

## All But the Burden: Writing A Globalized Art Performative Using a DisCrit Perspective

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Gholdy Muhammad believes the educational system is misinformed on how to empower Black youth towards success. She theorizes that an innate genius is waiting to be manifested but the use of deficit language framing their overall experience is steered by the preservation of white supremacy (Muhammad, 2020). To reconfigure the Black interpretation and representation throughout the African Diaspora, it is imperative to apply an intergenerational STEAM model of multidisciplinary studies to colonized regions of Africa. This transformation would require educators take a nontraditional approach to social reform in the educational system to institute the Black presence in society. Methods of performative arts, for example, through practices of Indigenous Spirituality are utilized to represent Black cultural elements of oral tradition, dance and movement, and vocal aesthetics as survival techniques to the constraints imposed by the dominant society (Hopkins & Lewis 2014; Chiorazzi 2015; Miller & Pinn 2015).

This session follows the work of nonprofit organization, You Artistry Collaborative (YAC) to share and connect with educators/learners working within, against, and beyond formal education in a variety of geographical contexts to weave community, foster pluriversity, and nurture liberatory healing and justice by viewing pedagogies as encompassing political, emotional, embodied, spiritual, and cognitive domains. Knowing the present cultural climate continues to challenge anti-life logics, incorporating nontraditional practices into pedagogy heavily influenced by colonization considers the practices of an educational politics of life that demands lives lived well with clarity and dignity. Through illustrations of a Hip-Hop Based Education, the Disability Critical Race Studies (DisCrit) framework, utilized at a community diversity summit in Italy, workshops for Kinetic VibeZ in Texas (USA), Slam Poetry competitions in Armenia, and Social-Emotional Learning instruction in North Carolina (USA), the expansiveness of Hip-Hop with an understanding of individuality as it relates to the community is the foundation of which we as activists (integrated work of artists and activists) foster the possibilities of a collective liberation.

With goal-oriented work, YACs programming is conceptualized as a creative space with a youth-centered focus to address some of the most complex issues facing our world from five targeted fields of study – social justice, entrepreneurship, activism, community development, and technology. The purposeful environment provides support for generational dialogue, giving precedent to younger voices whose future lives will be more greatly impacted by the decisions of the present. Young artists connect with fellow academics, thought leaders, policymakers, and practitioners from a wide array of backgrounds, disciplines, and geographies to question the current role of critical education and educators. They confront the cultural relevancy and inclusive learning environments found within the United States and global educational institutions to argue the complexities of Hip-Hop culture and inform on its

cultural flow, syncretism, indigenization, hybridity, (im)migration and diaspora (Alim, 2009). Participants are introduced to the major conceptual and practical issues confronted by 21st-century artists seeking to keep a pulse on the environment while reclaiming and protecting the radical educators' heritage and lineages to implement change. How do we co-create and safeguard educational spaces to realign with youthful innate genius?

### **Bios**

Angela M. Mosley is a performance artist and founder of You Artistry Collaborative (YAC). Her academic/community research, along with Dr. Valentina Migliarini examines the impact of inclusive education policies through Hip-Hop Based Education and the experiences of students multiply situated in terms of race, disability, and migration status.