What African American Male Adolescents Say About Music Videos with Implications for Art Education

Zerric Clinton
WHAT AFRICAN AMERICAN MALE ADOLESCENTS SAY ABOUT MUSIC
VIDEOS WITH IMPLICATIONS FOR ART EDUCATION

BY
ZERRIC CLINTON

A Dissertation submitted to the Department of Art Education in partial fulfillment of the requirements for the degree Doctor of Philosophy

Degree Awarded:
Spring Semester 2010

Copyright © 2010
Zerric Clinton
All Rights Reserved
The members of the committee approve the dissertation of Zerric Clinton defended on April 1, 2010.

___________________________
Tom Anderson
Professor Directing Dissertation

___________________________
Martell Teasley
University Representative

___________________________
Pat Villeneuve
Committee Member

___________________________
Dave Gussak
Committee Member

Approved:

___________________________
Dave Gussak, Chair, Department of Art Education

___________________________
Sally McRorie, Dean, College of Visual Arts, Theatre, and Dance

The Graduate School has verified and approved the above-named committee members.
ACKNOWLEDGMENTS

I give thanks to Almighty God who has kept me throughout this sometimes arduous phase of my life. I would like to thank all committee members: First, I have to thank my committee chair Dr. Tom Anderson who has kept me on track with his encouragement and unwavering belief that I could do this. Next, I would like to thank committee member Dr. Melanie Davenport who helped me to work through some major logistic issues early on. To Dr. Martell Teasley who has given me insights that only he could throughout this process. Thank you as well to Dr. Dave Gussak who helped me tremendously with the philosophical aspects of this endeavor. I have to pause here to thank Dr. Pat Villenueve who guided me in professional writing early on to encourage me to become a better writer.

To my mentors: Dr. Charles Magee, Dr. Ansu Mason, Dr. Angela Copeland, Mr. Horace Williams, Mrs. Betty Rainey my first grade teacher, Mrs. Dorothy Pope my high school art teacher Dr. Stephen Lahr and Dr. Lanny Milbrantd my undergraduate advisors I would have never made it to Florida State University without your guidance over the years.

Special thanks to Lateesha, Makaya and Andrew who always made me smile when things were difficult. I thank you as well for being understanding when I was always busy. Thanks to my great uncle Millard Surrency who told me when I was a child that I would be a doctor one day. That small statement has stuck with me during this process. Last but certainly not least I thank my parents who have always stressed the importance of education. Even when I thought they were being hard on me I see now that their foresight was necessary for me to receive this achievement. This degree is a result of their unwillingness to accept mediocrity.
TABLE OF CONTENTS

Abstract .............................................................................................................................. vi
CHAPTER 1 ...................................................................................................................... 1
Introduction...................................................................................................................... 1
Research Question ......................................................................................................... 2
Research Objectives ........................................................................................................ 2
Justification for the Study ............................................................................................... 2
Research Design and Procedures .................................................................................... 5
Definition of terms .......................................................................................................... 6
Summary .......................................................................................................................... 7
CHAPTER 2 ...................................................................................................................... 8
Literature Review ............................................................................................................ 8
General Information about Development ...................................................................... 8
Dress as Social Marker of Membership ........................................................................... 12
The Effects of Media on Identity-Development ............................................................ 14
Media and Its Effects on Youth ...................................................................................... 19
Presentation of Media ..................................................................................................... 29
CHAPTER 3 .................................................................................................................... 34
Methodology .................................................................................................................. 34
Statement of the Problem ............................................................................................... 34
Theoretical Foundation ................................................................................................... 34
Overview of the Study .................................................................................................... 38
The Curriculum .............................................................................................................. 41
Data Gathering, Instrumentation, and Data Coding ....................................................... 45
Data Analysis ................................................................................................................ 47
CHAPTER 4 .................................................................................................................... 51
Findings .......................................................................................................................... 51
Pre-Survey ...................................................................................................................... 51
Critiques .......................................................................................................................... 58
Discussions .................................................................................................................... 63
Researcher’s Critiques of the Videos ............................................................................. 70
Contextual Information and Reflection ...................................................................... 73
Final Survey .................................................................................................................... 74
CHAPTER 5 .................................................................................................................... 79
Interpretations and Implications ...................................................................................... 79
Supporting Question #1 ............................................................................................... 79
Supporting Question #2 ............................................................................................... 81
Supporting Question #3 ............................................................................................... 82
Conclusions and Discussion ......................................................................................... 87
Implications ................................................................................................................... 92
Limitations and Insights about the Structure of the Study ............................................ 96
Suggestions for Future Research .................................................................................. 97
APPENDIX A ............................................................................................................... 99
APPENDIX B ................................................................................................................. 106
APPENDIX C ................................................................................................................. 110
ABSTRACT

The purpose of this study was to determine the effect of music videos on African-American males. Minimal research exists in this area and the results are mixed. Hurt (2006) found that society has become desensitized to the sexism, misogyny and the sexual objectification of women in hip hop culture and noted that music videos are part of the problem. This impact is controlled by the catch, pull, and hold mechanisms (Vernallis, 1998). Straw (1988) extended this view by purporting that music videos perpetuate certain images or lifestyles. Kinder (1984) inserted that repeated exposure to these images or lifestyles within a short period of time establishes connections in the brain circuitry. This strengthens associations to such a point that when the spectator hears the same song on the radio or in another context in which the visuals are absent, the presence of the music retrieves these images from memory, accompanied by a desire to see them again.

In contrast, Sternheimer (2003) asserted that the media is just an easy target which people use to cover up other reasons for the ills of today’s youth. Jones (2002) had a positive view of the media saying that make-believe settings help adolescents deal with their anxieties and fears.

This study was conducted with a group of ninth through twelfth grade students in a rural southern Georgia town. The sample population was 30 adolescent African American males in the local high school. The students completed a pre-survey, a final survey, critiqued a music video and participated in a focus group discussion. The pre-survey elicited demographic information about the students’ ages, ways of dress and their attitudes on music artists and their music videos. Following the pre-survey each participant critiqued their favorite music video using the Anderson and Milbrandt (2005) critique model. A focus group was conducted next, in which participants candidly talked about what they see and learn from music videos. The participants completed a final survey to end the study.

There were three major findings.

1. Most participants are not critically analyzing the visual culture of music videos. They appear to be socialized into acting out what they have viewed in their communities.
2. The students are influenced by their favorite music artists’ style of dress and the behavior of their favorite artists.

3. If given a chance to create their own music videos, most students agreed that they would use the same elements that they see in their favorite music videos.

The evidence shows that it is important for educators, particularly art educators to develop and implement ways for adolescents to gain experience in critically analyzing their environment, which in their words includes the visual culture that pervades popular music videos. Therefore, art educators have to be instrumental in assisting adolescents in assessing their social environments. Duncum (2006) argued for this by stating that visual culture art education has a social purpose, which is to develop critical thinkers and doers who can make responsible decisions and choices in society.
CHAPTER 1

INTRODUCTION

The literature has established that music videos from popular culture have an impact on African-American adolescent boys (Hurt, 2006 & Cohen, C., Celestine-Michener, J. Holmes, C. Merseth, J. & Ralph, L., 2007). What I want to know in this study is what that impact is, from their perspective. What do they perceive in these videos and what does it mean to them? I want to understand from a pragmatic philosophical perspective (Dewey, 1934) what reality these adolescent boys construct in relation to popular music videos. The practical model I will use to assess what is going on with the young men is the “throughput” model (Heylighen, 1998), which attends to what is being processed and how, as well as what that means.

As a high school art teacher I am interested in learning about the way visual culture, specifically music videos effect adolescents. To put my interest in context I am African-American, male, and I have 12 years of teaching experience all at the secondary level. I believe that the way we present ourselves says something about who we perceive ourselves to be (Hansen & Hansen, 1990a; Hansen & Hansen 1990b, and Stroman 1991. In that context, researchers agree that the presentations made by television, television commercials, magazine advertisements, music videos, and other forms of visual imagery impact adolescents’ sense of self. I want to know how, from their perspective (Stroman, 1991; William, & Qualls, 1989).

Statement of the Problem

The literature suggests television and other visual media have a strong impact on the socialization of children and youth (Lee & Browne, 1995; Hansen & Hansen, 1990a; Hansen & Hansen, 1990b; and Zillman, Aust, Hoffman, Love, Ordman, Pope, Siegler, & Gibson, 1995). Duncum (2006) cited a few case studies such as ones conducted by Tavin and Toczydlowska (2004) & Polaniecki (2004), which inquire about this impact as perceived by the youth. However, there are few studies about the impact of visual media,
specifically, on African American high school students. Therefore, the purpose of this study is to determine the impact of visual media, specifically music videos, on African American males as they perceive it.

RESEARCH QUESTION

In this study the primary guiding question is: What do adolescent African-American males perceive in selected popular music videos, how do they process the images, and what do they mean to them?

RESEARCH OBJECTIVES

The procedures of this study framed as research objectives include:
1. reviewing and analyzing literature on music videos and adolescents;
2. structuring the problem and question for this study based on the literature review;
3. justifying a theoretical way to answer the research questions;
4. selecting a site, population, and instruments;
5. conducting the study;
6. analyzing the data and reaching conclusions, and
7. using the results to construct implications for future research and practice in art education.

JUSTIFICATION FOR THE STUDY

Life goes on in an environment; not merely in it but because of it, through interaction with it. No creature lives merely under its skin; its subcutaneous organs are means of connection with what lies beyond its bodily frame, and to which, in order to live, it must adjust itself, by accommodation and defense but also by conquest. At every moment the living creature is exposed to dangers from its surroundings, and at every moment, it draws upon something in its surroundings to satisfy its needs. The career and destiny of a living being are bound up with its interchanges with its environment, not externally but in the most intimate way (Dewey, 1980, p. 13).

Today this environment is largely a human construction (Anderson & Milbrandt,
McKenzie-Mohr & Zanna, (1990) agreed that the media and their visual imagery influence and shape peoples’ perspectives, ways of thinking, and acting. To accomplish this, media may even use unethical ideologies and strategies such as sexism and intolerance toward difference (Duncum, 2002b; Tavin, 2003). Duncum and Tavin went a step further saying that since people live in an image-saturated world and adolescents in particular, and cannot escape the daily bombarding of the media, something has to be done to counteract this negative influence.

As Duncum (2006) argued, visual culture art education has a social purpose, which is to develop critical thinkers and doers who can make responsible decisions and choices in society. That is the context in which I believe that this study is needed. If educators do not do something to counteract the negative influences that permeate society, students will continue to make uninformed decisions about their lives. Dewey (1934) said,

> Life itself consists of phases in which the organism falls out of step with the march of surrounding things and then recovers unison with it—either through effort or by some happy chance. And in a growing life, the recovery is never mere return to a prior state, for it is enriched by the state of disparity and resistance through which it has successfully passed. If the gap between organism and environment is too wide, the creature dies. If its activity is not enhanced by the temporary alienation, it merely subsists. Life grows when a temporary falling out is a transition to a more extensive balance of the energies with those of the conditions under which it lives (Dewey, 1980, p.14).

I selected music videos as the aspect of visual culture to research because in my personal experience, and confirmed by the literature (Hurt, 2006 & Cohen, C., Celestine-Michener, J. Holmes, C., Merseth, J., & Ralph, L. 2007), students constantly talk about, sing, and emulate things that are found in this genre. I want to see if these students understand that they are being socialized into certain behaviors and certain types of dress as a first step toward helping them make informed choices in their lives, to avoid being media pawns. From my perspective, the students’ behaviors and choices of attire are a
direct result of what they are seeing in the media. In that context, I wanted to find out whether they agree with my assessment and the literature, or what, in fact, they see as the media influence on their ways of dressing and being. Palumbo (1997) discussed the way music lyrics impact adolescents. He noted that pediatricians with a specialty in adolescent medicine are keenly aware of how crucial music is to a teen’s identity and how it assists them in defining important social and sub-cultural boundaries. Palumbo listed heavy metal and rap lyrics as those that elicited the greatest concern since they compound the environment in which some adolescents are increasingly confronted with pregnancy, drug use, acquired immunodeficiency syndrome, and other sexually transmitted diseases, injuries, homicide, and suicide.

To illustrate this Palumbo (1997) talked about lyrics in the Nine Inch Nail group’s song “Big Man with a Gun”. The song includes the following lyrics:

I am a big man (yes I am) and I have a big gun; got me a big old dick and I like to have fun; held against your forehead, I’ll make you suck it, maybe I’ll put a hole in your head; you know, just for the f—ck of it… I’m every inch a man, and I’ll show you somehow; me and my f...cking gun; nothing can stop me now; shoot, shoot, shoot, shoot. shoot… As Palumbo asserted not only are these lyrics graphic to listen to, but adolescents and everyone else can see violent lyrics acted out in full color.

Hurt (2006) asserted that hip-hop music videos impact adolescents as well and that they need to be broken down analytically. Specifically, he stated that people need to understand the images of rappers posturing and posing over and over, throwing money while women dance around them. To accomplish this Hurt (2006) took a trip to “Spring Bling” in Daytona, Florida. Hurt’s overall take on the trip was that we are desensitized to the sexism, misogyny and the sexual objectification of women in hip hop culture. During his trip Hurt interviewed several professors. One professor, Michael Eric Dyson gave his thoughts on what guns mean in music videos, Dyson’s take (Hurt, 2006) was “Some of the young men in hip-hop are focusing in on the very deployment of the gun as the paraphernalia of masculinity as the very symbol of what it means to be a real man”. Dyson (Hurt, 2006) also noted that the gun becomes the outlet for the aggression and the rage that young black and brown men feel.
In this study, I explored not what professors and experts think is happening in young men’s hearts and minds in relation to music videos; rather I got this information from the young men themselves. I believe this is an important foundational step in assessing and addressing the problem described above.

RESEARCH DESIGN AND PROCEDURES

This is a phenomenological study in which the researcher attempts to understand the meaning of events and interactions to people involved in a particular set of phenomena, in particular situations (Bogdon & Biklen, 1992). This is critical qualitative research, in which the researcher seeks the meanings participants attach to objects and events (Eisner, 1991), in particular, utilizing a throughput model to determine their understandings (Heylighen, 1998).

First a pre-study survey was administered that focused on population demographics, the students’ appearances, the amount of television the students watch, and questions about the type of music videos they watch. Next, each student selected three music videos to critique. Questions to lead the critique were adapted from the Anderson and Milbrandt (2005) critique model and students responded to, described, analyzed, interpreted, and evaluated the videos. Then, each student participated in an interactive discussion about two of the music videos. Following the open-ended discussion all students answered a post survey, which consisted of open-ended questions. (Appendix B). All procedures sought to understand how adolescents take in, process, and understand visual images they see in selected music videos, and how they perceive them to affect their daily lives.

Logistics and Participants

The study took place during the school day. Adolescent African American male high school students who volunteered comprised the population for this study. All participants received the same pre-survey, critique questions, post-survey, and participated in the open-ended discussion. These students came from their regular scheduled class two days a week for five weeks.

Limitations

The primary focus of this study was to describe and assess the way adolescent males review, process, and exhibit what they see in visual culture, specifically music
videos, and to determine what they see and what that means to them. This qualitative assessment was limited solely to music videos participants, themselves, picked for the examination, and not other aspects of visual culture. Additionally, this study was limited to only one ethnic group and one gender. Also, as qualitative research, the intent was not to generalize the results beyond the participant group. However, it was expected that the procedures for this study could be replicated in similar settings. Furthermore, this study relied heavily on my own interpretation of the responses as the primary instrument. This is a phenomenological study Bogdon and Biklen (1992) that looked to the meanings adolescents make. Thus, I wanted to understand the meanings they make from their perspective so that I can interpret and evaluate it in a larger context. Since no inter-rater reliability existed in this research study that could be perceived as a limitation. However, this could be a positive aspect as well because the researcher who was also the participants’ teacher had a high level of trust with the participants. This trust was evident, as the participants did not hesitate to openly expound on the graphic visual culture of popular music videos.

**DEFINITION OF TERMS**

This study included the following terms:

- **Adolescent**: a youth between the ages of 13-18
- **African-American**: a student who has African American parents
- **Interactionism**: the way the participants interact with the environment
- **Interactive open-ended discussion**: the researcher asks open-ended questions to the participants and allows dialogue between the participants to evolve
- **Media**: those who display information in written or visual form such as the information found on television, the internet, in magazines, and particularly for this study in music videos.
- **Music Artist**: a professional who participates in making any type of music
- **Music Video**: a visual sequence of events set to music
- **Phenomenological**: an approach in which the researcher tries to understand the meaning of events and interactions to ordinary people in particular situations Bogdon and Biklen (1992)
- **Pragmatism**: a philosophical approach to understanding that privileges perception and
experience as a ways of knowing.
Style- the particular way a person presents himself to the world
Visual Culture- consists of visual artifacts and performances of all
kinds, as well as new and emerging technologies, inside and outside the art
museum, and the beliefs, values, and attitudes imbued in those artifacts and in the
way they are made, presented, and used Anderson & Milbrandt (2005).

SUMMARY

In this chapter I presented the introduction to the study, stated the research
question, stated the research objectives, the justification for the study, the research design
and procedures, and the definition of terms. In the next chapter I present the review of
literature.
CHAPTER 2
LITERATURE REVIEW

Throughout the review of literature many websites are used. These websites are necessary to provide the visual image of the elements in music videos I am explaining. Other sources such as magazine images just do not have the visual themes that actually present to the viewer what goes on in some music videos. Thus, the websites are necessary to justify my case. Visual culture consists visual artifacts and performances of all kinds, as well as new and emerging technologies, inside and outside the art museum, and the beliefs, values, and attitudes imbued in those artifacts and in the way they are made, presented, and used Anderson & Milbrandt (2005). In this study I want to use music videos as the aspect of visual culture to study the meanings and associations adolescents gain from this form of visual culture. Specifically, I want to know in this study is what that impact is, from their perspective. What do they see in these videos and what does it mean to them? I want to understand from a pragmatic philosophical perspective (Dewey, 1934) what reality these adolescent boys construct in relation to popular music videos.

GENERAL INFORMATION ABOUT DEVELOPMENT

Human development is complicated, as there are many things that influence and shape what a person becomes. I will focus on African American adolescent males in this study. Specifically, my interest is their cognition, environment, identity development, dress, school norms, community norms, and their responses to media advertising. King and Kitchener (1994) created a framework called the Reflective Judgment model that explains the stages that individuals go through in regard to how they make judgments about their environments. For this framework a person perceives and attempts to solve an ill-structured problem that focuses on the person’s concept knowledge and process of justification. There are three different phases which include; a. Pre-Reflective Thinking, b. Quasi-Reflective, and Reflective Thinking. Pre-Reflective thinking houses stages one, two, and three. Stage one is characterized by a concrete, single- category belief system. A person in this stage either sees and believes or holds a belief by following tradition or social convention, without the need or value of examining the reasons for holding the
belief. Stage two is characterized by the belief that there is a true reality that can be known by everyone. Here the belief system rests on the idea that knowledge is held by authorities who are presumed to know the truth. In stage three knowing is characterized by the belief that in some areas even authorities may not currently have the truth, but there is a belief that knowledge will manifest into concrete data at some future point.

For stage four the belief is that one cannot know with certainty and this stage marks the emergence of knowledge understood as an abstraction that is not limited to concrete instances. As one moves into stage five of the reflective model the belief is that while people may not know directly or with certainty they may know within a context based on subjective interpretations of evidence, which is sometimes called relativism. An advancement over stage four is the ability to compare and contrast two abstract concepts in such a way that the individual relates evidence and arguments to knowing. Stage six is characterized by the belief that knowing is a process that requires action on the part of the knower; the spectator view of the knower that characterizes earlier thinking will no longer suffice. A major development here is the recognition that problems that are complexly understood require some kind of thinking action before a resolution can be constructed. Furthermore, the major advantage over stage five is that individuals are able to compare and relate the properties of two different views of the same issue. Stage seven the final stage of the Reflective Judgment Model is characterized by the belief that while reality is never a given, interpretations of evidence and opinion can be synthesized into epistemically justifiable conjectures about the nature of the problem under consideration. Individuals in this stage take on the role of inquirers: they are agents involved in constructing knowledge. They see the process as an ongoing one in the sense that time, experience, and new data require new constructions and understandings. At this highest stage there is the ability to integrate several systems into a general framework (King & Kitchener, 1994).

Next I will discuss Efland’s notion of cognitive orientations in learning. Efland (2002) proposed that there are three constructivist cognitive orientations in learning. They include symbol-processing, socio-cultural perspectives, and the view that individuals construct their own views of reality. Specifically, symbol processing according to Efland rests on the assumption that there is an objective reality that exists independent of the
knower, and it is represented in symbols formed and manipulated by the mind. The mind itself is the constructive activity that creates symbolic representations of the world and through which one comes to know the world. As symbolic structures become well organized, they are assumed to correspond to the various domains of knowledge, or disciplines. Thus, symbol-processing views represent structures of knowledge symbolically.

In comparison, socio-cultural cognitive theories assume that reality is socially constructed and it emerges in and through the communicative exchanges individuals have with each other. Thus, Efland (2002) asserted that the mind is not in the head but it emerges in the social interactions of individuals and through these interactions knowledge of cultural norms and practices is constructed and acquired. Furthermore, knowledge is a constructive process that consists of symbolic tools (language) that enable social interaction to take place. Knowledge is also organized around social purposes. Therefore, learning is a constructive process but it is also enculturation through which growing individuals are initiated into their society.

Efland (2002) also noted a third constructivist notion emphasizing the idea that reality is a construction of one’s own making where individuals construct their views of reality guided by their own knowledge-seeking purposes. Here the emphasis is placed on human agency as meaning making is guided by personal interest and effort.

The different theories portray the learner in different ways. Symbol-processing theories tend to portray the learner as a lone individual whose interests are guided by his or her symbol-processing endeavors. In contrast, socio-cultural theorists follow the idea that the learner undergoes an initiation processor apprenticeship to enter the culture of the community. In this situation the neophyte relies on help and guidance from knowledgeable members of the culture (Efland, 2002).

Efland (2002) characterized the mind as an entity that is threefold. First, the mind has a symbol creating and processing function where the symbols themselves are created in the brain to represent knowledge or reality. Second, the mind is portrayed as a socio-cultural practice among interacting individuals, and third the mind is portrayed as the meaning constructed from one’s experience. Also, knowledge according to Efland can be
viewed threefold: first, as a symbolic structure; second, as the meanings and skills derived from social experiences and situations; and third, as a personal construction of one’s own making. All of these orientations are appropriate to attend to in seeking African American boys’ perceptions and construction of meaning in relation to music videos they encounter.

Csikszentmihalyi (1978, 1990 and 1993) proposed that life is based on three simple axioms: 1.) what we call life is a sequence of events in consciousness that is, experiences (thoughts, emotions, sensations, and so on) that take place over the life span; 2.) In order to appear in consciousness, experiences require the allocation of energy that is attention. Psychic energy is limited by the information processing capacity of the brain; and 3.) The quality and content of a person’s life depend on what he or she has paid attention to over time. In the following section I will discuss the way various researchers think media plays a role in the socialization process and how an individual develops their own reality based on observations that include media based experiences.

In addition, Levin (1996) noted several serious implications for all aspects of a child’s learning and development. First, their cognitive development and acquisition of basic skills can be jeopardized since the very skills they develop through healthy play are important prerequisites for successful mastery of academic content. Second, children’s social development can be impaired if they are deprived of meaningful play. Healthy play involves children being engaged in continuous give-and-take their own, how their behaviors affect others and how to resolve conflicts. Third, imitative play could jeopardize emotional development as it erodes the healthy play children use to resolve stressful situations. Here, children can feel a sense of internal disempowerment that can lead them to search for satisfaction and power through aggression and violence. The final point is that when children’s play is imitative they are more likely to incorporate the messages about violence they see in the media in their most stringent and destructive forms.

Children can be seen as forming templates for the violence they see which can become part of the behavioral repertoire rather than “using their play to transform the violence into something potentially more complex, grounded in prior nonviolent experience with others, and therefore, less harmful. Thus, as children imitate violence
they are internalizing these messages about which they are and how they fit into society and how others who are not like them fit in too. Furthermore, they learn lessons about themselves and others as members of particular racial and ethnic groups with varying degrees of power, status, and expectations. My research will assist in extending the research and documentation needed to help understand the problems surrounding children of color, particularly adolescent African American males.

DRESS AS SOCIAL MARKER OF MEMBERSHIP

From a sociological perspective, people to communicate some things about their persons use clothing, and at the collective level this results typically in locating them symbolically in some structured universe of status claims and life-style attachments (Davis, 1994). Enninger (1985) who asserted that there is a clothing code that has at least three parts: (1) context-dependency, (2) high social variability in the signifier-signified relationships, and (3) under-coding. Context-dependency refers to the idea that some combination of clothes or a certain emphasis will vary tremendously depending upon the identity of the wearer, the occasion, the place, the company, and even something as vague and transient as the wearer’s and viewer’s moods. As for high social variability what is connoted, understood, evoked, or expressed is quite different for different publics, audiences, and social groupings. Also, Fraser (1981) and Hollander (1980) purported that the universe of meanings attached to clothes, cosmetics, hairstyles, and jewelry is highly differentiated in terms of taste, social identity, and a person’s access to the symbolic wares of a society. The third part, under coding, occurs when in the absence of reliable interpretive rules persons presume or infer on the basis of such hard-to-specify cues as gesture, inflection, pace, facial expression, context, and setting or other communication. Thus, the clothing code registers different meanings depending on the perspective of the wearers and the viewers. This is what Majors and Billison (1992) discusses in the book “Cool Pose”.

Majors and Billison (1992) noted that African American males have established a general mistrust of mainstream America. Therefore, these males use nonverbal responses to throw off mainstream America. Majors and Billison (1992) explained that African American males use their language, movement, gestures, and attire to show affinity to
African American cultural norms to exercise power, pride, dignity, and so on. My aim in this section is to demonstrate through a historical context how over time some African American males have disassociated themselves from the mainstream. Additionally, I will discuss how African American males have used their attire as a way of coping and developing an image of self that is not controlled by the mainstream. I will discuss the dress of the 1950s/1960s and end the discussion with the dress we see today.

The decades of the 1950s/1960s were an important time in history for African Americans as the civil rights movement was at its height (Winters, 2000). During this time things like the Montgomery Bus Boycott (Winters, 2000), the March on Washington (Winters, 2000), various sit-ins (Winters, 2000), and Freedom Marches (Winters, 2000) were occurring. It seems that since African Americans were fighting inequality as it related to their human rights, they possibly also decided to reject modes of expression. For example, a person who used music as a vehicle to contradict the inequalities of this time was James Brown. He started recording music in 1950s (Slonimsky, 1993). His song “Say it Loud- I’m Black and I’m Proud” recorded in 1968 epitomized what a lot of African Americans were thinking (CNN.com). Additionally, his song “Get Up (I Feel Like Being Like A) Sex Machine” was blatantly sexual (CNN.com). His style of dress coincided with this theme as he wore all black suits with a pink cape (http://mensvogue.typepad.com/clothing__in_her_eyes/images/2007/11/05/abrooks_color14.jpg), processed hair (www.bigbonton.org/james%20brown%20-%20%20young.jpg), and his signature move was laying down the microphone like it was a woman (www.thisheartsonfire.com/images/JamesBrown03.jpg).

Datnow and Cooper (1997) found that the formal and informal peer networks of African American students in predominantly white elite independent schools support these students’ academic success, create opportunities for them to reaffirm their racial identities, and facilitate their adjustment to settings that are otherwise difficult for blacks to fit into. As for the sample there were 380 students who were enrolled on 20 independent schools through Baltimore Educational Scholarship Trust (BEST). Forty-two African-American students in grades 10 through 12 on eight different schools were interviewed about their experiences. The students in the sample were from a range of
social-class backgrounds. Most of the students lived in African-American neighborhoods and attended predominantly African American public schools if they were not enrolled in independent schools. A majority of the students received financial assistance, as the approximate annual tuition cost at the eight schools was $11,000 per year. The average financial award to a BEST student was $6,500 (Datnow & Cooper, 1997).

The results indicated that many BEST students reported having difficulty acclimating to their school environment. Several students reported feeling alienated, a lack of belonging, and difficulty fitting in. In other words, they described feeling like the “outsiders within” - a term used by Collins (1986) to describe African American students’ participation in the activities of institutions yet their incomplete acceptance in the minds of those within them. Additionally, many students identified their African American peer group networks, both formal and informal, as one of the most important factors in helping them cope in their predominantly white environments. They indicated that these peer networks functioned in important ways to simultaneously foster school success and provide a mental space for them to reaffirm their racial identities (Datnow & Cooper, 1997).

THE EFFECTS OF MEDIA ON IDENTITY-DEVELOPMENT

Since little research has been done in art education on music videos, in particular, I will focus in this review on other aspects of the media that may relate to my topic, beginning with television. Many things affect identity development. Stroman (1991) addressed the question “How does television fit into the socialization of African American children?” She presented evidence of television’s potential to influence, both negatively and positively, children’s cognitive and social learning. A model for understanding television’s socializing impact was presented. This model starts with learning how television’s exposure, which leads to mediating variables, results in potential outcomes. Mediating variables include child characteristics such as age, sex, socioeconomic status, intelligence quotient and other characteristics such as adult engaging in television viewing with child, parent’s behavior and values, teachers’ input, and peers. As for the potential outcomes they can be positive such as learning/cognitive skills, awareness, modeling/imitation, pro-social behavior, academic achievement
emotional stability/affective skills or they could be negative such as anti-social behavior, decreased academic achievement, disinterest/detachment, and emotional instability/anxiety/fear.

According to Stroman (1991) formal content analyses have revealed the following regarding the specific types of socialization content available on television:

(a) The portrayal of African Americans on television has undergone changes in the last years. Once predominantly portrayed as poor, jobless, and incompetent some are now generally portrayed (mostly in situation comedies) as having high status occupations and as generally competent members of middle-class, two-parent families (Greenberg & Baptista-Fernandez 1980; Stroman, Merritt, & Matabane, 1989-1990).

(b) Regarding sex role socialization, the message emanating from television continues to be that women are more dependent and submissive and less intelligent than men (Greenberg & Baptists-Fernandez 1980; Sternglanz & Servin 1974; Tedesco, 1974).

(c) Analyses of how sex is handled on television indicates that it is portrayed as an activity engaged in by young, unmarried partners in casual relationships without concern about the use of birth control (Roberts, 1982).

(d) Occupational role analyses reveal that few blue-collar positions are portrayed on television. Rather, most people when shown in a discernible occupational role hold high-status, professional/managerial positions (Seggar & Wheeler 1973: Stroman, Merritt, & Matabane, 1989-1990).

(e) Verbal aggression constitutes the most frequently occurring antisocial act, while altruistic acts (sharing, helping, cooperation) constitute the most frequently occurring pro-social behavior (Greenberg, Edison, Korzenny, Fernandez-Collado & Aitken, 1980).

In comparison, Comstock, Chaffee, Katzman, McCombs & Roberts (1978) noted two relevant points for understanding television’s influence on African American children: (1) children as young as preschool age can learn new aggressive behavior from as little as one single exposure; and (2) boys, younger children, and more aggressive
children are the groups most likely to be affected by television violence. Also, Stroman (1991) noted that research has been conducted in reaction to parental concerns that (1) food commercials may promote dietary and health practices, (2) drug commercials may promote unnecessary consumption of over the counter drugs; and (3) commercials may lead children to pressure parents to purchase items they would otherwise ignore (National Institute of Mental Health, 1982).

Two observations crystallized the importance of the variables that mediate the relationship between television and its differential effects (Himmelweit, Oppenheim, & Vince, 1966); (1) television is likely to have its greatest impact if parents, friends, and teachers do not supply children and adolescents with a standard against which to assess the views offered by television (Himmelweit, Oppenheim, & Vince, 1966); and (2) Television’s impact is greatest when children encounter phenomena and situations about which direct experience, interpersonal communication, or other sources have not provided information (Comstock, Chaffee, Katzman, McCombs, & Roberts, 1978). From this study it is apparent that television can have a significant role in the socialization process of adolescent African American children.

For instance, Holloman, LaPoint, Alleyne, Palmer and Sanders-Phillips (1996) related conflicts for black public school students and parents across socialization and contextual settings. Specifically, they looked at this issue holistically as a health and safety concern that examines the implications of policies and practices that have been offered to address these problems. As Alleyne, LaPoint, and Holloman (1997) reported most of the early reports of dress-related behavioral problems at schools suggest that this phenomenon occurs mainly among low-income youth that include African-Americans and Latinos. If the ethnicity of the assailants is not clearly identified, it is often implied by (a) the use of certain distinctive labels and stereotypes; (b) by linking the incidents to events occurring in various minority communities; or (c) by targeting reports of dress-related violence toward predominately African American, Latino, and other minority audiences (Alleyne, LaPoint, & Holloman, 1997). However, as Pan, (1995b;) and Thomas (1994) noted similar problems have been increasingly reported in suburban school populated by larger numbers if White, middle-class youth.
Nonetheless, it is important to understand the widespread nature of dress and behavior problems among youth across settings. Alleyne, LaPoint, and Holloman (1997) noted that during late childhood and heightening during adolescence youth typically begin to place greater value on their appearance and clothing. Specifically, these authors identified three problem areas related to youth dress-related behavior: (1) distorted values and attitudes toward the self and others stemming from an overemphasis on appearance, dress, and other trappings of material culture; (2) involvement in antisocial and illegal behavior, ranging from shoplifting and stealing to violent and fatal acts against others, in the pursuit of certain articles of clothing and; (3) disruptive and inappropriate dress-related behavior in homes, schools, worksites, and other community settings.

As Alleyne, LaPoint, and Holloman (1997) noted African-American youth experience more dress-related behavioral problems, most notably theft and violence over clothing and accessories that youth of any other group according to school, criminal justice, and media reports. Theoretical findings related to dress-related problems can be categorized into four areas, those addressing; (a) African cultural heritage expressions; (b) societal devaluation; (c) materialism, consumerism, and commercialism among Black youth; and (d) negative stereotyping and reporting of Black youth by the news media.

Wares (1990) emphasized a linkage between the clothing expressions and body adornment of African Americans and Blacks from western Africa, and area from which many African Americans were descended. Other social scientists such as Billingsley (1994); and Boykin and Ellison (1995) maintained that despite the destructive impact of slavery, many persons of African ancestry in the Americas have retained some of their traditional African expressions and values, including those associated with family, life, dance, and music as well as clothing and appearance. These clothing and hairstyle preferences as a result differ from those of middle-and-upper-class European American youth whose preferences constitute the social norm. Thus, the difference often causes disproportionate attention to be directed toward the dress-related behavior of African American youth.
Schwartz (1963) agreed maintaining that devaluing the identities of African American adults and their youth counterparts if internalized can result in youth using certain clothing and accessories to validate themselves. Grier and Cobb (1968) had an interesting view on this topic. They asserted that African American youth dress in loud, flashy clothing because they have low self-esteem and because dressing in a noticeable manner helps bolster their feelings about themselves. A contrasting view is that black youth especially those from impoverished backgrounds may embrace certain kinds of clothing because they represent possessions that they can readily obtain and control.

As for the consumerist view of this debate black youth are possibly influenced by materialism, consumerism, and commercialism just like American youth in general (Schwartz, 1963). Black youth seek to communicate wealth and status despite the age, race/ethnicity, and social-class factors that serve to reduce their status in U. S. society (Holloman, LaPoint, Alleyne, Palmer & Sanders-Phillips, 1996). Thus, similar to other American youth Black youth tend to experiment and are preoccupied with their appearance as a means of expressing either individuality or group conformity.

Lapoint, Alleyne, Mitchell, and Lee (2003) pointed out their findings from a research project on dress related behavior at Howard University. For the research study a public middle school with a student body of 343 students was used. Eighty-six percent (295) were African American and 14% (48) were Hispanic. There were 151 girls (44%) and 192 boys (56%). The survey of student dress and behavior in public schools was used to elicit information in five areas: (a) demographic background; (b) knowledge about relationships between dress and behavior; (c) attitudes about student dress and behavior; (d) personal experience and practices; and (e) school policies and practices. Two hundred three students participated in the survey. Two hundred three students responded to the question “Are students aware that dress codes and uniforms are being used as a means to reduce and prevent dress-related problems?”

Sixty percent or 121 students reported that they were aware that dress codes and uniforms were used as a means to reduce and prevent problems. Twenty percent of the students reported that they did not have awareness that dress codes and uniforms are used
as a means to reduce and prevent problems. The remaining 20% reported that they did not know whether dress codes and uniforms were being used as a means to reduce and prevent problems with a statistically significant difference. One hundred ninety-eight students responded to the second question “Are students aware of an increase in the incidence of dress-related problems as reported in the media and by reports from others?” Fifty six percent of the students reported that there was an increase of problems as reported in the media and by others. Also, 198 students responded to the question “Are students judged by their dress and appearance? Forty percent of students responded true; 21 students (11%) reported false; 29 students (15%) reported don’t know; and 68 students reported it depends. For this situation there were no significant differences among students by grade (Lapoint, Alleyne, Mitchell, & Lee, 2003).

Fifty four percent of the students agreed with the statement that clothing seem to affect students’ general behavior at school. Forty five percent disagreed with the statements. Seventy-three percent agreed with the statements relating to personal harm and 72% social status while statements that were on gang-related issues and school-related issues there were 51.3% and 52% agreement respectively. Sixty-one percent agreed that students who were too focused on clothing and appearance may be late for class or school. Forty-four percent agreed that students who were too focused on clothing and appearance may skip school sometimes. Students were evenly divided on their views on the relationship between clothing and appearance and poor academic performance (Lapoint, Alleyne, Mitchell, & Lee, 2003).

MEDIA AND ITS EFFECTS ON YOUTH

The role of media cannot be left out in this discussion since dress-related behavioral problems among youth are news events warranting lengthy coverage. As Gomes and Williams (1990) and Mincy (1994) noted media stereotyping of young black males as violent has drawn particularly heightened attention to these youths’ dress-related behavioral problems. Some have documented how the fashion and advertising industries target and exploit African American youth, especially males, to capture them as a market
for expressive clothing and accessories (Barrett & Glick, 1990; Brubaker, 1991; Fahri, 1990; Kornheiser, 1990; Naughton, 1992; & Twomey, 1995).

Levin & Carlsson-Paige (2003) asserted that media is important since the images saturating the violent media carry messages about race to children. Children learn lessons about their race and other races from these images. According to Children Now (1998) children are more likely to associate positive characteristics with white characters and negative characteristics with minority characters. Thus, the media is a powerful force in the construction of self and other for both children of color and white children. The problem is not just what children see in the media it also includes what children do not see. In the 1998 Children Now Report it was noted that protagonists in all children’s media and those associated with goodness and power are almost universally white.

Gruber and Thau (2003) examined the differential impact of sexual content in the television media on adolescents of color. They assessed that adolescents of color may be more vulnerable to sexual media messages and the presumed negative consequences for their sexual beliefs, attitudes, and engagement in sexual behaviors. Additionally, they asserted that the development tasks of the adolescent period may place adolescents of color at increased risk due to earlier pubertal development, greater desire for acquiring sexual and health information, and the need to identify role models to support identity development.

According to Louis Harris & Associates (1988), on average, adolescent viewers see more than 140 incidents on sexual behavior on prime-time network television each week. Greenberg, Stanley, Siemicki, Heeter, Soderman, & Linsangan (1993) noted that three to four times as many sexual activities occurred between unmarried partners as between spouses. Kunkel, Cope, Maynard-Farinola, Biely, Rollin, and Donnerstein (1999) asserted that as much as 80% of all movies shown on network cable television stations have sexual content. Kunkel, Cope, Maynard-Farinola, Biely, Rollin, and Donnerstein, (1999) indicated that 56% of programs that contained some form of sexual content, more than half included a verbal exchange about sex compared to only 23% that actually presented instances of sexually related behavior.

As for music videos six out of ten videos portray sexual feelings and impulses through lyrics and substantial majority display provocative clothing and sexually
suggestive body movements (Baxter, DeRiemer, Landini, Leslie, and Singletary, 1985). Researchers such as Jones (1997) documented types of sexual dress and behaviors depicted in music videos, including sexual dancing, scanty clothing, heavy cleavage, fondling, sex talk, and simulations of oral sex, masturbation, and intercourse. These findings indicate that sexually suggestive features are present throughout the music field.

Upon further research into the impact of televised alcohol advertising Grube and Wallack (1994) suggested that level of attention and emotional response can mediate the influence of a message as can the level of identification with the communicator. Huston, Wartella, and Donnerstein (1998) suggested that exposure to sexual content includes emotional and physiological arousal requiring response or expression that may be associated with cognitive scripts or schemas of behavior. Empirical findings from revealed that more than 80% of adolescents report that their peers find out “some” or “a lot” about issues like sex, drugs, and violence from TV shows, movies, and other entertainment media, with 10% of teens surveyed acknowledging that they have learned about AIDS from these media sources than from their parents, school personnel, religious clergy, or friends (Henry J. Kaiser Family Foundation/Children Now, 1999).

Media encompasses forms of public communication and expression, such as newspapers, magazines, television, films, music, books, and computers. Companies use all forms of media to communicate ideas and to inform, educate, entertain, and stimulate the public as they make a profit. As Cefrey (2001) noted the Center for Media Education stated that teens are especially bombarded by messages from the media. These young people are targeted because they are still developing a sense of self and have a strong desire to be accepted. Since the media is where the real world and the imaginary world intersect this is where truths are sometimes bent as reality is altered and messages are sometimes shaped to mislead or entice specific responses from society (Cefrey, 2001).

Increases in sales of products, which are advertised through the media allow companies to understand what consumers want more or less of (Cefrey, 2001). Some media members rely on over-saturation of their messages to gain acceptance of ideas that originally were rejected. Furthermore, media members know that the more a person is exposed to something, the more he or she will become used to it, which eventually leads to acceptance and support. To turn a profit advertisers continually adapt their products to
deliver whatever they believe the public wants. Thus, the media uses and reflects our interests and creates new interests for us as well. When the media figures out the elements and themes that society is interested in they use these elements and themes for their benefits. For instance, the media use music clips to sell clothing, cell phones, and cars. This unique sound is repetitively displayed first on the radio or in music videos (visual and audio) and then auditorially it surfaces in other forms to sell and market a variety of products (Cefrey, 2001).

The relationship between the media and society strengthens in a cycle-like pattern (Cefrey, 2001). This happens when the media provides an interest, and the interest becomes accepted by some part of general society. Then, the media further develops the interest to be included in more forms of media and more forms reach more parts of society. Therefore, any member of society will be exposed to that interest through one or another form of media that could eventually lead to acceptance.

Viacom is a leading global content company that uses visual imagery to attract viewers. This company includes networks such as MTV, and BET. Music television (MTV) is the world’s largest television network and the leading multimedia brand for youth (http://www.viacom.com/aboutviacom/Pages/default.aspx). In 2005, MTV had its highest rated year in history, reaching 61 million viewers on-air and online (http://www.viacom.com/aboutviacom/Pages/default.aspx). Its evolution reflects the way its young male 12-34 audience consumes media. Examples of the programming featured on MTV2 include Sucker Free Sunday, Subterranean, Headbangers Ball and lifestyle programming such as Celebrity Deathmatch and The Andy Milonakis Show (http://www.viacom.com/aboutviacom/Pages/default.aspx). As for Black Entertainment (BET) it is the leading provider of quality entertainment, music, news, and public affairs for the African-American audience. The primary channel reaches over 83 million households according to Nielsen media research and can be viewed in the United States, Canada, and the Caribbean (http://www.viacom.com/aboutviacom/Pages/default.aspx). It is apparent to me that educators such as me have to provide ways for adolescents today to become critical analyzers of the many forms of visual culture they are constantly bombarded with. This technological phenomenon is not going away it will only intensify. Giroux and Simon (1989) summed up my thoughts on this issue well when they asserted:
“By ignoring the cultural and social forms that are both authorized by youth and which simultaneously serve to empower or disempower them, educators run the risk of complicity silencing and negating their student (Giroux & Simon, 1989, p.52).”

Straw (1998), Vernallis (1998), and Kinder (1984) argue that music videos play an important role in the lives of youth. Straw (1988) purported that music videos have had two distinctive moments in history, which include a wave of treatments that come from the culture surrounding rock music and from those who were primarily interested in music video as something that produced effects on that music. The two claims that were the most common in terms and contexts of rock music journalism include:

1. that music video perpetuated an image or lifestyle more important than the experience of music itself, with effects that were to be feared.
2. that music video would result in a diminishing of the interpretive liberty of the individual music listener, who would now have visual or narrative interpretations of song lyrics imposed on him/her, in what would amount to a semantic and affective impoverishment of the popular music experience (Straw, 1988).

Vernallis (1998) asserted that music videos have a catch, pull, and hold mechanism that hooks the viewer. The sense of pull characterizes the feel of many videos and aids in distancing the feel of music video from that of narrative film. Bordwell (1985 p.54) argued that narrative films place viewers in a position of mastery and says that these films are edited in such a way as to create the illusion that the viewer owns a secure position in spaces, from which they can judge the action objectively. Thus, the viewer is drawn through the space by the constant motion within the frame.

Another way that the image assists to pull us through the video is in the passage from shot to shot. In the beginning there is the edit, then a gradual establishment of motion, and then a state of right proportion called the perfect photographic moment. Vernallis (1998) explained this using the video ‘Cherish’ by Madonna to illustrate her point. Specifically, she stated that the tactic here is that the editing and movement within the shot are highlighted for their ability to establish a characteristic rhythm which is the three-part structure of catch, pull, and hold.
Kinder (1984) expanded on this by explaining how the human brain processes video clips. Specifically, Kinder proposed that the experience of having watched and listened to a particular video clip on television establishes connections in the brain circuitry. She stated that this is a result of repeating the experience very frequently within a short period of time, which MTV does. Thus, the spectator strengthens these associations in the brain. Later when the spectator hears the same song on the radio or in a different context in which the visual are absent, the presence of the music likely retrieves these images from memory, accompanied by the desire to see them again. These, the visuals will be the primary source of pleasure as the lush visual track that will be withdrawn, withheld or suspended when the spectator is no longer watching television but only listening to the song on the radio (Kinder, 1984). This process resembles the patterns of classical conditioning that rest on the field of cognitive theory.

Kinder (1984) purported that music video challenges the listener to play a hip game of Can you recall the absent visuals? Can you return to being a viewer and experiencing the original plenitude of sight and sound? The game here is to drive all the players back to the TV set to compulsively consume those prefabricated fantasy images wherever they are found.

MTV uses this method to attract and hold viewers. MTV premiered in August of 1981 as a 24-hour program service presenting continuous music videos (http://www.museum.tv/archives/etv/M/html1M/musictelevis/musictelevis.htm). This entity aided the record label and the music artist as it revitalized a troubled recording industry. Video clips came to be considered a necessity for an artist to achieve commercial success in the pop market. Only twenty-three of the top 100 hit singles listed in Billboard’s Hot 100 chart had accompanying videos in May 1981, the number of singles with videos increased to eighty-two in May 1986, and rose even further to ninety-seven of the top 100 hits by December, 1989 (Williams, 1989).

As MTV’s momentum increased video music gradually became an important element of the labels’ promotional strategy. The promotion executives of various labels realized that a catchy single played on radio and a flashy video presented on MTV were the essential elements needed to establish in this case a new heavy metal band (Ptacek,
Additionally, other attributes have to be included to contribute to the performer being an integral part being conveyed in the music video.

At least one researcher denoted what MTV portrays as a sort of non-reality. Jhally (2007) termed this a ‘dream world’ where femininity is distorted and women are portrayed as subservient. In Jhally’s dreamworld, women greatly outnumber men, attraction is instant, and sex happens all the time (Jhally, 2007). Hurley (1994) listed several attributes that contribute to the status of the performer as he or she is conveyed in a particular music video. The example used was that there is a general correlation between women dressed in fluffy leopard-skin bikinis and their status as sexual objects devoid of personhood and purpose. Also, Hurley (1994) denoted other factors that were identified by students she worked with: (a) attitude-being assertive and significant in contrast to (b) submissiveness, passivity, and insignificance which are all relevant.

Several researchers conducted studies where they learned about adolescents’ positions on certain music videos (Hurley, 1994; Aufderheide, 1986; Sun & Lull, 1986; Hurt, 2006). Hurley (1994) described a student’s explanation about a G N’R T shits which depicted an illustration from one of their albums of a semi-naked and bound woman. The student stated that according to the lyrics one of the group’s songs (which she had on video) the semi-naked and bound woman had just been raped. The interesting point is that the student said that most of the adolescents who attended this band’s concert wore the shirts.

Hurley (1994) also purported this to be an example of the practical level at which sexually violent images and messages affect adolescents. As the student stated she had no dilemma about the T-shirt, saying the woman was a prostitute or something anyway and did not believe that the G N’ R T band had any responsibility in this situation. As Hurley (1994) stated this type of double blind traps an assertive and intelligent girl since she ruled out any criticism of the band even though this might compromise her integrity as someone who would normally consider rape abhorrent.

Aufderheide (1986) stated that music video is desired by young people for the pleasure it gives them. Additionally, Aufderheide asserted that MTVs success is relative to the idea that popular culture is central to these young people’s lives. Furthermore, Aufderheide believes that the desire on the part of young people have an identity and a
sense of belonging, guarantees the success of a popular cultural form which sets trends in fads and fashions, and can even promote identification with particular subcultures (ibid., p 60).

Sun and Lull (1986) questioned adolescents about why they viewed MTV and learned that the meaning of songs was high on their list. The importance placed on meaning in music video, and on popular cultural forms themselves was a gendered issue in this situation. The comments that follow were typical answers that girls gave when asked about what they needed to know to fit with friends in and outside of school: music, magazines, clothes, guys, movies, television, parties, clothes, music people, boyfriend, friends, latest bands in charts, cutest guys, latest fashions and who’s doing what.

One student according to Sun and Lull (1986) spoke about music video with mixed feelings: “I don’t think it [music video] is that important, but it is good to know what songs are going. Because I usually don’t get much time to watch video clips I sometimes don’t know what my friends are talking about and I feel a bit left out. But I know the songs because I listen to the radio all the time”. From my perspective as a researcher if these responses came from adolescent girls I am compelled to think that adolescent boys would construct their identity in similar ways since they are watching these videos as well.

This is where Hurt’s research fits into the discussion. Hurt (2006) conducted a documentary about hip-hop music videos and their lyrics. He started the documentary by stating that he unequivocally loves hip-hop and explained that as a star high school quarterback and as a member of Omega Psi Phi fraternity he partied to hip-hop. To quote Hurt he said, “Rap music’s lyrics and images fell right in line with my masculine identity” and noted that he sometimes feels bad about criticizing it, but he wants “us” men to take a hard look at ourselves. He says his whole life changed when he graduated from college and was hired by Northeastern University’s Sport in Society to educate young men about men’s violence against women and recounted an afternoon he spent watching videos where rappers were posing and posturing over and over, throwing money, and women dancing. He thought, I need to do a film to break all this stuff down.
During the documentary he interviewed aspiring rappers at Black Entertainment Television (BET)’s annual “Spring Bling” in Daytona, Fl. Several aspiring rappers Hurt (2006) interviewed only rapped about killing other men, gun play, and putting fear in another man’s heart. Hurt’s (2006) overall take on his trip to “Spring Bling” was that society has become desensitized to the sexism, misogyny and the sexual objectification of women in hip-hop culture. One female in Daytona who spoke about hip-hop made an interesting point when she described herself as a being in recovery from hip-hop. As she said, it is like being in a domestic violence situation and your man beats you. Did she mean that she feels like she and other women are being beaten down by hip-hop.

Hurt (2006) also interviewed successful rappers such as Mos Def, Talib Kweli, Busta Rhymes, Fat Joe and Jadakiss about the lyrics and imagery in hip-hop music videos. Talib Kweli stated that his take is that hip-hop is ego driven and that it encourages you to assert yourself and as a man. Especially a black man in this society you have to learn to do that. Busta Rhymes talked about how he felt when his family moved from Flatbush Brooklyn to Long Island. In this taped interview, Busta Rhymes (Hurt, 2006) felt that this move was going to in his words “dilute his rough and tough edge and shit”.

Jadakiss was asked about his and other rappers’ nonchalance about violence and misogyny in hip-hop music. He said that people must like it since they are buying it and that the women are not being forced to be in these videos and that at the end of the day the corporations are the ones who promote the types of music with these components.

Rapper Nelly had sentiments that were similar to Jadakiss. On the public broadcasting station special feature hosted by Tavis Smiley Nelly responded to the student protest of his video “Tip Drill” (http://www.pbs.org/kcet/tavissmiley/special/hiphop/). Nelly said that he did not think that some of his videos were degrading towards women. To quote Nelly he said, “As far as we did, we got adult women, we went to clubs. You know, I’ve been to nightclubs. I’ve been to adult dance clubs. We portrayed what some would consider a bachelor party. Everybody’s been to’ em. Every guy’s been to’ em. Every guy wants to go to’ em. I didn’t see it as degrading”. He goes on to say, “I think we do have some instances where some people push the limits, you know, but that’s in everything. Some people push the
limits on daytime television. Some people push the limits in movies. Some people push the limits in sports and athletics, you know. We push limits.” An interesting part of Nelly’s response, to me, was what he said when he was asked about whether his daughter watched his videos. He stated that “You know, the precious thing in my life is my daughter. I have an 11-year-old daughter, and she loves her daddy and she’s never seen the video that a lot of these people were protesting. Now, how is it that “I’m on the road the majority of my time, and I can stop my kids from seeing a video when you can’t and you’re at home all the time”? Does this show that Nelly might really believe that some of his videos demean women?

Additionally, Hurt (2006) interviewed professors that included Jelani Cobb, and Beverly Guy-Sheftall. In a taped interview, Jelani Cobb’s (Hurt, 2006) take was that the braggadocio and boasting is central to the history of hip-hop because you’re dealing with the history of black men in America and that there is a whole lineage of black men wanting to deny their own frailty and so in some ways you have to do that. Jelani Cobb refers to this as a psychic armor that is needed in order to walk out into the real world everyday. Beverly Guy-Sheftall (Hurt, 2006) extended the conversation by saying, “I think black men have internalized the messages that this culture perpetuates which is that women are primarily sex objects and people to be fucked”.

In another taped interview, veteran rapper Chuck D’s gave his take on hip-hop. Chuck D (Hurt, 2006) stated that, “The dominant image of black masculinity in hip-hop is the fact that somebody can be confrontational but confrontational with the wrong cat”. He went on to discuss how corporations are assisting in the perpetuation of negative images. In regard to BET, Chuck D (Hurt, 2006) stated that, “BET is the cancer of black manhood in the world because they have one-dimensionalized us and commodified us into being a one-trick image”. Furthermore, he explained how black death has been pimped by corporations and that young people think that street credibility is the thing that will ride them with some kind of profitability in life. To conclude the interview Chuck D (Hurt, 2006) gave his overall take on the whole hip-hop situation by saying, “Black manhood by the power structures and the powers that be, the corporations, they’ve found a way that they think they can put soul in a bottle and if they can put soul in a bottle, then
they could put manhood in a bottle and then show the bottle in advertising and we can follow the crumbs to the big bad wolf”.

Dr. Mark Anthony Neal, a cultural critic and Sut Jhally, founder of Media Education Foundation, supported Chuck D’s viewpoint (Hurt, 2006). Specifically, Dr. Neal stated that when it comes to hip-hop there are certain conventions we want to see. His take was that corporations are saying there are only certain examples of blackness that we’re going to let flow through this space which include a hard-core thug image with booty shaking in the background and that when hip-hop videos don’t fit into those conventions, they don’t get played. Sut Jhally (Hurt, 2006) asserted a similar point of view by saying that, “Hip-hop culture is not separate from the rest of American Culture”. Jhally (Hurt, 2006) proceeds to explain this by saying that objectified images of the female body are everywhere (in advertising, in movies, television programs) and that “the really negative thing about music videos and advertising is that this is the only way in which women are presented, so the only way in which men are allowed to make a connection in the popular culture with women is through sexuality, and it’s only through their desires”.

PRESENTATION OF MEDIA

Parliament Funkadelic, P-FUNK, was a music group that started during the 1960s. This group had a radical music style and it was exemplified in their dress. Perhaps, George Clinton, the founder, portrayed the most radical attire. His appearance included hair that was long and brightly colored (www.upenn.edu/.../2005/0113051/calendar.html). The style of clothing he wore was unusual. One of his band members, Garry “Starchild” Schider, donned the stage once with nothing but a baby diaper on (www.boutiquemusic.com/Pictures.html). The dress code seemed to coincide with the style of music that the P-FUNK put out. For instance, songs such as “P.Funk (Wants to Get Funked Up)”, “Do That Stuff” and “Hand Cuffs” included some bold lyrics such as “Hey do it to ya in the earhole”, “(Lay down girl) lay down and take-off –a your shoes Cause I’m a-gonna do to you What it is I got to do” and “It was a thrill upon a hill Everybody was feelin real Everybody had the look It was written all over their face A-waitin the bomb”.

29
During the 1970s fans of popular music witnessed the music of the Jackson 5, which actually consisted of six members. They were Michael, Jermaine, Jackie, Tito, Marlon, and Randy. Their clothes were color coordinated and neat and their neat afros matched the neat style of dress (http://squidblog.mu.nu/archives/jfive.jpg & www.canvasprinter.com/.../jackson_five.jpg). The music the Jackson 5 put out was not as bold or “in your face” as some of the music of James Brown or the P-FUNK but their style of dress was probably a little different from others in mainstream America. In comparison, another group who had their beginnings during this time was Cameo. Possibly, the most radical dresser of this group was Larry Blackmon. One outfit that garnered a lot of attention was where he wore solid black and wore a red cup over the genital area (http://bagelofeverything.files.wordpress.com/2007/lo/cameo30.jpg). This was a bold move, but seemingly it expressed what the group wanted to portray because it seemed to get a lot of attention from the fans. A stunt like this sends a message obviously, having some kind of sexual connotation. To me, it personified what the group was singing about in the songs “She’s Strange”, “Attack me with your love” and “Nasty”.

The decade of the 1980s featured music artists such as RUN D.M.C. & Jam Master Jay, Michael Jackson, LL Cool J, Flava-Flav, and Kool Moe-D. Run. RUN D.M.C. and Jam Master Jay were known for wearing rope chains, gazelle glasses, black leather coats, black hats, and the signature adidas shoes which they made a song about (My Adidas) in (http://image.listen.com/img/356x237/0/4/7/5/665740_356x237.jpg & members.aol.com/WernerVWallenrod/run/runback.jpg). LL Cool J was recognized for his kangol hat, gold rope chain and the warm-up suit (http://www.burningflags.com/pics/eloveL.jpg & http://ecx.images-amazon.com/images/I/61wOL5y-3GL._AA280_.jpg). In comparison, Michael Jackson is probably remembered by his fans for his jerry curl style of hair, the one glittering glove he often wore in his performances and the red or black leather jackets with zippers all over them (http://news.softpedia.com/news/Michael-Jackson-s-Famous-Glove-Auctioned-on-eBay-18218.shtml). Flava-Flav added a new touch to the dress code of this era with the advent of the oversized clock swinging from his neck (http://images.buycostumes.com/mgen/merchandiser/31805.jpg &

The 1990s brought with it music artists such as M.C. Hammer, Coolio, 2Pac, Notorious B.I.G., N.W.A., and others. M.C. Hammer is probably best known for his shiny, shimmering baggy pants (http://www.bbc.co.uk/totp2/ugotthelook/images/mc_hammer.jpg & http://files.myopera.com/velmu/blog/MCHammer.jpg) in comparison to Coolio who his fans remember for his braided hair that he wore sticking straight up with a bandana around his head (http://10.dtiblog.com/c/callio/file/coolio1.jpg) with plaid button down shirts and color coordinated outfits with headbands (http://cache.viewimages.com/xc/1601953.jpg?v=1&c=ViewImages&k=2&d=17A4AD9FDB9CF1939057D9939C83F10616B7D0BC3A0FA71F5A5397277B4DC33E).

2Pac is probably best remembered for his blue and white bandana and his black bandana with “Thug Life” written on it and sagging pants that were a signature look for him (Jet, September 09, 2002). In contrast, Notorious BIG often wore all black suits with hats to match (Jet, September 09, 2002). N.W.A., which included members Dr. Dre, Ice Cube, Eazy E, MC Ren, Snoop Dog, and DJ Yella (http://www.nwaworld.com/biography.php) and Notorious B.I.G. had one item of their dress code that was similar. This was their affinity for wearing all black. Specifically, N.W.A. wore black hats and hoods with “N.W.A.” or “Compton” embroidered across them. Additionally, their remaining attire was solid black with thick gold, rope chains hanging from their necks (http://www.mtv.com/music/artist/nwa/artist.jhtml). Jay-Z and Nas seemed to go in the other direction from the other artists of the 1980s as it related to their dress code. For instance, Jay-Z’s style of dress included solid white sneakers, jeans and t-shirts that fit and the signature New York Yankees ball cap (http://mog.com/pictures/wikipedia/162870/Jay-Z_Kingdom_Come.jpg).
NAS in comparison seemed to also wear the signature black New York Yankee ball cap and wore similar styles of clothing that actually fit (http://www.flytip.com/blogs/sneaker_culture/archives/images/nas.jpg, http://image.guardian.co.uk/sys-images/Music/Pix/pictures/2007/07/25/Nas460.jpg, & http://streetknowledge.files.wordpress.com/2007/12/nas-souce.jpg). Both of these artists seemed to have a neat clean cut look which some would not recognize as being a part of the hip-hop look. Jay Z’s clean cut look even appealed to GQ magazine and they put him on the cover of their men of the year issue (i95.photobucket.com/…/Pictures/jay-Z.jpg).

Bright colored sneakers, all white sneakers, and sneakers with all types of unusual patterns seem to be acceptable (http://www.nicekicks.com/images/greedy-genius-kwame-1.jpg). Additionally, tattoos seem to be a part of the dress in the twenty first century as music artists wear clothing that reveals their many tattoos that are all over their bodies such as 50 Cent (http://www.funmunch.com/celebrities/artists/50_cent/50_cent_images/50_cent_5.jpg). The Game (http://i30.photobucket.com/albums/c301/nwaxrican/gamerender.png), and Nelly (http://www.tattoos-by-design.co.uk/celebrities/images/nelly1.jpg). Then there are the grills, which are what gold teeth are called that many youngsters seem to be showing off as part of their gear. Artists such as Nelly (http://goldtoothgrill.com/nelly.jpg ), Lil Jon (http://photos.signonsandiego.com/gallery1.5/albums/2006mtvawards/11_G_003.jpg), and Cash Money Millionaires, which consist of Lil’ Wayne, B.G., Baby, Mannie Fresh, Juvenile, and Turk (http://www.mtv.com/music/artist/cash_money/artist.jhtml) are rarely seen without their gold teeth which seem to be signature items in their choice of dress. This is in no way a comprehensive description of the different styles of dress that African American male music artists, have exhibited throughout the eras from the 1950s to the 21st century. This is only a synopsis of the various ways African American males have selected as ways to express themselves using their dress codes as vehicles. The dress of these artists has affected the dress of young men in schools as well, trying to emulate their heroes, as discussed in part two of this literature review.

In this chapter I have discussed four aspects central to the study, conceptually these are: 1. general information on adolescent development; 2. specific information about the effects of the media on identity development; 3. information on media and its effects on youth and 4. information on the presentation of media. In the next chapter, I present the methodology for this study.
CHAPTER THREE

METHODOLOGY

STATEMENT OF THE PROBLEM

The literature suggests television and other visual media have a strong impact on the socialization of children and youth (Lee & Browne, 1995; Hansen & Hansen, 1990a; Hansen & Hansen, 1990b; and Zillman, Aust, Hoffman, Love, Ordman, Pope, Siegler, & Gibson, 1995). Duncum (2006) cited a few case studies such as ones conducted by Tavin and Toczydlowska (2004) & Polaniecki (2004), which inquire about this impact as perceived by the youth. However, there are few studies about the impact of visual media, specifically, on African American high school students. Therefore, the purpose of this study is to determine how the media manipulates these young men into becoming self-imposed victims of the visual culture they are viewing.

In this study the primary guiding question is: What do adolescent African-American males perceive in selected popular music videos, how do they process the images, and what do they mean to them? The literature suggested television and other visual media have a strong impact on the socialization of children and youth (Lee & Browne, 1995; Hansen & Hansen, 1990a; Hansen & Hansen, 1990b; and Zillman, Aust, Hoffman, Love, Ordman, Pope, Siegler and Gibson, 1995). Duncum (2006) cited a few case studies such as ones conducted by Tavin and Toczydlowska (2004) and Polaniecki (2004), which inquired about this impact as perceived by the youth. However, there are few studies about the impact of visual media, specifically, on African American high school students as they see it. Therefore, the purpose of this study was to determine the impact of visual media, specifically music videos, on African American males, as they perceive it.

THEORETICAL FOUNDATION

The theory of interactionism that informed this study was built primarily upon the work of Blumer (1969), which in turn is grounded in pragmatic philosophical premises (James, 1918; Dewey, 1934, 2003, 2005; Mead, 1964). “The position of symbolic interactionism is that the meanings that things have for human beings are central in their own right” (Blumer, 1969 p.3). Thus, in symbolic interactionism meaning is seen as
arising in the process of interaction between people through their activities as they interact. Symbolic interactionism rests on three premises: (1) human beings act toward things on the basis of the meanings that the things have for them; (2) the meaning of such things is derived from or arises out of the social interaction that one has with one’s fellows; and (3) these meanings are handled in, and modified through, an interpretive process used by the person in dealing with the things one encounters (Blumer, 1969).

Symbolic interactionism is rooted in several basic ideas, which refer to and depict the nature of certain matters such as human groups of societies, social interaction, nature of objects, the human being as an actor, human action, and the interconnection of the lines of action (Blumer, 1969). Together these basic ideas represent the way in which symbolic interactionism views human society and conduct.

In societies, groups consist of human beings engaged in action (Blumer, 1969). This action consists of the multitude of activities that the individuals perform in their lives as they encounter one another and as they deal with the succession of situations confronting them. In the social interaction phase individuals interact with each other and the activities of the members occur predominantly in response to one another or in relation to one another. The nature of objects is the idea that the worlds that exist for human beings and for their groups are composed of objects and those objects are the product of symbolic interaction.

As for the second phase, the human being is as an organism that not only responds to others, but as one that makes indications to others and interprets their indications. The nature of human action is the phase where a human individual confronts a world that he or she has to interpret, in order to act instead of an environment to which he responds because of his organization. Thus, an individual has to cope with each situation and has to construct and guide his or her action instead of merely releasing it in response to factors playing on or operating through him or her. Finally, inter-linkage of action is where a joint action occurs. Joint action has a distinctive character that lies in the articulation or linkage as apart from what may be articulated or linked. Therefore, joint action is things humans do when they speak of marriages, trading transactions, wars, or church services (Blumer, 1969).
Blumer (1969) also interpreted what Mead (1964) meant by the idea that the human being has a self. Mead (1964) was saying that the human being can be the object of his own actions and can act toward himself as he might act toward others. For example, human beings get angry with themselves, take pride in themselves, make compromises with themselves or plan what they are going to do. Furthermore, Mead (1964) signified the ability of the human being to act toward him/herself as the central mechanism with which the human being faces and deals with the world. From Mead’s viewpoint this mechanism enabled the human being to make indications to herself of things in her surroundings and thus guides her actions by what she notes.

As Blumer (1969) purported, Mead believed that the significance of making indications to oneself is of paramount importance and this importance lies along two lines. The first is to indicate something to extricate it from its setting, to hold it apart, to give it meaning or to make it into an object. To illustrate this point Mead said that an individual is not surrounded by an environment of pre-existing objects which play upon him and elicit his behavior; rather the proper picture is that he constructs his objects on the basis if his on-going activity. The second implication is that a human being’s action is constructed or built up, instead if being a mere release (Dewey, 1934). An individual at this juncture notes what he wants to do and how he wants to do it. He has to point out to himself the various conditions, which may be instrumental to his action and those, which may obstruct his action. Furthermore, he has to take account of the demands, the expectations, the prohibitions, and the threats as they may arise in the situation in which he is acting (Blumer, 1969).

This study, in the sense described above, is pragmatic interactionist in nature (Eisner, 1991; Blumer, 1969), and also has phenomenological roots (Bogdan & Biklen, 1992). Phenomenological researchers attempt to understand the meanings of events and interactions to ordinary people in particular situations and emphasize the subjective aspects of people's behavior (Bogdon & Biklen, 1992). Geertz (1973) for instance, noted that phenomenologist attempt to gain entry into the conceptual world of their subjects to understand how and what meaning they construct around events in their daily lives. Greene (1978) added that phenomenologist believe that multiple ways of interpreting experiences are available to each of us of our experiences that constitute reality.
In that context, I wanted to learn not only what emerged from interactions of African American teenage boys with selected music videos, but what that meant to them. To examine this process and the meanings that resulted I used the throughput model (Bertalannfy, 1968), which sprang out of General Systems Theory. Bertalannfy (1968) criticized General Systems Theory, which claimed that some physicists depicted closed systems that don’t interact with the world. As Dewey (1934), too, would have it, Bertalannfy (1968) disagreed saying that organisms are open systems that cannot survive without continuously exchanging matter and energy with their environment. Thus, open systems interact with other systems outside of themselves. This interaction featured two components: (1) input, which enters the system from the outside; and (2) output, which leaves the system for the environment.

When one looks at the way the environment of a system works they notice that it too consists of systems interacting with their environments. Heylighen (1998) explained this scenario with the following example. If we consider a city, we can measure the total amount of fuel consumed in that city (input), and the total amount of pollution generated (output), without knowing which person was responsible for which part of the pollution. From this point of view the system is a so-called “black box,” something that takes in input, and produces output, without being able to see what happens in between. What happens in between is throughput.

What I wanted to do through my research is to see what happens (the throughput) in between the input and the output in relation to African American boys perceiving and thinking about selected music videos. This strategy is what is referred to as the “white box”; in that when we see the system as a white box we see a collection of interacting subsystems in contrast to a black box where one would not be able to view observable components. Primarily through individualized and interactive critique and open-ended discussion, I wanted to know what selected music videos mean to the participants in this study.

Methodology

The research question was: What do adolescent African-American males perceive in selected popular music videos, how do they process the images, and what do they mean to them?
OVERVIEW OF THE STUDY

The study took place over a period of six weeks in a high school in the Grady County School District during the spring of the school year, which is the second semester. This school is on a 4X4-block schedule with two semesters that make up the school year. For this particular study all the participants were African American male students. The location of this study was in a computer lab which has a projector mounted to the ceiling that is controlled by the teacher’s computer. The room is quite large, but there is not a large screen to view images. A small stand-alone screen was the only thing available and projector images don’t really show up well on the screen. All computers and chairs were against the walls. The middle of the room housed two long tables. Thus, this area was really not conducive to viewing any type of imagery on a large screen.

The logistics were such that all students were facing the wall or they had limited seating at two tables. For the students this was a problem because the music videos were difficult to see on a small screen. Also, having only two long tables were not conducive either as there was limited seating and all students did not have a surface to write on. Some of them resorted to holding their questions and a book in their laps to write on. So, this could have been better if the media center was available. Originally, I was scheduled to use the media center for the focus group discussions, but that did not work out. There was a dilemma about whether I should show music videos in an area where other students would be entering and leaving. Also, there was difficulty in having students at all the scheduled meetings. Since the scheduled meetings were during the day there were those who felt that the students might miss too much class instruction. So, on some days I had large groups and on other days the number of participants was limited. Thus, this research study did not include the number of participants that originally gained permission to participate, which was a limitation of this research project. Nevertheless, to alert teachers of the days that the participants should report to the computer lab I emailed and placed a copy of the research schedule in their mailboxes two weeks in advance. This schedule is in APPENDIX I. Also, I gave each participant a copy of the research schedule with the dates and times highlighted. This occurred the week before the research schedule was supposed to begin.
The purpose of this study was to ascertain how a group of adolescent males respond to music videos, and report what they mean to them, using critiques and focus group discussions. Questions to direct the critique and discussion focused on description of form and meaning but also included questions based on the recurring themes found in the review of literature to permeate contemporary music videos (Roberts 1982; Stroman 1991; Majors & Billison 1992; Alleyne, LaPoint & Holloman 1997; & LaPoint, Alleyne, Mitchell & Lee, 2003). Additionally, this study incorporated a single group pre-survey and post-survey in order to help achieve its goals.

This study was qualitative in design. Creswell (2003) described several characteristics of qualitative research. They include: 1) qualitative research takes place in a natural setting as the researcher is an active participant; 2) qualitative research uses multiple methods that are interactive and have humanistic meaning that the researcher seeks to build rapport and credibility with the participants in the study; 3) qualitative research is emergent, not prefigured and the general pattern of understanding will emerge as the researcher discovers initial codes, develops into broad themes, and coalesces into a broad interpretation; 4) qualitative research is interpretive in the sense that the researcher makes an interpretation of the data, and 5) the researcher systematically reflects on his or her inquiry in this process and remains sensitive to his or her personal biography and how it shapes the study.

LaPierre and Zimmerman (1997) suggested that qualitative research includes distinct stages that include data collection, content analysis, and comparative analysis. In the data collection stage there is a process of recording an event and gathering pertinent information. Content analysis is the stage where the researcher writes down evolving questions about an event at the beginning of the study and includes them as assumptions. The final stage is comparative analysis. Here the researcher interrelated findings or explanations in order to form suppositions. A chart or checklist can be useful at this stage as the objective is to interconnect findings and explanations.

For this study, qualitative inquiry was necessary to achieve the phenomenological goal, which was to understand how music videos were processed and what they meant to adolescent African American males. The inquiry method allowed participants would fully develop and express their thoughts.
Participants

This study was conducted with a group of ninth through twelfth grade students in Cairo, Georgia. Students were eligible to participate in this study if they are between the ages of thirteen and eighteen. The students for the study were comprised of a sample of the adolescent African American males in the local high school.

The study took place over the course of five weeks. Participants completed a pre-survey, a critique, participated in a focus group discussion, and completed a post-survey during class time from nine forty seven and eleven twenty three every Tuesday and Thursday for a total of ten meetings. Each possible participant was told about the study and its goals and was asked for his participation. In order for the students to participate in the study they were told that they had to return a signed permission form and a subsequent assent form. Once the students returned the permission form and the assent form they were able to participate in the study.

To begin the study each student completed a pre-survey. The questions asked the participants demographic information, and asked them about their attitudes on certain topics. These topics included questions about who influenced the way they dress and who influenced the way they act. There were yes or no questions, for example, “Does your school have a dress code?” There were questions such as, “Television programs influence my actions.” that provided choices that ranged from strongly agree to disagree. And there were open-ended questions such as “What is your favorite video?” Describe the video. Tell why you like that video.” Following the pre-survey each of the participants were required to bring in examples of two of their favorite music video clips. Next, the participants received an adapted version of the Anderson and Milbrandt (2005) critique model to critique their favorite music videos. Since the participants had to look at the videos while they did the critique they viewed the videos on individual computers. After the students critiqued their favorite videos the researcher facilitated a focus group discussion in which the participants candidly talked about popular music videos. There were three focus group sessions in which the participants participated. On some days I only had a few but the dialogue was just as intense as the focus group discussions I had on other days with many more participants. In the first focus group discussion there were two participants. The next focus group discussion included one participant so it really
was an interview of sorts. In the third focus group discussion there were three participants. Unfortunately, no participants attended the fourth focus group discussion I had planned. I discuss reasons and ramifications of the low attendance in Chapter 5. At the end of the study the participants completed a post-survey.

THE CURRICULUM

In this section I provided the weekly lesson plans that were used for class meetings. The participants met twice a week on Tuesday and Thursday for approximately forty-five minutes each day for five weeks.

**Week One**

*Title:* Pre-survey assessment  
*Objectives:* The students completed the pre-survey assessment.  
*Materials:* pre-survey forms, writing utensils, student folders  
*Vocabulary:* music videos- a videotaped musical performance consisting of contemporary music and performance.  

*Procedure:*

Day 1

1. Passed out the student folders and the students placed their names on the covers.
2. Passed out the pre-survey assessment form to students.
3. Provided the entire 45-minute period for students to complete the form. Emphasized to the students that they should answer as honestly and accurately as possible.
4. Provided the definition for music videos and discussed it briefly with the students.
5. Collected the pre-survey forms and dismissed the students. Gave the students the assignment for the next meeting to bring in two music video clips that they like on DVD. They viewed their dvd on individual computers

Day 2

*Title:* Music video critique  
*Objectives:* The students critiqued one of the music
video clips they brought in.

*Materials:* critique forms, writing utensils, dvd players, music videos
student folders

1. Explained to the students that today they will critique the first music video clip they brought in. Gave each student a copy of the critique questions.
2. Gave each student an opportunity to view a music video they brought in on individual computers in the computer lab and had them answer the questions.
3. Collected the critiques and dismissed the students.

*Week 2*

*Title:* Music video critique

*Objectives:* The student critiqued one of the music video clips they brought in.

*Materials:* critique forms, writing utensils, dvd players, music videos
student folders

*Procedure:*

Day 3
1. Explained to the students that they would critique the other music video clip they brought in. Gave each student a copy of the critique questions.
2. Gave each student an opportunity to view a music video they brought in and had them answer the questions.
3. Collected the critiques.
4. Dismissed the students.

*Title:* Focus group discussion

*Materials:* writing utensils, student folders, digital video discs, computers, video camera

*Vocabulary:* focus group- a group of people brought together to discuss a topic of inquiry

Day 4
1. Explained to the students that they would participate in a focus group discussion.

2. Had the students to assemble in such a way that they were facing each other. Gave the students the folders and told them to write about things that came up during the discussion.

3. Began the focus group discussion by asking general questions about music videos such as, What types of music videos do you watch? What goes on in the music videos that you like to watch? Where do you watch these videos?

4. Then, as the participants responded asked more detailed questions such as Do you watch these videos with friends? Do you talk about the videos with your friends? My premise for asking these questions was to find out if their friends like similar types of music videos. Thus, did they watch these videos together and if so did these videos connect them as friends in some way. These were only starter questions. Other questions came up during the process of implementing the curriculum.

5. Allowed the discussion to evolve for the entire 45 minutes.

Week 3

*Title:* Focus group discussion

*Materials:* writing utensils, student folders, dvds, computers, video camera

*Vocabulary:* focus group- a group of people who are brought together to discuss a topic of inquiry

*Procedure:*
Day 5
The focus group discussion continued on this day for the entire time that was allotted.

Day 6
This day included more discussion. At this point the participants brought in new videos if they wanted to make their points or wanted to illustrate an issue that arose.

Week 4
Title: Discussion of the study
Objectives: The students discussed anything they liked in regard to music videos.
Materials: student folders, writing utensils, DVDs, computers
Day 7
During this day students discussed topics from day two of the previous week.

Title: Post-survey assessment
Objectives: The student completed the post-survey assessment form.
Materials: post-survey assessment forms, writing utensils, student folders
Procedure:
Day 8
1. Passed out the post-survey assessment form to students.
2. Provided a 45-minute period for students to complete the form.
   Emphasized to the students that they should answer as honestly and accurately as possible.
3. Provided the definition for music videos again and discussed it briefly with the students.
4. Collected the post-survey forms and dismissed the students. Gave the students their assignment.
Assignment: Each student created a list of thoughts about music videos. The facilitator told the students that this could be something that was or was not discussed during the focus group session.

Week 5
Title: Final Discussion of the study
Objectives: The student gave their final thoughts about the study.
Procedure:
Day 9
Today concluded with our final discussion about the project.
Day 10
This day was included as an extra day if some part of the process had not went as planned for some unforeseen reason.

DATA GATHERING, INSTRUMENTATION, AND DATA CODING

Within this qualitative, phenomenological framework I maintained a journal (field diary) (Bogdan & Biklen, 2003 & Emerson, Fretz, & Shaw 1995), used audio recordings and recorded on videotape the focus group discussion (Morgan, 1997 & Krueger & Casey, 2000) and used the results of a pre and post survey to triangulate (Gay & Airasian, 2000) the findings. The data was coded using a strategy developed by Eisner (1991) that utilized prefigured foci and emergent foci to process information. In this study the prefigured foci was established from recurring themes in the review of literature, and ultimately contributed to the guiding research question for the study and the questions in the survey. The emergent foci arises when the educational situation grows beyond what the researcher was originally looking for and is seen as the emerging, unanticipated, interests begin to elicit special attention (Eisner 1998), yet still within the focus of the study.

For instance, Bogdan and Biklen (1992) noted that as the researcher reflects on analysis they are noting themes that are emerging as well as patterns that may be present. As Bogdon and Biklen (1992) asserted as the researcher reads through the data certain words, phrases, patterns of behavior of subjects’ ways of thinking and events repeat and stand out. Therefore, a coding system is necessary to help the researcher search through his or her data for regularities and patterns and for topics the data covers. Next, it is important for the researcher to list words and phrases that represent these topics and patterns. Thus, to learn what is significant the researcher recorded ideas, strategies, reflections, and hunches and note patterns that emerge. This is what Bogdon and Biklen (1992) meant when they noted that the researcher should look for recurring themes that remind the researcher of incidents in different settings and these mental connections need to be recorded. Furthermore, when words, events, or circumstances recur coding is used so that the researcher is able to account for regularities and patterns. This way the researcher knows what is significant in the eyes of the participants.
Instruments

The instruments to be used in this study included self-developed pre and post-study surveys (Appendix A & G), a structured critique (Appendix B), and focus group starter questions (Appendix C). Surveys came in various forms. For this study I used the pre-survey to gain demographic information and to learn about how the participants say their environment influences their lives and choices. Also, I gave the students a post-survey. The post-survey included questions that helped me to understand in the participants’ words how they viewed the dress and actions of those they see in music videos and what it meant to them. These responses delineated common themes that the participants appeared to focus on. The surveys were open-ended in structure except for the demographic questions to allow for emergent meanings rising from the participants, undirected by the researcher.

Written critiques were used in this study to understand what the students thought about particular music video clips and assisted them in learning to critically examine the imagery they see. The model that used for this critique process was the Anderson and Milbrandt (2005) critique model (See Appendix B). This critique model asked questions that helped the student to think at multiple levels.

As Anderson and Milbrandt (2005) asserted, centering critique in thematic instruction is useful for trying to understand others and us through art and visual culture. This strategy included attaining meanings by considering ideas and emotions and allowing them to evolve to their natural conclusions. Thus, the students’ logical and emotional connections served as their guide. Anderson & Milbrandt (2005) noted that themes from personal experiences and contemporary art and culture because these sources are a reflection of the students’ interests and concerns. Thus, examining a concept thematically allowed students to learn about themselves and about others in relation to themselves. Anderson and Milbrandt (2005) explained that potentially, such learning fostered tolerance and global community, which are ideals of art for life.

Music videos were the topic of exploration since music videos are pervasive in young people’s lives. My belief is that music videos serve as a distinct reality for many adolescents who view them. Sometimes this reality can be positive and sometimes it can be negative. Either way I wanted adolescents to engage in dialogue about what they see
in these videos and possibly learn to be critical examiners of their visual culture. The thematic inquiry process that Anderson & Milbrandt (2005) discussed is a perfect fit for this endeavor since it allowed the students to explain their interests and concerns. That is the reason I selected it as the model for the critique part of the process. Furthermore, thematic inquiry allowed students to learn about others’ viewpoints.

Following the individual critiques, focus groups brought together participants selected on the basis of common characteristics, in this case, African-American males between the ages of 13 and 18. These common characteristics were useful in obtaining the participants’ perceptions, opinions, and attitudes about selected music videos. For my purposes of ascertaining participants’ authentic meanings, the researcher resorted to an open-ended structured approach of posing questions to the group. As Merton, Fiske, & Kendall (1990) asserted usually five to six basic questions obtain range, specificity, depth, and personal context. The focus group discussion was conducted over four days to ensure that common themes had time to develop and so that data that was idiosyncratic to particular groups could be identified (See Appendix C).

The post-survey (Appendix D) followed the critiques and focus group and, again, featured open-ended questions. The open-ended questions gave the participants a final opportunity to elaborate on what they think about music videos and how they identified with them. What I looked for here, in part, was whether the participant’s post-survey responses coincided with the answers the participants gave during the pre-survey, critique, and focus group discussions. It was expected that others themes would arise from this data.

DATA ANALYSIS

To analyze the data I examined the responses of the pre-survey, the student’s responses of the written and open-ended discussion, and the responses of the post-survey for patterns and themes (Eisner 1991; and Bogdon and Biklen 1992). I looked for items in the surveys and open-ended discussion that recurred. As Bogdon and Biklen (1992) asserted certain words, phrases, patterns of behavior and the subjects’ ways of thinking repeat themselves and stand out. In the surveys, for instance, I looked for the number of participants that give similar responses to the questions that arise from individual responses. Also, in the open-ended discussion, I noted how participants felt about certain
topics that arose repeatedly. In other words, I noted how participants agreed or disagreed when a recurring topic arises. I wanted to know if they totally agreed or agreed with some differences. Also, I wanted to know how many of them offered different insights that resonated with the other participants. Thus, I wanted to know which issues most of the participants felt strongly about. What they see as the major issues was what I was searching for at this point. The coding system for this is below.

The demographic data from the pre-survey was examined in light of the answers participants gave to other questions in the questionnaires, critiques and focus groups to see what patterns emerged. It was a foundation to get an initial sense of what the participants thought about music videos and their influence on them leading into critiques and discussion of the videos.

Except for possibly participants’ interest in the instructional strategy and their determination of how useful it was as a facilitations tool, the post survey was not an assessment of what students learned nor of their performance. It was simply an instrument to re-evaluate their perceptions and meanings after engaging in the topic of music videos and their influence, in some depth. The curriculum was not a treatment. The results of the critiques and the focus group discussion helped to develop common themes that the participants deemed as important as they related to the way music videos influenced their actions and their dress code.

**Coding**

For my research purposes I used a combination of the concepts referenced by Bogdan and Biklen (2003) to count or categorize the information and Eisner (1991) to describe, analyze, and interpret the information. To begin the coding system I used the following steps to begin the process: (a) searched through the data for regularities and patterns (b) searched for topics the data covers and (c) listed words and phrases to represent these topics and patterns (Bogdan & Biklen, 2003). Then, I used these codes to summarize the large amount of data that I received during the survey process and the focus group discussions. Thus, this served as a way to count each piece of information as part of a specific category.

For instance, the setting category refers to a place where I sorted the most general information on music videos. Here my objective was to place units of data into categories
to show how the subjects classified music videos. Process codes were used to categorize sequences of events that occur in music videos. Activity codes were be used to reference things that are regularly occurring kinds of behavior. Examples of this type of code included things like “rappers showing off expensive jewelry”, “half-naked bikini and thong wearing women gyrating” or “rappers using misogynistic language”. Strategy codes were useful to show the tactics used by people to accomplish things. An example of this was the way rappers use gyrating, half-naked women, references to drug use, and money thrown all over the place to entice viewers (http://www.mtv.com/videos/lil-wayne/215736/lollipop.jhtml).

Relationship and social structural codes were used to direct the viewer to recognize coalitions, cliques, enemies or friends. Narrative codes were necessary to describe the structure of talk itself. An example of this was where rappers used negative language to discredit or put down other rappers. This was useful as students gave individual accounts of how they viewed the imagery in music videos. The final type of code I used was a methods code. These codes isolated material that was essential for problems, joys, or dilemmas. They were useful here to categorize the problems, joys, or dilemmas the students designated in the music videos. After this process was complete I used Eisner (1991) art criticism strategies to describe, analyze, and interpret the coded data. Specifically, I gave an account of what was going on each day. Then, I listed ways for the reader to visualize what a place or process looks like and ways to enable the readers to get a feel for the process or for the experience of those who are in the situation. (Eisner, 1991). Then, I attempted to interpret what occurred for the reader by explaining things such that the antecedent factors can be identified (Eisner, 1991). In other words, I clarified what was observed and gave reasons why that account was given in such a way.

**Personal Reflection Journal**

A personal ethnographic reflection journal was kept throughout the research process to contribute to the data as well as the data analysis. As Anderson (2000) noted the point of critical ethnography is to unlock human meanings by studying what, how, and why people act the way they do in a social context. Furthermore, Anderson (2000) explained that in the context of art education, critical ethnography seeks to view
interactions and situations to understand what meanings are suggested. This entailed looking at human social constructs and interactions through the eyes of a connoisseur. Thus, the critical ethnographer is trying to get a true picture, recognize patterns, and understand the significance of what is going on in the situation she or he is observing (Anderson, 2000).

For my personal reflection journal I completed a description everyday, immediately following each event to digest the events in small chunks. I looked for the two foci that Anderson (2000) deems as essential for a description. They are: (a) those which could be observed directly or implied from an object or situation and (b) historical, theoretical and other contextual information that cannot be observed directly, but surround, frame, or in some other way impact what is observed. Thus, both of these elements were necessary to make sense of the situation and determine patterns of actions, thoughts and themes. Furthermore, the patterns served as premises for me to investigate, form insights and apply to the data as I make interpretations.

The Report

Narrative reporting allowed the researcher to tell the participants stories in their own words, which Anderson (2000) noted are the best way to understand people’s lives. Also, the narrative method tells the researcher something about peoples’ beliefs Bogd and Biklen (2003) and it allows the researcher to present the participant in context as a felt, real experience (Anderson, 2000). As Mishler (1986) asserted telling stories is a way for human beings to make sense of themselves and their social world. Therefore, I reported the data from this study in narrative form in an effort to learn about the participants’ beliefs and to make sense of the way they see their social world.

Summary

In this chapter I presented the methodology for this study as well as the research procedures and strategies that were used. In the next chapter I present the data and results taken from my field journals and the students’ pre-surveys, critiques, focus group discussions, and final-surveys.
CHAPTER 4

FINDINGS

For the findings section I begin with a discussion of the results of the pre-survey followed by the results from the individual critiques. Next, information from the focus group discussions and the final survey is included. In each section there is a brief summary of my perceptions of what happened during that particular phase of the process and I note trends and elements that seem to recur throughout. To conclude this chapter I will analyze the patterns that occurred throughout the research study.

PRE-SURVEY

The pre-survey was used to gather background information on each participant. There were three parts to the pre-survey. In part one the participants answered demographic questions like “What is your GPA?” or “Who do you live with most of the time?” Part two of the survey included open ended questions that focused on the topic examined like “Who is your favorite music artist?” In part three of the pre-survey the participants responded to judgment statements by circling strongly disagree (SD), disagree (D), neutral (N), agree (A), or strongly agree (SA).

Specifically in part one there were questions that asked the participants about their dress code, their living arrangements and who works in their home. There were other questions that asked about the amount of time spent watching television and more specifically how many hours a day the participants watched music videos. The final part of the survey asked questions about what teachers’ comments were on the participant’s appearance and the number of African-American teachers they had in school thus far.

Part One

There was a full range of the participants ages 14-17 that participated in this study. Twenty-eight percent of the participants were age seventeen. Twenty-four percent of the students were fifteen years of age and an equal percentage was in the category of no response. Sixteen percent of the participants were sixteen years of age and eight percent of the participants were age fourteen.

In question two the majority, which was twenty-eight percent were in grade nine. Twenty percent of the participants were in grade ten and twenty percent were in grade
eleven. Sixteen percent of the participants were in grade twelve and sixteen percent of the participants did not respond.

What is your GPA? was question three. For this question forty-eight percent of the participants decided not to answer this question. Out of the remaining fifty-two percent of the participants four percent had a 4.0 grade point average. Eight percent had a grade point average between 3.5 and 3.99. Sixteen percent of the participants had a grade point average between 3.0 and 3.49. Most of the students that responded which was twenty-four percent had a grade point average between 2.5 and 2.99.

Question four was Have you ever been on the school’s honor roll? In response to the question of ever being on the honor roll sixty-four percent of the students answered yes while thirty-two percent of the participants answered no. Only a small percentage of four percent of the participants did not respond to this question.

Does your school have a dress code? was question five. All the participants answered this question. Eighty-eight percent of the participants stated that their current school has a dress code and twelve percent of the participants selected that there was no dress code at their current school.

Who do you live with all or most of the time? constituted question six. Eighty-eight percent of the participants stated that they were previously in a school with a dress code. Eight percent of the participants stated that they had not been in a previous school that had a dress code and four percent of the population did not respond.

Question seven was in regard to the participants’ living arrangement. Particularly the question was Who do you live with all or most of the time? For this question the participants could select as many of the answers that applied to them. Therefore, the percentages do not equal one-hundred percent. Fifty-six percent of the participants live with their mother. Thirty-six percent of the participants live with their father. Twenty percent of the participants live with the grandparents. Sixteen percent live with their stepmother and twelve percent stated that they live with their stepfather. Eight percent stated that they live with aunts, uncles, and cousins.

For question eight which was, Who in your home works? The majority, forty-four percent of the participants stated that their mother works. Thirty-six percent of the respondents answered that their father works. Sixteen percent selected that there
grandparents work. Twelve percent of the respondents stated that their stepmother works and another twelve percent stated that their stepfather works. Four percent said that their aunts, uncles, and cousins work.

How much television do you watch a day? was question nine. The participant responses were distributed rather closely for this question. Forty percent of the participants stated that they watch between four and six hours of television daily and thirty six percent stated that they watch between one and three hours of television daily. Twelve percent of the participants chose between seven and nine hours as the amount of time they spend watching television a day and eight percent watched between ten and twelve hours of television a day.

Have teachers in school made comments on your appearance? was question ten. In regard to whether teachers comment on their appearance fifty-two percent responded yes and forty percent responded no. Subsequently, eight percent did not respond.

Question number eleven was What were those comments? Twelve participants responded to this question. Their comments follow: a. “You look nice today and I like your vest” b. “Need to pull up your pants and cut your beard off” c. The people would say, “I like your shoes….. stuff like that” d. They like my attitude, how I dress and the way I keep the surroundings live. e. “Keep up the good work and study a little bit harder” f. “ I like your shirt, shoes, etc. …. Looking good today” g. They like the way I smile and that I have a good attitude. h. “ Very good looking” i. “You look nice today” j. They told me I look nice today. They also tell me I dress good. k. “You look nice today” l. That, I really have style.

How many African American teachers have you had in middle school? was question eleven. There was a full range of the number of participants who stated that they had an African American teacher in middle school. Fifty-six percent which was the majority of the participants selected 0%-5% as the amount of African American teachers they had in middle school. Thirty-six percent selected a range of 6-10% and four percent selected 11-15% and another four percent selected no response.

Question twelve was, How much television do you watch during the weekend? For this question forty-four percent selected between one and three hours. Twenty-eight percent selected between seven and nine hours. Two groups of twelve percent selected
between ten and twelve hours or thirteen or more hours. The remaining four percent selected between four and six hours.

How much time do you spend watching music videos per day? Here twelve percent of the participants stated that they watch between four to six hours of music videos a day. Another twelve percent of the participants stated that they watch between seven and nine hours of music videos a day.

Part Two

Part two of the pre-survey included several open-ended questions. The first question of part two was what else do you watch? In response to this question the majority, which was eleven of the participants answered movies. Eight of the participants answered sitcoms. Seven answered black entertainment television and seven more answered cartoons. Four of the participants answered music television. There were two participants that selected each of the following: a. sports b. crime scene investigation (csi) c. news and d. food network. The final participants each selected Pimp my Ride, Pinks all Out, College Gameday, VH1, Comedy Central, and the final one selected the history channel.

For the question What Else Do You Watch? the participants could select as many of the choices that applied to them.

In response to the next question it is evident that the besides music videos the majority of the participants which was forty-four percent watch movies. Thirty-two percent of the participants watch sitcoms instead of music videos. Twenty-eight percent of the participants stated that they watch Black Entertainment Television and another twenty-eight percent stated that they watch cartoons. Music Television was the next highest percentage and it was sixteen percent.

For question two which was, How often Do You Watch Music Video? There was a huge split in regard to the participants that are actually watching the music videos the entire time they have the television on and those that have the music videos playing while they are doing something else. Sixty-four percent of the participants stated that they have the music videos playing while they are doing something else. Twenty-eight percent stated that when the music videos are on they are actually watching them the entire time.
The third question of part two of the survey was, Who is your favorite music artist? Lil Wayne received the most votes for this question with a total of fourteen. Young Jeezy received the next highest number of votes, which was five. Plies received three votes and Gucci Mane received two votes. The following artists received one vote each: a. Young Dro b. Kanye West c. T-Pain d. DMX e. OJ da’ Juiceman f. LOS g. T.I.

When the participants’ responses are looked at in regard to percentages it is even more obvious who is the most popular artist as fifty-six percent of the participants selected Lil Wayne. Young Jeezy was a distant second with twenty-percent of the participants selected him. The next closest artist in terms of percentage was Plies who received twelve percentage points. Gucci Mane received eight percent of the votes. Young Dro, Kanye West, T-Pain, DMX, OJ da Juiceman, LOS, and T.I. all received an equal four percent of the votes.

The final question of part two was, What is your favorite video? Describe the video. Tell why you like that video. Again Lil’Wayne’s garnered the most attention. This time the attention was for his music video Lollipop. One common theme in the selection of music videos overall was girls and more girls according to the participants. Almost all of the participants who selected Lollipop as a video for discussion emphasized the reasons that having girls is so important in popular music videos. Specifically, many of the participants noted that the girls entice guys to watch. Another participant extended the discussion by noting that the dress of the girls is what makes him want to watch music videos and he stated emphatically that he really doesn’t like music videos that don’t have girls. As the researcher listened to the responses to the Lollipop music video it became apparent that most of the attributes the participants enjoyed in their favorite music videos were available here.

For instance, the girls are all dancing around in scanty clothes while Lil’Wayne is rapping. The participants reiterated on several occasions that they like the unorthodox style that Lil’Wayne has. They noted his hairstyle, which they described as dreadlocks. Additionally, they stated that they like his style of wearing black leather attire, which they referred to as biker swag. Another interesting characteristic that they included in the description was the range of tattoos that this artist has all over his body. Listening to the dialogue between the participants made me realize that these participants are really
paralleling their style of dress or at least have a strong desire to mimic his style, which is displayed in this music video.

Interestingly, there were several other videos that the participants talked about but music artist Lil’Wayne was the only artist that the participants seemed to want to mimic in regard to his style of dress and in regard to the many elements that he has in his music videos. Therefore, in this part of the study Lil’ Wayne’s Lollipop video was definitely the provocative choice.

**Part Three**

Part three of the survey included Likert type questions. These were considered likert-type because the quantitative component is descriptive. The possible responses for each statement were strongly agree, agree, neutral, agree, strongly or no response. The distribution of the responses was very wide for some responses and for others it was a close distribution of responses. Questions one through four dealt with the influence of dress. In question one the thirty-two percent of the participants responded with an answer of neutral to the statement Family/Parents influence my dress. Twenty-four percent selected strongly agree and another twenty-four percent responded with agree. Question two for the participants was, My peers influence the way I dress. Twenty-four percent of the participants responded with an answer of neutral. Twenty percent agreed with this statement and twelve percent selected strongly agree or agree. My parent(s) make negative comments about the way I dress, was question three. Thirty-two percent of the participants were neutral. Twenty-four percent strongly disagreed or agreed with this statement and sixteen percent agreed with this statement. For question four which was The clothes that I wear at home are different than those I wear to school twenty-eight percent selected strongly agree. Twenty-four percent of the participants selected agree and twenty percent remained neutral.

Question five sought to understand how the participants’ teachers responded to their style of dress. The statement the participants responded to was, My schoolteachers make negative comments about the way I dress in school. Fifty-two percent of the participants responded strongly disagree and sixteen percent responded either agree or were neutral.
For question six through thirteen the participants responded to statements about different influences in their lives. The statement for question six was the school influences the way I act. Twenty percent of the participants agreed with this statement and another twenty percent disagreed. Additionally, sixteen percent of the participants responded strongly agree or were neutral. In response to the statement People in my neighborhood influence the way I act thirty-two percent remained neutral. This was statement seven. Twenty-four percent disagreed and sixteen percent strongly disagreed. There was also twelve percent who agreed or strongly agreed. People influence the way I dress was statement eight. Thirty-two percent of the participants disagreed with this statement. Twenty-eight percent remained neutral and twenty percent strongly disagreed.

In response to statement nine, which was my favorite athlete influences the way I dress thirty-six percent of the participants strongly disagreed and thirty two percent disagreed. Statement ten was, My favorite music artist influences the way I dress. In response to this statement forty-four percent of the participants remained neutral. Twenty-eight percent disagreed and twenty-four percent agreed. For statement eleven, My favorite athlete influences the way I act thirty-six percent of the participants disagreed. Twenty-eight percent were neutral and twenty percent strongly disagreed. In regard to statement twelve thirty-six percent disagreed. Thirty-two percent remained neutral and sixteen percent agreed. For statement thirteen thirty-six percent were in disagreement and thirty-two percent strongly disagreed.

In the next section each participant responded to statements about the role money plays in the way they dress. Thirty-six percent were in agreement with statement fourteen which was If I had more money it would change the style of my dress. Twenty-four percent strongly agreed with this statement and twenty percent disagreed. In response to the statement fifteen If I had more money it would change the way I dress thirty-six percent strongly agreed. Twenty percent disagreed and sixteen percent agreed.

In the next two statements the participants responded to how much people on television influence them. Statement sixteen was I like the way people in my favorite TV show dress. Twenty-eight percent selected agree. Twenty- four percent either remained neutral or strongly agreed. Sixteen percent disagreed. In response to statement seventeen
TV programs influence my actions forty percent disagreed and thirty-two percent remained neutral.

For statement eighteen each participant responded to the opposite sex likes the way I dress. Fifty-six percent strongly agreed and twenty-eight percent agreed. Eight percent disagreed with this statement and another eight percent did not respond. Statement nineteen also dealt with dress. Participants had to respond to the way I dress makes me more attractive. Thirty-six percent strongly agreed and twelve percent agreed.

The remaining statements of this section is where the participants responded to statements about their dress at school, dress in their family, dress in their neighborhood and their attitudes about styles of dress. In response to statement twenty I like the way people in my family dress fifty-two percent were in agreement. Twenty-four percent strongly agreed and twenty percent remained neutral. Forty-four percent responded agree or neutral to statement twenty-one which was I like the way my friends dress at school. The way I like to dress is accepted at school was statement twenty-two. Forty-four percent of the participants agreed with this statement and thirty-two percent percent agreed. Statement twenty-three was the way I dress influences my behavior. Thirty-six percent were neutral and thirty-two percent agreed. For statement twenty-four The way I dress influences my attitude thirty-six percent of the participants agreed. Twenty-eight percent of the participants disagreed and twenty percent remained neutral. I like the way people in my neighborhood dress was statement twenty-five. Fifty-six percent remained neutral and twenty-four percent agreed. In response to the final statement I like the way my parents dress fifty-six percent of the participants agreed and twenty-eight percent strongly agreed.

CRITIQUES

For the individual critiques each student used the Anderson and Milbrandt (2005) critique model which can be found in Appendix B to analyze a particular music video that each participant had chosen and brought in for critique. I had told them to bring a favorite. In this phase of the research process there were seven participants. Also, the Anderson & Milbrandt critique questions that the students answered are in Appendix E.
Participant one critiqued *Shoulder Lean* by Young Dro and T.I. His first response to this work was that it is made like the movie Friday. This music video was described as having images of cars and buildings with graffiti and people dancing. In reference to the artist’s physical point of view respondent one stated that the artist is showing people his new dance. Also, participant one said that the rapper was focused on the dance when he was asked about implied movement. This implied movement was also noted when the participant stated that the dance was the focal point in this work because everyone in the video was dancing.

Part three of the critique model was formal characterization. The question in this section sought to learn what the participants noted as the impact of the forms, color, theme and their relationships. According to the first participant a kind of joyful mood was presented in this realistic video. For the evaluation this participant stated that his experience of critiquing this work was good and he wants to own the work because this is a hit video. As for the final judgment he noted that the video was worth making and that it makes him want to dance.

The next participant critiqued *Me and My Goons* by Plies. His answers to the critique model follow. In the first stage of the critique there are questions about the initial reaction to the music video. Participant two stated the video makes him think that people don’t want them to sing, but that the video is cool anyway. Also, he stated that the video does not make him feel any different after seeing it. Nor does it remind him of anything he has seen before. In the description phase the participant listed people, drinks, smoke, cars and people dancing as the things that he sees. He also noted that there were some unusual features but he did not expound on what they were.

In the area of formal relationships respondent two noted that he sees all kinds of colors and shapes, but said he did not notice any significant negative areas or spaces in the work. Additionally, he noted that movement was exhibited by the way the people in the music video moved slow and fast and also stated that you learn about the streets from this music video.

The mood of the music video was described as bad according to this respondent. Specifically, he stated that in the background there were different colors that gave the music video a very different look. Contextually, this participant stated that the video was
done in ATL, which is slang for Atlanta, Georgia. Additionally, he stated that the video has a cool style but has no real functional purpose. There was no influence on from this music video on future or past music videos according to the respondent.

The interpretation section yielded some interesting answers. For instance, the respondent said that if he were inside the work as a particular character he would have the feeling that he is going to be rich. However, when he was asked what the work means to him he stated that he had no idea.

As for as the evaluation goes the participant stated that his experience critiquing the work was okay and that if he could own this work he would not want to. Furthermore, he stated that the work was not well made, it does not express a point of view and that it was not beautiful, visually satisfying or complete in and of itself. Contextually, he did not think that the work addressed some significant human problem or need.

*Got Money* by Lil Wayne was the music video participant three selected. In the reaction phase of the critique this participant stated that the work was nice, made him feel great and makes him think of music. For the description phase participant three noted that he sees all kinds of images and all kinds of colors. Formal characterization was the next section of the critique. Here participant three said that he did not feel any different on the presence of this music video. As for the contextual examination he stated that the artist’s point of intention was to show new stuff in his rap video which tells the viewer about a black rapper who stays in New Orleans.

The next part of the critique was the interpretation phase. Here the respondent stated that if he were inside the work as a particular character he would be listening to what was going on.

Participants four and five selected *Blame It* by Jamie Foxx featuring T-Pain. Both of the responses follow. Since two participants selected the same music video I will list all the responses to the critique questions of respondent one first and then list the responses of respondent two. Participant one’s reaction to the *Blame It* music video was wow. Additionally, he said that it made him think of partying. In response to the question what does it remind you of he stated “It reminds me of New York Time Square on New Year’s Eve”.

60
For the description phase he noted that he sees images of men, women, wine glasses and alcohol. The colors he sees in the music video include red and black and he listed smoke and fog as the unusual features that he noticed. Additionally, he noted that the work was made as white bright lights as they were flashing. The artist’s physical point of view here according to this participant was the center or front of the screen. This was a puzzling response.

Formal relationship was the next section of the critique model. Participant one stated that red lights dominated the image because they are constantly flashing and the movement he sees is from people moving to the music. He went on to say that he sees contrast throughout the whole video that is the result of the flashing lights. The focal point of the music video is the main character but there are other people in the background.

Under the heading of formal characterization the participant stated that the mood presented is one of happiness and we are meant to focus on the main character of this music video because it is realistic. Furthermore, this music video was characterized by the participant as rhythmic because the people are dancing to the music. Participant one also noted that if there were different colors in the background of the music video it would elicit a different mood.

Contextually, the artist’s point or intention here according to this participant was to blame club actions on the alcohol. In response to the question of what influenced its production the participant cited the social context. Additionally, he responded saying that people feel free after watching this music video and that he believes that those who participated in making this video were happy go lucky people. As for the interpretation participant one stated that the work means you should live your life to the fullest and that if he were inside the music video he would be intuitive.

He went on to say that the music video makes him think of movies and that if given a chance to select a name for this music video he would keep the same title because it fits best. In reference to the evaluation this participant said that the quality of the experience in critiquing this work was good and that his perceptions or feelings had changed. He stated that he likes it more because he can appreciate it more and noted that
he would like to own this work because it is amazing and visually satisfying. Furthermore, the music video addresses a significant human need, which is that everyone needs to have fun. Thus, in the final judgment participant one noted that the work was worth examining aesthetically made him feel something strongly and ultimately was worth examining because it made him feel good.

Participant two responded to the reaction phase by saying that his first response to the music video was that it looked cool. He went a step further to say that the music video made him feel okay and made him think of a club. Descriptively, participant two noted that there was an image of everything being pink and that other colors such as blue purple and black were present. Additionally, he stated that everything had an outline and that he noticed dark shapes. Guys, women, and celebrities were present in the music video and they looked differently because of the various lighting techniques, which made the video look as if it was in motion.

In reference to the formal relationships participant two stated that pink and black colors dominated the image. Everything seemed to be moving and the faces received light, which created different levels of contrast. This work is realistic according to the participant. From a contextual standpoint the music video was by Jamie Foxx and features T- Pain. The title is called Blame It and it was created in 2009 in a club and the style is considered to be unique and it was influenced by technology. Consequently, the work tells us that the people who made and used it are creative.

From the interpretation standpoint the participant stated that this work means that you can do what you want to because you can blame it on some energetic drink. Then, he said that the music video made him think of being in a club drinking and believed that he would give the video the same name he were the artist. He went on to say that critiquing the work was great and that his perceptions of the video stayed the same throughout the critique process. Owning this work would be good according to the participant because it is cool. The work was described as being well made, clearly expressing a certain viewpoint and overall being a visually satisfying, beautiful piece. Furthermore, he stated that the work addresses a human need, which is to blame it on the alcohol.

Young Jeezy’s *Who Dat* was the choice of critique for participant six. His first response to this music video was that he likes it because it makes him feel crunk, which
means energized. Additionally, he noted that it makes him think of making a lot of money and living like the artists in the music video. The images that participant six listed included cars, women and money. Lots of colors can be seen in this music video in the background and the people are wearing mostly black in the eyes of this participant.

To my surprise one participant selected a gospel music video to critique. He selected a music video by Kirk Franklin titled Its over now. Participant seven stated that this music video made him feel like if he is willing to give up something he can go a long way in life. The images that he viewed in the music video included a gospel superstar, a city, a house and a car. Blue, gray and green were designated as the colors that he sees throughout the music video. Additionally, participant seven acknowledged that he sees large square shapes that stand out in the music video and that the colors and shapes bring the video out.

Under formal characterization he described the mood of the music video as one that was good and made him happy. The focus in this particular music video is in the group, which then adds a realistic appeal that the participant described as being overpowering.

In the interpretation section of the critique this participant noted that the work means that you should help someone and that he would give the music video title Life because that is what the video talks about. He went on to say that his perceptions of the music video stayed the same throughout the critique and that he would like to own this work that is well made conceptually and as a composition. Overall, participant seven stated that the music itself was satisfying and that it moves him to feel something which made it ultimately a worthwhile work to examine.

Unfortunately there were no responses to many of the questions. For some reason the participants really did not respond, as I would have liked. So, in future studies it may be necessary to alter this instrument or introduce it in more detail.

DISCUSSIONS

As I read through the pre-surveys and final surveys I noted how some participants stated that their parents and school had little to no influence on their dress code. Also, I realized that what they said on their surveys was a bit different from what they stated face to face during the focus group discussion. For instance, several of the participants stated
that the music artists did not really influence their behavior or dress code on the surveys. However, when they participated in the focus group discussion some of their answers were different. Particularly, when we talked about Lil’ Wayne many of the focus group participants described his style of dress as being one they identified with. For instance, when I asked them about his hairstyle, which is a dreadlock, they were quick to acknowledge that they wanted a dreadlock hairstyle. Specifically, one participant said that once he hits the tenth grade he was going to “wet it up” which means to get your dreads started after your afro grows out. Another participant agreed saying that Lil’Wayne’s dreads were hard and that he would not mind having his hair like Lil Wayne’s.

Another topic of discussion during the focus group meeting that stood out was what they knew about the artists outside of their music lives. When I asked the participants what they knew about the artists outside of what they see in various music videos the answers were very vague. For the most part they really did not know a lot about the personal life of their favorite musical artist. To start with they said that they knew about Lil’Wayne, but none of them stated that he was an A student in grade school or that he is presently studying psychology in college or that he is a father. From my viewpoint it appears that they only know what is presented to them through a short music video clip that lasts between four and six minutes. I pressed a little for information on the personal lives of Gucci Mane, Young Jeezy, Ludacris, Shawty Low, and T.I, and their responses were vague.

Not one of them could or would tell me that these artists were fathers except for Birdman who they adopted Lil’Wayne. Even in the case of Birdman they could not tell me anything else about him than they think he adopted Lil ‘Wayne. Also, none of them mentioned that T.I. is the father of two children with Tameka “Tiny” Cottle and that they are engaged to be married or that he is headed to jail for a year and a day for violating his probation (http://www.bet.com/Music/news/musicnews_tinyandtoyashow_5.30.09.htm) and (http://www.mtv.com/news/articles/1607980/20090327/t_i__jhtml). This was also true for the lack of knowledge about family life for T.I. and Ludacris also. This was quite unusual to the researcher since the participants live in close proximity to T-Pain’s hometown of Tallahassee, Florida. He could only tell the researcher that T-Pain is from
Tallahassee, he has a “BIG” house and comes home a couple of times a year when he is not on tour. He failed to mention that T-Pain has been married for a while. So, again it seems that the participants know little about their favorite artist except what they present to them in a little four to six minute video clip.

On another note some of my assumptions were confirmed when I asked the question about what things would be essential to create a good music video. As I suspected scantily clad girls topped the list followed by showing large sums of money, and cars for one group. For another group scantily clad girls topped the list again, but cars came next followed by jewelry, a hard dress code they called “having swag”, then rapping ability (mc skills) and money was last on the list. Money being designated last was a surprise to me, but they confirmed what I thought in regard to the video when they unanimously stated that girls dressed in “little bitty” clothes are a must. To me this is significant because they seem to think of these scantily clad girls as objects. As one participant put it “I would put my cousin, sister or mama in a music video.” “It just don’t matter.”

After this comment was made I thought “Do the artists need to have any rapping ability so I asked the participants. Quite a few of the participants said that all they needed was a good beat and half-naked girls dancing to make a good music video. To me that signified that the visual images of girls dancing are the thing they are looking to see. As one participant said just have a bunch of girls dancing everywhere and it is good to me and several of the other participants laughed and said yeah you are right. Again, I asked so rapping ability isn’t important. Then one participant spoke up saying rapping ability is good but if you don’t have any girls you have to really be able to rap. He went on to say that the girls are necessary to catch the dude’s eyes.

During the next phase of the focus group discussions I asked the participants to give me the names of the top music videos they like. Lil Wayne was described as the top artist and they said that like anything with Lil Wayne in it specifically, *Lollipop*. They went on to list *Freeze* by T-Pain, *Dead and Gone* by T. I. *President’s Black* by Young Jeezy, and *Grew up or Screw up* by Ludacris. One participant brought in *Spotlight* by Jennifer Hudson and *Blame It* by Jamie Foxx which are videos that are quite different from the ones the rappers are in. Specifically, Jennifer Hudson’s music is considered
rhythm and blues, as is Jamie Foxx’s music since they are considered to be singers not rappers. This was an unusual response compared to those given by the other participants.

Freeze by T-Pain was described as having a featured artist Chris Brown and a bunch of girls dancing. When I pressed the focus group participants about what the video looked like they stated that in the background it looks like a kaleidoscope, as it appears that it is constantly turning around and stopping at certain points. They said that at times it appears if the girls are dancing upside down, sideways and in slow motion. When the participants were asked what they were singing or rapping about they said that they are asking the girls in the video to see if they can dance like them.

Lollipop by Lil’ Wayne was described as a video where lots of girls are dancing around and money is being thrown all over the place. The girls are scantily dresses as they gyrate. As one participant put it “They have a little strip club thing going on” in the video. Another participant chimed in saying that Lollipop has “a bunch I mean a bunch of girls”. That’s why I like. So, I asked what is “hoochie mama swag”? He described “hoochie mama swag” as girls having on little clothes and they are half-dressed. The video begins with Lil Wayne in a limo with a lot of girls around him. He raps while surrounded by the girls at first and then he climbs on top and starts rapping as the girls still dance video if they can dance like he is. Lollipops are part of the video as the girls licking lollipops as they are gyrating in the limousine.

Several videos by Young Jeezy were good videos according to the focus group participants. The three they wanted to discuss were Stay Strapped, Soul Survivor and President’s Black. Stay Strapped was described as a “dissing song” where Young Jeezy is dissing two other rappers, T.I. and Gucci Mane. I asked why these rappers were being dissed and they said it was because they were in competition. In comparison, Soul Survivor was deemed as a video where Young Jeezy is talking about not scared to die. I wanted to learn about the girls in this video since they had a common theme in other videos we discussed, but there are not any girls in this one according to two of the participants. When I heard this response I asked “So, are girls needed to make this a better video?” Two participants said no and that they like videos with good lyrics. Another participant confirmed my thought that the message of the video is important saying that what the video is about is important.
As for the Young Jeezy video *President's Black* the participants did not really give as much detailed information as they did on the other videos by this artist. The participants said that this video is saying that the new black president is about to make a change in this country. In regard to the images in the video the participants stated that Young Jeezy is dressed in all black and that the other men and women in this video are dressed professionally in all black suit type clothing. After hearing this I asked “videos that you like are not about girls all the time then?” They responded that is correct some videos are about things happening in the world.

T. I. was the next rapper that we talked about. All participants unanimously selected *Dead and Gone* as the video for us to discuss. In this music video the participants stated that T.I. and Justin Timberlake are in the desert. When the video begins Justin Timberlake is standing in the middle of the desert singing as T.I. is driving around in a black “old school” car as one participant put it. When I asked the group about the meaning of the video they agreed that T.I. is recanting how he use to be a gangbanger, but that now that chapter of his life is over. One participant noted that T.I. is also talking about his friends that are dead and gone. Specifically, one participant explained how some guys killed one of T.I.’s friends after he and T.I. had a confrontation with them. He said that T.I. feels that if they had not got into that confrontation his friend would still be alive. My next question to the focus group participants was “Do you think girls are needed in this video?” A couple of the participants laughingly said it would be good to have the girls, but then added that they were just joking. To my surprise the participants all agreed that for this video the girls were not necessary since they would not fit into what was going on.

Another rapper Ludacris was a prime rapper of discussion during the focus group meeting. By the way Ludacris, Young Jeezy, and T.I. are from Atlanta, Georgia according to the participants. Ludacris’ music video *Grew up or Screw up* has girls in it, but not like the number of girls Lil’ Wayne has in his videos. To put it in the words of one participant “nobody’s videos has girls like Lil’ Wayne’s”. I asked the group if any illegal activities were present in Ludacris’ video *Grew up or Screw up* and they all said no. Actually, they did not go into much detail about the meaning of this video they just said that the video was about girls and money.
The next artist we discussed was Jennifer Hudson. One participant identified her as a rhythm and blues artist. This was an unusual selection to me since we were talking about a female artist that sings rhythm and blues. Her video *Spotlight* began with her talking on the phone to her friends as they try to convince her to go out for a night on the town with them. As she sits all alone in her house she begins to think about how controlling her boyfriend is and agrees to go out to the club with her friends. When they arrive at the club she sees her controlling boyfriend out on the dance floor having a good time but he does not see her. So, she just sits back and chats with her friends. Eventually, her boyfriend recognizes she is there and comes over to her. She takes him by the hand and she leads him into an empty room and proceeds to tell him that she is tired of being under his spotlight. The participants stated that the spotlight means that she is tired of him wanting to know where she is all the time while he can go out and party whenever he wants to with his friends. Luckily as another participant put it he says he will stop putting her under his spotlight and she forgives him and they work things out.

Jamie Foxx was the last artist we discussed in depth during the focus group discussions. We talked about his music video *Blame It* featuring T-Pain. To begin the video a car rolls up to a club with the Jamie Foxx and T-Pain inside. They are all dressed up in expensive clothes. One participant noted that the colors inside the club, which are different shades of red with lights flashing everywhere created a happy mood. Jamie Foxx is talking to lots of girls as he works the room and people are popping bottles one participant stated. I asked him to clarify what popping bottles means and he said “It means that they are shaking up bottles of champagne which causes the alcohol to shoot out of the bottles. I then asked what the meaning of all of this was and the participants said that “It means that whatever happens just blame it on the alcohol.

Near the end of the focus group discussions participants were asked to give their opinions about some artists that we had not talked about. Some of the names that came up included Gucci Man, Plies, Beyonce and Jay-Z. As for Gucci Mane he was described as an underground artist who doesn’t have any music videos yet. Two of the participants believed that he is not commercialized. When I asked them to elaborate on what that meant they said “he does not have music videos on television because he talks about drug dealing and drugs too much in his music videos”. Plies, was described as an artist who
raps about goons and girls as one participant put it. Since I had no idea what goons meant I asked was goons negative? To my surprise all the participants agreed that “goons” is a good word that refers to your friends. They did not give me much else about Plies except that he had been out a couple of years. One of the participants briefly mentioned Beyoncé’s video *Halo* as we discussed why girls were essential in his viewpoint for all music videos. He stated loudly, “She is so fine that she is the only one that needs to be in his video and she could just dance around by herself.” Jay-Z was described as a rapper that no other rapper could actually win a rap contest against. As one participant put it “No young rapper can vibe with his music”, which means that he is the best one out there. After learning this I asked why he was designated as the best rapper out there. The response was that you have to be over 18 years of age to vibe with Jay-Z because he actually raps about grown up stuff or things that are happening in the world. Another participant blurted out one more thing about Jay-Z. He said with a big smile “and he goes with the finest woman out there”, referring to Beyoncé whom we had briefly discussed earlier.

After discussing the music videos that the participants deemed as their favorites I asked them what they would include in their music videos. The overarching, unanimous item they selected was girls. As one participant put it “I don’t care if it’s my sister or my auntie I would put them in a video. The next items of importance were the cars, which the participants originally called whips. To describe the cars the participants stated that the cars that they would include were sports cars and classic cars. On this list of important elements of music videos jewelry was the next most important thing. The participants referred to the jewelry as grills. Grills in this situation are the caps that are worn on teeth. I was curious so I asked if the jewelry was made of gold and the participants told me that gold was the old thing and that the new thing is platinum because it shines better. As we moved to the next item of importance the participants agreed that swag which refers to your style of dress. At this point I began to wonder if the ability to rap was important anymore, but I refrained from asking at this point. The participants continued with their list of important elements and finally said that the ability to rap was the next most important thing. Showing stacks of money was described as the thing that was the least most important element and ended the list by all but one of the participants. One
participant abruptly interjected that the ability to rap really should have been close to the
top of the list. This sparked a short exchange between the participants. In the end the
participant that interjected the idea the rapping ability should be at the top of the list
persuaded the others and they agreed that I should move the ability to rap as the second
most important thing that they would include if they were making their own video. To
recount, the important elements in the participant’s own music video would be girls,
then the ability to rap followed by cars jewelry, the ability to dress expensively and
showing stacks of money.

RESEARCHER’S CRITIQUES OF THE VIDEOS

I decided that I needed to critique some videos by artists the participants liked.
T.I. was the artist I used as a topic first. After looking at several of his videos I noticed
that his earlier work featured trends that are quite different form his more recent music.
To begin I critiqued his video *U don’t know me*. The video begins with an image if T.I.
standing by an overturned clunker. He begins his rap by swinging the end of a crow bar
into the overturned clunker that has other clunkers sitting all around it. T. I. is dressed in
baggy clothes with a hood sitting sideways on his head. As the video progresses there are
a variety of street scenes with people seeming to have confrontations as T.I.’ phrase *U
don’t know me* is echoed in the background.

Then the video scene changes to a concert scene and he uses the following lyrics
which some call hooks to gain the viewers attention. Hook number one is where T.I. says
, “You be hatin and I see why cause you don’t know me”. The second hook includes the
lyrics, “You rappers acting bad you gon have to show me and the image of this is that he
is beckoning with both hands in a way like he wants them to come on. For hook number
three he says, “You gon make me bring the chevy to a real slow creep. The image that
supports this exchange is an old chevy rolling slow with the park lights on while he and
his friends are riding and walking beside the car. It appears that he is making references
to a drive by shooting. The final hook that really summed up this video in my opinion is
when T.I. says, “I ain’t worried bout the feds investigation on me. I don’t care they at my
show and they waitin on me”. From my perspective he is taunting the officers.

As I stated his early videos seem to have similar trends, but they change over the
years. Specifically, the nonchalant attitude that was displayed in the video *U don’t know
me was not evident in the other videos I critiqued such as Dead and Gone and Remember Me. In Dead and Gone this shift in attitude is very evident. The video begins with a scripture from the book of Corinthians 1: 13:11 in the Holy Bible. The scripture is “When I was a child, I spake as a child I understood as a child, I thought as a child; But when I became a man, I put childish things away. This alone tells me that there has been a shift in his thinking about life.

In regard to T.I.’s lyrics he began by saying, “Hey let me kick it to you right quick partner not as a gangster as a grown man. What matters more than the mistakes you make is what you able to learn from them Big Phil this is for you pimping then”. Justin Timberlake who is featured on the song comes in with the lyrics “Oh, I’ve been traveling on this road to long just trying to find my way back home the homies dead and gone, dead and gone”. This was the chorus of the entire song. The supporting image of this entire exchange was of T.I. driving into a desert in a black Camaro SS and wearing all black. As Justin Timberlake dressed in all black is singing T.I. is reflecting on the day his friend was paralyzed on a day that T.I. now thinks they should have stayed home. Then T.I. actually hooks the listener and viewer with this hook, “Now I get it. Now I take time to think before I make mistakes just for my family’s sake. That part of me left yesterday the heart of me is strong today. No regrets I’m blessed to say the old me dead and gone away. Then Justin Timberlake sings the chorus again to back this up. Again, it seems as if T.I. has changed his mental approach to things that happen to him.

In the next phase of the music video T.I. is in a graveyard wearing all black. He raps about his dead friend Phil whose headstone is shown in the video. As this is happening T.I. reflects about the fight where he hit some guy in the mouth and Phil was subsequently killed during this altercation. T.I. goes on to say that he won the battle but lost that war. After this scene the video quickly changes to a scene of T.I. riding out of the desert as Justin Timberlake is waiting at the end of the road. T.I. exits the car and stands there as images of his life flash the screen and the video culminates with T.I. going behind a razor wire gate looking back.

The final video I looked at by artist T.I. was Remember Me, which featured Mary J. Blige. In this video T.I. begins with the following lyrics: “Let me tell you how you measure a man. When his world starts to fall see how tall he stand. It matters not how
many times you fall down. What matters is how many times you rise. Mistakes build character and character takes you places money can’t”. This doesn’t sound like the same person that said, “I ain’t worried bout the feds investigation on me. I don’t care they at my show and they waitin on me”. Nonetheless, the image that supports all this is one of T.I. walking into the prison handcuffed in an orange jumpsuit. As he walks in you can hear the heavy steel doors shouting clank as the guard looks on. Then the scene quickly shifts to one of featured artist Mary J. Blige standing next to a wall blaring remember me as T.I. says “Let’s get’ em Mary”.

Throughout the video scenes of T.I. doing prison work are shown and there are scenes where T.I. and other prisoner seem to be looking into the lives of their female counterparts who are on the outside. It appears to me that T.I. is rapping about whether the females are going to be faithful and wait for them to exit the penal system. In one scene specifically T.I. seems to be saying that he expects the worse from the girlfriends of the guys who are locked down. To end the video from a lyrical standpoint T.I. says, “Just a friendly message for everybody man who thought I was gone forever. Partner it’s a year and a day and counting. By the time you hear this I’ll probably be halfway home. Now remember that suckers”. Visually, the scene is one of T.I. collecting his belongings and walking out of prison in his new gear and dark black shades.

Another artist piqued my curiosity as I viewed a couple of his videos and that was Young Jeezy. The participants seemed to gravitate to his video My President, which features NAS. The video begins with Young Jeezy rolling up in his blue Lamborghini to a crowd of people on the street that are waving signs and waving their hands in the air. The signs have the names of prominent words and phrases such as Martin Luther King, Bernie Mack, Jam Master Jay, Barack Obama, Malcolm X, Sojourner Truth, Ghandi, Iraq, Yes we can and Change. Jeezy begins singing the chorus which is “My President’s Black my lambo’s blue I’ll be damn if my rims ain’t to, My money’s like green and my Jordan’s like gray”.

Then Jeezy and his featured artist NAS begin to rap about how some politicians are crooks by referring to past president George Bush and the results from the 2000 Florida votes. Jeezy also says the war the United States is in is a hoax because it is all about oil. He says this visually as well by showing a black and white American flag. In
the next part of the video Jeezy raps about how this country needs a miracle. Lyrically he says, “My nephews and nieces I will email Jesus tell him to forward to Moses and CC: our lives Mr. Soul Survivor I guess that makes me a convict. Throughout the video the image of Jeezy is one of him standing by his Lamborghini (lambo) as people are standing in the streets that are blocked off as they wave signs in the air and they are wearing shirts that display among other things Barack Obama paraphernalia.

Next, Jeezy starts rapping about Barack Obama who is his new president and how he is going to be motivated win, lose or draw. I guess a lot of people were motivated since there is an elected official waving an Obama sign in the video as he jumps up and down. There is also a painting in the video that includes an image of Barack Obama in the foreground with the White House in the middle ground and a picture of Martin Luther King Jr. in the background with other things I can’t really see. These artists have definitely displayed to me that popular music videos are not all about scanty dressed females, drugs, and violence, but I still think that adolescents are taking more negative things from the videos than positive things.

CONTEXTUAL INFORMATION AND REFLECTION

At this point it is important to address some contextual issues surrounding the music video industry. The drugs, violence, and sexual innuendo have always been present in music, but it was just a matter of how aggressive the artists approached the craft of presenting their words and image (http://www.bet.com/Music/news/musicnews_tinyandtoyashow_5.30.09.htm, http://www.mtv.com/music/artist/nwa/artist.jhtml). For example, as a teenager I looked at the videos like Baby got Back by Sir-Mix-A-Lot, Big Ole Butt by LL Cool J and OPP by Naughty By Nature”. All of these videos had sexual innuendo lyrically and in the form of imagery, but it was more covert. I am speaking in comparison to some of the popular music videos that are on display nowadays which are more overt to say the least. Some videos that come to mind are Candy Shop by artist Fifty Cent, Thong Song by Sisco, Lollipop by Lil’ Wayne, Like a Pimp by David Banner and Tip Drill by Nelly.

In these music videos the images are frankly raw, in your face, renditions of strip tease scenery. At least that’s what the women at Spelman College purported (http://www.usatoday.com/life/music/news/2004-04-23-spelman-protest-rappers_x.htm).
This was in response to rapper Nelly’s scheduled bone marrow drive for his sister that was schedule on their campus. When Nelly learned that the women of Spelman wanted to discuss his controversial music video *Tip Drill* when he arrived he decided to cancel the visit. So, I guess there are some who are not fans of explicit lyrics that are often played out on the big screen.

As a high school and college student I listened to all types of music. Some of the artists included Run DMC, Kool Moe Dee, LL Cool J and others. Their music as I reflect was definitely different from what I see in music videos today. In retrospect I really began to notice a shift in the language and imagery that was much more intense than anything that I had ever heard or seen before. The music artists that were some pioneers of this new trend were NWA, Ghetto Boys, Notorious BIG, Dr. Dre, Snoop Doggy Dog and Tupac Shakur to name a few. Their lyrics included brash language and explicit imagery. Even as a college student I was surprised to see it so I can only imagine what goes through the minds of adolescents that are exposed to this type of imagery and language at such young ages. Thus, since it was shocking to me at that time in my life so I think I understand the apprehensions that some parents harbor in regard to what they see in explicit videos.

To culminate this I understand somewhat how some adolescents can take this music as their creed because they have a particular connection to the music they are consuming. I think artist Young Jeezy sums it bet in his song *Soul Survivor* from his album Let’s Get It: Thug Motivation 101 when he says, “This ain’t a rap song this is my life if the hood was a battlefield then I’d earn stripes.” From the way some participants talk about these artists and their music they feel the same way. Therefore, these types of studies should be replicated to gain a deeper understanding of the meanings that adolescents are constructing from the visual culture that they see in these music videos. Thus, without a real understanding of where students like these participants are coming from it will be difficult to understand how to reach them in the learning process.

**FINAL SURVEY**

The final survey consisted of eight open-ended questions. Question one asked: What kind of style does your favorite artist have? Explain. Twenty-three participants discussed the style of their favorite artist. Eleven of them gave an actual name for their
favorite artist while the other 12 chose not to give a name. Many of them used terms like hood-like, unique, street clothes, swagger, gangster, dope, thugged-out and free-styling. Hood-like according to one participant means having your pants hanging off your tail. A hood, thugged-out swagger was described as being raised in the ghetto and having a bad attitude. One participant described gangster and dope as meaning life as a street hoodlum. In comparison another participant described gangster style as wearing your jeans baggy and saggy. A third participant went a step further and described gangster style as dressing fresh in all black. In regard to the reference to swagger one participant listing specific clothing lines that show you have swagger. He included clothing lines like Ed Hardy, Polo, or Coogi and said that they show swagger because they are expensive. In his words “This lets everybody know that your pockets are green. Another participant described swagger differently saying that to have swag you wear nice things, hold your head up and you have a lot of confidence with a certain demeanor.

Twenty-three participants responded to question two: How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? In regard to ways of dressing five participants said that there favorite artist’s dress does influence them while four said that there favorite artist did not influence their way of dress. This response may have been different if the topic were making money or having a lot of girls. Since drugs are illegal the response here could be skewed a bit. One participant made a reference to drugs and stated that even though his favorite artist used several different types of drugs it was not an influence on him, but that is hard to believe. Another participant noted that his favorite music artist presented himself as having a lot of money and he said it was an influence on him. Several other participants said that their favorite music artist presented himself as a top rapper and that it was an influence on them lyrically. According to the participants “lyrically”, means that they follow what the artist says in their music videos. On another note I was glad to hear the participants say something about their favorite artist influenced them in ways besides their dress code, the money they throw around, and the girls that seem to pervade their thoughts. Four participants stated that their favorite music artist was educated and very smart and it influenced them. One participant in particular said that he wished that his favorite music artist would show more of his educated side since he is made straight A’s in school and is
and is studying to get his psychology degree. I hope that more adolescents will begin to focus on more positive images of music artists.

In regard to question three which was, Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? Twenty-three participants responded. One participant stated that he would like to see more educational stuff. Two participants said that nothing should be changed about the music videos since they are already creative. In regard to acting more wild one participant said that more of this is needed. Also, along the same line one participant said that more weapons are needed. One person each stated that more jewelry, money, information about the artist childhood was coming up without a father or mother, less cursing, more of the neighborhood scenery, a less violent background, and seeing the rapper as a father instead of a gangster would be good. Three other participants stated that nothing should be changed because some of the things that are going on have to do with their life and three participants said that they would like to see more cars. The top vote getter for this category was more girls and five participants agreed on this.

For question four twenty- three participants responded to What’s more important in music videos: What they are saying or What they are doing? Why? Thirteen participants said that what they are saying is more important in the music videos. In comparison five participants stated that what they are doing is more important in the music video and five other participants stated that both elements are important in music videos.

Many of the participants linked questions five and six together. Question five was Is there anything that you know is illegal in your favorite music video? What do you think about that? Question six asked what did you learn from the music video? In regard to question five ten participants admitted that there were illegal things like drugs in the music videos they watch. There perception on whether this was positive or negative was split. Five of the respondents said that drugs were bad while the remaining five participants perceived the drug culture differently. Particularly, one participant said that selling drugs was ok for one rapper since that was the way he was brought up. Additionally, he stated that he learned from the music video that you can sell drugs for a
long period of time without getting caught and that you can change your life around, make money legally and still be real with your boys in the hood. To my applause he concluded this response by saying “I learned from the video that you can still be cool with your friends even though they are still doing bad things, but I am making positive decisions in my life.

Twenty participants responded to question seven, which was Do you try to dress like your favorite artist? Why or why not? Eight of those who responded said that they do not try to dress like their favorite music artist. Nine of those who responded stated that they do try to dress like their favorite music artist and two of the respondents said that they dress like their favorite music artist sometimes and one responded not really to this question.

Question eight asked how do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. In regard to the first part of the question seven participants said that their parents influence their dress. Four participants said that the school influences their dress while three participants agreed that the church influenced their dress. Part two of the question yielded responses from fifteen participants. Thirteen participants said that what they get in regard to dress code in school or church is different from what they get from the music videos they watch. Only two of the participants stated that this is not different from what they get from the music videos.

The final surveys in their entirety can be found in Appendix G. The participants yielded some things in their answers that I did not see from my perspective. This instrument gave me some insight into the type of language that they use among each other along with explanations of what they mean. Also, I learned that terms like swagger had multiple meanings and that when questions are asked in different formats participants sometimes give different answers. For instance, when some of the participants were asked about the influence of the music videos they said there was no influence, but in the final surveys there is information that contradicts this notion. There were several participants who admitted their favorite music artist significantly influences them. I was surprised to learn that some participants’ reflections included the thoughts that they would like to see things other than girls, money and expensive items. Particularly, a few participants made references to their favorite artist as being intelligent and said that they
would like to have more of their favorite artists’ intelligence show through in his video. This was an interesting response since only one participant thought that what the artist is saying is more important than what he is doing. In comparison, the majority of the participants said that the images of girls, money, drugs and stacks of money were more important. Thus, only one participant reflected on the lyrical aspects in comparison to the others who solely focused on the visual culture of the music video. Nevertheless, in the following paragraphs the participant responses are discussed in detail.
CHAPTER 5

INTERPRETATIONS AND IMPLICATIONS

How and what do adolescent African American males in a rural high school see in music videos? Following an extensive analysis of literature regarding the visual culture in music videos I found little information that addressed how adolescents, particularly adolescent African American males understand and process what they see. So, I formulated the following research questions. *What do adolescent African-American males perceive in selected popular music videos, how do they process the images, and what do they mean to them?* The central theme of this study was to understand the visual culture found in music videos in the eyes of adolescent African American males. This study focused on adolescent African American males’ abilities to perceive, process, and understand the visual culture that is seen in popular music videos. Thus the final chapter of this study reviews what adolescent African American males say about the visual culture that pervades popular music videos. I will begin by answering the supporting questions based on the survey responses, the critique responses and the focus group discussion.

**SUPPORTING QUESTION #1**

What is the impact of music videos on adolescent African American males from their perspective?

As I analyzed the pre-surveys I noticed that in question eighteen the participants were discussing in detail the way music videos impact them. One participant stated that he sees the music videos as a reality of life events. This made me think back to the focus group discussion when one participant talked briefly about how you have to show a certain style to get respect. I took this to mean that you have to put on a show of sorts to let everybody know that you are on your game. Another participant gave similar sentiments when he talked about Young Jeezy’s video *My President*. Specifically, he talked about the way the new black president has brought young and old African-Americans, Caucasians, and other races together to have a stronger country and that people have to respect him because he is the president even if they don’t like it. Young Jeezy had another video *Crazy World* that received a lot of attention by the participants.
In regard to this question this video was described as a video about how the world is going through a recession and there are no jobs for the people in the hood so they do what they have to do to survive.

The video *Dead and Gone* by T.I. featuring Justin Timberlake received a lot of attention from the participants as well. In particular one participant said that the video was a reminder about some of his friends that were dead and gone and reminded him of how he would feel if someone close to him died. Another participant gave a rather aggressive response that seems to answer how music videos are impacting adolescents. He said, “The video sends a message to you to and tells you to go hard and do what you do best. Don’t let anybody tell you nothing”. To me this participant has been greatly impacted by the music videos. The only question here is your perception of whether this attitude he displays is positive or negative.

In comparison the final surveys yielded more specificity by the participants. One participant openly said that his favorite artist influences him because he made it out of a bad situation and his peer added to it by saying that his favorite artist influences him to do bigger and better things. Another participant revealed that he wanted to have swagger just like Lil Wayne, which obviously expresses that he has been influenced. Other responses about their favorite artist influence included that they wanted to dress like the artist because he is a trendsetter, influences me to wear certain types of clothes. Then a few of the other participants took the discussion up a notch as they begin to talk about how the artists influence their behavior. One said that his favorite artist influences him to come up to bigger and better things as another one paralleled these words by stating that he influences him to have pride and know that African-Americans can do what they want in life.

Still another participant accelerated the discussion by saying that his favorite artist influences him to put his name on the streets and get some money out of this world. On a similar note with a different twist a participant stated that his favorite artist helps him to understand that the streets way of life is not a way of living. This stood out as a different perception to me. Nevertheless, one participant actually said, “My favorite artist influences him to say and do what he does”, but did not specify if this was in a positive manner. One participant talked about his favorite artist in a positive manner by stating
that his favorite artist shows him that he can make money creating lyrics that express his
deal because they grew up in similar neighborhoods. These responses show the wide range
of influence some artists have on adolescents. Sometimes this is limited influence but for
others the influence sounds like it is much greater.

So overall, the impact as they see it is that the music videos in some cases are a
blueprint of how they should navigate in the world. Specifically, I noted that in some
cases this means that the participants are influenced by the artists to work hard and
positively change their situations while others are influenced by their

SUPPORTING QUESTION #2

What do adolescent African American males perceive in these videos and what does it
mean to them?

In the pre-surveys the participants listed some things that they saw in the artists
and also talked about some things that they see in the music videos. One participant
responded by saying that they see the artist Lil Wayne’s swagger through his style of
clothing and shoes. Plies was the other artist that was included in the discussion as the
participant noted that they see he has a lot of money, big cars, and beautiful women.
Other participants decided to explain what they see in the actual music video. Three
videos were discussed here. They include: a. Back on the Block b. Shoulder Lean and c.
Go Hard. In “Back on the Block the visuals included a lot of cars that are showing off as
people are hanging out of the windows throwing money. In Shoulder Lean the images
were of a lot of dancing and Go Hard featured images of emotions and gestures that
rappers use when they are rapping.

The final surveys yielded some other images as well as the meanings the images
have. In regard to one video most of the participants agreed that in the video Lollipop the
scene was straight up like a strip club thing. Another video that was selected yielded the
response a surprising response to the researcher as one participant stated that he would
put any girl or woman he knows in his music video. Even my own mother or sister would
do because it is all about getting the guys attention. Two other participants had similar
sentiments saying that “I want to add more wet cars and females”. In comparison some
other participants added that they see things in the video that remind them of their own neighborhood and that they would like to see more girls, jewelry, cars, and money. Two more participants wanted to see more violence and more weapons in the video. They did not elaborate on why, but possibly they want to see these things because they are common things that they see in their neighborhood. At least one participant proposed that the drug trade was okay because the artist was brought up in that type of neighborhood. Along this same line a participant stated that alcohol and weed represented what his favorite music video artist was saying. In contrast, some participants were against the drug and violent culture that pervade some music videos. Specifically, they responded by saying “Weed has no effect on me they can get caught with it if they want to”. Another one said, “This artist is showing what really happens on the streets and that he wants to let the drug life go. Also, he stated that he personally thinks that the guns and the drugs shouldn’t be in the video.

Overall they see the artist swagger that includes their style of dress and attitude of I have it going on which means I have anything a person could want. Specifically, the things they are referring to include showing off their possessions, which include platinum grills, expensive cars, clothing and stacks of money that they sometimes emphasize by throwing at scanty-dressed women as they dance around. The participants stated that these things are necessary to show that you are something in this world and to show that you can get anything you want whenever you want it.

In regard to what this means to the participants some noted that these videos remind them of their neighborhoods. As one participant stated the video shows what really happens on the streets and it shows how the drug trade goes and how people party smoking weed and drinking alcohol. One other participant extended this conversation by saying that he really thinks that drugs are bad, but that if you are brought up that way he really did not think negatively about an artist that showed he had to sell drugs to get money. Thus, it appears that in some cases he condones the drug life.

SUPPORTING QUESTION #3

What reality do African American adolescent boys construct in relation to popular music videos?
The responses for this question provided me with the insight I was searching for as the participants gave me some in depth insight into how they viewed various music artists. Specifically, the focus group discussions were essential in that they provided the participants a platform to express their thoughts in a nonjudgmental arena. Throughout the focus group discussions there was one rapper who the participants gravitated to. This artist was Lil’Wayne. They knew more about his personal life and his videos more than any other artist that came up during the discussions. It was interesting to hear how the participants revealed that he was the best rapper out there and that he was the person that they wanted to talk about the most.

To start this discussion I will tell what reality the participants constructed in regard to his style of dress, which includes his clothing, his jewelry, his choice of hairstyle and his favorite shoes. To begin with the participants stated that the dreads that Lil’ Wayne wears are the in thing. One participant said the when he gets to the eleventh grade he is going to wet his up, which refers to his hair. Another thing that the participants gravitated to in regard to dress was the style of shoes. I heard them refer to Lil’Wayne’s style of shoes as nikes or donks and they all thought that they were fresh as one participant put it. As for his style of clothing the participants described it as biker swag. So, I asked them to explain what biker swag was. They easily explained that this referred to him wearing t-shirts and jeans with a black biker jacket. To describe the jacket a little further it appeared to be a leather jacket with the sleeves cut out like a vest would have. I was very surprised that the students did not mention the tattoos that Lil’Wayne has since he seems to have a lot of them. None of the participants stated whether they like or dislike that part of his appearance. This probably should have been a topic where I pushed them for more information, but as a researcher I just tried to let the participants talk about what was important to them.

In comparison the participants constructed a different reality for music artist T-Pain. One participant who is a native of Tallahassee which is T-Pain’s hometown talked positively about T-Pain during one focus group discussion, but then he seemed to shy away from the artist during a later focus group discussion with some other participants. When the other participant’s began to ridicule T-Pain he just laughed it off and sided with them as they glorified Lil’Wayne. He did say that T-Pain was real and a good rapper, but
he sided with the other participants’ ideas that he dresses like someone at the circus when he wears tall hats, big glasses and shiny clothes and boots. To defend T-Pain to his peers he did say that the little synchronizer he uses when he raps was cool and the other participants seemed to agree with him. However, when they begin to compare T-Pain to Lil’ Wayne he gave in and agreed that Lil’ Wayne was the best when you looked at his rapping ability and his style of dress.

T.I. was another rapper that the participants seemed to have a lot of respect for. As I listened to them talk about T.I. during one focus group discussion I never heard them ridicule him as they had T-Pain. So I asked why they like T.I. so much. Actually, as I listened to them discuss his video *Dead and Gone* featuring T.I. it was clear that they had constructed the reality that this video was about. They constructed the reality that it was about how T.I. lost some of his homeboys in the streets. Additionally, they understood how the artist felt because they reminisced about people that they had lost who were close to them and how the street life had to be put away and buried. In comparison another focus group discussion yielded a different perspective on T.I. In this focus group discussion the participants believed that T.I. was talking about his old life style when he was rapping in the video *Dead and Gone*. Specifically, they said that he was describing how he use to be a gang banger and do all kinds of things in the streets, but now he was through with that and he had buried that chapter. Thus, he was saying that his old ways were dead and gone. So, this gave me two different perspectives on the same video and they both seem to make sense in the eyes of the participants.

Rhythm and blues artist Jamie Foxx’s video *Blame It* that features T-Pain was the next topic of discussion. As one participant stated this music video begins with a car rolling up to the club. Once Jamie Foxx and T-Pain are inside the club they begin to talk to a lot of girls. As they move around the club people are having a good time dancing and popping bottles according to one of the participants. In regard to the background imagery that was in the video it was described as being red with a lot of flashing lights that seemed to create a happy mood where people are having fun. Therefore, the participants constructed a reality that the meaning of the video is that whatever happens, you can just blame it on the alcohol. The participants reiterated that you should not blame anybody since you are out partying and things happen and stated again and again that you
shouldn’t get mad with anybody when things happen because you should just blame it all on the alcohol. From my perspective the participants were saying that when you are out having fun at the club you should just go with the flow and blame any problems that occur on the alcohol.

On a different note there was one theme that continuously sprang up throughout the focus group discussions and it was that girls should be an overarching theme in music videos. Throughout the focus group discussion girls were mentioned one-hundred and seven times. The participants readily gave several reasons why they identified the girls as the most important elements in the music videos that they watch. Responses included things like the girls are necessary to get the dudes attention, to dance around, you just gotta have girls, if you don’t have girls the guys don’t want to see the video and so on. Since this was their most important theme I asked them questions about the girls such as: a. What kind of dress code do the girls have? b. What are the girls doing in these videos?, c. Why are the girls the key thing? and d. Can a video without girls be a good video? In regard to the question about the dress code of the girls the participants said they dress like it’s a little strip club atmosphere. The participants stated that in the videos the girls are dancing around the rappers as they rap the lyrics. One participant suggested that the girls are the key thing because that is what the boys want to look at and it keeps them focused.

The question about a video being good without girls created some intense discussion. One participant strongly supported his belief that girls were important in his mind when he said, “I don’t care if it is my sister or my auntie if I were making a video I would put them in it”. In comparison, one participant said something totally different. His position was that girls aren’t an essential element in all music videos and proposed the idea that the girls should not be in the video if they don’t have a place in the song. This sparked an intense exchange as the participant who says the girls are always important. He responded by saying, “I still say the girls have to be in it”. Specifically, they discussed the Dead and Gone music video by T.I. featuring Justin Timberlake. One participant said that the girls would not fit because the video was about the artists’ friends who were dead and gone. The other participant objected saying that the video could have been in a church with females singing in the choir. His idea was that there is always a way to
include the girls because they are the most important element of the music videos. Additionally when I asked if he watched videos that don’t have girls he said no, but then admitted he had watched at least one that didn’t include girls. Nevertheless, the participants did agree that if they were creating a music video of their own the girls would be the first element they would include.

This exchange of ideas prompted me to investigate what other elements would be important to the participants if they could create their own music video so I asked. I requested that they tell me in order of importance what they would have to have if they were making a music video. Unanimously girls were number one. Next on the list of mandatory elements were expensive cars such as Ferraris, Mercedes Benz and old school or classic cars like impalas with big rims on them. The third element was jewelry, which includes platinum and gold oversized necklaces and platinum or gold tooth covers, which were referred to as grills. This was followed by swag, which is short for swagger and it refers to in the words of the participants a hard dress code, which features expensive clothes such as name brand lines of Ed Hardy, Polo, Chaps and Sean Jean. As one participant put it, “You gotta let people know that your pockets are green”, and as another added, “The more expensive the better”. At this juncture I was wondering if the actual craft of rapping was important at all so I asked, “So being able to rap is not important?”

One participant responded saying, “You gotta have flow”, “You gotta be able to rap”, and “Really that should have been beside the girls. That sparked a discussion as the participant who always stands up for the girls said, “The girls are number one” and “I can make a music video with just music and girls”. After a moment or to I reminded him that the other participant was not replacing the girls as number one he wanted to move the craft of rapping in front of cars which were previously number two. Then, he conceded saying, “Oh, I thought you were trying to put that ahead of the girls… yeah that can be number two”. To me it seemed they all constructed the reality that the images were of major importance until one participant considered after I asked whether the craft of rhyming or rapping has any precedence and should whether or not it is an essential item. My question here is whether that reality they are constructing leans more toward what they are seeing or what is being said. In this study it appears that the images are winning the contest.
CONCLUSIONS AND DISCUSSION

The primary research question for this study was: What do adolescent African-American males perceive in selected popular music videos, how do they process the images, and what do they mean to them?

The supporting questions of this study yielded a lot of information that helps to answer the primary research question. From a researcher’s viewpoint after searching through the data from this study I realized that most of the participants process their visual culture in a literal way. Specifically, they appeared to see the imagery passively and as literal. This passivity was evident as the participants in most instances processed what the artist was selling at face value. As described in the review of literature, King & Kitchener (1994) call this pre-reflective judgment. In this stage individuals do not use evidence to reason toward a conclusion and even when they do give reasons they often do not appear connected to the issue. Thus, their belief is that what they have seen is literally true. This represents a sort of “copy” view of knowledge in reaction to the videos examined in this study. The best example of this was when the participants gave reasons that they like the artist Lil’ Wayne so much. Included in this list was his apparent fortune of having large sums of money. They made this association based on the image he portrayed in the music video as he rides in expensive cars, shows stacks of money, and has a large number of females that gravitate to his swagger. The association that they did not make was that his choice of lifestyle would eventually land him in a lot of trouble which came to fruition recently as he was sentenced to prison.

As I reflected on the focus group discussions I wondered whether any participants even considered anything outside the literal, in your face, images of visual culture that they see in their favorite music videos. Thus, would they move past the surface of what was occurring and think deeply about what they are consuming? Thankfully, a couple of participants moved past the surface meanings to ponder the message that was being sent. One participant in particular looked deep into the visual culture of one of Lil’ Wayne’s music videos. His comments were based on the premise that Lil’ Wayne is really intelligent since he is a college student and makes high grades and that he would like to see the artist show off his intelligence a little more than the negative things he shows in some of his videos. In the words of the participant, “Lil Wayne is not the best role model
because he smokes all kinds of drugs, but he has an intelligent side as well.” Another participant in comparison viewed Lil’ Wayne as a rapping machine that has undeniable swagger and appeals to everyone because of his rapping ability, access to large amounts of money and the unlimited affection he seems to get from females. It doesn’t take much work to come up with that idea since these things are evident throughout the music videos. Thus, they are taking in or consuming what he and the media conglomerates are selling just as they would like.

To add to this conversation some participants utilized the surveys to delve deeper into the meanings associated with the visual culture they see. Specifically, one participant stated that T.I.’s video *Dead and Gone* was about a friend of T.I. who was killed in a club in Atlanta. This participant processed the music video in such a way that it made him think about all his friends and it forced him to consider how he might feel if he lost one of them. From a researcher’s perspective this participant possessed the ability to reflect on what is put before him in a visual format and then apply it to his life.

Another participant extended this discussion with his rendition of what was going on in Young Jeezy’s music video *My President is Black*. His account was that he liked the video because it brought old and young African Americans and Caucasians together so that the country could be stronger. This showed that he has processed what the videos displays and created a meaning that is applicable to his daily life. He went on to say that the video inspired him and many others to know that the president is in charge even if there are people out their who don’t like him. As a researcher I think that this participant displayed some reflective thought that is quite different from the reflections most of the other participants gave in this research process. Thus, he did not just regurgitate a list of the people or things that everyone can see in the music videos.

In sum, most of the participants processed the visual culture of their favorite music video in a linear format. By linear I mean they simply listed all the things they see and were passive participants of the viewing process. In comparison, a few of the participants displayed that they could be active participants as they reflected on the images and considered that maybe there were some underlying meanings that the artist were implying.
So this suggests to me that the influence of music videos is immense in the lives of youth today as they are being raised by the images that they see in popular music videos. Research suggests that whether parents and educators agree or not something needs to be done to combat the appearance of the dress and behavior seen in popular music videos that continuously recurs in our society. We have to do more than just say that the youth are today are out of control, have no respect for authority or that they do not care about how they talk or look and that they are a lost generation. We need to ask the hard question why are these things true.

My premise is that if adults continue to just sit by idly as if there are not problems the situation only worsens as media conglomerates continue to market sex, power and status to a generation of technologically savvy youth that reality comes in the form of a very short music video clip. Where does this stop? Does it stop when media conglomerates decide they have made enough money? We can probably all agree that this is not going to happen. Does it stop after someone is violently assaulted in your neighborhood? Does it stop when someone that you know is assaulted or killed in the name of making money anyway I can? These are questions that adults in all walks of life have to ask in regard to what adolescents are taking from popular music videos. Of course music videos are not the only thing that influences adolescents, but they are definitely a major influence. If adolescents are not taught how to be critical examiners of media in general I suspect that there actions in the community will continue to mirror what is seen in some popular music videos. This is what Jhally (2007) alluded to in his documentary *Dreamworlds 3*. In this documentary Jhally (2007) visually showed how the pervasive behavior displayed in some popular music videos was played out in a community. As he stated the actions in the music videos and the behavior of the people at the community event were similar with the major difference being that the women who appear happy in the controlled environment of a music video are not so happy as males give them similar treatment in a real world setting.

To go a step further think about the way money is glamorized in some music videos. If adolescents have the mindset to do whatever it takes to get what I want what does this really mean? Does it mean that we should applaud drug sales to make ends meet or does this suggest that because sex sells we should market it to youth that are very
impressionable? Where is the stopping point? When does it stop for the media conglomerates? In my opinion it never stops. So, since it never stops adolescents have to learn ways to decipher what is good for them and what should be important to them. They have to be able to construct a reality where they are able to say to themselves “Is this reality or is this just television?” This is a crucial job for educators to take on.

The focus group discussions were very interesting as I learned that some of my suppositions were verified while other ideas revealed themselves in ways that I had not imagined. In this research study the students’ responses revealed that their favorite videos are about sex, power and status.

As I observed the participants during the focus group discussions the elements of sex, power and status continuously recurred. Also, during the observations it became evident that these videos were a sort of model for the lives of the participants. Thus, the participants were actually being socialized into portraying the lifestyles displayed in popular music videos. Actually, some might conclude that the participants have really been trapped into thinking that the best models for life were reflected in what is seen in a four to six minute video clip of a popular music video.

This brings me to another supposition, which is that these adolescents have little knowledge about how these artists they seem to idolize actually live in their daily lives. Evidently, the participants reflected minimally about the consequences of trying to attain material possessions in the negative ways their favorite artist rapped about. They wanted to get the things that are present in their favorite music video and have an attitude of whatever it takes I will get it, which can be dangerous from my viewpoint. I say this because it seems that they failed to take into account the consequences of seeking material things through negative means. It appeared that they have an unquenchable affection for the possessions of these musicians and they gravitated uncontrollably to the negativity.

It may not be totally in their hands though as there are reasons why these music videos are so irresistible to some adolescents. Hurt (2006) explained this saying that objectified images of the female body are everywhere (in advertising, in movies, television programs) and that “the really negative thing about music videos and advertising is that this is the only way in which women are presented, so the only way in
which men are allowed to make a connection in the popular culture with women is through sexuality, and it’s only through their desires”. Thus, the responses heard and read during this research study definitely validated his points.

Another thing that I learned from conducting this study is that adolescents have access to music videos almost any time. With the advent of innumerable technological advances adolescent are able to view music videos via the internet on devices such as cellular phones, i-pods and play stations. This created an atmosphere where they were able to recite a catchy tune in their heads and it gave them an avenue to see the lyrics being acted out over and over again.

These sentiments were verified during the research study. It was apparent from the focus group discussions that the participant’s perceptions of popular music videos were reinforced each time they viewed elements such as scanty dressed women, expensive jewelry, expensive cars and references to different drug paraphernalia. Their affinity for these elements was galvanized into their minds as they rewind and play them out visually in their minds over and over again. This repetitive nature results in a deep-rooted kinship that resulted in a very deep emotional connection that was very difficult to understand in a short research study.

So in conclusion I have found that these kids watch a lot of video and that it reflects, reinforces, and influences the way they live their lives. Sometimes this occurs in good ways and sometimes it occurs in not so good ways. I regard to the positive influences some popular music videos exhibit positive messages such as Young Jeezy’s music video *My President is Black* which serves as a mechanism to unify people of all races and backgrounds. In comparison, there are popular music videos that frankly perpetuate violence, misogyny and drug trade. There are many examples of this but according to the participants this type of visual culture is readily available in various music videos by artists such as Gucci Mane and Lil’ Wayne.

So, from the standpoint of a researcher it is evident that the participants don’t understand that they are being played. Adolescents consume the visual culture of popular music videos, carry this visual culture around with them and eventually expel what they have learned in another setting. Additionally, it is evident that peer pressure is so influential in the lives of these adolescents. For instance, during the focus group
discussion one of the participants stated that he really liked T-Pains’ music videos as much as he likes Lil’ Wayne, but when some of the other participants begin to ridicule him he changed his mine. It was subtle as he just laughed it off and sided with them as they glorified Lil’ Wayne. In order to combat these negative impulses a more in-depth and lengthy research process is essential. Thus, in order to provide adolescents with the skills that are necessary to critically analyze the visual culture of music videos more time is necessary. This time could be spent critically analyzing why certain elements are found in popular music videos of today.

**IMPLICATIONS**

Visual culture saturates all of our lives Freedman (2003) specifically adolescents (http://www.viacom.com/aboutviacom/Pages/default.aspx). So, we must equip them to be able to decipher the meanings associated with the things they see on a daily basis (Anderson & Milbrandt, 2005). This is what Anderson and Milbrandt (2005) are referring to when they discuss the symbolic nature of visual communication. Specifically, there premise is that there is a foundational position that allows both denotative (direct) and connotative (subliminal, implied) aspects of the symbol to be understood (Anderson and Milbrandt, 2005). My position is that their observations challenge educators, art educators in particular, to develop ways that assist adolescents in becoming denotative examiners of their visual culture. Freedman (2003) extends this point by purporting, “Curriculum must now address objects that are made, seen, and judged in terms of an array of socio-cultural positions, interactions, and institutions”. Thus, there has to be a shift in the way that adolescents learn about their social environments as they are interacting at younger ages with visual culture in ways that are far more intense. Therefore, this requires more mechanisms to assist them in making sense of what they see.

There are specific things that need to be done to equip adolescents in being reflective thinkers so that they can make sense of the visual culture that pervades their lives. First, more studies like this one need to be conducted to continue to make connections between the educators and the students in regard to how they are processing their visual culture. As I have learned if you want to know something about someone a good way to find out is to give him or her a voice. So, if we as educators do not begin to
understand how adolescent are processing what they see we will continue to see the disconnect between what the students learn in school and what they have as tools to interpret the visual culture of their lives outside of school.

Thus, educators will find that the students are limited in their abilities to make informed judgments, which can become problematic. To me this is evident when they are singing obscene lyrics out loud in class as they are working on their projects and at lunch when they have rap contests. In both of these situations when they are reprimanded they want to know what the big deal is and it is even more disturbing when the girls are laughing and singing along with them. The problem here with the girls is that they are being talked about and don’t even mind it or at least they don’t appear to. I think that and the literature suggests one culprit here who cultivates this is the media. Major conglomerates such as MTV, BET, and VH1 target adolescents and deliver their message using powerful images that have been imprinted into their minds.

Educators are really in a battle to insert coping mechanisms into the curriculum to counteract this as there are remnants of the imagery adolescents are bombarded with in their style of dress and unfortunately in their actions as well (http://www.viacom.com/aboutviacom/Pages/default.aspx).

To combat the negative aspects that some adolescents seem to gravitate to educators have to integrate meaningful concepts into the curriculum so that students will be able to transfer what they learn in a classroom setting into their daily life experiences. This is what Anderson & Milbrandt (2005) refer to as the social responsibility of art. Particularly, from a researcher’s viewpoint inserting social issues that students have interest in allows them to express their viewpoints and listen to or see how their perspectives on certain topics differ. A good example of this is the different opinions I received about popular music videos. In these responses it was evident that the majority of the participants agreed that the visual culture of the videos was fine as it is, but in contrast there were a few participants who offered alternate perspectives. Thus, art should be used as a mechanism to understand others, to better understand ourselves, and to promote community (Dissanayake, 1988; Anderson & Milbrandt, 2005).

In this case the students are passive victims of a self-imposed acceptance to the negative values implicit in the videos. So there have to be mechanisms that help the
population to understand that there is a separation between the fantasy lifestyle they are seeing on the videos and the real world. It would be useful to develop an authentic curriculum strategically tailored to meet the needs of the population. This curriculum has to be developed in such a way that it assists the population in understanding that the visual culture that they see does not necessarily have to manifest itself in their lives. One way to accomplish this is to use aspects of their culture as part of the curriculum. So, the system needs to be manipulated to respond to the needs of the population rather than the opposite. In essence, the throughput model needs to be disturbed; that particular video reality needs to be deconstructed and local values need to be reconstructed in its place. This may not be easy. Prus (1996) asserts the notion that human life is community life; that human life is thoroughly inter-subjective in its essence. Thus, at the base is the recognition that human behavior cannot be understood apart from the community context in which people live. Furthermore, there can be no self without the community because even though people may be born with physiological capacities, but there awareness of the world is contingent upon the acquisition of a community-based language of sorts.

Steinem (1996) extends this conversation by noting that change no matter how positive it might be is quite lonely in the beginning. Additionally, Steinem (1996) goes on to describe it as a feeling like we are out on the edge of the universe with wind whistling past our ears because it does not feel like home. As she moves on to note old patterns, no matter how negative and painful they may be have an incredible magnetic power because there is a comfort of sorts.

To actually accomplish this I propose two lessons that lend themselves to assisting the population in their quest to become critical examiners. They are standards-based lessons that focus in how visual culture invades the lives of adolescents. The first lesson is titled My Community. In this lesson first the students make a list of as many things as they can think of that would describe their communities. After they have their lists compiled they then are directed to separate the list into two columns. Column one will include the positive aspects of the community and column two will include the negative aspects. For this assignment the objective is to give the participants an avenue to visually express the positive and negative aspects of their communities without being judged. I think that often students fear that if they open up about what they are really
faced with they will be shunned. Next, the students will create sketches of at least three things from each of the lists the developed about their communities. Then, the teacher assists the students in combining those elements into a unified composition. From my experience, using this lesson there were things that the participants showed visually that I don’t think they would have been so willing to express verbally. In other words, the participants create sketches that visually express the words they have listed. All participants are required to come up with at least twelve images so that they have an image for each month of the year. The rationale for this assignment is that it helps the teacher to begin to understand the types of things that are popular to their students and why they are so influential. In regard to the students it forces them to really consider what is popular to them and think about why these things appeal to them.

Another lessons that could be useful is a popular culture calendar. To begin this assignment participants are prompted to create a list of things that are popular items that they see everyday. After they have compiled there lists the students are directed to review the lists and group them according to themes. Next, the students will select one of their themes and create sketches that express their theme visually. In other words, the participants create sketches that visually express the words they have listed. All participants are required to develop a minimum of twelve images so that they have an image to represent each month of the year. The rationale for this assignment is that it helps the teacher to understand the types of things that are popular in the minds of their students and it gives the students a way to visually display the popular things that are influential in their lives. Here the meaningful topics open the dialogue window between the teacher and the students which is important. This is important because it provides the teacher with a chance to make in roads into the minds if the participants to give them a different perspective on various aspects of popular culture. For example, when I used this assignment there were those who decided to use rappers as their themes. To better understand why they selected rappers I required them to write a short description that included a short description of the rapper and also to explain what they liked about the rapper. Then, during the critique session I asked the students questions and inserted my thoughts on their responses. Sometimes my responses spurred participation in the form of positive and negative views about the same artist from other students. The reason for this
part of the assignment was to give the students something to consider that was different from the literal recognition that they often give to the visual culture that they see.

LIMITATIONS AND INSIGHTS ABOUT THE STRUCTURE OF THE STUDY

Since no inter-rater reliability existed in this research study it could be perceived as a limitation (Creswell, 2005) since I was the only person to critique the responses. However, my central involvement could be a positive aspect as well because I was also the participants’ teacher there was a high level of trust. This trust was evident as the participants did not hesitate to give their viewpoints on the sometime graphic visual culture of popular music videos.

Another limitation was that some conditions of the setting were problematic. I think that if the participants had watched the music videos on a larger screen I would have learned more. But I had to resort to a small screen for the students to view the music videos which did not give me the chance to see how they would actually interact as they all viewed a music video at the same time. Also, I had a limited number of students who participated in the research study, which inevitably was a convenience sample. Although I gained much insight from the small number of participants I would like to have a larger research group that represented a larger part of the school population instead of using the students who were available.

Furthermore, when students came in small groups I think that they become intimidated and may not give as much information as they would if they were a part of a larger group of their peers. Additionally, I think as a researcher you gain more information with a larger group because you are able to see how participants interact with one another through nonverbal and verbal cues that were not be evident with a limited number of participants. Thus, I believe that they would be more willing to talk openly in a larger group. Therefore, I would like to replicate this study in such a way that the procedures could be fully implemented so that I could learn about any differences in comparison to this study where a limited number of students participated.

In regard to the study itself there are also some things that I think would work a little better if they were modified. To begin I would emphasize as much as possible that I need all the questions to the critique model answered. It was emphasized in this study but the problem was that I could never get all the participants together at the same time. So,
in future studies I would give the participants an example of responses where all the questions are completed so that they understand what a completed critique model looks like. In secondary education these are called anchor papers. This simply means a model or example of what is expected of them. From my viewpoint this strategy would be more useful than the researcher relying solely on a lecture approach to explain how questions should be answered.

Another thing that I would do differently is to spend more time during the research process writing in my journal. As I moved through the research process I discovered that I was relying on my field notes more and more as I faced different challenges. Furthermore, when I began the write up I reflected on some things that I had written in my journal, but they were very vague and I thought, “I should have written a more detailed description here”. Instead in some instances I had lists of words with a very short descriptor when it would have been better to have a more detailed description. As I learned when you go back to your notes later what you have written needs to as detailed as possible.

SUGGESTIONS FOR FUTURE RESEARCH

One question this study does not address is why these participants selected very similar videos as their favorites and did not acknowledge other types of music videos. In future research studies questions could be asked about what the participants’ favorite music videos include that other music videos do not. To understand the basis of their thoughts in future research studies participants could actually critique music videos they like and critique music videos that they don’t like. Then, the researcher could actually compare the responses in an effort to begin to understand the thought process.

Future research could also focus on how music videos are created. There would be a focus on who decides which music videos are selected for airtime, which makes the most money from these videos and how different races and genders are portrayed in these music videos. This could be very important for the participants as they would begin to understand how and who benefits from the music video industry. Anderson and Milbrandt (2005) refer to this type of setup as a pecuniary symbol that served as a form of propaganda. They go on to note that it has a concealed manipulative purpose which is
to serve the interests of the advertisers which in this case would be major media conglomerates who make billions of dollars marketing their music videos to adolescents.

A future researcher should also consider conducting focus groups with different age groups. Conducting focus groups with different age groups is important because young people begin to watch music videos long before they reach adolescence. So, it seems feasible that it is important to learn what other age groups are taking from popular music videos. Since little research exists it seems imperative that this should be done as popular music video includes more and more questionable imagery.

Focus groups were essential to analyzing the music videos in this research study. These could have been more intense with more participation and could have yielded much more insight into the thoughts of the participants. It is evident from this research study that the responses from the focus group discussion yielded the most information as they candidly dialogued with each other, which provided critical information about their insights, attitudes and opinions.

Some questions to target participants in a future study like this might be: Who decides which music videos are shown on television? How do media conglomerates attract people to watch their music videos? What do you think about the media conglomerates? Some activities that could be included in a future study are: (1) Participants would research the history of media conglomerates and explain how music videos are marketed to adolescents, (2) Participants would examine how musical artists decide what types of music videos to produce and (3) The participants could actually create some videos that are appropriate for specific age groups of young people. Prior to constructing the music videos the participants would develop a rationale that explains, which elements they would incorporate in their music videos based on a particular age group. This would assist the researcher in understanding what the participant beliefs are in regard to who should watch music videos that have specific content.
APPENDIX A

PRE-SURVEY

WHO ARE YOU?

Please read each numbered question and answer all questions as truthfully as possible. For some questions, you will have to fill in the blank; but for other questions, you will have to circle your response.

1. What is your age? ____________
2. What is your current school grade? ______

3. What is your GPA? ____________

4. Have you ever been on the school’s honor roll? Yes ___ No ___

5. Does your school have a dress code? Yes ___ No ___

6. Have you ever been in a school that has a dress code? Yes ___ No ___

7. Who do you live with all or most of the time? (Circle all that apply)
   A. Mother
   B. Father
   C. Stepmother
   D. Stepfather
   E. Grandparent(s)
   F. Other relatives (aunt, uncles, cousins)
   G. Another person who is not a relative
   H. Independent

8. Who in your home works? (Circle only one answer)
1. Mother
2. Father
3. Stepmother
4. Stepfather
5. Grandparent(s)
6. Other relatives (aunt, uncles, cousins)
7. Another person who is not a relative
8. I don’t know.

9. How much television do you watch a day? Circle one

A. 1-3 hours  B. 4-6 hours  C. 7-9 hours  D. 10-12 hours  E. 13 or more hours

10. Have teachers in school made comments on your appearance? Yes ____  No ____

11. What were those comments? ____________________________________________
__________________________________________________________________________
__________________________________________________________________________

12. How many African American teachers you have had in middle school?

(a) 0 to 5%  ______
(b) 6% to 10%  ______
(c) 11% to 15%  ______
(d) 16% to 20%  ______
(e) 21% to 25%  ______

13. How much television do you watch during the weekend? Circle one

(a) 1-3 hours
(b) 4-6 hours
(c) 7-9 hours
(d) 10-12 hours
(e) 13 or more hours
14. How much time do you spend watching music videos per day? Circle one
   (a) 1-3 hours
   (b) 4-6 hours
   (c) 7-9 hours
   (d) 10-12 hours
   (e) 12 or more hours

15. What else do you watch?

16. Are you watching all the time or is it put on sometimes while you do something else? Explain.

17. Who is your favorite music artist?
18. What is your favorite video? Describe the video. Tell why you like that video.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

In the survey below you will respond using the scale below each statement that has the following choices: strongly disagree (SD), disagree (D), neutral (N), agree (A),
strongly agree (SA). There are thirty-one questions in this survey. Thank you for completing this survey!

Please circle the response you most agree with that is below each statement.

1. **My family/parents influence the way I dress.**
   (a) Strongly Disagree  (b) Disagree  (c) Neutral  (d) Agree  (e) Strongly Agree

2. **My peers influence the way I dress.**
   (a) Strongly Disagree  (b) Disagree  (c) Neutral  (d) Agree  (e) Strongly Agree

3. **My parent(s) make negative comments about the way I dress.**
   (a) Strongly Disagree  (b) Disagree  (c) Neutral  (d) Agree  (e) Strongly Agree

4. **The clothes that I wear at home are different that those I wear to school.**
   (a) Strongly Disagree  (b) Disagree  (c) Neutral  (d) Agree  (e) Strongly Agree

5. **My school teachers make negative comments about the way I dress in school.**
   (a) Strongly Disagree  (b) Disagree  (c) Neutral  (d) Agree  (e) Strongly Agree

6. **The school influences the way I act.**
   (a) Strongly Disagree  (b) Disagree  (c) Neutral  (d) Agree  (e) Strongly Agree

7. **People in my neighborhood influence the way I act.**
   (a) Strongly Disagree  (b) Disagree  (c) Neutral  (d) Agree  (e) Strongly Agree

8. **People in my neighborhood influence that way I dress.**
   (a) Strongly Disagree  (b) Disagree  (c) Neutral  (d) Agree  (e) Strongly Agree

9. **My favorite athlete influences the way I dress.**
   (a) Strongly Disagree  (b) Disagree  (c) Neutral  (d) Agree  (e) Strongly Agree

10. **My favorite music artist influences the way I dress.**
11. My favorite athlete influences the way I act.
   (a) Strongly Disagree (b) Disagree (c) Neutral (d) Agree (e) Strongly Agree

12. My favorite music artist influences the way I behave.
   (a) Strongly Disagree (b) Disagree (c) Neutral (d) Agree (e) Strongly Agree

13. The people in my favorite television commercials influence the way I behave.
   (a) Strongly Disagree (b) Disagree (c) Neutral (d) Agree (e) Strongly Agree

14. If I had more money it would change the style of my dress.
   (a) Strongly Disagree (b) Disagree (c) Neutral (d) Agree (e) Strongly Agree

15. If I had more money I would dress in the same style of clothing.
   (a) Strongly Disagree (b) Disagree (c) Neutral (d) Agree (e) Strongly Agree

16. I like the way the people in my favorite television show dress.
   (a) Strongly Disagree (b) Disagree (c) Neutral (d) Agree (e) Strongly Agree

17. Television programs influence my actions.
   (a) Strongly Disagree (b) Disagree (c) Neutral (d) Agree (e) Strongly Agree

18. The opposite sex likes the way I dress.
   (a) Strongly Disagree (b) Disagree (c) Neutral (d) Agree (e) Strongly Agree

19. The way I dress makes me more attractive.
   (a) Strongly Disagree (b) Disagree (c) Neutral (d) Agree (e) Strongly Agree

20. I like the way people in my family dress.
21. I like the way my friends dress at school.
   (a) Strongly Disagree   (b) Disagree   (c) Neutral   (d) Agree   (e) Strongly Agree

22. The way I like to dress is accepted in my school.
   (a) Strongly Disagree   (b) Disagree   (c) Neutral   (d) Agree   (e) Strongly Agree

23. The way I dress influences my behavior.
   (a) Strongly Disagree   (b) Disagree   (c) Neutral   (d) Agree   (e) Strongly Agree

24. The way I dress influences my attitude.
   (a) Strongly Disagree   (b) Disagree   (c) Neutral   (d) Agree   (e) Strongly Agree

25. I like the way people in my neighborhood dress.
   (a) Strongly Disagree   (b) Disagree   (c) Neutral   (d) Agree   (e) Strongly Agree

26. I like the way my parents dress.
   (a) Strongly Disagree   (b) Disagree   (c) Neutral   (d) Agree   (e) Strongly Agree
APPENDIX B

ANDERSON AND MILBRANDT CRITIQUE QUESTIONS

I. Reaction (This stage should be brief, only long enough for overall responses.)
   A. General questions
      1. What’s your first response to this work?
      2. How does this make you feel?
      3. What does it make you think of?
      4. What does it remind you of?

II. Description (Let’s find out why you have this reaction by beginning to describe what we see.)

   a. Obvious thematic, formal, and technical qualities
      i. What images (illusions, pictures of recognizable things) do you see?
      ii. What colors (shapes, textures, etc.) do you see?
      iii. Are there any outstanding or unusual features you notice?
      iv. What else do you see? (Encourage increasingly subtle discriminations.)
      v. Are there any dark (light) areas? Rough or unusual textures? Large or small shapes? And so on.
      vi. How do you think this work was made? (What was it: a painting? a sculpture? a photograph? something else?)
      vii. Why do you think so? What types of brush strokes (sculptural finish, photographic technique, etc.) do you see?
      viii. What is the artist’s (physical) point of view? What are your clues?

   b. Formal relationships of shapes and images to each other. (the key in formal analysis is to look for relationships between forms and images. Differences such as changes in rhythm or one thing’s being bigger, darker, brighter than another are particularly significant clues for meaning. The focus here is on principles of design.)
      i. What (colors, shapes, textures, lines) dominate the image? Why?
ii. Are there significant negative areas or spaces in the work? What makes them significant?

iii. What movement do you see? What elements (line, shape, etc.) and principles (rhythm, proportion, etc.) cause movement?

iv. Where do you see contrast? What causes it?

v. Where are the figures looking/leaning/toward/pointing? (The emphasis here is on implied movement.)

vi. What is the focal point in this work? What causes you to look there? (Is there a single focus? Why? Why not? What features cause us to see it that way?)

c. Formal characterization (Intended impact of the forms, colors, theme, and their relationships.)

i. What mood is presented? How are we meant to feel in the presence of this piece? Why? What’s the evidence?

ii. Why are we meant to focus where we do? (Why is there no central focus, or why is there a central focus?)

iii. Is this work realistic? Formalistic? Expressionistic? Some combination?

iv. Would you characterize it as primitive, slick, aggressive, bold, intellectual, overpowering, timid, monumental, fluid, abstract, cool, static, rhythmic, hot, etc.? Why? What’s the evidence?

v. (Sometimes you need to ask opposites to get at the character of a piece.) What if the background were a different color? What if this work were realistic instead of having exaggerated forms? What if it had soft instead of hard edges? And so on.

d. Contextual examination: historical and cultural context (these questions will normally be answered by the teacher or through outside research. All or parts of this stage can come before a physical description of the work if the work is very foreign to the students. Physical description should start the process only if a work is from the students’ own culture.)

i. Who did the work?
ii. What was the artist’s point or intention?

iii. What is the title?

iv. When and where was the work done?

v. How does it reflect that place and time?

vi. What style is it considered to be?

vii. Does it have or has it ever had a functional purpose? What?

viii. What influenced its production (social context, other art, technology)?

ix. What impact has the work had on work that came later or on society in general?

x. What does the work tell us about the people who made and used it?

II. Interpretation (This is the most difficult but ultimately the most significant stage.)

a. General questions

i. What do you think this work means? (Remind students of the subject matter, qualities, and character as described earlier to stimulate interpretations.)

ii. If you were inside the work, as a particular character, abstract form, or figure, what would you be thinking and feeling?

iii. (In the face of a nonobjective or highly abstract work>) What does it remind you of or make you think of?

iv. What title would you give this work if you were the artist? Why?

III. Evaluation

a. Personal experience

i. What was the quality of your experience in critiquing this work?

ii. Have your perceptions or feelings changed since we started? How?

iii. Would you like to own this work? Why or why not?

iv. Do you feel a need to resolve what you found through personal critique (looking at the work) with what you found in the contextual examination? Can this be done? If so, how?

b. Aesthetic judgment
i. Is the work well made? (Does it indicate a high degree of technical, compositional, or conceptual skill?) Do you think its form, composition, or conceptual skill?) Do you think its form, composition, and technique are good? Why or why not?

ii. Does it clearly express a point of view?

iii. Overall, is it beautiful, visually satisfying, and complete in and of itself?

c. Contextual judgment

i. Does the work address some significant human problem or need? If so, does it do this well? Why or why not?

d. Final judgment

i. Is the work clear? (Does it do what it seems to trying to do?) Is it up to the task we have determined that is set for itself? Was it worth making?

ii. Finally, does it move you? Does it have the aesthetic power to make you feel something strongly, or think something new, or move you to action in any way?

iii. Ultimately, was it worth examining? Why or why not? (Anderson & Milbrandt, 2005).
APPENDIX C

FOCUS GROUP STARTER QUESTIONS

1. What types of music videos do you watch?
2. What goes on in the music videos that you like to watch?
3. Where do you watch these videos?
4. Do you watch these videos with friends?
5. Do you talk about the videos with your friends?
6. Do these videos connect you and your friends in some way?
APPENDIX D

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of?

4. What’s more important in music videos: What they are saying or What they are doing? Why?
5. Is there anything that you know is illegal in your favorite music video? What do you think about that?
6. What did you learn from the music video?

__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________

7. Do you try to dress like your favorite artist? Why or why not?

__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain.
APPENDIX E

PRE-SURVEY CHARTS

Question #1-“What is your age?”

<table>
<thead>
<tr>
<th>AGE</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>0.08% (2/25)</td>
</tr>
<tr>
<td>15</td>
<td>0.24% (6/25)</td>
</tr>
<tr>
<td>16</td>
<td>0.16% (4/25)</td>
</tr>
<tr>
<td>17</td>
<td>0.28% (7/25)</td>
</tr>
<tr>
<td>NO RESPONSE</td>
<td>0.24% (6/25)</td>
</tr>
</tbody>
</table>

Question #2- “What is your current school grade?”

Table 4.2 Grade Level

<table>
<thead>
<tr>
<th>CURRENT GRADE</th>
<th>NUMBER IN THAT GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>0.28% (7/25)</td>
</tr>
<tr>
<td>10</td>
<td>0.20% (5/25)</td>
</tr>
<tr>
<td>11</td>
<td>0.20% (5/25)</td>
</tr>
<tr>
<td>12</td>
<td>0.16% (4/25)</td>
</tr>
<tr>
<td>NO RESPONSE</td>
<td>0.16% (4/25)</td>
</tr>
</tbody>
</table>
Question #3- “What is your GPA?”

Table 4.3 Grade Point Average

<table>
<thead>
<tr>
<th>GRADE POINT AVERAGE (GPA)</th>
<th>PARTICIPANTS WITH THAT GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.0</td>
<td>0.04%(1/25)</td>
</tr>
<tr>
<td>3.5-3.99</td>
<td>0.08%(2/25)</td>
</tr>
<tr>
<td>3.0-3.49</td>
<td>0.16%(4/25)</td>
</tr>
<tr>
<td>2.5-2.99</td>
<td>0.24%(6/25)</td>
</tr>
<tr>
<td>NO RESPONSE</td>
<td>0.48%(12/25)</td>
</tr>
</tbody>
</table>

Question #4- “Have you ever been on the school’s honor roll?”

Table 4.4 Honor Roll

<table>
<thead>
<tr>
<th>HONOR ROLL</th>
<th>NUMBER ANSWERING</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>0.64%(16/25)</td>
</tr>
<tr>
<td>NO</td>
<td>0.32%(8/25)</td>
</tr>
<tr>
<td>NO RESPONSE</td>
<td>0.04%(1/25)</td>
</tr>
</tbody>
</table>

Question #5 - “Does your school have a dress code?”

Table 4.5 Dress Code

<table>
<thead>
<tr>
<th>SCHOOL HAS DRESS CODE</th>
<th>NUMBER ANSWERING</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>0.88%(22/25)</td>
</tr>
<tr>
<td>NO</td>
<td>0.12%(3/25)</td>
</tr>
</tbody>
</table>
Question #6- “Who do you live with all or most of the time?”

Table 4.6 Dress Code for Previous School

<table>
<thead>
<tr>
<th>EVER BEEN IN A SCHOOL WITH DRESS CODE</th>
<th>NUMBER ANSWERING</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>0.88%(22/25)</td>
</tr>
<tr>
<td>NO</td>
<td>0.08%(2/25)</td>
</tr>
<tr>
<td>NO RESPONSE</td>
<td>0.04%(1/25)</td>
</tr>
</tbody>
</table>

Question #7- “Who do you live with all or most of the time?”

**TABLE 4.7 LIVING ARRANGEMENTS**

<table>
<thead>
<tr>
<th>WHOM YOU LIVE WITH</th>
<th>NUMBER ANSWERING</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOTHER</td>
<td>0.56%(14/25)</td>
</tr>
<tr>
<td>FATHER</td>
<td>0.36%(9/25)</td>
</tr>
<tr>
<td>GRANDPARENTS</td>
<td>0.20%(5/25)</td>
</tr>
<tr>
<td>STEPMOTHER</td>
<td>0.16%(4/25)</td>
</tr>
<tr>
<td>STEPFATHER</td>
<td>0.12%(3/25)</td>
</tr>
<tr>
<td>AUNTS, UNCLEs, COUSINS</td>
<td>0.08%(2/25)</td>
</tr>
</tbody>
</table>
Question #8- “Who in your home works?”

Table 4.8 Who Works in Home

<table>
<thead>
<tr>
<th>WHO IN YOUR HOME WORKS</th>
<th>NUMBER ANSWERING</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOTHER</td>
<td>0.44%(11/25)</td>
</tr>
<tr>
<td>FATHER</td>
<td>0.36%(9/25)</td>
</tr>
<tr>
<td>GRANDPARENTS</td>
<td>0.16%(4/25)</td>
</tr>
<tr>
<td>STEPMOTHER</td>
<td>0.12%(3/25)</td>
</tr>
<tr>
<td>STEPFATHER</td>
<td>0.12%(3/25)</td>
</tr>
<tr>
<td>AUNTS, UNCLEs, COUSINS</td>
<td>0.04%(1/25)</td>
</tr>
</tbody>
</table>

Question #9- “How much television do you watch a day?”

Table 4.9 Time Spent Watching TV

<table>
<thead>
<tr>
<th>HOW MUCH TV YOU WATCH A DAY</th>
<th>NUMBER ANSWERING</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-12 HOURS</td>
<td>0.08%(2/25)</td>
</tr>
<tr>
<td>7-9 HOURS</td>
<td>0.12%(3/25)</td>
</tr>
<tr>
<td>4-6 HOURS</td>
<td>0.40%(10/25)</td>
</tr>
<tr>
<td>1-3 HOURS</td>
<td>0.36%(9/25)</td>
</tr>
<tr>
<td>NO RESPONSE</td>
<td>0.04%(1/25)</td>
</tr>
</tbody>
</table>
Question #10- “Have teachers in school made comments on your appearance?”

Table 4.10 *Teachers Comments on Appearance*

<table>
<thead>
<tr>
<th>Teachers Comment on Appearance</th>
<th>Number Answering</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>0.52% (13/25)</td>
</tr>
<tr>
<td>No</td>
<td>0.40% (10/25)</td>
</tr>
<tr>
<td>No Response</td>
<td>0.08% (2/25)</td>
</tr>
</tbody>
</table>

Question #11- “How many African American teachers you have had in middle school?”

Table 4.11 *African American Teachers*

<table>
<thead>
<tr>
<th>Number of African American Teachers in Middle School</th>
<th>Number Answering</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-15%</td>
<td>0.04% (1/25)</td>
</tr>
<tr>
<td>6-10%</td>
<td>0.36% (9/25)</td>
</tr>
<tr>
<td>0-5%</td>
<td>0.56% (14/25)</td>
</tr>
<tr>
<td>No Response</td>
<td>0.04% (1/25)</td>
</tr>
</tbody>
</table>
Question #12- “How much television do you watch during the weekend?”

Table 4.12 TV Watched on Weekend

<table>
<thead>
<tr>
<th>AMOUNT OF TV WATCHED ON WEEKEND</th>
<th>NUMBER ANSWERING</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 OR MORE HOURS</td>
<td>0.12%(3/25)</td>
</tr>
<tr>
<td>10-12 HOURS</td>
<td>0.12%(3/25)</td>
</tr>
<tr>
<td>7-9 HOURS</td>
<td>0.28%(7/25)</td>
</tr>
<tr>
<td>4-6 HOURS</td>
<td>0.04%(1/25)</td>
</tr>
<tr>
<td>1-3 HOURS</td>
<td>0.44%(11/25)</td>
</tr>
</tbody>
</table>

Question #13- “How much time do you spend watching music videos per day?”

Table 4.13 Daily Time Spent Watching Music Videos

<table>
<thead>
<tr>
<th>TIME SPENT WATCHING MUSIC VIDEOS DAILY</th>
<th>NUMBER ANSWERING</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 OR MORE HOURS</td>
<td>X%(0/25)</td>
</tr>
<tr>
<td>10-12 HOURS</td>
<td>X%(0/25)</td>
</tr>
<tr>
<td>7-9 HOURS</td>
<td>0.12%(3/25)</td>
</tr>
<tr>
<td>4-6 HOURS</td>
<td>0.12%(3/25)</td>
</tr>
<tr>
<td>1-3 HOURS</td>
<td>X%(0/25)</td>
</tr>
<tr>
<td>NO RESPONSE</td>
<td>X%(0/25)</td>
</tr>
</tbody>
</table>
Question #14- “What else do you watch?”

Table 4.14 What Else Do You Watch?

<table>
<thead>
<tr>
<th>WHAT ELSE DO YOU WATCH</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOVIES</td>
<td>0.44%(11/25)</td>
</tr>
<tr>
<td>SITCOMS</td>
<td>0.32%(8/25)</td>
</tr>
<tr>
<td>BET</td>
<td>0.28%(7/25)</td>
</tr>
<tr>
<td>CARTOONS</td>
<td>0.28%(7/25)</td>
</tr>
<tr>
<td>MTV</td>
<td>0.16%(4/25)</td>
</tr>
<tr>
<td>SPORTS</td>
<td>0.08%(2/25)</td>
</tr>
<tr>
<td>CSI</td>
<td>0.08%(2/25)</td>
</tr>
<tr>
<td>NEWS</td>
<td>0.08%(2/25)</td>
</tr>
<tr>
<td>FOOD NETWORK</td>
<td>0.08%(2/25)</td>
</tr>
<tr>
<td>PIMP MY RIDE</td>
<td>0.04%(1/25)</td>
</tr>
<tr>
<td>PINKS ALL OUT</td>
<td>0.04%(1/25)</td>
</tr>
<tr>
<td>COLLEGE GAMINGDAY</td>
<td>0.04%(1/25)</td>
</tr>
<tr>
<td>VH1</td>
<td>0.04%(1/25)</td>
</tr>
<tr>
<td>COMEDY CENTRAL</td>
<td>0.04%(1/25)</td>
</tr>
<tr>
<td>HISTORY CHANNEL</td>
<td>0.04%(1/25)</td>
</tr>
</tbody>
</table>
Table 4.15 *Watching Music Videos*

<table>
<thead>
<tr>
<th>Watching Music Videos</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watching all the time</td>
<td>0.28% (7/25)</td>
</tr>
<tr>
<td>While doing something else</td>
<td>0.64% (16/25)</td>
</tr>
<tr>
<td>No response</td>
<td>0.08% (2/25)</td>
</tr>
</tbody>
</table>

Table 4.16 *Favorite Artists*

<table>
<thead>
<tr>
<th>Favorite Music Artist</th>
<th>Number Answering</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIL’WAYNE</td>
<td>0.56% (14/25)</td>
</tr>
<tr>
<td>YOUNG JEEZY</td>
<td>0.20% (5/25)</td>
</tr>
<tr>
<td>PLIES</td>
<td>0.12% (3/25)</td>
</tr>
<tr>
<td>GUCCI MANE</td>
<td>0.08% (2/25)</td>
</tr>
<tr>
<td>YOUNG DRO</td>
<td>0.04% (1/25)</td>
</tr>
<tr>
<td>KANYE WEST</td>
<td>0.04% (1/25)</td>
</tr>
<tr>
<td>T-PAIN</td>
<td>0.04% (1/25)</td>
</tr>
<tr>
<td>DMX</td>
<td>0.04% (1/25)</td>
</tr>
<tr>
<td>OJ da JUICEMAN</td>
<td>0.04% (1/25)</td>
</tr>
<tr>
<td>LOS</td>
<td>0.04% (1/25)</td>
</tr>
<tr>
<td>T.I.</td>
<td>0.04% (1/25)</td>
</tr>
<tr>
<td>STATEMENT</td>
<td>STRONGLY DISAGREE</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Family/Parents influence my dress.</td>
<td>24% (6)</td>
</tr>
<tr>
<td>Peers influence my dress.</td>
<td>12% (3)</td>
</tr>
<tr>
<td>Parents make negative comments about my dress.</td>
<td>24% (6)</td>
</tr>
<tr>
<td>Clothes I wear at home are different than those I wear at school.</td>
<td>8% (2)</td>
</tr>
<tr>
<td>Teachers make negative comments about my dress in school.</td>
<td>52% (13)</td>
</tr>
<tr>
<td>School influences the way I act.</td>
<td>16% (4)</td>
</tr>
<tr>
<td>People in my neighborhood influence the way I act.</td>
<td>16% (4)</td>
</tr>
<tr>
<td>People in my neighborhood influence the way I dress.</td>
<td>20% (5)</td>
</tr>
<tr>
<td>My favorite athlete influences the way I dress.</td>
<td>36% (9)</td>
</tr>
<tr>
<td>My favorite music artist influences the way I dress.</td>
<td>0% (0)</td>
</tr>
<tr>
<td>My favorite athlete influences the way I act.</td>
<td>20% (5)</td>
</tr>
<tr>
<td>My favorite music artist influences the way I behave.</td>
<td>12% (3)</td>
</tr>
<tr>
<td>People in my favorite TV commercial influence the way I behave.</td>
<td>32% (8)</td>
</tr>
<tr>
<td>If I had more money it would change the style of my dress.</td>
<td>4% (1)</td>
</tr>
<tr>
<td>If I had more money it would the way I dress.</td>
<td>12% (3)</td>
</tr>
<tr>
<td>I like the way people in my favorite TV show dress.</td>
<td>0% (0)</td>
</tr>
<tr>
<td>TV programs influence my actions.</td>
<td>12% (3)</td>
</tr>
<tr>
<td>The opposite sex likes the way I dress.</td>
<td>0% (0)</td>
</tr>
<tr>
<td>The way I dress makes me more attractive.</td>
<td>0% (0)</td>
</tr>
<tr>
<td>I like the way people in my family dress.</td>
<td>0% (0)</td>
</tr>
<tr>
<td>I like the way my friends dress at school.</td>
<td>0% (0)</td>
</tr>
<tr>
<td>The way I like to dress is accepted at school.</td>
<td>0% (0)</td>
</tr>
<tr>
<td>The way I dress influences my behavior.</td>
<td>8% (2)</td>
</tr>
<tr>
<td>The way I dress influences my attitude.</td>
<td>4% (1)</td>
</tr>
<tr>
<td>I like the way people in my neighborhood dress.</td>
<td>0% (0)</td>
</tr>
<tr>
<td>I like the way my parents dress.</td>
<td>0% (0)</td>
</tr>
</tbody>
</table>

N = 25
APPENDIX F

CRITIQUE RESPONSES

Participant one critiqued “Shoulder Lean” by Young Dro. His response to the critique questions follows. Anderson and Milbrandt Critique Questions

J. Reaction (This stage should be brief, only long enough for overall responses.)

B. General questions

1. What’s your first response to this work? That it is made like the movie Friday
2. How does this make you feel? Made me feel like I was watching the movie Friday
3. What does it make you think of? Friday the movie
4. What does it remind you of? Friday

II. Description (Let’s find out why you have this reaction by beginning to describe what we see.)

A. Obvious thematic, formal, and technical qualities

1. What images (illusions, pictures of recognizable things) do you see? cars, graffiti on buildings
2. What colors (shapes, textures, etc.) do you see? different colors
3. Are there any outstanding or unusual features you notice? no
4. What else do you see? (Encourage increasingly subtle discriminations.) you see people dancing
5. Are there any dark (light) areas? Rough or unusual textures? Large or small shapes? And so on. It was realistic
6. How do you think this work was made? (What was it: a painting? a sculpture? a photograph? something else?) made from a movie
7. Why do you think so? What types of brush strokes (sculptural finish, photographic technique, etc.) do you see? because they do the same thing on the video they did in the movie
8. What is the artist’s (physical) point of view? What are your clues? The artist is showing people his new dance

B. Formal relationships of shapes and images to each other. (the key in formal analysis is to look for relationships between forms and images. Differences such as changes in rhythm or one thing’s being bigger, darker, brighter than another are particularly significant clues for meaning. The focus here is on principles of design.)

1. What (colors, shapes, textures, lines) dominate the image? none Why?

2. Are there significant negative areas or spaces in the work? no What makes them significant?

3. What movement do you see? What elements (line, shape, etc.) and principles (rhythm, proportion, etc.) cause movement? Dancing

4. Where do you see contrast? What causes it?

5. Where are the figures looking/leaning/toward/pointing? (The emphasis here is on implied movement.) The rapper and the dance

6. What is the focal point in this work? What causes you to look there? (Is there a single focus? Why? Why not? What features cause us to see it that way?) The dance because everyone in the video was dancing

C. Formal characterization (Intended impact of the forms, colors, theme, and their relationships.)

1. What mood is presented? How are we meant to feel in the presence of this piece? Why? What’s the evidence? A kinda joyful mood because it was Young Dro’s first video so it was special to him

2. Why are we meant to focus where we do? (Why is there no central focus, or why is there a central focus?) Because all we have to really focus on is dancing

4. Would you characterize it as primitive, slick, aggressive, bold, intellectual, overpowering, timid, monumental, fluid, abstract, cool, static, rhythmic, hot, etc.? Why? What’s the evidence? Cool, hot

5. (Sometimes you need to ask opposites to get at the character of a piece.) What if the background were a different color? What if this work were realistic instead of having exaggerated forms? What if it had soft instead of hard edges? And so on. It was realistic

D. Contextual examination: historical and cultural context (these questions will normally be answered by the teacher or through outside research. All or parts of this stage can come before a physical description of the work if the work is very foreign to the students. Physical description should start the process only if a work is from the students’ own culture.)

1. Who did the work? Young Dro and T.I.
2. What was the artist’s point or intention? To show people the Shoulder Lean dance
3. What is the title? Shoulder Lean
4. When and where was the work done? In Atlanta, Ga. In a house and on the streets
5. How does it reflect that place and time? Because it where Young Dro lives
6. What style is it considered to be? A hot style and a nice style
7. Does it have or has it ever had a functional purpose? What? Yes, to dance
8. What influenced its production (social context, other art, technology)? A movie and the famous people in the video
9. What impact has the work had on work that came later or on society in general? Many people enjoyed the video.

10. What does the work tell us about the people who made and used it? That they enjoyed dancing.

III. Interpretation (This is the most difficult but ultimately the most significant stage.)

A. General questions

1. What do you think this work means? (Remind students of the subject matter, qualities, and character as described earlier to stimulate interpretations.) It means that if you want to do some go for it.

2. If you were inside the work, as a particular character, abstract form, or figure, what would you be thinking and feeling? I would be happy, very happy.

3. (In the face of a nonobjective or highly abstract work) What does it remind you of or make you think of? Makes me think of the movie Friday.

4. What title would you give this work if you were the artist? Why? I would give it the same name it already has which is Shoulder Lean because they’re doing a dance called Shoulder Lean.

IV. Evaluation

A. Personal experience

1. What was the quality of your experience in critiquing this work? Good.

2. Have your perceptions or feelings changed since we started? How? No, Not really.

3. Would you like to own this work? Why or why not? Yes, it was a hit video.

4. Do you feel a need to resolve what you found through personal critique (looking at the work) with what you found in the
contextual examination? Can this be done? If so, how? Yes, all they did was make it like a movie

B. Aesthetic judgment
   1. Is the work well made? (Does it indicate a high degree of technical, compositional, or conceptual skill?) Do you think its form, composition, or conceptual skill?) Do you think its form, composition, and technique are good? Why or why not? Yes, it’s well made
   2. Does it clearly express a point of view? Yes it does
   3. Overall, is it beautiful, visually satisfying, complete in and of itself? It’s a satisfying video

C. Contextual judgment
   1. Does the work address some significant human problem or need? If so, does it do this well? Why or why not? No

D. Final judgment
   1. Is the work clear? (Does it do what it seems to trying to do?) Is it up to the task we have determined that is set for itself? Was it worth making? Yea its clear and yea it was worth making
   2. Finally, does it move you? Does it have the aesthetic power to make you feel something strongly, or think something new, or move you to action in any way? yea it makes me want to dance
   3. Ultimately, was it worth examining? Why or why not? (Anderson & Milbrandt, 2005). Yea it was worth it

Participant two critiqued “Me and My Goons” by Plies. His answers to the critique model follow.

Anderson and Milbrandt Critique Questions

K. Reaction (This stage should be brief, only long enough for overall responses.)

C. General questions
   1. What’s your first response to this work? no they need to have all the time they need
   2. How does this make you feel? The same
3. What does it make you think of? That people don’t want them to sing
4. What does it remind you of? Nothing

II. Description (Let’s find out why you have this reaction by beginning to describe what we see.)

e. Obvious thematic, formal, and technical qualities
   i. What images (illusions, pictures of recognizable things) do you see? people, drinks, smoke
   ii. What colors (shapes, textures, etc.) do you see? car, shapes
   iii. Are there any outstanding or unusual features you notice? Yes
   iv. What else do you see? (Encourage increasingly subtle discriminations.) people dancing
   v. Are there any dark (light) areas? Rough or unusual textures? Large or small shapes? And so on. No
   vi. How do you think this work was made? (What was it: a painting? a sculpture? a photograph? something else?) with an camera
   vii. Why do you think so? What types of brush strokes (sculptural finish, photographic technique, etc.) do you see?
   viii. What is the artist’s (physical) point of view? What are your clues? and rapper

f. Formal relationships of shapes and images to each other. (the key in formal analysis is to look for relationships between forms and images. Differences such as changes in rhythm or one thing’s being bigger, darker, brighter than another are particularly significant clues for meaning. The focus here is on principles of design.)
   i. What (colors, shapes, textures, lines) dominate the image? Why?
      You see all kind of colors and shapes
   ii. Are there significant negative areas or spaces in the work? What makes them significant? No not that I see
iii. What movement do you see? What elements (line, shape, etc.) and principles (rhythm, proportion, etc.) cause movement? They dance and move slow and fast.

iv. Where do you see contrast? What causes it?

v. Where are the figures looking/leaning/toward/pointing? (The emphasis here is on implied movement.) It's none cause all you learn is about the streets.

vi. What is the focal point in this work? I think it is to make it look good. What causes you to look there? Is there a single focus? Why? Why not? What features cause us to see it that way? It's something that you never seen before.

g. Formal characterization (Intended impact of the forms, colors, theme, and their relationships.)

i. What mood is presented? Bad mood cause of them talking about how they feel and some of them being in thought a lot. How are we meant to feel in the presence of this piece? The same. Why? What's the evidence?

ii. Why are we meant to focus where we do? (Why is there no central focus, or why is there a central focus?) So you know what to do.


iv. Would you characterize it as primitive, slick, aggressive, bold, intellectual, overpowering, timid, monumental, fluid, abstract, cool, static, rhythmic, hot, etc.? Why? What's the evidence? All.

v. (Sometimes you need to ask opposites to get at the character of a piece.) What if the background were a different color? It would not look right with a background with one color. What if this work were realistic instead of having exaggerated forms? What if it had soft instead of hard edges? And so on.

h. Contextual examination: historical and cultural context (these questions will normally be answered by the teacher or through outside research. All
or parts of this stage can come before a physical description of the work if the work is very foreign to the students. Physical description should start the process only if a work is from the students’ own culture.

i. Who did the work?

ii. What was the artist’s point or intention?

iii. What is the title? Me and My goons

iv. When and where was the work done? In ATL

v. How does it reflect that place and time? It don’t

vi. What style is it considered to be? Cool

vii. Does it have or has it ever had a functional purpose? No What?

viii. What influenced its production (social context, other art, technology)?

ix. What impact has the work had on work that came later or on society in general? None

x. What does the work tell us about the people who made and used it?

IV. Interpretation (This is the most difficult but ultimately the most significant stage.)

a. General questions

i. What do you think this work means? (Remind students of the subject matter, qualities, and character as described earlier to stimulate interpretations.) I have no idea

ii. If you were inside the work, as a particular character, abstract form, or figure, what would you be thinking and feeling? That I’m going to be rich

iii. (In the face of a nonobjective or highly abstract work>) What does it remind you of or make you think of?

iv. What title would you give this work if you were the artist? Why?

V. Evaluation

a. Personal experience

i. What was the quality of your experience in critiquing this work? Okay!
ii. Have your perceptions or feelings changed since we started? How?
   No
iii. Would you like to own this work? Why or why not? no
iv. Do you feel a need to resolve what you found through personal critique (looking at the work) with what you found in the contextual examination? Can this be done? If so, how? no
b. Aesthetic judgment
   i. Is the work well made? No (Does it indicate a high degree of technical, compositional, or conceptual skill?) Do you think its form, composition, or conceptual skill?) Do you think its form, composition, and technique are good? Why or why not?
   ii. Does it clearly express a point of view? No
   iii. Overall, is it beautiful, visually satisfying, complete in and of itself? No
c. Contextual judgment
   i. Does the work address some significant human problem or need? If so, does it do this well? Why or why not? No
d. Final judgment
   i. Is the work clear? (Does it do what it seems to trying to do?) Is it up to the task we have determined that is set for itself? Was it worth making? No
   ii. Finally, does it move you? Does it have the aesthetic power to make you feel something strongly, or think something new, or move you to action in any way?
   iii. Ultimately, was it worth examining? A little Why or why not?

(Anderson & Milbrandt, 2005).

Participant three-critiqued “Got Money” by Lil Wayne and his answers follow.

Anderson and Milbrandt Critique Questions

L. Reaction (This stage should be brief, only long enough for overall responses.)
D. General questions
   1. What’s your first response to this work? Nice
2. How does this make you feel? Great-good
3. What does it make you think of? Music
4. What does it remind you of? Nothing

II. Description (Let’s find out why you have this reaction by beginning to describe what we see.)

e. Obvious thematic, formal, and technical qualities

   i. What images (illusions, pictures of recognizable things) do you see? All kinds
   ii. What colors (shapes, textures, etc.) do you see? All kinds
   iii. Are there any outstanding or unusual features you notice? Sort of
   iv. What else do you see? (Encourage increasingly subtle discriminations.) Nothing
   v. Are there any dark (light) areas? Rough or unusual textures? I guess Large or small shapes? And so on. I
   vi. How do you think this work was made? (What was it: a painting? a sculpture? a photograph? something else?) Don’t know
   vii. Why do you think so? What types of brush strokes (sculptural finish, photographic technique, etc.) do you see? All kinds
   viii. What is the artist’s (physical) point of view? What are your clues?

f. Formal relationships of shapes and images to each other. (The key in formal analysis is to look for relationships between forms and images. Differences such as changes in rhythm or one thing’s being bigger, darker, brighter than another are particularly significant clues for meaning. The focus here is on principles of design.)

   i. What (colors, shapes, textures, lines) dominate the image? Why?
   ii. Are there significant negative areas or spaces in the work? What makes them significant?
   iii. What movement do you see? Lil Wayne and the rappers What elements (line, shape, etc.) and principles (rhythm, proportion, etc.) cause movement?
   iv. Where do you see contrast? What causes it?
v. Where are the figures looking/leaning/toward/pointing? (The emphasis here is on implied movement.)

vi. What is the focal point in this work? The singing and dancing. What causes you to look there? (Is there a single focus? Why? Why not? What features cause us to see it that way?)

g. Formal characterization (Intended impact of the forms, colors, theme, and their relationships.)

i. What mood is presented? How are we meant to feel in the presence of this piece? The same Why? What’s the evidence?

ii. Why are we meant to focus where we do? (Why is there no central focus, or why is there a central focus?)

iii. Is this work realistic? Formalistic? Expressionistic? Some combination?

iv. Would you characterize it as primitive, slick, aggressive, bold, intellectual, overpowering, timid, monumental, fluid, abstract, cool, static, rhythmic, hot, etc.? Why? What’s the evidence?

v. (Sometimes you need to ask opposites to get at the character of a piece.) What if the background were a different color? What if this work were realistic instead of having exaggerated forms? What if it had soft instead of hard edges? And so on.

h. Contextual examination: historical and cultural context (these questions will normally be answered by the teacher or through outside research. All or parts of this stage can come before a physical description of the work if the work is very foreign to the students. Physical description should start the process only if a work is from the students’ own culture.)

i. Who did the work? Lil Wayne

ii. What was the artist’s point or intention? To show new stuff

iii. What is the title? Got Money

iv. When and where was the work done?

v. How does it reflect that place and time?

vi. What style is it considered to be? Rap
vii. Does it have or has it ever had a functional purpose? What?
viii. What influenced its production (social context, other art, technology)?
ix. What impact has the work had on work that came later or on society in general?
xi. What does the work tell us about the people who made and used it?

A black rapper who stays in New Orleans

VI. Interpretation (This is the most difficult but ultimately the most significant stage.)
a. General questions
   i. What do you think this work means? (Remind students of the subject matter, qualities, and character as described earlier to stimulate interpretations.)
   ii. If you were inside the work, as a particular character, abstract form, or figure, what would you be thinking and feeling? I would be listening
   iii. (In the face of a nonobjective or highly abstract work) What does it remind you of or make you think of?
   iv. What title would you give this work if you were the artist? I’m a millionaire Why?

VII. Evaluation
a. Personal experience
   i. What was the quality of your experience in critiquing this work?
   ii. Have your perceptions or feelings changed since we started? How?
   iii. Would you like to own this work? Why or why not?
   iv. Do you feel a need to resolve what you found through personal critique (looking at the work) with what you found in the contextual examination? Can this be done? If so, how?
b. Aesthetic judgment
   i. Is the work well made? (Does it indicate a high degree of
ii. technical, compositional, or conceptual skill?) Do you think its form, composition, and technique are good? Why or why not?

iii. Does it clearly express a point of view?

iv. Overall, is it beautiful, visually satisfying, complete in and of itself?

c. Contextual judgment

i. Does the work address some significant human problem or need? If so, does it do this well? Why or why not?

d. Final judgment

i. Is the work clear? (Does it do what it seems to trying to do?) Is it up to the task we have determined that is set for itself? Was it worth making?

ii. Finally, does it move you? Does it have the aesthetic power to make you feel something strongly, or think something new, or move you to action in any way? No

iii. Ultimately, was it worth examining? I guess so. I didn’t have anything else to watch Why or why not? (Anderson & Milbrandt, 2005).

Participants four and five selected “Blame It” by Jamie Foxx featuring T-Pain. There responses are below.

Anderson and Milbrandt Critique Questions

M. Reaction (This stage should be brief, only long enough for overall responses.)

E. General questions

1. What’s your first response to this work? Wow
2. How does this make you feel? Good
3. What does it make you think of? Partying
4. What does it remind you of? It reminds me of New York Time Square on New Year’s Eve

II. Description (Let’s find out why you have this reaction by beginning to describe what we see.)
e. Obvious thematic, formal, and technical qualities
   i. What images (illusions, pictures of recognizable things) do you see? Men and women and alcohol
   ii. What colors (shapes, textures, etc.) do you see? Red and black
   iii. Are there any outstanding or unusual features you notice? Smoke, fog
   iv. What else do you see? (Encourage increasingly subtle discriminations.) Wine glasses
   v. Are there any dark (light) areas? Yes a dark scene with light hitting it Rough or unusual textures? No Large or small shapes? And so on. Small shape
   vi. How do you think this work was made? (What was it: a painting? a sculpture? a photograph? something else?) By filming while bright lights are flashing
   vii. Why do you think so? What types of brush strokes (sculptural finish, photographic technique, etc.) do you see? Photographic
   viii. What is the artist’s (physical) point of view? What are your clues? Center-front of the screen
f. Formal relationships of shapes and images to each other. (the key in formal analysis is to look for relationships between forms and images. Differences such as changes in rhythm or one thing’s being bigger, darker, brighter than another are particularly significant clues for meaning. The focus here is on principles of design.)
   i. What (colors, shapes, textures, lines) dominate the image? Why? Red, its flashing constantly
   ii. Are there significant negative areas or spaces in the work? What makes them significant? no
   iii. What movement do you see? people moving What elements (line, shape, etc.) and principles (rhythm, proportion, etc.) cause movement? Music causes the movement
iv. Where do you see contrast? The whole video What causes it?
  Flashing lights
v. Where are the figures looking/leaning/toward/pointing? (The emphasis here is on implied movement.) at the camera
vi. What is the focal point in this work? The center What causes you to look there? (Is there a single focus? The main character is there Why? Why not? No there are many other people in the background What features cause us to see it that way?)
g. Formal characterization (Intended impact of the forms, colors, theme, and their relationships.)
  i. What mood is presented? Happy How are we meant to feel in the presence of this piece? Why? What’s the evidence? They are happy
  ii. Why are we meant to focus where we do? (Why is there no central focus or why is there a central focus?) so we can see the main character
  iv. Would you characterize it as primitive, slick, aggressive, bold, intellectual, overpowering, timid, monumental, fluid, abstract, cool, static, rhythmic, hot, etc.? Why? What’s the evidence? Rhythmic because people are dancing to music
  v. (Sometimes you need to ask opposites to get at the character of a piece.) What if the background were a different color? What if this work were realistic instead of having exaggerated forms? It would have a different mood What if it had soft instead of hard edges? And so on.
h. Contextual examination: historical and cultural context (these questions will normally be answered by the teacher or through outside research. All or parts of this stage can come before a physical description of the work if
the work is very foreign to the students. Physical description should start
the process only if a work is from the students’ own culture.)

i. Who did the work? Jamie Foxx and T-Pain

ii. What was the artist’s point or intention? To blame club actions on
the alcohol

iii. What is the title? “Blame It”

iv. When and where was the work done? At night in a club

v. How does it reflect that place and time? It’s a place for the night

vi. What style is it considered to be? R&B

vii. Does it have or has it ever had a functional purpose? What? no

viii. What influenced its production (social context, other art,
technology)? Social context

ix. What impact has the work had on work that came later or on
society in general? People feel free after they watch the video

x. What does the work tell us about the people who made and used it?
They’re happy go lucky people

VIII. Interpretation (This is the most difficult but ultimately the most significant
stage.)

a. General questions

i. What do you think this work means? (Remind students of the
subject matter, qualities, and character as described earlier to
stimulate interpretations.) Live your life to the fullest

ii. If you were inside the work, as a particular character, abstract
form, or figure, what would you be thinking and feeling? Intuitive

iii. (In the face of a nonobjective or highly abstract work) What does it
remind you of or make you think of? Movies

iv. What title would you give this work if you were the artist? The
same title because it fits best. Why?

IX. Evaluation

a. Personal experience
i. What was the quality of your experience in critiquing this work?
good

ii. Have your perceptions or feelings changed since we started? How?
I like it more because I can appreciate it more

iii. Would you like to own this work? Yes Why or why not? Its
amazing

iv. Do you feel a need to resolve what you found through personal
critique (looking at the work) with what you found in the
contextual examination? Can this be done? If so, how? No

b. Aesthetic judgment

i. Is the work well made? (Does it indicate a high degree of
technical, compositional, or conceptual skill?) Do you think its
form, composition, or conceptual skill?) Do you think its form,
composition, and technique are good? Why or why not? Yes form
its formal

ii. Does it clearly express a point of view? Yes

iii. Overall, is it beautiful, visually satisfying, Complete in and of
itself? Visually satisfying

C. Contextual judgment

i. Does the work address some significant human problem or need?
If so, does it do this well? Why or why not? Yes because everyone
needs to have fun

d. Final judgment

i. Is the work clear? (Does it do what it seems to trying to do?) Is it
up to the task we have determined that is set for itself? Was it
worth making? Yes, yes, yes

ii. Finally, does it move you? Does it have the aesthetic power to
make you feel something strongly, or think something new, or
move you to action in any way? Yes, yes

iii. Ultimately, was it worth examining? Why or why not? (Anderson
& Milbrandt, 2005). Yes it made me feel good
Anderson and Milbrandt Critique Questions

N. Reaction (This stage should be brief, only long enough for overall responses.)

F. General questions

1. What’s your first response to this work? It looked cool
2. How does this make you feel? Ok
3. What does it make you think of? A club
4. What does it remind you of? A club

II. Description (Let’s find out why you have this reaction by beginning to describe what we see.)

e. Obvious thematic, formal, and technical qualities

i. What images (illusions, pictures of recognizable things) do you see? Everything is kind of pink
ii. What colors (shapes, textures, etc.) do you see? Pink, blue, purple, black
iii. Are there any outstanding or unusual features you notice? Everything has a different outline
iv. What else do you see? (Encourage increasingly subtle discriminations.) Women, guys, celebrities
v. Are there any dark (light) areas? Rough or unusual textures? Large or small shapes? And so on. Yes, its dark shapes are normal
vi. How do you think this work was made? (What was it: a painting? a sculpture? a photograph? something else?) Music video
vii. Why do you think so? What types of brush strokes (sculptural finish, photographic technique, etc.) do you see? It was in motion, lighting techniques
viii. What is the artist’s (physical) point of view? In front. What are your clues? You see everyone’s face

f. Formal relationships of shapes and images to each other. (The key in formal analysis is to look for relationships between forms and images. Differences such as changes in rhythm or one thing’s being bigger, darker,
brighter than another are particularly significant clues for meaning. The focus here is on principles of design.

i. What (colors, shapes, textures, lines) dominate the image? Why? Pink, black everything is outlined

ii. Are there significant negative areas or spaces in the work? What makes them significant? No

iii. What movement do you see? What elements (line, shape, etc.) and principles (rhythm, proportion, etc.) cause movement? Everything is moving

iv. Where do you see contrast? The faces What causes it? Light

v. Where are the figures looking/leaning/toward/pointing? (The emphasis here is on implied movement.) They’re not

vi. What is the focal point in this work? The people What causes you to look there? (Is there a single focus? Why? Why not? What features cause us to see it that way?) The camera

g. Formal characterization (Intended impact of the forms, colors, theme, and their relationships.)

i. What mood is presented? Loose How are we meant to feel in the presence of this piece? Why? What’s the evidence?

ii. Why are we meant to focus where we do? (Why is there no central focus, or why is there a central focus?) Because it’s the purpose


iv. Would you characterize it as primitive, slick, aggressive, bold, intellectual, overpowering, timid, monumental, fluid, abstract, cool, static, rhythmic, hot, etc.? Why? What’s the evidence?

v. (Sometimes you need to ask opposites to get at the character of a piece.) What if the background were a different color? What if this work were realistic instead of having exaggerated forms? What if it had soft instead of hard edges? And so on. It would still look good
h. Contextual examination: historical and cultural context (these questions will normally be answered by the teacher or through outside research. All or parts of this stage can come before a physical description of the work if the work is very foreign to the students. Physical description should start the process only if a work is from the students’ own culture.)  
   i. Who did the work? Jamie Foxx and T-Pain  
   ii. What was the artist’s point or intention? None  
   iii. What is the title? Blame It  
   iv. When and where was the work done? 2009 in a club  
   v. How does it reflect that place and time?  
   vi. What style is it considered to be? Unique  
   vii. Does it have or has it ever had a functional purpose? No What?  
   viii. What influenced its production (social context, other art, technology)? Technology  
   ix. What impact has the work had on work that came later or on society in general? None  
   x. What does the work tell us about the people who made and used it? They are creative

X. Interpretation (This is the most difficult but ultimately the most significant stage.)  
   a. General questions  
      i. What do you think this work means? (Remind students of the subject matter, qualities, and character as described earlier to stimulate interpretations.) You can do what you want because you can blame it on some energetic drink  
      ii. If you were inside the work, as a particular character, abstract form, or figure, what would you be thinking and feeling?  
      iii. (In the face of a nonobjective or highly abstract work) What does it remind you of or make you think of? A club drinking  
      iv. What title would you give this work if you were the artist? Blame It Why?

XI. Evaluation
a. Personal experience
   i. What was the quality of your experience in critiquing this work?
      Great
   ii. Have your perceptions or feelings changed since we started? How?
      No
   iii. Would you like to own this work? Yes Why or why not? Its cool
   iv. Do you feel a need to resolve what you found through personal critique (looking at the work) with what you found in the contextual examination? Can this be done? If so, how? No

b. Aesthetic judgment
   i. Is the work well made? (Does it indicate a high degree of technical, compositional, or conceptual skill?) Do you think its form, composition, or conceptual skill?) Do you think its form, composition, and technique are good? Why or why not? Yes
   ii. Does it clearly express a point of view? Yes
   iii. Overall, is it beautiful, visually satisfying, complete in and of itself? yes

c. Contextual judgment
   i. Does the work address some significant human problem or need?
      Yes blame it on the alcohol If so, does it do this well? Why or why not?

d. Final judgment
   i. Is the work clear? (Does it do what it seems to trying to do?) Is it up to the task we have determined that is set for itself? Was it worth making? Yes, yes, yes
   ii. Finally, does it move you? Does it have the aesthetic power to make you feel something strongly, or think something new, or move you to action in any way? no
   iii. Ultimately, was it worth examining? Why or why not? (Anderson & Milbrandt, 2005). Yes its entertaining

For participant six Young Jeezy’s “Who Dat” was the choice for a critical analysis.
Anderson and Milbrandt Critique Questions

O. Reaction (This stage should be brief, only long enough for overall responses.)

G. General questions

1. What’s your first response to this work? That I like it and didn’t even finish watching the video
2. How does this make you feel? Energized (crunk)
3. What does it make you think of? Make a lot of money and live like they do
4. What does it remind you of?

II. Description (Let’s find out why you have this reaction by beginning to describe what we see.)

e. Obvious thematic, formal, and technical qualities

i. What images (illusions, pictures of recognizable things) do you see? cars, money and women

ii. What colors (shapes, textures, etc.) do you see? a lot of colors mostly black was what they were wearing

iii. Are there any outstanding or unusual features you notice?

iv. What else do you see? (Encourage increasingly subtle discriminations.)

v. Are there any dark (light) areas? Rough or unusual textures? Large or small shapes? And so on.

vi. How do you think this work was made? (What was it a painting? a sculpture? a photograph? something else?) A photograph

vii. Why do you think so? What types of brush strokes (sculptural finish, photographic technique, etc.) do you see?

viii. What is the artist’s (physical) point of view? Trying to stay out of trouble with the police What are your clues?

f. Formal relationships of shapes and images to each other. (The key in formal analysis is to look for relationships between forms and images. Differences such as changes in rhythm or one thing’s being bigger, darker,
brighter than another are particularly significant clues for meaning. The focus here is on principles of design.

i. What (colors, shapes, textures, lines) dominate the image? Why?

ii. Are there significant negative areas or spaces in the work? What makes them significant?

iii. What movement do you see? What elements (line, shape, etc.) and principles (rhythm, proportion, etc.) cause movement?

iv. Where do you see contrast? What causes it?

v. Where are the figures looking/leaning/toward/pointing? (The emphasis here is on implied movement.)

vi. What is the focal point in this work? What causes you to look there? (Is there a single focus? Why? Why not? What features cause us to see it that way?)

g. Formal characterization (Intended impact of the forms, colors, theme, and their relationships.)

i. What mood is presented? How are we meant to feel in the presence of this piece? Why? What’s the evidence?

ii. Why are we meant to focus where we do? (Why is there no central focus, or why is there a central focus?)

iii. Is this work realistic? Formalistic? Expressionistic? Some combination?

iv. Would you characterize it as primitive, slick, aggressive, bold, intellectual, overpowering, timid, monumental, fluid, abstract, cool, static, rhythmic, hot, etc.? Why? What’s the evidence?

v. (Sometimes you need to ask opposites to get at the character of a piece.) What if the background were a different color? What if this work were realistic instead of having exaggerated forms? What if it had soft instead of hard edges? And so on.

h. Contextual examination: historical and cultural context (these questions will normally be answered by the teacher or through outside research. All or parts of this stage can come before a physical description of the work if
the work is very foreign to the students. Physical description should start
the process only if a work is from the students’ own culture.)

i. Who did the work?
ii. What was the artist’s point or intention?
iii. What is the title?
iv. When and where was the work done?
v. How does it reflect that place and time?
vi. What style is it considered to be?
vii. Does it have or has it ever had a functional purpose? What?
viii. What influenced its production (social context, other art, technology)?
ix. What impact has the work had on work that came later or on society in general?
x. What does the work tell us about the people who made and used it?

XII. Interpretation (This is the most difficult but ultimately the most significant stage.)

a. General questions
   i. What do you think this work means? (Remind students of the subject matter, qualities, and character as described earlier to stimulate interpretations.)
   ii. If you were inside the work, as a particular character, abstract form, or figure, what would you be thinking and feeling?
   iii. (In the face of a nonobjective or highly abstract work>) What does it remind you of or make you think of?
   iv. What title would you give this work if you were the artist? Why?

XIII. Evaluation

a. Personal experience
   i. What was the quality of your experience in critiquing this work?
   ii. Have your perceptions or feelings changed since we started? How?
iii. Would you like to own this work? Why or why not?

iv. Do you feel a need to resolve what you found through personal critique (looking at the work) with what you found in the contextual examination? Can this be done? If so, how?

b. Aesthetic judgment

i. Is the work well made? (Does it indicate a high degree of technical, compositional, or conceptual skill?) Do you think its form, composition, or conceptual skill?) Do you think its form, composition, and technique are good? Why or why not?

ii. Does it clearly express a point of view?

iii. Overall, is it beautiful, visually satisfying, complete in and of itself?

c. Contextual judgment

i. Does the work address some significant human problem or need? If so, does it do this well? Why or why not?

d. Final judgment

i. Is the work clear? (Does it do what it seems to trying to do?) Is it up to the task we have determined that is set for itself? Was it worth making?

ii. Finally, does it move you? Does it have the aesthetic power to make you feel something strongly, or think something new, or move you to action in any way?

iii. Ultimately, was it worth examining? Why or why not? (Anderson & Milbrandt, 2005).

To my surprise participant seven selected Kirk Franklin’s gospel music video “It’s over now” for his critique.

Anderson and Milbrandt Critique Questions

P. Reaction (This stage should be brief, only long enough for overall responses.)

H. General questions

1. What’s your first response to this work?
2. How does this make you feel? If I am willing to give up something I can go on with my life
3. What does it make you think of? Giving up on life
4. What does it remind you of?

II. Description (Let’s find out why you have this reaction by beginning to describe what we see.)

e. Obvious thematic, formal, and technical qualities
   i. What images (illusions, pictures of recognizable things) do you see? gospel superstar, a city, a house, a car
   ii. What colors (shapes, textures, etc.) do you see? gray, blue, green
   iii. Are there any outstanding or unusual features you notice?
   iv. What else do you see? (Encourage increasingly subtle discriminations.) Nothing
   v. Are there any dark (light) areas? Rough or unusual textures? No Large or small shapes? And so on. Large
   vi. How do you think this work was made? (What was it: a painting? a sculpture? a photograph? something else?) Photograph
   vii. Why do you think so? What types of brush strokes (sculptural finish, photographic technique, etc.) do you see? You can tell by how it stands out
   viii. What is the artist’s (physical) point of view? That its over now

f. Formal relationships of shapes and images to each other. (The key in formal analysis is to look for relationships between forms and images. Differences such as changes in rhythm or one thing’s being bigger, darker, brighter than another are particularly significant clues for meaning. The focus here is on principles of design.)
   i. What (colors, shapes, textures, lines) dominate the image? it brings the video out Why?
   ii. Are there significant negative areas or spaces in the work? What makes them significant? Nothing
iii. What movement do you see? What elements (line, shape, etc.) and principles (rhythm, proportion, etc.) cause movement? Squares

iv. Where do you see contrast? What causes it?

v. Where are the figures looking/leaning/toward/pointing? (The emphasis here is on implied movement.)

vi. What is the focal point in this work? What causes you to look there? (Is there a single focus? Why? Why not? What features cause us to see it that way?)

g. Formal characterization (Intended impact of the forms, colors, theme, and their relationships.)

i. What mood is presented? How are we meant to feel in the presence of this piece? Why? What’s the evidence? Well in a good way it makes me happy

ii. Why are we meant to focus where we do? (Why is there no central focus, or why is there a central focus?) To see the group


iv. Would you characterize it as primitive, slick, aggressive, bold, intellectual, overpowering, timid, monumental, fluid, abstract, cool, static, rhythmic, hot, etc.? Why? What’s the evidence? Overpowering

v. (Sometimes you need to ask opposites to get at the character of a piece.) What if the background were a different color? What if this work were realistic instead of having exaggerated forms? What if it had soft instead of hard edges? And so on.

h. Contextual examination: historical and cultural context (these questions will normally be answered by the teacher or through outside research. All or parts of this stage can come before a physical description of the work if the work is very foreign to the students. Physical description should start the process only if a work is from the students’ own culture.)

i. Who did the work? Kirk Franklin
ii. What was the artist’s point or intention?

iii. What is the title? Its over now

iv. When and where was the work done? 2008

v. How does it reflect that place and time?

vi. What style is it considered to be?

vii. Does it have or has it ever had a functional purpose? What?

viii. What influenced its production (social context, other art, technology)? Technology

ix. What impact has the work had on work that came later or on society in general?

x. What does the work tell us about the people who made and used it?

XIV. Interpretation (This is the most difficult but ultimately the most significant stage.)

a. General questions

i. What do you think this work means? (Remind students of the subject matter, qualities, and character as described earlier to stimulate interpretations.) Help someone

ii. If you were inside the work, as a particular character, abstract form, or figure, what would you be thinking and feeling?

iii. (In the face of a nonobjective or highly abstract work) What does it remind you of or make you think of?

iv. What title would you give this work if you were the artist? Life Why? Cause it talks about it

XV. Evaluation

a. Personal experience

i. What was the quality of your experience in critiquing this work?

ii. Have your perceptions or feelings changed since we started? no How?

iii. Would you like to own this work? Yes Why or why not?
iv. Do you feel a need to resolve what you found through personal critique (looking at the work) with what you found in the contextual examination? Can this be done? If so, how?

b. Aesthetic judgment
   i. Is the work well made? (Does it indicate a high degree of technical, compositional, or conceptual skill?) Conceptual Do you think its form, composition, or conceptual skill?) Composition Do you think its form, composition, and technique are good? Why or why not?
   ii. Does it clearly express a point of view?
   iii. Overall, is it beautiful, visually satisfying, complete in and of itself? Yes

c. Contextual judgment
   i. Does the work address some significant human problem or need? If so, does it do this well? Why or why not?

d. Final judgment
   i. Is the work clear? (Does it do what it seems to trying to do?) Is it up to the task we have determined that is set for itself? Was it worth making? Yes
   ii. Finally, does it move you? Yes Does it have the aesthetic power to make you feel something strongly, or think something new, or move you to action in any way? Yes

XVI. Ultimately, was it worth examining? Why or why not? (Anderson & Milbrandt, 2005). Yes because of the music
APPENDIX G

TRANSCRIPTION OF FOCUS GROUP DISCUSSIONS

Discussion #1
A. Designates the researcher and B. or C designates the participants.

A. Can you tell me which music artist is your favorite artist?
B. Lil Wayne
A. Can you tell me about Lil Wayne’s music videos? What are they about?
B. Most of them are about umm like crazy videos. Have a lot of different stuff in them.
A. Can you describe the stuff?
B. He (Lil Wayne) either has his shirt off or he has a leather jacket on.
A. Are there other people in the videos?
B. Yes sir. A bunch of girls and most of the time he has someone like a feature artist with him.
A. Can you tell me or name one of the featured artists?
B. Birdman
A. Is Birdman someone who is featured a lot?
B. Yes sir.
A. What are the girls doing in the videos?
B. They are dancing and umm throwing money.
A. Can you tell me the name of one of his videos where you can see all of that stuff?
B. Mmm Lollipop
A. Lollilop is that the name of it? What is he saying in the video? What does that title mean?
B. Saying that he will lick a girl like a lollipop.
A. Can you say that again?
B. He is saying that he will lick a girl like a lollipop.
A. Okay.
B. Need I say more?
A. We’ll stop there.
B. Okay. (laughingly)

A. I appreciate that because I had no idea what that meant. That’s why I am doing the research. Okay what do you think about Lil Wayne outside of his videos?

B. He started rapping when he was 13. I think he was 13 and umm Birdman adopted him. That’s really like his daddy now. He ummm.

A. Birdman adopted him when he was 13?

B. No sir. He started rapping for Birdman when he was 12 and got major when he was 13 and Birdman adopted him when he was like 15.

A. Okay. That’s interesting. Can you tell me where Lil Wayne is from?

B. He say he from New Orleans, but I don’t know.

A. Okay Lil Wayne is from New Orleans. Come on in and have a seat. (Another participant enters the room) So Lil Wayne is from New Orleans?

B. That’s what he say.

A. You say that like you don’t believe that.

B. I don’t

A. Is he from somewhere else that you’re not telling us?

B. I don’t know where he from, but I don’t think he is from New Orleans.

A. Okay we’ll go over what we talked about in the video for a second. We are talking about the Lollipop video by Lil Wayne. Have you seen it? (to the second participant)

C. Mmm huh.

A. What do you think the video is about?

C. Its about girls I think.

A. That’s what D**** said its about girls. Okay what are the girls doing? What do you say they are doing?

C. It straight up look like a little strip club thing.

A. Strip club thing. So are a lot of Lil Wayne’s videos like that with a lot of girls dancing or are they different?

B. & C. 50-50

A. About 50-50. So he does have videos that don’t have girls dancing like that. Okay so D**** says Lil Wayne is his favorite artist. Is he your favorite artist to?
B. No, Gucci Mane is
A. Gucci Mane. So do you watch Gucci Mane D****?
B. Naw, but I listen to a couple of his songs but I don’t watch no videos.
A. You say you like Gucci Mane. What are Gucci Manes’s videos like?
C. Gucci Mane aint got no videos.
A. He doesn’t have any (videos). So is he a new artist?
C. Naw, not really.
A. So, why doesn’t he have videos?
B. No videos yet.
A. So do you think he will have videos?
C. Most likely yeah.
A. So what does he talk about in his songs?
C. Dope.
A. So, it would be fair to say that his lyrics are about drug dealing? Is that what he talks about?
C. Uh huh.
A. Are there any other lyrics? What kind of lyrics? He’s not rapping about anything else?
B. & C. About girls.
A. The girls seem to keep coming up D****.
B. Laughs.
A. You gotta have the girls I guess huh?
B. Mmm huh.
A. Another guy told me he likes Gucci Mane. I don’t know who that is. I’ve heard of Lil Wayne before. So Gucci Mane must be a new artist?
C. No, he’s just not out there like that. He’s underground.
A. Oh he’s underground. Okay what does underground mean?
C. He’s out on the streets, but he is not you know all commercialized.
A. Oh okay. Out on the streets. So you say he does not have any videos yet?
C. He had like one didn’t he D****?
B. No, he got like a couple of videos. He got like “Freaky Girl” and “So Icy”.

156
A. Okay you say he’s underground so that means they probably won’t show his videos a lot on BET or MTV?
C. Yeah.
B. Cause he got a lot of … He talk about a lot of drugs and stuff.
A. Okay so do you think they are not showing it because of the content… what the video is about or is it because he’s just not a good rapper?
B. Not a good rapper.
C. No Gucci Mane can rap.
A. So you don’t think Gucci Mane’s a good rapper? But you do? Where is Gucci Mane from? Do you know?
B. Atlanta
A. Gucci Mane is from Atlanta. So, he’s from the same place as T.I.? T.I. is from Atlanta. That’s what they tell me right? Is that right?
C. Yeah.
A. Okay we got Gucci Mane and Lil Wayne. What other rappers do you want to talk about?
B. Mmmm.
A. Give me your next favorite rapper.
C Jeezy.
C. Yeah like Jeezy probably.
A. Okay somebody told me Jeezy is from Atlanta.
B. Ahh ha.
A. From A-town right? Okay Jeezy’s from Atlanta. Tell me about Jeezy’s videos.
B. Ahh.
A. What is he talking about?
B. Probably like the same thing as Gucci Man… just not as explicit.
A. Okay.
B. And uh Gucci got girls in his videos to.
A. So he’s a little more undercover with his language?
B. No, he (Jeezy) just don’t talk about drugs as much as Gucci Mane do.
C. & B. Jeezy talk about more like money.
D. A. Okay so Jeezy is more focused on money.
C. Mmm huh.
A. I don’t see anything wrong with that. I guess it just depends on how you get it right?
B. Umm huh. (laughingly)
A. I might have a problem with how some of them get their money. But if you focus on money and get it the right way that shouldn’t be a problem should it? D**** says he is going to be a doctor so he can make all the money he wants.
B. Umm huh.
A. Without having to look over your shoulder right? Okay so Jeezy’s videos are more focused on money?
B. Umm huh.
A. So Jeezy’s videos are more focused on money and girls or not?
B. Yeah the girls are there.
A. All the videos got to have the girls I guess?
B. Laughs and says umm huh.
A. Its that important?
B. Umm huh.
A. What do you say? (to the other participant) Is it important to have the girls or would you watch the video without the girls?
B. Yeah they’re important…. The girls in the videos.
A. What do you say D****? Are they that important?
B. Yeah.
C. It depends.
A. D**** no girls… no good video right?
B. Right
A. But you say it depends.
B. It depends on the lyrics.
A. Okay can you give me a title of one of Jeezy’s videos that both of you like?
C.I like umm … let me think of one.
B. Ummm.
C. Stay Strapped.
A. Stay Strapped? So what does that mean? Stay Strapped, what is he talking about?
C. It is a dissing song.
A. A dissing song.
C. Yeah he dissing T.I.
A. He’s dissing T.I.
C. He’s dissing T.I. and Gucci Mane.
A. So you’re saying he doesn’t like T.I. and Gucci Mane?
B. & C. Umm huh.
A. Is that what dissing means?
C. Umm huh.
A. So is Gucci Mane from Atlanta to?
C. I don’t know.
C. Yeah.
A. You say he is…. So you got three guys from Atlanta. I guess they are all in competition?
D. & B. Umm huh.
A. Okay.
B. They are trying to diss each other.
A. Trying to dis each other. Now I get it. It may take me a minute but now I think I’m getting it. Okay give me another. Stay Strapped is one give me another one.
B. Uh, Soul Survivor.
C. I like that video to.
A. Okay. What is he talking about in that one?
B. He’s talking about jail.
A. Jail?
B. Yeah.
C. Um huh …. And not dying. He say he aint scared of dying, but he just aint ready yet.
A. Not scared to die. Just not time for that yet huh?
B. Yeah.
A. Are there a bunch of girls in that video or no?
B. Naw.
A. Do you like that one?
B. Umm huh.
A. So you do like videos without the girls?
B. Yeah.
A. Earlier you said you got to have the girls.
B. It’s the only one though.
A. Okay that’s the only one?
C. No.
A. It’s like you said (talking to the other participant). Sometimes it depends on what it’s about then.
C. Umm huh.
C. I like T.I.
B. He straight. He real. That joker real now.
A. So you say Jeezy likes to diss T.I.?
B. Umm huh. They all like dissing each other.
A. So T.I. likes dissing him then?
B. Umm huh.
A. Okay so what video can we talk about for T.I.?
B. Uh “What’s up, What’s happening?”
A. “What’s up, What’s happening?”
B. Uh huh.
C. Yeah.
A. Okay “What’s up, What’s happening?” So what’s going on in this video?
B. He on the block.
C. Dissing Shawty Low.
B. Yeah he talking about Shawty Low on that video. He dissing him.
A. So Shawty Low is another rapper?
C. Umm huh.
B. He from Bankhead.
A. Okay so what I’m gathering is Jeezy, T.I., Gucci Mane and Shawty Low are in
competition… so they’re dissing each other on the mic?
B. Umm huh.
A. Okay so does he….. what does he actually say to diss him?
B. Ahh.
A. Is it obvious that he is dissing him? Does he call his name?
B. Naw, but you know if you know about …..
C. You know who he talking about.
A. So he doesn’t call his name?
C. Uh huh.
A. But if you listen you’ll know who he’s talking about. So he tries to be undercover
with it?
B. Uh huh.
A. Okay what about when Jeezy disses T.I…. does he call the name?
B. Well he did on a mixtape.
W. Well is Ludacris from Atlanta to?
C. Umm huh.
A. So is Ludacris in this circle or he doesn’t get into the dissing?
C. Naw he don’t did.
A. So do you like Ludacris or not?
B. He straight.
C. Straight.
A. Okay so Ludacris …. we have a lot of rappers in Georgia then?
C. Uh huh.
A. I didn’t realize that.
B. I like Ludacris he straight.
A. Ludacris. Okay what kind of video can we talk about for Ludacris?
B. Uh umm … let me think about it…. “Grew up or Screw up”.
A. Grow up?
B. Grew up.
A. That’s the title?
B. Umm huh.
A. So Ludacris and Jeezy are collaborators or friends?
C. Yeah.
B. They straight.
A. So Jeezy wouldn’t diss Ludacris then?
C. Naw.
A. Okay so from Atlanta we got Jeezy, T.I., Ludacris, Gucci Mane. Can you name another one or is that it?
C. We straight.
B. Yeah.
A. Okay so all these guys….. So Ludacris and Jeezy are friends?
B. Uh huh.
A. So, but Jeezy likes to diss T.I. and Gucci Mane. Okay I’m getting it now.
B. Uh hum.
A. Okay so T.I. is from what side of town?
B. I don’t know
C. Ludacris from Bankhead.
A. You said Ludacris is from Bankhead?
B. Umm huh.
C. Yeah.
B. Not Ludacris but T.I.
A. T.I. is from Bankhead.
B. Shawty Low say he is , but I don’t know.
A. I think he might ne right somebody else told me that. Okay so in Ludacris video does he have the same kind of stuff going on …. Like the stuff in Jeezy’s and T.I.’s videos?
C. No drugs.
B. He don’t talk about drugs.
A. Okay so he does not have dope… dope lyrics in his songs rights?
B. Uh huh.
A. Okay what about money?
B. & C. Uhh
C. Okay so they all kind of have the money in common.
B. Uh huh.
A. Anything else?
B. Well umm he talks about girls to.
A. Okay he talks about girls.
C. Yeah.
A. Does he have it similar to what you said about Lil Wayne?
B. Naw.
A. Not to that level?
C. No.
A. Okay so Lil Wayne is probably the one with the most girls in his videos?
B. Yes!!
A. Okay so that’s why you like that one D****?
B. Yes.
A. Nothing wrong with liking the girls I guess huh?
B. Umm huh.
A. Okay alright so who else id from Atlanta?
B. I don’t know.
A. Any other rappers from Atlanta?
C. Naw.
B. Not that I know of.
A. Okay you gave me about five of them… Ludacris, Shawty Low, T.I. Jeezy. You said Lil Wayne is from Louisiana?
B. New Orleans.
A. New Orleans.
B. Say he is.
A. Say he is. Well I know what we didn’t talk about. You said Birdman adopted Lil Wayne right?
C. Yep.
A. Okay so I guess Birdman is from New Orleans?
B. Say he is.
A. So A***** told me….. I think he is one of the Cash Money Boyz?
C. Umm huh.
A. Okay.
B. That’s what Lil Wayne use to be in.
   A. Okay Lil Wayne and Birdman were the only two Cash Money Boyz or were there other ones?
B. More that that… BG, Mannie Fresh, ummm.
C. Hot Boyz.
B. Um huh.
A. Are all these guys from Louisiana?
B. I don’t know.
C. I don’t know.
A. So, what you’re saying then is that they were all part of that group and then they split up?
B. Some of them went to jail.
A. Okay alright. I got you. Okay so the only two that are still rapping are Birdman and Lil Wayne?
B. Uh huh. BG get out next year though. So he’ll probably get back with Cash Money.
A. Okay.
B. I don’t know if he will start the group back.
A. So what you are saying then is they didn’t bust up the group to go on their own.
   Uh huh.
A. They busted up the group because some of them went to jail.
B. Uh huh.
A. Okay.
B. Didn’t sound right.
A. Okay because they didn’t have all the people.
B. Um huh.
A. Okay I got you… so right now Birdman and Lil Wayne are the only ones rapping today or making money.
B. Out of all them.
A. Out of all them okay. So we’ll say they are the only ones making videos right now and you think they didn’t break up because they wanted to go out on their on.
   They broke up because some of them got into trouble.
B. Uh huh.
A. Okay are there any other rappers you like besides the ones we talked about from Atlanta?
B. Plies.
A. Plies.
B. He straight.
A. Where is Plies from?
B. Fort , Fort Myers.
C. Fort Lauderdale or one of them.
A. We’ll just say from Florida.
B. Yeah.
A. Okay what does he rap about?
C. Gangs.
B. Not Plies.
C. & B. Girls.
C. Girls and Goons.
A. Girls and Guns.
B. No Girls and Goons.
A. Goons what does that mean?
C. They homeboys.
A. So Goons refers to your homeboys?
B. Well yeah.
A. So goons is not a bad term? So is somebody says goons that means that’s there homeboy?
B. Uh huh.
A. Okay Plies is from Florida. Isn’t T-Pain from Florida to?
B. Yeah.
A. He’s from your town right?
B. Umm huh.
A. I’m surprised you didn’t mention T-Pain.
B. Yeah.
A. Oh okay.
C. He straight.
A. So Plies raps about girls and goons. Anything else?
B. & C. That’s pretty much what he raps about.
A. So is he like a major artist?
B. He is.
A. I don’t think I’ve heard of him. He must be new. Did he just start out?
B. No probably like 06 or 07. One of them.
A. So he came out in like 2006 or 2007 somewhere around there?
B. Yeah.
A. Okay what about T-Pain?
C. Not really.
A. Not really. Okay maybe D**** likes T-Pain because he is from his town.
B. Uh huh.
A. Okay.
B. T-Pain real boy.
A. He is? Does T-Pain ever come back to Tallahassee.
B. No. Yeah he came back Christmas and he came back Thanksgiving where his
mama at.
A. Okay
C. Joker got a big house. His mama got a big house.
A. His mom has a big house in Tallahassee? So he does still live in Tallahassee?
B. No well I mean he come back to stay with her Christmas, Thanksgiving and when
he aint on tour most of the time.
A. I got you.

B. Big house boy.

A. Okay so if we had to name the top three things for a music video yall gave me the
top three things that make a good music video what would they be?

B. Girls.

A. D**** somehow I knew that would be your top one.

B. Ha, ha, ha.

A. That would be your top one to?

C. No rhymes to.

B. Cars um huh.

A. You agree with cars or you got another one?

C. I say rhymes.

B. Cars cuz.

C. You can’t just have money and other stuff if you can’t rap.

A. You gotta be able to rap?

B. Um huh.

A. So its not all about the images then you have to bring something to the table?

D. You have to.

A. Okay guys our time is almost up I appreciate you coming by today.

Discussion #2

A.designates the researcher and B. designates the participants.

A. I***** good morning. We are going to talk about the music videos. So you will tell
me what videos we’re going to talk about and what artists.

B. Jamie Foxx.

A. Okay we got Jamie Foxx. Can you give me a title?

B. “Blame It.”

A. Okay tell me about Blame it.

B. It’s featuring T-Pain.

A. Featuring T-Pain and can you tell me who T-Pain is? Can you tell me who Jamie Foxx
is? What can you tell me about him?
B. Jamie Foxx. First he was a comedian then he got shows like sitcoms and lately he been a movie star.
A. A movie star. So he plays different roles?
B. Yeah.
A. And he’s a rapper?
B. Well a singer.
A. Not a rapper. So what kind of music is Jamie Foxx’s? It’s not rap. It’s love songs.
A. Love songs. Okay now you said its featuring T-Pain. Who is T-Pain?
B. He is a rapper from Tallahassee.
A. Okay he’s a rapper from Tallahassee.
B. Okay he like I don’t know how to describe it…. Its like rapping and singing.
A. Okay let’s talk about the video itself. What are they doing in the “Blame It” video? What are the images?
B. Umm at first it’s like they in a car and they roll up to a club.
A. Okay a car rolls up to a club.
B. They like all dressed up and all.
A. Okay.
B. They start drinking like popping bottles and things and dancing.
A. Okay when you say popping bottles what does that mean?
B. They just show them shaking up bottles and they go shhhhhhh.
A. Okay popping bottles.
B. It mean like whatever happen just blame it on the alcohol.
A. Oh okay so the song means….
B. Somewhat like having a good time don’t blame it on nobody.
A. Whatever happens just blame it on the alcohol. Okay that’s what that’s saying. Okay what else is going on? What else is going on in the video while they are popping bottles and doing that stuff? Like he’s talking to a lot of girls.
A. Okay.
B. It’s like a red. … the whole video is like red with like lights flashing.
A. Okay so it’s ….. the video is what now?
B. It’s like red.
A. The video is red in color?
B. Yeah.
A. Red in color and lights are flashing everywhere. So what kind of scene does that make? How does that look to you when they have the red in the video and the lights are flashing everywhere?
B. It’s set like a umm happy mood or something.
A. Okay so the video displays a happy mood?
B. Umm huh.
A. Okay anything else you want to tell me about the “Blame It” video by Jamie Foxx featuring T-Pain?
B. Umm. That’s pretty much it.
A. Okay can we talk about another one? Do you have another one in mind?
B. “Dead and Gone”
A. Okay that’s the title?
B. Yes sir.
A. Who is the artist?
B. Okay one is feature?
B. Yes. Justin Timberlake is featured.
A. Okay Justin Timberlake is the featured artist so it’s T-Pain’s song.
B. No T.I.
A. Oh. T.I. T.I.’s song and it features Justin Timberlake and the name is “Dead and Gone”. Okay can you tell me what happens in that video.
B. Okay like its black and white.
A. Okay the video is in black and white so that’s different from the last one you told me about.
B. Like Justin Timberlake is like the whole time is in the desert just singing.
A. Justin Timberlake is singing in the desert. 
B. Yeah. T.I. It shows him riding in the car talking about like all the people that’s dead and gone. And it show him like looking at the sky riding in the car. Then sometimes he’s outside leaning on the car.
A. T.I.’s riding in the car you said. Riding in the car talking about……
B. People that are dead and gone. Both of them are in the same place.
A. Talking about people that are dead and gone. And so T.I. is riding in the car while Justin Timberlake is singing?
B. Yeah.
A. Okay So T.I. is riding in the desert in the car. What kind of car?
B. Ummm its like and old car. Its like a chevy or something.
A. It’s a chevy. You know what kind?
No sir.
A. Is it a kind of car that you like?
B. Yes sir.
A. You do like it. Okay what kind of car is it? Is it like a four door sedan? Is it a sport car… an suv?
B. Umm Its just like a car like an old bucket or something.
A. Okay so when T.I. is talking about the people that are dead and gone is he talking about anybody in particular.
B. Yeah. He like call out a lot of names , but I don’t know who they are.
A. Okay.
B. Most of his friends he like call them his partners.
A. Friends that he call his partners.
B. He be talking about like how they dead. Its like a part of him is gone. It show him like in the desert how he is like isolated.
A. So T.I. is saying that when his friends or partners died a part of him died and his partners are his friends.
B. His daddy died I know that.
A. So can you tell me why you like that particular video since it seems kind of I don’t know …. Gloomy I guess.
B. Yeah. It really makes you think about a lot of stuff.
Okay.
B. Because like it make you think about one day you could be here today and the next day you could be gone. Everybody know a lot of people that died and stuff.
A. Okay it makes you think about how you can be here today and gone the next day. 
(long pause) Okay do you have anything else you can tell me about that video or do you want to move to another one. 
B. We can move on to another one. 
A. Okay and the name of that one was “Dead and Gone” by T.I. featuring Justin Timberlake and the first one was “Blame It” by Jamie Foxx featuring T-Pain. Okay we’re on the third video can you tell me the rapper? 
B. It’s a singer Jennifer Hudson. 
A. Jennifer Hudson. 
B. Yeah. 
A. Okay and the name of it. 
B. “Spotlight”. 
A. “Spotlight” Okay now are all these hip hop videos. 
B. Okay well I call this R&B (rhythm and blues) I guess. 
A. Okay so this would be R&B. Okay we’ll talk about “Spotlight” and if we have time we’ll talk about some more of the hip hop videos. Tell me about “Spotlight”. 
B. Well. 
A. Or do you want to tell me about the artist? 
B. She is like…. Well she started off by not making it on American Idol. She just done went through a lot. She lost weight and things like that. 
A. Okay so she tried to be on American Idol but didn’t make it. 
B. Cause of her weight. 
A. You say she went through a lot of stuff. Do you know what kind of stuff. 
B. Like people in her family died. 
A. Okay people in her family died. 
B. It was like on the news a lot. They got shot. 
A. Okay. 
B. But then they let her sing the national anthem once at a Super Bowl. 
A. Okay. 
B. And she got in a movie called “Dreamgirls”. 
A. So she’s an actor…… actress?
B. Yes sir.
A. Movie “Dreamgirls” okay now let’s talk about the video a little bit. Can you tell me what goes on in “Spotlight” the video? What’s happening?
B. Well at first she’s all alone in the house while her boyfriend is out partying. Cause he always wants to know where she is because he…. He don’t trust her and then she’s like her girlfriends they call her and ask her to go out tonight. She says no. Then she thinks about it and says yeah “I’ll go out tonight”. She breaks away and she goes to the club and she sees him there and he gets mad and all but she starts singing to him about how she does not like being under his spotlight.
A. And when they get to the club they see him.
B. Yeah.
A. And she sees him.
B. Yeah she takes him into the room…some isolated room and starts singing to him.
A. Sings to him that she doesn’t like…..
B. Being under his spotlight.
A. Okay what does that mean exactly?
B. She is saying like…. If he really loved her he would trust her and he would not always have to know where she is and not let her do anything.
A. Okay so the video is really saying. So what she is saying is if he trusted her he would not have to know where she is all the time?
B. Yes sir.
A. Okay (long pause) Is there anything else that is going on in that video? Is that what its really about? Most of it?
B. Yeah for the most part.
A. Okay is there anything else.
B. Like she forgives him at the end and he like agrees to let her get out of his spotlight.
A. Oh okay. So it ends on a positive note? He agrees to not be so controlling. I guess you are saying?
B. Yeah.
A. And she forgives him?
B. Yeah. (long pause)
A. So the video ends on a positive note. Okay anything else?
B. That’s pretty much it.
A. I appreciate you coming in.

Discussion #3
A. designates the researcher and B., C. or D. designates the participants
A. Hello guys take a seat wherever you want. What music videos and artists are we talking about today.
B. Lil Wayne, T-Pain and T.I.
A. Who are we going to start with?
D. Lil Wayne.
B. Let’s keep it real (in the background).
A. Keep it real. What does that mean?
D. Lil Wayne he got a style of rapping.
A. Why does everybody like Lil Wayne so much?
D. You know what I’m saying.
B. Yeah.
D. He just come up with crazy stuff.
B. Yeah he real cuz.
D. He come up with stuff. You know what I’m saying he someone you can just be riding to.
A. He comes up with crazy stuff. Hmmm What do you mean he comes up with crazy stuff?
D. Crazy trends and stuff, like fashion.
A. Okay.
D. And wear and all that stuff.
A. Trends, clothing.
B. Huh.
D. (says to other participants) Cuz you know the scarves, little chains…
B. Oh.
C. Yeah.
A. Scarves and little chains.
B. Leather jackets.
A. So you’re saying when you talk about crazy trends you are talking about the way he dresses?
D. Yeah.
A. Okay anything else about his dress?
B. Hmm.
A. People like his clothes? What about anything else?
D. Tattoos boy.
C. Yeah tattoos.
C. Yeah them tattoos be hard boy.
A. So people like….. so the tattoos are good.
C. Yeah.
A. So that’s a good thing.
B. Yes sir that dude got a lot of tattoos.
A. Okay.
D. Tatted now. Oh yeah cuz and the bling in the mouth cuz.
A. Okay.
B. And the grill hard as a b*****.
D. Ha, ha, ha.
A. Bling ……you talking about gold.
D. Gold.
B. Platinum.
C. He got I think he got platinum cuz.
B. Yeah platinum.
A. Oh platinum.
D. On all 36.
B. Ha, ha, ha.
A. Oh so he got platinum. Are those platinum covers to the teeth or are those platinum teeth.
D. Yeah.
A. Okay.
D. Naw, he got platinum covers.
B. (disagrees saying) No there not … they are his teeth.
D. They aint permanent teethboy…. Cause he change the grill every once in a while.
A. That’s what I was wondering. If he could take it out or not.
D. Yeah you can take it out.
A. Okay what about the hair?
B. &D. (simultaneously) He got them dreads.
A. Okay now what about the dreadlocks? Is that …. Like the new thing?
D. Yeah.
A. People like dreads?
B. Yes!
C. Yes sir…. They just hard to be wetted up cuz.
E. Ah hah.
A. Okay.
F. I’m going to wet mines up when I get into eleventh grade now.
B. You is?
C. I’m a let my fro grow back. I’m going to catch you cuz.
A. Naw. Mine aint gon be like that.
A. Okay we talked about Lil Wayne as a person. Now let’s talk about his music videos.
B. Mmmm.
C. What video he got out now “Prom Queen?”
A. Yeah give me the title of it and then tell me what you like or dislike about it.
D. You seen the “Prom Queen” video?
B. The “Prom Queen” video?
A. So are we going to talk about “Prom Queen”?
B. I aint never seen it.
C. You seen that?
D. Yeah, I done seen it.
A. Okay well let’s talk about one that everybody has seen before.
C.Ummm.
D. I know yall done seen “Lollipop” cuz.
B. Yeah I done seen it.
A. Okay.

D. Lollipop
A. “Lollipop” video. Its spelled just like lollipop?
D. Yeah.
A. Okay what goes in that video? We’ll let him start since he’s not saying a whole lot.
C. I don’t really remember it.
D. Its an old video though.
B. Its old.
A. Okay we’ll tell.
B. Really its old like “Go DJ”.
E. Really.
C. That’s old.
D. That’s too old.
A. Just tell me about “Lollipop”.
D. He just be on the video for some reason… he just got a lot of suckers up there cuz.
C. Yeah he got a lot of suckers and then he got a lot of girls.
D. Yeah he got a lot of girls dancing and stuff.
A. A lot of suckers…. You mean like candy?
D. Candy yeah and ……
A. A lot of girls
D. A lot of girls dancing yeah.
A. Okay and the girls what are they doing? Are they just standing around?
C. Naw.
D. They dancing.
A. Dancing around.
D. Yeah.
A. Okay what kind of dress code do the girls have?
C. Bikini probably.
D. Bikinis. Hoochie mama swag.
A. What does that mean? Spell that for me.
C. Hoo chee (laughingly) Naw. It mean that you know them girls on the video have little clothes on man.
B. Yeah lil ones.
A. Oh so that’s what that means?
D. They don’t be fully dressed.
A. Okay so hoochie mama swag means that they’re not fully dressed?
D. There you go.
A. Okay. I don’t think you told me that the last time D****. That’s the first time I’ve heard that term used.
F. Hoochie mama swag.
G. B. I don’t like that ..... I wouldn’t say no dumb junk like that.
A. Okay.
D. Be real man.
A. Just tell me the truth.
E. Yeah be real then.
F. A. You said not fully dressed….. Lil clothes.
B. Long feet.
C. Long feet (laughingly)?
A. Okay what else is going on in the video?
D. Umm
B. Ahh.
A. What is Lil Wayne doing in the video? Since this is his video.
C. Don’t he be like in a limo or something?
D. Yeah he be in a limo first.
B. Then he walk off in that big behind limo.
A. Okay so Lil Wayne….
B. A bunch of girls around him.
A. So he’s riding in a limo?
D. Really he just sitting around with a lot of girls around him.
A. In the limo?
D. Yeah.
A. Okay…Lil Wayne is in a limo.
B. Then he get on top of a train with a leather jacket on.
D. A train! What you talking about man?
B. What is he on top of?
D. A limo boy.
B. Yeah
A. Lil Wayne is in a limo with a lot of girls around him?
D. Yeah. And then he get on top of it while its moving….. and rapping cuz.
A. Mmm okay so is that a good video? Do yall like that video?
B. Yeah.
D. Its straight to me.
A. Its straight so why do you like it better than another video?
C. Mmm. Really… Really I don’t like that video to tell you the truth….. cause its
done got old.
B. Yeah.
A. No I mean when it first came out.
D. When it first came out it was good.
B. It was straight.
D. Cause it was a new song…. It was a new song he just made.
A. Okay so are you saying you like the song or you like the video?
D. I like the song and the video.
A. Okay so what do you like about the video?... Let’s talk about that for a second.
What do you like about the things in the video you can see?
B. Girls
D. Yeah the girls.
C. Girls.
A. I guess that was unanimous…. So the girls are the main part of the video that you
like? What about the other stuff you named like the dress code?
D. Yeah.
B. He got hard shoes.
D. Them high tops.
B. Yeah them jokers hard. I do love them high tops.
A. Okay.
B. Skinny jeans.
B. I’m a get me a leather jacket.
D. yeah.
A. Skinny jeans…. Is that a new kind of jean?
D. Yeah.
B. Tight on your leg.
D. Yeah.
A. Oh okay.
B. Tight leg.
D. Sometimes it aint right to see it on people because some people be gay with tight jeans on.
C. Yeah.
A. How can you tell the difference?
D. Cause you can tell by the way they face look cuz.
B. Yeah cause there is a look like that with makeup.. Like some dude….Like alright you know this dude named H*****? You know H*****.
A. Okay
D. Now look at him now his type of tight jeans….. He have on girl tight jeans.
A. So let me ask this…. So you’re saying if you put on those type jeans it wouldn’t be the same?
D. Mmmm huh.
B. No it won’t look the same.
D. His jeans have designs on it.
A. Oh okay.
D. Like a girls.
B. Yeah.
A. I got you. Alright let’s move on to T-Pain.
B. Yeah.
A. Let’s talk about him for a second. That’s one of your favorite guts D*****. That’s what you told me before right?
D. You gay man. You like T-Pain? On the real...(laughingly)
B. T-Pain aint gay man.
D. T-Pain? You gay for liking him (laughingly)
A. What do you like about T-Pain D***** you can start?
B. That little voice thing he be doing.
C. Yeah the synchronizer he be using.
D. Yeah.
A. How does that work.
D. Everybody trying to use that bitch.
B. Yeah Yeah everybody.
B. Lil Wayne don’t sound right with that piece of…..
C. Don’t he?
D. Trying to sing boy.
A. So what does he do with the synchronizer?
B. His voice sound lighter.
E. Make his voice sound computerized.
C. Yeah, yeah yeah.
A. Okay I don’t know if I heard that before.
B. That junk be riding.
D. Bum, bum bum bum.
B. Talking bout he gay. How dare you.
A. Okay let me ask you this question…. What kind of clothes does he wear?
B. He wear tall.
D. Tall tall hats.
B. Swaggin.
D. Yeah his swaggin pretty low.
B. Low but.
D. He just different from everybody.
B. Low as a ….
A. What you mean swag?
D. He just different from everybody.
C. Yeah he just.
D. He got like a circus.
C. Yeah like a circus type of personality.
D. What the dude name? like a …..
B. Circus king.
D. Something like that.
B. He go to award shows. He wear crazy stuff.
B. Tall hats.
D. Tall hats and …. All silver and stuff.
C. big ass clothes.
C. With that lil geek outfit.
D. Yeah the glasses and junk.
A. You say he wear some kind of glasses?
B. Geek outfits with some glasses.
D. He wear some glasses…. Nerdy clothes and all that there. Yeah swaggin lo.
B. Everybody feature him in they songs.
D. They feature Lil Wayne boy.
B. Ha everybody got Lil Wayne.
C. On the remix?
D. Yeah on the remix.
A. Well let me ask you this.
B. Chorus part… the hook part.
A. Let’s talk about Mr. Pain’s video… Which video are we going to talk about?
D. Ahh, “Freeze”.
B. Yeah.
A. “Freeze”? 
B. Yeah… You done seen that?
C. No
D. Yeah that junk hard boy.
A. We’ll talk about “Freeze” first… Have you seen one of his videos?
C. Ahh.
E. You ever seen his “Can’t Believe” video?
C. Can’t believe it?
D. Yeah.
C. No.
A. Well let’s talk about “Freeze” first and then we’ll talk about one that he’s seen….
Okay what’s going on in “Freeze”?
D. Dancing.
B. Yeah they dancing.
A. Okay who’s dancing now?
B. T-Pain, Chris Brown… a bunch of girls.
A. T-Pain
C. Yeah I done seen that.
A. Chris Brown and a bunch of girls.
D. Yeah and a bunch of girls.
B. A bunch of girls.
D. Aint they like in a club?
A. So is that important.... the bunch of girls?
B. It’s like they in a little that 70s show kind of.
C. Yeah and then they be floatin.
A. What do you mean a that 70s show?
D. Like in the background.
B. The color.
F. Like a lil tie dye color.
A. Oh okay a background.
B. And then they be ahh.
A. So that stands out in the video?
D. Yeah.
B. And it keep on switchin.
D. It just be movin.
B. From side to side.
D. It be moving in the background while they just standing.
B. And then they be upside down.
D. Yeah… yeah they be upside down and junk (laughingly). They got it so when just sittin there the whole screen. They got it so like when just sittin there the whole screen.
B. Yeah the whole screen turn.
A. Oh, I got … like a kaleidoscope.
B. Yeah.
D. Yeah and they head turn into hands and stuff.
B. Them jokers dance though.
B. That song be ridin.
D. Chris Brown be rippin.
A. Okay what else is going on in the video?... Is that about it?... Is that what happens throughout the whole video?
G. Yeah they dancing.
A. What are they talking about?... What are they rapping about… singing or whatever?
B. Talking about uh.
D. Can a girl dance like them or something.
C. Yeah.
B. Girls dancing with them like them like he challenging.
D. Yeah he challenging … yeah there you go.
B. Why you saying there it go?
D. I was trying to get it out.
A. So he challenging.
B. Yeah.
A. The girls to dance?
B. To see if she can dance like him.
A. Okay… Now in the “Lollipop” video what are they talking about?
D. I don’t know…… I never got that from the song… What are they talking about
D****? In the “Lollipop” video
A. What are they talking about( all three of them laugh).
C. I don’t know probably a girl licking them like a lollipop….. That what I think.
A. That’s what you think?
D. I do to cuz.
A. But yall don’t hear the lyrics… I mean what is he saying?
F. I know the whole song.
B. That what he talkin about.
D. Yeah he talkin about a girl lickin him like a lollipop.. That’s what he talkin about.
A. Now let’s talk about T.I. …… We’ll let you start … You saw some of his videos?
C. Yeah umm .
A. Okay give me a second.
C. Rubber band man.
B. Man what.
D. Wrong with you.
A. Try to get one the other guys have seen.
B. I aint never seen that video.
D. You aint never seen “Dead and Gone”?
B. Ahh ha.
C. I seen that video.
A. So do we agree we’ll talk about “Dead and Gone”?… that video
D. Yeah “Dead and Gone” a hard video.
A. Okay.
B. Justin Timberlake with that long cape.
D. Yeah.
B. Splattin in the wind.
D. They in the desert cuz.
C. Yeah they be drivin .
A. Who’s in the desert now?
D. T-Pain and Justin Timberlake.
A. T-Pain.
D. No T.I. not T-Pain. A. T.I. and who else?
D. Justin Timberlake.
A. Justin Timberlake.
B. Justin T-Leezy.
D. Timberlake.
A. Are in the desert.
D. Yeah and T.I, just driving.
B. And he walk by Timberlake with a cape that’s long.
A. T.I. is just driving… What kind of car is he driving? Or is it a truck or something?
D. What is ………he driving a black.
B. A black.
D. A black donk.
B. It look like a black donk.
D. It look like a mustang.
B. It was a limousine man.
C. It wasn’t no limousine man.. What you talkin about.. It look like a black cutlass.
C. Yeah… Yeah it is.
A. So its an old car?
D. Yeah its an old car.
B. Talkin but live your live.

a. so you think it’s a cutlass?... you say its an old car not a new car?... Not like a new car some people have in their videos?
C. It aint like ugly but .
D. Its old model car.
A. Old model car okay.
B. Justin Timberlake  don’t.
A. What else is going on? They’re in the desert. Ti.I. is driving what is Timberlake doing?
D. Standing there.
B. Standing there with hi hand in his pocket jacket just blowing in the wind.
D. Looking in the air... like he feel it.
B. He just standing there...
D. In the middle of the desert cuz... He just be standing in the middle of nowhere.
B. In the background singing the lyrics) I’ve been traveling on this road to long.
A. Okay.
B. Justin.
D. Justin Timberlake weak though.
A. So what are they talking about ... Dead and Gone... What does that mean?
D. His old stuff.
C. Yeah.. like he use to be.
E. Use to be know what I’m saying.
C. Gang bagin.
D. Like gang banging and all that there.
B. Now its gone.
D. He say he putting all that stuff away.
B. Yeah it hurts me. He saying he putting all that stuff away and coming up with a new him.
A. So... he’s giving all that up.
B. Ummm.
D. And coming up with a new him.
A. Is that what the whole video is about as far as the rapping part goes?
D. Yep.
C. Ahh ha.
D. Aint no girls in that video.
B. No girls in that video.
A. So is that good or bad?
B. Its bad.
D. Very bad.
B. Need some girls.
E. Gotta have girls.
A. But let me ask this question. Would the girls fit in a song like that?
D. Naw, they wouldn’t really fit in no song like that.
F. No.
A. Okay so then for that video its alright not to have the girls?... but if it’s a …
B. Naw, it still got to have girls in it.
D. Naw man.
B. I don’t care if they was in church they could have been singing or something.
D. A video like that cuz?
B. Yeah they could have been in church talking about somebody who dead and gone!
A. Well let me ask this question. If yall three were making a video would the girls be important.
B. Yep. Yeah.
C. Yes sir.
B. All my songs would have girls in them.
A. They would?
D. Yeah.
A. You to?
B. Girls just floatin around cuz everywhere… every scene you go to you see a girl.
D. You stupid man (laughing).
B. Just throwing there hands in the air.
C. It was some girls in … We should have put them down boy.
B. They thuggin hard cuz.
A. So the girls are … let me ask this question. If you were making a video right now.. you had the money to make a video right now any kind of video you wanted what would be the first thing you put in the video?
B. I don’t care if its my sister, my auntie.
D. I’ll put girls then I’ll go to the cars.
B. Yeah whips (cars).
D. Yeah.
A. Okay
B. The whips , the money.
A. So those two things are important? So for the music video what is more important what you are seeing or what they are talking about?
D. What they talking about.
B. No.
D. What they talking about and seeing.
B. Yeah both of them. D. Both of them really important.
A. You got to have a good combination… but the girls are most important?
D. Yeah… That’s the key thing what they gon be looking at.
C. Keep you focused.
D. Cause they aint gon be looking at the dudes.
B. You already know the song. You don’t want to be looking at dudes.
A. Okay so you’re saying if you don’t have any girls the guys don’t want to see the video?
G. I mean it be… It depends on what the song is… If the girls don’t fit the songs.
B. It’s still straight.
A. D***** say the girls got to be in it… I don’t know.
B. Got to.
A. Well what other videos … Do you watch any other videos that don’t have girls in them?
B. Mmm nope.
D. Let me see… Have I watched one?..... Dead and Gone the only one.
B. Mmm hmm.
A. That’s the only one?
B. I don’t know one off the top of my head.
D. Yeah.
A. So I.m going to you first D***** name three videos that you watch a lot… It don’t have to be one that we talked about.
B. Videos that I watch a lot… mmm.
A. Well just give me two.
B. I watched uh umm… Come back to me please.
A. You know my next question. Does it have girls in it?
B. Yep.
A. Okay give me another one you like to watch.
D. “Naked”.
B. Naw.. hold on … Bow Wow song… What’s the name of it?
A. Bow Wow song?
D. Uh.. “You can give”.
B. Yeah that is it.
D. Boy, now they got some girls in that video!!!
A. So you like that one to?
D. & C. Yeah, yep.
A. Okay let’s go to you now. Give me your top two.
B. I like “Halo” with Beyonce. A. “Halo” okay let’s talk about that. I know Beyonce is female, but has got…
B. She the only one in there.
D. She can be the only one in there because she fine.
A. Okay so if its Beyonce you only need one in there?
D. & B. (simultaneously) You only need one in there!!!
D. She just can go round floatin everywhere.
B. All by herself.
A. Alright we got that squared away. So in other words the girls you got to have at least one?
D. Yeah.
A. Okay now you give me your top two.
C. Umm … It’ll be … I’m trying to think of something new.
A. It can be new or old it doesn’t matter.
C. Joung Jeezy “President’s Black”.
A. Okay Young Jeezy “President’s Black”.
D. You aint never seen that video?
B. Mmmm mmm.
D. That junk old.
A. Okay so tell me why that’s your favorite video.
C. Uh.. Cause of the girls and the cars and it make sense.
D. Yeah it make sense.
A. What do you mean it makes sense you say the president’s black like is that the title?
B. Naw.
C. What is that called?
B. It aint called that?
D. It’s called that. I forgot now.
A. But you say that’s what he is rapping about.
D. He rapping about.
A. So what is he saying?
B. It is called “My President’s Black”… That is the name of the song.
A. Okay what is he talking about?
B. That’s the name of it!!
A. Is that a literal meaning? Is he talking about the new black president?
D. Yeah.
B. Uh huh.
A. Okay. So what is he saying about the new black president?
C. He is saying that he thinks he’s going to make a change.
D. Yeah.. he talking about the world is in a recession.
C. World is going through a recession and all that.
A. Okay he’s actually rapping about stuff that’s …
D. Going on in the world right.. as of now.
A. Okay that makes sense .. so from what you are telling me then some people get the impression that music videos are all about girls and cars.
B. Yeah.
A. So.
D. But sometime it is
A. From what you just told me that some of the stuff is about what’s happening in the world right now?
D. Yeah.
A. Okay.
B. He got girls in that video.
D. Naw.
B. that’s why I watch it.
A. No.
D. Naw.. it be a lot of people. It just be like a …mmm.
B. I never seen that video anyway.
A. You never seen that one huh D****?
B. No? A. Okay let’s go to you. Give me a different one than they gave me.
D. Mmm. I’m trying to think of a video.
B. What about that one on you tube with the Obama t-shirt?
D. G-spot?
B. That junk was riding.
D. Stankin leg.. Oh yeah that video right there.
A. Which one? That’s the name of it.. the song or the person?
D. That’s the song!
A. The song?
B. G-spot.
D. G-spot the one that sang it.
A. G-spot.
D. A group.
A. That’s a group?
B. G-spot
A. Okay.
D. Now they got some girls and they be dancing!
C. They like in a gym or something.
A. Okay.
B. You never seen that video?
A. So what are they talking about?
D. Dancing.
C. A dance.
D. They talking about the dance they be doing. They rapping about dancing.
A. Okay see I’m new I didn’t know that. I didn’t know if that was some other kind of
   term.
D. Do the stankin leg.
A. So that’s a new dance... they invented?
D. Yeah.
A. Okay but they do have girls in the video?
D. Yes sir!
A. Both of you seen that to… I know D**** probably seen it.
B. Umm huh… I done seen it.
A. Since it’s got the girls in there.
D. Yeah boy.
A. That’s important to D****.
D. It’s a dance video.. its got to have some girls.
A. Its got to have some girls?
D. It’s a hot video…. Got to have girls to make a record about it.
A. Okay.
B. Remember T.I.’s video?
A. Okay let me ask this. Let’s just go down the list for the music videos. We’ll list
   the most important things in alphabetical order of what you would out in first…
   Okay number one.
B. Alphabetical order?
A. That means the most important thing at the top.. What would be the first thing you
   look at?
B. Girls.
D. Girls.
A. Okay all of you agree with that?
D. Yeah.
C & B. Yep.
C. The girls.
A. So you got to have the girls first? There not going to be dresses in like small clothes are they D*****?
B. Yes they are!
A. They are?
G. Yeah.
H. A. Is that really necessary?
B. Yeah.
D. Yeah it really is cause it catch the dudes eyes.
B. Catch the eyes… make them want to watch the video more.
A. Okay.
D. That’s why they want to watch the video.
A. Okay… So you’re saying you use that to attract people to watch?
C. Yeah.
D. The dudes anyway… you know females aint gon want to watch it.. but.
A. Okay.
D. They got the other lil love songs to watch so…
A. so the girls like the love songs?
D. Yeah they like the lil love songs to watch.
A. Okay. What’s next on… this list?
D. We’ll have.
A. What’s the next most important thing after the girls?
D. Cars.
C. Yeah cars.
A. Cars okay, What kind of cars?
C. Ferraris.
D. Yeah.
B. Donks.
C. All that.
A. So expensive sports cars?
B. Benz.
D. Old schools.
B. Chevy.
A. Like a classic car?
D. Yeah… Like a classic car.
E. Probably throw some sixes on that bitch.
A. Okay what do you mean by sixes?
D. 26 inch rims.
A. Okay with big rims.
D. 30s.
A. So if it’s a regular impala that’s no good?
D. Naw.
A. It got to have big wheels on it?
D. Got to have big wheels.
B. 42s are good…
A. Okay we start with the girls that’s first then we go to the cars. What’s next?
B. Ahh jewelry.
D. Yeah the jewelry.
A. Okay.
B. It ought to be sun like a big piece of light.
A. Light up them? Okay what kind of jewelry are we talking about?
D. Big grills, big chains.
B. Chonks.
A. Grills and you say gold?
B. Platinum.
A. Platinum? What’s the difference in gold and platinum?
D. Platinum shine better that gold.. Gold look dull.
C. And diamonds.
A. Platinum, I’m assuming that’s more expensive than gold?
B. Yeah.
D. Oh yeah.
A. Costs a lot of money?
B. Yes.
D. Yep.
A. Okay we got the girls first, cars second, jewelry third and what’s next?
B. Mm.
D. You got that?
B. Swagg.
D. Yeah, you gotta have a swag.
A. What does that mean?
B. Dress code.
D. A hard dress code.
A. Swagg?
D. Yeah, you got to have swag in the video…. If you aint got swag then that turn everything.
B. Busta.
D. He aint got swag man. I don’t want to watch your video.
A. So if they’re not dressed right that other stuff just goes out the window right?
D. Fall down the drain cuz.
A. Okay what kind of clothes are we talking about?
C. Ed Hardy.
D. Sean Jean.
B. Polo
D. Yeah. Polo a big one.
A. Sean Jean, Polo.
B. Hollister.
D. Naw man.
A. Are these clothes… like expensive clothes?
B. & D. Yeah they expensive.
B. Coogie.
D. & C. Yeah coogi.
D. You can go to a store and get like a coogi shirt for like a hundred dollars… just the shirt.
A. Just the shirt.
D. Just the shirt.
A. That’s expensive I don’t know if I can afford that guys.
B. Ed Hardy hot now to.
A. Kind of expensive… a hundred dollars for one shirt.
B. Chaps.
A. You say in the videos you got to show that swag.
C. Yeah.
D. A. Okay. You hard… you gotta let people know your pockets green.
A. Okay what would be next? Girls, cars, jewelry, swag.
D. Uh.
B. Ahh girls.
A. D***** are we going back to girls again?
D. He like them girls.. I like em to though but they don’t need to comu up again.
A. We put them at the top.
D. Yeah we got then at the top cuz.
A. Okay.
D. Think of something else man.
A. What’s next?
B. Mm.
D. I don’t know.
A. What about the people that’s rapping… I mean do they need to be able to rap.
D. Yeah.
B. Got to have flow.
E. Yeah you gotta have… you gotta be able to rap.
A. Okay so can we put that for number five?
D. Yeah we put that for number five.
A. Okay.
B. For number six put girls?
F. Really it should’ve been number two though besides the girls. If he can’t rap then the video aint gon look right.
A. Okay.
B. Who boy stop! I can make a music video with just music and girls.
A. But he said after the girls.
B. Oh, oh after the girls.
A. So what you’re saying is that we should move being able to rap up to number two?
That is in front of the cars?
D. Yep.
A. Okay.
B. Just throw a lil line up there.
A. I’ll just draw a line up there. Okay now what you’re saying is if you can’t rap all
that stuff is no good? Or if he can rap a lil bit and has the girls is that any good?
D. Yeah that’s straight right there.
B. If you can sing… yeah.
D. You can pass by that.
A. You can pass by that?
B. You don’t have to say anything in the video.
B. Yeah you could just have girls and have money falling down.
A. Okay so money will be number six?
B. And potpourri.
D. What the hell…. What are you talking bout b*****.
A. Money will be number six then.
D. Yeah.
B. Money…. You gotta have money in the video.
D. Not really cuz cause you aint gotta have money to make the video… Theyu pay
you for you making that video.
A. So.
B. You gotta have many man.
a. You say you gotta have money in the video…. How do you show money in the
video?
C. Just stacks of it.
A. Okay.
B. Yeah just stacks.
D. Really.
B. Like in Lil Wayne’s video he was just sittin on that…..
D. Really if its my money it aint nothing coming down on the street cuz… It gon be at the house.
B. In the safe!
E. Yeah.
A. So you’re saying you gotta have stacks of dollars?
D. Yeah. I believe that money be fake though.
C. Or borrowed one.
D. Yeah they borrow the money or something like that.
B. Duh, dang!
F. That money that they be showing everywhere?
C. Especially…
D. That money they be sittin it up with… I got stacks for millions.
A. Okay so for the important parts of the music video we got girls one, being able to rap as two.
D. Yeah.
A. Cars is number three?
B. Mmm hmm.
A. Jewelry is four?
D. Yep.
A. Showing the money in the video… you say like having stacks?
D. Yeah.
A. Okay.
D. Having stacks.
A. Guys you’ve given me a lot of information…. We always seem to come back to the girls… The main thing in the video then is not the rapping it’s the girls?
C. It has to be.
D. It gotta be cuz.
A. So if the guy can really rap and doesn’t have girls in the video its no good.
D. Yeah.
B. It can be good.
A. T.I.’s video doesn’t have girls in it right?
B. That song just straight. That song just good… You gotta have a nice song if you aint gon have no girls!
D. No girls you gotta have a real good song.
C. Yeah.
A. So if you don’t have girls in their you really got to be able to rap?
D. Yeah you gotta.
B. Like Wayne he can make a video.
D. Lil Wayne don’t even have to have girls in the video.
B. He can just stand their and rap with a white background in the whole video.
D. Yeah and just rap.

A. Okay so let me ask this. If you had to pick your best… all time favorite rapper right now who would it be?
D. Weasie.
C. Yeah Lil Wayne.
A. You say Wayne?
C. Lil Wayne.
D. Weasie.
A. Who is Weasie?
C. Same person.
A. Oh, that’s the same person.
D. He got different nicknames.
A. He got different nicknames?
D. Carter III.
B. Carter II… carter… weasie.
D. DJ…JR.
C. Louisiana.
A. Okay.
D. Weasie.
F. Baby.
A. Louisiana?
B. Weasie… F-Baby.
A. Okay so he…
D. Lil New Orleans.
A. Okay he from Louisiana?
D. He from New Orleans I think.
C. Yeah.
A. Okay that’s Louisiana.
B. That’s his nickname from New Orleans.
A. New Orleans is Louisiana. Alright we talked about the “Lollipop” music video
“Freeze” and “Dead and Gone”.
B. Lil Weasie. (in the background)
A. So out of those three videos we talked about which one is the best one? “Freeze”
“Lollipop” or “Dead and Gone”.
C. “Lollipop”.
B. “Freeze”.
D. “Freeze”.
A. Why do you say “Freeze”?  
C. Cause “Lollipop” them girls be thick as I don’t know what.
B. “Freeze” though because that junk be ridin don’t it?
C. I like that song.
A. So you mean … when you say its ridin what does that mean?
D. You can just sit there and listen to it.
A. The music.
B. And vibe to it.
A. Okay. Why do you say “Lollipop”?
B. Pretty Ricky.
A. Pretty Rick… who is that?
D. You don’t even need to know bout him.
C. That’s like the girls.
Alright you know umm back in the 80s … you remember back in the 80s that group 2 live crew?

A. Ahh ha.

D. You remember them? That’s how Pretty Ricky is.
A. Oh really.
D.Yep.
C. & D. Laughing loudly.
D. We gotta let him know who we talkin bout…. You don’t know 2 live crw? (to another participant).. Them jokers gangster cuz.
C. & D. Still laughing loudly.
A. Well let me ask this question… some of the guys tell me they umm… what’s the guys name?
D. Fifty cent.
A. Yeah fifty cent was one of them….
D. Fifty cent crazy.
A. Jay –Z
B. He straight.
A. Who else?
D. Fifty cent should be dead right now.
B. Who should be dead?... Jay-Z just got that money.
D. Fifty cent.
C. Plies.
A. Plies… is Plies a good artist?
C. Cuz how you gon listen to Plies?
A. So what do you think about the older rappers like Jay-Z?
G. Jay-Z good.
A. And ummm.
B. He be ridin cuz.
D. Cuz really… really can’t no young person vibe with Young… ummm Jay-Z.
A. No?
D. Cause Jay-Z be vibin talkin bout…
C. Yeah he talk about the real stuff.
D. He talk about the grown up stuff.
B. He talk about real man… yeah.
D. You gotta be I say you gotta be probably 18 or over to vibe with Jay-Z.
B. Yeah really.
A. So let me ask this question…. You say he talking about grown up stuff so he talkin about stuff like my president’s black that kind of stuff?
C. Yeah.
D. Yeah and all that there.
A. So when you listen to his music its different from these people that we talked about?
B. Mmmm huh.
A. So okay so actually let me ask you this question. So you’re saying he’s rapping about grown up stuff explain what that means.
D. Uh making money and stuff like that.
B. Well he go with finest girl in the business.
C. Yeah.
D. So.
A. Okay D**** we come back to those girls don’t we?
B. Beyonce boy!
A. Well guys the bell is about to ring. I appreciate your time (bell rings).
APPENDIX H

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain. My artist has a unique style of rapping. He talks with such passion. He raps about what he went through in his life and how he is glad that he gets out of the situation that he was in. He raps about how much he loves his wife and how he treats her. Then sometimes he raps about gangster things like he go hard with everything he do. He gives it 100% in everything he do.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He present himself as a young artist making it out of a bad life into a good life. He lets people know that you can be a musician if you want to be. This influences me because he would like to help people with their work.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? Not really because most music videos be creative and makes you keep your eyes on the tv. It makes you think about what this music video is trying to teach you.

4. What’s more important in music videos: What they are saying or What they are doing? Why? The important thing in a music video is that it makes you think what you want to do you’re your life. In the video s they are saying be better than other people. Do your best.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? No, but in some music videos they use alcohol and weed to represent the music video for what they are saying. But the videos I watch they don’t use illegal drugs.
6. What did you learn from the music video? I learned from music videos that you got to be your own man. You’re your own life and don’t live nobody elses. Be a leader not a follower.

7. Do you try to dress like your favorite artist? Why or why not? No, I look up to my artist but I don’t try to dress like him. He tells young people to be your own man. Do you’re your own thing. If you want to be yourself you’re your swag. Don’t live off somebody else’s swag.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. My parents know that I love music and they know who my favorite artist is, but they expect me to dress like me not like anybody else. My parents know how I dress and they want me to do me.

FINAL SURVEY QUESTIONS
1. What kind of style does your favorite artist have? Explain. Jeezy just has a good style that makes you want to listen.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? I like the style but he doesn’t have much of an influence on me.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? Not at all.

4. What’s more important in music videos: What they are saying or What they are doing? Why? What they are saying cause that’s the only thing that matters.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? No and nothing really at all.
6. What did you learn from the music video? No response.

7. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. No response.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. No response.

FINAL SURVEY QUESTIONS
1. What kind of style does your favorite artist have? Explain. Lil’ Wayne has his own kind of style. He kinda like goes with the flow.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He’s always wearing a leather vest with some skinny jeans and some nike donks. Kind of a biker boy swagg. It influences me because I want to be just like him (Lil’ Wayne).

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? I don’t think I would change anything in his videos, except of course add more girls.

4. What’s more important in music videos: What they are saying or What they are doing? Why? I think that of course the girls are the most important in the videos.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? No, I think this because if there is nothing illegal in the video more people would definitely want to watch it more.

6. What did you learn from the music video? I learn some new swagg.
7. Do you try to dress like your favorite artist? Why or why not? Yes, most definitely. I want to dress just like him (Lil’Wayne).

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. My parents only influence the way I dress in church.

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain. Gucci Mane and he has a good style and sometime a bad style.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He influence me because of his music. I really really like his music. He present himself as a young rapper trying to come up to bigger and better things.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? Yes, I would like to see how his childhood was coming up without a father or mother.

4. What’s more important in music videos: What they are saying or What they are doing? Why? What they are doing make the video important because the dancing and movements they do bring out what they saying and also brings out the video. Makes it entertaining.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? No, I don’t know anything that is illegal in my favorite music video.

7. Do you try to dress like your favorite artist? Why or why not? Yes, sometimes I try to dress like my favorite artist because I really like what he wear and also his jewelry. Most of the time he just wear plain t-shirts and I like to wear them to so yeah I like to dress like my artist.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. No, not really because I dress decent, but sometime they say a couple things like pull your pants up and stuff but other than that really nothing.

FINAL SURVEY QUESTIONS
1. What kind of style does your favorite artist have? Explain. He has a unique style that can’t be recreated. It is absolutely one of a kind. What I mean by unique is that he uses an excessive amount of similes and metaphors. He can just put anything together and it sounds good.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He presents himself with a lot of swagger. He’s very confident and he knows that he’s the best. It motivates me to hold my head up and wear nice things. I know I have to do the best that I can.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? No, no.

4. What’s more important in music videos: What they are saying or What they are doing? Why? I think that you have to do both because you have to do what you say. What you say you are going to do.
5. Is there anything that you know is illegal in your favorite music video? What do you think about that? Yes, weed. It has no effect on me. They can get caught with it.


7. Do you try to dress like your favorite artist? Why or why not? No because you can’t be a copy cater. You have to make a name for yourself.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. They don’t because I have my own sense of style.

FINAL SURVEY QUESTIONS
1. What kind of style does your favorite artist have? Explain. My artist style is clothing and shoes, cars, houses, and videos. Shoes like j’s, nike shox, and air force j’s. Cars like hummers and houses with six bedrooms.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? My artist present himself as a righteous man. This means that I can be whatever I want to be if I just try hard everyday.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? No.

4. What’s more important in music videos: What they are saying or What they are doing? Why? Plies video is just trying to get kids and adults to realize that you have to work on the streets. He’s just trying to get people to realize streets is not the way to go.
5. Is there anything that you know is illegal in your favorite music video? What do you think about that? Yes the drugs. Because if you trying to prove that street is not the way an people are going to say well why is he still doing it. He’s really on both sides but he is trying to turn his life around.

6. What did you learn from the music video? Streets way is not the way of living.

7. Do you try to dress like your favorite artist? Why or why not? No, because people think that you would be like them or the result is going to be that the white people are going to think you are a think and put black folks in jail because they are doing something illegal like selling drugs. This is why most black folks don’t have a job or can’t get into college because of the wrong impression about black people. So that’s why I don’t dress like them.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. Yes, they will try to accuse them of doing something wrong.

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain. Young Jeezy has a hood-like style. He live like a gangster. Jeezy is a member of the Mafia Crips. He is very well known.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? Very Well. It shows that Young Jeezy have pride about himself and what he do.

3. Is there anything you would change about the way the video looks, or the way the
artist presents himself/herself? Is there anything that you would like to see more or less of? Less cursing. All that cursing is not good for the young people ears.

4. What’s more important in music videos: What they are saying or What they are doing? Why? What they are saying. When you find out what the artist is singing you will find the meaning of the song.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? Drugs. Its very bad.

6. What did you learn from the music video? The girls on the video wore clothes that young kids don’t need to be watching.

7. Do you try to dress like your favorite artist? Why or why not? No. It’s not my style. I like to dress like myself.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. My parents want me to dress very nice. Not like a thug or hoodlum. Yes. In the videos they have their pants hanging off your tail.

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain. My favorite rapper is Gucci Mane and his style of music is gangsta and dope. Nowadays in the rap game gangsta and dope means music that describes their life as a street hoodlum.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He presents himself as a street hustler who still does what he did when he was running the streets selling drugs and committing violence, but he has now became a successful rap artist who makes money in several ways. This influences me because it shows me that you can make money
writing lyrics that expresses your life style. I can comprehend to this type of life style because I was brought up in a neighborhood where drugs were sold a lot.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? I would switch up the backgrounds of the videos to a more paradise place that is more attracting and less violent. I would like to see more of a Roger Davis than Gucci Mane in his videos because it would show him as a better person rather than a gangster.

4. What’s more important in music videos: What they are saying or What they are doing? Why? The lyrics and the cars are the most important things in the music videos. He talks about how much money he makes and the cars in the video also show how much money he spent on it to make it look so nice. I like how he dresses himself about how he was raised and the ghetto. He is basically saying that he is a hood rich brother who can have almost anything he wants if he likes.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? Yes. I have seen lots of drugs in his music videos. I think that it is okay because that is how he was brought up. He sold drugs a lot just to get by in life. He now makes money in a more positive way so he could stay out of trouble.

6. What did you learn from the music video? I learned that you can sell drugs for a long period of time without getting caught. You can also change your life around and make money that is legal and still be real with your homeboys in the hood. This video has taught me that you can still be cool with your friends even though they are still doing bad, but I am making positive decisions in my life.
7. Do you try to dress like your favorite artist? Why or why not? Yes I do try to dress like my favorite artist because it brings out the definition of swag, Ed Hardy and Coogi that are all clothes that bring eyes towards you at first sight. Gucci Mane has a swag that nobody else got.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. Well I dress up differently depending on the occasion. If I go to church I wear slacks that fit me perfectly and I talk with my best behavior. At school I kind of dress like I’m at home. I wear what I like, what looks good to me and how it feels on me. Gucci Mane inspires me on how I dress because we both like clothes with designs and shirts a little oversized.

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain. My artist has a hood, thugged-out swag. That's like saying he was raised in the ghetto so he will always be hood. Thugged-out means he will always have a bad boy attitude like he just don’t give a damn.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He is a trendsetter. He don’t wear tight jeans and he don’t rock shades but his jewelry game is sick.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? Just add more wet cars and b*******

4. What’s more important in music videos: What they are saying or What they are doing? Why? Both because what they saying and doing is what makes the song wet.
5. Is there anything that you know is illegal in your favorite music video? What do you think about that? No there is nothing illegal in the video.

6. What did you learn from the music video? That I want the same stuff such as the cars, the clothes, the money, the women and the house.

7. Do you try to dress like your favorite artist? Why or why not? Yes because the clothes be fresh. The shirt matches the shoes. The hat matches the pants. The jewelry matches everything and the hair is always Dougie Fresh.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. They try to tell me how to dress but I don’t listen.

**FINAL SURVEY QUESTIONS**

1. What kind of style does your favorite artist have? Explain. He is a lay back person. He don’t beef with anybody. He keep to himself. He calls himself the king of the south.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? As a classy older person that try to represent his city to the best ability he can do. That he care about other people rather that himself.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? I would like to see more if what the surrounding is and how he raps about a lot of stuff.
4. What’s more important in music videos: What they are saying or What they are doing? Why? On what they saying cause it tells you a lot about the song and about them and what all done happened to them in their lives.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? About the drug life they in and how they say they done been through and that a lot of times it’s not true. They just be trying to make they self look good and sound good.

6. What did you learn from the music video? No response

7. Do you try to dress like your favorite artist? Why or why not? No response

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. No response

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain. A very good dress code. All bout showing people what the real world is about.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? By always looking good in performances and that always makes me want to look good and feel good about myself.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? I would like to see more people.

4. What’s more important in music videos: What they are saying or What they are doing? Why? What they are saying because most people look at artist as role models and they really want to say and do what they do.
5. Is there anything that you know is illegal in your favorite music video? What do you think about that? No!!! No because it is romantic. There is nothing illegal.

6. What did you learn from the music video? How the world is going and how to treat a loved one.

7. Do you try to dress like your favorite artist? Why or why not? No!!! I have my own dress code.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. I dress like the new millennium. I have a very updated dress code. Yes because I have my own way of dressing.

FINAL SURVEY QUESTIONS
1. What kind of style does your favorite artist have? He is hood like. I mean he got swag like me and I always be thinking about why they call me swagger king.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He present himself with his life that is around and all.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? No, I would not change nothing at all cause some of it’s got to do with my life.

4. What’s more important in music videos: What they are saying or What they are doing? Why? They are just talking about life, money and girls and money is important to me.
5. Is there anything that you know is illegal in your favorite music video? What do you think about that? I really don’t know cause it don’t show.

6. What did you learn from the music video? How to stay alive in the streets.

7. Do you try to dress like your favorite artist? Why or why not? Yes, cause people like the way they look so why not like the way I look.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. It don’t. They might tell me but it don’t change nothing.

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain. My favorite rap artist has a unique style of dress. He stay fresh on everything he wear.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? My favorite presents himself well. It doesn’t really influence me to dress like him, but on the other side it means that wearing a certain type of clothing is what’s happening.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? No, because the video is great already and the artist always dress fresh.

4. What’s more important in music videos: What they are saying or What they are doing? Why? What the rapper says is more important because most rappers really don’t do anything in the music videos.
5. Is there anything that you know is illegal in your favorite music video? What do you think about that? No, because they wouldn’t be able to show the videos on tv.

6. What did you learn from the music video? Nothing basically how to be a thug and a gangster.

7. Do you try to dress like your favorite artist? Why or why not? It depends what he is … because if what he is wearing is in style most of the artist usually wear the latest trend.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. My parents influence my dressing by paying for my clothes. They way I dress is kind of like the way my favorite artist does.

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain. Young Dro has a laid back type of style. He is also on the high class side. He loves to dress up nice. He don’t really wear street clothes. Yea me and him have ways just alike that’s why I like him.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He presents himself very nicely. He doesn’t get into trouble with any girls. Young Dro is very educational. He influences me the way he dresses and the way he speaks in interviews you can tell that he is a very intelligent man.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? I wouldn’t change anything.
4. What’s more important in music videos: What they are saying or What they are doing? Why? In music video I would have to say that what they do in music videos is more important. Because when people watch videos they watch what the artists are doing. People watch these videos and they want to be just like the artist.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? No, there is nothing illegal.

6. What did you learn from the music video? I learned how to do the shoulder lean dance.

7. Do you try to dress like your favorite artist? Why or why not? Yes. I love to dress like my favorite artist. We both love Polo clothes. That’s his favorite clothing line and that’s mine also.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. My parents or anyone else does not have a problem with the way I dress. Everyone thinks I dress nice.

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain. My favorite artist Lil’Wayne has a very unique style. For one he dresses different. Two he can rap universal. Three he have girls. Four he got a grill.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? Lil Wayne presents himself very well. This persuades me to be something in life. It also let me know that African Americans can be whatever they want in life.
3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? No. I would like to see more girls, jewelry, and cars. I would also like to see more money.

4. What’s more important in music videos: What they are saying or What they are doing? Why? Both because if they can’t rap and they just doing things the video becomes unattractive.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? No. I think that everything in the video is legal.

6. What did you learn from the music video? That making money is essential in life and that when your pockets are green you can have nice cars and lots of jewelry.

7. Do you try to dress like your favorite artist? Why or why not? Sometimes because his dress code is really popular and individually I like the way he dresses.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. Nicely. Yes very different. My parents want me to dress all nerdy like but I dress like Lil Wayne which is the style. I prefer to dress like him.

FINAL SURVEY QUESTIONS
1. What kind of style does your favorite artist have? Explain. Rap because I can understand it.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? My favorite rapper presents himself as a poet. It influences me because I like poetry.
3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? No.

4. What’s more important in music videos: What they are saying or What they are doing? Why? What they are saying because it is that the song is about.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? Yes. I think it is wrong.

6. What did you learn from the music video? That money is not important.

7. Do you try to dress like your favorite artist? Why or why not? No because I have my own style of dress.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. They don’t. Yes because they want me to dress a way that I don’t.

FINAL SURVEY QUESTIONS
1. What kind of style does your favorite artist have? Explain. Lil Wayne has a unique style because he wears chains and leather jackets and v-necks and Ed Hardy.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? Lil Wayne presents himself as someone who has money or makes money. This influence me by making me want to finish school and get a job so I can have the cars, clothes and money he has.
3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? I would like to see more girls and cars.

4. What’s more important in music videos: What they are saying or What they are doing? Why? Both because if the music is nice and the video is lame then the song wouldn’t be as good. However, if the song and the video were nice then it would be a good video.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? No it should be legal because it is viewed by many people.

6. What did you learn from the music video? No response

7. Do you try to dress like your favorite artist? Why or why not? Yes because Lil Wayne has swag and because the girls like it.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. Yes because your parents influence you to dress casual and plain, but in the videos you are influenced to dress unusual and fresh.

FINAL SURVEY QUESTIONS
1. What kind of style does your favorite artist have? Explain. My favorite artist Gucci Mane and does free stylin and that’s the type of rap style I like.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He presents himself as a person that loves to get money and knows how to get it. He influences me to go put my name on the streets and get some money that’s out in this world.
3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? No. I like the videos. I would like to see more weapons.

4. What’s more important in music videos: What they are saying or What they are doing? Why? What they are saying cause if the lyrics are lame it won’t get played.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? Yea the drug trade. It tells what really happens on the streets.

6. What did you learn from the music video? How to dress and stay with the trends.

7. Do you try to dress like your favorite artist? Why or why not? Yea cause I like the dress. It fits my own style really and what I like to look for.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. No it’s really all the same. I wear what I like to wear.

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain. My favorite artist has a gangster style! He always tells it like it is and never sugar coats anything.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He wears his jeans baggy and saggy. It doesn’t influence me. It’s only music.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? No! they make their videos just as they like them.
4. What’s more important in music videos: What they are saying or What they are doing? Why? What they are doing because half the time you don’t pay attention to what is being said. You watch what’s being done.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? I think just like everybody else should. Its just a video!

6. What did you learn from the music video? You can become anything in life? Because what he went through and came back from it so anybody can survive.

7. Do you try to dress like your favorite artist? Why or why not? No! Because I am my own person and I does me.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. They don’t influence me at all.

FINAL SURVEY QUESTIONS

1. What kind of style does your favorite artist have? Explain. His style is like gangsta and real. His style represent he is nothing to play with.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He is always dress fresh or in all black. One thing about Young Jeezy we have the same last name. To me he has great music that would make you wanna party of something.

3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? I wouldn’t change much I’ll just make videos more entertaining with people on them that like wild out and have fun.
4. What’s more important in music videos: What they are saying or What they are doing? Why? For rappers its more of what they are saying than what they are doing. Because their music is based on lyrics, their word, their poetry, but for videos they can share what their song is about and what it means.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? The guns and drugs. Sometimes I feel that it shouldn’t be in videos.

6. What did you learn from the music video? How they act as movie stars in a musical scene. How they throw money in the air and have fun.

7. Do you try to dress like your favorite artist? Why or why not? Not really. I have my own style. Some might like the way they dress.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. Yes. Music video shows people living their life to the fullest, but in other places I have to maintain a respectful appearance.

FINAL SURVEY QUESTIONS
1. What kind of style does your favorite artist have? Explain. My favorite artist doesn’t really have a particular style. The reason for that statement is he just with the flow of how his day looks. That wasn’t my opinion its his.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? He dresses very upbeat and preppie. That has not toll on my life. It doesn’t mean much to me at all.
3. Is there anything you would change about the way the video looks, or the way the artist presents himself/herself? Is there anything that you would like to see more or less of? No. The videos I’ve seen are very creative. I think they should stay the same.

4. What’s more important in music videos: What they are saying or What they are doing? Why? What they are saying. Words sometimes mean more to people.

5. Is there anything that you know is illegal in your favorite music video? What do you think about that? No the person in the music video was a very well respected artist. She tried very hard to keep the music clean. Oh, how I do miss Aaliyah.

6. What did you learn from the music video? To keep trying.

7. Do you try to dress like your favorite artist? Why or why not? No. There is no need for that.

8. How do your parents or school or church influence how you dress? Is this different than what you get from the videos? Explain. They don’t. I buy my own clothing. The world doesn’t affect me that much.

FINAL SURVEY QUESTIONS
1. What kind of style does your favorite artist have? Explain. Well Lil Wayne is a mixture of different styles. He is so diverse that one or two words can’t explain him. He says he thinks about rap as a sense of news and he has to cover every area of it.

2. How does your favorite artist present himself/herself? How does this influence you? What does this mean to you? Lil Wayne is not the perfect role model cause he smoked and do other different drugs. But, he also was an all A student and is in
college taking up psychology. So, he is very educated and smart. If you sometime
listen to him talk you can tell that he is smart by his choice of words. So for all the
young people out there who listen to Lil Wayne its showing them that its okay to
be educated.

3. Is there anything you would change about the way the video looks, or the way the
artist presents himself/herself? Is there anything that you would like to see more or
less of? I wish that he would show the more educated side of himself because
people will be amazed at how intelligent he really is.

4. What’s more important in music videos: What they are saying or What they are
doing? Why? What they are saying because when people listen to music they are
listening and meditating on what they are listening to. Also, most of all my artist
music is a message.

5. Is there anything that you know is illegal in your favorite music video? What do
you think about that? Not at all.

6. What did you learn from the music video? You can never have too much money.

7. Do you try to dress like your favorite artist? Why or why not? Yes sometimes
because he is a major trendsetter.

8. How do your parents or school or church influence how you dress? Is this different
than what you get from the videos? Explain. Yes because in the video it’s like a
hood setting with lots of urban wear. At school and church it’s more of a
professional setting with more business like clothes? The reason they have us dress
like this at school and church is because they are getting us ready for the real
world and workforce.
APPENDIX I

APPROVAL FORMS

Office of the Vice President For Research
Human Subjects Committee
Tallahassee, Florida 32306-2742
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 9/2/2008

To: Zerric Clinton

Address: 796 Lower Hawthorne Trail Cairo, GA 39828
Dept.: ART EDUCATION

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research
Examining the Visual Culture of Adolescent African American Boys

The application that you submitted to this office in regard to the use of human subjects in the research proposal referenced above has been reviewed by the Human Subjects Committee at its meeting on 08/20/2008. Your project was approved by the Committee. The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped
consent form is attached to this approval notice. Only the stamped version of the consent
form may be used in recruiting research subjects.

If the project has not been completed by 8/19/2009 you must request a renewal of
approval for continuation of the project. As a courtesy, a renewal notice will be sent to
you prior to your expiration date; however, it is your responsibility as the Principal
Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and
approved by the Committee prior to implementation of the proposed change in the
protocol. A protocol change/amendment form is required to be submitted for approval by
the Committee. In addition, federal regulations require that the Principal Investigator
promptly report, in writing any unanticipated problems or adverse events involving risks
to research subjects or others.

By copy of this memorandum, the Chair of your department and/or your major professor
is reminded that he/she is responsible for being informed concerning research projects
involving human subjects in the department, and should review protocols as often as
needed to insure that the project is being conducted in compliance with our institution
and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection.
The Assurance Number is IRB00000446.

Cc: Tom Anderson, Other
HSC No. 2008.1548
Parent Consent Form

Dear Parent(s),

A research project on music videos is starting. Zerric Clinton, who is a Doctoral candidate at Florida State University, is conducting this research project. The purpose of this research project is to find out information on what adolescents think about music videos. The result from it will provide information on how adolescents understand music videos.

This consent form is a request for your child’s participation in the study. He will be asked to answer some questions with paper and pencil about music videos and as part of a focus group. If you give consent for your child to participate in the project, he will be asked some questions about himself as well as about music videos. If you would like, you can review the material that will be used for your child’s participation. It is available upon request through the number listed below.

There are minimal risks that can occur if your child participates in this project, such as feeling anxious about answering some questions. However, no questions are designed to make your child feel uncomfortable. They will be asked to fill out paper and pencil surveys. They will also be asked to participate in a focus group discussion along with other participants. This research project will be videotaped or audiotaped so that the researcher can note similarities and differences in the responses about music videos. The tapes will be stored in a locked file cabinet that is maintained by the researcher at his residence for a period of three years and will be destroyed December 21, 2011.

Your child will be informed that his participation is voluntary and there is no pay for participation. Should he decide to participate and then choose to stop, it is all right, as there is no penalty or repercussion for withdrawal. Should your child participate, all of his answers will be kept confidential, to the extent allowed by law, with the only form of identification being a code number; no names will be used. There are benefits for
participating in this research project. First, participation in the research project will help the participants understand music videos. Second, the findings from this project will help others in the community understand what adolescents think about music videos.

Should you have questions about the research project or your child’s participation, please contact Doctoral candidate Zerric Clinton by phone at 229 872-3750 or by email at z.clinton@grady.k12.ga.us. or Dr. Tom Anderson at (850-644-5473), t.anderson@fsu.edu Jessie Lovano-Kerr Professor of Art Education, Florida State University for answers. Additionally, if you have questions about the authorization of this project or other concerns, you can contact the Florida State University Human Subjects Committee at 850-644-8673.

Signing the statement below means that you understand the above and that you agree to let your child participate.

_________________________________________________________________________  ___________________________
Child’s Name                                                                      Parent’s Name

_________________________________________________________________________  ___________________________
Date                                                                                 Parent’s Signature
Student Assent
INFORMED CONSENT FORM
(For youth 13 to 18 years old)

Mr. Zerric Clinton, who is a Doctoral candidate at Florida State University, is conducting a research project on music videos. The purpose of this research project is to find out information on what adolescent males think about music videos. The results from it will provide information on how music videos achieves its goals of influencing adolescents. Because you are a member of the high school, your participation is requested. If you chose to participate in the project, you will be asked questions about yourself as well as about music videos.

You will be asked to fill out paper and pencil surveys on several dates. Each time the questionnaire will take approximately 20 to 30 minutes to complete. Also, you will be asked to answer questions about a particular music video using a set of questions that will be provided to you. Then, you will be interviewed as part of a focus group that answers questions about music videos. This will take approximately 45 minutes. This research project will be videotaped or audiotaped so that the researcher can note similarities and differences in the responses about music videos. The tapes will be stored in a locked file cabinet that is maintained by the researcher at his residence for a period of three years and will be destroyed December 21, 2011.

No one will receive pay for participation in this research project. Your participation is voluntary and you may stop participation at anytime, with no penalty. If you participate on one date and do not want to participate on another date, then you do not have to. Again, there is no penalty for quitting. Your parents have already given permission for you to participate, but your permission is additionally needed. All of your answers will be kept confidential, to the extent allowed by law, with the only form of identification being a code number; no names will be used.

There are minimal risks that can occur if you participate in this project, such as feeling anxious about answering some questions. However, no questions are designed to make
you feel uncomfortable. There are benefits for participation in this research project. First, your participation in the research will help you understand music videos. Second, the findings from this project will help others in the community understand what you think about music videos.

Please understand that your consent to participate can be withdrawn at anytime without penalty. Additionally, you have the right to ask and have answered any questions or concerns about the study, and your participation. If you have questions, you can contact Zerric Clinton by telephone at 229 377-2222 or by email at z.clinton@grady.k12.ga.us. Also, you may contact Dr. Tom Anderson at Florida State University Department of Art Education by telephone at 850-644-5473 or by email at tanderson@fsu.edu. I have read and understand this consent form.

______________________________  _______________________________
Name (print)                     Name (signature)

___________________________
Date
APPENDIX J

RESEARCH SCHEDULE

<table>
<thead>
<tr>
<th>DATE</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day 1</strong> -</td>
<td>Academy Lab, Science</td>
<td><strong>Time-</strong> 10:35-11:23</td>
</tr>
<tr>
<td>Tuesday March 3, 2009</td>
<td>Wing</td>
<td></td>
</tr>
<tr>
<td><strong>Day 2</strong> -</td>
<td>Academy Lab, Science</td>
<td><strong>Time-</strong> 10:35-11:23</td>
</tr>
<tr>
<td>Thursday March 5, 2009</td>
<td>Wing</td>
<td></td>
</tr>
<tr>
<td><strong>Day 3</strong> -</td>
<td>Academy Lab, Science</td>
<td><strong>Time-</strong> 10:35-11:23</td>
</tr>
<tr>
<td>Tuesday March 10, 2009</td>
<td>Wing</td>
<td></td>
</tr>
<tr>
<td><strong>Day 4</strong> -</td>
<td>Academy Lab, Science</td>
<td><strong>Time-</strong> 10:35-11:23</td>
</tr>
<tr>
<td>Thursday March 12, 2009</td>
<td>Wing</td>
<td></td>
</tr>
<tr>
<td><strong>Day 5</strong> -</td>
<td>Academy Lab, Science</td>
<td><strong>Time-</strong> 10:35-11:23</td>
</tr>
<tr>
<td>Tuesday March 17, 2009</td>
<td>Wing</td>
<td></td>
</tr>
<tr>
<td><strong>Day 6</strong> -</td>
<td>Academy Lab, Science</td>
<td><strong>Time-</strong> 10:35-11:23</td>
</tr>
<tr>
<td>Thursday March 19, 2009</td>
<td>Wing</td>
<td></td>
</tr>
<tr>
<td><strong>Day 7</strong> -</td>
<td>Academy Lab, Science</td>
<td><strong>Time-</strong> 10:35-11:23</td>
</tr>
<tr>
<td>Tuesday March 24, 2009</td>
<td>Wing</td>
<td></td>
</tr>
<tr>
<td><strong>Day 8</strong> -</td>
<td>Academy Lab, Science</td>
<td><strong>Time-</strong> 10:35-11:23</td>
</tr>
<tr>
<td>Thursday March 26, 2009</td>
<td>Wing</td>
<td></td>
</tr>
<tr>
<td><strong>Day 9</strong> -</td>
<td>Intech Lab by Guidance</td>
<td><strong>Time-</strong> 10:35-11:23</td>
</tr>
<tr>
<td>Monday March 30, 2009</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Day 10</strong> -</td>
<td>Intech Lab by Guidance</td>
<td><strong>Time-</strong> 10:35-11:23</td>
</tr>
<tr>
<td>Tuesday March 31, 2009</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
REFERENCES


Aol (n.d.). Retrieved February 19, 2008 from members.aol.com/WernerVWallenrod/run/runback.jpg


Buy costumes (n.d.). Retrieved February 19, 2008 from


Pope & J.L. Singer (Eds.), *The stream of consciousness* (pp.335-358). New York: Plenum.


Fun Munch (n.d.). Retrieved February 19, 2008 from


Gruber, E. & Thau, H. (2003). Sexually related content on television and adolescents of


Locks and links (n.d.). Retrieved February 19, 2008 from [http://www.locksandlinks.com/gallery/g46.jpg](http://www.locksandlinks.com/gallery/g46.jpg)


Pears, Matthew. (September 09, 2002). Young legends who live on through their music. *Jet Magazine*. 102, 12, 58-61.

Photobucket (n.d.). Retrieved February 19, 2008 from i95.photobucket.com/…/Pictures/jay-Z.jpg


Post, pp. D1, D4.


You tube (n.d.). http://www.youtube.com/watch?v=-delHh-jMf4

Z about (n.d.). Retrieved February 19, 2008 from http://z.about.com/d/civilliberty/1/0/0/0/-/-/dreadlocks.jpg

BIOGRAPHICAL SKETCH

Zerric Clinton is from Hazlehurst, Georgia where he graduated from Jeff Davis High School. He went on to matriculate at Valdosta State University where he received a Bachelor of Fine Arts in Art Education and a Masters Degree in Educational Leadership. Upon receiving his BFA in Art Education he began teaching at Cairo High School where he has served for the past fifteen years. Zerric was selected as the most influential teacher of an honor student for the 2004-2005 school year. Zerric began working on his Ph.D. in Art Education in the fall of 2004. While studying for his Ph.D. at Florida State University Zerric was inducted into the Golden Key National Art Honour Society. Additionally, Zerric was the recipient of the Jessie Lovano Kerr and Donald Kerr Art Education scholarship.

Zerric Clinton has presented at state conferences, at a national conference and at the annual Art & Design for Social Justice Symposium at Florida State University. He presented research findings about the way adolescents perceive the visual culture of music videos. Zerric is a member of the Georgia Art Education Association and the National Art Education Association.