the aspect(s) of the activity that surprised them the most, and why. Members should when share the most frustrating part of their mock adult lives in order by educational attainment, with those having less education going first.

5. Check-out

One at a time, give each group member the chance to describe a feeling they experienced today. They should name the stimulus event(s)
and their behavioral response(s). This should not be processed much, unless an event, feeling, and/or response is significant enough to warrant it.

6. Recommended topics for journaling (Members can either make up rap lyrics or alter lyrics created by yourself or another artist)

- Discuss the steps you are willing to take to see your dreams come true. Highlight some opportunities available to you, that you might not have considered before.
- Talk about the far reaching impact negative behaviors and their consequences may have on you or someone similar.

Lyrics for Session 9

Artist: Jay-Z
Album: The Black Album (Nov. 2003)
Song: Allure (Verse 1 + Chorus)
Typed by: OHHLA Webmaster DJ Flash

Young! For life
Once again it's the life, yessss
(I don't know why, I.. get so high on)
It's intoxicatin man, y'all don't know why you do what you do
(Get so high on, get so high - high off the life)

[Verse One]
The allure of breakin the law
Is always too much for me to ever ignore
I gotta thing for them big body Benzes, it dulls my senses
In love with a V-Dub engine
Man I'm high off life, fuck it I'm wasted
Bathing Ape kicks, or them Marvin Kaye wrists
My women friend get tennis bracelets
Trips to Venice, get they winters replaced with the sun, it ain't even fun no more I'm jaded
Man, it's just a game, I just play it to play it
I put my feet in the footprints left to me
Without sayin a word, the ghetto's got a mental telepathy
Man my brother hustled so, naturally
Up next is me, but what perplexes me
Shit I know how this movie ends, still I play
the starrin role in "Hovito's Way"

[Chorus]
It's just life, I solemnly swear
To change my approach, stop shavin coke
Stay away from hoes, put down the toast
Cause I be doin the most... oh no!
But every time I felt that was that, it called me right back
It called me right back, man it called me right back- oh no!

Artist: Too $hort
Album: Short Dog's In the House (1990)
Song: The Ghetto
Typed by: scott_rodkey@hotmail.com

Talking bout the ghetto...funky funky ghetto
Trying to survive, trying to stay alive

Chorus:

The ghetto
The ghetto
(Talking bout the ghetto)
The ghetto
The ghetto
(Funk funky ghetto)

Even though the streets are bumpy, lights burned out
Dope fiends die with a pipe in their mouths
Old school buddies not doing it right
Every day it's the same
And it's the same every night
I wouldn't shoot you bro but I'd shoot that fool
If he played me close and tried to test my cool
Every day I wonder just how I'll die
Only thing I know is how to survive
There's only one rule in the real world
And that's to take care of you, only you and yours
Keep dealing with the hard times day after day
Might deal me some dope but then crime don't pay
Black man tried to break into my house again
Thought he got off early doing time in the pen
Even though my brothers do me just like that
I get a lot of love so I'm giving it back to the...

Chorus

So just peep the game and don't call it crap
Cause to me, life is one hard rap
Even though my sister smoked crack cocaine
She was nine months pregnant, ain't nothing changed
600 million on a football team
And her baby dies just like a dope fiend
The story I tell is so incomplete
Five kids in the house and no food to eat
Don't look at me and don't ask me why
Mama's next door getting high
Even though she's got five mouths to feed
She's rather spend her money on a H-I-T
I always tell the truth about things like this
I wonder if the mayor overlooked that list
Instead of adding to the task force send some help
Waiting on him I'd better help myself
Housing Authority and the O.P.D.
All these guns just to handle me in the...

Chorus

Artist: Twista f/ Pharrell
Album: The Day After (Oct. 2005)
Song: Lavish
Typed by: OHHLA Webmaster DJ Flash

[ad libs for the first 14 seconds]

[Chorus: Twista] + (Pharrell)
You, you, you want the lavish crib and fancy cars
You want the face, on that Rolex shinin like the stars
Don't worry mayne, you could get it mayne
(If you look in the sky and you don't see your dream)
(Man don't feel defeated, cause trust me you can build it)

[Twista]
Now hear the words that I flow when I spit
I know shorties that be havin dreams of goin legit
But the hustle quicker so they cop a fo' on the split
Now they got enough money where they can go get a brick
It's on - ain't nuttin gon' stop us now
Gotta look at 24's while they watch us now
Spinners rollin up the block while they pump out noise
But they always get into it with the jump out boys
And why? Take a look at all the people that got dubs
You ain't legitimate, you out here servin them rocks up
I know you want the radio and screens to pop up
But we gotta get the money and try not to get locked up
Know the difference between real and fake
Different work is just like different real estate
Open your mind, you got more than the skill to take
Cause I know

[Chorus]

[Pharrell]
Uh, one time for my nigga on the corner
With the burners on and with the fresh yams in they tube socks
Uh, two times for my nigga with they hands in the air
Sayin a prayer cause the game left their dude shot
Yes - I know that puzzle
Niggaz at each other thinkin they will bust you
The bang is the same even if it's muffled
But the moment so loud when a dead man hug you
He's cold in your arms, but you ain't gon' be foldin your arms
You gon' be lowered in your arms
Cryin to open the jar, and to add injury to insult
You're smokin your life away
Look at me, big car big house big jewels
All that came out my backpack
You ain't gon' do it, it ain't gon' work, you ain't gon' prove it
Even though that hurt, I just skated past that
Look - everybody got dreams about ki's
Chains full of ice with S after the V's
Horse on the hood, a grill full with the B's
Dangling your feet in San Turin-y breeze
Make a virtual picture, and spin around
That ain't it, well fuck it nigga we get it down
Never try to grab your ankle nigga we'll kick 'em down
Focus up, we gotta hit it now
Bruh when your cell goes clink, that's when you forfeit
All them dreams, all that divorce it
You ain't even get to see new mansion and Porsche shit
This dedicated to my man up in Norfolk, locked up

[Chorus]

Ha ha... wait {*repeat 2X*}
Session 10: “Git Up, Git Out, and Git Somethin” Part 2

Theme: Learning from those who have walked down this path before.

People from the community will be invited to participate in one of two panel discussions with the group members. The first panel will include individuals who have made poor choices in their lives that have resulted in negative consequences, which they are currently dealing with. The next panel will include individuals who are successful in their particular sectors as a result of dedication and hard work. Although the second panel may include individuals who have suffered consequences for negative actions in the past, they should have moved beyond them at this point in their lives.

Objectives

1. Group members will identify with the panel members’ stories and feel more empowered to work towards their goals.
2. Group members will scrutinize the confines they believe(d) limited them.
3. Group members will recognize the necessity of having an education, skill and/or a trade.

Activities

1. Group members will identify, in discussion, at least one community person they wish to network with over the next week.
2. Group members will re-evaluate the goals and dreams they identified last week based on the information they gathered during this session, and make one significant change to them.
3. Participants will identify, in discussion, a major, occupation, trade, or skill necessary to fulfill their ultimate goals/dreams.
Session Structure

1. Recitation of the group creed and check-in

2. Presentation of songs

   The following songs should be presented to encourage the participants to think about their futures.

   Artist: OutKast f/ Goodie Mob
   Album: Southernplayalisticadillacmuzik (1994)
   Song: Git Up, Git Out

   Artist: T.I.
   Song: Prayin for Help

   Artist: Notorious B.I.G. f/ 112
   Album: Life After Death (1997)
   Song: Sky's the Limit

   Artist: Makaveli (2Pac)
   Album: The Don Killuminati: The 7 Day Theory (Nov. 1996)
   Song: Hold Ya Head (Chorus + Verse 2)

   After these songs are presented, each group member should be given the opportunity to share some of the feelings and thoughts evoked from these exerts. Group members should be encouraged to dialogue with each other.

3. Suggested topics for processing

   - What element of the songs presented did you feel most? Why?

4. Community Member Panels (Each panel should last about 40 minutes)

   Panel 1: This panel should be comprised of individuals who are currently suffering the consequences of their negative actions. Facilitators may solicit such individuals through probation departments, organizations that assist felons, job
training centers, churches, etc. Discussion topics may include: the age when they began engaging in negative behavior; educational attainment; actions/consequences suffered; their lives now; and how they are atoning.

Panel 2: This panel should be comprised of individuals who are currently successful in their various sectors as a result of hard work, planning, and determination. Facilitators should solicit such individuals through professional Black organization, fraternities/sororities, universities, or the Better Business Bureau. Discussion topics may include: the age when they realized “this is what I want to do”; educational attainment; sacrifices they made in reaching their goals; and their lives now.

5. Check-out

One at a time, give each group member the chance to describe a feeling they experienced today. They should name the stimulus event(s) and their behavioral response(s). This should not be processed much, unless an event, feeling, and/or response is significant enough to warrant it.

6. Recommended topics for journaling (Members can either make up rap lyrics or alter lyrics created by yourself or another artist)

- Contrast the stories you heard from Panel 1 and Panel 2, while highlighting each side’s position.
- Discuss your plan of action to assure your place on Panel 2 in the future. What careers/occupations would you like to explore?

Lyrics for Session 10
chorus:
Nigga, you need to git up, git out and git somethin
Don't let the days of your life pass by
You need to git up, git out and git somethin
Don't spend all your time tryin to get high
You need git up, git out and git somethin
How will you make it if you never even try
You need to git up, git out and git somethin
Cuz you and I got to do for you and I

[Cee-Lo]
I don't recall, ever graduatin at all
Sometimes I feel I'm just a disappointment to y'all
Every day, I just lay around then I can't be found
Always asked to give me some livin life like a bum
Times is rough, my auntie got enough problems of her own
Nigga, you supposed to be grown
I agree, I try to be the man I'm 'posed to be
But negativity is all you seem to ever see
I admit, I've done some dumb shit
And I'm probably gon do some mo'
You shouldn't hold that against me though (Why not?)
Why not? My music's all that I got
But some time must be ingested for this to be manifested
I know you know but I'm gon say this to you I...
Get high but I don't get too high
So what's the limit 'posed to be?
That must be why you can't get your ass up out the bed before three
You need to git up, git out, cut that bullshit out
Ain't you sick and tired of having to do without
And what up with all these questions?
As act as though you know somethin I don't. Do you have any suggestions?
Cuz every job I get is cruel and demeanin
Sick of takin trash out and toilet bowl cleanin
But I'm also sick and tired of strugglin
I never ever thought I'd have resort to drug smugglin
Naw, that ain't what I'm about
Cee-Lo will just continue travelin this route
Without any doubt or fear
I know the Lord ain't brought me this far so he could drop me off here
Did I make myself clear?
chorus:

[Big Boi]
Well, uh, git up, stand up. So what's said, you dickhead
See when I was a youngsta, used to wear them fuckin Pro Keds
My mama made me do it, but the devil, he made me smart
Told me to jack them weak ass niggaz for they fuckin Starters
In the middle school, I was a bigger fool
I wore with tank tops to show off my tattoo, thought I was cool
I used to hang out with my daddy's brothers, I call them my uncles
They taught me how to smoke herb, I followed them when they ran numbers
So in a sense I was Rosemary's baby
And then, I learned the difference between a bitch and a lady
Hell, I treat 'em all like hoes, see I pimped 'em
Bitch never had my money, so I never whipped 'em
See all the playas came and all the playas went
A playa ain't a gangsta but a playa can handle his shit bitch
You need to git up, git out, git somethin
Smoke out, cuz it's all about money, money, money
Yeah I said it, a nigga sportin plats and a Braves hat
I hang with Rico Wade cuz the Dungeon is where the funk's at, boy
I'm true to Organized, cuz they raised me
I'm also down with LaFace cuz L.A. Reid, yeah, he pays me
And it's cool
Yeah, it's real cool, gettin paid fat pockets
and all that other fat shit like that, ha-ha

chorus:

[Big Gipp]
Alot of people in my past tried to do me, screw me
Throw me over in the fire, let me get chunky and charred
Like a piece of wood and dem spirits got the mutant's mind
I'm gettin paranoid and steady lookin for the time
It's eight in the mornin and ain't nobody up yet
I got my long johns, get my coat and throw on my ball cap
I'm headed out the door, to get off in my ride
I'm diggin through the ash tray, hopin to have a good day
I had Jamaica's best and when I light it up, I hear a voice in my head
(You got to git up, git out and git somethin)
Now I know it's on, my day is finally started
Back up in my crib, eat my shit, break out quick, in my slick
'84 Se-dan DeVille, steady bouncin,
out the Pointe to Cambelton Road
The valley of the Southside flow
Everybody know about that killa that we call blow, so
Keep your eyes peeled for the 'cover unit
Cause they known for jumpin out of black Chevy trucks and through the fog
Here come the Red Dogs, I'm bustin out around the corner in my hog
Dippin from the area, I'm scared
So one of these bitches might wind up dead
Cuz I have no time for bail. Fuck Clampett cops. Fuck Elgin Bail
And crooked ass Jackson, got the whole country
Thinkin that my city is the big lick for 96
94, Big Gipp. Goodie Mo, Outkast, a vision from the past
Hootie Hoo...my white owls are burnin kinda slow

chorus:

[Dre]
Y'all tellin me that I need to get out and vote, huh. Why?
Ain't nobody black runnin but crackers, so, why I got to register?
I thinkin of better shit to do with my time
Never smelled aroma of diploma, but I write the deep ass rhymes
So let me take ya way, back to when a nigga stayed in Southwest Atlanta,
Y'all could not tell me nuthin, thought I hit that bottom rock
At age 13, start workin at the loadin dock
They layin my mama off of work, General Motors trippin
But I come home Bank like Hank, from lickin and dippin
Doin dumb shit, not knowin what a nigga know now
Yeah, that petty shit will have you cased up and locked down
I dips, over to East Point, still actin a fool
Wastin my time in the school, I'd rather be shootin pool
Cool is how I played the tenth grade
I thought it was all about mackin hoes and wearin pimp fade
Instead of bein in class, I'd rather be up in some ass
Not, thinkin about them six courses that I need to pass
Graduation rolled around like rolly-pollies
Damn, that's fucked up. I shoulda listened when my mama told me
That, if you play now, you gonna suffer later
Figured she was talkin yin-yang, so I payed her no attention
And kept missin the point she tried to poke me with
The doper that I get, the more I'm feelin broke and shit
Huh, but that don't matter though, I am an O-UT-KAST
So get up off your ass

chorus:
You need to...(4X)

Artist: T.I.
Song: Prayin for Help
[T.I. praying over distinct chatter]
Our father, who art in heaven
Hallowed be thy name
Thy kingdom come
Thy will be done
On earth, as it is in heaven
Give us this day, our daily bread
And forgive us for our trespasses
As we forgive those who trespassed against us
And lead us not into temptation
But deliver us from evil
For thine is the kingdom
And the power, and the glory
For ever and ever, hmm, amen

[Verse 1]
Man, I'm prayin' for help
While I'm lookin' at the life I left, it's kinda hard not to hate myself
But quiet as kept, right or wrong it's just the way I felt
I might be better off prayin' for death, on my knees I neal'
Still tryin' to find a way to accept, it ain't a way that I can
Help nobody, 'til I save myself, technically I'm still a slave myself
I gotta climb out the grave myself, man I played myself
But when I look at all the fans I touched
I ask how can a man that's done so much, be treated so unjust
Cause I'm tryin' to inspire the folks, you wanna be them
Cause they sell dope, well man show 'em the ropes
Be a father or a football coach, a role model or a symbol of hope
Take another approach, instead of testifyin' against them in court
Handcuffin' 'em and closin' the door, so they can be worse than before
Can't you see they only do what they know
Than you wonder why they don't care no mo', life ain't fair I know
But why I'm hated everywhere I go, next time you wanna
Compare my flow, just know that I'm prayin' for help

[Chorus]
Askin' somebody else to give me a hand
I'm tryin' hard, but I'm only a man
Man, I'm prayin' for help
Hopin' somebody could see what I see
It's like the hood only matter to me
They got me prayin' for help
Hopin' somebody else can carry the torch
I'm all alone, with no kinda support
While I was prayin' for help
Realized that I don't need nobody else
If God wit' me I can do it myself
I'm tired of just prayin' for help

[Verse 2]
I know it's only one king, one thing, one being
Only somethin' I believe without seeing, and with all my faith
I pray some how, some way, regardless of what anyone say
I believe one day, that I'ma change my life, get right
Start livin' like Christ, 'til the end of my fight
I'ma be defending my strife
'Til somebody come and shut off my lights, I ain't never gon' quit
No matter how difficult it's gon' get, and you can bet whatever on this
I'm forever gon' spit, harder than niggaz hatin' on Tip
You can take away place it on Tip, If I double my load
Carry it as the trouble unfolds, holds yours
And I betta don't ?, put that on my soul
If it takes until I'ma hundred years old, bet I'm reachin' everyone of my goals

[Chorus]

[Verse 3]
Ay it's so many times, I done wish I could change my mind
Change my life and leave the game behind
And it's been so many days, I done prayed I could find a way
Find a heart and the time to say, only so many are blessed
With so many chances, and so many checks, so many fans
With so many arrest, and it's been so many deaths
So many prisons with niggaz in there
And the system keep playin' them to the left, man it's so many tests
So many haters love seeing you stess, but tribulations come with being the best
Still it's so many reflects, singin' by text, when they bringin' the????
Sellin' dreams never seem to jex, that's why I'm seeing some threats
So many stripes off the streets I'ma vet, so many rappers get so little respect
Now niggaz faith on the shelf, 'cause of the cards that a nigga was dealt
Or the heart that a nigga then dealt, so many niggaz done left outta the hood
Made a way for themself, instead of givin' back, they stay for they self
So many playin' they self, instead of readin', educating they self
The ones who won't even pray for they self, they got me prayin' for help

[Chorus]

Artist: Notorious B.I.G. f/ 112
Album: Life After Death (1997)
Song: Sky's the Limit
Sky is the limit and you know that you keep on
Just keep on pressin on
Sky is the limit and you know that you can have
what you want, pressin what you want
Sky is the limit and you know that you keep on
Just keep on pressin on
Sky is the limit and you know that you can have
what you want, be what you want, have what you want, be what you want

[Notorious B.I.G.]
After realizin, to master enterprisin
I ain't have ta be in school by ten, I was in
Began to encounter, wit my counter-parts
On how ta burn the block apart, break it down into section
Drugs by the selection
Some use pipes, others use in-jec-tions
Syringe sold seperately, Frank the deputy
Quick to grab my Smith-n-Wessun, like my dick was missin
To protect my position, my corner, my layer
While we out here, say the hustlas prayer
If the game shakes me or breaks me
I hope it makes me a better man
Take a better stand
Put money in my moms hand
Get my daughter this college plan, so she don't need no man
Stay far from timid
Only make moves when ya heart's in it
And live the phrase Sky's The Limit
Motherfucker... see you chumps on top

[112]
Sky is the limit and you know that you keep on
Just keep on pressin on
Sky is the limit and you know that you can have
what you want, be what you want
Sky is the limit and you know that you keep on
Just keep on pressin on
Sky is the limit and you know that you can have
what you want, pressin what you want
Sky is the limit and you know that you keep on
Just keep on pressin on
Sky is the limit and you know that you can have
what you want, be what you want
Sky is the limit and you know that you keep on
Just keep on pressin on
Sky is the limit and you know that you can have what you want, be what you want

... Sky is the limit and you know that you keep on
Just keep on pressin on
Sky is the limit and you know that you can have what you want, be what you want

**Artist:** Makaveli (2Pac)
**Album:** The Don Killuminati: The 7 Day Theory (Nov. 1996)
**Song:** Hold Ya Head (Chorus + Verse 2)
**Typed by:** uneedjesus@hotmail.com

[Chorus: sung + 2Pac]
How do we keep the music playing (yes, you got to hold ya head)
How do we get ahead.. (hold your head!)
Too many young black brothers are dying (yes, you got to hold ya head)
Livin fast, too fast..

[2Pac]
Hahaha, yo
These felonies be like prophecies beggin me to stop
Cause these lawyers gettin money everytime they knock us
Snatchin pockets lyrically, suckers flea when they notice
Switched my name to Makaveli, half the rap game closed
Exposed foes with my hocus pocus flows they froze
Now suckers idolize my, chosen blows
And mo' money mean litigatin, mo' playa hatin
Got a cell at the pen for me waitin - is this my fate?
Miss me with that misdemeanor thinkin, me fall back?
Never that, too much tequila drinkin, we all that
Make them understand me, if not I slang my posse
Everyone with me is family, cause everybody's got me
Watch me paint a perfect vision, this life we livin
got us all meetin up in prison..
Last week I got a letter from my road dog, written in blood
Saying, "Please show a playa love" - hold ya head!
Hold it

[Chorus]
Session 11: “We’ve Got to Plan, Plot, Strategize”

Theme: Using the lessons I’ve learned to guide my future.

The aim of this session is to further encourage group members to develop goals, through considering possible cooperative education experiences. Participants will receive a mentor list and, based on the ideas they developed during Session 10, will select three possible learning experiences. Each member should give the rationale for their selections and share the skills they would hope to gain from each. At this time, members will also identify potential obstacles and their plan for handling them. Before the final session, members should be referred to an organization, which has an established mentoring program such as 100 Black Men or the Urban League.

Objectives

1. Group members will begin to develop long-term goals and identify the skills necessary to achieve them.

2. Group members will be assigned cooperative learning experiences that will facilitate the achievement of their goals and dreams.

3. Group members will become more empowered to make good choices in an effort to not jeopardize their future goals.

Activities

1. Group members will develop two concrete, long-term goals, and identify three skills necessary for each.
2. Group members will select three possible businesses or organizations from which they may gain experience to facilitate their dreams; and identify two skills they would hope to gain at each.

3. Participants will identify, in discussion, three specific behaviors they will monitor and improve upon, to ensure their goals and dreams are realized.

Session Structure

1. Recitation of the group creed and check-in

2. Presentation of songs

   The following songs should be presented to encourage the participants to think about their goals.

   Artist: Nas f/ DMX
   Album: I Am...
   Song: Life is What You Make It (Verse 2)

   Artist: 50 Cent
   Album: The Massacre (2005)
   Song: God Gave Me Style

   Artist: 2Pac + Outlawz
   Album: Still I Rise (1999)
   Song: The Good Die Young

   Artist: Twista f/ Cee-Lo
   Album: Kamikaze (2004)
   Song: Hope

   Artist: T.I.
   Song: Motivation

   After these songs are presented, each group member should be given the opportunity to share some of the feelings and thoughts evoked
from these exerts. Group members should be encouraged to dialogue with each other.

3. Suggested topics for processing

- What are your biggest fears in working to achieve your dreams?
- What behaviors must you improve upon to ensure the achievement of your goals? Which have you already made strides in?
- What role may society play in the journey towards accomplishing your goals?

4. Formulating a Plan

Members will be given a mentor list that includes an organization's name, the activities they offer, and a description of the professions and titles of the members involved. They will then select which organization they would like to be referred to, based on the skills and experiences needed to fulfill their dreams. Participants should be able to articulate the rationale for their selections.

When the selections have been made, the group will convene and individually share the experiences they selected, their rationale, as well as their plans for dealing with obstacles. The remaining members and facilitators will ask questions and offer suggestions about each individual's selections and explanations.

Based on the selections and discussions, the facilitators will refer the members to an organization. This information will be shared with the parent/guardian member either in person after the session, or through a written correspondence.

5. Check-out
One at a time, give each group member the chance to describe a feeling they experienced today. They should name the stimulus event(s) and their behavioral response(s). This should not be processed much, unless an event, feeling, and/or response is significant enough to warrant it.

6. Recommended topics for journaling (Members can either make up rap lyrics or alter lyrics created by yourself or another artist)

- Discuss how your involvement with an organization may facilitate the successful fulfillment of your goals. What do you hope to gain from this opportunity?
- Share the reasons you are hopeful, and believe your goals and dreams should come true.

Lyrics for Session 11

Artist: Nas f/ DMX
Album: I Am...
Song: Life is What You Make It (Verse 2)
Typed by: RADIO402@aol.com

Chorus: 4x
Life is what you make it nigga, I'ma make it
No matter what it takes my nigga, we gonna take it(uh)

[DMX]
uh, uh, uh, uh, uh
Everyday shit, around the way shit got me stressed (what)
So i keep on the vest in case a nigga wanna test (uh)
I got no time for games cause I'm all grown up
You wanna joke nigga? laugh when you get blown up (come on)
See how funny it is when your kids aint got no father
Cause you played it sweet now you floating in the harbor (for real)
Shit is hectic so respect it for your health (what)
Didn't think it was right, you should've checked it yourself (come on)
Life is too short to get caught up in some dumb shit
Wake up one day, 40 years old on some bumb shit
Time flew by, you was too fly to see the light
Everyday it's getting darker then comes the night
Now what? (what) realize that you ain't got shit (uh)
Not long ago you was the man on some hot shit
So just peep the flow yo, cause you already in this
Make sure your shit is right kid and handle your business (uh huh)

Chorus

Artist: 50 Cent
Album: The Massacre (2005)
Song: God Gave Me Style
Typed by: OHHLA Webmaster DJ Flash

[Intro/Chorus: 50 Cent]
God gave me stylilile, God gave me grace
- God give me style, God give me grace
God put a smilllle, on my face
- Ha ha, God put this smile on my face
God make me shiiiiine, like the sun
- God make me shine like the sun
Sometimes I feeeeeeel, like I'm the one
- Sometimes I feel like I'm the one

[Break]
It ain't my fault, I just reach for style
I'm hot, I breaks it down
It ain't my fault, you can't break it down
The way I break it down

[50 Cent]
Listen you can call me what you want, black and ugly
But you can't convince me the Lord don't love me
When my CD's drop, they sell the best
You call it luck, why can't it just be I'm blessed
I'm a track star runnin through life chasin my dreams
Best deal I made was tradin the mic for that triple beam
I zone off thinkin is there really heaven or hell
If so what happens to a changed man that dies in a cell?
I need no answers to these questions, cause time will tell
Got a date with destiny, she's more than a girl
Don't much good come from me, but my music
It's a gift given from God, so I'ma use it - yeah

[Chorus] + [Break]

[50 Cent]
Some days I'm in the crowd, all by myself
Bunch of niggaz around, I'm still by myself
I drift off on a cloud, by myself
Thinkin 'bout nothin more, than life - what else?
These days it's hard to tell who really cares for me
So when you hear this song, you should say a prayer for me
I put a message in my music, hope it brightens your day
If times are hard when you hear it, know you'll be okay
A O.G. told me God's favorites have a hard time
You're out the hood, that's good, now stay on the grind
I'm a sponge, knowledge and wisdom I ab-sorb fast
I'm in a class by myself, you do the math

[Chorus]

[50 Cent]
It ain't my fault, yeah
Shoutout to Reverand Floyd Flake
It ain't my fault, Creflo Dollar, TD Jakes
Ms. Chevetti Allah, is here shorty, ha ha
Wooo! Feels good
Oh yeah, can't forget Bishop Moore
Cause my mama key on me, ha ha

Artist: 2Pac + Outlawz
Album: Still I Rise (1999)
Song: The Good Die Young
Typed by: ghetto_gyrl@gurlmail.com

Does anybody have an answer why
It seems the good die young
Can anybody tell me why
Can anybody tell me why

(Last 2 verses)
I know my life ain't promised
That's why the wise move in silence
Analize these scandalous times
It's hard dog but we manage
Schools turn to war zones
Even homes unsafe
Leavin' children to play caged and raged
They hate, how come
Someone explain why the good die young
Why the bad die slow and outlive everyone
It's time somethin' is done
For our young kids
They growin' hopeless
That ain't the way to live
Tell me why

Days go past and as they pass
Time move quicker
No time for wastin'
Put your hustle down my young dealers
Cause the end is nearer
But at least that's what they tellin' me
Hell, all I know brothers
Ain't ridin' 4 3 felonys
It's time to plan, plot, and strategize
Capitolize, mobilize
We in the war y'all
It's for all y'all
My family to the ones that stand me
Little bit mo' love is what's recommended
Yeah, and it's plain to see
The seeds from you and me
Gon' be the ones to lead us towards unity
That's if we treat them right
Man, teach them right
Raise your kids better than you was
And see what it does
But if you don't
Man, we sho' to be done
And we'll all see exactly why the good die young

Does anybody have an answer why
It seems the good die young
Can anybody tell me why
Can anybody tell me why (2x)

Artist: Twista f/ Cee-Lo
Album: Kamikaze (2004)
Song: Hope
Typed by: AArsdam@aol.com
Man I know we had a lot of tragedies lately
I just wanna say rest in peace to Aaliyah
Rest in peace to Left-Eye, rest in peace to Jam Master Jay
And everybody lost in the Twin Towers, and everybody lost period
All we got is hope.

[Verse 1: Twista]
I wish the way I was livin' could stop
Servin' rocks, knowin' the cops is hot when I'm on the block
And I - wish my brother would've made bail
So I won't have to travel six hours to see him in jail
And I - wish that my grandmother wasn't sick
Or that we would just come up on some stacks and hit a lick (I wish)
And I - wish my homies wouldn't have to suffer
When the streets get the upper hand understand we lose a brother
And I - wish I could go deep in the zone
And lift the spirits of the world with words within this song (I wish)
And I - wish I could teach us all to fly
Take away the pain out your hands and help you hold 'em high
And I - wish God had never gave the men power
To be able to hurt the people inside the Twin Towers (I wish)
And I - wish God would've turned they hearts righteous
When they started to take innocent lives and become snipers
But uh - we will never break though they devastate.
We shall motivate, and we gotta pray, all we got is faith
Instead of thinkin' about who gon' die today
The Lord is gon' help you feel better so you ain't gotta cry today
Sit at the light so long
And then we gotta move straight forward cause we bite so strong
So when right go wrong
Just say a lil' prayer, get your money man, life goes on... (Let's go)

[Chorus: Cee-Lo]
Cause I'm hopeful, yes I am, hopeful for today
Take this music and use it, let it take you away
And be hopeful, hopeful, and He'll make a way
I know it ain't easy but - that's okay
Just be hopeful

[Verse 2: Twista]
I wish that you would show some love
Instead of hatin' so much when you see some other people comin' up (I wish)
I wish I could teach the world to sing
Write some music and have them trippin' off the joy I bring
Shit - I wish that we can hold hands
Listenin' instead of dissin', lessons from a grown man (I wish)
And I - wish the families that lack but got love
Get some stacks, brand new shack, and a 'Llac that's on dubs
And I - wish we could keep achieving wonders
See the vision of the world through the eyes of Stevie Wonder (I wish)
You feel me - and I hope all the kids eat
And don't nobody in my family see six feet - ya dig?
I hope the mothers stand strong
You can make it whether you with him or your man's gone (I wish)
And I - wish I could give every celly some commissary
And no popo bring the heat on our peace like they did R. Kelly
And I - wish that D.O.C. could scream again
And bullets could reverse and Pac and Biggie breathe again
Shit - and one day they can speak again
I wish that we only saw good news every time we look at CNN
I wish that enemies could talk
And that Super-homie Christopher Reeve could still walk (I wish)
I wish that we could walk the path stay doin' the right thing
Hustle hard so them kids maintain up in the game (Let's go)

[Chorus: Cee-Lo]
Cause I'm hopeful, yes I am, hopeful for today
Take this music and use it, let it take you away
And be hopeful, hopeful, and He'll make a way
I know it ain't easy but - that's okay
Just be hopeful

[Verse 3: Twista]
Wish the earth wasn't so apocaliptic
I try to spread my message to the world the best way that I can give it
We can make it, always so optimistic
If you don't listen, gotta live my life the best way that I can live it
I pray for justice when we go to court
Wish it was all good so the country wouldn't have to go to war
Why can't we kick it and just 'em on
And in the famous words of Mister King, 'why can't we all just get along?'
Hope we can find a better way to shop in peace
And I - hope we find a better way to cop for keys
And I - wish everybody would just stop and freeze
And ask - why are fulfilling these downfalls and these prophecies
You can be wrong if it's you doubtin'
With the faith of a mustard seed, you can move mountains
And only the heavenly father can ease the hurt
Just let it go and keep prayin' on your knees in church (Let's go)

[Chorus: Cee-Lo]
Cause I'm hopeful, yes I am, hopeful for today
Take this music and use it, let it take you away
And be hopeful, hopeful, and He'll make a way
I know it ain't easy but - that's okay
Just be hopeful
(Repeat)

Na na na na na na na na
Just be hopeful
(Repeat)

Na na na na na na na na
Na na na na na na na
Na na na na na na na

Artist: T.I.
Song: Motivation
Typed by: Sekzclusive@aol.com *

* send corrections to the typist

[Intro]
Better get on yo job, tell'em, haters get on yo job, nigga (Motivation)
Nigga, get on yo job, tell'em, haters get on yo job, nigga (Motivation)
Haters better get on yo job, tell'em, haters get on yo job, nigga (It's motivation)
Sucka nigga, get on yo job, if ya, hatin' get on yo job, nigga

[Verse 1]
You can look me in my eyes, see I'm ready for whatever
Anythang don't kill me, make me better
I ain't dead nigga, you can take the fame and the chedda
And the game, and the deal, I'm still a go-getter
Take my freedom for the moment but it ain't fo-ever
I got the spirit of a god, heart of a dope dealer
I'm a king, seen hangin' with some cold killas
I ain't never back down or ran from no nigga
I ain't sat down yet, pimp, standin' gorilla
Even if I'm all alone I stand with four niggaz
Tell'em jump, pippin' it don't get no realer
5'9" with the soul of a 6'4" nigga
I separated the fakes, paralized from the waist down
From the real stand up guys of the A-Town
Can't even look me in my eyes, put yo face down
I'm outta jail nigga, whachu gotta say now?

[Chorus]
Motivation
Niggaz fakin' only gonna inspire (Motivation)
All yo hatin' in fuel to my fire (It's motivation)
Niggaz plottin' on the crown salt droppin' (It's motivation)
Hate but I ain't slowin' down and I ain't stoppin' (Motivation)
Nan' nigga gon' stop my show (Motivation)
You ain't know I don't stop, I grow (It's motivation)
Sucka niggaz can't make me suffer
Just make me stronger and make me tougher (It's motivation)
Session 12: “I Am Because We Are”

Theme: Celebrating the progress we’ve made, as we continue to progress.

Youth and adult members will meet together for the entire session, to celebrate the accomplishments they have achieved over the past few months. First, participants will listen to the Session Songs together and, then, they will break into family dyads. Within these dyads, each will identify changes they have seen in the other family member, as well as the impact those changes have had on them. Members will then share specific things about themselves they are still willing to improve upon, as well as a strategy for maintaining the success they have achieved thus far. Finally, youth and adult participants will receive certificates of appreciation.

Objectives

1. Group members will feel pride in their completion of the H.Y.P.E. program.
2. Youth and adult members will celebrate each other’s accomplishments, which will strengthen their bonds.
3. Group members will be inspired to continue working towards their goals and avoiding disruptive, negative, and harmful behavior.

Activities

1. Youth and adult members will share three things with the other that they are most proud of about their family member’s progression through H.Y.P.E.
2. Youth and adult members will listen to the Session Songs and fellowship together, as well as participate in a certificate of completion presentation ceremony.

3. Participants will identify three things they are willing to do outside of H.Y.P.E. to fulfill their goals and/or increase positive behavior.

Session Structure

1. Recitation of the group creed and check-in

2. Presentation of songs

   The following songs should be presented to encourage the participants to celebrate life, their families, and their achievements.

   Artist: Ahmad
   Album: Ahmad (1994)
   Song: Back in the Day

   Artist: 2Pac f/ Danny Boy
   Album: I Ain't Mad at Cha (Video) (1996)*
   Song: I Ain't Mad at Cha (Video, 3rd verse)

   Artist: Nas
   Album: Hip Hop is Dead (2006)
   Song: Can't Forget About You

   Artist: Nappy Roots
   Song: Nappy Roots Day (Chorus + B. Stille/R. Prophet verse)

   After these songs are presented, youth and adult members should break into dyads to process the topics listed in #3.

3. Suggested topics for processing

   • What changes have you seen in your family member that you are most proud of?
• What behaviors are you willing to continue to work on in an effort to fulfill your ultimate goals?
• Begin developing a family strategy to maintain the improvements accomplished thus are.

4. Awards and Recognition

Following the dyad discussions, adult and youth members should come together in a large group. Each dyad will share the points of pride identified and a strategy for maintaining the change with the group. From this discussion, facilitators will offer some encouraging and supportive words to the group. They will then individually present group members with the H.Y.P.E. Certificate of Completion (see Appendix E). A reception or dinner should follow this ceremony.

5. Check-out

One at a time, each group member should have the chance to describe how they have felt during their participation in H.Y.P.E. They should name the stimulus event(s) and their behavioral response(s). This should not be processed much, unless an event, feeling, and/or response is significant enough to warrant it.

Lyrics for Session 12

Artist: Ahmad
Album: Ahmad (1994)
Song: Back in the Day
Typed by: OHHLA Webmaster DJ Flash

Chorus: repeat 4X

Back in the days when I was young I'm not a kid anymore
But some days I sit and wish I was a kid again
Verse One:

I remember (back in the days)
When I just a little niggerole
I looked up to my bigger bro
Begged if I could kick it so
when he went out with girls I could go taggin along
Naggin if she had a sis maybe could mack a baby hoodrat
Y'all remember way back then, when it was 1985
all the way live, I think I was about ten
One of those happy little niggaz singin the blues
That be always tryin to bag with the shag and karate shoes
Sayin "Yo momma black, his momma this, his momma that"
Then he get mad and wanna scrap
We stay mad about, ten minutes then it's like back on the bike
To play hide and go get it with the younger hoes by the bungaloes
Then switch to playin ding dong ditch, when that gets
old and too cold to hack it, threw on a bomber jacket
You could tell the ballers cuz they bell wearin Gazelles
And if they really had money raised be sportin BK's
and, all the girls had they turkish link
If it broke then they made earrings to it, like they meant to do it
But, sometimes, I still sit and reminesce
Then, think about the years I was raised, back in the days

Chorus

(and everybody say) (I remember way back when)
(and everybody say) (I remember way back when)
(and everybody say) (I remember way back when)
(what?) (back in the day) (when?) (back in the day)

Verse Two:

I'm still back in the days, but now the year is '87
'88 that's when my crew and I were in junior high
In 7th grade, I hated school wish it'd blown up
No doubt I couldn't wait to get out (and be a grownup)
But let me finish this reminescin and tellin
Bout when girls was bellin tight courderoys like for the boys
basket weaves, Nike Cortez, and footsie socks
And eatin pickles, with tootsie pops
And it don't stop, I'm glad cuz when J.J. Fad hit
Supersonic it was kinda like a sport to wear biker shorts
or, to wear jeans and it seemed like the masses
of hoochies, had poison airbrushed on they asses
Dudes, had on Nike suits, and the Pumas with
the fat laces, cuz it was either that or K-Swiss
I miss those days, and so I pout like a grown jerk
Wishin all I had to do now, was finish homework
It's true, you don't realize really what you got til it's gone
and I'm not, gonna sing another sad song, but
Sometimes I do sit and reminesce then
Think about the years I was raised, back in the days

Chorus

(and everybody say) (I remember way back when)
(and everybody say) (I remember way back when)
(and everybody say) (I remember way back when)
(what?) (back in the day) (when?) (back in the day)

Verse Three:

Well, it's the niggerole, I figure that now I'm all grown up
Because I'm eighteen years old, and guess you could say I'm holdin
down a steady job and crew steady mobbin
you steady bobbin your head and I'm paid, so I got it made
But, didn't always have clout, used to live in South Central L.A.
That's where I stayed and figured a way out
I gave it all I had so for what it's worth
I went, from rags to riches which is a drag but now I'm first
So Ahmad and The Jones' is on our way up
Yup, we said that we was gonna make it since a kid
and we finally did, but
Sometimes I still sit there reminescin
Think about the years I was raised, back in the days

Chorus

(and everybody say) (I remember way back when)
(and everybody say) (I remember way back when)
(and everybody say) (I remember way back when)
(what?) (back in the day) (when?) (back in the day)
Back in the days when I was young I'm not a kid anymore
But some days I sit and wish I was a kid again

Back in the days
*talking*
I got jacked for mines
You sound like a white dude "Hey I got jacked for mines!"
Aight, aight...

Artist: 2Pac f/ Danny Boy
Album: I Ain't Mad at Cha (Video) (1996)*
Song: I Ain't Mad at Cha (Video, 3rd verse)
Typed by: OHHLA Webmaster DJ Flash, jfmakaveli4ever@hotmail.com

[Chorus: Danny Boy]
I ain't, mad, at cha (2Pac: I ain't mad at cha)
I ain't, mad, at cha (2Pac: A true down ass bitch, and I ain't mad at cha)

[Verse Three: 2Pac]
Father forgive us for livin while all my homies stuck in prison
Barely breathin believin that the world is a prison
It's like a ghetto we can never leave
A broken rose givin bloom to the cracks of the concrete
So many other things for us to see
Things to be, our history so full of tragedy and misery
To all my homies never made it home
The dead peers I shed tattoo tears for, when I'm alone
Picture us inside a ghetto heaven, a place to rest
Findin peace through this land of stress
In my chest I feel pain comin sudden storms
Life full of rain in this game watch for landstorms
Our unborn never got to grow, never got to see what's next
In this world full of countless threats
I beg God, to make a way for our ghetto kids to breathe
Show a sign, make us all believe
Cause I ain't mad at cha

[Chorus: Danny Boy]
I ain't, mad at cha (2Pac: and I ain't mad at cha)
Iiiiiii ain't mad (2Pac: hell nah I ain't mad at cha) at cha
I ain't, mad at mha (2Pac: and I ain't mad at cha)
I ain't, mad at cha (2Pac: I ain't mad at cha)
I ain't, mad at cha, noooo
I ain't mad at chaaaaahhhhhhhhh
[Nas]
There comes a day in your life when you wanna kick back
Straw hat on the porch when you old perhaps
Wanna gather your thoughts, have a cold one
Brag, to your grandkids about how life is golden
So I will light a cigar in the corridor of the crib
Pictures on the wall of all the things that I did
All the money and fame, 8 by 10's
of the whole Rat Pack inside of a big frame
Collidin with big names that could've made your career stop
All that, and your man is still here and I'm still hot
Wow, I need a moment y'all
See I almost felt a tear drop

[Chorus]
When was the last time you heard a real anthem
Nas, the millionaire, the mansion
When was the last time you heard your boy Nas rhyme
Never on schedule, but always on time

[Hook]
These streets hold my deepest days
This hood taught me golden ways
Made me, truly this is what made me
Break me, not a thing's gonna break me (2x)

Ohh, I'm that history I'm that block
I'm that lifestyle I'm that spot
I'm that kid by the number spot
That's my past that made me hot
Here's my life long anthem
Can't forget about you
(Can't forget about, Can't forget about you) (2x)

[Nas]
Can't forget about the old school, Bam, Cas, Melle Mel, Flash
Rocksteady spinnin on they back
Can't forget when the first rap Grammy went to Jazzy, Fresh Prince
Fat Boys broke up, rap hasn't been the same since
So irregular, how it messed you up
when Mr. T became a wrestler
Can't forget about Jordan's retirement
The shot Robert Horry to win the game in the finals kid
Some things are forever, some things are not
It's the things we remember that gave the world shock
They stay in a place in your mind so snug
Like who the person was with whom you first make love

[Chorus]

[Hook]

[Nas]
Unforgettable, unsubmittable, I go by N now
Just one syllable, it's the end cause the game's tired
It's the same vibe, Good Times had right after James died
That's why the gangsta rhymers ain't inspired
Heinous crimes help record sales more than creative lines
And I don't wanna keep bringing up the greater times
But I'm a dreamer nostalgic with the state of mind
The past the past enough of it, aight then
But nothing gives me chills like Douglas and Tyson
Or Mike when his talk was live
Or when he first did the moon walk on Motown 25

[Chorus]

[Hook]

[Nat King Cole sample]
That's why, darling, it's incredible
That someone so unforgettable
Thinks that I am unforgettable too

Artist: Nappy Roots
Song: Nappy Roots Day (Chorus + B. Stille/R. Prophet verse)
Typed by: Brandongodby@yahoo.com, CeltsPrincess1@AOL.com

[Chorus - Nappy Roots]
I am because we are, we are because I am
Everybody say (We are a holiday)
Now throw your hands to the sky, turn up the music just right
We representin, why? (We are a holiday)
We are because I am, I am because we are
Hey, it's Nappy Roots Day! (We are a holiday)
Now throw your hands to the sky, bounce to the music we write
We representin, why? (We are a holiday)

[B. Stille] (R. Prophet)
Now we stronger than wood, playa (we tougher than leather)
Us yeaga's hustle together (uh-uh, not just for the cheddar)
Look here we trustin each other (say, "um you fuck with my brother?")
You gotta suffer the repercussions, we come from the gutter
(White Kangol, white classics, striking suit with the matches)
Capitals came from the ostrich, blowin smoke out the nostrils
(Prolly trouble with student loans, we struggle for too long)
But now we can move on, put that on my tombstone
WE ARE BECAUSE I AM, AIN'T HARD TO UNDERSTAND IT
Far from a shootin star (rather play on my planet)
Power, respect (demand it) to us nothin was handed
PLAY IT AS LOUD AS YOU CAN AND, SAY IT JUST HOW WE PLANNED IT

[Chorus]
The Achenbach Child Behavior Checklist (CBCL) offers a parent-report questionnaire for children 4 to 18 and youth self-report questionnaire for adolescents age 11 to 18, on which the child is rated on various behavioral and emotional problems. Both instruments include measurement of the following eight constructs or syndromes using a three-point scale: Social Withdrawal, Somatic Complaints, Anxiety/Depression, Social Problems, Thought Problems, Attention Problems, Delinquent Behavior, and Aggressive Behavior. There are also 20 social competency items used to obtain the parent or youth’s reports of the amount and quality of their participation in sports, hobbies, games, activities, organizations, jobs and chores, friendships, how well the child gets along with others and plays and works by him/herself, and school functioning.
Appendix B

Black Racial Identity Attitude Scale-B
(Parham & Helms)

The Black Racial Identity Attitude Scale-L Long Form (RIAS-B) is a 50-item scale that measures attitudes reflective of four of the five statuses of racial identity as conceptualized by Cross (1971). The four subscales comprising the measure are: Pre-encounter, Encounter, Immersion/Emersion, and Internalization.

Individuals answer questions using a 5-point Likert-type scale, ranging from strongly disagree (1) to strongly agree (5), to indicate the extent to which each item is descriptive of them. Respondents obtain a score on each of the four racial identity subscales: Preencounter, Encounter, Immersion-Emersion and Internalization. These scores are calculated by adding together the scale values chosen by subjects, for appropriately keyed items, and dividing by the number of items. Internal consistency reliability coefficients for this instrument are .76 for Preencounter, .51 for Encounter, .69 for Immersion-Emersion, and .80 for Internalization.

Validity of the RIAS-B has been demonstrated in several studies. African American racial identity attitudes have been found to be related to measures of self-esteem, anxiety, and self-actualization.
Appendix C

Piers-Harris Children's Self-Concept Scale, Second Edition
(Piers, Harris, & Herzberg)

The Piers-Harris Children's Self-Concept Scale, Second Edition (PHCSCS-2) assesses self-concept and can be utilized to identify those who need further testing or treatment between the ages of 7 and 18. Unlike many other measures of self-concept, the PHCSCS-2 is based on the individual's own perceptions of themselves, rather than the observations of parents or teachers. Test items are simple descriptive statements, written at a 3rd-grade reading level. Test-takers indicate whether each item applies to them by selecting a 'yes' or 'no' response. Administration time is approximately 10-15 minutes.

The PHCSCS-2 provides a Total Score that reflects overall self-concept, in addition to more detailed information through the following subscale scores: Behavioral Adjustment, Freedom from Anxiety, Happiness and Satisfaction, Intellectual and School Status, Physical Appearance and Attributes, and Popularity. Two validity scales identify inconsistent responding and a tendency to answer without regard to item content.

The PHCSCS-2 may be used in clinical settings to determine specific areas of conflict, typical coping and defense mechanisms, and appropriate intervention techniques, as well as for routine screening to identify individuals who might benefit from additional evaluation.
Appendix D

H.Y.P.E. ADULT SESSIONS

Session 1 (Youth Session 1)
Objective: Guardian members will gain a better understanding of the history of hip-hop culture, their child's diagnoses, and adolescent development. Members should be exposed to the songs from youth sessions 1 and 2.
Session Length: 120 minutes
Materials needed: CD, lyrics and a CD player
Group Format: Icebreaker-Overview-Ground rules- Lesson- Songs-Processing- Check Out

Session 2 (Youth Session 3)
Objective: Group members will explore their expectations of their teenager in relation to the adolescent development discussed in Session 1. They will also explore various parenting styles, and highlight those strategies they have utilized with little success. Part of each adult's homework will include identifying one or two family members who were influential in each family's achievements. They should also think about inspiring stories about influential Black Americans which they have not previously shared with their teenager. This information will be utilized in the combined session.
Session Length: 120 minutes
Materials Needed: CD, lyrics, and a CD layer
Group Format: Check In-Lesson- Processing- Songs-Processing- Check Out

Session 3- Youth and Adults combined (Youth Session 4)
Objective: Adult members will share inspiring stories with their teenagers about famous and familial Black Americans who have positively influenced them. Adults will also share some of the negative experiences they've dealt with as a result of being a Black person in this society.
Session Length: 120 minutes
Materials Needed: CD, lyrics, and a CD player
Group Format: Check In-Songs-Processing-Lesson- Check Out

Session 4 (Youth Session 5)
Objective: Group members will share some of the changes they have implemented in their families based on things learned in the group, and some of the challenges they've experienced as a result. Facilitators should continue presenting different parenting techniques, based upon the needs expressed by the parents. For homework, parents should be encouraged to talk to their teenagers about their friends, including: their common interests, where they met, the amount of time they spend together, and their friends' goals.
Session Length: 120 minutes
Materials Needed: CD, lyrics, and a CD player
Group Format: Check In-Lesson- Processing- Songs-Processing- Check Out
Session 5 (Youth Session 6)
Objective: Members will share what they learned about their teenager’s friends, including the biggest surprises and their greatest fear. They should be provided with tips for talking to their children in the future about their friends. The parents should also be prepped on dealing with their teenager’s reactions to this week’s discussion about death. Adult members may benefit from identifying those individuals who have died that are likely to be mentioned by their youth, and sharing their own reactions to the person’s passing. The week’s homework assignment should involve each parent exploring the mistakes they have made since their child’s conception, and the ways it may be impacting them today. Songs from youth sessions 6 and 7 should be processed.
Materials Needed: CD, lyrics, and a CD player
Group Format: Check In-Lesson- Processing- Songs-Processing- Check Out

Session 6- Youth and Adults combined (Youth Session 8)
Objective: Youth and adult members will develop a plan of action, to improve an aspect of their family that has caused them some distress in the past.
Session Length: 120 minutes
Materials Needed: CD, lyrics, and a CD player
Group Format: Check In-Songs-Processing-Lesson- Check Out

Session 7 (Youth Session 10)
Objective: Adult members will be given tips and resources for helping their children fulfill their goals. They will also be challenged to set goals for themselves to improve their circumstances, which will ultimately benefit their children. Another important aim of this session is emphasizing the importance of consistency, and each member should be encouraged to share their experiences and difficulty with this. Issues of concern to parents that have not been addressed should be discussed during this group. Songs from youth sessions 9, 10, and 11 should be processed. The week’s homework should include each parent identifying at least two potential resources they have, which may help their teenagers achieve their goals. Additionally, they should list several changes they have seen in their youth participants they are most proud of.
Session Length: 120 minutes
Materials Needed: CD, lyrics, and a CD player
Group Format: Check In-Lesson- Processing- Songs-Processing- Check Out

Session 8- Youth and Adults combined (Youth Session 12)
Topic: “Dear Mama” Part 2
Objective: The goal of this session is to celebrate family strength and the progress the youth and guardian participants have made.
Session Length: 120 minutes
Materials Needed: CD, lyrics, and a CD player
Group Format: Check In-Songs-Processing-Awards- Check Out
Appendix E

Consent Form for Participation in the H.Y.P.E. Program

I, ______________________ and my parent/guardian __________________, agree to voluntarily participate in the H.Y.P.E. Program. We understand that:

- Hip-Hop culture and Rap music specifically, are necessary components of the H.Y.P.E. program. The unedited versions of songs are utilized for this program, and some may contain explicit lyrics.
- The mission of the H.Y.P.E. Program is to offer culturally appropriate interventions to Black adolescent males and their parents/guardians, using a holistic approach that focuses on: parent involvement; racial identity; cognitive interpersonal skills; self-concept; appropriate emotional expression and regulation; mentorship.
- The H.Y.P.E adolescent and adult groups may be facilitated by a variety of mental health professionals including: Clinical Psychologists, Clinical Psychology Graduate Students, Social Workers, Family Therapists, and Counselors.
- Pre- and post-group questionnaire packets will be administered to adolescent participants and will include measures that assess depression, anxiety, disruptive behavior, anger, self-concept, and racial identity. Parent/guardian participants will also be responsible for completing a pre- and post-group questionnaire which asks them to rate different aspects of their adolescent participant’s behavior.
- Parent/guardian participants will be provided a H.Y.P.E. Session Procedures handout, as well as the song lyrics for each of the sessions, which will help to guide the parent sessions and encourage them to discuss the weekly topics with their child at home.
- The H.Y.P.E. Program will last 12 weeks for a duration of two hours per week.
- All information will remain confidential and identifiable information will be concealed from others outside of the group. As a minor, I am aware that information I reveal such as suicidal or homicidal thoughts or actions and disclosure of physical and/or sexual abuse may be released.
- If the facilitators suspect the presence of serious emotional or psychological distress, the parent/guardian will be referred for individual psychotherapy.

If you have any questions/concerns, please contact the author at:

Adia McClellan
Wright State University
School of Professional Psychology
117 Health Sciences Building
3640 Colonel Glenn Hwy.
Dayton, Ohio 45435
Telephone: 937.775.3490
We have read the above statements, asked the necessary questions, and express concerns. These questions and/or concerns have been answered. Our signatures below indicate that we hereby give informed and free consent to be voluntary participants in the H.Y.P.E. Program. I have been given a copy of this consent form.

<table>
<thead>
<tr>
<th>Signature of Adult Participant</th>
<th>Date</th>
<th>Signature of Adolescent Participant</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Signature of Co-Facilitator</td>
<td>Date</td>
<td>Print name of Adolescent Participant</td>
<td>Date</td>
</tr>
</tbody>
</table>
H.Y.P.E. Creed

I believe in myself
I will accomplish my goals
I know that I am blessed with gifts
And it is my job to share these gifts
With my family
With my community
And with the world

I will remain true to the hip-hop culture
And will adopt the virtue of peace, which our community was founded on

I am learning that we all make mistakes
And it is my responsibility to learn from my mistakes
I ask that (Say influential person's name) walk with me during this session
Throughout the next week, or until our group meets again
Share with me those positive traits
That I so admire within you
Appendix G

"Buck the World" Part 2

Vignette 1

J Dubb is a 16 year old guy who is currently in the 10th grade. He works at McDonald’s part-time, and on his recent report card his grades improved from D’s to B’s and C’s. As a result of his increased efforts, his mother has given him more privileges, which include driving her car and hanging out with his friends.

Today is the last day of the big Round Robin basketball match that has been going on for past two days. There are three matches per day, and Dubb figured he’d ask his mom if he could use the car for the first game, since he would be home early and she couldn’t have a reason to trip. When he made this request his mother said no, and Dubb instantly stormed out of the room saying, “Why won’t you let me grow up? I’m trying to change ma, but what’s the point if you won’t trust me?”

Processing Questions:

- Please explain this situation using the Cognitive Behavioral Model of Anger.
- What should he do now?
- What role may atonement play in this?

Conclusion: Dubb’s mother was going to let him drive to the 6o’clock game, but he interrupted her before she could say this. J Dubb falsely interpreted his mother’s “no” (You can drive to a later game.) as “NO!” (I don’t trust you and you’re not mature enough to drive.)

Vignette 2

Marcela is a 14 year old girl, and this is her first day returning to school after being suspended for two days, for walking out of the classroom too many times. The school year is coming to an end and due to her behavior management difficulties during this time, the support staff has gotten to know her pretty well.

Marcela didn’t have time to iron or fix her hair, and then last period she realized she had forgotten to bring her make-up assignment. As she is walking to her next class, frustrated and angry, the smiling support staff in the hallway says, “Cela, you look nice today!” Marcela instantly “rolls” her eyes and says, “You don’t have to rub it in, smart ass.”
Processing Questions:

- Please explain this situation using the Cognitive Behavioral Model of Anger.
- What should she do now?
- What role may atonement play in this?

Conclusion: The support staff knew Marcela had been suspended and wanted to brighten her day by giving her a complement. Marcela, who was already frustrated and self-conscious about her hair and clothes, interpreted the comments as insulting and responded in a combative and oppositional.
Appendix H

Materials for “I’m Black”

CIVIL RIGHTS LEADERS

- Ralph Abernathy, civil rights leader
- Daisy Bates, civil rights leader
- Black Panthers, U.S. black militant party
- Julian Bond, U.S. civil rights leader
- Stokely Carmichael, radical civil rights leader
- Shirley Chisholm, U.S. Congresswoman
- Kenneth B. Clark, civil rights leader
- Eldridge Cleaver, American social activist
- Medgar Evers, civil rights leader
- James Farmer, civil rights leader
- Marcus Garvey, black nationalist leader
- Greensboro Four, civil rights activists
- Fannie Lou (Townsend) Hamer, civil rights activist
- Benjamin Hooks, American black leader
- Charles Hamilton Houston, civil rights lawyer

GOVERNMENT OFFICIALS

- James Armistead, American Revolution patriot
- Tom Bradley, American politician
- Carol Mosely Braun, U.S. senator
- Edward Brooke, American politician
- Ralph Bunche, U.S. government official and United Nations diplomat
- Shirley Anita St. Hill Chisholm, American politician
- John Conyers, politician
- Paul Cuffe, U.S. merchant, seaman, and philanthropist
- Benjamin O. Davis, Jr., American air force general
- Benjamin O. Davis, Sr., American general
- David Dinkins, political leader
- Joycelyn Elders, U.S. Surgeon General
- Richard Gordon Hatcher, politician, law professor
- A. Leon Higginbotham, Jr., prominent black federal judge and historian
SCIENTIST AND INVENTORS

- Archibald Alphonso Alexander, design and construction engineer
- Benjamin Banneker, American intellectual and scientist
- Edward Bouchet, physicist, chemist
- Benjamin Bradley, inventor
- Herman Russell Branson, physicist
- George Washington Carver, American agricultural chemist
- Emmett W. Chappelle, biochemist
- Jewel Plummer Cobb, biologist, physiologist
- Rebecca Cole, physician
- David Crosthwait, Jr., engineer, inventor
- Martin Robinson Delany, American black leader, physician
- Charles Richard Drew, physician
- Clarence L. Elder, engineer and inventor
- Philip Emeagwali, computer scientist, mathematician
- Evan Forde, oceanographer
- Lloyd Hall, chemist
- Samuel Elmer Imes, chemist, physicist
- Mae Jemison, astronaut, physician

SCHOLARS AND EDUCATORS

- Mary McLeod Bethune, American educator
- Kenneth B. Clark, American educator and psychologist
- W. E. B. Du Bois, American author and teacher
- John Hope Franklin, American historian
- Marcus Garvey, American proponent of black nationalism
- Henry Louis Gates, Jr., scholar
- Archibald H. Grimke, African American author and crusader for black advancement
- John Johnson, publisher
- Ernest Everest Just, biologist, educator
- Maulana Karenga, scholar
- John Mercer Langston, educator, public official, diplomat
- Richard Gordon Hatcher, law professor, politician
Appendix I

Materials for "I Really Miss My Homies"

Adults

The following table shows that the ten leading causes of death for African Americans and whites are similar, although they occur at different rates within each population. The unique causes in each top ten list are highlighted.

<table>
<thead>
<tr>
<th>10 Leading Causes of Death (Both Sexes, All Ages)</th>
<th>African American</th>
<th>White</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Heart Disease</td>
<td>1. Heart Disease</td>
<td>1. Heart Disease</td>
</tr>
<tr>
<td>3. Cerebrovascular Disease (Stroke)</td>
<td>3. Cerebrovascular Disease (Stroke)</td>
<td>3. Cerebrovascular Disease (Stroke)</td>
</tr>
<tr>
<td>4. Accidents</td>
<td>4. Respiratory Disease (COPD)</td>
<td>4. Respiratory Disease (COPD)</td>
</tr>
<tr>
<td>5. Diabetes</td>
<td>5. Accidents</td>
<td>5. Accidents</td>
</tr>
<tr>
<td>6. Homicide</td>
<td>6. Pneumonia and Influenza</td>
<td>6. Pneumonia and Influenza</td>
</tr>
<tr>
<td>8. Respiratory Disease (COPD)</td>
<td>8. Suicide</td>
<td>8. Suicide</td>
</tr>
</tbody>
</table>


The stages Kubler-Ross identified are:

- Denial (this isn't happening to me!)
- Anger (why is this happening to me?)
- Bargaining (I promise I'll be a better person if...)
- Depression (I don't care anymore)
- Acceptance (I'm ready for whatever comes)

A lesser known definition of the stages of grief is described by Dr. Roberta Temes in the book, "Living With An Empty Chair - a guide through grief." Temes describes three particular types of behavior exhibited by those suffering from grief and loss. They are:

- Numbness (mechanical functioning and social insulation)
- Disorganization (intensely painful feelings of loss)
- Reorganization (re-entry into a more 'normal' social life.)
A SNAPSHOT OF LIFE AS AN ADULT

This table shows the average annual income for males and females with different educational levels. On average, individuals with higher educational levels tend to have larger incomes, while those with lower educational levels make less money.

**Average Annual Income (in dollars), 2004**

<table>
<thead>
<tr>
<th>Educational Level</th>
<th>Male</th>
<th>Female</th>
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</thead>
<tbody>
<tr>
<td>Less than 9th grade</td>
<td>22,070</td>
<td>14,008</td>
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<tr>
<td>High school</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9th to 12th grade (no diploma)</td>
<td>22,795</td>
<td>13,519</td>
</tr>
<tr>
<td>High school graduate (includes equivalency)</td>
<td>34,050</td>
<td>21,923</td>
</tr>
<tr>
<td>College</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Some college, no degree</td>
<td>37,561</td>
<td>22,896</td>
</tr>
<tr>
<td>Associate degree</td>
<td>44,130</td>
<td>29,208</td>
</tr>
<tr>
<td>Bachelor's degree</td>
<td>63,753</td>
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<tr>
<td>Master's degree</td>
<td>84,017</td>
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<tr>
<td>Professional degree</td>
<td>137,050</td>
<td>70,812</td>
</tr>
<tr>
<td>Doctorate degree</td>
<td>104,848</td>
<td>68,191</td>
</tr>
<tr>
<td>Bachelor's degree or more (total)</td>
<td>75,719</td>
<td>43,853</td>
</tr>
</tbody>
</table>

Source: U.S. Bureau of the Census.

<table>
<thead>
<tr>
<th>Real Estate Market Data</th>
<th>Dayton</th>
<th>Montgomery County</th>
<th>Ohio</th>
<th>United States</th>
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<tr>
<td>Average Home Price</td>
<td>$129,314</td>
<td>$135,776</td>
<td>$135,934</td>
<td>$173,585</td>
</tr>
<tr>
<td>Median Rental Price</td>
<td>$381</td>
<td>$443</td>
<td>$354</td>
<td>$471</td>
</tr>
</tbody>
</table>

Vignette A

- Less than high school or high school diploma (No trade/skills)- You are 22 years old, currently employed at a local Family Buck store, working 40 hours/week for minimum wage, and are bringing home $800 per month. You do not have health benefits through your job because you have only been employed at Family Buck for 3 months, so several times a year you must go to the welfare office to ensure that you receive your Medicaid. And though your income is limited, you make too much to money to receive Food Stamps. You do not receive any paid time off.
- Associate Degree- You are 22 years old and currently employed at a community health center as an assistant office manager. You work 40 hours/week and bring home about $1600 per month. You receive full benefits from your job, and one week per year for unpaid vacation/sick leave.
• Bachelor Degree – You are 22 years old and currently employed at the America County Juvenile Detention Center, where your annual salary is $38,900. You have two weeks of paid vacation/sick leave per year, and can attend paid conferences once a month.

• Master’s Degree- You are 25 years old and a new AT&T’s technology department employee. Your annual salary is $51,000, and your employee package includes health/dental benefits, and a free-landline, cable, DSL, and cell phone. You also have two weeks paid vacation and one week paid sick leave per year, which will roll over and free skills training in your area of choice (i.e. management, human resources).

• Professional or Doctorate Degree- You are 29 years old and a newly licensed psychologist. When you combine the income you receive from your private practice and other business ventures, you will bring in about $90,000 this year. Because you are in private practice, you are able to make your own schedule, and are virtually your own boss; thus you can determine your vacation time, hours, etc.

Vignette B

• Less than high school or high school diploma (No trade/skills)- Last week you were sick and missed four straight days of work, so your check is significantly less. Additionally, you must repay your loan of $150 at the local Check My Cash loan office.

• Associate Degree- Your car has started running poorly and you are unsure as to the problem, so you have a diagnostic check run on it. The results of the check suggest your repair work will cost about $200, which gives you a total bill of $295.

• Bachelor Degree – You recently bought a house, which has required more repair work than you anticipated, and the fund you set aside to cover the cost is running out. The latest thing to go out is the water heater, and a halfway decent replacement is $500.

• Master’s Degree- You have a beautiful golden retriever that you bought three years ago, and has instantly become part of your family. Last night, your dog tried to jump over the fence in your backyard and was cut severely by the wires. You rush your “baby” to the vet’s office, and rack up a bill of $650.

• Professional or Doctorate Degree- You have been a big source of financial support for your parents, who live several states away for the past year. Recently, your mother called you to report that she hit a pot hole, and three tires were flattened. You immediately wire $700, at a cost of about $800, to your mother.
H.Y.P.E. Monthly Budget

<table>
<thead>
<tr>
<th>ACTUAL MONTHLY INCOME</th>
<th>Income 1</th>
<th>Extra income</th>
<th>Total monthly income</th>
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</thead>
<tbody>
<tr>
<td></td>
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<td></td>
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</table>

<table>
<thead>
<tr>
<th>HOUSING</th>
<th>Actual Cost</th>
<th>ENTERTAINMENT</th>
<th>Actual Cost</th>
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</thead>
<tbody>
<tr>
<td>Mortgage or rent</td>
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<td>Video/DVD</td>
<td></td>
</tr>
<tr>
<td>Phone</td>
<td></td>
<td>CDs</td>
<td></td>
</tr>
<tr>
<td>Electricity</td>
<td></td>
<td>Movies</td>
<td></td>
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Appendix K

Certificate of Completion
HEALING YOUNG PEOPLE THRU EMPOWERMENT

IN RECOGNITION OF YOUR PARTICIPATION, COURAGE, DRIVE, AND REALNESS

PARTICIPANT NAME

HAS EARNED THIS CERTIFICATE OF COMPLETION

During your life, never stop dreaming. No one can take away your dreams.

-Tupac Amaru Shakur

Adia McClellan, Founder

September 31, 2009

H.Y.P.E.


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http://www.azlyrics.com

http://www.ohhla.com

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