A study of the relationship of the hip hop culture on marriage, education, and family among African-American young adults in Atlanta, Georgia

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This study examined the relationship of the Hip Hop culture on the attitudes of African-American young adults toward marriage, education, and family. The linkages between Hip Hop culture and African-American young adults' attitudes have only recently been studied; much more work remains to improve our understanding of this relationship. The target population for the research was composed of young adults' ages 18 – 24. One hundred and eleven respondents were selected, utilizing nonprobability convenience sampling from among the participants of the selected Atlanta site for the study. In sum, there was no statistically significant relationship established between Hip Hop culture on the attitudes of African-American young adults toward marriage, education, and family.
A STUDY OF THE RELATIONSHIP OF THE HIP HOP CULTURE ON MARRIAGE, EDUCATION, AND FAMILY AMONG AFRICAN-AMERICAN YOUNG ADULTS IN ATLANTA, GEORGIA

A DISSERTATION
SUBMITTED TO THE FACULTY OF CLARK ATLANTA UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>ACKNOWLEDGEMENTS</th>
<th>ii</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF TABLES</td>
<td>v</td>
</tr>
</tbody>
</table>

## CHAPTER

I. **INTRODUCTION** .............................................. 1

Statement of the Problem ........................................ 3
Purpose of the Study ........................................... 5
Research Question .............................................. 6
Hypotheses ...................................................... 6
Significance of the Study ..................................... 6

II. **REVIEW OF THE LITERATURE** .............................. 9

Historical Overview of Hip Hop Culture ...................... 9
Policies Governing Hip Hop ................................. 11
Definition of Hip Hop Culture ............................... 21
Marriage and the Hip Hop Culture ......................... 39
Education and the Hip Hop Culture ......................... 43
Family and the Hip Hop Culture ............................ 46
Theoretical Framework .................................... 49

III. **METHODOLOGY** ............................................. 57

Research Design .................................................. 57
Description of the Site ..................................... 57
Sample and Population ....................................... 58
Instrument ...................................................... 58
Treatment of Data ............................................ 59
Limitations of the Study ................................... 60

IV. **PRESENTATION OF FINDINGS** ........................... 61

Demographic Data ............................................. 61
Research Questions and Hypotheses ....................... 64
LIST OF TABLES

TABLE | PAGE
--- | ---
1. Demographic Profile of Study Participants | 62
2. Hip Hop Influences Young Adults’ Attitudes Towards Education | 65
3. Hip Hop Influences Young Adults’ Attitudes Towards Marriage | 66
4. Hip Hop Influences Young Adults’ Attitudes Towards Family | 67
5. Gender: Hip Hop Influence on Education | 68
6. Gender: Hip Hop Influence on Marriage | 69
7. Gender: Hip Hop Influence on Family | 70
8. Highest Education Degree: Hip Hop Influence on Education | 71
9. Highest Education Degree: Hip Hop Influence on Marriage | 72
10. Highest Education Degree: Hip Hop Influence on Family | 74
11. Gender and Marital Status: Hip Hop Influence on Education | 75
12. Gender and Marital Status: Hip Hop Influence on Marriage | 76
13. Gender and Marital Status: Hip Hop Influence on Family | 77
CHAPTER I
INTRODUCTION

Hip Hop has become a lifestyle to many African American young adults. Hip Hop, the latest of youthful expression by thousands of young people around the world, has evolved over the last twenty years. The influence of Hip Hop can be seen in fashion, electronic design, auto design, movies, music, literary works, fashion and hundreds of other mediums in every facet of modern society. It has become what many modern youth live by. It is learned and shared behavior or patterns for day-to-day living. It is reflected in the young adults’ manner of speaking, the way they dress, the types of music they listen to, and the cars they drive (Taylor & Taylor, 2007).

Many African-American young adults use the Hip Hop culture to understand themselves and the world around them. According to Prier & Beachum (2008), many of these young adults center Hip Hop as their main site of cultural politics to negotiate their identities and make meaning of their social world. Young people are now using Hip Hop texts to construct and validate notions of self and community; and link shared notions of what it means to be Black and marginalized in the USA and around the world.

In recent years, some adults have expressed concerns about the impact they believe popular Hip Hop music has on the thoughts, feelings, and behaviors of young adolescents. Adolescents' attitudes about school, material success, and appreciation of
themselves and others seem to be shaped to a large extent by the music they listen to. Similarly, youths' behavior, as reflected in their clothing styles, language usage, desire for jewelry, and automobile preferences, have been attributed to lyrics and videos from the hip-hop industry (Fisher, 2005).

It has been said that adolescence begins in biology and ends in culture. That is, the transition from childhood to adolescence begins with the onset of pubertal maturation, whereas the transition from adolescence to adulthood is determined by cultural standards and experiences. An increasing number of experts argue that the transition from adolescence to adulthood is a critical juncture in life-span development. Many individuals who were poorly adjusted continue to be in the transition to adulthood as well. Thus, the transition to adulthood is marked by continuity for many individuals, but discontinuity for others (Santrock, 2008).

The age range for young adulthood is approximately 18 to 25. Experimentation and exploration characterize the emerging adult. At this point in their development, many individuals are still exploring which career path they want to follow, what they want their identity to be, and which lifestyle they want to adopt for example, single, cohabiting, or married, (Santrock, 2008).

The understanding of the influence of the Hip Hop culture is of importance because young adults are being educated by values transmitted through hip hop. Researchers have maintained that Hip Hop culture has the ability to sustain and maintain the cultures of materialism, violence and misogyny through the deliverance of messages or values. In past generations, African-American young adults drew values from community strongholds: families, religious institutions and schools. Today's young
adults are drawing their values from media and entertainment such as hip hop music, film and fashion. Rap music’s appeal stems from the lines and cadences uttered by quintessential black urban young adults whose distinctive and patterned ways of “behaving, interacting, valuing, thinking, believing, and speaking” reflect a place that stands in opposition to and in defiance of mainstream, middle-class, white standards, values, and norms, (Guy, 2004). With the advent and increased usage of innovative mass communicative and technological devices, however, the influence of popular culture on today’s youth is unmatched with any other time period in history (Henfield, Washington, & Owens, 2010).

**Statement of the Problem**

Hip Hop is an all-encompassing culture for many of America’s youth. It includes forces that affect and influence the choices many young adults make in their everyday lives. Hip Hop represents a strong and unified youth consciousness; it is a powerful and pervasive movement among youth worldwide. The Hip Hop culture dictates how many African-American young adults spend their time; what they value; their attitudes, styles and behaviors; their concerns; and how they interact with mass mediated messages, their peers, and society-at-large, (Harper, 2000).

The process of identity development becomes more complex for the African-American young adults given the many challenges they face at home, in their communities, and in their schools. Ethnic identity has multiple components, including individuals' views of the importance of their ethnic group to their self-definitions, the meanings they attach to their ethnic group, and their thinking about how their ethnic group affects their position in society. Information youth appraise from interactions in their primary social contexts influence how they develop understandings of themselves in relation to the social groups to which they belong. Based on this assertion, the African-American young adults' identity is the sense of self as perceived by the individual as well as the perceptions of others about him or herself (Hatcher, 2011).

The self-perceptions are generally determined by the virtues acquired as the young person progresses through Erikson's stages of development. The views of others are typically rooted in historical perceptions, media influence, and their own personal experiences with African-Americans. The reconciling of these two perceptions becomes the African-American young adults' identity (Hatcher, 2011).

As a result of the growing Hip Hop arena, many African-American young adults are being educated by values transmitted through Hip Hop. Today, more and more African-American young adults are turning to rap music, music videos, designer clothing, popular African-American films, and television programs for values and identity. Rap music, more than anything else, has helped shape the new African American culture (Prier, & Beachum, 2008).

The continuous consumption of the sexuality depicted through the Hip Hop culture affect how African-American young men and women view themselves. It is
believed that young adults learn in what ways he or she is like others, and not like others, through television. African-American adolescents are more like to make comparisons with their cohort on television. Thus, the projected scripts (baby momma and jezebel) provide a means to gauge how they measure up to images projected as ideal. Therefore, leads to more children born to single mothers and fewer marriages (Stephens, & Phillips, 2005).

To date, there have been a lot of theories to the effects of the Hip Hop culture on young adults’ attitudes. However, there is little qualitative research on the effects of the Hip Hop culture. The primary focus of this study is to ascertain if the Hip Hop culture influences African-American young adults’ attitudes towards marriage, education, and family.

**Purpose of the Study**

The purposes of this study are to explore the relationship of the Hip Hop culture on the attitudes of African-American young adults toward marriage, education, and family. The linkages between Hip Hop culture on African-American young adults’ attitudes have only recently been studied, much more work remains to improve our understanding of this relationship. The assumption is that the Hip Hop culture has a profound impact on African-American young adults as it relates to marriage, education, and family. The participants were African-American young adults’ ages 18 – 24 years old. Further exploration and research on the influences of the Hip Hop culture, can possibly suggest some policy analysis of the Anti-Drug Abuse Act of

**Research Questions**

The research questions of this study are as follows:

1. Is there a relationship between Hip Hop culture and African-American young adults’ attitudes toward education?
2. Is there a relationship between Hip Hop culture and African-American young adults’ attitudes toward marriage?
3. Is there a relationship between Hip Hop culture and African-American young adults’ attitudes toward family?

**Hypotheses**

The null hypotheses for this study are as follows:

1. There is no statistically significant relationship between Hip Hop culture and young adults’ attitude towards education.
2. There is no statistically significant relationship between Hip Hop culture and young adults’ attitude towards marriage.
3. There is no statistically significant relationship between Hip Hop culture and young adults’ attitude towards family.

**Significance of the Study**

This study is significant because if Hip Hop is the main source of African-American young adults developing their sense of self and identity, and we must
engage the Hip-Hop culture as a tool toward social change of our African-American young adults. Hip-Hop culture, as a tool to promote the engagement of young people, is necessary in acknowledging the multiple identities that youth occupy in the struggle to make sense their lives (Stovall, 2004).

More African-American children watch more hours of television than children of any other race and use television as a guide; their households are most often headed by a single-parent, making parental supervision and message-filtering even more difficult and, possibly less likely to occur (Edwards-Stewart, 2009). The empowerment of African-American children for academic, social and life successes requires partnership efforts, commitment and heart (Tucker & Herman, 2002). As research expands upon the current research of the Hip Hop culture as an important cultural force, and uncovers what it is saying about contemporary youth culture, it would be worthwhile to continue to investigate strategies in which men and women can be empowered through discourse, whether in everyday speech or in the mediated contexts of rap music and/or Hip Hop culture (Bell & Avant-Mier, 2007). It is crucial for educational administrators and social workers to become aware of how federal policies concern drugs, education and marriage continue to suppress the identity and culture of young adults in predominantly African-American populated schools and communities in ways that affect academic achievement, and critical citizenship for democracy and social justice (Prier & Beachum, 2008).

This study alleges a structural change within society should occur to address the growing influence of the Hip Hop culture on African-American young adults. Knowing this information, the study of Hip Hop culture should be used to change how
the educational and social services arena and society interacts and educates African-American young adults.
CHAPTER II
REVIEW OF THE LITERATURE

Historical Overview of Hip Hop Culture

Hip Hop has been described as both a music genre and a cultural movement, thought to have developed in New York City during the late 1970s by African Americans and Latinos. Originally, it displayed social and political consciousnesses of the experiences of African Americans and Latinos. Hip Hop is a cultural form that attempts to negotiate the experiences of marginalization, brutality, truncated opportunity, and institutional oppression within the cultural imperatives of African American and Caribbean history, identity, and community. It is suggested that the Hip Hop culture is a subculture rooted in the larger African-American culture. Many agree that Hip Hop is a life force, and it is much deeper than the music. It reached mainstream popularity in the mid-1980s when it became less politically conscious and “gangsta rap” was introduced. Gangsta rap is intricately woven into the fabric of gang culture, defies authority, and uses explicit and aggressive lyrics (Prier & Beachum, 2008).

There has been a recent emergence of music called “trap music.” The trap sound first emerged in the early 2000s as an enclosed scene in rough-edged neighborhoods in America’s Southern region. Across Texas, Alabama, Tennessee, Georgia and Virginia, local rappers like T.I., Gucci Mane, Young Jeezy, and Triple 6 Mafia all started branching out from what was then the sound of the hood. The trap in the early 2000s
wasn't a genre, it was a real place. It soon transformed into a handy adjective to describe the kind of rap music made about that place. Trap brought rap music to a new sonic dimension: with dark energy, gothic feel, street culture (guns, drug houses, and strippers) and an allover gigantic sound. Trap records dominated mixtapes and local radio, and blew up in nightclubs and strip clubs across the South. Trap-rap was simply a new evolution in a long lineage of abrasive rap music stretching back through N.W.A. (Drake, 2010).

The emergence and spectacular growth of hip hop music is probably the most important development in popular music since the rise of rock – n- roll in the late 1940s. “Black” music accounted for 89.2 million or 11.7% of the 762.8 million records sold in the United States in 2001. The Hip Hop culture has grown to be recognized, not only domestically, but globally among individuals from various racial/ethnic and social backgrounds. Although Hip Hop has undergone radical transformation from street to international marketplace, it has retained a critical capacity to convey a signifying blackness of aesthetic form and emotive force. Hip Hop has emerged as the most visible and widely disseminated conduit of the United States “black” popular image locally and internationally (Henfield et al., 2010).

The Hip Hop culture’s rap music, as a whole, has a negative impact on society, particularly on our youth, through its explicit content. Hip Hop’s influence has contributed paradoxically to its demonization. It sends a powerful message of hate and violence that is devouring the minds of our youth, playing a part in various problems such as rape, racism, teen pregnancy, suicide, homicide, and gang violence. It is those
messages disseminated of the Hip Hop culture that discourages African-American young adults to pursue an education, marriage or family (Dotson, 2007; Smiles, 2005).

While the author hypothesizes that the Hip Hop culture has a negative impact on young adults’ attitudes toward marriage, education and family, there are several laws that should be further analyzed in their marginalizing and oppression of the members of the Hip Hop culture. The Anti-Drug Abuse Act of 1986, New York’s Stop and Frisk law, No Child Left Behind Act and Healthy Marriage Initiative are a few of the laws that negatively spotlights members of the Hip Hop culture.

**Policies Governing Hip Hop**

The Anti-Drug Abuse Act of 1986 was the first major law of the War on Drugs passed by the U.S. Congress. Among other things, they changed the system of federal supervised release from a rehabilitative system into a punitive system. The bill enacted new mandatory minimum sentences for drugs, including marijuana. This act mandated a minimum sentence of 5 years without parole for possession of 5 grams of crack cocaine while it mandated the same for possession of 500 grams of powder cocaine (Brown, 1986).

The Anti-Drug Abuse Act strengthened federal efforts against drugs in many ways. One provision allows the president to increase tariffs (taxes on imports) on products from countries that do not cooperate with the U.S. efforts to stop drug imports into the United States. Another provision makes seizure of drug offenders' assets (houses, boats, cars, and money) easier. The act also created the first laws against money laundering, or moving illegally obtained money (such as drug sale proceeds) into or out of bank accounts. In 1995 a congressional study estimated that $40 billion to $80 billion

Brown (1986) stated the part of the Act with the most far-reaching impact is the reinstated mandatory prison sentences for drug possession. Until 1986 the federal government had virtually no mandatory minimum sentences for drugs. The first federal mandatory drug sentences were passed in 1951 and imposed a two-year minimum sentence for first-time possession and a five-year sentence for trafficking. But those mandatory minimums were largely repealed in the Drug Abuse Prevention and Control Act of 1970.

In the 1986 Act, Congress reinstated mandatory prison terms by defining the amounts of various drugs that it believed would be in the hands of drug "kingpins," or high-level dealers. In addition to defining the various amounts, the Act made the distinction between crack and powder cocaine. The sentencing distinction between crack and powder cocaine has been controversial because of its disparate racial impact. Most offenders sentenced under the crack cocaine provisions are African-American, whereas white offenders make up a much higher portion of those convicted for powder cocaine offenses. Years of evidence showing that minorities receive much harsher sentences than whites for cocaine offenses because of the powder/crack distinction has led to no serious effort to change the law. However courts have rejected arguments that the different penalties are unconstitutional because minorities typically receive harsher sentences under the statute. Congress has rejected a recommendation by the U.S. Sentencing
Commission to reduce the disparity between powder and crack cocaine sentences (Lurigio & Loose, 2008; Brown, 1986).

According to Lurigio and Loose (2008), in 2000, a Human Rights Watch report identified Illinois as having the country’s highest African American–White disparity in prison admissions for drug offenses. In response to the report, a disproportionate minority confinement (DMC) working group was formed to investigate further the nature and extent of racial disparities in the incarceration of drug offenders in Illinois. This article summarizes information collected in the DMC project, discusses national trends in arrests and incarcerations for drug offenses, and describes the unstinting growth in the prison population attributable to increases in the number of persons imprisoned for drug offenses. It concludes with recommendations for future research on the origins of disproportionality as well as policy changes to alleviate prison overcrowding and racial disparities in imprisonment for drug crimes.

Despite these massive efforts and expenditures, no evidence supports the conclusion that the passage and enforcement of more stringent drug laws has reduced illegal drug use and sales or any other types of crime. Furthermore, the nation’s drug law enforcement policies have disproportionately affected persons of color, especially African Americans, who are significantly more likely than other racial groups to be arrested, prosecuted, convicted, and sentenced to prison for drug offenses. As a consequence, the racially tinged war on drugs in this country has diminished the cohesion, economic viability, and political capital of large segments of the African American community (Lurigio & Loose, 2008).
New York State Criminal Procedure Law section 140.50: Temporary questioning of persons in public places; search for weapons. In addition to the authority provided by this article for making an arrest without a warrant, a police officer may stop a person in a public place located within the geographical area of such officer's employment when he reasonably suspects that such person is committing, has committed or is about to commit either (a) a felony or (b) a misdemeanor defined in the penal law, and may demand of him his name, address and an explanation of his conduct. 2. Any person who is a peace officer and who provides security services for any court of the unified court system may stop a person in or about the courthouse to which he is assigned when he reasonably suspects that such person is committing, has committed or is about to commit either (a) a felony or (b) a misdemeanor defined in the penal law, and may demand of him his name, address and an explanation of his conduct. 3. When upon stopping a person under circumstances prescribed in subdivisions one and two a police officer or court officer, as the case may be, reasonably suspects that he is in danger of physical injury, he may search such person for a deadly weapon or any instrument, article or substance readily capable of causing serious physical injury and of a sort not ordinarily carried in public places by law-abiding persons. If he finds such a weapon or instrument, or any other property possession of which he reasonably believes may constitute the commission of a crime, he may take it and keep it until the completion of the questioning, at which time he shall either return it, if lawfully possessed, or arrest such person (NY Senate Open Legislation, 2013).

In 2013 Pilutik wrote the statistics, directly compiled from records kept by the NYPD between January 2004 and June 2012, back up the constitutional question. The
NYPD frequently stopped and frisked suspects without the requisite "reasonable suspicion" required by the Fourth Amendment, and blacks and Latinos were singled out by this program at a grossly disproportionate rate, violating the Equal Protection Clause of the Fourteenth Amendment. A wealth of statistical was identified to draw upon, which was found that in 52 percent of all stops, the person was black; in 31 percent, Hispanic; and in 10 percent, white - against a population made up of 23 percent black, 29 percent Hispanic, and 33 percent white, (Pilutik, 2013).

Rebollo-Gil, and Moras (2012) examined the relationship between gangsta rap—a subgenre which emphasizes gun play, misogynistic beliefs, and makes constant references to criminal enterprises and crime. However, the research simply does not support a direct link between listening to gangsta rap music and involvement in crime. They found an extreme disgust for this particular form of black cultural and artistic expression that has no parallel with any other form of white "deviant" music such as heavy metal. According to the authors, this difference can be attributed to white America’s conception of the black male as criminal or deviant, regardless of whether or not he is wearing baggy pants or has a microphone in his hand.

No Child Left Behind Act of 2001 – reauthorizes the Elementary and Secondary School Act (ESEA), incorporates the principles and strategies proposed by President Bush. These include increased accountability for States, school districts, and schools; greater choice for parents and students, particularly those attending low-performing schools; more flexibility for States and local educational agencies (LEAs) in the use of Federal education dollars; and a stronger emphasis on reading, especially for our youngest children. George W. Bush enacted this Act because of his belief in public
schools and great concern that many of our neediest children were being left behind (Krieg, 2011).

The increasing number of dropouts is astounding in today's atmosphere of accountability, testing and No Child Left Behind. Academic excellence remains a dream deferred for many African-American students when compared to their peers. Authors Henfield, Washington, and Owens, (2010), state the disparity, more popularly known as the achievement gap, has been characterized as the most significant educational problem in the United States. Disparate participation, referred to as the participation gap, in rigorous coursework and programs slowly becoming recognized as a contributor to the overall gap in achievement between African American students and their peers. African-American students represented 14% of all graduating seniors in the United States.

Hip Hop culture is believed to be contributing factors to the wide educational disparity between African-American students and their peers. According to McWhorter (2000), rap music has a deleterious impact on the development young people, especially minority youth who reside in urban communities. He believes rap music is promoting anti-intellectualism, abhorrent behavior, and rampant victimization among minorities, all of which prevent them from attaining success in society.

In a study reviewed by Jenkins (2006), a needs assessment for the African-American Men of Arizona State University program, the university noted that African-American males experience a high level of underachievement in the higher education arena, over involvement in the criminal system, and high rates of unemployment, poverty, and dying via homicide. African-American males are disproportionately represented among those students who are forced to withdraw, have low academic
performance, and report negative college experiences. Additionally, the 1996 graduation rate for African-American males at 300 of the nation's largest colleges dropped from 35% to 33%. With the disparity between the number of African-American and Caucasian young adults graduating from high school and attending college, steadily growing, it bets to question if the No Child Left Behind Act is beneficial to African-American young adults.

By using the myth of a color-blind education based on ahistorical justifications, educators are complicit in the perpetuation of White racial supremacy. It is suggested that the accountability and measurement systems of the No Child Left Behind (NCLB) legislation has had the same effect on many African-American children that IQ tests had at the height of the popularity of the 1994 Bell Curve analysis. The results have been for many educators to blame disparities in educational attainment between African-American and White children on the innate inability of African-American children to learn. NCLB with its emphasis on high stakes testing has resulted in many African-American children being relegated to "practical instruction" rather than college bound instruction (Yull, 2012).

The Administration for Children and Families (AFC) Healthy Marriage Initiative seeks to improve child well – being by helping those who choose marriage for themselves to develop the skills and knowledge necessary to form and sustain healthy marriages. The African-American Healthy Marriage Initiative, a component of AFC Healthy Marriage Initiative, more specifically promotes a culturally competent strategy for fostering healthy marriage and responsible fatherhood, improving child well – being and

The AFC Healthy Marriage Initiative arose from two parallel and related developments. First, in the late 1980s and the early 1990s there was an emerging movement in states and communities to strengthen marriage, reduce divorce rates and thereby improve child wellbeing. The movement was fueled by a growing and large body of research that identified the negative effects of divorce on many children and the greater likelihood of disadvantaged experienced by children raised by single parents (Scott, Andrew, & Gross, 2007).

According to Stephens and Phillips (2005) extensive qualitative and anecdotal data in the fields of Women's Studies and African-American Studies have led to the identification of four foundational images of African-American women’s sexuality. The promiscuous Jezebel, asexual Mammy, breeding Welfare Mama (baby momma), and emasculating Matriarch all reflected the social, political, and economic value American society placed on African American women. Hip Hop culture reproduces misogynistic representations of African American women through many of the music videos, thus leading to a lesser desire to marry amongst African-American men and women (Emerson, 2002).

The second reason for the initiative is the interest in marriage at the federal level arose from the debates about welfare reform, with the concern focusing primarily on the effects on child wellbeing and on the public costs of non-marital childbearing. With the reform of the welfare system, the new law referred to promoting marriage and two-parent
families and reducing non-marital births. Several states started allocating resources towards strengthening marriage.

Many African-American children, approximately 51%, live with a single mother and 70% are born to single mothers (Cherian & Malehase, 2000; DeBell, 2007). The percentage of births to unmarried women has increased dramatically in recent decades, from 5.3% in 1960 to 36.8% in 2005 (ChildTrends DataBank 2005). It has been argued that African-American children are more likely than children of other ethnicities to experience persistent poverty and that parenting behavior mediates the links between economic hardship and African-American children’s development (Jackson, Choi & Bentler, 2009). Women who have a non-marital birth have reduced marriage prospects when compared with single women without children.

Forty-two percent of African-American adults are married compared to 61% of whites and 59% of Hispanics (Scott, London, & Gross, 2007). Researchers argue that the pool of available men in urban neighborhoods is low due to the imbalances as a result of high male mortality and incarceration rates, unemployment or underemployment, physical or psychological problems, drug and alcohol abuse, and violence (Scott, London, & Gross, 2007). The women distrust men and are wary of forming formal, legal ties to them. Consequently, this leads to fewer marriages in the African-American community.

The intentions of Anti-Drug Act of 1986, New York's Stop and Frisk policy, No Child Left Behind Act of 2001 and Administration for Children and Families Healthy Marriage Initiative, 2002-2009 may be ill-advised and continue to have an oppressive, marginalizing and truncating nature due to the lack of understanding the influence the
Hip Hop culture can have on African-American young adults towards education, marriage and family.

Culture is based on the uniquely human capacity to classify experiences, encode such classifications symbolically, and teach such abstractions to others. It is usually acquired through enculturation, the process through which an older generation induces and compels a younger generation to reproduce the established lifestyle; consequently, culture is embedded in a person's way of life (Columbia Electronic Encyclopedia, 6th Edition).

A very basic and traditional definition of culture is that it is the shared values, traditions, norms, customs, arts, history, folklore, and institutions of a group of people. Culture is “the mass of behavior that human beings in any society learn from their elders and pass on to the younger generation” (Shriver, 2011, p. 22). This definition links the concepts culture and society as converging on or uniting with one another and adds the suggestion that culture is learned from others in the society. The transmission of culture can happen in two ways. It can occur through socialization, which is the teaching of culture by an elder generation to a younger one very explicitly through formal instruction and rules. This transmission process can also occur through enculturation by implicitly or subtly teaching the culture to the younger generation “in the course of everyday life. These definitions reflect the sense that culture is constructed by groups of people (societies), is made up of beliefs, practices, and products (artifacts), and is passed from one generation to another. However, many people would argue that culture is considerably more complex and varied than is implied by the definitions above (Schriver, 2011).
Definition of Hip Hop Culture

In this study Hip Hop culture is defined as music and image. Music is defined as rap. Image is defined as social behavior – dance, perception of women, and manner of dress. However, it is important to note that these definitions are not intended to be all-inclusive of the many aspects of the Hip Hop culture.

Rap music is one of the most popular music genres in the United States today. This was made evident in October 2003 when, according to Billboard magazine, all top 10 acts in the United States were rap or hip-hop artists (Tanner, Asbridge & Wortley, 2009). It is stated to reflect the violent lifestyles of many inner-city African-American young adults. Music listening is of great importance to many young adults, and as they make use of it for self-identity formation, it could have a lasting effect. A number of studies have indicated that by adolescence, television viewing decreases, and music becomes the most influential medium in teenagers' lives (Edwards-Stewart, 2009). Because of the effect music can have on a young person, the lyrics of rap have caused a great deal of controversy. The American Academy of Pediatrics gave testimony that rap lyrics elicit great concern regarding teens' behaviors because of the references to drugs, sex and violence (Knoblock-Westerwick, Musto, & Shaw, 2008). Hip Hop artists have increasingly been attacked for the chauvinistic attitudes expressed in their music and their videos; and degrading women as sexual objects. Rappers often defend themselves by saying that they are describing the reality of inner-city life, and that they are only adopting a character, like an actor playing a role, which behaves in ways that they may not necessarily endorse.
In a study completed by Knobloch-Westerwick, Musto, and Shaw (2008), which analyzed 260 rap/hip-hop and rock songs from the top charts of 1993 and 2003 for rebellious messages about impulsive and hostile behaviors, showed that the majority of top songs contain rebellious messages.

In this study, listings of the rap/hip-hop charts and the rock charts for the years 1993 and 2003 were purchased and employed to define a sample of 30 top-rock songs and 100 top-rap/hip-hop songs for each year. The lyrics of the songs chosen were downloaded from various internet archives. Two researchers (two of the authors), coded the material employing a coding scheme they developed based on 10% of the material, with equal portions for genres and years. Categories were applied to code impulsive behaviors versus hostile behaviors mentioned in the lyrics, while also accounting for lyrics featuring neither impulsive nor hostile behaviors. The portion of rebellious song lines were computed for each song and songs were grouped into those that either had nor rebellious song line at all or at least one. Songs were also categorized into non-proactive versus proactive songs and nonreactive versus reactive songs. Finally, the songs were also grouped into those featuring maximally one kind of rebelliousness versus songs featuring both types (Knobloch-Westerwick, Musto, & Shaw, 2008).

Seventy-two percent of the songs contained some proactive, rebellious message, and about half of them, 51%, featured a reactive message. A fifth of the sample included no rebellion at all, while 44% had both proactive and reactive song lines. Overall, 80% of the songs had at least one rebellious line, thus rebellious messages were almost the norm (Knobloch-Westerwick, Musto, & Shaw, 2008).
As previously mentioned, the study showed that a majority of rap/hip-hop music contains rebellious messages. Three quarters or more of the top songs featured rebellion, making that characteristic the norm. What is considered “defiant” messages has developed into the standard in music charts. Fun- and excitement-seeking provocation in the lyrics outweighed aggression and hostility — proactive rebellion was generally more common than reactive rebellion (Knobloch-Westerwick, Musto, & Shaw, 2008).

Combined with the results from effects research on how music influences listeners in ways that are not desirable from society’s viewpoint, the findings underline the risk of such influences in that much of popular music endorses problematic behaviors and attitudes in the lyrics (Knobloch-Westerwick, Musto, & Shaw, 2008).

Tanner, Asbridge and Wortley (2009) compared representations of rap music with the self-reported behavior and resistant attitudes of the music’s “core audience”, young adults. The study was concerned with three key questions: first, is there a relationship between audiences for rap and representations of the music; second, as compared to other listening audiences, are serious rap fans participants in cultures of crime and resistance; third, if such a link is found, what are the sources of variation in their participation in these cultures of crime and resistance?

The data for their research was drawn from the Toronto Youth Crime and Victimization Study, a stratified cross-sectional survey of Toronto adolescents carried out from 1998 through 2000. Self-administered questionnaires were completed by 3,393 Toronto students ages 13 – 18, from 30 Metropolitan Toronto high schools in both the Catholic (10 schools) and larger Public School (20 schools) system. Within each school, one class from each grade, 9 (ages 13 and 14) through 13 (ages 18 and 19), was
randomly selected. The surveys were completed during class under the supervision of a member of the research team, without a teacher being present, and took approximately 45 minutes to complete. The survey asked the students about several topics, including family life, educational experiences, leisure activities, delinquent involvement, and victimization experiences. The survey instrument was designed by members of the research team and evolved out of a series of 11 focus groups with adolescents in Toronto schools (Tanner, Asbridge & Wortley, 2009).

The study showed an enormous popularity of rap among their respondents, 35% saying they liked it “very much” and 21% saying they liked it “quite a lot”. The study categorized those respondents as “Urban Music Enthusiasts” – individuals who appreciate a few musical styles while disliking everything else. Of the total number of respondents, 605 were considered Urban Music Enthusiasts. Of the 605 Urban Music Enthusiasts, 275 (46%) were black, 117 (19%) were white, 115 (19%) were Asian or South Asian, and 98 (16%) were from other racial groups (Tanner, Asbridge & Wortley, 2009).

Tanner, Asbridge, and Wortley (2009) paid close attention to the findings for each racial group. What is common to all three groups of Urban Music Enthusiasts is these students are poorly endowed with cultural capital – educational or intellectual which might promote social mobility beyond economic means – and are not especially good students. For White students, parental socioeconomic status, family structure and subjective social class, have no bearing upon their musical preferences, whereas school suspension and poor grades were strong predictors. For African-American students, Urban Music enthusiasm is more common among younger students and those less likely
to identify as Canadian. Being an African-American youth identified as an Urban Music Enthusiast is strongly related to growing up in a single-parent family and skipping school. For Asian or South Asian youth, being an Urban Music Enthusiast is positively associated with social class and having well-educated mothers—but like the other Urban Music Enthusiast it is strongly related to school suspension and skipping school. Interestingly, for both white and African-American youth, being an Urban Music Enthusiast is strongly related to feelings of social injustice.

Overall, the study showed that property and violent crime demonstrate strong independent effects on listening to rap music. Individuals more involved in property crime and violent crime are more likely to be Urban Music Enthusiasts than individuals with little or no criminal involvement. Involvement in property crime and violent crime is strongly related to an appreciation of rap music amongst Asian/South Asian youth only. For African American youth, an appreciation for rap music remains most strongly associated with feelings of social injustice, younger age and lower cultural capital (Tanner, Asbridge & Wortley, 2009).

Hip Hop is an important cultural art form for youth. It acts as an important venue for understanding the collective experience of individuals. It provides a site for articulating inequality among the post-civil rights generation (Clay, 2006). A common concern of parents of the Hip Hop generation is helping their child accept their racial identity especially since they felt that being African-American in U.S. society was wrought with negative stereotypes (Munn-Joseph, 2010).

Unfortunately, many of the messages conveyed through Hip Hop culture reinforce traditional stereotypical ideas about race, gender, and sexuality. Consequently, some of
these negative messages may become internalized by African-American women; this
could impact how successful they are in achieving identity developmental tasks (Henry,
2008). With the increased usage of innovative mass communicative and technological
devices, the influence of hip hop culture on today’s youth is great. With African-
Americans watching more television than other ethnic groups, they are more likely to be
influenced by media. Given the easy accessibility of such stimulation, adolescents are
constantly receiving messages that help them self-evaluate the appropriate ways to
establish their identities in areas such as race, class, and gender. Hip Hop culture impacts
African-American students’ lives inside as well as outside. Image and identity
development has been reported to have a significant impact on the academic experience
of African-American youth (Henfield et al., 2010).

According to a study conducted by Munoz-Laboy, Castellanow, Haliburton,
Vasquez del Aguila, Weinstein and Parker (2008), differences in young men’s
perceptions of and levels of affiliation with hip hop culture were not statistically
associated with differences in their sense of community or condom use. Frequency of
participation in the Hip Hop nightclub scene was the strongest factor negatively
associated with condom use.

From 2004 to 2007, they conducted an ethnographic study on masculinity, sexual
risk practices, and hip hop culture among urban young men of African-American and
Latino descent in New York City. Data collection components included field
observations of social spaces frequented by young men in the hip hop scene, in-depth
interviews with young women, and a cross-sectional survey with African-American and
Latino young men. Survey respondents were recruited during ethnographic field work.
To qualify, the participants had to be aged between 15 and 25 years, live in selected neighborhoods (4 predominantly Latino and African-American neighborhoods in Manhattan and the Bronx), and to self-report familiarity with the Hip Hop scene. Parental authorization was required for participants younger than 18 years. The participants received a $25 incentive as compensation for their time and effort. Ninety-five young men participated in the survey. The mean age was 19.5 years, and the majority of the young men were 19 years and younger. Most of the young men were Latino (65%), 22% were African-American and 13% identified themselves as mixed race/ethnicity. Ninety five percent considered themselves straight or heterosexual and only 5% viewed themselves as gay or questioning. Most of the young men were in high school (53.3%), 24.4% had a general equivalency diploma but were not in college; 16.6% were in college, and 4.4% had complete a college degree. Sixty one percent reported feeling very much part of the hip hop culture, 26.9% reported feeling somewhat part of the culture, and 9.3% reported feeling marginally part or not part of hip hop culture. Furthermore, 48.8% reported feeling very much part of the hip hop nightclub scene, and 16.1% reported feeling marginally part or not part of the hip hop nightclub scene. As for the sexual experience, 84.8% had vaginal intercourse. Of those with sexual experience, average age at first experience of vaginal intercourse was 14.6 years (Munoz-Laboy et al., 2008).

Two items were used to measure respondents’ condom-use behaviors. General frequency of condom use was measured on a 5 point scale. Respondents were also asked to indicate the number of times that they used condoms out of the total number of vaginal or anal intercourse encounters in the previous 2 months to classify the young men into 2
groups – consistent or inconsistent condom use. By measuring condom use through these variables, they were able to triangulate their research findings (Munoz-Laboy et al., 2008).

Condom use self-efficacy was measured through 5 items: (1) I would refuse to have sexual intercourse without a condom; (2) I would insist on using a condom even if my partner didn’t want to; (3) If the person I was about to have sex with suggested using a condom, I would feel like that person cared about me; (4) If the person I was about to have sex with suggested using a condom, I would feel less worried; and (5) I would respect my partner if he or she suggested using a condom. All the items were scored on a 4-point scale (4= I definitely would refuse/insist to 1= I definitely would not refuse/insist.

Sense of community was measured by the adaptation of Davidson and Cotter’s Sense of Community Within the City Scale. Background information was collected on 2 areas: demographic variables and sexual experiences (Munoz-Laboy et al., 2008).

As a part of the qualitative study, they collected young men’s perceptions of Hip Hop culture. From the qualitative study, 3 types of Hip Hop music were identified that was widely listened to by the young men, rap, reggaeton and all Hip Hop like music. They used a 4 point scale to examine the level of enjoyment listening to Hip Hop music. Two items were used to measure respondents’ affiliation with Hip Hop culture: (1) how much they feel part of hip hop culture and (2) how much hip hop culture has influenced their lifestyle throughout their life. One of the recurrent qualitative themes from the initial ethnographic fieldwork was that respondents linked high sexual activity with active participation in the New York City nightclub scene. So they included a question on the frequency of participation in the hip hop nightclub scene. To analyze the date,
they used SPSS. Because it was a relatively small cross-sectional sample, they limited their analysis to the exploration of 4 sets of bivariate associations between each of their four dependent variables (condom use general frequency, condom use ratio, condom use self efficacy, and sense of community) and their independent factors in perceptions of, participation in, and enjoyment in Hip Hop culture (Munoz-Laboy et al., 2008).

The findings of this study demonstrate that urban young men have a strong sense of community and that that sense of community is associated with consistent condom use. Therefore they infer that the underlying construct of sense of community (i.e., membership, influence, needs fulfillment, and emotional connection) increases young men’s awareness of their own actions and the consequences of those actions in their lives and empowers them to make sound decisions about their bodies. The strongest factor associated with low condom use was the frequency of going to Hip Hop nightclubs. The higher the frequency of going to nightclubs, the lower the condom use reported and the lower the likelihood of using condoms consistently (Munoz-Laboy et al., 2008).

This study was a cross-sectional survey of a small, convenience sample that emerged from ethnographic fieldwork and did not include young men from races or ethnicities other than African-American and Latino. So the findings of this study should be looked at with caution if one attempts to generalize the entire universe of young men in Hip Hop culture (Munoz-Laboy et al., 2008).

Grinding (a term invented in reggaeton that refers to the main mode of dancing) consists of men’s mimicking of penetrating a woman or a woman thrusting or riding a man. The rise of grinding as a Hip Hop style of dancing shows a strong focus on male domination and control of women (Munoz-Laboy et al., 2007).
In a study conducted by Munoz-Laboy, Weinstein and Parker (2007), they focus on the Hip-Hop club scene with the intention of unpacking narratives of gender and gender dynamics from the perspective of young men and women and how these relate to their sexual experiences. The study described ways young people negotiate gender relations on the dance floor of Hip Hop clubs. The authors believed the club scene represents a context or setting where the masculinities of young men are contested by the social environment, where women challenge hyper-masculine privilege and where young people can set the stage for what happens next in their sexual and emotional interactions.

The project drew from the methodologies in cultural studies and ethnography to develop specific case examples of how sexuality and gender ideologies were constructed within the Hip Hop scene. It was designed as a multi-dimensional ethnographic investigation (a systematic approach that allowed them to study experience and its interpretation). The research findings came from in-depth interviews carried out during their ethnographic fieldwork. The study included 35 young men and 10 young women who participated in in-depth interviews. To qualify for the study, the young people had to be residents of selected neighborhoods and within the target age for in-depth interviews (15-21 years old). Seventy-four percent of the young men and 80% of the women were 18 and under. The mean ages were 17.9 for young men and 15.3 for young women. Most of the young men were of Latino descent, 22% were African-American and 13% identified as bi-racial. The large majority was born in New York City, followed by Caribbean and two young people were born in the US outside of New York. Given the age range, 88.9% were in high school (Munoz-Laboy et al. 2007).
The in-depth interviews were open-ended, semi-structured interviews. The interviews were developed using terms and concepts relevant to the interviewee’s life. They were conducted in the preferred language of the research participant, 85% in English and 15% in Spanish. The interviews were recorded with the authorization of the participants and took place in a location selected by the participant. The transcriptions of the interviews were entered into ATLAS, the management text data software. The questions explored in the analysis were (1) what were young men and women’s perspectives of the Hip Hop club scene? (2) what kinds of erotic, sexual and non-sexual interactions took place in the Hip Hop club scene? (3) how were these interactions between young men and women negotiated? and (4) how did these interactions in the dance encounters influence the likelihood of sexual encounters? These questions served as the general structure for a codebook of meanings, which was developed prior to data collection and was used to catalogue the data in semantic open codes. The analytical codes are performing on the dance floor; the courtship of dancing; dancing boundaries and transgressions; and dancing and transitions to sex (Munoz-Laboy et al., 2007).

Dancing in Hip Hop clubs presented an opportunity for young men and women to perform gender roles, sexual assertiveness and sexual appeal. The dance floors of Hip Hop clubs turn into a competitive space where getting attention and being close to women was the goal for young men. Young women were pressured to demonstrate their sexual womanhood through dancing. Young men were under constant pressure to present themselves as good dancers as a way of asserting their masculinities (Munoz-Laboy et al., 2007).
The performance of gender and sexuality that takes place on the dance floors of the Hip Hop clubs is enmeshed within the context of an elaborate set of cultural rules—a veritable etiquette of gendered scripts for appropriate male and female conduct. Peers monitor the success of the young man’s actions on the dance floor in terms of his ability to get girls to dance with him (Munoz-Laboy et al., 2007).

Young women are gatekeepers of dancing boundaries in the Hip Hop club scene and men have to be aware of the signs not the ‘cross the line’. However, the young men’s role is to skillfully push the boundaries while on the dance floor (Munoz-Laboy et al., 2007).

Dancing does not always lead to sex. The young men felt the pressures of the sexualized dance floor environment and of the current Hip Hop hook up scene. The club is where young people set the stage for what happens next (Munoz-Laboy et al., 2007).

This study demonstrates that Hip Hop club dancing is intrinsically a gendered experience that reproduces gender power inequalities and unequal gender identities in systematic and predictable ways. Young men experienced their masculinities through the ways of dancing with women and the game in the dance floor. Young women rarely appear as anything other than objects of the male gaze. The young women are aware of this and did little to resist their scripts. Objectification of women is a powerful element that goes beyond the interpersonal dynamics. The Hip Hop club scene represents the setting in which young men and women set the stage for what happens next in the sexual and emotional interactions. While this study identified some important and alarming facts, it was limited in that it only completed in-depth interviews. They relied on self-reporting of young men and women, and as the research shows, these young men and
women are concerned with their images in relationship with the Hip Hop club scene, therefore their responses maybe exaggerated or false to maintain their persona (Munoz-Laboy et al., 2007).

The Hip Hop genre and music videos used to promote records and performers have been critiqued for messages and images that portray African-American women in a negative light. The videos are riddled with misogynistic representations of African-American womanhood (Emerson, 2002). Hip Hop culture is becoming increasingly sexist in content as displayed in “trap music” this increasing sexist attitude coincides with the recent increasing pornography industry (Hurt & Berg, 2007).

The development of sexual self is based in an understanding of the messages and meanings an individual is given about sexual roles and behaviors either through family, friends, media or entertainment. People develop a sense of sexual meanings through social interactions and exposure to the sexual messages in sexual scripts – the diva, gold digger, freak, dyke, gangster bitch, sister savior, earth mother, and baby momma (Stephens & Phillips, 2003; Stephens & Few, 2007).

The Hip Hop culture is one key in which young African-American men and women construct their image - sexual behavior and gender perceptions. Hip Hop’s predominant theme of sex is that it is a commodity with little appreciation for romance or fidelity, as well as, the exploitation and degradation of women. Hip Hop culture provides a window into the gender and sexual scripts of many urban minority youth. Some researchers speculate that hypersexual and deviant sexual scripts in hip hop music videos shape how African-American girls view themselves (Stephens & Phillips, 2003; Stephens & Few, 2007; Stokes, 2007; Squires, Kohn-Wood, Chavous & Carter, 2006).
A study conducted by Amber (2005) surveyed thousands of low-income African-American teens between the ages of 16 and 20 in ten cities across the country— including Los Angeles, New Orleans, Chicago, and New York—and asked them about sex, sexuality and the media, particularly music videos. The study revealed that young women are getting used to using their body, not their mind, engaging in risky sexual behavior, to get what they want.

Hunter and Soto (2009) analyzed 49 popular mainstream rap songs, that revealed three themes regarding African-American women: (1) women are commonly characterized as sex workers, particularly strippers and prostitutes, (2) women's voices in songs were used strategically to "sell" particular images of women and gender ideologies, and (3) women are often valorized for their loyalty to male partners despite danger to themselves.

The study used Billboard Music's Top Rap Singles of the Year to identify 25 rap singles in 2002 and 2003 for a total of 49 songs. The authors completed a content analysis of the lyrics, analyzing them for representations of women. They used an inductive approach, reading all the lyrics first to see what themes emerged from the data. Through the qualitative coding, they isolated three primary themes that were very common in the rap music. First, women were routinely described as sex worker with frequent references to prostitution, pornography, and stripping. Second, women's voices played a central role in communicating compliance with unequal gender relations in hip hop. Third, women were depicted as "partners in crime" who exhibited loyalty to men in the face of adversity. Intersectionality—suggests and seeks to examine how various socially and culturally constructed categories such as gender, race, class, disability, and
other axes of identity interact on multiple and often simultaneous levels, contributing to systematic social inequality – was crucial to their analysis in order for them to make sense of the ways that gendered racism and racialized sexism were manifested in the lyrics (Hunter & Soto, 2009).

This study revealed that rap music grossly over represents the images of black “gangstas, pimps and hoes”. The images of African-American women are universal in Hip Hop, leaving the audience with little doubt about the fundamental misogynistic and disrespectful attitude towards them (Hunter & Soto, 2009).

A study by Stephens and Few (2007) argues that sexual scripts do exist and that they identify ways in which African-American preadolescents gave meaning and value to African-American female sexuality and corresponding behavioral outcome expectations. As previously mentioned, the sexual scripts are: (1) diva – characterized as being “westernized” (long, straight hair, light skinned, and slender), independent, and select partners that primarily bolsters social status and provides companionship; (2) gold digger – uses sex to gain material and economic rewards; (3) freak – “bad girl” gains male attention through overt sexual persona; (4) dykes – women who choose not to engage in sexual acts with men and only date women; (5) gangster bitches – focus is on survival and men are partners in this endeavor. They are emotionally hardened in that sex is viewed as a stress release and to feel good for the moment; (6) sister savior – sex is to be avoided because of the moral issues; (7) earth mother – this woman has a more developed sense of self, expressed through an Afrocentric political and spiritual consciousness; and (8) baby momma – she is basically the mother of a man’s baby and nothing more. They believe the sexual scripts are influential in African-American preadolescents’ decision-
making processes regarding sexual activity and behaviors. Sexual scripts are also instrumental in the creation of one’s belief system, developing a set of attitudes about one’s sexual being, and outlining prescriptions for behaviors that not only influence individuals’ evaluation of their sexual identity but also impact others’ perceptions and evaluations of them.

Qualitative data collection techniques were used in this study. The study identified seven male and eight female African-American adolescents aged 11-13 years old. The participants resided in a large southeastern college town and were recruited from an afterschool program targeting working and lower class families. All attended public middle schools and had resided in the community all their lives. None of the participants were currently involved in a romantic or sexual relationship at the time of the interview. All participants self-reported never having experienced sexual intercourse. Three data collection techniques were used: (1) semi-structured focus group interviews, (2) written feedback documentation, and (3) researcher notes. The focus groups coincided with the open period of the afterschool programming schedule. The boys and girls were interviewed in a private classroom on separate days. In addition, each participant was given a handout with an image of a female Hip Hop artist who personified sexual scripts. The participants listed their beliefs about the scripts as they related to sexual behaviors and attitudes from the perspective of (a) themselves, (b) their African-American female cohort, and (c) their African-American male cohort. The scripts were introduced individually, so that the participants were not made aware of the scripts in advance. Throughout the process, researcher notes about the participant – researcher interactions,
body language, subsequent interview questions, and outlines of possible categories, themes, and patterns were made (Stephens & Few 2007).

An integration of sexual scripting levels and symbolic interaction theory were used to develop the coding schemes. The interviews were analyzed using a form of modified analytic induction. The characteristics of the eight sexual scripts were used as markers to analyze the data. The researchers triangulated the interview transcripts, participant feedback and entries from the researchers’ notes in order to identify and confirm inconsistencies, salient issues, and patterns (Stephens & Few 2007).

In this study, each of the sexual scripts was recognized by the participants. The participants acknowledged that these scripts were encountered on a daily basis as they embraced their Hip Hop culture. Both the male and female preadolescents framed their understanding of the scripts through consumption of African-American music media and specific sexual behaviors. Frameworks embracing traditional scripts, men viewed as the aggressors seeking sex, while women are gatekeepers resisting male overtures, were found to dominate beliefs of the participants in the study. The limitations of this study, was that the sample was small and taken from a small community, therefore it cannot be generalized to the larger population of African American preadolescents (Stephens & Few 2007).

Beautiful cars, expensive name - brand clothes, and other material goods are items of status that determine a person’s worth within the Hip Hop culture. Hip Hop culture influences styles of behavior and dress: from sagging pants to oversized tees. Many rappers gain status from designing and displaying new styles. The Hip Hop style is
an important business venture for not only the recording industry but also clothing, fashion, accessories and beauty industries worldwide (Motley & Henderson, 2007).

Sagging pants, wearing shoes without laces, and long shorts are associated with a tendency of Hip Hop culture is heavily influenced by the prison population. This style is an emblem of resistance and affiliation with a resistant subculture, prison, which demands defiant masculinity and hardness. Hip Hop inspired fashion labels further marketed and popularized this sign of resistance to established authority. Wearing sagging pants challenges the authority of police and school officials charged with enforcing the laws and uniform dress codes (Baxter & Marina, 2008).

Baxter and Marina (2008) addressed the meaning of fashion among a group of African-American males in New Orleans that adorn themselves in a defiant way that is associated with a gangsta or thug lifestyle. They used ethnographic data collected over the course of three years. Fifteen formal and many informal interviews were conducted with young male students at the school. The interviews covered a wide range of subjects: ranging from stories about upbringing, relationships with parents, peers and school authorities, stylistic preferences and influences, and attitudes about crime and career. The interviews were taped, transcribed and given to each respondent for correction. They were supplemented with extensive field notes based on personal observations.

The study illustrated that the African-American male students were influence by the Hip Hop culture and media portrayal of the street – inspired gangsta lifestyle and fashion sense. The fashions and hairstyles worn by most of the students at the high school reflected that of the Hip Hop culture (Baxter & Marina, 2008).
The gangsta persona is the embodiment of gangsta rap music. The rappers adopted a style of dress and a particular presentation of self that are essentially intensifications of the cool pose created by urban Black young males. It has been indicated, that gangster imagery is now considered very cool. The dress usually includes baggy pants, hooded sweatshirt, cocked baseball cap, gold jewelry, and dark glasses. These are worn with great flair, and a hard set to the face and eyes that sends a clear message that the youth is to be viewed with caution and is not to be disrespected (Holman, 1997).

**Marriage and the Hip Hop Culture**

Marriage is the process by which two people who love each other make their relationship public, official and permanent. It is a social institution as well as a close personal relationship (Marriage Merriam-Webster.com, n.d.). For the purposes of this study, marriage is defined as a contractual union between man and woman. In recent decades the proportion of African-Americans who live in married-couple families has declined sharply. African-American marriage in the U.S. is in crisis. During the last several decades the rates of marriage in the Black community have declined while the rates of divorce, separation, cohabitation, out-of-wedlock births, and children residing in female-headed households have increased. Some argue that this decline has serious negative consequences for the well-being of African Americans (Blackman, Clayton, Glenn, Malone-Colon & Roberts, 2005).

Chaney (2009) examined the intimacy and commitment language used by African-American men and women, hypothesizing the relationships between black men and women in America are in crisis. According to Chaney (2009), Hip Hop music has
been instrumental in highlighting the experiences of Black men and women. The author noted that music videos have minimized the Black female body as an object of degradation, pleasure, and satisfaction for men. In a qualitative content analysis regarding how women are portrayed in hip hop, R&B, pop, rap, and adult contemporary music, it was revealed to be six major themes: (1) Men and Power; (2) Sex as Top Priority for Males; (3) Objectification of Women; (4) Sexual Violence; (5) Women Defined by Having a Man; and (6) Women as Not Valuing Themselves. In general, these themes capitalize on the weakness of women and the strength of men. Chaney identified a study that integrated hip hop with the desire of African-Americans to be in a committed, non-marital relationship.

The qualitative study, examined how members of the Hip Hop generation ages 25 to 32 perceive mate selection, male-female relationships, and the categorization of men within a particular nightclub setting. In general, mate selection was based on the physical appearance of a prospective partner (e.g., clothing) as well as personality. According to the men and women in this study, being in a relationship provided security, companionship and sex, and was interestingly, considered a "status" symbol. Although many longed for the benefits of a committed relationship, the economic instability experienced by many club members as well as the sexual promiscuity that are part and parcel of many nightclub settings made being in a committed, long-term relationship difficult (Chaney 2009).

According to Rebollo-Gil and Moras (2012), much of black male rappers' energy is spent trying to either keep women quiet or getting them to shut up. The rest is spent trying to get them into bed or in some cases even condoning or bragging about sexual
assault/rape which ultimately has the same silencing effect. Women are viewed as inanimate objects, therefore having no opinion or voice. It is believed that a thinking woman who questions incites the physical violence of her male peers. Within the Hip Hop culture, women are nonessential except when it comes to sex. It is thought the problem of the hip hop culture lies in the graphic, often crude, violent, self-hating, women-hating and anti-black, abusive sexual representations the artists refer to when exploring sexual themes, thusly leading more of the audience willingly to consume these images. The violence of the sexual act in men’s tales of conquest focuses on making the black female body silent, on meticulously reducing women’s selfhood to the physical and then fracturing and severing parts of that physicality until what remains is self-less, senseless, fuck-able and mute.

The study by Bell and Avant-Mier (2007) focused on the significance of the rap ballad as a demonstration of discursive constructs related to love’s meaning(s), hegemonic gender ideologies, and shifting perceptions of love in Hip Hop culture, and youth culture in general. Their research seeks to engage the question of how rap’s discourse of love has changed since its emergence in the cultural mainstream. They believe that young African-American males use rap music and videos to express their opinions regarding life and love. African-American female adolescents use Hip Hop culture to understand sexual scripts and negotiate interpersonal relationships. The prevalence of those sexual scripts in hip hop culture influences sexual and relational attitudes and behaviors. This study uses critical discourse analysis (CDA) to analyze texts and discursive interactions and any type of semiotic material such as written texts, conversations, television programs, and advertisement on billboards. Using a 20 year gap
between rap ballads, I Need Love by LL Cool J in 1987 and Soulja Girl by Soulja Boy in 2007, this article used CDA concepts and analytical techniques to compare and contrast the provocative and critical discourse of the rap ballad as a way to denote changes in the hip hop culture’s language of love. They analyzed the assumed subject of each song and proceed to whole-text analysis, linguistic analysis as well as metaphors and discursive intertextuality (influence of other writers on each other).

The first level of their analysis was linguistic analysis of the texts, the analysis of pronouns. LL Cool J’s song identifies LL Cool J as the subject of the song looking for love. Soulja Boy’s song speaks of the requirements that need to be met by a female to be his Soulja Girl. These differences in the songs signify the cultural shifts – modern day patriarchy and sexism – in the conception of romantic love between men and women (Bell & Avant-Mier, 2007).

The next level examined word choices, vocabulary, and connotations and denotations. LL Cool J incorporates many cliché lyrics that denote chivalry and romance, contrasted by Soulja Boy’s song, which is filled with examples of intertextuality. LL Cool J provides a picture of reflecting while alone in a quiet place, contrasted by Soulja Boy’s lyrics which place him in a more public and lively space. These differences show that romantic courtship etiquette of old no longer exists and now the rules of courtship are grounded in public places such as the Hip Hop club scene (Bell & Avant-Mier, 2007).

The final level of analysis looks at the way in which the artists described the relationship, how it is established and maintained. LL Cool J’s song is filled with clichés and reinforced traditional gender role narratives regarding sex. Soulja Boy’s song
discusses the establishment and maintenance of the relationship very differently. He uses
the veil of dance as a primary factor in establishing an intimate relationship and to
convey the role of sex, illustrating the intersection of dance, sex and relationships in hip
hop culture. The shifting relational pattern is evident in the two songs. The “hook up”
culture of Soulja Boy’s song notes the change in the expectation of establishing a
relationship and being monogamous or “serious” (Bell & Avant-Mier, 2007).

The study illustrated the manner in which descriptions of love have changed over
20 years, and more specifically, how such changes are consistent with hegemonic
language practices and relationship patterns. It also illuminated the hegemonic nature of
discourse in which women are supposedly empowered through language and yet, their
very empowerment is coupled with systematic constructions of being do-ers for men or in
service to men. This discourse indicates how the women of both generations lack
importance because they do not have voices. While the study identifies changes in hip
hop’s love discourse, it is limited in generalizations by the small number of songs
analyzed. It was also limited in that the researchers could have been jaded in the analysis
because of the generation they may represent might differ than the ones analyzed (Bell &
Avant-Mier, 2007).

Education and the Hip Hop Culture

Education is defined as the knowledge, skill, and understanding that you get from
attending a school, college, or university (Merriam-Webster.com, 2013). It is a form of
learning. It is the process of receiving or giving systematic instruction wither in school or
at collegiate level. It entails of acquiring general knowledge and developing the powers
of reasoning (Dictionary Definitions, n.d).
Guy (2004) argued that the impact of hip-hop culture and gangsta rap music on adult education is becoming more evident in urban environments as more and more young adults enter adult education programs and bring Hip Hop and gangsta rap influences into the classroom. This relationship produces a vibrant, seductive art form, but also promotes sexism, violence, materialism, and instant gratification at the expense of the educational impulse in African-American urban communities.

According to Emdin (2010), the critiques of rap artists and other participants in Hip Hop culture provide data for teachers and researchers to investigate the attitudes of US urban youth towards schooling. Emdin’s study explored the complex relationships between hip-hop and science education by examining how rap lyrics project beliefs about schooling, the relevance of existing curriculum, and the intellectual capability of urban youth. The lyrics also provided a synopsis of the hip hop population’s alienation from schooling and from science education in particular.

Fisher’s (2005) study examined the connection between John Ogbu's oppositional culture model and the academic achievement of five under-achieving African-American students and nine high-achieving African-American students in an urban Massachusetts high school. All of the under-achieving students were African-American and the high-achieving group consisted almost entirely of students of African heritage (recent immigrants or first-generation, U.S.-born citizens). Ogbu's model suggested that years of oppression in the U.S. have caused African-American students to establish an oppositional culture that no longer values education and regards academic success as a white value or trait. Other findings and implications of this study are discussed, and recommendations for future research are provided (Fisher, 2005).
In this study many barriers were cited that the students must overcome on a daily basis to achieve academically. The challenges include: busy schedules; lack of time; family obligations; household chores; and parental problems. These students have developed time management skills to deal with many of these issues. What has proven to be more difficult for these students to deal with are the stereotypes that they are faced with on a daily basis within the school. They speak of stereotypes that come from teachers, White students, and African-American students. The students do not differentiate between positive and negative stereotypes. They feel any stereotype that assumes they are to perform one way or another ultimately adds to the pressure of being a high-achieving African-American student. Many of the students in this study have come to accept that teachers view African-American students as "troublemakers"; some have internalized this stereotype and agreed that many African-American students are troublemakers (Fisher, 2005).

When asked why many of the African-American students do not join in the high achievers academic pursuits, they point to other interests. Students stated goals to become a rapper and spend endless hours per day writing and practicing, instead of doing homework. In addition, the students identify several self-made millionaires who were not college educated. These students see financial and emotional opportunities outside of the traditional educational system (Fisher, 2005).
Family and the Hip Hop Culture

For many, family means a heterosexual, legally married couple and their children. This study will define family as a group consisting of heterosexual parents and children living together in a household; all members of a household under one roof; and a group of persons sharing a common ancestry (Merriam-Webster.com, 2013 & McGoldrick, Carter, & Garcia, 2013). “Between 1940 and 1990, the percentage of Black children living with both parents dropped from 75.8 percent to 33.2 percent, largely because of increases in never married African-American mothers” (Malone-Colon, 2007, p. 1).

According to Oware (2011), though considered misogynistic and sexist, another venue where black males voice their concerns on fatherhood, motherhood, parenthood and family is rap music. Oware’s (2011) paper sought to address this omission via a content analysis of rap lyrics by popular selling black male artists. Oware found that although not a predominate theme in most rap songs, black male artists depict themselves as “decent daddies” and, surprisingly, adhere to “decent family” typology. These artists contradict popular notions of Black male parental irresponsibility, rhyming about providing, protecting, and loving their mothers and children. Yet, the findings revealed a mixed view of the mothers of their children and their biological fathers. In the end, even though many rap artists characterize themselves as decent, they are imperfect. Nonetheless, the results encourage a more fine-grained and nuanced understanding of black males and their ideas about the family (Oware, 2011).

Oware (2011) lamented the dire state of the black family. Approximately one in five black children were born out of wedlock, with a growing number of single female-headed households. Increasingly, black males were labeled absentee fathers, residing
outside of their children’s homes. Today, over 70% of black children are born out-of-wedlock, and single female-headed households are common. Furthermore, the sentiment regarding black fathers remains—they are perceived as giving up their fatherly roles, neglecting to raise their children. Publicly, black male non-custodial fathers are viewed as “deadbeat” dads. Along many social indicators, black males are either on the lowest rung of the ladder or among the lowest. For example, in their prime years, black males are disproportionately represented in the criminal justice system, possessing the highest incarceration, parole, and probation rates. Black males trail black women in college and post-secondary degrees, in many instances possessing some of the lowest rates of achievement in this area of any racial or ethnic group. In the current economic downturn, they remain the group unemployed or underemployed. Even college-educated black males face high rates of joblessness. Additionally, a disproportionate share of black males (and females) either live in poverty or reside just above the poverty line, with many middle-class families sliding into these ranks.

Some academics contend that the structural constraints black males face provide context for understanding the plight of the black family. These conditions ostensibly contribute to strained relationships between black males and females. Indeed, according to research, we see an increase in dysfunctional behavior from black males toward black women. Oware (2011) found that young black males would often engage in indiscriminate sex with multiple women, not committing to one, in order to obtain high social standing among their peers. Oware cited “limited access to legitimate means necessary to support establishing manhood in terms of being an independent self-sufficient adult and/or providing for one’s family has served as a catalyst for some black
men to define and claim manhood in terms of sexual conquest and exploitation of women,” (Oware, 2011). Manhood becomes redefined from holding a secure job and providing for one’s family to manipulating women into sexual intercourse and leaving once she becomes impregnated (Oware, 2011).

Many male rappers also discuss the relationships they have with female lovers. However, much of the current literature on rap routinely finds that misogyny sexism permeate these discussions (Emerson, 2002; Hunter & Soto, 2009; Hunt & Berg, 2007; Oware, 2011). Black male rappers consistently degrade and objectify women in their songs, especially black women. In Oware’s (2011) study, a content analysis was performed on popular selling rap albums and found that in addition to the sexual objectification of women, other misogynistic themes present in rap songs where intentional shaming of women, distrust of women, promoting violence against women, and depicting women as prostitutes. These confirmed for some scholars the primacy of misogyny among male rap artists and accurately reflects the poor relationships between black men and black women.

Oware (2011) stated that many of the belief systems, such as exploiting women, that “street” males prowess are represented in the songs of black male rap artists, as well as the attitude that black women should be dominated. Black male domination and misogyny against black women are front and center in rap videos also (Emerson, 2002). Scantily clad black women—and other women as well—gyrate, bend, and throw themselves at black male artists. The message conveyed is that men control women and that women exist for the whims and pleasures of men. Clearly, these types of videos exhibit the “controlling images” of black women that pervades the media at large and in
this case are perpetuated by black males. Little research has analyzed how black male rappers discuss their attitudes towards the idea of the family. Oware (2011) stated that within the black community, the love for mothers is also a special type of love. It is said to be secondary only to the love of God, but it is just slightly secondary to it. The author found that black male rappers speak highly and lovingly of their own mothers, but degrade and demean their “baby mamas,” or the biological mothers of their own children. Furthermore, in the content analysis of male artists’ lyrics, it was found that rappers speak negatively of fatherhood, remarking it is not only the material cost of fathering a child that is feared in these rap songs but also fatherhood in general. This may be regarded as an extreme form of traditional masculinity, where the father is largely absent from his children’s lives.

Theoretical Framework

People have an internal essence that determines who they are and that guides their behavior. The writer applies various personality theories to highlight the development of members of the hip hop culture. Personality theorists have a variety of attentions that the writer hypothesizes is essential to understanding the Hip Hop culture. Personality theorists may focus on instinctual urges, highlight motivational factors and/or emphasizes internal conflicts of the individual.

The Hip Hop culture links listeners around the world who share feelings of marginalization. Rap music, therefore, can be seen as the vehicle that drives self-identified disenfranchised members of society to a home in the Hip Hop culture. Reviewing studies conducted outside of social work show that black adolescents more commonly use rap music to foster their senses of identity. Black adolescent rap listeners
report deeper meanings and connections associated with listening to rap than do their White and Latino counterparts. Research shows that black adolescents, in particular, experience depression while forming their identities, which commonly stem from external influences on the identity formation process like perceived racial discrimination. Research also suggests that black adolescent listeners identify more with rap lyrics' harsh themes that portray feelings of marginalization and frustration as a result of the negative external factors around them that impact their identity development (Vaughn, 2012).

The writer will discuss social cognitive theory, social identity theory, social learning theory and psychodynamic theory to give the reader a greater insight into the personality development of a member of the Hip Hop culture and how the Hip Hop culture influences young adults attitudes towards education, marriage and family.

According to Netz and Raviv (2004), social-cognitive theory is based on the model of a reciprocal relationship between behavior, cognition, and environmental factors, all operating interactively as determinants of one another. Social-cognitive theory is outcome expectations. Outcome expectations are based on the belief that carrying out a specific behavior will lead to a desired outcome. Expectations about likely outcomes or consequences of one's behavior have been identified as an important part of the motivational structure for behavior. Outcome expectations serve as incentives for the individual to engage in a certain behavior. As such, they may be positive or negative.

Social cognitive theory is a viable theoretical framework to explain this phenomenon of young people learning through media. Young people have a large amount of choice and control in the media they choose to consume, and in doing so have a choice in the socialization they receive from such media. Indeed, some may choose to
emulate media portrayals through vicarious modeling, where media figures can serve as models much like parents, educators, or peers. Two aspects of social cognitive theory relevant to the current study are the concepts of vicarious learning and abstract modeling. Kistler and Lee, (n.d) stated that humans have the capability to learn through symbolic environments, such as through media portrayals. Through this vicarious learning, people then act based on their images of reality, and the more their reality depends on the symbolic environment, the more likely they are to act in ways reflective of that environment. Further, abstract modeling grows from this vicarious learning, whereby individuals extract the generic features of media portrayals, integrate those portrayals into composite rules of behavior, and then use these rules to produce new behaviors. These mechanisms are particularly applicable to those who consume a large amount of a particular genre of music and music videos, such as hip-hop, whereby “rules of behavior” are modeled consistently and experienced vicariously over music video channels (Kistler, & Lee, n.d).

According to Powell (2011), it is important to employ social identity theory to extend our understanding of the tension between racial and economic group-based identities. In social identity theory, a social identity is a person's knowledge that he or she belongs to a social category or group. A social group is a set of individuals who hold a common social identification or view themselves as members of the same social category. Through a social comparison process, persons who are similar to the self are categorized with the self and are labeled the in-group; persons who differ from the self are categorized as the out group. Originating with the work of British scholars Henri Tajfel and John Turner, social psychology’s social identity theory illuminates the socio-
cognitive processes that govern how individuals compose group-based identities (i.e., in-group/intragroup relations) and how group identification influences interaction with other groups (i.e., out-group/intergroup relations). For over three decades researchers have codified and extended the fundamental theoretical principles that humans strive for positive group-based identities in comparison to other social groups, and subordinate or unfavorable group-based identity motivates the self-enhancement and/or refinement of group configurations (Stets & Burke, 2000 & Powell, 2011).

According to Powell (2011), social identity theory posits that individuals are motivated to achieve positive social identity. This motivation prompts individuals to engage strategies to maintain and/or construct positive social identity. Two of the processes, social creativity and social change, endeavor to improve the collective identity of a social group, whereas a third process, social mobility labors to improve an individual’s group-based identity. As a fundamental paradigm of intergroup relationships, the self-enhancement strategies that one engages in are premised upon a continuum of ideology regarding the penetrability of a society’s social strata. At the beginning of the continuum, individuals believe social stratification boundaries are porous and when favorability of social identity is threatened, for instance given identification with a marginalized group, one can engage in self-enhancement strategies designed to deny low-status classification and enfranchise a preferred social stratum. In this condition, social behavior is typified by individualistic focused interpersonal action with out-group members. Also, out group members are more likely to be viewed as distinctive individuals. With social mobility activation, status is achieved via individual negotiation of group-based identities. In short, social mobility self-enhancement
strategies encompass an individual’s efforts to disengage from a devalued group and ‘cross-over’ to a more favored group. In Hip Hop vernacular this social psychology process is akin to ‘going legit’, as in legitimizing oneself within mainstream society.

According to McCullough-Chavis (2011) social learning theory is one of the most recent approaches to addressing people in need and applying the theory to human problems within a social context. The utilization of the theory as an applicable approach to change human behaviors began in earnest in the 1950s. Social learning theory is one of the most influential theories of learning and human development and is rooted in many of the basic concepts of traditional learning. The theory focuses on learning that occurs within a social context, and it considers that people learn from one another; however, the theory adds a social element. It proposes that people can learn new information and behaviors by observing other people. Thus, the use of observational learning, imitation, or modeling explains a wide variety of human behaviors using social learning theory and approach.

At the foundation of psychodynamic theories is the view that current psychological disorders exist due to a root because that can be traced back to past events that resulted in some form of conflict. Psychodynamic theory was an important early source of explanations to guide social work interventions through adaptations such as the functional approach, the psychosocial approach, and the problem-solving approach. In each of these approaches, ego psychology was a particularly valuable source in explaining how individuals coped with their environment. While psychodynamic theory provided a broad-ranging explanatory framework, it was less useful as a source for
specific interventions, and the level of abstraction required in the approach did not lend itself well to the evaluation of its effectiveness (Boyle, 2009).

Psychodynamic theory increasing in popularity following World War II. This newer generation of psychoanalysis emphasized the ego’s innate, conscious, rational, and adaptive capacities, the autonomous or conflict-free areas of ego functioning, the adaptive role of defense, the importance of interpersonal and environmental factors, and the capacity for growth and change all through the life cycle. Thus, the goal of human behavior according to the ego psychologists, is adapting to one’s environment. This process of adaptation is both physical, learning how to use our body to get what we want, and psychological, learning to control our impulses in order to obtain what we want through appropriate behaviors (Boyle, 2009).

The common components of these theories are the belief in the importance of development to understand individuals and the conviction that there are unconscious mental processes that influence human behavior and emotions. In psychodynamic theory, there also is an emphasis placed on the meaning individuals place on issues and events and on how their interpretation of these events shapes their view of themselves and the environment (Werkmeister & Grady, 2011).

Thus, examining the various social and cultural issues that shape the identity and agency of African-American young adults within the urban context of Hip Hop culture can be of use to educational administration and policy in urban school settings. It is crucial for educational administrators and social workers to become aware of how federal policies in education, crime and marriage continue to suppress the identity and culture of youth in predominantly African-American populated schools and communities in ways
that affect academic achievement, and critical citizenship for democracy and social justice (Prier & Beachum 2008).

The Hip Hop culture appears to be an underutilized resource in working with African-American young adults. There are so many young adults involved in self-destructive behaviors such as selling drugs, early single-parenthood, dropping out of school and antisocial and violent behavior. If young adults can develop positive self-images using certain aspects of the Hip Hop culture through a structured process, helping professionals should consider using this type of intervention with youth. Therefore is it important for those who wish to better understand the lives of young African-Americans to investigate the attributes of the Hip Hop culture that inform their everyday lives and attempt to make sense of their participation with and within the Hip Hop culture (Evelyn, 2000; Prier & Beachum 2008; Jenkins, 2006).

A structural change must occur within education. Most theories and interventions for children and adolescents are based on research with mostly Caucasian, middle-class Americans. Much of those theories and research may not advance knowledge about the specific needs of African-American children and adolescents. It is important that culturally sensitive theories provide the basis for interventions for African-American children. The study of the Hip Hop culture must be used to change how the educational arena interacts and educates African-American students. Additionally, increased practical experience for undergraduate education, social work, sociology, and psychology majors is needed to ensure that the new “helping” professionals are prepared to relate to young African-American boys and girls (Jenkins, 2006). If academia fails to find ways to
connect with the Hip Hop culture, then it essentially will have failed this growing Hip Hop generation (Evelyn, 2000).

Because the media serve as powerful agents for the dissemination of messages about identity, place, and society, it is imperative that adult educators understand the influence of hip-hop and gangsta rap on adults in urban adult education programs. Adult education practitioners working in an urban context increasingly encounter learners who are influenced by this black urban culture, and they unwittingly serve the interests of the white capitalist culture industry by reinforcing stereotypes of black adults as dysfunctional, antisocial, irrational, and self-consumed when they ignore the effect of "gangsta rap" and culture on the experiences of African-American learners (Guy, 2004).
CHAPTER III
METHODOLOGY

This chapter presents the methods and procedures that were used in conducting the study. The following are described: research design, description of the site, sample population, instrumentation, treatment of data, and limitations of the study.

Research Design

An exploratory research design was employed in this study. The study was designed in order to attain more information on the influence of the Hip Hop culture on African-American young adults' attitudes toward education, marriage and family.

The descriptive and exploratory research design allowed for the use of a descriptive analysis of the demographic profile of the survey respondents. Also, the research design facilitated the explanation of the statistical relationship between the hip hop culture and its influence on African-American young adults' attitudes towards education, marriage, and family.

Description of the Site

The research study was conducted in Atlanta, Georgia. Atlanta is the largest urban metropolitan city in the State of Georgia. The surveys were administered at CHRIS Kids Independent Living Program and the Atlanta University Center community. The Atlanta sites were selected because of the large number of young adults at those
locations. The sites were also selected because of the cooperation of the administration and staff.

Sample and Population

The target population for the research was composed of African-American young adults' ages 18 – 24 years old. This population entails young adults who were either enrolled in college or living independently. One hundred respondents were selected utilizing nonprobability convenience sampling from among the participants of the selected Atlanta site for the study.

Instrument

The research study employed a survey questionnaire entitled *Influence of the Hip Hop Culture*. The survey questionnaire consisted of two sections with a total of sixteen questions. Section I solicited demographic information about the characteristics of the respondents. Section II employed a scale in order to measure the influence of the Hip Hop culture among the respondents.

Section I of the survey questionnaire consisted of seven questions (1 thru 7). Of the seven questions, selected questions were used as independent variables for the study. The questions in Section I was concerned with gender, age group, racial category, level of education, marital status, number of children and if they listen to hip hop music. These questions provided information for the presentation of demographic profile on the respondents of the research study.

Section II consisted of nine questions (8 thru 16). Section II utilized a scale which measured to what extent the Hip Hop culture influences young adults attitudes.
towards education, marriage and family. Items on the scale were responded to on a four point continuum Likert scale. The scale was as follows: 1 = Strongly Agree; 2 = Agree; 3 = Disagree; 4 = Strongly Disagree. This measured the attitudes/perceptions of African American young adults' attitudes towards education, marriage, and family.

**Treatment of Data**

Statistical treatment of the data employed descriptive statistics, which included central tendency and frequency distribution. Interpretations of emergent themes were derived directly from surveys.

Frequency distribution was used to analyze each of the variables of the study in order to summarize the basic measurements. A frequency distribution of independent variables was used to develop a demographic profile and to gain insights about the respondents of the study.

Cross tabulations were utilized to demonstrate the statistical relationship between the independent variables and the dependent variable. Cross tabulations were conducted between gender, age group, racial category, level of education, marital status, number of children and if they listen to Hip Hop music and attitudes towards education, marriage, and family.

Two test statistics were employed. The first test was PHI, which is a symmetric measure of association that is used to demonstrate the strength of relationship between two or variables. The following values are associated with phi:

- .00 to .24 “no relationship”
- .25 to .49 “weak relationship”
Limitations of the Study

There were several limitations within this study. First, the sample size was relatively small and it was difficult to find significant relationships from the data. The number of surveys distributed did not adequately represent the Hip Hop culture in Atlanta, Georgia to be considered representative of the culture. Second limitation, there has been little research or data collected on this topic. Therefore the survey was newly created and limited in the questions asked regarding the influence of the Hip Hop culture on young adults’ attitudes toward education, marriage and family.

Thirdly, the way data was gathered inhibited the researcher’s ability to conduct a thorough analysis of the results. As previously mentioned the survey was newly created and was limited in the number of questions asked. More questions could have been asked to elicit a more elaborate response to the influence of the Hip Hop culture. In addition, interviews could have been utilized to aid in conducting a thorough analysis of the results. And finally, relying on self-reported data is limited in that it is difficult to be verified. The researcher had to take how the people answered for face value. Some respondents may not have understood the questions correctly thus given a false representation of their thoughts towards the influence of the Hip Hop culture on young adults’ attitudes towards marriage, education and family.
CHAPTER IV
PRESENTATION OF FINDINGS

The purpose of this chapter was to present the findings of the study in order to describe and explain the relationship of the Hip Hop culture on the attitudes of African-American young adults toward marriage, violence, education, and family. This chapter presents the findings of the study. The findings are organized into two sections: demographic data and research questions and hypotheses.

Demographic Data

This section provides a profile of the study respondents. Descriptive statistics were used to analyze the following: gender, age group, racial category, level of education, marital status, number of children and if they listen to hip hop music.

The target population for the research was composed of young adults' ages 18 – 24 years old. This population entails young adults that were either enrolled in college or living independently. One hundred and eleven respondents were selected utilizing nonprobability convenience sampling from among the participants of the selected Atlanta site for the study.
Table 1

Demographic profile of study participants (N=111)

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Age Group</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18-19</td>
<td>36</td>
<td>32.4</td>
</tr>
<tr>
<td>20-21</td>
<td>34</td>
<td>30.6</td>
</tr>
<tr>
<td>21-22</td>
<td>9</td>
<td>8.1</td>
</tr>
<tr>
<td>23-24</td>
<td>32</td>
<td>28.8</td>
</tr>
<tr>
<td><strong>Gender</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>73</td>
<td>65.8</td>
</tr>
<tr>
<td>Male</td>
<td>38</td>
<td>34.2</td>
</tr>
<tr>
<td><strong>Ethnicity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>African-American</td>
<td>93</td>
<td>83.8</td>
</tr>
<tr>
<td>Caucasian</td>
<td>6</td>
<td>5.4</td>
</tr>
<tr>
<td>Hispanic</td>
<td>3</td>
<td>2.7</td>
</tr>
<tr>
<td>Other</td>
<td>8</td>
<td>7.2</td>
</tr>
<tr>
<td>No Answer</td>
<td>1</td>
<td>.9</td>
</tr>
<tr>
<td><strong>Marital Status</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Married</td>
<td>8</td>
<td>7.2</td>
</tr>
<tr>
<td>Never Married</td>
<td>103</td>
<td>92.8</td>
</tr>
</tbody>
</table>
Table I Continued

**Demographic profile of study participants (N=111)**

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Children</td>
<td></td>
<td></td>
</tr>
<tr>
<td>None</td>
<td>98</td>
<td>88.3</td>
</tr>
<tr>
<td>One</td>
<td>8</td>
<td>7.2</td>
</tr>
<tr>
<td>Two</td>
<td>4</td>
<td>3.6</td>
</tr>
<tr>
<td>Three or More</td>
<td>1</td>
<td>0.9</td>
</tr>
<tr>
<td>Highest Education Degree</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GED</td>
<td>10</td>
<td>9.0</td>
</tr>
<tr>
<td>High School</td>
<td>74</td>
<td>66.7</td>
</tr>
<tr>
<td>Bachelors</td>
<td>14</td>
<td>12.6</td>
</tr>
<tr>
<td>Masters</td>
<td>3</td>
<td>2.7</td>
</tr>
<tr>
<td>Other</td>
<td>10</td>
<td>9.0</td>
</tr>
<tr>
<td>Listen to Hip Hop Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>82</td>
<td>73.9</td>
</tr>
<tr>
<td>No</td>
<td>29</td>
<td>26.1</td>
</tr>
<tr>
<td>No Answer</td>
<td>1</td>
<td>0.9</td>
</tr>
</tbody>
</table>

As indicated in Table 1, the typical respondent of the study was an African American female, between 18-19 years old, who was never married, a high school graduate, did not have any children and listens to Hip Hop music.
Research Questions and Hypotheses

There were three research questions and three null hypotheses in the study. This section provides an analysis of the research questions and a testing of the null hypotheses.

Research Question 1: Is there a relationship between Hip Hop culture and African-American young adults' attitudes toward education?

Hypothesis 1: There is no statistically significant relationship between Hip Hop culture and young adults' attitude towards education.

Table 2 is a frequency distribution for the computed variable on the influence of the Hip Hop culture on young adults' attitudes toward education. In order to determine the true value or arithmetic mean of the computed variable, the values (1 thru 4) from the measurement scale of the two sub-facets were calculated by dividing the sum total of the set of figures by the number of figures. The following is an example of the calculation: $(2 + 4) / 2 = 3.00$. 
Table 2

*Computed Hip Hop influences young adults’ attitude towards education*

<table>
<thead>
<tr>
<th>Value</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>47</td>
<td>42.3</td>
</tr>
<tr>
<td>Agree</td>
<td>64</td>
<td>57.7</td>
</tr>
<tr>
<td>Total</td>
<td>111</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Mean 2.42  Std. Dev .490

As shown in Table 2, the respondents indicated that they agreed that the Hip Hop culture does influence young adults’ attitude towards education. Of the 111 respondents, 57.7% agreed that Hip Hop culture influences attitudes toward education, while 42.3% disagreed.

Research Question 2: Is there a relationship between Hip Hop culture and African-American young adults’ attitudes toward marriage?

Hypothesis 2: There is no statistically significant relationship between Hip Hop culture and young adults’ attitude towards marriage.

Table 3 is a frequency distribution for the computed variable on the influence of the Hip Hop culture on young adults’ attitudes toward marriage. In order to determine the true value or arithmetic mean of the computed variable, the values (1 thru 4) from the measurement scale of the two sub-facets were calculated by dividing the sum total of the set of figures by the number of figures.
Table 3

*Computed Hip Hop influences young adults' attitudes towards marriage*

<table>
<thead>
<tr>
<th>Value</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>49</td>
<td>44.1</td>
</tr>
<tr>
<td>Agree</td>
<td>62</td>
<td>55.9</td>
</tr>
<tr>
<td>Total</td>
<td>111</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Mean 2.44

As shown in Table 3, the respondents agreed that the Hip Hop culture does influence young adults' attitude towards marriage. Sixty-two (55.9%) of the respondents stated they agreed that Hip Hop culture influences attitudes toward marriage, while forty-nine (44.1%) disagreed.

Research Question 3: Is there a relationship between Hip Hop culture and African-American young adults' attitudes toward family?

Hypothesis 3: There is no statistically significant relationship between Hip Hop culture and young adults' attitude towards family.

Table 4 is a frequency distribution for the computed variable on the influence of the Hip Hop culture on young adults' attitudes toward family. In order to determine the true value or arithmetic mean of the computed variable, the values (1 thru 4) from the
measurement scale of the two sub-facets were calculated by dividing the sum total of the set of figures by the number of figures.

Table 4

*Computed Hip Hop influences young adults’ attitudes towards family*

<table>
<thead>
<tr>
<th>Value</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>55</td>
<td>49.5</td>
</tr>
<tr>
<td>Agree</td>
<td>56</td>
<td>50.5</td>
</tr>
<tr>
<td>Total</td>
<td>111</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Mean 2.49  Std. Dev .502

As shown in Table 4, there was a slight difference in the respondents view of the influence of Hip Hop culture on young adults’ attitudes towards family. Of the 111 respondents, 50.5% agreed and 49.5% disagreed.

Table 5 is a cross tabulation of the gender by influence of Hip Hop influence education. It shows the association of gender and the influence of the Hip Hop culture on education and indicates whether or not there was a statistically significant relationship between the two variables.
Table 5

*Gender: Hip Hop Influence on Education*

<table>
<thead>
<tr>
<th>Computed Variable Hip Hop Influence on Education</th>
<th>Agree</th>
<th>Disagree</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#</td>
<td>%</td>
<td>#</td>
</tr>
<tr>
<td>Gender</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>46</td>
<td>41.4</td>
<td>27</td>
</tr>
<tr>
<td>Male</td>
<td>18</td>
<td>16.2</td>
<td>20</td>
</tr>
<tr>
<td>Total</td>
<td>64</td>
<td>57.7</td>
<td>47</td>
</tr>
</tbody>
</table>

Φ = .113, df = 1, p = .150

As indicated in Table 5, forty-six or 41.4% of the females and 16.2% of the males agreed that Hip Hop culture influences young adults’ toward education. As shown in Table 5, the statistical measurement phi (Φ) was employed to test for the strength of association between the gender and Hip Hop’s influence on education. As indicated, there was no relationship (Φ=.113) between the two variables. When the chi-square statistical test for significance was applied, the null hypothesis was not rejected (p=.150) indicating that there was no statistically significant relationship between the two variables at the .05 level of probability.

Table 6 is a cross tabulation of the gender by influence of Hip Hop influence marriage. It shows the association of gender and the influence of the Hip Hop culture on marriage and indicates whether or not there was a statistically significant relationship between the two variables.
Table 6

*Gender: Hip Hop Influence on Marriage*

<table>
<thead>
<tr>
<th>Gender</th>
<th>Agree</th>
<th>Disagree</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#</td>
<td>%</td>
<td>#</td>
</tr>
<tr>
<td>Female</td>
<td>43</td>
<td>38.7</td>
<td>30</td>
</tr>
<tr>
<td>Male</td>
<td>19</td>
<td>17.1</td>
<td>19</td>
</tr>
<tr>
<td>Total</td>
<td>62</td>
<td>55.9</td>
<td>49</td>
</tr>
</tbody>
</table>

φ = .370  \hspace{1cm} df = 1  \hspace{1cm} p = .085

As indicated in Table 6, forty-three of the females and nineteen of the males agreed that Hip Hop culture influences young adults' toward marriage. As shown in Table 6, the statistical measurement phi (Φ) was employed to test for the strength of association between the gender and Hip Hop's influence on marriage. As indicated, there was a weak relationship (Φ = .370) between the two variables. When the chi-square statistical test for significance was applied, the null hypothesis was not rejected (p = .085) indicating that there was no statistically significant relationship between the two variables at the .05 level of probability.

Table 7 is a cross tabulation of the gender by influence of Hip Hop influence family. It shows the association of gender and the influence of the Hip Hop culture on
family and indicates whether or not there was a statistically significant relationship between the two variables.

Table 7

*Gender: Hip Hop Influence on Family*

<table>
<thead>
<tr>
<th>Computed Variable Hip Hop Influence on Family</th>
<th>Agree #</th>
<th>Agree %</th>
<th>Disagree #</th>
<th>Disagree %</th>
<th>Total #</th>
<th>Total %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>44</td>
<td>39.6</td>
<td>29</td>
<td>26.1</td>
<td>73</td>
<td>65.8</td>
</tr>
<tr>
<td>Male</td>
<td>12</td>
<td>10.8</td>
<td>26</td>
<td>23.4</td>
<td>38</td>
<td>34.2</td>
</tr>
<tr>
<td>Total</td>
<td>62</td>
<td>50.5</td>
<td>49</td>
<td>49.5</td>
<td>111</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Φ = .004                                      

As indicated in Table 7, 39.6% of the females and 10.8% of the males agreed that Hip Hop culture influences young adults' toward family. As shown in Table 7, the statistical measurement phi (Φ) was employed to test for the strength of association between the gender and Hip Hop’s influence on family. As indicated, there was no relationship (Φ=.004) between the two variables. When the chi-square statistical test for significance was applied, the null hypothesis was not rejected (p=.272) indicating that there was no statistically significant relationship between the two variables at the .05 level of probability.
Table 8 is a cross tabulation of the highest level of education by influence of Hip Hop influence education. It shows the association of highest level of education and the influence of the Hip Hop culture on education and indicates whether or not there was a statistically significant relationship between the two variables.

Table 8

*Highest Education Degree: Hip Hop Influence on Education*

<table>
<thead>
<tr>
<th>Computed Variable Hip Hop Influence on Education</th>
<th>Agree</th>
<th>Disagree</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#</td>
<td>%</td>
<td>#</td>
</tr>
<tr>
<td>GED</td>
<td>5</td>
<td>4.5</td>
<td>5</td>
</tr>
<tr>
<td>High School</td>
<td>46</td>
<td>41.4</td>
<td>28</td>
</tr>
<tr>
<td>Bachelors</td>
<td>4</td>
<td>3.6</td>
<td>10</td>
</tr>
<tr>
<td>Masters</td>
<td>1</td>
<td>0.9</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>8</td>
<td>7.2</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>64</td>
<td>57.7</td>
<td>47</td>
</tr>
</tbody>
</table>

Φ = 0.076, df = 1, p = .276

As indicated in Table 8, of the sixty-four respondents that agreed Hip Hop influences education, 46 (41.4%) were high school graduates. As shown in this table, the statistical measurement phi (Φ) was employed to test for the strength of association between the highest level of education and Hip Hop’s influence on education. As indicated, there was no relationship (Φ=.076) between the two variables. When the chi-
square statistical test for significance was applied, the null hypothesis was not rejected 
($p=.276$) indicating that there was no statistically significant relationship between the two 
variables at the .05 level of probability.

Table 9 is a cross tabulation of the highest level of education by influence of Hip 
Hop influence marriage. It shows the association of highest level of education and the 
influence of the Hip Hop culture on marriage and indicates whether or not there was a 
statistically significant relationship between the two variables.

Table 9

_Highest Education Degree: Hip Hop Influence on Marriage_

<table>
<thead>
<tr>
<th></th>
<th>GED</th>
<th></th>
<th>High School</th>
<th></th>
<th>Bachelors</th>
<th></th>
<th>Masters</th>
<th></th>
<th>Other</th>
<th></th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Computed Variable</strong></td>
<td>4</td>
<td>3.6%</td>
<td>6</td>
<td>5.4%</td>
<td>46</td>
<td>41.4%</td>
<td>28</td>
<td>25.2%</td>
<td>4</td>
<td>3.6%</td>
<td>0</td>
</tr>
<tr>
<td><strong>Hip Hop Influence</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>on Marriage</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Agree</strong></td>
<td>4</td>
<td>3.6%</td>
<td>6</td>
<td>5.4%</td>
<td>46</td>
<td>41.4%</td>
<td>28</td>
<td>25.2%</td>
<td>4</td>
<td>3.6%</td>
<td>0</td>
</tr>
<tr>
<td><strong>Disagree</strong></td>
<td>6</td>
<td>5.4%</td>
<td>28</td>
<td>25.2%</td>
<td>10</td>
<td>9.0%</td>
<td>3</td>
<td>2.7%</td>
<td>2</td>
<td>1.8%</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>10</td>
<td>9.0%</td>
<td>74</td>
<td>74.0%</td>
<td>14</td>
<td>12.6%</td>
<td>3</td>
<td>2.7%</td>
<td>10</td>
<td>9.0%</td>
<td>111</td>
</tr>
</tbody>
</table>

$\Phi = .013$  
$df = 1$  
$p = .337$
As indicated in Table 9, of the sixty-four respondents that agreed Hip Hop influences marriage, 46 or 41.4% were high school graduates. As shown in this table, the statistical measurement phi ($\Phi$) was employed to test for the strength of association between the highest level of education and Hip Hop's influence on marriage. As indicated, there was no relationship ($\Phi=.076$) between the two variables. When the chi-square statistical test for significance was applied, the null hypothesis was not rejected ($p=.276$) indicating that there was a statistically significant relationship between the two variables at the .05 level of probability.

Table 10 is a cross tabulation of the highest level of education by influence of Hip Hop influence family. It shows the association of highest level of education and the influence of the Hip Hop culture on family and indicates whether or not there was a statistically significant relationship between the two variables.
Table 10

_Highest Education Degree: Hip Hop Influence on Family_

<table>
<thead>
<tr>
<th>Computed Variable</th>
<th>Hip Hop Influence on Family</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Agree</td>
</tr>
<tr>
<td></td>
<td>#</td>
</tr>
<tr>
<td>GED</td>
<td>4</td>
</tr>
<tr>
<td>High School</td>
<td>40</td>
</tr>
<tr>
<td>Bachelors</td>
<td>4</td>
</tr>
<tr>
<td>Masters</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td>56</td>
</tr>
</tbody>
</table>

Φ = .040          df = 1          p = .301

As indicated in Table 10, of the fifty-six respondents that agreed Hip Hop influences family, 40 (36%) were high school graduates. As shown in this table, the statistical measurement phi (Φ) was employed to test for the strength of association between the highest level of education and Hip Hop’s influence on family. As indicated, there was no relationship (Φ=.040) between the two variables. When the chi-square statistical test for significance was applied, the null hypothesis was not rejected (p=.301) indicating that there was no statistically significant relationship between the two variables at the .05 level of probability.
Table 11 is a cross tabulation of the gender and marital status by influence of Hip Hop influence education. It shows the association gender, marital and the influence of the Hip Hop culture on education.

Table 11

*Gender and Marital Status: Hip Hop Influence on Education*

<table>
<thead>
<tr>
<th>Computed Variable Hip Hop Influence on Education</th>
<th>Marital Status</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Never Married</td>
<td>Married</td>
</tr>
<tr>
<td>My Gender</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agree Female</td>
<td>42</td>
<td>4</td>
</tr>
<tr>
<td>Male</td>
<td>18</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>4</td>
</tr>
<tr>
<td>Disagree Female</td>
<td>25</td>
<td>2</td>
</tr>
<tr>
<td>Male</td>
<td>18</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>43</td>
<td>4</td>
</tr>
</tbody>
</table>

As shown in Table 11, forty-two or 65.6% of the respondents were female that never married and agreed Hip Hop culture influenced young adults’ attitudes toward education.

Table 12 is a cross tabulation of the gender and marital status by influence of Hip Hop influence marriage. It shows the association gender, marital and the influence of the Hip Hop culture on marriage.
### Table 12

**Gender and Marital Status: Hip Hop Influence on Marriage**

<table>
<thead>
<tr>
<th>Gender and Marital Status: Hip Hop Influence on Marriage Computed Variable Hip Hop Influence on Marriage</th>
<th>Marital Status</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Never Married</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My Gender</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agree Female</td>
<td>41</td>
<td>66.1</td>
<td>2</td>
</tr>
<tr>
<td>Male</td>
<td>17</td>
<td>27.4</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>58</td>
<td>93.5</td>
<td>4</td>
</tr>
<tr>
<td>Disagree Female</td>
<td>26</td>
<td>53.1</td>
<td>4</td>
</tr>
<tr>
<td>Male</td>
<td>19</td>
<td>38.8</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>45</td>
<td>91.8</td>
<td>4</td>
</tr>
</tbody>
</table>

As shown in Table 12, forty-one or 66.1% of the respondents were female that never married and agreed Hip Hop culture influenced young adults’ attitudes toward marriage. Seventeen of the respondents were male that never married and agreed that Hip Hop culture influenced young adults’ attitudes toward marriage.

Table 13 is a cross tabulation of the gender and marital status by influence of Hip Hop influence family. It shows the association gender, marital and the influence of the Hip Hop culture on family.
Table 13

*Gender and Marital Status: Hip Hop Influence on Family*

<table>
<thead>
<tr>
<th>Computed Variable Hip Hop Influence on Family</th>
<th>Marital Status</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Never Married</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
</tr>
<tr>
<td>My Gender</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agree</td>
<td>Female</td>
<td>42</td>
<td>75</td>
<td>2</td>
<td>3.6</td>
</tr>
<tr>
<td></td>
<td>Male</td>
<td>12</td>
<td>21.4</td>
<td>0</td>
<td>.0</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>54</td>
<td>96.4</td>
<td>2</td>
<td>3.6</td>
</tr>
<tr>
<td>Disagree</td>
<td>Female</td>
<td>25</td>
<td>45.5</td>
<td>4</td>
<td>7.3</td>
</tr>
<tr>
<td></td>
<td>Male</td>
<td>24</td>
<td>43.6</td>
<td>2</td>
<td>3.6</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>49</td>
<td>89.1</td>
<td>6</td>
<td>10.9</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As shown in Table 13, forty-two or 75% of the respondents were female who never married and agreed Hip Hop culture influenced young adults’ attitudes toward family. However twenty-four of the respondents were male that never married and disagreed with Hip Hop culture influenced young adults’ attitudes toward family. In sum, the participants responding to the survey indicated that the Hip Hop culture influences young adults’ attitudes towards education, marriage and family.
CHAPTER V
CONCLUSIONS AND RECOMMENDATIONS

This research study was designed to answer three questions concerning the relationship of the Hip Hop culture on the attitudes of African-American young adults toward marriage, education, and family.

The conclusions and recommendations of the research findings are presented in this chapter. Recommendations are proposed for future discussion for social workers, educators, policy makers and other service professionals. Each research question is presented in order to summarize the significant findings of interest.

Research Question 1: Is there a relationship between Hip Hop culture and African-American young adults’ attitudes toward education?

Hypothesis 1: There is no statistically significant relationship between Hip Hop culture and young adults’ attitude towards education.

In order to determine the true value or arithmetic mean of the computed variable, the values (1 thru 4) from the measurement scale of the two sub-facets were calculated by dividing the sum total of the set of figures by the number of figures.

The respondents indicated that they agreed that the Hip Hop culture does influence young adults’ attitude towards education. Of the 111 respondents, a majority (57.7%) agreed that Hip Hop culture influences attitudes toward education, while 42.3%
disagreed.

Forty-six (41.4%) of the females and 16.2% of the males indicated they agreed Hip Hop culture influences young adults’ toward education. The statistical measurement phi (Φ) was employed to test for the strength of association between the gender and Hip Hop’s influence on education. As indicated, there was no relationship (Φ=.113) between the two variables. When the chi-square statistical test for significance was applied, the null hypothesis was not rejected (p=.150) indicating that there was no statistically significant relationship between the two variables at the .05 level of probability (See Table 5).

Of the sixty-four respondents that agreed that Hip Hop culture influences young adults’ attitudes towards education, 46 (41.4%) were high school graduates. As shown in this table, the statistical measurement phi (Φ) was employed to test for the strength of association between the highest level of education and Hip Hop’s influence on education. As indicated, there was no relationship (Φ=.076) between the two variables. When the chi-square statistical test for significance was applied, the null hypothesis was not rejected (p=.276) indicating that there was no statistically significant relationship between the two variables at the .05 level of probability (See Table 8).

Research Question 2: Is there a relationship between Hip Hop culture and African-American young adults’ attitudes toward marriage?

Hypothesis 2: There is no statistically significant relationship between Hip Hop culture and young adults’ attitude towards marriage.
In order to determine the true value or arithmetic mean of the computed variable, the values (1 thru 4) from the measurement scale of the two sub-facets were calculated by dividing the sum total of the set of figures by the number of figures.

Of the 111 respondents sixty-two (55.9%) indicated that they agreed that the Hip Hop culture does influence young adults' attitude towards marriage. Whereas forty-nine (44.1%) disagreed.

Forty-three of the 73 females and nineteen of the 38 males indicated they agreed Hip Hop culture influences young adults' toward marriage. The statistical measurement phi (Φ) was employed to test for the strength of association between the gender and Hip Hop's influence on marriage. As indicated, there was a weak relationship (Φ=.370) between the two variables. When the chi- square statistical test for significance was applied, the null hypothesis was not rejected (p=.085) indicating that there was no statistically significant relationship between the two variables at the .05 level of probability (See Table 6).

Of the sixty four respondents agreed Hip Hop influences marriage, 46 (41.4%) were high school graduates. The statistical measurement phi (Φ) was employed to test for the strength of association between the highest level of education and Hip Hop's influence on marriage. As indicated, there was no relationship (Φ=.076) between the two variables. When the chi- square statistical test for significance was applied, the null hypothesis was not rejected (p=.276) indicating that there was a statistically significant relationship between the two variables at the .05 level of probability (See Table 9).

Research Question 3: Is there a relationship between Hip Hop culture and African-American young adults' attitudes toward family?
Hypothesis 3: There is no statistically significant relationship between Hip Hop culture and young adults' attitude towards family.

In order to determine the true value or arithmetic mean of the computed variable, the values (1 thru 4) from the measurement scale of the two sub-facets were calculated by dividing the sum total of the set of figures by the number of figures.

There was a slight difference in the respondents view on the influence of Hip Hop culture on young adults' attitudes towards family. Of the 111 respondents, 50.5% agreed and 49.5% disagreed.

Approximately 39% of the females and 10.8% of the males indicated they agreed Hip Hop culture influences young adults' toward family. The statistical measurement phi (Φ) was employed to test for the strength of association between the gender and Hip Hop's influence on family. As indicated, there was no relationship (Φ=.004) between the two variables. When the chi-square statistical test for significance was applied, the null hypothesis was not rejected (p=.272) indicating that there was no statistically significant relationship between the two variables at the .05 level of probability (See Table 7).

Of the fifty-six respondents that agreed Hip Hop influences family, 40 (36%) were high school graduates. As shown in this table, the statistical measurement phi (Φ) was employed to test for the strength of association between the highest level of education and Hip Hop’s influence on family. As indicated, there was no relationship (Φ=.040) between the two variables. When the chi-square statistical test for significance was applied, the null hypothesis was not rejected (p=.301) indicating that there was no statistically significant relationship between the two variables at the .05 level of probability (See Table 10).
Recommendations

While several studies have been mentioned in this review, there is not a lot of research on the influence of the Hip Hop culture on young adults' attitudes towards marriage, education and family. The results of the research have identified that many young people's motivation for most of their behavior and values stem from the examples they have seen. Hip Hop includes forces that affect and influence the choices these youth make in their everyday lives (Harper, 2000). The review of the various articles demonstrates there is supporting evidence that the Hip Hop culture has an impact on today's young adults. Serious fans of rap music are different from other young music listeners – they are more inclined to crime and delinquency and more likely to subscribe to resistant attitudes and beliefs (Tanner, Asbridge & Wortley 2009). The music and images the culture portrays is a disdain towards the education system and encourage poor perceptions of African American women, therefore decreasing the desire for marriage or family. As the literature suggests the Hip Hop culture has influence on African American young adults' attitudes towards education, marriage and family.

African American young adults who have internalized the negative messages often lack interest in pursuing education at all. Being "hip" and "cool" is not equated to being successful in school for many African American young adults in this Hip Hop generation. The Hip Hop culture impacts African American students' lives inside and outside of the school setting, thus impeding their educational developments. Unfortunately, in addition to that, white and black educators often hold negative and stereotypical views of African American students that interfere with their ability to meet the students' needs (Price 2005).
The Hip Hop culture represents a significant segment of African American culture for urban youth in a post—*Brown vs. Board of Education* era of the twenty-first century. The values the culture dictates creates a conflict of value systems between student and school, resulting in discipline problems and lack of communication between the student and the school, thus leading to the apathy towards education for many African American young adults.

As the Hip Hop culture's music and misogynistic messages have become increasingly popular, young adults have been ever more harmed by it. The music is sending very particular messages to African American young men and women regarding their identities. The identity relayed to young men is to view women as conquests, a "notch in the belt", women are less than you, it's alright to have a "baby momma(s)", thug life—drug dealing, crime or violence—is cool, as a result this discourages them from marrying the "baby momma", being a very involved father, as well as, making them less favorable marriage material. The identity relayed to young women is to view themselves as sexual property, use your body to get what you want, it is alright to be a "baby momma", and do not expect more from the young men, thusly putting them in a category of less likely to get married. The studies show that exposure to sexually enticing rap can foster perceptions of diminished positive traits and stronger negative traits for African American women. These perceptions cause the young men to negatively treat young women and young women to behave in a negative manner.

As one study identified, romantic courtship of the past no longer exists and now the rules of courtship are grounded in public places, such as the hip hop club scene. And
as another study has identified the Hip Hop club scene is where degradation of women, poor sexual habits, promiscuity, and establishing "hardcore" masculinity are developed.

For social workers, educators and other professionals who endeavor to work with young people in the Hip Hop world, the worst possible thing to do seems to be enter the realm as a foreigner. Hip Hop is a complex and potentially dangerous arena for the novice; for those with preconceived notions and fixed opinions, it is a world in which they will quickly find themselves ostracized and excluded (Taylor & Taylor 2007). It is advisable for educators and parents to stay informed about teens' music tastes and consumption.

Additional research needs to be done to better understand the influence of the Hip Hop culture on sexuality—gender roles and sexual practices, social empowerment and education to better serve the youth. Unfortunately, the general research literature does not provide much information or many solutions for interventions aimed at altering perceptions and/or reducing and responding to sexual scripts or racial identity (Squires et al. 2006). Upon completion of more research, the social work practice can advocate for improved and more enlightened practices of many helping professionals. It is important to identify a theory that reflects African American females' social location and that of others with whom they interact in their world. As research expands upon the current research on hip hop as an important cultural force, and uncovers what it is saying about contemporary youth culture, it would be worthwhile to continue to investigate strategies in which women can be empowered through discourse, whether in everyday speech or in the mediated contexts of rap music and/or hip hop culture (Bell & Avant-Mier 2007).
Social workers need to challenge professionals, who work with urban youth, on an everyday basis, to have some knowledge about a form of Hip Hop culture that significantly shapes these youths' identities. This knowledge can lead to the development of extracurricular, community intervention and prevention programs to assist the youths and their families to transform the sexual scripts, negative gender roles and development of racial identity. Encouraging multicultural studies programs and women's studies programs can help in changing the sexual scripts, perceived racial identity of the many young African American youth influenced by today's hip hop culture. Hip Hop culture, as a tool to promote the engagement of young people, is necessary in acknowledging the multiple identities that youth occupy in the struggle to make sense their lives (Stovall 2004). The empowerment of African American children for academic, social and life successes requires partnership efforts, commitment and heart (Tucker & Herman 2002).

Despite adults' attitudes about the Hip Hop culture we must have a working knowledge of this culture that engulfs and contextualizes our young people's lives if we are to effectively communicate with them. The ones that will succeed in reaching the young people with their messages or products are those who are the most culturally competent in Hip Hop culture and who use this knowledge and experience as a foundation for their education and outreach strategies.
APPENDICES
Appendix A: Survey Questionnaire

Influence of Hip Hop Culture on African American Young Adults

Section I: Demographics

Place a mark (X) next to the appropriate item. Choose only one answer for each question.

1. My Gender: 1) Female 2) Male


3. My highest education degree: 1) GED 2) High school 3) Bachelors 4) Master 5) Other

4. My ethnic group: 1) African American 2) Caucasian 3) Hispanic 4) Other


6. Number of children: 1) none 2) one 3) two 4) three or more

7. I listen to Hip Hop music: 1) No 2) Yes

Section II:

Please write the appropriate number in the blank beside each statement.

1= Strongly Agree 2= Agree 3= Disagree 4= Strongly Disagree

8. I identify with the Hip Hop culture
Appendix A: Survey Questionnaire continued ....

Section II:

Please write the appropriate number in the blank beside each statement.

1= Strongly Agree  2= Agree  3=Disagree  4=Strongly Disagree

_____ 9. The Hip Hop influences young adults’ attitude towards education.

_____ 10. I believe Hip Hop culture influences young adults’ attitude towards marriage.

_____ 11. The Hip Hop culture has influenced my attitude towards a family unit.

_____ 12. I believe that Hip Hop music influences young men and women.

_____ 13. The Hip Hop culture has influenced my attitude towards education.

_____ 14. The Hip Hop culture influences young adults’ attitude towards a family unit.

_____ 15. The Hip Hop culture has influenced my attitude towards marriage.

_____ 16. I believe Hip Hop Culture has a negative influence on African American young adults’ attitudes towards education, marriage and family.
Appendix B: SPSS Program

TITLE 'A Study of Hip Hop Culture on African Americans'.
SUBTITLE 'Tonya Malone Phd Program'.

DATA LIST FIXED/
   ID   1-3
   GENDER  4
   AGEGRP  5
   EDUCAT  6
   ETHNIC  7
   MARITAL  8
   CHILDR  9
   LISTEN  10
   IDENTHIP  11
   ATTEDU  12
   INMARR  13
   FAMUNIT  14
   INFLUMW  15
   INEDUC  16
   INFAMIL  17
   INFMAR  18
   INFALL  19.

   COMPUTE CEDUC = (ATTEDU + INEDUC) /2.
   COMPUTE MARRIAG = (INMARR + INFMAR) /2.
   COMPUTE FAMILY = (FAMUNIT + INFAMIL) /2.

VARIABLE LABELS
   ID 'Questionnaire number'
   GENDER 'My Gender'
   AGEGRP 'My age group'
   EDUCAT 'My highest education degree'
   ETHNIC 'My ethnic group'
   MARITAL 'My marital status'
   CHILDR 'Number of children'
   LISTEN 'I listen to hip hop music'
   IDENTHIP 'I identify with the Hip Hop culture'
   ATTEDU 'The Hip Hop influences young adults attitude towards education'
   INMARR 'I believe Hip Hop culture influences young adults attitude towards marriage'
   FAMUNIT 'The Hip Hop culture has influenced my attitude towards a family unit'
   INFLUMW 'I believe that Hip Hop music influences young men and women'
   INEDUC 'The Hip Hop culture has influenced my attitude towards education'
   INFAMIL 'The Hip Hop culture influences young adults attitude towards a family unit'
Appendix B: SPSS Program continued....

INFMAR: 'The Hip Hop culture has influenced my attitude towards marriage'
INFALL: 'I believe Hip Hop Culture has a negative influence on African American young adults attitudes towards
CEDUC: 'Computed variable hip hop influence on education'
MARRIAG: 'Computed variable hip hop influence on marriage'
FAMILY: 'Computed variable hip hop influence on family'.

VALUE LABELS
GENDER
1 'Female'
2 'Male'/
AGEGRP
1 '18-19'
2 '20-21'
3 '21-22'
4 '23-24'/
EDUCAT
1 'GED'
2 'High school'
3 'Bachelors'
4 'Master'
5 'Other'/
ETHNIC
1 'African American'
2 'Caucasian'
3 'Hispanic'
4 'Other'/
MARITAL
1 'Never Married'
2 'Married'
3 'Divorced'
4 'Widowed'/
CHILDR
1 'None'
2 'One'
3 'Two'
4 'Three or More'/
LISTEN
1 'No'
2 'Yes'/
IDENTHIP
1 'Strongly Agree'
2 'Agree'
Appendix B: SPSS Program continued ....

3 'Disagree'
4 'Strongly Disagree'/

ATTEDU
1 'Strongly Agree'
2 'Agree'
3 'Disagree'
4 'Strongly Disagree'/

INMARR
1 'Strongly Agree'
2 'Agree'
3 'Disagree'
4 'Strongly Disagree'/

FAMUNIT
1 'Strongly Agree'
2 'Agree'
3 'Disagree'
4 'Strongly Disagree'/

INFLUMW
1 'Strongly Agree'
2 'Agree'
3 'Disagree'
4 'Strongly Disagree'/

INEDUC
1 'Strongly Agree'
2 'Agree'
3 'Disagree'
4 'Strongly Disagree'/

INFAMIL
1 'Strongly Agree'
2 'Agree'
3 'Disagree'
4 'Strongly Disagree'/

INFMAR
1 'Strongly Agree'
2 'Agree'
3 'Disagree'
4 'Strongly Disagree'/

INFALL
1 'Strongly Agree'
2 'Agree'
3 'Disagree'
4 'Strongly Disagree'/

CEDUC
Appendix B: SPSS Program continued ....

1 'Strongly Agree'
2 'Agree'
3 'Disagree'
4 'Strongly Disagree'/

MARRIAG
1 'Strongly Agree'
2 'Agree'
3 'Disagree'
4 'Strongly Disagree'/

FAMILY
1 'Strongly Agree'
2 'Agree'
3 'Disagree'
4 'Strongly Disagree'/.

MISSING VALUES
GENDER AGEGRP EDUCAT ETHNIC MARITAL CHILDR
LISTEN IDENHIP ATTEDU INMARR FAMUNIT INFLUMW
INEDUC INFAMIL INFMAR INFALL INEDU (0).

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Appendix B: SPSS Program continued ....

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Appendix B: SPSS Program continued ....

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Appendix B: SPSS Program continued ....

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END DATA.

RECODE
IDENHIP ATTEDU INMARR FAMUNIT INFLUMW INEDUC INFAMIL INFMAR
INFALL CEDUC MARRIAG FAMILY
(1 THRU 2.99=2) (3 THRU 4.99=3).

FREQUENCIES
/VARIABLES ID GENDER AGEGRP EDUCAT ETHNIC
MARITAL CHILDR LISTEN IDENHIP ATTEDU INMARR
FAMUNIT INFLUMW INEDUC INFAMIL INFMAR INFALL
CEDUC MARRIAG FAMILY/STATISTICS=DEFAULT.
Ms. Tonya Malone <Tonyajm6@yahoo.com>
School of Social Work
Clark Atlanta University
Atlanta, GA 30314

RE: A Study of the Relationships of Hip Hop Culture on Marriage, Education, and Family Among African American Young Adults in Atlanta, Georgia.

Principal Investigators: Tonya Malone

Human Subjects Code Number: HR2013-9-484-1

Dear Ms. Malone:

The Human Subjects Committee of the Institutional Review Board (IRB) has reviewed your protocol and approved of it as exempt in accordance with 45 CFR 46.101(b)(3).

Your Protocol Extended Approval Code is HR2013-9-484-1/A

This permit will expire on October 5, 2014. Thereafter, continued approval is contingent upon the annual submission of a renewal form to this office.

The CAU IRB acknowledges your timely completion of the CITI IRB Training in Protection of Human Subjects - "Social and Behavioral Sciences Track". Your certification is valid for two years.

If you have any questions, please contact Dr. Georgianna Bolden at the Office of Sponsored Programs (404) 880-6979 or Dr. Paul I. Musey, (404) 880-6829.

Sincerely:

Paul I. Musey, Ph.D.
Chair
IRB: Human Subjects Committee

cc. Office of Sponsored Programs, "Dr. Georgianna Bolden" <gbolden@cau.edu>
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