

IDEA 69 Hip hop culture is central to appreciating the identities of Marion County Black youth because it is an essential pathway to understanding their struggles, realities, and possibilities

Marion County schools must have culturally competent teachers, curriculum, and pedagogy. Along with African/African American, Latin@, white urban working class cultures, global youth culture must become one of the cultures taken into account in the school and classroom.

To gain respect and knowledge for American urban youth culture (aka global youth culture/aka hip hop), IDEA 70 examines some history and then the insights of urban educators. In the early 1970s, a group of Black and Latin@ men and women gave birth to a culture of music, poetry, graphic art, dance, and fashion. They termed this culture “Hip Hop.” In “Keepin’ It Real, Keepin’ It Right,” educator D. Miles Brady discusses being a Black urban student.

D. Brady quotes James Cone, from Cone’s 1969 groundbreaking work, “Black Theology 6-Black Power.” Mr. Cone offered the following "kernel of truth" which drove Brady to write the essay referenced here: *This is a message to the oppressor, not in hope that he will listen, but with the expectation that my own existence will be clarified.* Cone’s insight made Brady asks:

- How will my own existence be clarified?
- How will the existences of young, Black students be clarified and respected?

If *OppuntunINDY* is to reach the county’s youth and help them answers these questions, a knowledge of hip hop culture is central to understanding their identities because it is an essential pathway to appreciating their struggles, realities, and possibilities.

<http://kinumedia.org/vorcreatex2/wp-content/uploads/2012/11/Cultural-Competency-global-youth-culture.pdf>