Inclusive Education for Disabled Refugee Children: A (Re)Conceptualization through Krip-Hop

Valentina Migliarini

Routledge
Taylor & Francis Group

Check for updates

Inclusive Education for Disabled Refugee Children: A (Re) Conceptualization through Krip-Hop

Valentina Migliarini

Lecturer in Education and Sociology, School of Education and Sociology, University of Portsmouth, Portsmouth, UK

ABSTRACT
Inspired by Hip-Hop pedagogy and the Krip-Hop movement, this paper aims to address the limits of inclusive education for disabled migrant students, by drawing on the community event "I am Hip-Hop" that took place in June 2019 in Italy. Through this community intervention, migrant and disabled migrant youth were provided a creative platform to reflect critically about their identity and journey. Ultimately, this paper offers teachers recommendations to anchor disabled migrant culture in educational practices.

In 1994, the Salamanca Statement and Framework for Action on Special Needs Education defined inclusive education, specifically inclusive schools, as "the most effective means of combating discriminatory attitudes, building inclusive society and achieving education for all" (UNESCO, 1994, p. iv). Despite international recognition of this definition, it presents various problematic aspects. Firstly, the vision of inclusion endorsed by the Statement largely focuses on the construction of difference based on within-child deficits (Ferguson et al., 2003). Secondly, the Salamanca Statement fails to explore how disability intersects with race, gender, class and migratory status, forming interlocking oppressions that have significant material consequences on the lives of marginalized subjects (Migliarini et al., 2019; Miles & Singal, 2010).

The shortcomings of the Salamanca Statement's definition of inclusive education have often led teachers and school professionals to implement "comfort-fantasy" models of inclusive education (Migliarini & Stinson, 2020). The term comfort-fantasy inclusive education refers to the illusion that school systems will serve students, especially those at the intersections of multiple oppressions, by providing them with one type of support that operates separately from other supports. Despite being perceived as inclusive, this practice harms and further oppresses marginalized students. In this paper, I define radical inclusive education as the process that aims at dismantling the very own conditions and structures that perpetuate exclusion, criminalization and pathologization of students from multiply-marginalized backgrounds. This vision of inclusion intends to change the *status quo*, challenging intersectional forms of oppression in schools and society, through actions and practices grounded in equity and liberation.

CONTACT Valentina Migliarini valentina.migliarini@port.ac.uk Lecturer in Education and Sociology, School of Education and Sociology, University of Portsmouth, Portsmouth PO1 2UP, UK.

While comfort-fantasy inclusive education is adopted by most Western societies, its effects are particularly evident in the context of Italy. Since the 1970s, Italy has been considered an inclusive educational system (Ferri, 2008). With the implementation of *Integrazione Scolastica*, Italy made education of all disabled students in regular classrooms, along with their non-disabled peers, mandatory. Following a significant increase in the number of migrant students in Italian classrooms, the Italian Ministry of Public Education introduced in 2012 the macro-category of Special Educational Needs (SEN) through a three-tiered categorization system that focuses on different types of provisions for learners. The first sub-category includes children with severe physical or intellectual impairments; the second and third subcategories comprise children with learning difficulties certified by public or private clinical diagnosis, and students with cultural, linguistic, and socio-economic disadvantage without certified medical diagnosis but still requiring support (D'Alessio, 2014).

The introduction of the macro-category of Special Educational Needs by the Italian Ministry of Public Education (MIUR, 2012, 2013) has led to the overrepresentation of migrant and refugee students in the category of Special Educational Needs (SEN), and their micro-exclusion in schools (ISMU, 2016; Migliarini, 2017). In this paper, the terms refugee and migrant are used to refer to subjects fleeing for political motives or fear of persecution. The term is used while recognizing that the state-imposed definitions of refugee/migrant or immigrant (and conversely illegal or undocumented immigrant) has a social, economic, educational impact on the life of people. As this contribution intends to show, the disproportionality of migrant and refugee children in the SEN categories is interpreted in light of a color-evasive ideology (Annamma et al., 2016) or, as Giuliani (2015) defines it, processes of race concealment that have characterized Italian society and institutions since the postwar period. Consequently, inclusive education should be reconceptualized to promote equity and should be grounded in the culture, realities, and lived experiences of marginalized communities, especially migrant and refugee youth. In light of this situation, this paper explores the benefits of a community intervention targeting migrant and Italian youth, families, and teachers that took place in Terni, Italy, in the summer of 2019.

While gathering data for a qualitative study exploring the limits of this comfort-fantasy model of inclusive education in Rome, I noted that the refugee youth, who participated in the research, had a very close connection with Hip-Hop culture and music (Migliarini, 2017). Before our interviews, they would often sing along Hip-Hop or Afro Beat songs, or bang on the tables and chairs, creating and replicating beats. Afro beat is a music genre which involves the combination of elements of West African musical styles such as fuji music, and highlife with American funk and jazz influences, with a focus on chanted vocals, complex intersecting rhythms, and percussion. Some of them would walk along the corridors and rooms bobbing their heads and rhyming, mixing Italian words with those in Wolof or Mandinka and later showed pride their latest song. Wolof is the language of Senegal and the Gambia, and the native language of the Wolof people. The Mandinka language or Mandingo is a Mande' language spoken by the Mandinka people of the Casamance region of Senegal, the Gambia, Northern Guinea-Bissau, Guinea- Conakry, Côte D'Ivoire, and Mali.

I quickly realized that migrant youth were constructing master narratives about their migratory experience through Hip-Hop, and they were using beats and moves as learning mediators. However, this way of expressing themselves has never been validated by Italian school professionals or seriously considered as literacy (Migliarini, 2017). Italian educators'

perceptions of refugee youth illiteracy serve to justify their racialization and exclusion, in a society where inclusion corresponds also to the acquisition and performance of power majority languages (e.g. Italian, French, and English) (Migliarini, & Cioé-Peña, under review). The need to contrast this manufacturing of deficit by school professionals has been the driving force behind the community intervention inspired by Hip-Hop pedagogy and the Krip-Hop movement.

Organized by You Artistry Collaborative (https://www.yacmovement.org/), a U.S. nonprofit promoting art through activism, in collaboration with other local youth organizations in Terni, "I am Hip-Hop: Beats, Rhymes and Culture" was designed as an inclusive intervention to facilitate socio-emotional learning for migrant students, while helping Italian youth recognize the creativity of the Black genius, that is excellence stemming from the African diaspora (Love, 2015). Understanding Black cultural excellence is key for Italian youth since they live in a social context whereby the culture of the African diaspora is either devalued or exoticized (Migliarini, 2017). The participants were offered a platform to (re)create meanings and identity, to showcase their talents, and to build a new and safe network of friendships.

The president of YAC and myself were the research team that planned and organized the intervention, alongside members of local organizations, and we were involved in the process of Data Collection. We both came to this work with different lives and work experiences but sharing the same perspective about the urgency to reframe inclusion and social justice in intersectional terms. I was born and raised in the heart of the Mediterranean, I am an English Language Learner, and I worked in the education of refugee children in Italy, England, and Lebanon for over a decade. As a white, able-bodied, non-colonized, young academic and ciswoman, I hold more significant privileges than the colonized and migrant communities that I have worked with and that are considered in this manuscript. Being cognizant of my privileges in my research projects, I always attempt to build trust with migrant and refugee students by spending time with them, interviewing them multiple times, by adopting transparent research methods, by being authentic in sharing findings, and by acknowledging my own biases.

The president of YAC is a Chicago native and has established herself as a successful Black woman and leader, advocating for young adults and women through the arts, education and activism. Her work focuses on promoting international STEAM curriculum and encourages holistic development to advance understanding and importance of diversity and inclusion for global leadership across generations. She has been living between Italy and the US for the past three years, promoting human-centered community engagement through the lens of entrepreneurship, artivism, economic development, civic engagement, and social justice.

The present contribution starts by exploring the affordances of Hip-Hop pedagogy (Adjapong, 2017; Adjapong & Emdin, 2015; Love, 2015), Krip-Hop movement, and Disability Critical Race Studies in Education (DisCrit) (Annamma et al., 2013), to reframe inclusive education in intersectional terms. This is followed by an analysis of the ideology behind inclusive education policies and practices for forced migrant youth in Italy, and of the urban context in which the intervention took place. The paper continues with the methodology used to gather data. The analysis section centers on written artifacts of participants' narratives and situated learning while attending a lyrical storytelling workshop.

Conceptual Framework

Hip-Hop Pedagogy

Hip-Hop was generated as a social justice movement in response to the social and economic deterioration of the Bronx, in New York City (Gonzales, 2004). Hip-Hop music and culture were a strategy for marginalized communities to survive and adapt to their environment (Atwater & Crockett, 2003). Throughout the years, Hip-Hop culture has evolved into an open genre of music that is consumed on a global scale. Up to the present day, Hip-Hop remains a culture that exercises a critical analysis of socio-political climate and shares the realities of marginalized subjects and communities.

In Adjapong's (2017) conceptualization, Hip-Hop pedagogy focuses on understanding youth culture as performed in students' communities, and the use of understanding students' youth culture and their communities to improve teachers' practices. Hip-Hop pedagogy draws from culturally relevant pedagogy (Ladson-Billings, 1994), and reality pedagogy (Emdin, 2016). Culturally relevant pedagogy helps teachers immerse in the culture of students through actual engagement with students. In this way, it becomes natural and easy to find ways to develop migrant students' interests in literacy and all other subjects in the curriculum (Ladson-Billings, 1995). The community intervention realized in Terni, Italy, inspired by Hip-Hop pedagogy created an opportunity for migrant and Italian youth with or without disability to be critical and challenge social, political, and education systems that are oppressive. From reality pedagogy, Hip-Hop pedagogy draws on teachers' learning about authentic realities of students, and utilizing students' authentic realities and cultures to better engage in classroom (Emdin, 2016). Inspired by Adjapong's (2017) work, this paper focuses on four elements of Hip-Hop and learning and teaching strategies that were adopted during the community intervention: MCing, breakdance, beats making, and knowledge of the self.

MCing

The Master of Ceremonies (MC) is the host of an event and their responsibilities consist of introducing speakers and maintain the flow of an event (Adjapong, 2017). The MC is the artist responsible for delivering musical content to an audience. Often when an MC is performing to an audience, they are accompanied by a fellow MC whose essential role is to be a professional in terms of knowing and understanding the musical content to provide support to successfully showcase meaningful performance for the audience. This element was adopted in the community intervention and performed by an Italian MC, leading the workshops on lyrical storytelling. The MC adopted the co-teaching strategy during the workshops; he delivered substantive instructions to a group of students with diverse learning needs (Cook & Friend, 2017). In this way, he allowed the responsibilities for instructions to be shared between him and the participants. The MC in the community event provided migrant and Italian youth with the opportunity to showcase their mastery of lyrical storytelling, as they supported their peers in gaining the same mastery (Adjapong, 2017).

Breakdance

Breakdancing began as a response to the social factors that youth experienced in the South Bronx in the late 1960s and the 1970s (Adjapong, 2017). When families were displaced,

following the development of the Cross Bronx Expressway, gangs formed breakdancing crews where their best b-boys/b-girls would battle one another on the dance floor (Shapiro, 2005). This helped reduce crime rates and gang violence in the area. Although b-boying is not currently as popular as it was in the 1970s, this style has evolved into Hip-Hop dance, continuing to be a central element of Hip-Hop culture (Adjapong, 2017). During the community event, migrant and Italian youth with and without a disability were provided a space to perform to the beats produced by American music producer and educator Rovion Rockmore Reed, demonstrating the kinesthetic aspect of Hip-Hop culture. They learned to manipulate and express themselves through their bodies. Instead of being told to "sit and calm down," many of these youth diagnosed with learning disabilities and emotional and behavioral problems, had the possibility to communicate well through body language, and to be taught through physical activity and hands-on learning (Lane, 2008).

DJ or Beat Making

One of the pillars of Hip-Hop culture is the disk jockey (DJ), who is responsible for finding the break in the beat, the moment in the song where only the drums are present, to provide the best rhythm for the b-boys/b-girls to perform the best dance moves (Chang, 2007). Also, the DJ is responsible for playing the arrangement of songs to direct the crowd's energy. With the guidance of Rockmore, migrant and refugee youth experienced hands-on the process of creating beats and different rhymes. They exercised learning through empathy by actively listening and interpreting the energy of their peers, and consequently created the right kind of music. This has great potential for an inclusive classroom, where students who learn through musical and kinesthetic intelligences can have the chance to curate a playlist to be played as a background when students are completing individual or group tasks (Adjapong, 2017).

Knowledge of the Self

This is a central component of Hip-Hop culture, one that pushes back against the commercialization of Hip-Hop and the authenticity of its nature. Knowledge of the self encourages participants of Hip-Hop culture to be aware of who they are, be authentic to themselves and be confident in oneself to make positive social-political change for their communities (Adjapong, 2017). Knowledge of the self was the driving principle of the community intervention realized in Terni. At the end of the workshops, participants were invited to collective discussions to deconstruct the stereotypes of Hip-Hop, while reflecting on the importance of knowing the values of their diversity and different styles, abilities, languages and communication styles. Italian youth had the possibility to actively listen to the accounts and experiences of migrant youth, especially disabled refugees, while they were making explicit each other's biases. Through the knowledge of the self-principle, young people attending the event also had the possibility of reflecting on the very many nuances that being Black entails. They did so by critically analyzing the monopoly of Blackness that Hip-Hop does often claim in the U.S. and compare it with the experience of Blackness in West Africa.

Krip-Hop Nation

Krip-Hop nation is an international collective of Hip-Hop artists and other musicians that intends to address ableism in Hip-Hop, to challenge the charity model of disability, and align

Hip-Hop to disability justice, national politics, language, and international solidarity (Moore, 2020). It started in 2007 with the mission to educate the music, media industries, and general public about the talents, history, rights, and marketability of Hip-Hop artists and other musicians with disability (Moore, 2020). Its main scope is to make Hip-Hop more open and as a political, cultural environment where disabled artists can not only work but can be proud to share and welcome other like them.

The principles of the Krip-Hop nation movement have significantly shaped the community intervention realized in Terni, as both the organizers and MCs have emphasized the inclusive nature of Hip-Hop. Specifically, the intervention highlighted the advocacy and education nature of Hip-Hop, as a means to re-appropriating from what has been taken from multiply marginalized communities (Moore, 2020). Language, and the re-appropriation of multiple languages and not just power-majority languages, is a crucial aspect of Krip-Hop, which constituted one of the pillars of the "I am Hip-Hop" event.

DisCrit

Dis/ability critical race studies (DisCrit) (Annamma et al., 2013) emphasizes that the experiences of refugees with disabilities is not a product of any singular marker (race, refugee, disabled) but rather the amalgamation of these labels. Regardless of how "good" an immigrant adopts the power majorities social (and linguistic) practices, they are still subject to exclusionary practices on account of their disability and their race and/or immigrant status. This understanding of refugee youth's experiences as predetermined allows to explore the ways in which local perspectives position these children as outsiders regardless of their efforts to assimilate.

Just as DisCirt offers us the framework with which to understand the experiences of these subjected populations, it also pushes us to privilege the "voices of marginalized populations, traditionally not acknowledged within research" (Annamma et al., 2013, p. 11). DisCrit pushes researchers to include the experiences of marginalized people with disabilities in ways that focus not only on the deficits but also on the strengths and contributions of these communities. DisCrit "invites understanding of ways students respond to injustices (i.e. being constructed as deficient or being segregated and stigmatized) through fostering or attending to counter-narratives and explicitly reading these stories against the grain of master narratives" (Annamma et al., 2013, p. 14).

The Limits of Inclusive Education in Italy

With the publication of the policy of *Integrazione Scolastica* in 1977, which made the education of all students with disabilities in regular classrooms along with their non-disabled peers mandatory, Italy has been described as an inclusive education system (Ferri, 2008). However, in 2012, to respond to the increasing number of migrant children in the classroom, the Italian Ministry of Public Education introduced the macro-category of Special Educational Needs (SEN) through a three-tiered categorization system, focusing on different types of provisions for learners. The first subcategory (i.e. children with severe physical and intellectual impairments diagnosed by local health units in line with Law 104/1992) is entitled to provisions and funding. The second and third sub-categories (i.e. children with learning difficulties certified by public or private clinical diagnosis, and students with cultural, linguistic, and

socio-economic disadvantage without certified medical diagnosis but still requiring support) are only entitled to receive personalized support, including compensatory measures put in place in class (Migliarini et al., 2019).

In this paper, the disproportionality of migrant and refugee's youth in the SEN category is interpreted in the light of a color-evasive ideology (Annamma et al., 2016) or, as Giuliani (2015) defines it in the Italian context, processes of race concealment. Since the postwar period, this color-evasive ideology has led to the perception of race as immaterial, irrelevant, and inexistent, to be disregarded. The refusal to acknowledge race, racism, and ableism as normalizing and interdependent processes, maintains and reproduces white supremacy (Annamma et al., 2013; Giuliani, 2015). A commitment to color-evasiveness swept through all Italian institutions, and it has been taken up heartily in the field of education, as evidenced by policies and practices that utilize a color-evasive language (MIUR, 2014). While race has been dissimulated, the racialization and othering of Black Italians and migrant and refugee youth is reproduced through their greater or lesser proximity to the white hegemonic condition (Giuliani & Lombardi-Diop, 2013). Within educational institutions, the bodies of migrant and refugee students are not perceived as the "norm." Indeed, they are identified as "problems," and their differences viewed as abnormal. When a student is labeled with differences or disabilities, there is a justification for labeling and segregation in the name of remedial (Connor et al., 2016). This paper presents a Hip-Hop based intervention that would help migrant and refugee children be proud of their identities, experiences, and talents.

Methodology

The research team, gathering data during the community intervention, is constituted by the author of this manuscript, and Angela Mosley. The organization team includes also three members from *Hip Hop Generation*, *Associazione Il Pettirosso* and *Ephebia*. The methodological approach adopted by the research team and organizers of the community intervention draws from aspects of *Ricerca-Form-Azione* (Balduzzi & Lazzari, 2018). Data were collected through video-recording of the workshops and through lyrical storytelling artifacts, which intended to be used along with pedagogical guidance to highlight the affordances of Hip-Hop pedagogy and Krip-Hop to the education of multiply marginalized students. The combination of video-analysis and pedagogical guidance sustains educational stakeholders' critical reflection on enacted practices and, ultimately, generates change toward more radically inclusive practices for disabled migrant youth (Peeters & Sharmahd, 2014).

The *Ricerca-Form-Azione* approach—developed over the last decade by a group of Italian educational scholars (Asquini, 2018)—strives to connect research (*ricerca*) and professional development (*formazione in servizio*), by engaging teachers and educational stakeholders in the experimentation of innovative educational practices (*azione*). Its main feature is the involvement of teachers as co-researcher, working side by side with academics (Balduzzi & Lazzari, 2018). Teachers and educational stakeholders are engaged in collective reflection processes aimed at generating transformative change within educational institutions starting from situational analysis, data collection, and interpretation. This leads to joint planning, documentation, and evaluation of experimental projects around Hip-Hop and Krip-Hop pedagogy. Given the participatory nature of the intervention, a particular emphasis was placed on ethical issues for ensuring that actions and performances undertaken

within the workshops would be respectful of the intentionality of the participants—namely the MCs, youth, parents and members of the community—and contribute to centering their voices.

Research Design

The intervention developed in two stages. During the first phase of the intervention, narrative observations of youth interactions with the MCs, peers, and members of the community were carried out by the organizers/researchers during the two different workshops, in order to familiarize with youth and adult's everyday life experiences and relation to Hip-Hop culture. Parallel to this process, video-recording of sections of the beat making, lyrical storytelling, and open mic sessions were carried out by the MCs, organizers, and members of the community. At the end of the workshop, a collective meeting was held in order to select the most relevant lyrical storytelling artifacts to be discussed with researchers and educational stakeholders.

In the second, and ongoing, phase of the project the selected video-fragments are watched and discussed collectively with educational stakeholders to explore ways of integrating Hip-Hop pedagogy and Krip-Hop within social and educational inclusive practices. The role of the researchers during these collective discussions was to facilitate the process of problematization of observed situations, the elicitation of implicit assumptions within enacted practices, and the co-construction of new meanings guiding pedagogical transformation (Bove & Cescato, 2013). The future steps of the intervention entail elaborating action-research plans in order to apply Hip-Hop pedagogy to existing practices of inclusive education for all students, but especially for disabled migrant students.

Participants

A total of fifty-five participants attended the daily workshops, and about one hundred attended the evening block party. Among the fifty-five participants attending the workshops, thirty were young Italians, five were adult educators, and twenty were young migrants and refugees. The Italian youth and adult participants were all from Terni and neighboring towns in central Italy. All of them attended middle and secondary schools, and five of them attended primary schools. The adult educators were teachers in secondary schools in Terni. Migrant and refugee participants were mostly from West African countries, and three of them from South-East Asia. They were hosted in two major service agencies for forced migration in Terni. These services are part of the first/second reception systems, they offer educational and recreational activities to children and guarantee free health care specifically for forced migrants. Encouraging the 'social integration' of asylum-seeking and refugee children and youth appears to be their paramount objective. These services were deemed crucial to situate the research purposes. The migrant and refugee youth participants had different legal statuses: some had already obtained refugee protection, others were waiting for the final response from the local court, while others appealed against the refusal to be granted refugee status. Ten among the Italian and refugee youth participants had a certified disability, or already started the process of certification. Most of them were diagnosed with learning disabilities, emotional and behavioral disorders, and Post Traumatic Stress Disorders.

The participants were selected through a combination of purposive and snowball sampling (Lincoln & Guba, 1985). Emails were sent to the managers of the refugee services to advertise the community intervention, and to encourage youth to attend. Emails were also sent to the school principals of all seven high schools in the city of Terni, with the purpose of engaging students, teachers, and other school professionals. Other forms of participants' recruitment included advertisement through social media, specifically through Facebook local Hip-Hop pages and groups. In the emails and social media advertising, the purpose of the intervention was explained, as well as the purpose of the research projects. Participants were informed that the workshops and the entire event was video-recorded and permissions to use the produced artifacts was sought both in the email and verbally on the day of the event. All participants agreed to be filmed and to share their artifacts.

Data Collection and Analysis

Data were collected through observations, video-recordings, and written artifacts during the entire day of the 8th of June, 2019, when the intervention was scheduled. All participants were reassured about the purpose of the study, and that the data were protected and used by the research and organization team for research purposes and to explore possibilities of integrating Hip-Hop Pedagogy in the school curriculum. In the weeks that followed, the community intervention member checking was executed by sharing via email the produced artifacts and videos that were taken during the workshops. Participants' engagement was measured through the written artifacts produced, their willingness to share them publicly in the afternoon and in the open-mic evening session, and in the response following the event via email and social media messages. Data were analyzed through video-analysis (Tobin et al., 2010) and discourse analysis of the artifacts produced (Fairclough, 2010).

Program/Workshop

In light of positive research outcomes on Hip-Hop-Based-Education in the U.S. context (Hill & Petchauer, 2013; Morrell & Duncan-Andrade, 2002), and the complexities of being a Black migrant or refugee in Italy, the intervention intended to center narratives of disabled and non-disabled migrant and Italian youth, and other stories of marginalization and incarceration. It was open for participation to teachers, parents or guardians, and other adult members of the community. It took place on June 8th, 2019, at a community space in the city center of Terni, in central Italy. The space was chosen for its key position in the city, and for being easily accessible for disabled and non-disabled participants. The city of Terni was chosen due to the high number of migrants and refugees residing here. Also, the need for the intervention was justified by the fact that some local refugee organizations have performed an assimilationist model of inclusion, not allowing the creativity of the youth to flourish, and not legitimizing or recognizing their cultures.

The program of the community intervention was designed and executed by the research team and YAC organizers, local educational organizations,[1] rapper and educator Amir Issaa, and music producer Rovion Rockmore Reed. Some local teachers and educators, with long-standing experience working in the community with young people, stepped in and helped us better frame the program activities. Being a new type of intervention and considering the lack of knowledge about core values of Hip-Hop, attendance, participation, engagement and openness to produce creative writing were established as the measures of success of the workshops,

and of the event in general. The workshops and event happened using Italian and English: Rovion Reed was provided with an Italian translator, while Amir was able to speak both Italian and English when needed. Considering the variety of backgrounds of the participants, bilingualism and multilingualism was highly encouraged in all activities, especially in the creative writing workshop. A breakdance battle took place after the workshop, facilitated by Hip-Hop Generation, and it was followed by a free concert and "open-mic" session, where migrant and Italian youth had the possibility of performing the song they had written in the afternoon. The workshops and concert were video-recorded and were made available for the general public via YouTube channel (https://www.youtube.com/watch?v=UGb0FCvbBeY).

Limitations/Implications

Based on the emails and messages sent to YAC email and social media channels, and the messages received by the American and Italian MCs, the community intervention had a significant impact not just on the refugee youth, but also on the Italian youth. Knowledge around the Hip-Hop culture, and its understanding in Italy and in West-African countries, was extended. Significant friendships were established, and teachers and educators asked YAC and the other local co-organizers to make this intervention an annual event, with an even greater participation from local schools. The major limitation to the execution of this intervention has been the complexity of the Italian bureaucracy to organize an event, occupying public soil, and the numerous permits that the organizers had to request from local authorities to make the event possible. The paper continues by exploring the findings gathered through some of the written artifacts that participants have elaborated when attending the lyrical storytelling workshop.

"Keepin' It Real": Youth Tales of Life and Migration

At the beginning of the lyrical storytelling workshop conducted by an Italian MC and educator Amir Issaa, the participants had the opportunity to listen to his life story and how he initially approached Hip-Hop culture. When he was young, he listened to a track from Run-DMC and thought that the music was revolutionary, but that it was also possible for him to replicate the style. Furthermore, he shared how in those years Hip-Hop helped boost his self-esteem and overcome a difficult family situation. While Italian society was judging him as "at risk" and he experienced exclusion in school, the Hip-Hop family helped him feel included. He felt safe and welcomed doing Hip-Hop.

After delivering this core aspect of Hip-Hop culture to the audience, Amir played some music as a soundtrack for the writing activity and proceed to distribute pens and papers to the participants. He gave them one rule to follow in the writing, which was choosing words that would create rhymes. He encouraged them to keep the lyrics real and close to their lives, even if they had a simple and quiet life. Below, there are some selected artifacts written in Italian and their local languages, which also testify to the beauty and inclusiveness of this Hip-Hop strategy.

Figure 1 has been written by a young disabled migrant, who has been labeled as having behavioral issues in school. Information about his disability status was shared with the research/ organizing team, moments after the workshop, by the community educator of the center hosting him. The first part of the artifact it is written in Italian, and it gives us an

Figure 1. Artifact 1.

impressionistic perspective of his life and perception of youth culture in Italy. He talks about him attending a party ("*sono arrivato alla festa*"), and being in a waiting room, watching people smoking and drinking. He believes that young people smoking are spoiling the party. He also wished that those young people would "shut their mouth" (i.e. *"chiudi la bocca"*), and that he could throw some of them out ("*ti mando fuori per forza*"). These first lines in Italian speak about the cultural differences between Italian and migrant youth, most of whom come from religious families, and therefore are not used to smoking and drinking habits.
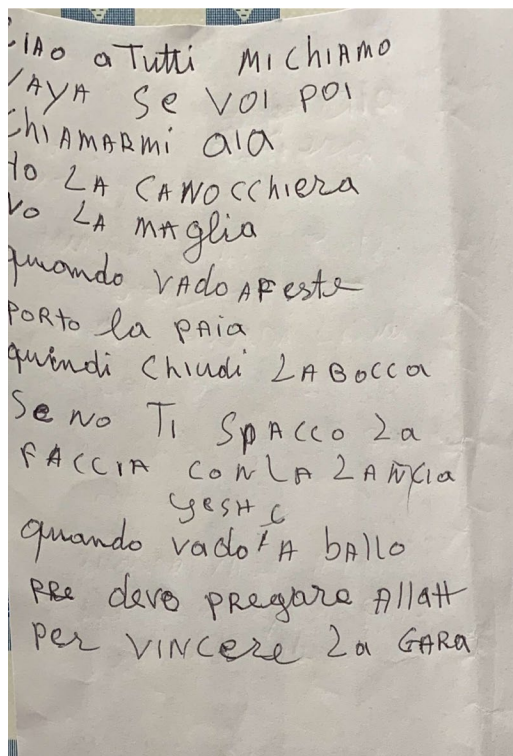
The second part of the artifact is juxtaposed to the first part. It is written in Wolof, so we asked the participant to translate it to Italian and then in English: "Where I come from is very far, the road was difficult, but thank God I arrived. I am not sitting around and waiting. I go to work. The things I get, I have. There are some people waiting for me. I do not wish to let them down. They trust me. All the way to Dakar." The participant turns to his own reality, he talks about the long and dangerous journey he had to face to arrive to Italy. He is not concerned with engaging in Italian party culture, he is focused on working and support his family back in Dakar. This artifact shows the complicated process of inclusion of migrant

youth in the Italian society, the challenges of peer relationships, and the aspiration and expectations of migrant youth. Also, it deconstructs the stereotype of the young male migrant who is perceived as living on welfare benefits and selling drugs to survive. It encapsulates the hopes of most young migrants, who come to Italy to work and support their families back in their home countries.

Another young asylum-seeking teen with dyslexia reflects on the conflicting experience of inclusion within the Italian society. This experience is reported in the artifact through a metaphor of violence, a punch in the face (*"ti spacco la faccia"*), which comes right after the sentence describing the common stereotype that young Italians use to describe him: a migrant selling drugs at parties (*"quando vado a feste porto la paia"*). These utterances, following his presentation and description of his style (e.g. wearing a vest instead of a t-shirt) highlight the necessity for him to disrupt the stereotypes of the "Black thug".

Figure 2 ends with an interesting reference to mixing two cultures that represent this boy's life: breakdancing battles and religion. He concludes by saying that before every performance he prays (*"devo pregare Allah"*), in the hope of winning the battle. It is interesting how he combines religion and Hip-Hop, as two essential aspects of his life in Italy and as a way to navigate an often-hostile social environment.

The third artifact is from an Italian mother and teacher, who actively participated in the workshop and really valued the possibilities of Hip-Hop pedagogy to create new inclusive practices in education. Just as the other two participants, she presents herself and joked about her age and her engagement in Hip-Hop culture. She talks about her personal life and her
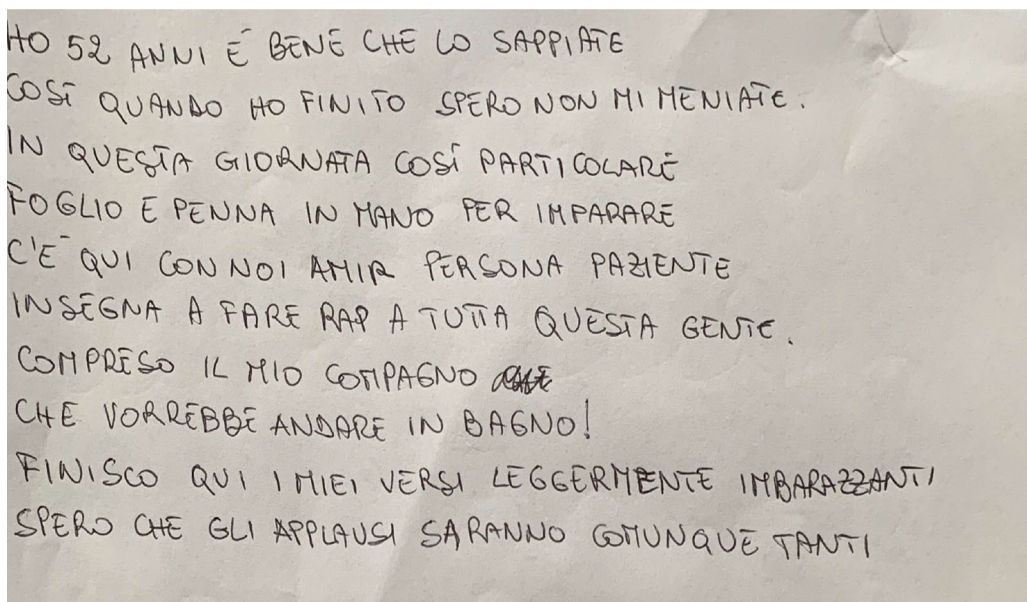

Figure 2. Artifact 2.

partner, and the excitement of participating to the workshop, which of course challenged her way of thinking about Hip-Hop. She affirms that she is learning through rhymes another way of exploring herself and identity of young people. The participants and the Italian MC were all very proud that she engaged in the activity and that she decided to share publicly what she wrote. This was welcomed by the crowd clapping and encouraging her. It has surely had a positive impact on the young participants, who could witness an adult, and a teacher understanding the values of Hip-Hop music and culture (Figure 3).

"Hip-Hop is Not Just Music"

The video recordings of the beat-making workshops, facilitated by Rockmore, the breakdance battle, and open-mic sessions highlight how the participants learned that Hip-Hop is a mental, spiritual, and physical state of being. They learned that Hip-Hop culture can transcend issues of race and class, as you have professionals such as doctors and engineers who might be influenced by Hip Hop music. They understood Hip-Hop's profoundly inclusive nature and character, as no matter who you are and where you come from, you have a chance at being creative (Adjapong, 2017). As the written artifacts, videos, and observations done during the workshops show, participants of different nationalities, abilities, age, and race enriched their language-shifting abilities, kinesthetic brilliance, and reflective and critical thinking skills.

Educators have engaged also in constructive dialogues with MCs to reflect on how to incorporate elements of Hip-Hop in their practices, while recognizing the limits of inclusion as they conceptualized it prior to the intervention. Teachers' reflections opened up possibilities for new interpretations of the global Hip-Hop culture, while finally recognizing migrants as they are, while helping Italian youth to a deeper understanding of aspects of Black culture (Love, 2015). The following concluding section of the paper reflects on the positive impact of Hip-Hop pedagogy and Krip-Hop as an inclusive practice outside of the US context.

Figure 3. Article.

Beyond "I Am Hip-Hop": Intersectional Inclusion and the Future of Hip-Hop Pedagogy in Italy and in Europe

Tommy Kuti, an activist and a Black Italian rapper, has recently exposed issues of racism and cultural appropriation in Italian Hip-Hop music. He has argued that most of the white Italian artists do not respect the philosophy of Hip-Hop, adopting only the fashionable aspects of African and African American cultures. Such superficial performance of Blackness, ignoring intersectional systems of oppression, reflect color-evasive racism and comfort-fantasy models of inclusion characterizing the Italian society (Migliarini, 2018). Drawing on the community intervention "I Am Hip-Hop: Beats, Rhymes and Culture", this paper intended to demonstrate the affordances of Hip-Hop pedagogy and Krip-Hop to create a culturally relevant and inclusive learning environment for all students, especially migrant students, in Italian public schools. Influenced by the intersectional and interdisciplinary framework of DisCrit, the present contribution explored an intervention that helped illuminate the complexity of Hip-Hop culture on a global level, as it informs flow, syncretism, indigenization, hybridity, (im)migration, and diaspora (Alim, 2009).

This paper intended to show how Hip-Hop pedagogy constitutes a call for educators to consider an innovative approach to teaching and learning that is connected to the culture of disabled migrant youth. Recognizing young migrants who identify with Hip-Hop or Krip-Hop demonstrates educational stakeholders' understanding that they engage in a different culture than the dominant white Italian groups, and communicate differently than the dominant groups (Adjapong, 2017). It encourages educators and students to consider how migrant and marginalized youth have historically been excluded from society and education, and consequently construct knowledge differently than the dominant group. This makes the call for an intersectional inclusive education characterized by innovative pedagogies increasingly urgent, both in the Italian context and internationally. All teachers and educational stakeholders must acknowledge that the present definition of inclusive education, coupled with the monolithic approaches to teaching a Eurocentric curriculum, does not help students achieve or feel included in school and society. Hip-Hop pedagogy, illuminated by the Krip-Hop principles and the tenets of DisCrit, can bridge theory and practice to demonstrate pedagogical approaches that can be used to better reach disabled migrant and multiply marginalized students in the classroom (Adjapong, 2017; Moore, 2020). Hip-Hop pedagogy and the Krip-Hop movement allow students to accept and affirm their identities and experiences, while developing critical perspectives that challenge inequities in schools and society, which can be perpetuated by the traditional notion of inclusive education and curriculum.

After the successful experience of Terni, and while teachers and educators there are still evaluating ways of incorporating Hip-Hop pedagogy in their practices, new possibilities for developing a Hip-Hop based education are explored in the South of England. The teacher training program at the University of Portsmouth, in collaboration with two local high schools and several music and educational organizations, will take part in a summer day of workshop led by US scholars and teachers. The American researchers and teachers will share their experiences implementing Hip-Hop pedagogy in science teaching, literacy and science teaching, and will listen to the experiences of English teachers and members of the community to understand how Hip-Hop and Krip-Hop pedagogy can be implemented in English schools.

Note

1. Hip-Hip Generation, *Associazione Il Pettirosso*, and *Ephebia.*

ORCID

Valentina Migliarini ⓘD http://orcid.org/0000-0002-0823-9847

References

Adjapong, E. S. (2017). Bridging theory and practice in the urban science classroom: A framework for hip-hop edagogy. *Critical Education*, *8*(15), 6–22.

Adjapong, E. S., & Emdin, C. (2015). Rethinking pedagogy in urban spaces: Implementing hip-hop pedagogy in the urban science classroom. *Journal of Urban Learning, Teaching and Research*, *11*, 66–77.

Alim, H. S. (2009). Translocal style communities: Hip-Hop youth as cultural theorists of style, language, and globalization. *Pragmatics*, *19*(1), 103–127. https://doi.org/10.1075/prag.19.1.06ali

Annamma, S. A., Connor, D., & Ferri, B. (2013). Dis/ability critical race studies (DisCrit): Heorizing at the intersections of race and dis/ability. *Race Ethnicity and Education*, *16*(1), 1–31. https://doi.org/1 0.1080/13613324.2012.730511

Annamma, S. A., Jackson, D. D., & Morrison, D. (2016). Conceptualising Colour-Evasiveness: Using Dis/Ability Critical Race Theory to Expand a Colour-Blind Ideology in Education and Society. *Race, Ethnicity and Education 20*(2), 147–162.

Asquini, G. (Ed.). (2018). *La Ricerca-Formazione: Temi, esperienze e prospettive*. Franco Angeli.

Atwater, M. M., & Crockett, D. (2003). A world view of preservice teachers: Through the eyes of ethnicity and culture. In S. Maxwell Hines, Peter Lang, (Eds.), *Multicultural science education: Theory, practice, and promise* (pp. 55–86).

Balduzzi, L., & Lazzari, A. (2018). Ricerca-Form-Azione: Implicazioni pedagogiche e metodologiche del fare ricerca con gli insegnanti. In G. Asquini (Ed.), *La Ricerca-Formazione. Temi, esperienze, prospettive* (pp. 63–74). Franco Angeli. https://doi.org/10.36253/978-88-6453-598-2

Bove, C., & Cescato, S. (2013). Cultures of education and rituals of transition from home to the infant toddler center: Observing interactions and professional development. *Ricerche di Pedagogia e Didattica. Journal of Theories and Research in Education*, *8*(2), 27–44.

Chang, J. (2007). *Can't stop won't stop: A history of the hip-hop generation*. Macmillan.

Connor, D., Annamma, S. A. A., & Ferri, B. (2016). *DisCrit: Diability Studies and Critical Race Theory in Education*. New York: Teachers College Press.

Cook, L., & Friend, M. (2017). Co-teaching: Guidelines for creating effective practices. *Focus on Exceptional Children*, *28*(3), 1–16. https://doi.org/10.17161/fec.v28i3.6852

D'Alessio, S. (2014). Le normative sui bisogni educativi speciali in Europa e in Italia. Verso un'educazione inclusiva? La prospettiva dei Disability Studies [The regulations on special education needs in Europe and in Italy. Towards an inclusive education? The perspective of disability studies]. In P. Gaspari (Ed.), *Pedagogia speciale e BES* (pp. 217–244). Edizioni Anicia.

Emdin, C. (2016). *For white folks who teach in the hood… and the rest of y'all too: Reality Pedagogy and Urban Education*. Beacon Press.

Fairclough, N. (2010). *Critical discourse analysis: The critical study of language* (2nd ed.). Routledge.

Ferguson, D. L., Kozleski, E. B., & Smith, A. (2003). Transformed inclusive schools: A framework to guide fundamental change in urban schools. *Effective Education for Learners with Exceptionalities*, *15*, 43–74. https://doi.org/10.1016/s0270-4013(03)80033-8

Ferri, B. (2008). Inclusion in Italy: What happens when everyone belongs. In B. Ferri (Ed.), *Disability and the politics of education: An international reader* (pp. 41–52). Peter Lang.

Giuliani, G., & Lombardi-Diop, C. (2013). *Bianco e Nero: storia dell'identità razziale degli italiani*. Milano: Mondadori Education.

Giuliani, G. (2015). Introduzione. In G. Giuliani (Ed.), *Il Colore Della Nazione*, 215–228. Milano: Le Monnier/Mondadori Education.

Gonzales, E. (2004). *The Bronx*. Columbia University.

Hill, M. L., & Petchauer, E. (Eds.). (2013). *Schooling hip-hop: Expanding hip-hop based education across the curriculum*. Teachers College Press.

ISMU Fondazione. (2016). *Alunni con Cittadinanza non Italiana. La scuola multiculturale nei contesti locali. Rapporto nazionale A.S. 2014/2015*. Fondazione ISMU.

Ladson-Billings, G. (1994). *The dream keepers: Successful teaching for African American students*. John Wiley & Sons.

Ladson-Billings, G. (1995). But that's just good teaching! The case for culturally relevant pedagogy. *Theory into Practice*, *34*, 159–165. https://doi.org/10.1080/00405849509543675

Lane, C. (2008). The distance learning technology resource guide. Retrieved from http://www.tecweb.org/styles/gardner.html.

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Sage.

Love, B. (2015). What is hip-hop based education doing in nice fields such as early childhood and elementary education?*Urban Education*, *50*(1), 106–131. https://doi.org/10.1177/0042085914563182

Migliarini, V. (2017). Subjectivation, agency and the schooling of raced and dis/abled asylum-seeking children in the Italian context. *Intercultural Education*, *28*(2), 182–195. https://doi.org/10.1080/14675986.2017.1297091

Migliarini, V. (2018). Colour-evasiveness' and racism without race: The disablement of asylum-seeking children at the edge of fortress Europe. *Race Ethnicity and Education*, *21*(4), 438–457. https://doi.org/10.1080/13613324.2017.1417252

Migliarini, V., & Cioè-Peña, M. (under review). Performing the good (Im)migrant: Inclusive education between linguistic assimilation and survival. *Urban Education*.

Migliarini, V., & Stinson, C. (2020). Inclusive education in the (new)era of anti-immigration policy: Enacting equity for disabled English language learners. *International Journal of Qualitative Studies in Education,* 17 pp. https://doi.org/10.1080/09518398.2020.1735563

Migliarini, V., Stinson, C., & D'Alessio, S. (2019). SENitizing' migrant children in inclusive settings: Exploring the impact of the Salamanca Statement thinking in Italy and the United States. *International Journal of Inclusive Education*, *23*(7–8), 754–767. https://doi.org/10.1080/13603116.2019.1622804

Miles, S., & Singal, N. (2010). The education for all and inclusive education eebate: Conflict, contradiction or opportunity?*International Journal of Inclusive Education*, *14*(1), 1–15. https://doi.org/10.1080/13603110802265125

Ministero dell'Istruzione, dell'Università e della Ricerca (MIUR). (2012). *Ministerial Directive on the Intervention tools for pupils with special educational needs and the territorial organisation of inclusive education.*

Ministero dell'Istruzione, dell'Università e della Ricerca (MIUR). (2013). *Circulare n°8*, March 6th.

Ministero dell'Istruzione, dell'Università e della Ricerca (MIUR). (2014). Linee Guida per l'Accoglienza e l'Integrazione degli Alunni Stranieri. http://www.istruzione.it/allegati/2014/linee_guida_integrazione_alunni_stranieri.pdf.

Moore, L. (2020). *Black ableism black people let's talk! Is it time for a national Black disability educational campaign?* kriphopnation.com

Morrell, E., & Duncan-Andrade, J. M. (2002). Promoting academic literacy with urban youth through engaging hip-hop culture. *The English Journal*, *91*(6), 88–92. https://doi.org/10.2307/821822

Peeters, J., & Sharmahd, N. (2014). Professional development for ECEC practitioners with responsibilities for children at risk: Which competences and in-service training are needed? *European Early Childhood Education Research Journal*, *22*(3), 412–424. https://doi.org/10.1080/1350293X.2014.912903

Shapiro, P. (2005). *The rough guide to hip-hop*. Rough Guides Limited.

Tobin, J., Mantovani, S., & Bove, C. (2010). Methodological issues in video-based research on immigrant children and parents in early childhood settings. In M. Tarozzi & L. Mortari (Eds.), *Phenomenology and human science research* (pp. 204–225). Zeta Books. https://doi.org/10.7761/9789731997452_8

UNESCO. (1994). The Salamanca statement and framework for action on special needs education [Paper presentation]. *World Conference on Special Needs Education: Access and Equality*, Samalanca, Spain.