

THE RELATIONSHIP BETWEEN THE CONSTRUCTS OF RAP MUSIC, SELF-ESTEEM,
AND SELF-EFFICACY

by

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Abstract

There are a host of potentially adverse behaviors in which youth engage, which have important implications for both their well being as youth and their life prospects. The past decade has seen dramatic shifts in the intensity with which youth pursue these activities. Adolescents, like adults, may be prone to engaging in behavior that may be harmful to them due to personal invulnerability and their tendency to focus on the immediate, rather than long-term, consequences of their behavior (Dixon & Brooks, Rap music and rap audiences: Controversial themes, psychological effects and political resistance, 2002). This research study explored the relationships between the constructs of rap music as defined by the RAP scale (Tyson, The rap music attitude and perception (RAP) scale: Scale Development and preliminary analysis of psychometric properties, 2005), self-esteem, and self-efficacy. At the conclusion of the study, the researcher found that self-esteem was not a significant predictor of students' violent-misogynistic scale scores, self-efficacy was not a significant predictor of students' empowerment scores and, finally, self-efficacy was a significant predictor of students' artistic-esthetic scale scores. These results indicate that students with higher self-efficacy tend to be less critical of the artistic-esthetic constructs of rap music.

Dedication

I would like to dedicate my dissertation to my father, Olin M. Phillips, who passed suddenly January 2006. He instilled in me the importance of family. Even through your death, your spirit guided me to continue through classes as well as assist my mother in anyway possible to get her through this crisis. I would like to thank you and my mother, Virginia M. Phillips, for the unconditional love that was instilled in me throughout all of my life.

I would also like to dedicate my dissertation to my daughter, Tiffany Nicole Jones, and my son, Cary Darnell Jones, Jr. I love both of you very much and wish you much success in your educational endeavors. I would like to thank you for being there for me through those late nights of research and for the encouragement that you gave me to continue on with my studies. I believe that my strength has moved both of you to want to advance in life both personally and educationally.

I would like to thank God, my creator, for the abundance of strength that you have given me to hold out to the end. I know when I hit roadblocks it was you who said, "Peace. Be still." I have placed this dissertation in your hands and with your guidance we have made it through.

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CHAPTER 1. INTRODUCTION

Introduction to the Problem

Negative rap music is very popular and has a captivating effect on African American adolescents' perceptions, emotions, beliefs and behaviors (Hurt, 2007; Porter, 2006; Tyson, 2002). Male and female rappers are paid to produce rap music as entertainment. They do not consider how their message affects adolescents. The media uses negative rap to influence African American adolescent women that their bodies are the most important thing about them (Brown, 2002; Chapin, 2000; Porter, 2006). African American men feel that it is normal to degrade women and view them as sexual objects. Since the media is portraying that the women are only body parts, they feel that they have to use their body to make money, find love and to achieve social status (Porter, 2006; Powell, 2006; Sharpley-Whiting, 2007).

Several educators (Porter, 2006; Powell, 2006; Sharpley-Whiting, 2007) purport that African American adolescent women and men move from adolescent to womanhood/manhood with negative rappers as their role models and would like to emulate their actions into their everyday lives. Some of these women/men will end up in the following ways (Porter, 2006) (a) single mothers/fathers; (b) addicted to drugs; (c) financial ruins; (d) incarcerated; (e) emotionally bitter and resentful; (f) unemployed or underemployed and (g) going from one emotionally and physically abusive relationship to another.

In a study, Martino, Collins, Elliott, Strachman, Kanouse, and Berry (2006), found that adolescents listen to music at least 1.5 to 2.5 hours per day; the amount of time

adolescents listen to music demonstrates that music is an integral part of adolescents' everyday lives. Sexual themes are common in music, which can range from romantic and playful to degrading and hostile (Martino et al.). Lauryn Hill and Lil Kim stand on the two extremes of the genre, in which they differ in their deliberate acts of how they influence the minds of African American women (Sharpley-Whiting, 2007, Stephen & Few, 2007). Lauryn Hill is one who encourages knowledge of self, self-respect and positive growth. In the contrary, Lil Kim encourages disrespect of self, drug use and violence (Porter, 2006; Sharpley-Whiting, 2007).

With this information in hand, it is important that counselors and other human service professionals are familiar with and understand the music that adolescents listen to daily. Music such as rap has a therapeutic value, which could help youth build positive sense of self and to draw on their strengths, and the strengths of their culture as a way to develop solutions to issues they face on a daily basis (Tyson, 2003). This could be a golden opportunity to significantly impact youth by exploring rap music as a mobilizing force to understand the youth of today (Tyson).

In reviewing the literature, there has been research from McMahon and Watts, 2002; Stephens and Few, 2007 that discusses factors that could influence the African American adolescents' psychosocial factors. There are also studies that reviewed one of the most common influences of behavior as it pertains to rap music (Iwamoto, Creswell & Caldwell, 2007; Peterson, Wingood, DiClemente, Harrington, & Davies, 2007; Tyson, 2002, 2003, 2005; Wingood, DiClemente, Bernhardt, Harrington, Davies, Robillard & Hook, 2003). In a study with Wingood et al., (2003), rap music is presently one of the

main attractions in today's society that can portray African American adolescents in negative ways. This relates to risky behaviors such as using drugs or alcohol, violence, and having promiscuous sex with respect to the adolescent self-esteem and/or self-efficacy. Tyson (2002) explored the concept of hip hop therapy where under a specific set of conditions rap music would improve the therapeutic experience and outcome for youth. This approach uses bibliotherapy, rap music and music therapy. Rap music has been found to portray various social themes such as dysfunctional families, violence, racial injustice, tears of pain, and struggle to live everyday and economic deprivation (Cohen, 2007; Cohen, Celestine-Michener, Holmes, Merseth & Ralph, 2007; Peterson et al., 2007; Richardson, 2002).

Holcomb-McCoy (2005) stated that adolescence is a crucial time when many changes occur in a person's life. It is a period when children begin to mature mentally and think more about their identity and where they fit in the world. Erickson (1980) suggested that one achieves an identity by means of process, search, and commitment. Erickson also claimed that an individual's failure to achieve an identity can lead to confusion and despair.

Adolescence is a period of physical growth (Hendricks et al., 2005). It is also a process of maturity where the achievement of attitudes and beliefs that are needed for effective participation in society is visible. Hendricks (2005), states that the period of growth during adolescence involves physical, emotional and intellectual processes. The physical development is evident by the reproductive organs becoming functionally active and the adolescent being interested in the opposite sex. Adolescence is characterized by

the attainment of adult sexual characteristics and the ability to conceive. However, many adolescents do not fully understand this process. They are still children trying to think and act as adults (Hendricks et al., 2005).

The developmental changes that occur in adolescence involve the integration of physical, social, and psychological growth that must be incorporated into the self (Hendricks et al., 2005; Mruk, 2006). Children who have poor or low self-esteem have a difficult time during adolescence because they do not feel good about themselves (Hendricks). Self-esteem is the personal judgment of worthiness that is expressed in the attitude the individual holds toward the self. In a telephone conversation with Dr. Edgar H. Tyson, he discussed the psychological construct of self-esteem as being how one feels for one's self and how other's regards that individual. He also discussed when looking at self-efficacy for the African American adolescent it is viewed as what one thinks about what they can do and what others think they can do. He stated in self-efficacy the question would be, "How can I be useful?" E. H. Tyson (personal communication, March 18, 2009).

Mass media items such as computers, the internet, and television have become an important part of adolescence everyday life. Huntemann and Morgan (2001) stated that, "All together the flow of popular images, representations and symbolic modes disseminated by the media profoundly shapes what young people think about the world and how they perceive themselves in relation to it" (Hunteman & Morgan, 2001, p. 309). Adolescents with low self-esteem who listen to rap, which is full of sex and violence, will not look at the potential of the long term effect of their behaviors and will shape their

minds or influence their behavior to believe that this is how society is supposed to be (Stephens & Few, 2007; Wingood, et al., 2003). On the other hand in a study with Rubin, West and Mitchell (2001) found that adolescents who listened to rap music had higher levels of aggression and self-esteem and lower levels of trust and faith in others.

By assessing the relationship between self-esteem, self-efficacy and the constructs of rap music, interventions can be planned to meet their social adaptation needs. Prevention is the goal; but, without understanding the factors that may lead to specific behaviors, little progress can be made to prevent those behaviors. The purpose of this study was to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. Rap music can be used to eliminate problems that arise such as sex, drugs or violence.

Background of the Study

The social cognitive theory has great potential to explain how the media promote sex roles and sexual behaviors. Depictions of adolescents in the media, their successes, failures, rewards, and punishment, provide models from which beliefs and attitudes are learned and actions are imitated (Bandura, 2002; Chapin, 2000). African American adolescents' ethnicity can play an important role in their identity development (Stephens & Few, 2007; Tyson, 2002). It has been found that ethnic and racial attitudes among children appear to crystallize by 10 years of age (McMahon & Watts, 2002; Rotheram & Phinney, 1988). This period of growth and process of maturity involves physical, emotional, and intellectual processes. Adolescence is a transition time that allows for

dramatic changes in biological, psychosocial, intellectual, and moral growth. Some of these key issues include cognitive growth, sexual maturity, relationships, career goals, transition to adult roles, and greater independence from parents (Hendricks et al., 2005).

Adolescents live in a society full of media influence with little attention given to the physiological and psychological impact of what they view everyday. Semali (2003) and Steyer (2002) found that the typical adolescent between 13 and 15 uses the internet, watches television, video and recorded media, listens to the radio and music, plays video games, and views magazines on the average of 6 hours per day. Sometimes they are multitasking—using two or more media at one time. In school, many adolescents know the words of the various rap songs but do not know their multiplication tables or even simple facts in a science or social studies class. Adolescents are so immersed in the music industry that they do not take the time to learn simple facts to complete their education.

During adolescence children need a safe, nurturing environment in order to begin to rely more on themselves instead of peer groups in establishing self-esteem and/or self-efficacy as well as their values and standards of behavior (Boynton, Dunn, Stephens, & Pulicini, 2003). The developmental stage during adolescence establishes health-promoting lifestyle choices that inevitably foster positive health choices. Studies, however, continue to indicate that the age of engagement in health compromising behaviors (sexual activity, alcohol, and drug use) often begins before adolescence (Haag, 1999; Howard & Holander, 1997; Huntemann & Morgan, 2001). Hendricks et al. (2005) reported that when teens have higher levels of self-esteem, they are more likely to make positive health promoting lifestyles choices that continue into adulthood. An adolescent

with high levels of self-efficacy would engage in activities where the outcomes would be favorable and avoid activities that would lead to negative consequences (Bandura, 1997; Schunk & Meece, 2005).

Brown (2002) concluded that the mass media (and rap music, by extension) are important providers of sex education for American adolescents. According to Strasburger and Donnerstein (2000), nearly 50% of adolescents report getting information about birth control from the media. The media expose adolescents to the sexual scripting of behaviors they may not have observed elsewhere. Television acts as a powerful sexual socializing agent for adolescents (Brown, Halpern & L'Engle, 2005; Cope-Farrar & Kunkel, 2002). Television is considered one of the most important sources of information about sexual behaviors and their consequences (Kunkel et al., 2003). Teenagers observe many sexual images through viewing rap music videos via the television which could lead to inappropriate behaviors.

Bandura (1977) argued that reward is not necessary for imitation; it is sufficient for children to perceive the model as being reinforced, causing vicarious reinforcement. In this way, modeling, both in the home and through the media, conveys sex role information (Chapin, 2000; Strasburger, Wilson & Funk, 2002). According to Bandura (1977), evidence from cross-species and cross-cultural studies indicates that human sexuality is governed primarily by social conditioning, rather than endocrinal stimulation. Sexual modeling teaches amorous techniques, reduces sexual inhibition, alters sexual attitudes, and shapes sexual practices by conveying norms.

Statement of the Problem

Adolescents that engage in risky behaviors place themselves at risk for incarceration, injury, or death at increasingly high rates (Wingood, DiClemente, Bernhardt, Harrington, Davies, & Robillard, 2003). These behaviors, which include violence, substance abuse, school dropout, and sexual activity, impose huge costs to society and to the adolescents themselves (Peterson et al, 2007; Stephens & Few, 2007). Outcomes of this behavior can range from academic disruption to significant medical threat, such as unwanted pregnancy, drug dependence, or sexually transmitted diseases (Allen, Aber, & Leadbeater, 1990; Strasburger et al., 2002).

Early sexual activity can increase risky behaviors in adolescents. It has been found that those who had sex by the time they were in the eighth grade were 4 times more likely to have multiple sex partners (O'Donnell, O'Donnell, & Stueve, 2001). When adolescents engage in activities at an early age, they become accustomed to these acts. Adolescents with poor self-images may seek out physical intimacy as a way to find love and reassurance from peers. Young people see sex as something they engage in and not worry about the repercussions. They are looking for immediate gratification rather than the long-term consequences of their actions. It is important that this population become aware of the risks for future problems in social adaptation (Peterson et al, 2007; Stephens & Few, 2007).

The social learning theory developed by Bandura (1977, 2002) was used as the theoretical framework for this study. This theory is based on the idea that humans learn

vicariously through the observation of action taken by others. It considers that people learn from one another, including such concepts as observational learning, imitation, and modeling. Social learning theory synthesizes concepts and processes from cognitive behaviorist, and emotional models of behavior change. The concept of behavioral capability maintains that a person needs to know what to do and how to do it; thus, clear instructions and/or training may be needed (McMahon & Watts, 2002).

Self-efficacy, which Bandura (1977, 2002) considered the single most important aspect of the sense of self that determines one's effort to change behavior, is self-confidence in one's ability to successfully perform a specific type of action. Earlier research has been based on the behavior of young African American youth whereas there is little research on their attitudes, ideas, wants and desires. Such research includes but is not limited to Peterson, Wingood, DiClemente, Harrington, and Davis (2007), *Images of Sexual Stereotypes in Rap Videos and the Health of African American Female Adolescents* where the objective of these studies were to determine if the perceived portrayal of sexual stereotypes of women in rap music videos produce adverse health outcomes such as drugs, sexual activity and negative body image. Brown, L'Engle, Pardon, Guo, Kenneavy, and Jackson (2006) conducted the Teen Media Study that examined various types of media such as television, movies, magazines and music using the Sexual Media Diet. This method focuses on a highly specified independent variable that measures exposure to sexual content across the four media combining individual report use with objective analysis of those media. Tyson (2003) wrote *Rap Music in Social Work Practice*, a book aimed at the incorporation of hip hop music in to social

work practices, particularly with African American and Latino youth. This study detailed only preliminary support for integrating rap music intervention with youth. It was still in the developmental stages. Tyson (2005) conducted a study designing an instrument entitled The Rap Music Attitude and Perception (RAP) Scale, which was designed to measure the attitudes towards and perceptions of rap music. In reviewing the previous research, the problem of this study was to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy in hopes that counselors may understand the reasons behind these behaviors. Counselors may become proactive in initiating programs, such as gender based groups, to eliminate problems that rap music is responsible for in the development of adolescent lives.

Purpose of the Study

The purpose of this study was to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. When positive, life-enhancing images and messages are fed into a child's mind, the result is a mentally and emotionally balanced, healthy child (Porter, 2006, Powell, 2006). Porter (2006) also purports that when negative messages and images are fed into a child's mind, the child becomes sick and will reveal destructive beliefs and values, an unhealthy self-image, and dangerous behaviors. There are too many rap songs and videos that feed unhealthy messages and images into the minds of adolescents and are destructive to the African American child (Porter, 2006; Powell, 2006).

Rationale

The purpose for the research study was to collect information that would be useful for counselors to assist adolescents to understand their attitudes concerning rap music by examining the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. Tyson (2002) conducted a research project to examine if Hip hop Therapy was used incorporating therapeutic interventions using youth's music and culture, the therapeutic relationship would be less oppositional and treatment would be more effective in the end. Furthermore, the information would be used to improve the negative aspects that rap music portrays to assist youth to listen to the music with a critical ear in order to critically evaluate and analyze how the music relates to their lives. In this way, music may be used therapeutically to increase adolescents' critical thinking skills.

Research Questions

The purpose of this study was to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. The research questions were formulated from the three constructs: Violent-Misogynistic, Empowerment, and Artistic-Esthetic. The violent-misogynistic construct represents the perception that the content such as the lyrics of a song and culture of rap music reflects violent, sexist and misogynistic images (Tyson). The empowerment construct represents that rap music discusses oppressive conditions in the social environment and motivates young people to better understand how to counteract those conditions (Tyson). The

artistic-esthetic construct is the appreciation of rap music for its beats and dance related qualities (Tyson). The following research questions guided the analysis of the data collected.

1. What are the relationships between self-esteem, self-efficacy and the violent-misogynistic constructs of rap music with African American adolescents?
2. What are the relationships between self-esteem, self-efficacy and the empowerment constructs of rap music with African American adolescents?
3. What are the relationships between self-esteem, self-efficacy and the artistic-esthetic constructs of rap music with African American adolescents?

Hypotheses

Neuman (2003) stated that hypotheses were tentative answers to research questions. It was hypothesized that

1. Self-esteem has a positive relationship with the violent-misogynistic constructs of rap music with African American adolescents and the way that society views the lyrics as being violent, sexist and portraying misogynistic images.
2. Self-efficacy has a positive relationship with the empowerment constructs of rap music with African American adolescents in a way that they will make changes to counteract the conditions that they are surrounded with.

3. Self-efficacy has a positive relationship with the artistic-esthetic constructs of rap music with African American adolescents in that they appreciate the music for the beat and dance qualities.

Significance of the Study

This study has significance for educational researchers, school counselors, and administrators. By assessing the relationship between self-esteem, self-efficacy, and the constructs of rap music, potential interventions can be planned to meet adolescents' social adaptation needs. Prevention is the goal; but, without understanding the factors that may lead to specific behaviors, little progress can be made to prevent those behaviors.

Definition of Terms

The following terms were operationally defined for this study:

Adolescence. Adolescence is the development phase between childhood and adulthood with three sub-phases; early adolescence (ages 11 to 14), middle adolescence (ages 14 to 17), and late adolescence (ages 17 to 21) (Hendricks et al., 2005).

Adolescent risky behavior. Any behavior that places the adolescent at-risk for deleterious outcomes that compromise successful adolescent development (Jessor, 1992). Risky behaviors may be defined as delinquency, sexual risk taking, and substance use (Igra & Irwin, 1996).

Correlational design. Research that attempts to examine and identify a casual relationship between the independent and dependent variable (Leedy & Ormrod, 2005).

Multiple regressions. Used to describe the strength and direction of relationships between two or more variables when discussing correlational analysis (Mertens, 2005)

Negative media images. Images on television that have been described as poor influences on youth that will lead them to risky behaviors such as sex, drugs, and crime (Chapin, 2000).

Quantitative Research. Items such as questionnaires or equipment to collect data (ex. SPSS software) are used in this design where data is presented in numerical and statistical form. The objective is to obtain precise measurements and analysis of target concepts in order to increase the efficiency of the collected data (Mertens, 2005).

Self-efficacy. This can be broken down in 3 categories: (a) the belief in one's capacity to succeed, (b) General self-efficacy is the belief that one has the capacity to handle tasks; (c) Specific self-efficacy concerns one's ability to perform specific tasks (Neill, 2005).

Self-esteem. One's view or perception of one's personal worth (Powell, 2006).

Social adaptation. One's ability to adapt to everyday living via social, interpersonal and cultural norms (Holcomb-McCoy, 2005).

Rap or hip hop rap. A combination of styles, such as classical, jazz, R& B, and reggae, mixed with human beat box rhythms and turntable scratching (Powell, 2006).

Assumptions and Limitations

An assumption of the study includes the idea asserted by Stephens and Few (2007) that parents and peers are the primary socialization vehicle for developing African

American adolescents' positive attitudes toward physical attractiveness and norms in which they have the ability to contribute to society by portraying positive behaviors, and avoiding risky behaviors early in life. Hendricks et al., (2005) made the assumption that if adolescents have a positive role model early in their life they will make more responsible decisions. Rap music is continually obsessed with sexual innuendos and undertones. Without positive role models, negative lyrics from rap music and peer pressure may be the leading cause adolescents develop low self-esteem (Hendricks). On the other hand, values are an important factor when it comes to self-efficacy whereas adolescents will participate in activities that are important to them or ones that will have the desired outcome that they expect (Schunk & Meece, 2005).

This study examined the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. The participants were African American adolescents between the ages of 13-15 who are taking part in the enrichment program. Gender, religion, and other demographic characteristics were used to determine eligibility. The ethnic distribution of the enrichment program consists of 100 African American students that attend the program to educate and empower students. Only African American adolescents attend this enrichment program. From the 100 African American adolescents, it is an assumption that the study will consist of approximately 86 African American adolescent participants due to the return of the permission forms. The relationship to other populations will be limited as it relates to their viewpoints, because the study will only focus on the African American adolescent population. The study is not a true experimental design that would delineate between a

control and experimental group. The correlational design would allow the researcher to study within conditions in which experimental research would be difficult or impossible. The researcher would be able to look at the differences in the dependent variables that are thought to be caused by the independent variables. Using correlational design the study would be conducted in the natural environment of the variables without the researcher using treatment. The researcher that conducts a study using the correlational design is one that gathers data about two or more characteristics for a particular group of people (Leedy & Ormrod, 2005).

The data for this study was based on adolescents' self-report from the self-esteem, self-efficacy and the constructs of the RAP scale. The study did not incorporate parenting processes and delinquency. The data from this study is only a snapshot of a time in the adolescent's life.

Nature of the Study

A quantitative study is being utilized using the survey method. The proposed study used the Rosenberg Self-Esteem Survey (SES; Rosenberg, 1989), The General Self-Efficacy Scale (GSE; Jerusalem & Schwarzer, 1995) and the Music Attitude and Perception (RAP) Scale, the youth version that was developed by Edgar Tyson in 2009. The participants are students who are part of an enrichment program in a large metropolitan city in the southeastern U.S. The programs purpose is to educate and empower students. The program targets adolescents who are both academically and

behaviorally sound as well as those that reflect multiple risk factors for poor academic performances, violence and/or delinquent behavior.

The survey was used to ask inner-city African American adolescent about their opinions, beliefs, and behaviors. The data was used to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. The quantitative design determined if there are statistically significant correlations between self-esteem, self-efficacy and rap music. This correlational design was believed to be the best for the research because the variables of interest can not be manipulated; therefore, information must be interpreted in its natural setting.

According to Mertens (2005), the research procedure must contain information on how the data contained in the surveys will be kept confidential. No identifying information will be required of the students and all results will be reported in the aggregate. There was also the issue of informed consent. Moore and Savage (2002) reported four basic elements for informed consent: (a) what will or might occur is explained, (b) the participant should understand the information, (c) the participant should be competent to make a mature judgment, (d) and the agreement to participate should be voluntary and free from coercion. An informed consent form will be signed by both the students (see Appendix A) and their parents (see Appendix B).

This was a quantitative research design study using the survey method. When the survey design is used the researcher is able to conduct a descriptive, cross-sectional survey design, administer a close-ended question instrument at one point of time in order to obtain a cross-section or portion of a specific phenomenon (Leedy & Ormrod, 2005).

The data was analyzed using the correlational design which would determine the relationship between variables. The analysis used multiple regressions to describe the strength and direction of relationship between two or more variables. The analysis of data was used to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. The Statistical Package for Social Science (V17.0) was used to analyze the data. The data analysis was used to answer the following research questions: What are the relationships between self-esteem, self-efficacy, and the violent-misogynistic construct of rap music with African American adolescents? What are the relationships between self-esteem, self-efficacy, and the empowerment constructs of rap music with African American adolescents? What are the relationships between self-esteem, self-efficacy, and the artistic-esthetic constructs of rap music with African American adolescents?

The study incorporated Bandura's (1977) social learning theory and social cognitive theory. Social cognitive theory has its origins in the discipline of psychology, with its early foundation being laid by behavioral and social psychologists (Bandura, 1986). Social learning theory evolved under the umbrella of behaviorism, which is a cluster of psychological theories intended to explain why people and animals behave the way that they do (Bandura, 1986). In 1986, Bandura renamed the original social learning theory to the social cognitive theory, as a better description of what he had been advocating since the 1960s (Bandura, 1986).

Bandura (1977, 2002) conceived a learning theory that is able to discuss the implication of learning via symbolic processes such as language formation and exchange

through symbolic formats such as music television and radio. The earlier versions of social learning theory were based on the idea of imitation. Children, adolescents, and even adults observe the behavior of real life and symbolic models which could potentially lead to the reproduction of this behavior in them (Howard & Hollander, 1997). Imitation is especially common if the modeled behavior “results in valued outcomes rather than if it has unrewarding or punishing effects” (Bandura, 2002, p. 129).

Observational learning centers on the nature of the model and the activities that surround it. This includes the model’s salience (i.e., whether the model is striking, conspicuous, and prominent) and the model’s attractiveness (Bandura, 2002). The external incentives such as socially sanctioned controls and suggestions for appropriate behavior, both of which are delivered by the nature of the model (i.e., rap music) and help to determine whether or not an observed event will become a modeled one. This idea comes from Bandura’s belief that “people do not perform everything they learn” (Bandura, 2002, p. 129) and for this reason there is a selection process based largely on the perceived positive or negative consequences of the modeled behavior. Individuals will enact behaviors that they have seen others rewarded for and avoid behaviors that render punishment (Bandura, 2002; Pavitt, 2000). Also, models that are similar to the participant by way of the same gender, racial background, or socio-economic status will act as more effective subjects and will thus increase the likelihood that the learned behavior be incorporated into the participants’ personal repertoire (Bandura).

Organization of the Remainder of the Study

Earlier studies (Iwamoto, Creswell & Caldwell, 2007; Peterson, Wingood, DiClemente, Harrington, & Davies, 2007; Tyson, 2002, 2003, 2005; Wingood, DiClemente, Bernhardt, Harrington, Davies, Robillard & Hook, 2003) have shown that exposure to rap music has negative effects on adolescents risky behaviors. Tyson (2003) reported that research was considered negative when it attempts to identify adverse effects of rap music. Stephens and Few (2007) found the identity development does not only shape an adolescent sexual identity but it also has an affect on decision making and behavior outcomes. Whereas, Bandura postulated that individuals learn through observation and a person's behavior is influenced by a person's thoughts and actions. Therefore, the problem was to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy.

The second chapter contained information on the review of literature surrounding the study. The literature discussed Bandura's social learning/social cognitive theory as it relates to self-efficacy and perceived control. The literature also discussed sexual content in the media through television and rap music and how violence and risky behaviors evolved from the content that adolescents are exposed to in the media.

The third chapter discussed the methodology that will be used to conduct the research. This study was a quantitative research design using the survey method incorporating correlational analysis using multiple regressions. The analysis of data was used to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. The study recruited African

American adolescents from an enrichment program in the southeastern United States whose purpose is to educate and empower students. The program targets adolescents who are both academically and behaviorally sound as well as those that reflect multiple risk factors for poor academic performances, violence and/or delinquent behavior. The information from the study will be used to devise programs that would assist counselors to understand adolescents' attitudes concerning rap music and how that information can be used to eliminate problems such as sex, drugs and violence that rap music is responsible for in society.

CHAPTER 2. LITERATURE REVIEW

Bandura and Walters (1959) argued that reward is not necessary for imitation; it is sufficient for children to perceive the model as being reinforced, causing vicarious reinforcement. In this way, modeling, both in the home and through the media, conveys sex role information (Chapin, 2000; Cope-Farrar & Kunkel, 2002). Chapin noted that media critics point to adolescents' exposure to sexy television and popular music. Developmental transitions lead to increased information seeking, and developmental tasks force adolescents to find information sources other than their parents, implying a link between sexy media and adolescent development.

With all of this information being consumer driven via advertising, Americans tolerate its presence unaware of the influences on adolescents (Chapin, 2000; Dixon & Brooks, 2002). These influences could include persuasive, pervasive, and intrusive commercials for products through music videos from alcohol to sexy clothing that are marketed by attractive young adults and teens who illustrate images and innuendoes of sexuality. The constant visual effects have the potential to heighten adolescent viewers' awareness of their sexual nature and suggest that *everybody is doing it* theme without the mention of consequences or contraception (Cope-Farrar & Kunkel, 2002; Kunkel et al., 2003). The mass media acts as a powerful sexual socializing agent for young people (Brown, 2002; Collins et al., 2004; Cope-Farrar & Kunkel, 2002). Music television is considered one of the most important sources of information about sexual behaviors and their consequences (Cope-Farrar & Kunkel, 2002; Kunkel et al., 2003). Television is

consistently ranked as one of the top three or four sexual informants by teens, behind only peers, parents, and schools and sometimes it is ranked as high as number one (Brown, 2002; Cope-Farrar & Kunkel, 2002).

Commercialism is sustained by a fairly healthy economy (Piper, 1996; Porter, 2006). When both parents started working outside of the home, many adolescents started depending on the media to educate them on social issues. With technology rapidly advancing, parents began to depend on machines such as videos on television and iPods in which videos can be downloaded to entertain their children, causing more separation of family members (Piper). Despite more technology and higher incomes, divorce rates increased, creating more single households. The fears of a failed marriage contributed to the practice of couples living together without being married (Hamburg, 1992; Hendricks et. al., 2005) can cause a teenager to feel that this is morally correct. Phares (1996) and Hendricks et. al., (2005) posited that father absence is a major force behind issues that dominate the headlines: crime and delinquency, deteriorating educational achievement, depression, substance abuse, the growing number of women and children in poverty, alienation among teenagers, premature sexuality, and out of wedlock births.

Social Learning Theory/Social Cognitive Theory

When adolescents have positive images, messages and/or information that is being fed into their mind, the result is usually emotionally and mentally balanced. On the other hand, when negative images and messages are fed into an adolescent mind, this individual can portray destructive beliefs and values which could lead to risky behaviors

and an unhealthy self image. Social learning theory is the guiding theoretical perspective in this study (Bandura 1977, 2002). Social learning theory is based on the idea that humans can learn vicariously through the observation of actions taken by others. Social learning theory seeks to understand behavioral changes as a consequence of certain social experiences and to explain the ways in which human behavioral manifestations are brought about by things socially learned from the environment around us (Marlowe, 1975). As it is conceived in social learning theory, *learning* refers to the time “when an individual’s behavior changes as a consequence of certain experiences” (Marlowe, 1975, p. 73). Thus social learning, “teaches us what can and cannot reasonably be expected from a social environment” (Marlowe, 1975, p. 74). Bandura (2002) labeled this threefold conceptualization as “triadic reciprocal causation” (Bandura, 2002, p. 121) and is in large part the basis for the idea of learning through observation, often referred to as “vicarious learning” (Bandura, 1977, p. 14).

The theoretical framework of the self-efficacy construct is the social cognitive theory (Bandura, 1986). A person’s behavior is constantly under cognitive and environmental influences. The triadic reciprocal is the three-way interaction of behavior, cognitive factors, and environmental situations (Bandura, 1986). The way the client interacts (behavioral factors) is influenced by how the client/counselor relationship is affected (cognitive factors) by their environment and surroundings (environmental factors), which builds itself in time. Self-efficacy is a major construct of the social cognitive theory which provides a framework for explaining how personalization and modeling are used to enhance the capabilities of human learning.

Bandura's (1977) social learning theory regarded personal competence to be the primary motivator of an individual's behavior. Bandura postulated that an individual's social behavior was linked to their perception of their efficacy and/or mastery. Perceived control is linked closely to locus of control as identified by Rotter's (1966, 1975) social learning theory. Rotter's (1975) theory postulated that an individual's locus of control relates to the extent to which they internally perceive their actions, and the outcome of their actions to be self-determined. Therefore, individuals with high loci of control equate with the perception that through their own effort or ability, they can determine the outcomes of their lives, whereas individuals with low loci of control equate with the perception that chance, fate, and luck control the outcome of their lives (Rotter, 1975).

Self-Efficacy

Adolescents are very impressionable and usually seek approval from their peers. Bandura (1977) began to address the related question of what mediates knowledge and action beginning with his work on self-efficacy. Bandura (1986) defined the performance component of self-efficacy as "people's judgments of their capabilities to organize and execute courses of action required to attain designated types of performances" (Bandura, 1986, p. 391). It is not concerned with the strategies one has but with judgments of what one can do with whatever strategies one possesses. Bandura (1986) stated the foundation for human motivation; well being and personal accomplishment are elements for self-efficacy beliefs. When individuals believe that whatever tasks they complete in life can

produce the outcomes they desire, they will be inclined to act or to persevere in the face of difficult times (Bandura, 1986).

Bandura's (1997) key contentions as regards to the role of self-efficacy beliefs in human functioning is that “people's level of motivation, affective states, and actions are based more on what they believe than on what is objectively true” (Bandura, 1997, p. 2). Individuals’ beliefs may be a predictor for their behavior rather than individuals acknowledging their capability of what they are actually able to accomplish. Therefore, individuals’ judgment of the consequences that their behavior will create should not be confused with their self-efficacy beliefs.

Self-efficacy beliefs help determine the outcomes one expects (Bandura, 2001). For example, students who are confident in their social skills will anticipate successful and positive outcomes in their daily lives. Students who are confident in their social skills should be able to resist the influences of rap music. On the other hand, the opposite could be true for those who lack confidence and doubt their social skills. These students often envision rejection or ridicule even before they establish social contact and lack confidence with their peers. They usually envision being ridiculed before they are approached by their peers. The expected results of these imagined performances will be differently envisioned; social success or greater career options for the high academic achievers, social isolation or curtailed academic possibilities for the ones who lack confidence and low academic achievers (Bandura, 1977).

Bandura (1977, 1986) asserted that self-percepts of efficacy highly influence whether students believe they have the coping strategies to successfully deal with

challenging situations such as the influence from rap music may lead to risky behaviors. Self-efficacy may also determine whether learners choose to engage themselves in a given activity and may determine the amount of effort learners invest in a given task, provided the source is perceived as challenging (Maddux, 1995; Salomon & Leigh, 1984; Schunk & Meece, 2005).

Bandura (1986) stated that the personal determinants of the social cognitive therapy include forethought and self-reflection, determinants that are not unconscious within individuals. An individual's cognitive functioning is able to consciously change and develop. According to a model of triadic reciprocal, individuals are capable of influencing their own motivation and performance in which personal determinants (such as self-efficacy), environmental conditions (such as treatment conditions), and action (such as practice) are mutually interactive influences (Bandura, 2002).

Self-efficacy is critical as it relates to decision making and goal setting. Individuals with a high level of self-efficacy believe they are capable of making modifications, or changes to specific behaviors or they believe they are capable of eliminating harmful behaviors. Bandura (1986) stated, "When performances are impeded by disincentives, inadequate resources, or external constraints, self-judged efficacy will exceed the actual performance" (p. 396). Individuals may express that they are capable, but they will fail to perform because they feel impeded by constraints such as peer pressure.

Self-efficacy judgments are related to action, but a number of factors can affect the strength of the relationship. Bandura (1986) stated that "Perceived self-efficacy

contributes to the development of sub-skills, as well as draws upon them in fashioning new behavior patterns” (Bandura, 1986, p. 395). Bandura believed people attain self-efficacy by mastering subskills. When subskills are mastered, people feel capable and are more willing to attempt more difficult tasks. With the success from previous achievements, individuals develop perseverance to maintain the effort necessary to master a skill. An example would be students who are always academically successfully will continue to work hard to overcome obstacles such as risky behaviors in order to master a new skill.

Perceived Control

Hip hop or rap is a \$155 billion global industry. When adolescents view this type of music the words evoke images, images provoke powerful emotions, emotions instantly trigger cravings, and cravings trigger behaviors (Porter, 2006; Powell, 2006). Schulz (1976) defined perceived control as the subjective capacity to manipulate some aspect of the environment, and Perry (1991) defined perceived control as to influence or predicts outcomes. Glass and Singer (1973) began using perceived control in basic physiological research. Rotter (1966, 1975) used perceived control as an extension of the social learning theory. The effects of perceived control on health and mortality among elderly nursing home residents were explored by Rodin and Langer (1977). Schulz found that giving institutionalized, elderly individuals control over when and how long they were visited by an undergraduate student enhanced their psychological well being.

It is believed that this motivation for control fuels the development throughout life and regulates situations that individuals place themselves in and their capacity to deal or cope with those situations (Bandura, 1997; Schulz & Heckhausen, 1996). A sense of control is adaptive because if individuals fail to engage externally in the world their developmental potential cannot be realized (Bandura; Schulz & Heckhausen). Shapiro, Schwartz, and Astin (1996) purported that one of the greatest human fears is of losing control, as maintaining control is among the strongest human motivations and basic needs.

The concept of locus of control originated from being able to predict how reinforcements change individuals' perceptions (Rotter, 1975). Rotter found that persons with internal loci of control perceive reinforcement to be contingent on their own actions. On the other hand, persons with external loci of control perceive reinforcement to be non-contingent on their actions, and instead dependent upon some outside forces. Rotter's locus of control construct was designed to predict behavior over time and across a wide range of potential situations. Rothbaum, Weisz, and Snyder (1982) purported that a sense of control depends on perceived contingency between action and outcome. Individuals do not want to lose control of a particular situation but being able to maintain that control is one of the highest basic needs for survival.

Control and Self-Efficacy

When an adolescent combine control and self-efficacy while viewing or listening to rap music, they are consuming a video diet of synthetic garbage, death, destruction and

unhealthy self imagery and self concepts (Porter, 2006; Powell, 2006). An adolescent that constantly ingests rap, their thoughts and emotions become aligned with the lyrics and video images. With this ingestion the adolescent may begin to imitate the behavior they have entrained to. Bandura (1977, 1986) introduced the concept of self-efficacy, referring to the subjective judgment of how well individuals feel that they can “execute courses of action required to deal with prospective situations” (Bandura, 1986, p. 122). This concept has been revised to refer to “people’s beliefs about their capabilities to exercise control over events that affect their lives,” (Bandura, 1989, p. 1175). Maddux (1995) stated that judgments of efficacy are not concerned with the knowledge or skills that individuals possess but rather with what they can do with the knowledge or skills they possess. Self-efficacy is a critical part of a person’s everyday life whereas the perceptions of efficacy produce and regulate events in our lives and impact everything a person does (Bandura, 1984). Bandura further stated, “Among the forms of forethought that affect action, none is more central than judgments of capabilities to deal with different realities” (Bandura, 1984, p. 251).

Bandura (1977) further explained that perceived efficacy is an expectation rather than an outcome. Individuals may believe they have control over various situations but on the other hand have serious doubts about their ability to deal with the situations successfully. This shows that perceived efficacy differs from perceived control. Individuals may believe that outcomes are determined by high perceived control but through low efficacy they are not able to deal with the challenge successfully. Bandura (1982) stated that perceived control is the belief in either having or lacking control and

self-efficacy is the belief in one's capability to adequately exercise that control. On the other hand, Weisz (1990) stated that perceived control refers to beliefs in contingency whereas perceived efficacy refers to beliefs in competence.

Verbal persuasion, psychological states, past experiences, and vicarious experiences are all determinants of self-efficacy (Bandura, 1977). Maddux (1995) stated that the strength of verbal persuasion where individuals believe they are able to succeed through the encouragement of others depends on the credibility of the persuader. The more confident and trustworthy the persuader's verbal encouragement appears to the individual the more effect on the individual's choices in life. An example would be a student encouraging another student to participate in risky behaviors such as drugs, sex, or delinquency rather than to excel in their academics. Students usually trust their peers and will listen and adhere to their verbal encouragement.

A person who feels high levels of stress and anxiety may feel uneasy and question their competency in a given situation (Mruk, 2006). An example is a woman being persuaded to indulge in a sexual act or a male who will indulge in violent tendencies. There are high levels of anxiety which may question one's ability to successfully resist the pressure even if one knows that it is the wrong thing to do. When individuals experience success in given situations, their judgments of efficacy in these situations increase. Vicarious experiences occur when an individual views another person succeeding in a situation which may enhance the individual's self-efficacy; however, when that same person watches another person fail in a given situation this may decrease the individual's own feeling of efficacy (Bandura, 2002). An example would be students who are trying

to pass a test that will move them to the next grade and allow them to continue their education. If they have family members who have succeeded in education, their self-efficacy will be enhanced. However, if students see family members who did not succeed with education, their feelings of efficacy may be decreased.

Individuals' sense of self-efficacy is determined by various personal, social, and environmental factors (Bandura, 2002). From the social-cognitive perspective, these factors can be changed; not only to influence their level of self-efficacy, but also their performance on critical tasks (Bandura, 1977). Bandura (1986) purported that human motivation, well-being, and personal accomplishment is the foundation of the self-efficacy construct. For example, if individuals do not believe that their actions will produce the outcomes they desire, they will not try to overcome the obstacles that they are faced with in life. They have no incentive or motivation to face those difficulties.

Bandura (1997) believed that key in the role of self-efficacy beliefs in human functioning are that "people's level of motivation, affective states, and actions are based more on what they believe than on what is objectively true" (Bandura, 1997, p. 2). Students may behave in school based on their beliefs about their capabilities than by what they are actually capable of accomplishing. As Bandura has observed, people live in psychic environments that are primarily of their own making.

Sexual Content in the Media

Music television in general is mostly devoid of showing the realities, risks, and consequences of engaging in risky behaviors (Aubrey, 2004; Steyer, 2002). Aubrey

summarized the findings of several studies and reported, “Sex on television is virtually free of consequences” (p. 505). In fact, Kunkel et al., (2003) found “only 6% of all scenes that include sexual content incorporate any message about the risks or responsibilities of sexual activity” (p. 28). Bandura’s (1977) model of vicarious motivations in SLT stated that people “are more likely to adopt modeled behavior if it results in outcomes they value than if it has unrewarding or punishing effects” (Bandura, p. 28).

In perhaps the most convincing study in regards to the idea that music videos are a powerful socializing agent, Wingood et al., (2003) gathered longitudinal survey data from 522 African American women to examine the effect of rap music videos on adolescent behavior. In a study that spanned a 12-month period, they found that greater exposure to rap music videos was associated with a wide array of negative health outcomes. Adolescents who had greater exposure to rap videos were (a) 3 times more likely to hit a teacher, (b) 2.5 times more likely to be arrested, (c) 2 times more likely to have multiple sexual partners, and (d) 1.5 times more likely to have acquired a new venereal disease or used drugs and alcohol within the 12-month period.

Kunkel et al. (2005) found that 70% of music television includes some sexual content, and that these shows average 5.0 sexual scenes per hour, compared to 64% and 4.4 scenes per hour in 2002, and 56% and 3.2 scenes per hour in 1998. These increases represent nearly twice as many scenes of sexual content on music television since 1998 (1,930 scenes in 1998 to 3,780 scenes in the program sample in 2005). Rideout, Roberts, and Foehr (2005) reported that “Given how high the stakes are the messages music television sends teens about sex are important. Television has the power to bring issues of

sexual risk and responsibility to life, in a way that sex education classes or public health brochure really can” (Rideout et. al, 2005, p. 39).

Sexual Content on Television

Music television (MTV) and other sources of music videos often display suggestive sexual imagery (Committee on Public Education, 2001). An analysis of music videos found that nearly one fourth of all MTV videos portray overt violence, with attractive role models being aggressors in more than 80% of the violent videos and that viewing music videos may influence adolescents’ attitudes concerning early or risky sexual activity (Durant et al., 1997). One fourth of all MTV videos contain alcohol or tobacco use in which greater sexual content is also found (Durant et al.). In one content analysis, 75% of concept videos (videos that tell a story) involved sexual imagery and over half involved violence against women (Committee on Public Education, 2001).

Sexual Intercourse

Kunkel et al., (2005) reported that the vast majority (89%) of characters on music television who seemed to be participating in sexual intercourse appeared to be adults age 25 or older. One in ten (10%) appeared to be teens or young adults, down from one in four (26%) in 1998 and one in six (17%) in 2002. About half of all scenes portraying sexual intercourse (53%) involve characters who have an established relationship with one another. Fifteen percent of scenes present characters that seemed to be having sex when they have just met—up from 7% in 2002.

Wingood et al., (2003) surveyed 522 African American female teenagers, aged 14 to 18, who were nonurban and lower class. All of the teens had been sexually active for the previous 6 months. The teens were selected from high school health classes and county health department clinics to participate in a HIV prevention program. Wingood et al. found that increased music video exposure among Black woman adolescents affected sexual health decisions. Adolescents with more exposure to rap music videos were found to be more likely to have multiple sex partners and more likely to acquire STDs as well.

Kunkel et al., (2005) purported that despite increased levels of sexual content on music television, adolescents still watch music videos often and they play a role in determining the type of sexual environment in which they are socialized. The media hold a similar responsibility to that of a parent, teacher, or counselor to paint a picture of the way to behave sexually in society, complete with the emotional and physical ramifications of sexual engagement. The teens are not asking their parents about the birds and the bees anymore—they are learning from the various sexual messages that they see on music television.

Violence

The Centers for Disease Control and Prevention (2007) reported in 2003 that 16 victims between 10- and 24-years-old are murdered each day. Homicide has become the leading cause of death of African Americans—86% of the victims are men and 14% women (The Centers for Disease Control and Prevention). Young African American women and men are 4 and 11 times, respectively, more likely to be killed than a white

youth (The Commission for the Prevention on Youth Violence, 2000). According to the Office of Applied Studies (2004), the percentage of female youths participating in a serious fight at work or school increased from 16% in 2002 to 20% in 2003. Similarly, the proportion of female youths participating in group-on-group fights increased from 14% in 2002 to 17% in 2003.

The vicarious exposure to violence has become a normal function in the lives of African American adolescents. An average of 38 hours per week is spent with teens exposed to the entertainment media which would include music and music videos (Richardson, 2002, Collins, Elliott, Berry, Kanouse, Kunket, & Hunter, 2004). Record companies aggressively market violent entertainment to children; however, teenagers do not believe that the violence they see on music television or hear on the radio causes violence in real life (The Commission for the Prevention on Youth Violence, 2000). Due to the number of hours that youth are exposed to violence via the media, viewing real and fictitious characters who engage in violent and antisocial behavior makes youth believe that what they see is normal behavior that is accepted in society today (Richardson, 2002, Collins, Elliott, Berry, Kanouse, Kunket, & Hunter, 2004). Adolescents concede that the rap music videos may have a role in promoting violence and desensitizing them to the violence that they see everyday. The effects of violence in videos confronted with violent images in the media may make children become immune to the horror of violence; they may accept violence as a way to solve problems; imitate the violence observed; and some may identify with victims or victimizers in unhealthy ways (The Commission for the Prevention on Youth Violence, 2000).

According to Dixon and Brooks (2002), rap music is associated with Blacks and with violence. Powell (2006) reported that rappers use the Mafia as a blueprint for their culture. According to Powell, gangstas and rappers represent the American Dream of rising from rags to riches. Huff and Mills (1999) reported that “African American teen culture parallels the European American gangster subculture of the roaring 20s” (Huff & Mills, p. 13). When hip hop adopted Mafia values, codes, and styles, the moral values took a negative turn (see Appendix C). At this time rappers could not just dress the part but they had to act like their role models and heroes. This is the time when crime, drugs, sexism, violence, and internalized racism appeared (Porter, 2006; Powell, 2006).

Rap Music

Rap, better known as *hip hop*, is a cultural movement that exploded in the early 1970s in Bronx, New York. According to several educators (Davey, 2007; Hurt, 2007; Powell, 2006), rap music has its origin in African oral poetry and West African rhythms. As rap evolved it began to fuse with rock, R&B, jazz, and even gospel. It draws upon the dance, poetry, visual art, social, and political legacy of African Americans. Hip hop developed from the harshness of ghetto life. According to Powell, poverty, broken families, high unemployment, miseducation, disease, crime, self-hatred, and violence were the legacies of slavery and the foundation from which hip hop formed.

Rap is used interchangeably with *hip hop*. However, the term *rap* has a more commercial overtone and is more often used to describe hip hop music released and promoted by major record labels and aired on commercial radio stations and Internet

sites. The violent, sexual, and consumerist themes proved to be highly marketable at the beginning of the consolidation of *gangsta rap* (Porter, 2006, Hurt, 2007). In the hip hop culture, the gangsta promotes his agenda and values through gangsta rap and music videos. Not only do these videos exert influence over youth, but society at large feels the impact as well (Powell, 2006, Hurt, 2007). As the gangsta raps about his agenda of domination and power, copycats and fans of the thug lifestyle carry out the violence, irresponsible sex, and other problem behaviors. Generally speaking, commercial rap has a highly produced pop sound and more frequently contains violent, sexist, consumerist, and homophobic metaphors. Videos can shape attitudes, change opinions, and control fad, fashions, and sexual appetites (Porter, 2006, Powell, 2006, Sharpley-Whiting, 2007).

According to Powell (2006) and Hurt (2007), a conscious rap promotes the Black Power struggle. It offers intellectual criticism of the police, government, systemic racism, poverty, and oppression. Whereas, commercial rap is used in jingles and movies to sell clothes, food, alcohol, and vehicles and uses Black stereotypes as a form of humorous entertainment (Porter, 2006, Powell, 2006). Policing, poverty, militarism, reparations, the representation of women, and homophobia explores social themes relevant to adolescent as a distinct community (Chang, 2005; Hurt, 2007; Sharpley-Whiting, 2007). The gangsta rapper would say he's not creating the conditions. He's only reporting on what already exists in the hood (Porter, 2006; Powell, 2006).

The culture of hip hop consists of five overlapping themes inspiring what many argue is the most influential culture in a generation. These themes include (a) rapping, (b) art, (c) dancing, (d) spinning records, and (e) activism. All of these comprise what young

Black adolescents listen to, watch, talk about, and possibly emulate (Chang, 2005; Hurt, 2007). The name of the game in hip hop is mind control. In order to receive the big payoff there is a deliberate movement among the recording industry producers to spotlight certain songs that go against every traditional African American value, every moral code of the church, and every sane behavior of human beings (Powell, 2006; Davey, 2007).

Rapping

Master of Ceremony (MCing or Rapping) is the art of saying rhymes to the beat of music. It draws its roots from the Jamaican art form known as toasting (spoken word poems over recorded music). In the early 1980s Grandmaster Flash would rap about the deplorable conditions in the inner cities. Grandmaster Flash's recording of *The Message* became the focal point of controversy in the political arena due to its violent and explicit lyrics in the late 1980s and early 1990s (Richardson, 2002; Chang, 2005; Hurt, 2007).

Art (Graffiti) is the first form of graffiti consists of spray-painted or marker signatures (*tags*) of one's crew, gang, artwork, or nickname on public property. Graffiti allows for freedom of speech and self-expression (Chang, 2005; Hurt, 2007). Hip hop's code of conduct is written on brick walls, viaducts, and billboards throughout the hood. Powell (2006) reported that graffiti has long been linked to gangs, vandalism, and all kinds of criminal activity.

Dancing (Break Dancing)

Break dancing became a popular movement of the acrobatic style of dance. Break dancing includes backspins, head spins, and gymnastic movements. Break dancing

became a nation-wide phenomenon with the very popular dance party television program *Soul Train* hosted by Don Cornelius (Chang, 2007; Hurt, 2007).

Spinning Records

Two popular disc jockeys from the Bronx invented the art of *cuttin' and scratchin'* a record to produce a high-pitched sound which is known as *DJing*. The DJ chooses records at a party to form a thematic sequence of musical sounds (Porter, 2006; Powell, 2006; Hurt, 2007). The first rap songs sometimes lasted 10 to 15 minutes in length with the DJ continuously mixing records to keep the crowd dancing.

Activism

Activism has become a fifth element to the fundamentals of hip hop. Hip hop has become a larger movement which is more than just a musical or cultural genre. This can suggest that hip hop is a way of life for many adolescents—carrying its own ethical code, politics, and aesthetics (Porter, 2006; Powell, 2006; Hurt, 2007). The hip hop generation was the first to emerge after the civil rights and Black Power movement. It has benefited from the cultural desegregation that followed those movements. That success created the conditions for the hip hop culture to become a multibillion-dollar commodity culture that guides what youth listen to, wear, and watch. However, hip hop has also reflected and reshaped youths' perceptions of race, power, and reality (Chang, 2005; Hurt, 2007). It serves as a critical space for young people to develop progressive thought and action. Notably in the 2004 and 2006 elections, hip hop activists also successfully brought young, first-time voters to the polls in New Mexico, New York, Oregon, Florida, Ohio, and California (Hurt).

Substantial literature has emerged detailing the history and current manifestations of hip hop culture. There has also been substantial writing and research that warns of the possible negative impact of the hip hop culture on young African Americans, stemming from its focus on and promotion of sex, drugs, crime, misogyny, consumerism, and nihilism (Cohen et al., 2007). Wingood et al. (2003) surmised that the hip hop culture, especially rap music, has a negative impact on the sexual decisions of young African Americans, in particular African American girls but there has been limited empirical evidence to back up those claims.

Adolescent Risk Behaviors

Adolescent risk behavior is defined as any behavior that places the adolescent at risk for deleterious outcomes that compromise successful adolescent development (Jessor, 1992). The term risk behaviors has been used by researchers to link behaviors that entail the possibility of subjective loss (Furby & Beyth-Maron, 1990) and typically includes substance use, risky sexual behaviors, delinquency, reckless vehicle use, eating disorders, homicide, and suicidal behavior (Igra & Irwin, 1996). Jessor (1991) described risk behaviors as those that may compromise the psychosocial aspects of successful adolescent development. This includes the accomplishment of normal developmental tasks, the acquisition of essential skills, the achievement of a sense of mastery and competence, and the preparation to move beyond adolescence to the next developmental stage of life.

Researchers who have explored the possible meaning of high-risk behavior to adolescents have linked the behaviors to adolescent cognitive processes, goals, coping styles, and emotional states (Furby & Beyth-Marion, 1990; Jessor, Donovan, & Costa, 1991; Jessor 1991; Jessor, 1992). Adolescents attempt to assert their autonomy and experiment with their identity through behaviors that are endorsed by peer groups and disavowed by authority. Sociocultural factors that have been associated with adolescent risk behavior include the influence of family, peers, and socioeconomic status.

Today's youth face more serious and critical risks than many previous generations of adolescents (Ojeda, 2003; Martino, Collins, Elliott, Strachman, Kanouse, & Berry, 2006). They face many crises that even some adults do not encounter. Violence in schools, deteriorating family structure, substance abuse, alarming media images, and gang activity put teens at risk more in today's society than ever before. Teenagers who have trouble coping with the stresses of life or who have low self-esteem are more likely to abuse drugs and alcohol, engage in criminal activity, become sexually promiscuous, and attempt suicide. Many of these at-risk teens run away and eventually find themselves locked up in detention centers or living on the streets (Ojeda, 2003; Marino et al.).

An important factor that affects adolescent risk behavior among inner-city minority adolescents is self-esteem. Davies et al. (2003) speculated that adolescent women who have a more positive self-image may be better able to resist pressure to engage in risky behaviors; whereas, women with poor self-images may seek out physical intimacy as a way to find reassurance. African American adolescent women contend with typical developmental tasks in the context of a society that has historically devalued and

portrayed African American women either as poor, sexually promiscuous, welfare dependent, or as mothers of illegitimate, impoverished, and delinquent children. These negative societal images and stereotypes have adversely affected the self-esteem and consequently the academic and emotional development of young African American women (Holcomb-McCoy & Moore-Thomas, 2001; Mruk, 2006).

Isom (1998) stated that Bandura believed that aggression is learned through a process called behavior modeling. Violent tendencies are not inherited through an individual's personal nature, but modeled after three principles. Aggressive responses, especially in children, are learned through the personal observation of others' actions through the media such as music television and/or the environment in which they live. Bandura postulated that aggression in individuals will produce reinforcements. Reduction of tension, gaining financial rewards, gaining the praise of others, or building self-esteem can create reinforcements (Isom). If aggression is diagnosed early in children, Bandura believed that children would refrain from being adult criminals, "Aggression in children is influenced by the reinforcement of family members, the media, and the environment" (Bandura & Ribes-Inesta, 1976, p. 206).

Conclusion

Adolescents engaging in risky behaviors place themselves at risk for incarceration, injury, or death. These behaviors, which include violence, substance abuse, school dropout, and sexual activity, impose huge costs to society and to the adolescent themselves. Early sexual activity can increase risky behaviors in adolescents. When

adolescents engage in activities at an early age, they become accustomed to these acts. Adolescents with poor self-images may seek out physical intimacy as a way to find love and reassurance from peers. It is important that this population become aware of the risks for future problems in social adaptation.

The social learning/cognitive theory developed by Bandura (1977, 2002) will be used for this study. This theory is based on the idea that humans learn vicariously through the observation of action taken by others. It considers that people learn from one another, including such concepts as observational learning, imitation, and modeling. Therefore, the problem was to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. The negative rap influence in the lives of African American adolescents assists the media and fashion industries in convincing girls that their bodies are the most important thing about them and boys agreeing with the industry. Since their bodies are emphasized the most, adolescent women feel that they must use these body parts to make money and to achieve social status and adolescent men feel that this is proper moral behavior. There is an ocean of difference between how Lauryn Hill and Lil Kim can influence an African American teen. The first encourages knowledge of self, self-respect, and positive growth while the later encourages disrespect of self, drug use, and violence. The negative rappers will always get the most air time because they are the ones who bring the money into the radio stations and television airways. Negative rap is an enemy of the development of positive womanhood and/or manhood. The negative rap lyrics, videos, and personalities serve only to assist in the mental, spiritual, and physical destruction of African American

adolescent (Porter, 2006; Powell, 2006). In using the music that adolescent men and women listen to one can take this music and instill in them the positive aspects of rap music in order to make positive changes in their lives.

CHAPTER 3. METHODOLOGY

There are many risks that adolescents face today such as incarceration, injury, or death at increasingly high rates which lead to various behaviors such as violence, substance abuse, school dropout, and sexual activity (Chang, 2005; Dixon & Brooks, 2002). When adolescents engage in these types of behaviors they may experience academic disruption, unwanted pregnancy, drug dependence, or sexually transmitted disease (Strasburger et al., 2002; Tyson, 2002, 2003). Therefore, the researcher conducted the study to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy.

The research questions were formulated from the three constructs: Violent-Misogynistic, Empowerment, and Artistic-Esthetic. The violent-misogynistic construct represents the perception that the content such as the lyrics of a song and culture of rap music reflects violent, sexist and misogynistic images (Tyson, 2005). The empowerment construct represents that rap music discusses oppressive conditions in the social environment and motivates young people to better understand how to counteract those conditions (Tyson). The artistic-esthetic construct is the appreciation of rap music for its beats and dance related qualities (Tyson). The following research question will guide the analysis of the data collected.

1. What are the relationships between self-esteem, self-efficacy and the violent-misogynistic constructs of rap music with African American adolescents?

2. What are the relationships between self-esteem, self-efficacy and the empowerment constructs of rap music with African American adolescents?
3. What are the relationships between self-esteem, self-efficacy and the artistic-esthetic constructs of rap music with African American adolescents?

Researcher's Philosophy

The positivism/post positivism point of view is objective and quantifiable. Quantitative research is part of the post positivist paradigm which quantifies that the purpose of research is to develop confidence in a particular knowledge postulation about an educational or psychological phenomenon determined to be true or false. This task is completed by collecting evidence in the form of objective observations of relevant phenomena (Gall & Berg, 1996, as cited in Mertens, 2005). The positivism/post positivistic researchers feel that the world can be measured and that something does exist. According to Neuman (2003), positivism combines deductive logic with precise observations of individual behavior to predict patterns of human activity.

When a researcher utilizes quantitative research, this type of research is useful in analyzing data with two or more variables in order to display a numerical difference. The researcher goal was to determine the relationship between the independent and dependent variables within the population that is being researched (Creswell, 2003). Research data that was obtained from quantitative research must be objective, deductive and generalizable using numerical or statistical data (Ross, 1999). Quantitative research takes construct complex models of statistics and sets out to explain the observed. Thus,

quantitative analysis allows us to discover which phenomena are likely to conform to the genuine nature of the behavior and which are merely just chance occurrences (Glicken, 2003).

Research Design

This study was a quantitative research design study using the survey method. When the survey design is used the researcher is able to conduct a descriptive, cross-sectional survey design, administer a close-ended question instrument at one point of time in order to obtain a cross-section or portion of a specific phenomenon (Creswell, 2003; Leedy & Ormrod, 2005). The data was analyzed using the correlational design which determined the relationship between variables. The analysis used multiple regressions to describe the strength and direction of the relationship between two or more variables. The analysis of data was used to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. The Statistical Package for Social Science (V17.0) was used to analyze the data.

Quantitative approaches are objective, deductive, generalized and consist of numbers (Ross, 1999); whereas, the survey is the most widely used instrument in research studies (Neuman, 2003). The research examined the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. The quantitative design determined if there was a statistically significant correlation between self-esteem, self-efficacy and the constructs of rap music. This

method was believed to be the best for the research because certain variables could not be manipulated; therefore, information must be interpreted in its natural setting.

Sampling Design

The ethnic distribution of the enrichment program consisted of 100 African American adolescents. Only African American students attended this enrichment program. From the 100 African American adolescents, the sample consisted of approximately 86 African American adolescent participants, ages 13-15, at an enrichment program in a southeastern metropolitan city. The sample size was determined using a sample size calculator where the confidence level was 95%, the confidence interval was 4 and the population of students 100 (Creative Research Systems, 2009). Therefore, the sample size needed was found to be 86. These students engage in an enrichment program whose purpose is to educate and empower students. The study involved distributing surveys to the students participating in the program. The surveys were completed during a 20 to 30 minute block of time allocated by the program director. The quantitative research design selected offers a description of the relationship between self-esteem, self-efficacy and the constructs of rap music.

The eligibility criteria for this purposive study were linked to the goals of the study—determining the correlation between self-esteem, self-efficacy and the constructs of rap music. The participants were African American adolescents between the ages of 13-15 who are taking part in the enrichment program. Gender, religion, and other demographic characteristics were used to determine eligibility.

The ethnic distribution of the enrichment program consists of 100 African American adolescents. All participants in the program participated in the study with the return of the parental permission form. If all participants did not return the form, from the 100 African American adolescents, the sample size would have consisted of approximately 86, as determined by the sample size calculator, African American adolescent participants, ages 13-15, at an enrichment program in a southeastern metropolitan city. The researcher obtained permission from the authorities of the enrichment program to conduct research. A letter was included from the program director giving authorization to conduct research. The instructors solicited volunteers from the program and sent home parent consent letters that requested permission for the adolescents to participate in the study from the parents. The volunteers were determined as they turned in their signed permission slips.

The method used was non-probability sampling whereas it was a method of using participants based on their availability. The limitation of this sample was that it would not include the individuals that did not volunteer for the study which could have excluded possible participants. The parent consent forms were returned signed to the program director and then returned to the researcher. After the forms were collected from the program director, the researcher had the child assent forms signed by the students before the study began. Informed consent was thoroughly explained to the participants before they signed the form. If there were students who did not return the signed permission form they would have participated in an activity with the instructors at the facility while the survey was being completed by the participants.

The participants were given the survey by the researcher in groups of 25 in a closed classroom during a 20 to 30 minute block of time for each group allocated by the program director. Directions for completing the survey were self-explanatory, but the researcher explained and read the directions for clarification. Each participant placed their completed questionnaire in an envelope, sealed it, and returned it to the researcher. Once all of the surveys were completed the researcher collected all of the sealed envelopes and placed in a large manila envelope for data analysis.

Variables

According to Creswell (2003), the variables included the independent variable and the dependent variable. The independent variables are variables that (probably) cause, influence or affect outcomes. They are also called treatment, manipulated, antecedent or predictor variables. The dependent variables are variables that depend on the independent variables; they are the outcomes or results of the influence of the independent variables. Other names for dependent variables are criterion, outcome and effect variables (Creswell, 2003; Mertens, 2005; Neuman, 2003). Rap music was the dependent variable and self-esteem and self-efficacy were the independent variables.

Instruments

Each participant completed a questionnaire containing three self-report instruments. The study used the Rosenberg Self-Esteem Survey (SES; Rosenberg, 1986), The General Self-Efficacy Scale (GSE; Jerusalem & Schwarzer, 1995) and The Rap Music Attitude and Perception (RAP) Scale, youth version, (Tyson, 2009). The General Self-Efficacy Scale (GSE) was in the public domain and no permission was required to

use it. The Rosenberg (SES) may also be used without explicit permission. The Rap Music Attitude and Perception (RAP) Scale was developed by Dr. Edgar Tyson and was sent to the researcher on March 27, 2009 for use in the research study (see Appendix).

Rosenberg Self-Esteem Scale

The SES is 10-item questionnaires using a Likert scale with items answered on a 4-point scale, ranging from *strongly agree* to *strongly disagree*. The scale was developed in the 1960s using a sample of 5,000 students in randomly selected New York state schools. Test-retest correlations are in the range of .82 to .88 and Cronbach's alpha for different samples are in the range of .77 to .88. Items 1, 2, 4, 6, and 7 are positively scored with *strongly agree* receiving a score of 3 to *strongly disagree* receiving a score of 0. Items 3, 5, 8, 9, and 10 are reverse scored with *strongly agree* receiving a score of 0 and *strongly disagree* receiving a score of 3. The scale ranges from 0 to 30, with 30 indicated the highest score possible. For the research study, items 1 to 10 are included in the questionnaire (see Appendix B, items 1-10). This scale has been used in a previous research study with children between the ages of 10 and 12 years: Group Music Intervention Reduces Aggression and Improves Self-Esteem in Children and Highly Aggressive Behavior (Choi, Lee, & Lee, 2008).

The General Self-Efficacy Scale (GSE)

The General Self-Efficacy Scale is available in 27 languages. The German version of the scale was developed by Matthias Jerusalem and Ralf Schwarzer in 1979 and the scale was revised later and converted to 26 other languages. The scale was developed to gain a general sense of perceived self-efficacy that would be able to predict

daily coping skills as well as seeing how one adapts after experiencing various stressful life events. The scale was initially designed for the adult population which includes adolescents. The scale is not designed for use with individuals under the age of 12. The scale can be self-administered as a part of a comprehensive questionnaire. The average time for completion is four minutes. The scoring of responses is on a 4-point scale which yields to a final composite score with a range from 10 to 40. The Cronbach's alphas ranged from .76 to .90 with the majority in the high .80s. The criterion validity has been documented in various correlation studies in which positive coefficients were found with favorable emotions, dispositional optimism and work satisfaction. Negative coefficients were found with depression, anxiety, stress, burnout and health complaints. The scale is suitable for a wide range of applications which can be taken to predict adaption after life changes. It is also used as an indicator of quality of life at any point of time. A weakness of the scale is that it does not tap specific behavior change. With this in mind, it is necessary to add a few item to cover the particular content of the survey or intervention in this case the RAP scale.

The Rap Music Attitude and Perception (RAP) Scale

Dr. Edgar H. Tyson developed this scale as an assessment tool to measure rap music attitudes and perceptions. The RAP scale youth version was used with a sample of 285 African American and Latino students ages 16-18 years old. The scale has 17 items that are on a 5-point Likert-scale format ranging from *Strongly Disagree* (SD) = 0, *Disagree* (D) = 1, *Neutral/Not Sure* (N) = 2, *Agree* (A) = 3 and *Strongly Agree* (SA) = 4. The total scores for the RAP scale will range from 0-68 whereas scores between 0-22 are

considered unfavorable (critical of) or low perceptions of rap music, scores ranging from 23-44 are considered moderately favorable (or critical of) or moderate perceptions of rap music and scores from 45-68 are considered favorable (or uncritical of) or high perception of rap music. When the scale was used on a sample of 351 high school students, the following reliability coefficients were found: Empowerment constructs (EMP) $\alpha = .84$, Artistic-esthetic constructs (AE), $\alpha = .80$, Violent-misogynistic construct (VM), $\alpha = .87$. The full RAP scale α was found to be $.88$. The confirmatory factor analysis found the 68% of the variance was accounted for by the three factors. The loadings for each factor ranged: EMP (.570-.780), AE (.480-.650) and VM (.610-.820). E. H. Tyson (personal communication, 5/11/2009)

Confidentiality

The researcher informed the participants that the data received would be kept strictly confidential. No names were released and all data collected was used for the sole purpose of conducting the research study. The researcher did not identify the names of participants who offered information in the questionnaires. Participants were informed that the researcher did everything possible to ensure anonymity. The confidentiality and privacy of participants was preserved. The researcher informed the participants that the data received was kept strictly confidential. Counselors, secretaries, and administrators received assurance of confidentiality with regard to student and school information.

The data was stored in a lock cabinet. The researcher is the only individual that had access to the surveys stored in the locked cabinet used in the research. The media will be retained for a minimum of seven years after the publication of the results of the

dissertation. Once the seven year period is complete the surveys will be destroyed by shredding the documents.

Internal/External Validity

Validity can not be accomplished without reliability whereas reliability is easier to achieve than validity (Mertens, 2005; Neuman, 2003). Whereas, a reliable survey instrument is consistent; a valid survey is accurate. Validity refers to the degree to which a survey instrument actually measures what it purports to measure (Mertens; Neuman).

Rosenberg's Self Esteem Scale (SES) is a general measure of self-worth which has good face validity. This scale allows students to have an easy discussion of the concept of self esteem. Rosenberg's scale has shown adequate internal consistency of alphas of .77 and .88 and test-retest reliability. Even though the SES scale was originally used in 1965 with high school students in New York State, Zimprich, Perren and Hornung (2005) conducted a research study with students in the public school system in grades 7 and 9 with a mean age of 14.6 years using a modified version of the SES scale. The participants responded using a 4 point Likert scale 1 = *strongly agree*, 2 = *agree*, 3 = *disagree* and 4 = *strongly disagree*. The survey included items 1, 2 and 9 that was from the original SES. Cronbach's alpha of the total scale was .79 at the student level and .88 at the class level. The SES has a practical advantage in that the language of the scale requires no more than a fifth grade reading level and can be administered in only a few minutes. The researcher used the modified version of the scale in the survey to accommodate students in the public school setting.

The General Self-Efficacy Scale is available in 27 languages. The German version of the scale was developed by Matthias Jerusalem and Ralf Schwarzer in 1979 and the scale was revised later and converted to 26 other languages. The scale was developed to gain a general sense of perceived self-efficacy that would be able to predict daily coping skills as well as seeing how one adapts after experiencing various stressful life events. The scale was initially designed for the adult population which includes adolescents. The scale is not designed for use with individuals under the age of 12. The scale can be self-administered as a part of a comprehensive questionnaire. The average time for completion is four minutes. The scoring of responses is on a 4-point scale which yields to a final composite score with a range from 10 to 40. The Cronbach's alphas ranged from .76 to .90 with the majority in the high .80s. The criterion validity has been documented in various correlation studies in which positive coefficients were found with favorable emotions, dispositional optimism and work satisfaction. Negative coefficients were found with depression, anxiety, stress, burnout and health complaints. The scale is suitable for a wide range of application which can be taken to predict adaption after life changes. It is also used as an indicator of quality of life at any point of time. A weakness of the scale is that it does not tap specific behavior change. With this in mind, it is necessary to add a few item to cover the particular content of the survey or intervention in this case the RAP scale.

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that are on a 5-point Likert-scale format ranging from *strongly disagree* (SD) = 0, *Disagree* (D) = 1, *Neutral/Not Sure* (N) = 2, *Agree* (A) = 3 and *Strongly Agree* (SA) = 4. The total scores for the RAP scale will range from 0-68 whereas scores between 0-22 are considered unfavorable (critical of) or low perceptions of rap music, scores ranging from 23-44 are considered moderately favorable (or critical of) or moderate perceptions of rap music and scores from 45-68 are considered favorable (or uncritical of) or high perception of rap music. When the scale was used on a sample of 351 high school students, the following reliability coefficients were found: Empowerment constructs (EMP) alpha = .84, Artistic-esthetic constructs (AE), alpha = .80, Violent-misogynistic construct (VM), alpha = .87. The full RAP scale alpha was found to be .88. The confirmatory factor analysis found the 68% of the variance was accounted for by the three factors. The loadings for each factor ranged: EMP (.570-.780), AE (.480-.650) and VM (.610-.820). E. H. Tyson (personal communication, 5/11/2009)

The extent to which the study may be applied outside itself would be considered external validity (Neuman, 2003). In order to track dependability or reliability, each phase of the research process will be documented in detailed. The research study was similar to other studies which can be easily replicated.

Data Collection Procedures

All surveys were distributed to 100 African American adolescents in an enrichment program. The participants were determined on a volunteer basis as the permission forms were returned. There were no incentives provided in order for the participants to complete the survey. These participants provided signed consent forms

from themselves and their parent/guardian. The participants were given the survey in groups of 25 in a closed classroom to all students who returned their sign parental permission forms. Directions for completing the survey were self-explanatory, but the researcher explained and read the directions for clarification. Each participant placed their completed questionnaire in an envelope, sealed it, and returned it to the researcher. Once all of the surveys were completed the researcher collected all of the sealed envelopes and placed in a large manila envelope for data analysis.

Ethical Issues

The law and codes of ethics has strict guidelines. Researchers must (a) never cause unnecessary or irreversible harm to the participants; (b) secure prior voluntary consent; and (c) never unnecessarily humiliate, degrade, or release harmful information about specific individual that was collected for research purposes (Neuman, 2003). The researcher requested permission to conduct research in the school and submitted an Institutional Review Board (IRB) application through Capella University. The identities of the participants were kept strictly confidential throughout all phases of data collection and analysis. The names of the participants were not included on the surveys and the permission slips were coded to ensure that each participant has parental permission to participate in the study. The participants were informed of all potential risks and were not exposed to any physical or psychological risks. The individuals were participating as an exercise of their own choice, free from any element of fraud, deceit, duress or similar unfair inducement or manipulation (Berg, 2004). All participants that completed the surveys had parental permission and a signed permission form. The participants

understood that they have the right not to complete the survey if they felt uncomfortable. The researcher was responsible for passing out the surveys and instructing the participants to place the surveys in a sealed envelope once completed so that no one knew how the participants answered the questions. The researcher did not attempt to influence the participants' responses to the questionnaire to reflect any bias of the researcher.

Proposed Analysis

The data was analyzed using the correlational design which would determine the relationship between variables. The analysis used multiple regressions to describe the strength and direction of the relationship between two or more variables. The analysis of data was used to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. The Statistical Package for Social Science (V17.0) was used to analyze the data.

Conclusion

The researcher proposed a study using quantitative methods to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. A purposive sample was used. The recruitment of African American adolescents between the ages of 13-15 in an enrichment program in the southeastern United States was used to disseminate surveys to examine the relationship between self-esteem, self-efficacy and the constructs of rap music. The analysis of their responses determined the relationship between self-esteem, self-efficacy and the constructs of rap music of inner-city African American adolescents. All data was

synthesized and presented in a clear, concise manner to ensure an accurate interpretation of survey data

CHAPTER 4. DATA COLLECTION AND ANALYSIS

Introduction

The purpose of this study was to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. Therefore, 100 African American students, age 13-15 (50 men and 50 women) were surveyed using the Rap Music Attitude and Perception Scale, the Rosenberg Self-Esteem Scale and the General Self-Efficacy Scale. The purpose of this chapter is to provide the data analysis findings in order to address the following research hypotheses:

1. Self-esteem has a positive relationship with the violent-misogynistic constructs of rap music with African American adolescents and the way that society views the lyrics as being violent, sexist and portraying misogynistic images.
2. Self-efficacy has a positive relationship with the empowerment constructs of rap music with African American adolescents in a way that they will make changes to counteract the conditions that they are surrounded with.
3. Self-efficacy has a positive relationship with the artistic-esthetic constructs of rap music with African American adolescents in that they appreciate the music for the beat and dance qualities.

This chapter provides the descriptive data, an overview of the data analysis procedures used to test each research hypothesis, the results for each research hypothesis and a summary of the overall findings.

Descriptive Data

This section of the chapter provides the descriptive data. Therefore, a descriptive summary of the participants is provided, and the descriptive statistics for each of the survey constructs are provided. Also, histograms are presented for each of the survey constructs in order to provide a visual depiction of the distribution of scores.

A descriptive summary of the participants' ages by gender is presented in Table 1. The results indicate that women were slightly younger than men on average (13.30 and 13.60, respectively).

Table 1. Descriptive Summary of Age of Sample by Gender

Source	<i>N</i>	Minimum	Maximum	Mean	Std deviation
Women	50	13	15	13.30	0.58
Men	50	13	15	13.60	0.76

Students were asked questions about listening to rap music and watching rap music videos. The first question asked students "How many 'rap' CD's/downloads do you have?" The summarized responses in Table 2 indicate that students were most likely to either have less than 10 (32.0%) or more than 60 (31.0%). However, eight students did not provide a response to the question (8.0%). Finally, there was quite a bit of variability in the students' responses in that they were not all similar in their responses and there were large differences in the number of CD's/downloads reported.

Table 2. Number of Rap CD's/Downloads

Response	Frequency	Percent
No response	8	8.0
10 or less	32	32.0
11-20	10	10.0
21-30	10	10.0
31-40	5	5.0
41-50	1	1.0
51-60	3	3.0
More than 60	31	31.0

Four items on the survey asked students to indicate the number of hours they listen to rap music or watch rap music videos on a school day or a non-school day. The summarized responses in Table 3 indicate that students listened to rap music more often than they watched rap music videos. Also, students were more likely to listen and/or watch on non-school days than they were to listen and/or watch on school days.

Table 3. Number of Hours Listening to Rap or Watching Rap Music Videos

Source	<i>N</i>	Minimum	Maximum	Mean	Std deviation
Listen on school day	95	0	24	3.74	4.83
Watch on a school day	99	0	24	2.76	4.47
Listen on a non-school day	98	0	24	6.72	7.80
Watch on a non-school day	99	0	24	4.33	5.78

The results in Table 3 also indicate that on average, students listen to rap music 3.74 hours on a school day and 6.72 hours on a non-school day. Furthermore, on average students watch rap music videos 2.76 hours on a school day and 4.33 hours on a non-school day. Finally, students' responses varied substantially in that some students did not listen or watch at all while others indicated that they listen or watch 24 hours a day.

Finally, students were asked "On average, how often do you discuss rap music with your parent(s)?" The summarized responses in Table 4 indicate that the majority of the students were not likely to discuss rap music with their parents on a regular basis given that 53.0% of the students discussed rap music with their parent(s) a few times a month or less. However, some students discussed rap music with their parents everyday (5.0%) or almost everyday (15.0%).

Table 4. Frequency to which Students Discuss Rap Music with Parent(s)

<u>Response</u>	<u>Frequency</u>	<u>Percent</u>
No response	3	3.0
Never	24	24.0
Almost never	20	20.0
A few times a month	12	12.0
A few times a week	21	21.0
Almost everyday	15	15.0
Everyday	5	5.0

The descriptive statistics for the research constructs are presented next. The results in Table 5 indicate that the sample yielded scale scores that had a wide range of values. The mean scale score for the violent-misogynistic (VM) scale was 10.62, which is interpreted as moderately “critical of” the violent-misogynistic constructs of rap music. The mean empowerment (EMP) scale score was 15.43, which is interpreted as moderately “critical of” the empowerment elements of rap music. The mean artistic-esthetic (AE) scale score was 11.97, which is interpreted as moderately “critical of” the artistic-esthetic elements of rap music. The highest possible score for the violent-misogynistic (VM) and empowerment (EMP) scale was 24 and the artistic-esthetic scale was 20. However, as previously indicated, there was a wide range of scale scores indicating that some students were highly critical and others were uncritical of rap music.

The results in Table 5 also indicate that students’ mean self-esteem scale score was 19.85 and their mean self-efficacy scale score was 29.73. The highest possible self-esteem scale score was 30 and the highest possible self-efficacy scale score was 40. Therefore, in both cases, students’ scores tended to fall at the upper end (more positive) of the response scale. However, as previously mentioned, there was a wide range of scale scores and therefore some students had low or very low self-esteem and self-efficacy while others had high or very high self-esteem and self efficacy.

Table 5. Descriptive Statistics for the Research Constructs: Scale Scores

Source	<i>N</i>	Minimum	Maximum	Mean	Std deviation
VM scale score	100	3	21	10.62	3.71
EMP scale score	100	6	23	15.43	3.38
AE scale score	100	4	17	11.97	2.62
Self-esteem scale score	99	7	30	19.85	4.87
Self-efficacy scale score	99	14	39	29.73	4.45

Figure 1 shows the distribution of scores for the violent-misogynistic scale. The histogram in Figure 1 indicates that the scores were relatively normal with a positive skew.

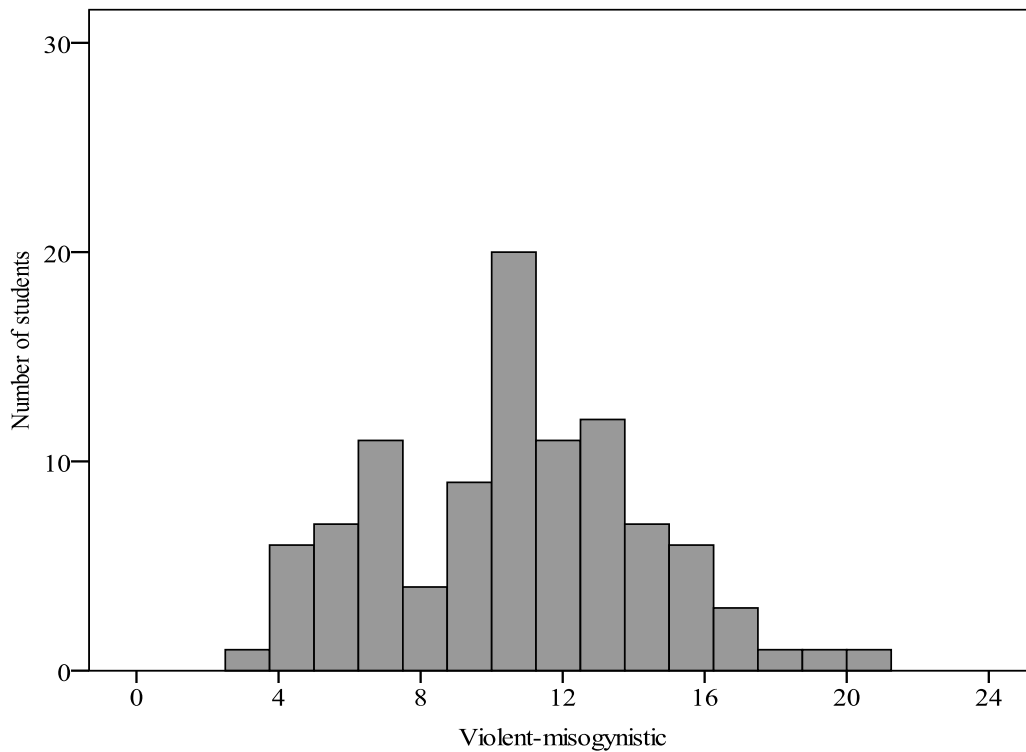


Figure 1. Violent-misogynistic scale score distribution

Most of the scale scores were at the midpoint of the scale (value of 12) or below. Finally, none of the students had scores at the extreme low end or the extreme high end of the scale (e.g., scores of zero or scores of 24). Since lower scores indicate that students are more critical, these findings suggest that students are typically at least somewhat critical of the violent-misogynistic constructs of rap music.

The distribution of scores for the empowerment scale is presented in Figure 2. The histogram in Figure 2 indicates that the distribution was negatively skewed and the scale scores tended to fall above the midpoint of the scale (value of 12). Also, none of the students had scores at the extreme low end of the scale or the extreme high end of the scale (e.g., scores of zero or scores of 24); although one student had a score of 23. Since higher scores indicate that students are less critical, these findings suggest that students are not typically very critical of the empowerment constructs of rap music.

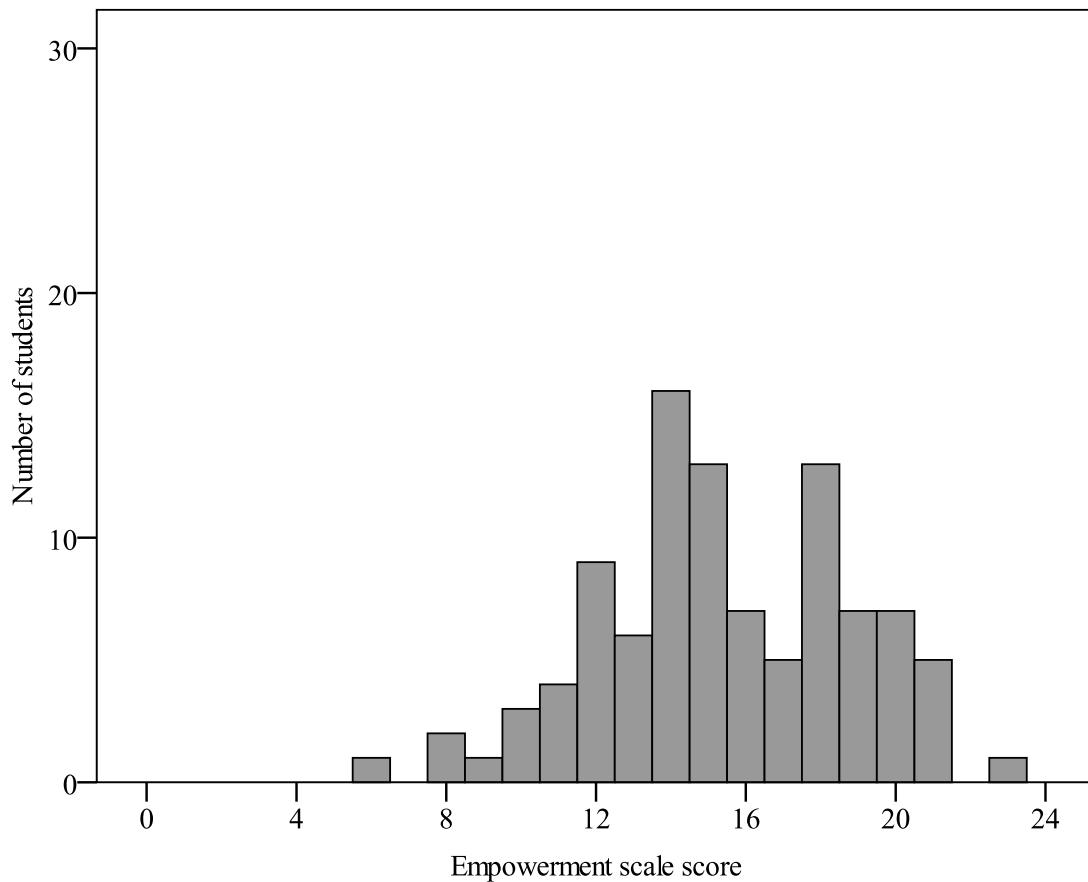


Figure 2. Empowerment scale score distribution

The distribution of scores for the artistic-esthetic scale is presented in Figure 3. The histogram in Figure 3 indicates that the distribution was relatively normal with the majority of the students scoring at or above the midpoint of the scale (value of 10); although three students had relatively low scores. However, none of the scores were at the extreme ends of the scale. Since higher scores indicate that students are less critical, these findings suggest that students are not typically very critical of the artistic-esthetic constructs of rap music.

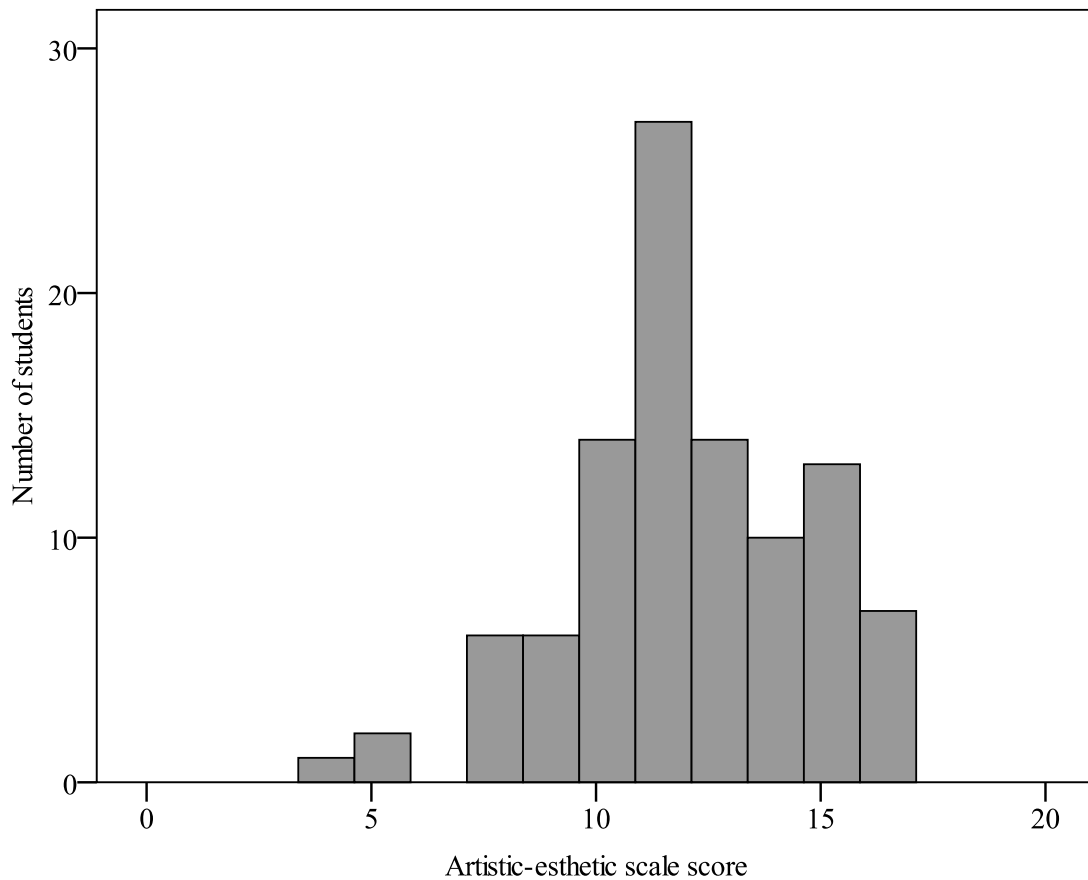


Figure 3. Artistic-esthetic scale score distribution

The self-esteem scale score distribution is featured in Figure 4. The histogram in Figure 4 indicates that the distribution was negatively skewed with the majority of the scores falling above the midpoint of the scale (value of 15). While some of the students had relatively high levels of self-esteem, none of the students were found to have extremely low levels of self-esteem. Finally, the scores were spread out along the x-axis which indicates that students were diverse relative to their self-esteem.

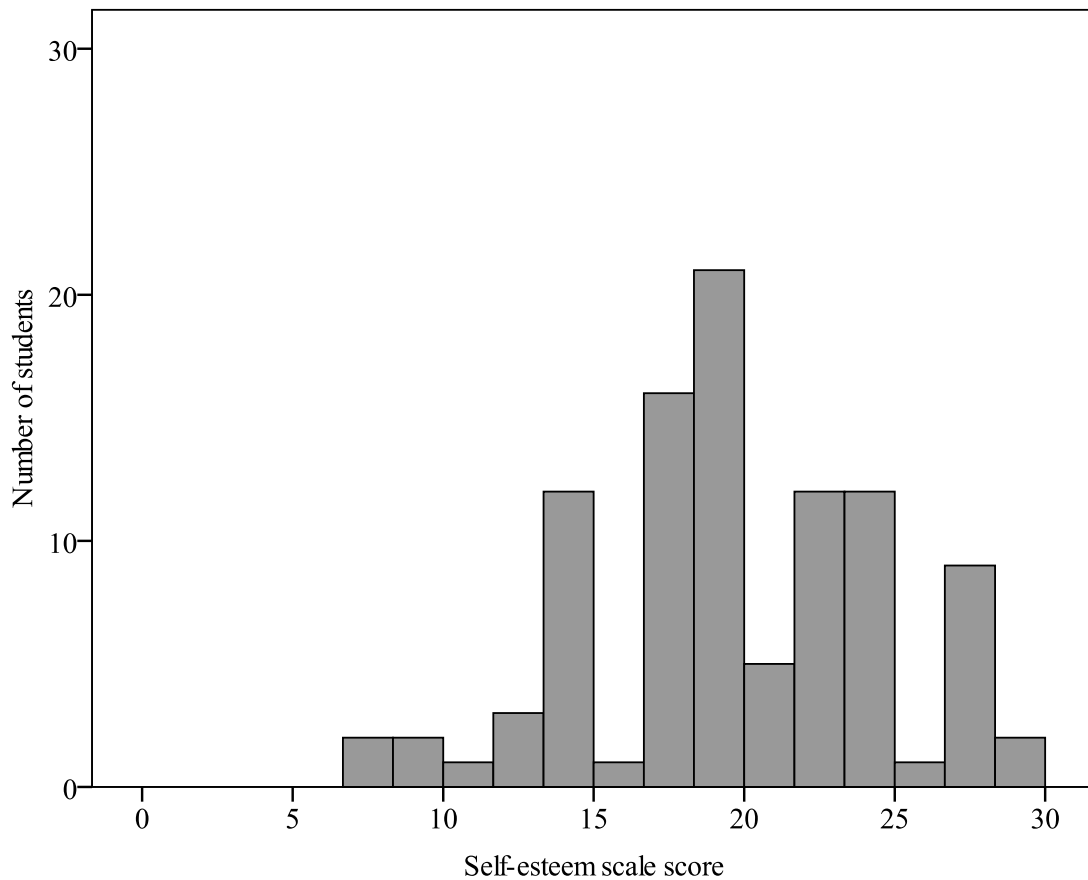


Figure 4. Self-esteem scale score distribution

Finally, the distribution of scores for the self-efficacy scale is provided in Figure 5. The histogram in Figure 5 indicates that the distribution was negatively skewed and the majority of the scores were well above the midpoint of the scale (value of 20). Also, although some students had scores at the high extreme of the scale, none of the students had scores that fell at the low extreme of the scale.

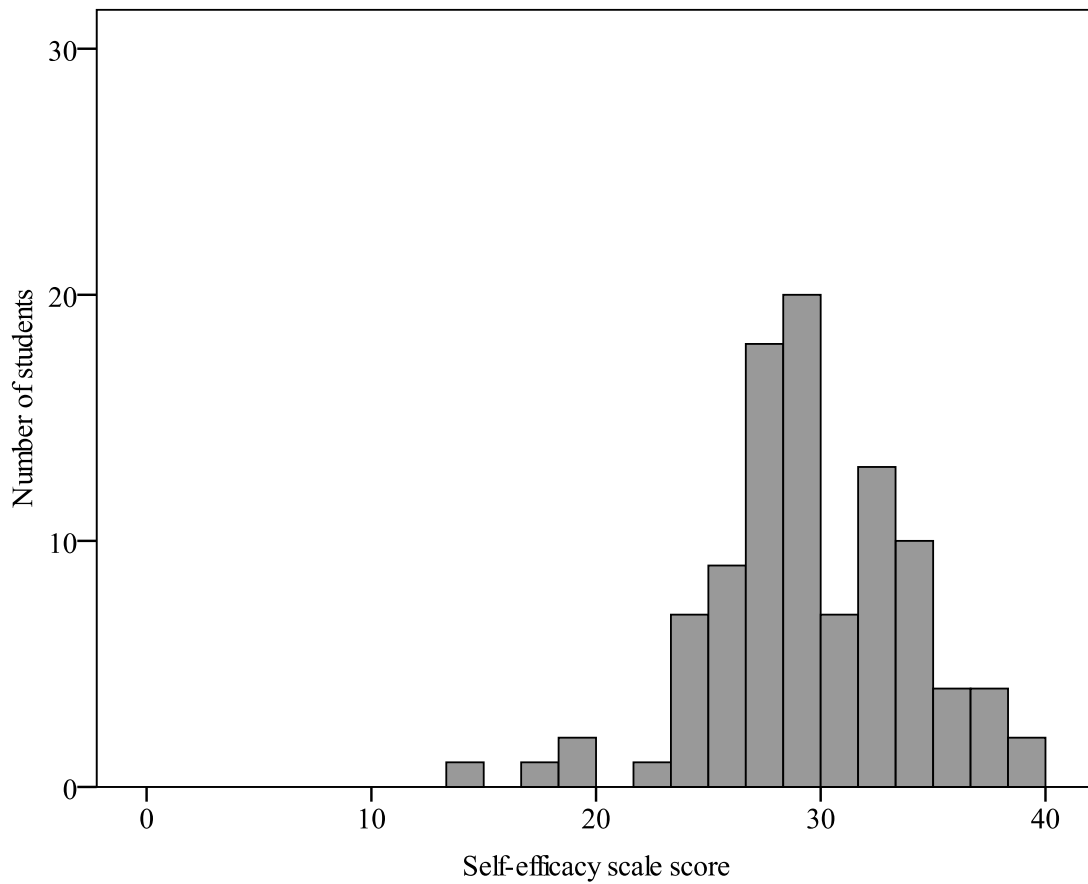


Figure 5. Self-efficacy scale score distribution

The descriptive results indicate that students had varying responses relative to the degree that they listen to rap music and watch rap music videos. In addition, students' scores on the three rap scales were diverse, although tended to be at the moderate level. Furthermore, the students' self-esteem scores were also diverse and tended to be favorable. Finally, students' self-efficacy scores were not as diverse with the vast majority of the students having scores in the upper half of the scale.

Data Analysis

This section of the chapter outlines the data analysis procedures that were used to test the research hypotheses. The data were analyzed using SPSS, Version 17.0. The first data analysis procedure was to evaluate the internal reliability of the scales for each research construct. Negatively phrased items were reverse scored so that higher ratings on the rap scale would consistently reflect uncritical perceptions, and higher ratings on the self-esteem and self-efficacy scale would consistently reflect more positive ratings. Cronbach's alpha was computed for each of the five scales. The results in Table 6 indicate that the internal reliability of the rap scales was low and the internal reliability of the self-esteem and self-efficacy scales was moderate (Ponterotto & Ruckdeschel, 2007). Therefore, the items on the rap scales were not necessarily answered in a consistent fashion.

Table 6. Internal Reliability of Survey Scales: Cronbach's Alpha

Scale	No. of items	α	Conclusion
VM scale	6	0.480	Below fair
EMP scale	6	0.510	Below fair
AE scale	5	0.296	Below fair
Self-esteem scale	10	0.727	Moderate
Self-efficacy scale	10	0.701	Moderate

The research hypotheses were tested by using a multiple regression analysis. Multiple regression is a parametric statistical tool that is employed when using more than one independent variable to predict one scaled (interval or ratio) dependent variable (Mertler & Vannatta, 2005). The independent variables in this study included the students' self-esteem and self-efficacy scale scores. The dependent variables included the three constructs from the rap scale, which include the violent-misogynistic construct (research hypothesis one), the empowerment construct (research hypothesis two) and the artistic-esthetic construct (research hypothesis three). The statistical assumptions associated with multiple regression were tested. Specifically, normality, linearity and homoscedasticity were evaluated through the use of a scatter plot depicting the relationship between the standardized regression predicted values and the standardized regression residual values. If the data points cluster in the center of the scatter plot randomly, then the statistical assumptions have been met (Mertler & Vannatta, 2005). Finally, statistical significance was determined by an alpha of .05.

Results

This section of the chapter provides the data analysis results in order to test each research question. Therefore, the results from the multiple regression analyses are presented in this section. Each research question is address sequentially.

Research Hypothesis 1. The first research hypothesis states “Self-esteem has a positive relationship with the violent-misogynistic constructs of rap music with African American adolescents and the way that society views the lyrics as being violent, sexist

and portraying misogynistic images.” The statistical assumptions of normality, linearity and homoscedasticity were tested prior to interpreting the results from the multiple regression analysis. Figure 6 features the scatter plot of the standardized regression predicted values with the standardized regression residual values. As can be seen in the scatter plot, the data points are randomly distributed in the center of the scatter plot and therefore no statistical assumption violations have been detected.

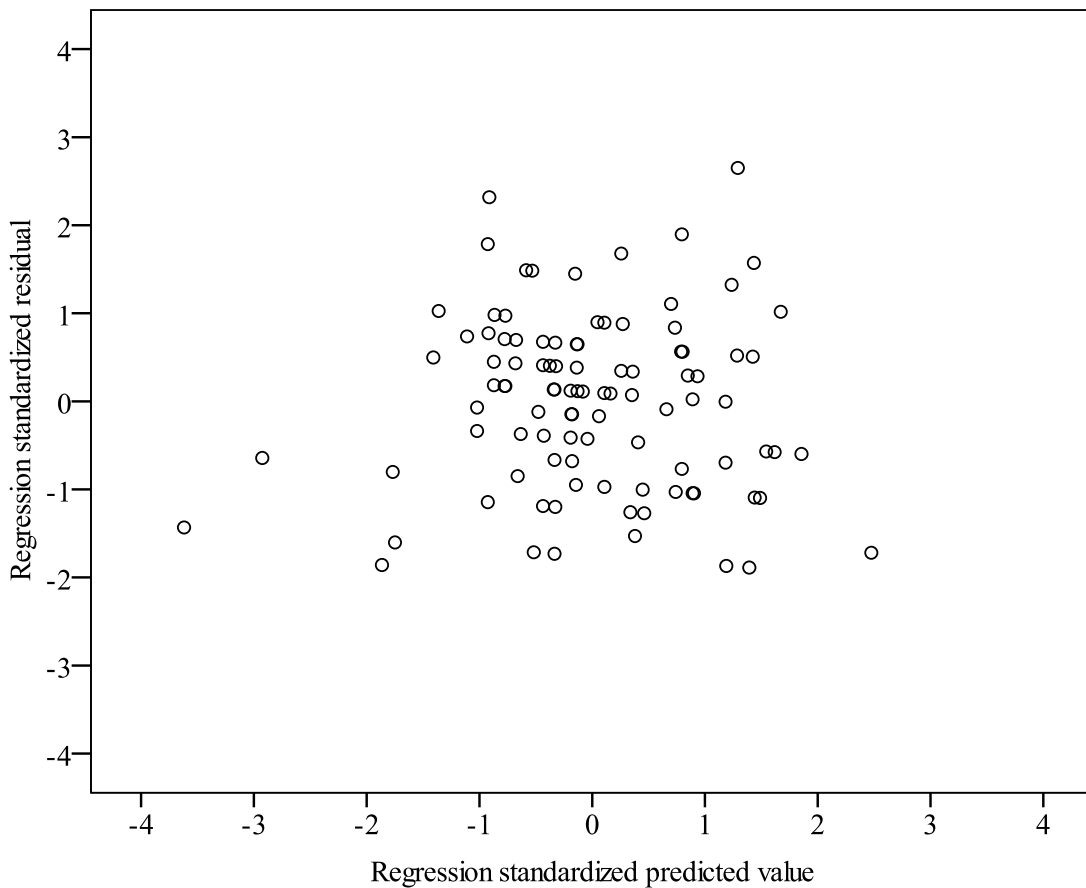


Figure 6. Standardized regression predicted and residual values: Hypothesis 1

The summarized multiple regression results are provided in Table 7. The results indicate that the model was not statistically significant, with self-esteem and self-efficacy explaining less than 1% of the variability in the violent-misogynistic scale scores ($R = .091, p = .669$).

Table 7. Multiple Regression Summary: Violent-Misogynistic Construct

Dependent variable	R	R^2	Adjusted R^2	Std error	p
Violent-misogynistic	0.091	0.008	-0.012	3.75	0.669

The regression coefficients are provided in Table 8. The results indicate that self-esteem was not a significant predictor of violent-misogynistic scale scores ($\beta = -.021, p = .855$). In addition, self-efficacy was not a significant predictor of violent-misogynistic scales scores ($\beta = .099, p = .391$).

Table 8. Regression Coefficients: Violent-Misogynistic Construct

Independent variable	B	Std. error	β	T	p
Self-esteem	-0.016	0.088	-0.021	-0.18	0.855
Self-efficacy	0.083	0.097	0.099	0.86	0.391

The results for Research Hypothesis 1 indicate that the research hypothesis stating that “Self-esteem has a positive relationship with the violent-misogynistic constructs of rap music with African American adolescents and the way that society views the lyrics as being violent, sexist and portraying misogynistic images” must be rejected.

Research Hypothesis 2. Research hypothesis two states “Self-efficacy has a positive relationship with the empowerment constructs of rap music with African American adolescents in a way that they will make changes to counteract the conditions that they are surrounded with.” The scatter plot testing the statistical assumptions of normality, linearity and homoscedasticity is presented in Figure 7. The results indicate that the data points are randomly distributed in the center of the scatter plot and therefore no statistical assumption violations have been detected.

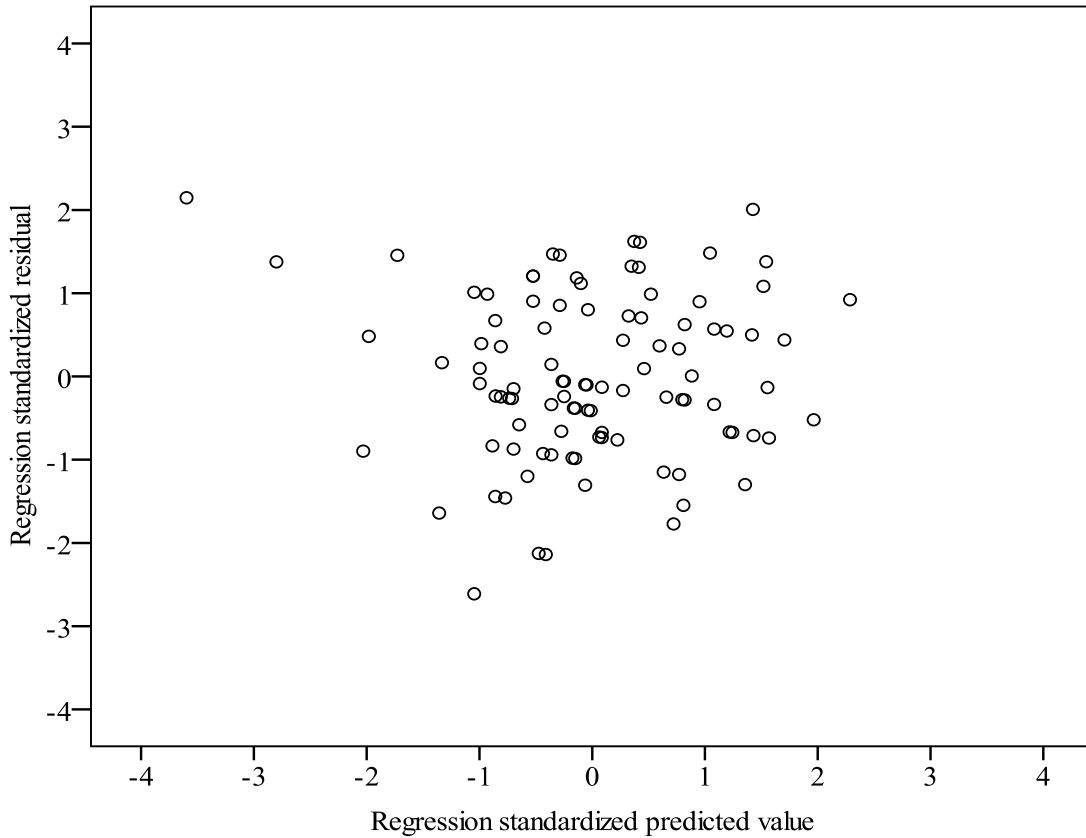


Figure 7. Standardized regression predicted and residual values: Hypothesis 2

The multiple regression summary in Table 9 indicates that the model was not statistically significant, although self-esteem and self-efficacy explained 4.2% of the variability in the empowerment scale scores ($R = .206, p = .125$).

Table 9. Multiple Regression Summary: Empowerment Construct

Dependent variable	R	R^2	Adjusted R^2	Std error	p
Empowerment	0.206	0.042	0.022	3.31	0.125

The regression coefficients in Table 10 indicate that self-esteem was not a significant predictor of empowerment scale scores ($\beta = -.022, p = .827$). In addition, self-efficacy was not a significant predictor of empowerment scales scores ($\beta = .216, p = .060$). However, the standardized regression beta weight indicates that the relationship was weak and positive. Also, although self-efficacy was not a statistically significant predictor of empowerment scale scores, it was a marginally significant predictor given that the significance value was less than .10. In other words, the result was very close to reaching statistical significance.

Table 10. Regression Coefficients: Empowerment Construct

Independent variable	B	Std. error	β	T	p
Self-esteem	-0.017	0.078	-0.025	-0.22	0.827
Self-efficacy	0.163	0.085	0.216	1.91	0.060

The results for Research Hypothesis 2 indicate that the research hypothesis stating that “Self-efficacy has a positive relationship with the empowerment constructs of rap music with African American adolescents in a way that they will make changes to counteract the conditions that they are surrounded with” must be rejected.

Research Hypothesis 3. The third research hypothesis states “Self-efficacy has a positive relationship with the artistic-esthetic constructs of rap music with African American adolescents in that they appreciate the music for the beat and dance qualities.” Figure 8 depicts the relationship between the standardized regression predicted and standardized regression residual values. The results indicate that no violations to the statistical assumptions of normality, linearity and homoscedasticity were detected.

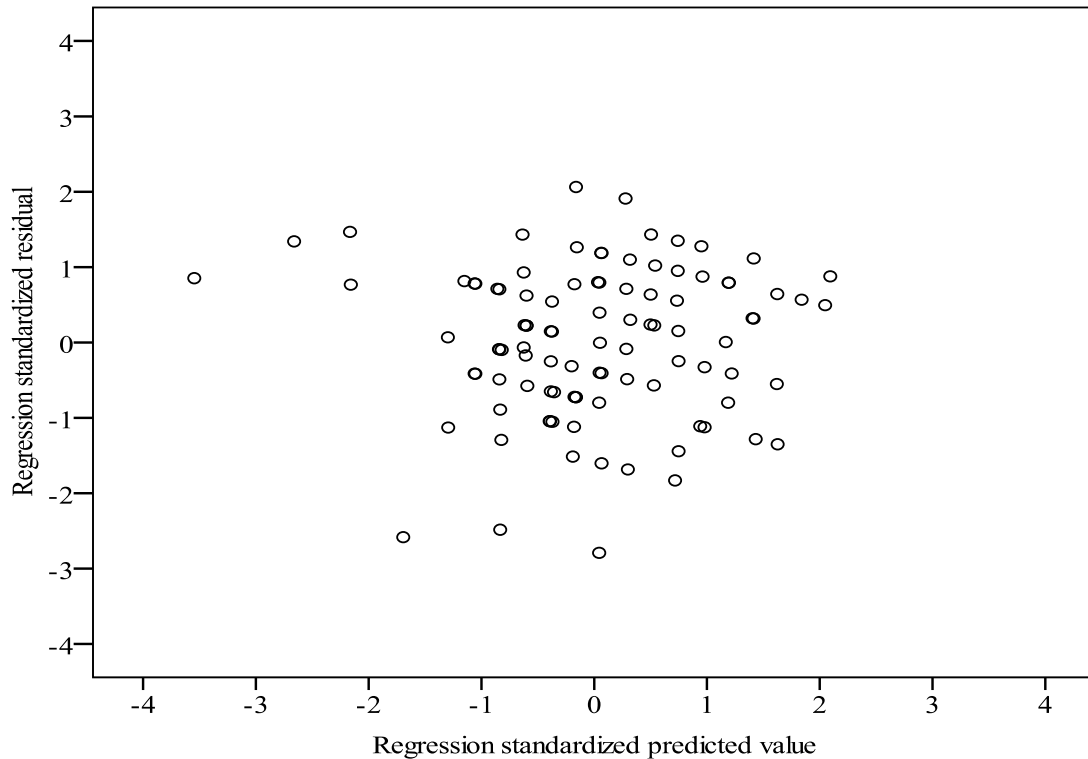


Figure 8. Standardized regression predicted and residual values: Hypothesis 3

The multiple regression summary results are provided in Table 11. The results indicate that the model was statistically significant, with self-esteem and self-efficacy explaining 11.1% of the variability in the artistic-esthetic scale scores ($R = .333, p = .004$).

Table 11. Multiple Regression Summary: Artistic-Esthetic Construct

Dependent variable	R	R^2	Adjusted R^2	Std error	p
Artistic-esthetic	0.333	0.111	0.092	2.51	0.004

The regression coefficients in Table 12 indicate that self-esteem was not a significant predictor of artistic-esthetic scale scores ($\beta = -.006, p = .958$). However, self-efficacy was a significant predictor of artistic scales scores ($\beta = .335, p = .003$). Specifically, the relationship was positive and moderate in strength with higher self-efficacy scale scores associated with higher artistic-esthetic scale scores.

Table 12: Regression Coefficients: Artistic-Esthetic Construct

Independent variable	B	Std. error	β	T	P
Self-esteem	-0.003	0.059	-0.006	-0.05	0.958
Self-efficacy	0.198	0.065	0.335	3.06	0.003

The results for research hypothesis three indicate that the research hypothesis stating “Self-efficacy has a positive relationship with the artistic-esthetic constructs of rap

music with African American adolescents in that they appreciate the music for the beat and dance qualities” must be retained.

Summary

This study addressed the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy through the use of survey research. One-hundred African American students, age 13-15, provided data for this study by completing the research surveys. This chapter provided the results that specifically tested each research hypothesis in order to determine if the research hypothesis should be retained or rejected. Statistically significant results (e.g., p values $\leq .05$) indicated that the research hypothesis should be retained while non-significant results (e.g., p values $> .05$) indicated that the research hypothesis should be rejected.

The results of this study indicate that self-esteem was not a significant predictor of students’ violent-misogynistic scale scores, self-efficacy was not a significant predictor of students’ empowerment scores and finally, self-efficacy was a significant predictor of students’ artistic-esthetic scale scores. Therefore, while the first two research hypotheses were rejected, the third research hypothesis was retained. These results indicate that students with higher self-efficacy tend to be less critical of the artistic-esthetic constructs of rap music.

Chapter 5 will provide the interpretations of the results of this study. The results will be compared to prior research and the implications of these results will be discussed.

In addition, the limitations of this study will be addressed and recommendations for future research will be provided.

CHAPTER 5. RESULTS, CONCLUSIONS, AND RECOMMENDATIONS

Summary and Discussion of Results

The purpose of this study was to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. The purpose of this chapter is to discuss the results of the study. The research questions were formulated from the three constructs: Violent-Misogynistic, Empowerment, and Artistic-Esthetic. The violent-misogynistic construct represents the perception that the content such as the lyrics of a song and culture of rap music reflects violent, sexist and misogynistic images (Tyson). The empowerment construct represents that rap music discusses oppressive conditions in the social environment and motivates young people to better understand how to counteract those conditions (Tyson). The artistic-esthetic construct is the appreciation of rap music for its beats and dance related qualities (Tyson). The following research questions guided the analysis of the data collected.

1. What are the relationships between self-esteem, self-efficacy and the violent-misogynistic constructs of rap music with African American adolescents?
2. What are the relationships between self-esteem, self-efficacy and the empowerment constructs of rap music with African American adolescents?
3. What are the relationships between self-esteem, self-efficacy and the artistic-esthetic constructs of rap music with African American adolescents?

The results of each research hypothesis tested will be discussed:

1. Self-esteem has a positive relationship with the violent-misogynistic constructs of rap music with African American adolescents and the way that society views the lyrics as being violent, sexist and portraying misogynistic images.
2. Self-efficacy has a positive relationship with the empowerment constructs of rap music with African American adolescents in a way that they will make changes to counteract the conditions that they are surrounded with.
3. Self-efficacy has a positive relationship with the artistic-esthetic constructs of rap music with African American adolescents in that they appreciate the music for the beat and dance qualities.

This study was a quantitative research design study using the survey method. The data was analyzed using the correlational design which determined the relationship between variables. The analysis used multiple regressions to describe the strength and direction of the relationship between two or more variables. The analysis of data was used to examine the relationships between the constructs of rap music as defined by the RAP scale (Tyson, 2005), self-esteem, and self-efficacy. The Statistical Package for Social Science (V17.0) was used to analyze the data.

The results concluded that the students' mean self-esteem scale score was 19.85 and their mean self-efficacy scale score was 29.73. The highest possible self-esteem scale score was 30 and the highest possible self-efficacy scale score was 40. Most of the students fell in the more positive (upper end) of the response scale. However, the results indicated that there were a wide range of scale score with some students having very low

self-esteem and self-efficacy while others had high or very high self-esteem and self-efficacy. The self-esteem scale score ranged from the minimum of 7 to the maximum of 30. The self-efficacy scale score ranged from the minimum of 14 to the maximum of 39.

The research concluded that the mean scale score for the violent-misogynistic (VM) scale was 10.62, which was interpreted as moderately “critical of” the violent-misogynistic constructs of rap music. The mean empowerment (EMP) scale score was 15.43, which is interpreted as moderately “critical of” the empowerment elements of rap music. The mean artistic esthetic (AE) scale score was 11.97, which is interpreted as moderately “critical of” the artistic-esthetic elements of rap music. The highest possible score for the violent misogynistic (VM) and empowerment (EMP) scale was 24 and the artistic-esthetic scale was 20. However, the results indicated that there were a wide range of scale scores indicating that some students were highly critical and others were uncritical of rap music. The VM scale score minimum was 3 and the maximum was 21. The EMP scale score minimum was 6 and the maximum was 23. Finally, the AE scale score minimum was 4 and the maximum was 17.

The research hypotheses were tested by using a multiple regression analysis. The independent variables in this study are students’ self-esteem and self-efficacy scale scores. The dependent variables include the three constructs from the rap scale, the violent-misogynistic construct (research hypothesis one), the empowerment construct (research hypothesis two) and the artistic-esthetic construct (research hypothesis three).

Research Question 1. What are the relationships between self-esteem, self-efficacy and the violent-misogynistic constructs of rap music with African American adolescents?

Research Hypothesis 1. Self-Esteem has a positive relationship with the violent-misogynistic constructs of rap music with African American adolescents and the way that society views the lyrics as being violent, sexist and portraying misogynistic images.

It was found that self-esteem was not a significant predictor of students' violent-misogynistic scale scores. Additionally, self-esteem and self-efficacy was not statistically significant, explaining that there was less than 1% of the variability in the violent-misogynistic scale scores. Therefore, the research hypothesis must be rejected.

A recent study by Dixon, Zhang and Conrad (2009) that surveyed African American college students, age 18-34, focused on the relationships between African American audiences, rap music videos, Black collective self-esteem and attitudes towards women. Dixon, Zhang and Conrad (2009) study revealed three different findings. The first one was that African American participants who watched a great deal of rap music videos had a higher sense of collective self-esteem. The second finding revealed that when the African American audiences view more misogynistic videos there is a decreased belief that rap music degrades women. The last finding was for African American consumers who have more Afrocentric features. They tend to view videos with Afrocentric rather than Eurocentric standards of beauty in identifying with the videos.

Research Question 2. What are the relationships between self-esteem, self-efficacy and the empowerment constructs of rap music with African American adolescents?

Research Hypothesis 2. Self-efficacy has a positive relationship with the empowerment constructs of rap music with African American adolescents in a way that they will make changes to counteract the conditions that they are surrounded with.

It was found that self-efficacy was not a significant predictor of students' empowerment scores. Also, although self-efficacy was not a statistically significant predictor of empowerment scale scores, it was a marginally significant predictor given that the significance value was less than .10. In other words, the result was very close to reaching statistical significance. Therefore, the research hypothesis must be rejected.

In previous research, Sullivan (2003) explored the relationship between the racial identity and preference for rap music. One of the more interesting finding in this study was the fact the participants agreed that rap is a truthful reflection of society. Sullivan (2003) stated that a question arose from the study, "If adolescents agree that rap is a truthful reflection of society, do they value rappers' opinions about political and social issues? There needs to be continued research on racial formations and their effects on the post baby boomer generations which need to be pursued further given the unique technological and social changes experienced by the hip hop generation (Sullivan, 2003).

Research Question 3. What are the relationships between self-esteem, self-efficacy and the artistic-esthetic constructs of rap music with African American adolescents?

Research Hypothesis 3. Self-efficacy has a positive relationship with the artistic-esthetic constructs of rap music with African American adolescents in that they appreciate the music for the beat and dance qualities.

It was found that self-efficacy was a significant predictor of students' artistic-esthetic scale scores. The regression coefficients indicate that self-esteem was not a significant predictor of artistic-esthetic scale scores. However, self-efficacy was a significant predictor of artistic scales scores. Specifically, the relationship was positive and moderate in strength with higher self-efficacy scale scores associated with higher artistic-esthetic scale scores. Therefore, the research hypothesis must be retained.

In previous research, Low (2010) examined some of the mixed reactions between Hip Hop and schooling. In a 2-year qualitative classroom study, Low (2010) found that adults have to know the language of Hip Hop before making any judgments. Low (2010) purported that educators need to build a curriculum around rap and spoken word culture as an attempt to start learning the language.

Therefore, in this research study, while the first two research hypotheses were rejected, the third research hypothesis was retained. These results indicate that students with higher self-efficacy tend to be less critical of the artistic-esthetic constructs of rap music. Students seemed to be less critical of the beat and dance qualities of the music. In summary, this study found that self-esteem in adolescents was not a significant predictor of total rap score, Artistic-esthetic (AE) score, Empowerment (EMP) score or Violent-misogynistic (VM) score. However, self-efficacy was a significant predictor of total rap score and AE score. Specifically, higher self-efficacy was associated with higher total

rap scores and higher AE scores. However, self-efficacy was not associated with EMP scores or VM scores.

Limitations associated with this study must also be considered. The enrichment program was not diverse. The participants were all African American students who were involved in the program whereas other nationalities were not able to give their viewpoints. Therefore, there were a limited number of participants that could complete the study due to the number of students that were actually enrolled in the enrichment program. The study was conducted at only one facility whereas other geographic locations could have yielded different results. Dixon et al (2009) also purported that a limitation to their study was the size and gender composition. Dixon et al. (2009) went on to state that a larger sample would have assisted with more diverse findings. In future studies this may lead to different findings from a diverse population.

Conclusion

Counselors, teachers, social workers and parents must assist adolescents to build self-efficacy in learning how to reach their goals. The study found that self-esteem was not a factor as it pertains to the rap score, therefore, the focus should be turned to incorporating self-efficacy into the adolescents' lives. Self-efficacy is ideally focused on a specified task and gives the adolescent the feeling of being able to accomplish that task. Bryant (2009) recommended that clinicians who work with African American youth understand the relationship between rap music and rap music video exposure and African American youths' attitudes toward man-woman relationships. Ferguson, M. (2009)

through the Black Youth Project created a curriculum that discusses self-efficacy and identity. This curriculum unit objective is to move the participant toward critically questioning self and their quality of life. This curriculum unit not only makes the participant aware of their personal development but it also gives the individual the confidence to view various systems with a renewed sense of self, power and self-worth.

Kunjufu (2005) created the Hip Hop Street Curriculum which aims to engage students by bridging the gap between school and the hip hop culture. This curriculum uses the ability that many adolescents have to memorize rap lyrics verbatim and transform those skills into their academic success. Other topics that are included in this curriculum are peer pressure, media, sexuality, career development and gang activity.

Additional curriculum units should be developed in order to educate the adolescent on the true meaning behind the lyrics of rap music. In this way the students will be able to critically listen to this music in order to see how it really affects their lives. The survey results revealed that self-esteem was not a factor to the adolescents when listening to rap music but self-efficacy related to rap through the beats and dance qualities. With this in mind adolescents do not listen to the music for its true meaning but only if it has a good beat. Most adolescents know the words to the song based on the beat and rhythm of the music but can not explain what the song is portraying. Therefore, this is why it is important for adolescents to learn to listen with a critical ear in order to analyze the content of the music.

Recommendations

Although relevant results were found in this study, future research should incorporate the following: The study should be expanded to more than one geographic location which will give the researcher an opportunity to compare and contrast the research findings. This study included only African Americans adolescents in which future studies need to be more diversified. Future researchers should include various nationalities such as Caucasian, Hispanic, and Asian students in order to compare and contrast the viewpoints of different nationalities.

Hendricks et al., (2005) defined the adolescent age groups based on the adolescence development phases between childhood and adulthood: Early adolescence, 11-14, middle adolescence 14-17, and late adolescence, 17-21. Future studies could be conducted based on these developmental phases to see if there is a difference in responses. A longitudinal study may be conducted to see if as one goes through the developmental phases of adolescence in what capacity does the level of self-esteem and/or self-efficacy increase or decrease and the viewpoints change.

This study only discussed rap music. Therefore, future research should compare rap with various types of music such as jazz, reggae, rhythm and blues, classical, country, heavy metal, and/or rock to see which type of music has the most impact on adolescents. This can be conducted by way of qualitative research to incorporate participants to listen to various genre of music. The researcher can then interview and record the participants' interpretation of the songs to obtain their views on different genre of music.

In reviewing the above recommendations, future research could be conducted which could lead to different results. Additional research should be conducted with various age groups and genre of music in order to compare and contrast results for future studies. Low (2009) states that the youth culture cannot be ignored hoping that it will go away. African American youth are always ready and present in the classrooms and other areas in which adults and youth come together. Adults must learn the language in order to work with students (Low, 2010). Music can be used as a teaching tool in order to enhance adolescents' knowledge of how they can make changes to empower, motivate and educate themselves to become productive citizens in an ever changing society.

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APPENDIX A. HIP HOP GANGSTA PATHOLOGY

Mafia	Gangsta Hip Hop
Dons	Producers
Godfathers	Playas, pimps, kingpins
Hit men	Rappers (MCs)
Cartel/family	Posse/entourage
Unique Nicknames	Mafia nicknames
Territorial beef (global)	Territorial beef (East Coast, West Coast, Dirty South, etc.
Push drugs (heroin, alcohol, cocaine, Ecstasy)	Promote drugs (marijuana, alcohol, crack, Ecstasy)
Appearance of legitimacy (music industry, restaurants, construction)	Appearance of legitimacy (music industry, car detail shops, hair shops)
Beat justice system	Beat justice system
Weapon of choice: gun	Weapon of choice: gun
Pornography, strip clubs	Pornography, strip clubs
Victims: anyone	Victims: black community
Talk very little	Talk too much
Investments (children's education, real estate)	Investments (cars, music, drugs, bling bling)
Tactics: intimidation, violence	Tactics: intimidation, violence
Under surveillance by FBI, CIA, DEA, IRS, ATF, FDA, CSI, DOJ	Under surveillance by FBI, CIA, DEA, IRS, ATF, FDA, CSI, DOJ
Luxury lifestyle	Bling Bling
Informants	Snitches
Gangsters	Thugs
Sense of racial pride	No sense of racial pride
Cultural heroes	National scapegoats
Work for the family	Work for everyone
Loyal to the family	Loyal to other gangstas
Molls	Bitches, hos

Note: From: Powell, A. (2006). *Hip hop hypocrisy: When lies sound like the truth*. Lincoln, NE: iUniverse