

**2nd Annual 2016 International Hip Hop Activism Conference
September 24 & 25, 2016 Schedule
Student Union, Fort Lewis College, Durango, Colorado, USA**

Rooms	Vallecito Room	Cascade Room
Friday – Sept 23		
Afternoon	Nature Outing - Contact Anthony Nocella – nocellat@yahoo.com or 315-657-2911 cell	
7:00 – 8:00pm	Dinner Together in Durango - Contact Anthony Nocella – nocellat@yahoo.com or 315-657-2911 cell	
Saturday – Sept 24		
9:30am	Welcoming	Nothing in this room
10:00 – 11:30am	<p>Panel</p> <p>Education and Hip Hop</p> <p>Facilitator:</p> <p>1. Political Poetry Theo Ervedosa, Fort Lewis College</p> <p>Description: This presentation will include poetry and the politics and relationship between them and Hip Hop. Theo will speak about his story in being introduced to Hip Hop and where he grew up.</p> <p>Bio: Theo Ervedosa is a freshman undergraduate student at Fort Lewis College majoring in Psychology. Theo grew up in Boulder, Colorado where he was involved in the spoken-word community and performed regularly at open mics.</p> <p>2. Poetry Behind the Walls Joe Davis, Fort Lewis College (Skype)</p> <p>Description: Poetry Behind the Walls (PBW) book series, is one of the only ongoing book series in the world that is dedicated to writings from youth that are incarcerated. PBW the Walls book series, is a project of Save the Kids. PBW is a fully-volunteer project to promote the voices of youth incarcerated in the U.S.</p>	<p>Workshop</p> <p>Practicing Mind Tricks</p> <p>Facilitator:</p> <p>Presenter: Josh Jones, Durango Hip Hop</p> <p>Description: As one of the fuel sources behind the wave of hip-hop culture, freestyling has become a practice hip-hop artists partake in to unify, connect, and evolve with one another. Being a hip-hop artist for almost 10 years, I have developed some freestyling games with other artists that I'd like to share. Incorporating different games within the practice of freestyle is important because it helps with the development of style, rhythm, flow, and basically all other elements of hip-hop. Games I will go over will include: Act Like A Rapper, Say A Word, Rap About Everything, and Story Teller.</p> <p>Bio: Joshua "Bones" Jones, JBone\$, is what you get when you add Metaphysics to a Dirty, Hip Hop beat. He has shared the stage withh Elder Grown, R.X.N, Mtn Menace, Wake Self & DJ Young Native, Kontrast & Fo Chief (of Fresh Breath Committee), 2MX2 and Ras Daws. He has been writing and rapping for over 6 years, working alongside a variety of artists and musicians, leading him close to the release of his first EP. Thanks to his own personal drive for uncovering truth through lyricism, JBone\$ calls his listeners to question what it means to</p>

This project is not a fundraiser for Save the Kids.

Bio: Joe Davis is a multi-media spoken word poet, teaching artist, and community organizer based in the Twin Cities, Minnesota. He has performed across the country including the Rise Up Together Tour alongside Agape* and Rachel Kurtz in partnership with ELCA World Hunger’s Walk For Water, raising funds to equip communities around the world with clean drinking water. Engaging wildly diverse audiences— from hundreds of interfaith and intergenerational marchers at the Selma to MN 50th Anniversary March to over 35,000 youth at the Ford Field Stadium in Detroit, Michigan—Joe Davis has a gift for bringing people together around honest poems, stories, and songs. One of six recipients of the 2015 Intermedia Verve Spoken Word Artist Grant, he founded a music collective, The Poetic Diaspora, while developing a classroom curriculum and producing a documentary film exploring the history of the Minneapolis-St.Paul spoken word scene. As a student and educator, he has served as teaching artist at dozens of high schools and universities and is currently the Artist-in-Residence at Luther Seminary, pursuing a masters in Theology of the Arts.

3. It’s Bigger than Hip Hop: Resistance Wisdom and Artist-Scholarship as Educational Philosophy

John Lupinacci, Washington State University
(Skype)

Description: This presentation examines the possibilities hip-hop holds as a public pedagogy to critique and understand the ways in which schools act as structures of assimilation rather than as site of education and propose how hip hop offers alternatives to such a process. Specifically, this presentation works with the diverse traditions of critical pedagogy to teach using a hip-hop framework through recognizing, respecting, and representing the past, present, and future wisdom of hip hop as a public pedagogy. The purpose of this panel is to recognize and honor artists-scholars—such as Chuck D, Tupac Shakur, Digable Planets, KRS-1, Dead Prez, Jean Grae, and Kendrick Lamar—for their contributions to the intersections of critical theory, social foundations of education, and cultural studies. This scholar-artist presentation will work through and share how hip-hop music, shaped by the elements of hip-hip culture (1) MCing, DJing,

be Alive and Thinking, Human and taking Action...as well as asking “Yo, who made this sick beat?” Joshua “Bones” Jones was born on July 23, 1991 in Detroit. An uphill journey brought him to Pagosa Springs, CO, where he started laying the thick stones of his road to a Hip Hop future. JBone\$ called Durango, CO his home as he began to work with Producers and Mixers R.X.O, Mtn Menace, and C.S.O. adding his lyrics to their worthy beats.

	<p>Breaking, and Graffiti-Writing (with nods to additional elements of beat-boxing, fashion, and the collective and sometimes contentious street wisdom). Specifically, how these elements of what scholar-artists recognize as artist-scholarship that provides an educational philosophy and pedagogy for fostering and developing skills and knowledge for critical consciousness and resistance wisdom—the everyday life supporting knowledge systems that communicate and can be understood through relationships of belonging—to be both shaped by and shaping culture and in resistance to the cultural historical-socio-political enclosures of human-white-male-hetero-able-bodied supremacy. Hip Hop, with its roots in resistance wisdom, provides multiple pathways to critically and ethically examine cultural structures, policies, practices, and technologies while also offering tremendous insight to how education can, and ought to, develop and foster socially just and sustainable communities. In other words, this presentation shares how Hip-hop as a resistance wisdom that KRS-1 and others refer to as street knowledge offers a philosophical map and invitation for education that breaks from the assimilation a mind-numbing prison-like classroom of schooling.</p> <p>Bio: John Lupinacci is an Assistant Professor at Washington State University. His ecocritical work in education is interdisciplinary and draws from heavily from critical social theory through anarchist philosophy, critical animal studies, post-structuralism, and queer-ecofeminist philosophy. His experiences teaching as a high school teacher, an outdoor environmental educator, and a community activist all contribute to his research, teaching, and organizing direct actions aimed at examining the relationships between schools and the reproduction of the cultural roots of social suffering and environmental degradation.</p>	
<p>11:30 – 1:00pm</p>	<p>Panel</p> <p>Examining Gender and Intersectionality in Hip Hop Culture: Blurred Lines</p> <p>Facilitator:</p>	<p>Workshop</p> <p>Stenciling and Wheatpasting</p> <p>Facilitator:</p>

Presenters: SASO organization

Description: This session will begin with an overview of SASO's involvement in the Durango community, with specific attention paid to victim advocacy services, community prevention education, and volunteer opportunities for interested parties. Intermingled with audio and visual media as prompts for conversation, the roundtable will guide a discussion examining the interactions between Hip Hop and rape culture, consent, homophobia, colonialism, privilege and entitlement, cultural appropriation, masculinity and the ways these interactions manifest in our lives and experiences. How do we create space or give platforms to historically marginalized voices without appropriating from their culture? Do artists have a responsibility to create socially conscious Hip Hop? How is masculinity constituted within these specific cultural territories? Due to the pervasive and complex nature of these issues, a rich, multi-disciplinary, intersectionalist discussion will depend upon the input and interaction of a diverse audience. Bring your unique perspectives to this session to discuss your opinions and insights on Kendrick Lamar, Eminem, or any other figures, past or present, whose influence on Hip Hop culture can be connected to the issues outlined above.

Laura is a passionate traveler, reader, and activist. Laura moved to Durango seven years ago and though she left many times to explore the world, this small supportive community nestled in the mountains always draws her back. She worked as a SASO volunteer advocate on the Crisis Hotline for three years, as well as working with the Prevention and Education programs in the community. In 2013 she graduated from Fort Lewis College, and holds a Bachelor's degree in Psychology, with training in Art Education. Prior to joining SASO staff in 2015, she worked at VOA Southwest Safehouse as the Volunteer Coordinator. She believes anyone can be an advocate; she is regularly amazed at people's compassion. Laura wants to live in a world of consistent equality, sparkly mermaids, free coffee, and mandatory nap time. Laura is a passionate traveler, reader, and activist. Laura moved to Durango seven years ago and though she left many times to explore the world, this small supportive community nestled in the mountains always draws her back. She worked as

Presenter: Leonard LaPaz is a student at Fort Lewis College and a Hip Hop artist.

	<p>a SASO volunteer advocate on the Crisis Hotline for three years, as well as working with the Prevention and Education programs in the community. In 2013 she graduated from Fort Lewis College, and holds a Bachelor's degree in Psychology, with training in Art Education. Prior to joining SASO staff in 2015, she worked at VOA Southwest Safehouse as the Volunteer Coordinator. She believes anyone can be an advocate; she is regularly amazed at people's compassion. Laura wants to live in a world of consistent equality, sparkly mermaids, free coffee, and mandatory nap time.</p> <p>Melody moved from North Dakota to Durango in 2006 and has since made it her second home. She believes that building relationships is a catalyst for positive social change and is passionate about bridging communities. She has volunteered with Manna Soup Kitchen, Rainbow Youth Center, and Sexual Assault Services Organization - where she now works. She holds a degree in Sociology with a minor in Psychology from Fort Lewis College. Melody spends her spare time being a cool mom (not a regular mom) and crossing as many things off her bucket list as possible.</p> <p>Doss is a senior at Fort Lewis College (FLC) double majoring in Exercise Physiology and Gender and Women's Studies. His research interests reflect the unique interactions between his two fields of study, particularly issues surrounding constructions of masculinities and embodiment. Doss feels that a critical examination of masculinity's influence on rape culture, homophobia, and cross-cultural appropriation within Hip Hop culture could provide an interesting platform for discussion of a number of issues. In addition to attending FLC, Doss works at Reed Library at FLC and is an intern at Sexual Assault Services Organization (SASO) Durango.</p>	
1:00 – 2:00pm	Lunch in Cafeteria You Pay For	
2:00 – 3:30pm	<p>Workshop</p> <p>Bboying Workshop and Open Styles Cypher</p>	<p>Workshop</p> <p>D.I.Y. Musician Preparation</p>

	<p>Facilitator:</p> <p>Presenter: Eliseo Hernandez Salinas</p> <p>Description: Basic Top Rock introduction and some basic Footwork, coin drop, pin drop, six step and more.</p> <p>Bio: Hernandez Salinas has been a Bboy for over 10 years. Salinas started Bboying when he was a teenager in Mexico. When Salinas got to Minnesota in 2003, he found a Bboying community in the Twin Cities and started dancing in America. Salinas has been a resident of Durango for 5 years and he just recently started his own dance studio. Salinas focuses mainly on Bboying and Latin Dance.</p>	<p>Facilitator:</p> <p>Presenter: Summon</p> <p>Description: I will explain the does and don'ts / trials and tribulations of being a D.I.Y. (do it yourself) musician. I will hand off the magical keys of: promotion, recording, booking, social media.</p> <p>Bio: I am a musician who has been creating music, throwing shows & touring since 2004. I have an album on strange famous records (sage francis's label) I make my own fliers posters & promote my own shows. I have seven albums completed. mixed mastered and for free at: www.SUMMON.BANDCAMP.com</p>
3:30 – 5:00pm	<p>Panel</p> <p>Hip Hop Saved My Life": Subverting Pathological Frameworks of Students of Color</p> <p>Facilitator:</p> <p>Presenters: Arash Daneshzadeh and Ahmad Washington</p> <p>Description: Hip Hop education is one of the most promising alternatives to Euro-colonial schooling. Espousing and enacting this mode of pedagogy is commonplace among grassroots organizations and is only now burgeoning between adult and juvenile justice systems and expanding to schools --even as a formal area of study. Counselor and teacher education programs must make critical attempts at uprooting the ways in which cultural fragmentation and erasure of Black and indigenous youth affects the interpretation, resource management, and emotional responses --particularly fear and hostility-- that ground eugenic K-</p>	<p>Presentation</p> <p>Youth Poetry Slam, Sponsored by La Plata Youth Services</p> <p>Facilitator:</p> <p>Description: La Plata Youth Services Poetry Slam in collaboration with various Youth Programs in Durango and Ignacio.</p> <p>Presented by: ptisawquah – Indigenous & Youth Advocate. She is deeply passionate about inclusivity and is specific and direct in the community with work around anti-bias education and diversity from a social justice framework. Constant efforts to create, foster, and encourage time and space for People of Color as well as an ally to other communities; ranging from assisting in the implementation of the City's Human Relations Commission to direct activism work related to Idle No More;</p>

12 practices (e.g., draconian discipline, hyper-surveillance). This panel will discuss the pitfalls and lessons of deficit-oriented, unilateral, and sum-zero appropriations of hip hop education, that are intentionally severed from hip hop's Black radical and liberatory vein; from the most local examples to those widespread across districts. In doing so, presenters will confront this contradictory dynamic by exploring research, literature, and community-based practices.

Bio: Dr. Arash Daneshzadeh is professor of Early Childhood Education at Laney College, San Quentin Prison, and Educational Leadership at University of San Francisco. Additionally, Dr. Daneshzadeh is Director of Programs at CURYJ or Communities United for Restorative Youth Justice in Oakland, CA—dedicated to policy campaigns, youth participatory action research, and educational opportunities for formerly incarcerated or systems-impacted youth. Dr. Daneshzadeh’s praxis explores critical literacy, popular culture, and the design socio-ecological conditions that leverage the agency of dehumanized students. He is the co-author and editor of several upcoming publications including the Dismantling The School-to-Prison Pipeline (co-authored with Dr. Ahmad Washington).

Bio: Dr. Ahmad Washington is Assistant Professor in the Department of Counseling and Human Development at The University of Louisville. His research interests include African American males’ ethnic and gender identity development and social justice school counseling interventions. Dr. Washington has either contributed to or produced independently more than 30 manuscripts and national, regional and state presentations. He is co-editor of the recent book, Black male student success in 21st century urban schools: School counseling for equity, access and achievement.

Missing, Murdered Indigenous Woman; solidarity rallies for Immigrants; and makes herself available to serve on numerous committees to bring the working class, female, parent, & Indigenous perspectives. ptisawquah’s undergraduate work and senior thesis was a case study of Fort Lewis College & Institutional Racism, which is awaiting editorial reviews for journal submission.

Bio: La Plata Youth Services supports and advocates for youth facing challenges in school, home, or court with the core values of Social Justice, Integrity, Compassion, Creativity, & Collaboration. LPYS helps these youth by including their families and community in supporting an individual intervention service.

Sunday

10:00 –
11:30am

Panel

Facilitator:

Workshop

Restorative Hip Hop: The Cypher, Healing, and Integrated Learning in Urban Classrooms

1. #NoDAPL Native Hip Hop

Presenter: Maya Cory, Student, Fort Lewis College

2. David “Coppa Stone” Kennedy Live From Miami, Jamaica: Beats, Rhymes & Identity in a Transnational Space

Presenter: Coppa Stone
(Skype)

Description: Migration is a journey that sometimes leaves migrants in limbo, somewhere between both countries, a type of cultural purgatory. In trying to remain active participants of their culture, they are constantly faced with the challenge of redefining the meaning and relevance of their citizenship (McFarlane, 2011). Live from Miami, Jamaica: Beats, Rhymes & Identity in a Transnational Space, is a one-man-personal narrative, a musical monologue of sorts, that chronicles such a journey; mapping more than a decade of writings, lived experiences, and poetry to reflect the dilemmas of being too Jamaican to be American, yet too American to be Jamaican. A multidimensional lecture and presentation that explores the migrant experience, while growing up Jamaican in Miami, and the many challenges faced to both maintain culture, and redefine identity. Accompanied by a live band and DJ, this presentation provides a unique opportunity for the audience to engage the material presented.

Bio: David “Coppa Stone” Kennedy is currently pursuing a PhD in education from the University of the West Indies (Mona Campus). He holds both a master's degree in education from the University of Denver, and a bachelor's degree in Public Relations & History from the University of Florida. His research interests include, but are not limited to: Hip Hop and the arts in urban education, and reggae music and poetry as a vehicle for social change in the Caribbean and across the world. Originally from Kingston, Jamaica, he is the self-proclaimed dreamer. During the day, he plays the role of a mild-mannered graduate student, but at night, he changes into Coppa Stone, his alter ego, a hip-hop and reggae music artist.

Facilitator:

Presenters: Arash Daneshzadeh and Ahmad Washington

Description: Participants will explore *restorative hip-hop* as a vehicle for bilateral and critical communication pedagogy. Educators will participate in an integrated cypher space while presenters demonstrate applied examples of community-school models in urban settings. These models will allow educators to create culturally-sustained spaces where students can better synthesize curriculum. There is a corpus of research regarding urban education's relationship with spaces that sanction, confine, and ultimately push out youth, particularly those from historically-dehumanized communities. The vulnerability of youth demands an ethic of justice and care (Noddings, 1984), one that is rooted in restoring a dynamic of communication, also known as a third space. Black feminist scholar and pioneer, Anna Julia Cooper (1892) suggested that the perspectives of both “insiders” and “outsiders” are needed to “enlarge” a student's “view of social reality”. Hence, the need for integrated and sustained models of school leadership that accentuate and harness the community cultural wealth of students (Yosso, 2005). Participants will sample from a transformative body of ethnographic research, including community-school projects espoused and implemented by the presenters in an urban public school setting in California's Bay Area. These organizational frameworks reimagine the constructs of an urban school as a “third space” (Gutierrez, Baquedano-Lopez, & Tejeda, 2009), liberated from the cultural imperialism of schools (Tierney, 2009). By drawing from the indigenous Maori roots of restorative justice, and a trove of hip hop praxis, participants will explore a hybrid model of urban school design: “*Restorative Hip Hop*”; aimed at decentering anglonormative referents of academic achievement. In order to replicate the cypher model of knowledge production and justice-oriented synthesis, educators will harness the Critical Communication framework of Cummins and Griffin (2012) that describes the ideal urban school as a reflexive space, one that is bilateral in dialogue, between community and institution. While there is no such thing as neutral ground, restorative hip hop, through the use of the cypher, attempts to navigate space

3. “Using Performance To Further The Community’s Narrative”

Presenter: AJ Segneri
(Skype)

Description: This workshop is to present participants the academic discipline of Performance Studies, and how its elements can help further a community’s narrative. From Augusto Boal’s Theater of the Oppressed to how other artists and activist utilize performance to express their issues.

Bio: AJ Segneri for nearly two decades of working as an artist, activist, community organizer, and political strategist. This has led AJ to fight on the front line of struggle with artists and activists in Midwest. This experience led him to create various collectives, cooperatives, non-profits, and related spaces; such as the Ella Baker Freedom School, Riverwest Public House Coopertive, and Rose City Underground. He is the Founder and Lead Organizer of Speaking Truth To Power, which is an organization that is about creating change at the community level.

and power dynamics in order to create a pluralistic educational environment based on collaboration. This new, third space offers youth a learning environment that is safe, accessible, and familiar. In this setting, students can engage with material in new ways, synthesize content across subjects, and integrate it into their lives. In short, through restorative hip hop as a methodology, students will be able to better learn, retain, and use information. Aimed at classroom educators, this session will provide teachers with new tools and strategies that they can easily incorporate into their teaching practices, regardless of whether their school supports the community school model. Through a workshop model that is designed to mirror restorative hip hop and integrated learning content, teachers will learn how to contextualize and reframe the problematization of students into more accurate systemic challenges so that students are supported rather than punished, reconstruct power dynamics so that students feel empowered in the academic space, and integrate creative and healing-based practices that allow students to be better learners.

Bio: Dr. Arash Daneshzadeh is professor of Early Childhood Education at Laney College, San Quentin Prison, and Educational Leadership at University of San Francisco. Additionally, Dr. Daneshzadeh is Director of Programs at CURYJ or Communities United for Restorative Youth Justice in Oakland, CA—dedicated to policy campaigns, youth participatory action research, and educational opportunities for formerly incarcerated or systems-impacted youth. Dr. Daneshzadeh’s praxis explores critical literacy, popular culture, and the design socio-ecological conditions that leverage the agency of dehumanized students. He is the co-author and editor of several upcoming publications including the Dismantling The School-to-Prison Pipeline (co-authored with Dr. Ahmad Washington).

Bio: Dr. Ahmad Washington is Assistant Professor in the Department of Counseling and Human Development at The University of Louisville. His research interests include African American males’ ethnic and gender identity development and social justice school counseling interventions. Dr. Washington

		<p>has either contributed to or produced independently more than 30 manuscripts and national, regional and state presentations. He is co-editor of the recent book, Black male student success in 21st century urban schools: School counseling for equity, access and achievement.</p>
<p>11:30 – 12:30</p>	<p>Panel/Workshop</p> <p>Hip Hop, Food Justice, and Environmental Justice</p> <p>Facilitator:</p> <p>Presenters:</p> <ol style="list-style-type: none"> 1. Anthony J. Nocella II, Fort Lewis College 2. Priya Parmar, CUNY Brooklyn (Skype) 3. Don C. Sawyer III, Quinnipiac University (Skype) <p>Description: This presentation comes from a book chapter which is dedicated to providing a critical transformation from eco-racism in urban schools to an ecopedagogical and Hip Hop cultural approach that will embrace environmental justice and youth of color’s experiences. Critical pedagogues and social justice educators have argued that if a teacher plans to teach in urban schools, they need to be aware of the multiple cultures and epistemologies that a diverse student population brings in the classroom. One of those cultures is Hip Hop. In the 1970s two movements emerged: the modern environmental movement and the Hip Hop movement. The Hip Hop movement grounded in self expression, challenging racism and empowering youth today, is one of the fastest growing youth cultures in the world and in modern history. The environmental movement led predominantly by white men was challenged in the 1980s by environmentalists of color who rather than striving to simulate a similar movement, created an alternative movement, known today as the environmental justice movement. Environmental justice is a field of study and a movement that promotes racial, economic, and</p>	<p>Workshop</p> <p>Poetry, Cypher, and Battling</p> <p>Facilitator:</p> <p>Presenter: Troy Left, Fort Lewis College</p>

ecological justice. Specifically environmental justice challenges and addresses eco-racism on a local and global level. It is a common misconception that Hip Hop is disconnected and devoid of environmental concerns. The rap group *Dead Prez* for example, writes in their song “Be Healthy,” “I don't eat no meat, no dairy, no sweets. Only ripe vegetables, fresh fruit and whole wheat.” reinforcing the message of healthy living and eating patterns. Lyrics with strong social, political, and in this case, environmental focus often times do not receive mainstream airtime due to the very message promoted. This chapter seeks to dispel the myth that Hip Hop artists are solely concerned with money, fame, and fortune and will reveal how the Hip Hop movement has taken on environmental injustices.

Anthony J. Nocella II, Ph.D., is an Assistant Professor of sociology, criminology, peace and conflict studies, environmental studies, and gender and women’ studies and Fort Lewis College and has published over fifty scholarly articles or book chapters. He is the editor of *Peace Studies Journal*, co-founder and Executive Director of the Institute for Critical Animal Studies, Director of the Academy for Peace Education, Editor of the *Radical Animal Studies* and *Total Liberation* book series, and National Co-Coordinator of Save the Kids. He has published more than twenty books, most recently including *Policing the Campus: Academic Repression, Surveillance, and the Occupy Movement*. His website is anthonymocella.org.

Priya Parmar, Ph.D., is an Associate Professor of Secondary Education and Program Head of English Education at Brooklyn College-CUNY. Her scholarly publications center around critical literacies, youth and Hip Hop culture, and other contemporary issues in the field of Cultural Studies in which economic, political, and social justice issues are addressed. Dr. Parmar is the co-founder (with Bryonn Bain) of the *Lyrical Minded: Enhancing Literacy through Popular Culture & Spoken Word Poetry* program working with NYC high school teachers and administrators in creating and implementing critical literacy units using popular culture, critical media literacy, and spoken-word poetry into individual classrooms across the disciplines.

	<p>Don C. Sawyer III, Ph.D., originally from Harlem, is a former emcee and DJ. He is currently a faculty member in the department of sociology at Quinnipiac University in Hamden, Connecticut where he is teaching the university's first sociology course dedicated to hip-hop culture. He earned his Ph.D. and M.A. in Sociology and M.S. in Education from Syracuse University and a B.A. in Psychology from Hartwick College. His scholarly focus is on race, urban education, hip-hop culture, prisoner reentry, and youth critical media literacy.</p>	
<p>12:30 – 1:30pm</p>	<p>Nothing in This Room</p>	<p>Workshop</p> <p>Prisoner Letter Writing</p> <p>Facilitator:</p> <p>Presenters: Jacob Jonas, Student, Fort Lewis College and Kikue Hardman, Alum, Fort Lewis College</p> <p>Description: This workshop will discuss what Durango Prisoner Letter Writing does, how to write prisoners, why it is important to write prisoners, and this workshop will actually give time to write prisoners.</p>
<p>1:30 – 1:45pm</p>	<p>Closing Remarks</p>	<p>Nothing in This Room</p>
<p>1:45 to 4:00pm</p>	<p>Hip Hop Show with Gift of Gab and Wake Self Free Vallicito Room, Student Union</p>  <p>SEPT 25, 2016 Save the Kids Presents and the closing of the the Hip Hop Activism Conference</p> <p>1PM TO 2:30PM</p> <p>Free and Open to the Public Vallecito Room, Fort Lewis College</p> <p>GIFT OF GAB FROM BLACKALICIOUS</p> <p>WAKE SELF with Astrologic</p> <p>For more info: Dr. Anthony Nozella - nozellat@quinnipiac.edu or 315-657-2911</p>	

