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The Relationship Between Hip Hop Music and Videos and Identity Achievement Status within Adolescent Youth

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THE RELATIONSHIP BETWEEN HIP HOP MUSIC AND VIDEOS AND
IDENTITY ACHIEVEMENT
STATUS WITHIN ADOLESCENT YOUTH

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I dedicate this thesis to my mother Nita Wood for being my inspiration. You inspired me not only to finish this project, but also to be a good person. I love you for that. I also want to dedicate this to my sister Keva Nakia Hayes-Wood. Please know that your brothers love you very much and this is an example of what hard work can produce with God's help. Forever follow God and His Word and anything you ever need, He will provide. Keva you are a very special child that has many, many great things in your future as long as you stay on the right track—and I know you will. I love you and I am always here for you.

----Dallas
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ABSTRACT

The purpose of this study was to explore the possible relationship between Hip hop music and identity formation of adolescent youth. Young people tend to imitate and/or reproduce what they learn and experience through the world as a part of their learning process (Kane, 2000). The sample of eighth, ninth, tenth, and eleventh graders were from English classes from the Leon County School System. An adapted version of the Music Video Influence Measure Surveys and the Ego Identity Incomplete Sentences Blank was administered to all students. Based on the survey answers given, it was concluded that 30.3% of the sample (N=66) preferred Hip hop, the highest percentage by any one music genre chosen. Based on gender, there was no significant difference in the mean values of the scores from the Identity Achievement. Students who identified themselves as African American scored slightly higher on Identity Achievement scores than did students who identified themselves White. Twenty percent of White students and 75 percent of African American students chose Hip Hop as their music genre of choice.

Based on the results of this study, teachers and other professionals who work with adolescents on a regular basis need to examine those mediums, including music such as Hip hop, that are not always popular with society because of how something like Hip hop might significantly contribute to an adolescent’s development of identity. “Rather than simply discounting rap as a corrupted form of cheap culture, it should be recognized that, for better or worse, rap is an educational medium capable of affecting the values and attitudes of many of our young people” (Powell, 1991, p. 257). With the information from this study, it is hoped that those who work with adolescents will begin to use Hip hop as tool by which to relate to these young people and to include it in different forms of intervention applied to this population.
Chapter I

Introduction

As children grow, they go through different stages of development. They interact with many aspects of their world and through these interactions, they learn and establish an identity for themselves. Children learn more about themselves and the world with each interaction, whether the interaction is with another individual, an object, or a particular facet of their environment. For older children, a part of this environment is media. "The diversity of adolescents’ uses of media, and the diversity of media materials available to them, make it possible for adolescents to select some of the materials of their own socialization" (Arnett, 1995, p. 530).

Particularly for African-American children, Hip hop or Rap music, a “media material,” has a major impact on their ideas of what is and what is not important, often influencing a child’s learning and development of values (Yasin, 1999). “Rap music, the street, and the peer group are often viewed by youth as viable alternatives to formal schooling” (Powell, 1991, 256-257). A possible reason for the appeal of the music of Hip hop is that within the music, there are messages of expression that deal with cultural identity in the forms of "the pleasures and problems of black urban life in contemporary America" (Rose, 1994a, p. 2); these messages include individuals telling stories, or singing about things that African-American youth see, understand, indulge in, and/or desire. In addition, the notion of a visual interpretation of a song or “music video” gains the same response as that of television programming: youth, more specifically African American youth, are engaged because there are people that carry many of the same qualities as them; people with concepts that can make the world seem more accepting, sympathetic, and manageable. "Media consumption may give adolescents a sense of being connected to a larger peer network, which is united by certain youth specific values and interests" (Arnett, 1995, p. 534)

Young people tend to imitate and/or reproduce what they learn and experience through the world as a part of their learning process (Kane, 2000).
Young African-Americans who relate to Hip hop, and subsequently imitate aspects of Hip hop are sometimes categorized as exhibiting socially irresponsible and maladaptive behavior due to their listening choices (Ballard, Dodson & Bazzini, 1999). Prejudices are often the product of lack of knowledge, thus, the music and the way of life is defined. “Rather than simply discounting rap as a corrupted form of cheap culture, it should be recognized that, for better or worse, rap is an educational medium capable of affecting the values and attitudes of many of our young people” (Powell, 1991, p. 257).

Statement of the Problem

The purpose of this study was to explore the possible relationship between Hip hop music and identity formation of African-American youth. This includes investigating a possible relationship between the level of identity formation in African American Adolescents and their interest in Hip hop.

Questions

1. Is Hip hop music related to the identity achievement of youth?
2. Are there gender differences in the identity achievement of youth?
3. Are there gender differences in the preferred music genre?
4. Are there differences in the identity achievement of the various racial groups?
5. Are there differences in the preferred music genre of the various racial groups?

Operational Definitions

The following terms, which will be used throughout this paper, are defined as follows:

1. Ego Identity: the personality factor that serves to keep the personality consistent over time synthesize succeeding personalities and defend against unintended circumstances affecting the personality (Erikson, 1968). The level of synthesis of the ego identity will be measured by

2. Hip hop culture: an African American movement focused on heritage, identity, and the future, which includes not only Hip hop music but D.J.-ing, breakdancing, and graffiti art (Ayazi-Hashjin, 1999).

3. Hip hop music: a form of rhymed storytelling accompanied by highly rhythmic, electronically based music (Rose, 1994a). For the purposes of this study, Hip hop music will include the music and the videos that accompany the music.

4. Influence: the effect that a person or thing has on another based on observable characteristics (Abate, 1999).

5. Identity formation: a process of simultaneous reflection and observation by which the individual judges himself in the light of what he perceives to be the way in which others judge him in comparison to themselves and to a typology significant to them (Erikson, 1968).


7. Youth: the state of being young; the period in a person’s life between childhood and adult age (Abate, 1999). For our purposes, “youth” will refer to pre-adolescent and adolescent persons within the eighth to eleventh grades in school.

8. Gender: social labels associated with cultural traits and behaviors specific to men and women (Brannon, 1999).

9. Genre: A category, style or kind of art, literature, or music (Abate, 1999). For the purposes of this study we will focus on styles of music such as pop, rock, heavy metal and Hip hop.

10. Race: race, as determined by the U.S. Census Bureau (2000), reflects self-identification by people according to the race or races with which they most closely identify. These categories are sociopolitical constructs and should not be interpreted as being scientific or anthropological in nature.
Assumptions
The following assumptions were made:

1. All students answered the survey questions honestly.
2. No students were persuaded into answering questions in any manner.
3. All data was collected in a consistent manner for all participants.
4. The participants comprehended the instructions given and all questions asked were answered to the satisfaction of the participants.
5. Participants did not collaborate in the answering of questions.

Delimitations
The following limits were established:

1. The sample was limited to students in one classroom from each of the following grade levels: Eighth, Ninth, Tenth, and Eleventh.
2. The classrooms were selected from two schools within the City of Tallahassee, Florida according to schools selected by the researcher.
3. The study took place during the Spring semester of 2004.
Chapter II
Review of Literature

Overview

Many different aspects of everyday life have been shown to have influence on the developing personalities of children. These include parent, teachers and peers. According to Newman, “parent’s involvement, support for autonomy, and support for the development of competence have been shown to influence inner motivational resources that...are related to self-regulation and school achievement” (Newman, 2002, p. 365). Teachers are also said to play a profound role in children’s lives. Gill and Reynolds (1999) say that teachers interact differently with students depending on their expectation levels for that student. These expectations in fact can become self-fulfilling prophecies, as they have the power to induce results that are consistent with those expectations (Gill & Reynolds, 1999). Peers also prove to be influential as adolescents may adapt their attitudes and/or behavior as a result of their peer group; furthermore, future selections of peers may be different as a result of this change (Uberg, Luo, Pilgrim, & Degirmencioglu, 2003). These common factors, however, are not the only factors affecting the development of children.

Research attention has been given to many forms of mass media to examine their relation to children’s development. These forms of mass media include television, video/computer games and the internet, and music and music videos (Villani, 2001). There is little written in current literature about Hip hop music and its relationship to developing youth. The theoretical frameworks of the ecological systems theory in conjunction with the concept of identity achievement will be used as a paradigm to view Hip hop music.

Theoretical Perspective

Identity is defined as “the quality of being a specified person or thing including individuality and personality” (Abate, 1999, p. 388). Personalities are created in a step-wise process that incorporates all things around the
individual that is establishing him/herself (Erikson, 1968). Due to this fact, we will examine Marcia’s (1966) explanation of identity achievement and the definitions thereof, and Erikson’s (1968) theory of the life cycle, focusing on identity formation. Moreover, because “Ego-Identity…is the result of the function of … that ‘environment’ which is social reality as transmitted to the child during successive childhood crises (Erikson, p. 127, 1968),” we will also apply the Bio-ecological theory to the concept of Hip hop and its relation to the influences on African-American youth.

Marcia (1966) outlined four statuses of the identity formation and they are defined as follows:

- **Identity achievement** - refers to the individual who, after exploration, establishes a definite identity
- **Identity moratorium** - an active period of exploration where an individual “tries on roles” in an attempt to establish their identity
- **Identity foreclosure** - refers to those individuals who accept the identity prescribed by a valued figure without actively exploring alternative options.
- **Identity diffusion** - this stage is characterized by those individuals that are not committed to an identity and are not attempting to explore.

These definitions prove to be important as they are used in various explanations of identity formation, including the discussions that are forthcoming.

Erikson’s theory of human development throughout the life cycle focuses on stages that individuals go through within the entire lifespan. One of the stages within this life cycle is identity versus identity confusion. In this stage, growing individuals, more especially adolescents, are described as being faced with the challenge of searching through different roles to establish their identity. “…in the later school years young people… seem much concerned with faddish attempts at establishing an adolescent subculture” (Erikson, 1968, p. 128). This would be synonymous with identity moratorium.

Erikson (1968) states that in the first substage of identity versus identity
confusion, adolescents search for individuals and concepts they can put their trust into; persons and ideas in which they would deem it important to prove themselves commendable. All the while, these very adolescents ascertain their unwillingness to establish a true commitment (Erikson, 1968).

In the next sub-stage, adolescents institute their desire to have free will at any cost in conjunction with the fear of being forced into something that they did not choose. “...he would rather act shamelessly in the eyes of his elders, out of free choice than be forced into activities which would be shameful in his own eyes or in those of his peers” (Erikson, 1968, p. 129).

Finally, adolescents view the choosing of an occupation as a great feat of establishing themselves. “It is for this reason that some adolescents prefer not to work at all for a while rather than be forced into an otherwise promising career which would offer success without the satisfaction of functioning with unique excellence” (Erikson, 1968, p. 129).

According to Harter (1993), identity formation involves adolescents having a need for individuality. This requirement antagonizes an adolescent’s creation of an identity that is socially accepted by other valued persons in his/her life. “While earlier developmental tasks involve identification with parents, identity formation requires an individuation process in which one differentiates the self from parents, yet without becoming totally disconnected” (Harter, 1993, p. 377).

These psychological stages cannot alone create an identity. The society and environment in which the individual resides plays a great role in the formation of the identity. Even Erikson goes as far as to say “it is the ideological potential of a society which speaks most clearly to the adolescent who is so eager to be affirmed by peers, to be confirmed by teachers, and to be inspired by 'worthwhile ways life.'” (Erikson, 1968, p. 130). In other words, adolescents yearn for a reaffirmation that who they want to be is valued in society.

Ecological theorists argue that behavior and identity develop as a function of the relationship between a person and their surroundings.
(Bronfenbrenner, 1979). These surroundings involve four principle elements, proximal process, person, Microsystems, and time. There are the relationships between these four elements, and the interplay that each element has with the individual person that also must be taken into consideration (Bronfenbrenner & Morris, 1998).

The notion of Proximal Process, as defined by Bronfenbrenner and Morris (1998) in the Bio-ecological theory, is the shared interactions between an individual and the environment in which that individual inhabits. Moreover, the contexts in which the interactions occur are exceedingly valuable. For example, a common school occurrence of a fight between two children. It is not enough to know that two children fought. The circumstances that preceded and surrounded the fight must be taken into consideration.

These interactions occur continually and are viewed as the principal means by which development transpire (Bronfenbrenner & Morris, 1998). However, the strength of these processes is dependent upon the Person in the process, and that person’s level of development. Characteristics of that person in conjunction with the actual interactions steer future development. Characteristics refer to pre-interaction temperament (was the student aggressive by nature), resources such as knowledge and proficiency (was a student accomplished in a particular fighting technique), and anything from the environment that may promote or discourage responses from the surroundings (losing a fight may cause the fighter to be mistreated by other students in the school).

Bronfenbrenner and Morris (1998) stated that it is not the experiences of the child that are the most important; instead, it is the perception of those things observed. To employ the former example once more, what provoked the children to fight? What did the feuding individuals decipher as a reason to clash?

Microsystems are a significant component of this theory, which are all individuals surrounding the developing child. This includes the child’s parents, siblings, teacher, peers, etc. Microsystems also refer to objects, ideas, and
symbols. Again, the actual object or ideal within the environment is not what is most valued, but the exchange with the concept (the exchange of the concept with what?) The final concept of the ecological model to be understood is time. Time has three facets. The first is microtime (stability and instability of the proximal process). Next is mesotime, which refers to frequency of interactions over a given amount of time. Lastly, there is macrotime, which are the changing levels of development within society as a whole, which would involve those levels of decades or generations. The idea of time is important for discussions of change “over time, and the implications of those changes for the society’s future” (Bronfenbrenner & Morris, 1998). A significant component of this theory is the use of microsystems, which are all individuals surrounding the developing organism. This can include parents, siblings, teacher, peers, etc. To expound on this concept, microsystems also can refer to objects, ideas, and symbols. Again, the actual object or ideal within the environment is not what is most valued, but the exchange with the concept.

The following guidelines are important to the theory and assist us in our thinking of Hip hop as an interactive part of the time and environment that the developing individual absorbs (adapted from Bronfenbrenner & Morris, 1998):

1. For the development to occur there must be an activity for the individual to become involved in. For example children can learn how to breakdance or write their own rap songs
2. To be effective, the individual must consistently observe Hip hop, over an extended period of time.
3. The observed Hip hop must become increasingly complex. For example, techniques used in DJ-ing get more difficult.
4. There must be a reciprocal process of influence between the individual and the activity. This can be portrayed in the evolution of graffiti. A picture can inspire an artist to create something new. His/her art will in turn inspire another artist to push the art further
5. Proximal processes, or interactions with environment, can involve ideals
and objects. In the case of reciprocal influence, the ideals and objects must be able to attract “attention, exploration, manipulation, elaboration, and imagination” (Bronfenbrenner & Morris, 1998, p. 997).

Lewin (1931) reported that it is crucial to understand how various persons, experiences, and things serve as inspiration to children. One may note something distinctive in a person, but it is important understand the source of that distinction. For instance, with children, it is imperative to understand the motivation of an adolescent male to curse often and refer to women as hoes and bitches. It is just as important to understand a female adolescent’s justification for wearing a skirt less than three inches below her crotch or adolescents for having a distrust for police officers even though they may have never had a regretful confrontation with the law.

**Media Influences on Children**

Many Hip hop artists, such as Bizarre of the Hip hop group D-12 (Carlisle et al. 2002), give testimony in their lyrics as to the power and influence that music has had on their lives. Music is but one form of mass media that has been recognized as influencing the behavior of many individuals, particularly children. The Surgeon General's report (2001) stated that the influence of the mass media, however strong or weak, is best viewed as one of the many potential factors that help to shape behavior, including violent behavior. Other forms of media that will be discussed include television, video games, and popular literature.

**Television.**

“Mass media cultivate[s] images of society by interpreting the world in terms of ‘what is’ ‘what is important’ ‘what is ‘right’ and ‘what is related to what else’” (Kane, Taub & Hayes, 2000). Through the images exhibited on a daily basis, television has and will continue to affect how we interact with our world. Television gives young people concepts and ideas, which lead them into
creating standards about what is and is not acceptable. The predominant literature and scientific research about the effects of television on children is focused on the domain of violence in our society. For example, Felson (1996) stated that the invention of television and programs for television made violent scenes more accessible to children. Moreover, he alleged that previous research demonstrated that children often imitate what they see on television, especially in regards to violent behavior. “It is widely believed that people are more violent because they learn to be violent from their parents, their peers, and the mass media” (Felson, 1996, p. 113).

Singer, Miller, Guo, Flannery, Frierson, and Slovak (1999) also looked at the effects of violence exposure on children. They intended to establish a link between children’s violent behaviors, the number of daily television viewing hours, and the preference for watching violent shows. The authors found that increased television viewing, predominantly violent television, contributed to the children’s scores on violent behavior scales.

Aluja-Fabregat & Torrubia-Belti (1998) performed a study with adolescents to examine the relationship between viewing/interest in violent television, personality, and academic achievement. They suggested that males who thought of violent cartoons as exciting were deemed more violent and excitable when rated by their teachers. They also found that overall, attention seeking and spontaneous youth watched more violent television and films and exhibited more violent traits while simultaneously rating the viewed media as being less violent.

Accordingly, the impact of the mass media, however strong or weak, was viewed as one of the potential factors that help to shape violent and other behaviors (U.S. Department of Health and Human Services, 2001). In addition to effecting adolescent’s views of violence, television also played a key role in the formation of adolescent ideas of sexuality. For instance, Chapin (2000) performed a review of literature focused on adolescent sexuality and concluded that sexual behavior can be shaped by the images seen on television. As indicated by the author, because of the lack of
cognitive capacities and developmental deficiencies, adolescents use media to understand their world and answer questions they may have had about sexuality.

African American children also gain knowledge of pro-social behaviors from positive representations of African American families on television (Berry, 1998). These children also gain ideas about values and the world (Berry, 1998). This could be anticipated because African American children, like all other children, are socialized by the things that they observe in their world, including television. In other words, children learned to be consistent with the expectations of the culture in which they are embedded (Bronfenbrenner, 1979).

*Electronic media.*

Video games, computer games, and the internet are all considered electronic forms of media, all having an impact on children. Although television is the most influential form of media for children, video game systems, such as Nintendo, Sega, XBox and Playstation and the games associated with them also compete with more communally accepted methods of socialization (Wright, Huston, Vandewater, Bickham, Scantlin, Kotler, Caplovitz, Lee, Hoefferth, & Finkelstein, 2001).

Buchman & Funk (1996) executed a review of current literature on children’s video and computer game usage. They reported that children spent a significant amount of time playing video games; the games played were often violent in nature. The authors reported that if the assumption that violence was a learned behavior was correct, then the display, execution, and reinforcement of playing these games establishes a model learning environment. In conclusion, the researchers stated that playing violent games does not lead to instant and belligerent changes in behavior; however, “behavioral choices may be affected in the long term...Attitudes may also be affected, resulting in decreased empathy for victims of violence” (Buchman & Funk, 1996, p. 14).

Flammer & Alsaker (2000) examined the amount of time adolescents
spent using electronic media and the activities sacrificed for the use of electronic media. They noted that increased electronic media usage reduced the amount of time spent on other activities such as academics and sports. This is important because the time used towards electronics (>10% of waking hours during a normal school day) was taken from things that are deemed as important factors for socialization; thus, electronics are now teaching as they entertain (Flammer & Alsaker, 2000)

*Music & music videos.*

When looking at the effects of music on youth, little has been done emphasizing the effects of Hip hop music. The largest part of research done to date focuses on classical music as an instrument of learning and Rock music as a detrimental force to positive development of youth. For our purposes of examining media forces on children, we draw most of our conclusion from the findings of research derived from Rock music.

Music, in its varying forms, is a force among people. Dance, a force created from music, for example, is said to be a reflection of “cultural orientation toward physical expressiveness and creativity” (Farr, 1997, p. 185). Dance can also promote articulation of the identity struggle of youth in America because music is an artistic outlet for this population (Farr, 1997). This creativity also appears in arts such as visual arts. Long and Soble (1999) reported that through the use of visual arts, such as drawings, portraits, sculptures, and collages, adolescents were able to explore and communicate thoughts, attitudes, and feelings that they were not able to express verbally. These avenues of creativity are combined and expressed in various ways within the domain on Hip hop. The main expression avenue in Hip hop is the music.

Individuals often have varying moods and the music they decide to listen to correlates with their emotions of the moment. “…people would be most likely to choose to listen to music which is emotionally meaningful and moving” (Stratton & Zalanowski, 1997, p.135). The feelings of these
individuals, which are, intensified by the chosen music, often incite behaviors in the listener. These behaviors include actions that are deemed as acceptable by society along with those actions that are discouraged.

Ballard, Dodson & Bazzini (1999) assessed the effects lyrics had on listener’s behavior. The authors looked at many different genres of music and in conclusion they found evidence that support their hypothesis that lyrics seen as having antisocial themes are more likely to encourage the same pattern of behavior than lyrics of pro-social content, no matter what type of music is used. The authors reported that “antisocial lyrics were perceived to have the most detrimental impact on pro-social behavior when presented as heavy metal or rap lyrics” (Ballard, Dodson & Bazzini, 1999, p. 486).

Additionally, Robert, Dimsdale, East & Friedman (1998), examined the relationship between adolescent’s emotional response to music and the risk-taking behaviors of the same persons. The authors state that certain genres of music have been shown to have a relationship to “suicidal thoughts, self-harm, substance abuse, and alienation from authority figures” (Roberts et. al., 1998, p. 51). Dangerous behaviors were correlated to an increasing emotional response to music; moreover, when observing fans of rock music, the authors stated that a “strong negative emotional response to music … was correlated with a history of greater risk behavior” (Roberts, Dimsdale, East, & Friedman, 1998, p. 50).

Scheel & Westefeld (1999) hypothesized that fans of Heavy metal/ Rock music would have increased suicidal thoughts. The authors sought to examine the relationship between observation of music and risk factors of suicidal behavior. What they surmised was that due the adolescent’s cognitive capacity, fans of this music were more likely to contemplate suicide than those who were not listeners of the music. “Forty-Two percent of … heavy metal fans reported occasionally/seriously thinking about killing themselves, compared with fifteen percent of the … nonfans” (Scheel & Westefeld, 1999, p. 259). These fans also proved to have significantly lower scores related to their reasons for living and ability to cope.
Suicidal feelings are an example of an anti-social principle that is more pronounced in female listeners of heavy metal music. “For females, the difference [between percentage fan and non-fan supporters of suicide] was rather dramatic and highly significant (Scheel & Westefeld, 1999, p. 261). Research has identified another anti-social behavior that is more declared in female listeners. Strouse, Buerkel-Rothfuss & Long (1995) stated that with females, there was a correlation between the amount of popular music experienced and sexual activity. The aforementioned authors investigated how gender and family environment was associated with the viewing of music videos and adolescent attitude about premarital sex. In terms of females, their emotional sensitivity and the conservative manner of their upbringing puts them at a higher risk for the effects of music and music videos (Strouse, Buerkel-Rothfuss & Long, 1995).

**Hip Hop Music As A Medium of Influence**

Hip hop does not necessarily have the same meaning to its critics as it does to young African Americans. Because Hip hop is not always a positive medium some individuals stereotype Hip hop as a violent music that demeans women. Some feel that Hip hop pushes young people to do drugs, while other minimize Hip hop as merely kids wearing pants halfway off of their bottoms. Is this all there is to Hip hop?

Hip Hop replicates and reimagines the experiences of urban life and symbolically appropriates urban space through sampling, attitude, dance, style, and sound effects. Talk of subways, crews, and posses, urban noise, economic stagnation, static and crossed signals leap out of Hip Hop lyrics, sounds and themes. Graffiti artists spraypainted mural and (name) ‘tags’ on trains, trucks and playgrounds, claiming territories and inscribing their otherwise contained identities on public property. Early breakdancers’ elaborate technologically inspired street corner dances involving head spins on concrete
sidewalks made the street theatrically friendly and served as makeshift youth centers and dancers’ electric robotic mimicry and identity-transforming characterizations foreshadowed the fluid and shocking effect of morphing, a visual effect made famous in *Terminator 2*. DJs who initiated spontaneous street parties by attaching customized, makeshift turntables and speakers to street light electrical sources revised the use of central thoroughfares, made ‘open-air’ community centers in neighborhoods where there were none. Rappers seized and used microphones as if amplification was a lifegiving source. Hip Hop gives voice to the tensions and contradictions in the public urban landscape during a period of substantial transformation in New York and attempts to seize the shifting urban terrain, to make it work on behalf of the dispossessed.” (Rose, 1994a, p. 22)

Hip hop is a subculture of African-American, Afro-Caribbean and Latino youth cultures that is based on the music it creates (Rose, 1994a). Thought of by some as the main information vein of the urban population, Hip hop music is “the pipeline for effectively communicating to and with young people” (Harper, 2000, p. 23). Information is conveyed in a number of different methods—all of which are linked to the beginning of Hip hop.

Hip hop was founded on the basic elements of Rap Music (MC-ing and DJ-ing) Breaking (Break dancing), and Graffiti Art (Rose 1994a). These components are linked together and are the foundation of everything that Hip hop has produced. For the purposes of this paper we will give particular attention to these four principles.

*M.C.*

M.C. usually means Master/Mistress of Ceremonies; however, in the Hip hop era, M.C., MC, and/or emcee refers to the person with the
microphone that leads the music (Azayi-Hashjin, 1999). This person is responsible for the delivery of carefully written rhythmic poems and stories that rhyme (Rose, 1994a).

MC is also often thought of as standing for “Move the Crowd” as it is the MC’s job to stimulate and incite excitement into the listeners either during a performance or on an individual basis. It is up to the artists’ discretion how to do this. One manner of producing this excitement is through the metrical delivery of the words and phrases.

In a rap song, the lyrics are recited in a highly structured form as typified in poetry and thus must adhere to certain patterns of cadence (Yasin, 1999). Also in a song, there is music being played and that music uses a “distinctive, systematic use of rhythm and sound” (Rose, 1994a, p. 64). The object of this music is to combine the poetic nature of the lyrics with the rhythmic overtures of the instrumental accompaniments. We will now focus on the composition of the lyrics.

When one examines the statements within a verse of Hip hop music, it may appear that the words do not rhyme. However, one must look deeper than just the words and the usual pronunciation of those words. A person’s dialect is a factor, which may cause a word to sound differently from the manner in which it is spelled or may otherwise be pronounced. “The language of rap is primarily AAVE [African American Vernacular English] not only in a grammatical sense, but also in the broader sense of language that includes discourse, what people actually use a language to say and the verbal routines they use in saying it” (Yasin, 1999, p. 221).

In some instances, the rhyming words may be words that do not exist in the Standard English language. These words are considered slang, which may include many different meanings depending on the context of the word, culture of speaker, and the time frame in which it was used (Abate, 1999). However, from an understanding of the culture that speaks this term, one could derive a meaning (Spears, 1999). Furthermore, the music, its design, and personal articulation by the rapper are essential to the songs meanings.
(Rose, 1994b).

In many rap songs, the artists take on the role of a narrator of a story. This idea originates from the griots, or musicians, of West African culture (Powell, 1991). MC’s are also known for being able to incorporate many different emotions into these stories and rhymes through diction and terminology. MC’s “are not simply making up stories with a rhythmic patter; they are narrating what they see or have personally experienced as a way to make the world aware of their despair and anger” (Krohn & Suazo, 1995, p. 153).

Within Hip hop music many emotions are expressed, whether it is love and sentiment (Method Man’s “All I Need” remix), anger and hatred (Tupac’s “Hit ‘Em Up”), inspiration and outlook (OutKast’s “Git Up, Git Out”), laughter and good times (Fresh Prince’s “Summertime”), or sadness and despair (Scarface’s “Smile”). “Every issue within the black community is subject to exposition in the rap arena” (Powell, 1991, p. 245). Thus Hip hop music embraces all feelings and includes them all in songs. For this reason, listeners have varying reasons for why they relate to Hip hop music and why they identify with the culture. Rose (1994a) states that issues, such as pain, anger, sexual desire, and pleasure that rappers address speak to the devotees of Hip hop for various reasons.

Going back to the notion of moving the crowd, another method of provoking enthusiasm within Hip hop is call-response. “Its historical authenticity is established by the use of popular slave and church tradition of call-and-response, where the lead singer asks a question or requests interactive participation from followers or peers” (Krohn & Suazo, Etc., p. 140). A popular question of an artist during a performance is “Does the left side run this motherfucker?” To which the left side of the audience responds “Hell yeah!!” while the right side responds “no!!” and vice versa.

*DJ.*

DJ-ing came from the notion of being a disk jockey, which operatively is
required to play phonograph records, compact disks, etc. (Abate, 1999). Essentially that is still what a DJ does. However, his/her job description within Hip hop has changed. In modern times a DJ’s create the music for an MC. This means that he or she can create the music from instruments and devices. or use the music of a previous recording (Yasin, 1999). In order to create a song, a DJ and M.C. must be on one accord to match music changes within a song to happen accurately with the pauses, or breaks, in song verses. DJs also utilize techniques to bring attention to the music. “The flow and motion of the initial bass or drum line in rap music is abruptly ruptured by scratching (a process that highlights as it breaks the flow of the base rhythm), or the rhythmic flow is interrupted by other musical passages” (Rose, 1994a, p. 39).

The trade of DJ assumes great responsibility in Hip hop. A DJ determines the energy level of the crowd and greatly influences the level at which the MC can and will perform. Moreover if there are dancers the DJ can, with the magic he/she creates on the “ones and twos,” can create the fury that can impel the dancers (Yasin, 1999).

*Breakdancing.*

Dancing has grown to be as a component of African American culture. “In the century since emancipation, Afro-Americans have established seven institutions for secular dancing and socialization” (Hazzard-Gordon, 1985, 428). According to Hazzard-Gordon, there are meanings attached to the idea of social dance and they are embodied of four different theoretical areas. These areas include: Identity, Cultural Integrity, Ingroup-Outgroup, and Political Resistance (Hazzard-Gordon, 1985). We will briefly define these areas.

Identity refers to the defining aspect if the person feels that they should know how to dance (Hazzard-Gordon, 1985). Cultural Identity is the primary aspect if one feels that the ability to dance is necessary to be a part of a cultural group (Hazzard-Gordon, 1985). Ingroup-Outgroup is the notion that dancing is necessary to define one’s membership into a group such as a peer
group (Hazzard-Gordon, 1985). Lastly, political resistance refers to the idea of engaging in black dance because it is seen as oppositional to some other group or idea (Hazzard-Gordon, 1985). These four premises give rise to the idea that dancing is an instrument used by African Americans and Latino youth and youths of other ethnic groups to do three things: Improve self-concept when dance, in this case breakdancing, has been mastered; establish their inclusion and affiliation with a particular group, including age group, cultural group and Hip hop affiliation; and, ascertain a dividing line between groups, for instance, Hip hop enthusiasts and persons who rejected Hip hop. Break dancing, which grew out of the mid 1970’s disco music dancing, in the minds of the participants, did these very things.

Breaking, or break dancing refers to the beats in music, and the movements that are associated with these beats. Breaking materialized in the New York’s Harlem and South Bronx Boroughs in the late 1960’s and became a symbol that marked persons embedded in the Hip hop music enthusiasm (Haskins, 1990). Breakdancing was performed primarily by Latino and African-American teens and, in a party scene, whenever the rhythm or break of a song or the song in its entirety was changed, dancers would create movements that coincided with the new break or the change in music (Haskins, 1990). Examples of these dance techniques can be seen in motion pictures such as “Breakin,” “Breakin’ 2,” and “Beat Street.”

Break dancing includes many moves that may seem too difficult to be considered dancing. Some of these moves were adopted from Karate films, which were very popular to the young people of New York that participated in this sub-culture (Rose, 1994a). The nature of the dance was that it was based on improvised movements that were in tuned with the music (Rose, 1994a). Upon witnessing competitions, kids began making up their own moves in the street and at parties, and the competition grew fierce. “He [A DJ named Afrika Bambaataa credited with the term break dancing] called for a ‘break’ in the usual street warfare and suggested that gangs fight with steps rather than with weapons (Haskins, 1990).
Graffiti art.

Michael Blitz (2004) looked at the concept of the effects that visual arts could have on young people. He wrote of “children expressing themselves through an artistic format” (Blitz, 33, 2004). His project focused on urban youth and the connection between the arts and performance in school. Something caught Blitz’s attention: the subjects of his project used the comic books images to illustrate what they experienced, how they responded to situations, and how they fought with daily adversity (Blitz, 2004). This idea of using visual images to depict one’s life is a paramount concept for our discussion. Through this we can understand that art is not just a fun activity. The process of creating art and the meaning of that art is significant. As Blitz notes, “Art can be a pathway to understanding one’s extraordinary surroundings…” (Blitz, 38, 2004).

Contrary to popular belief within our society that graffiti is only vandalism, Graffiti is an art that is a pathway to understanding the author’s particular environment. Graffiti started as a social movement (Rose, 1994a). Graffiti, circa 1966, was created in New York and was primarily used by political activists to make statements and street gangs to mark territory (Yasin, 1999). In Brooklyn scores of writers were active and the subway system substantiated a means of exchanging ideas and was a fusing element for connecting the separate expansion and activities of African American and Latino people of New York City (Rose, 1994a). This instituted the basis of inter-borough competition.

Once the artwork, or bombs became competitive, the goal was to have as many as possible. Writers would ride the trains spray-painting as many subway cars as they could (One, 2003). Soon artists discovered that in a train yard they could put art on many more subway cars in less time and with more focus, as the element of being seen by law enforcement was decreased greatly (One, 2003).
Figure 1: Local Graffiti Art 1
In the arena of Hip hop, there is little published about its significance to developing youth. Hip hop must be viewed as medium and thus we will arrive at many of our conclusions about Hip hop based on the conclusions established for media as a whole. Moreover, there are other comparative music styles, such as heavy metal, that have been shown to carry many of the same traits as Hip hop music (Ballard, Dodson & Bazzini, 1999).

To help determine the influence and popularity of particular genres of music, ratings are regularly recorded. According to Arbitron 2003 statistics, males and females age 12-17 spend approximately 12-15 hours per week listening to the radio. Moreover, adolescents make up 14.4% of the listeners of urban (i.e., Hip hop and Rhythm & Blues) stations in the top one hundred
radio markets, as compared to adolescents comprising 5.5% of the listeners of Rock music stations. In terms of regional specifics, listeners in the South Atlantic states, including Florida, are 78% more likely to listen to urban music than listeners in other parts of the country. The most popular times for urban radio listening are Monday through Friday from 7PM to Midnight. In conclusion, mass media and the various forms of such are ever-present in our surroundings. The effects of these media are amplified within the adolescent population which, according to Erikson (1968), is in the midst of defining identity and use their environment to create their social reality. As a result of the aforementioned facts, this study focuses on identity formation of adolescents and the possible relationship with music, more especially Hip hop music and videos.
Chapter III

Method

The purpose of this study was to examine a possible relationship between Hip hop and identity formation within African American adolescents. The identity formation scores and music preferences between genders were compared.

Selection of Sample

The sample of participants for this study was established with the cooperation of the Leon County School System. One English class of the Eighth, Ninth, Tenth and Eleventh grade levels were invited to participate. Parental consent was received for and surveys completed by sixty-six individual students. Of this group, 39.4%, or 26, of these students classified themselves as males and 60.6%, or 40, were females. 77.3% of the participants classified themselves as being of white ethnic background while 18.2% classified themselves as of African-American ethnicity. 1.5% of the student sample said they were of Asian ethnicity, 0.0% stated that they were of Hispanic descent and 7.6% responded to the ethnic category of “Other.”

For the said grade levels within the schools surveyed the 2002 enrollment data showed that 71.7% were classified as White, 23.4 classified as African-American or Black, 1.5% were classified as Hispanic, 2.1% were classified as Asian, and 1.2% were classified as any ethnicity other than the ones stated (Leon County Schools Program & Evaluation, 2003). The enrollment data also stated that 48.8% of those students were males and 51.2% were females. Thus sample selected reflects the population of the Leon County School System.

Of the surveyed students, 19, 28.8% of the sample was in the eighth grade, where the median age of the eighth grade participants was 13.67 years old. Of the surveyed students 13, or 19.7%, were in the ninth grade, where the median age was found to be 15.08 years old. Within the tenth grade subset of the sample, which comprised 18 students or 27.3% of the
sample, the average age was 15.35 years old. Lastly the eleventh grades 16 students (24.2% of the sample) were examined and it was determined that the average age was 16.62 years old.

Table 1. Grade and Gender

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**Instrument**

The Music Video Influence Measure (M-VIM) is an unpublished measure that was developed by Lloyd (2000) to assess adolescents cognitive processing of music videos. The measure was established to operate in immediately following the viewing of a Hip hop video. The used measure omitted the questions directly related to the video watched and thus was a revised version of the unpublished instrument. Omitted questions include but are not limited to the following: True or false—I have never seen this video before; When I watch this video, I could relate to…; and Most of the people in this video had… The measure consists of twelve (12) items that assess two areas of influence on music video images: negative identity and entertainment.
The items of the original measure were tested in a pilot study with a sample of fifty-six adolescents. According to the author of the unpublished study, the Cronbach’s alpha coefficient for the negative identity and entertainment subscales of this measure were .70.

Students also completed the Ego Identity Incomplete Sentences Blank (Appendix J), a 23-item questionnaire by James Marcia that focuses on the adolescent’s extent to which he/she has met the criteria for establishment of ego identity” (Marcia, p.64, 1964). This questionnaire gives a leading phrase and requires the subjects to complete the sentences. The questionnaires were scored according to behaviors, which Erikson (1956) associates with the achievement of identity.

The reliability of the original EI-ISB was determined by having twenty EI-ISB scored independently by three different monitors. Agreement was assessed item by item with overall score, percentage of agreement and correlation (Marcia, 1964). Monitor A agreed with Monitor B on 78% of the answers. Monitor B agreed with Monitor C on 72% of the answers and Monitor A agreed with Monitor C on 74% of the answers. “Average item-by-item percentage of agreement was 74.3%; average item-by-item correlation was r=.94” (Marcia, 1964, p. 84). Marcia found the average correlation of the total scores between the monitors to be r=.73 and stated that “…these reliability figures appear satisfactory” (Marcia, 1964, p. 84).

Together, these surveys were used to determine if the students selected are enthusiasts of Hip hop and where these students were in terms of establishing their identity. Moreover, the surveys categorized each student into one of the four ego identity statuses. From that point the author searched for significant findings and noteworthy trends, or relationships.

Procedures

Approval for this study was acquired from the Florida State University Human Subjects’ Office. After gaining Institutional Review Board (IRB) approval, the following procedures were followed to ensure the students’ rights
were protected:

1. Leon County School Board Officials were contacted through Research Request Form. The Research Request Form was submitted along with abstract of proposed study, copies of instruments, relevant literature review, and copies of the parent/student informed consent forms and child assent forms. Permission was granted contingent upon signatures from the principals of the selected schools stating that they would participate. These forms were turned into the Review Board and permission was granted.

2. High school principals were contacted in an initial meeting to discuss the project and inquire about their participation. Once they agreed and signed necessary paperwork, another meeting followed to discuss the method in which the research would be conducted. English classrooms were selected and a cross-cultural representation of the student population at those schools. The teachers were then given letters explaining the research and asking for a time to meet and discuss the researcher further.

3. The objectives of the study were reviewed with the teachers in the participating classrooms.

4. Letters explaining the research, along with informed consent forms were sent home with the children of these classes. The students were sometimes given incentives such as bonus points on quizzes per the idea of the principals and teachers for returning the informed consent forms. The researcher made multiple visits to the schools to pick up informed consent forms.

5. Parents were given the opportunity to ask questions and/or request that their child not participate either in writing, by email, or by phone call directly to the researcher. In addition, adolescents and teachers were informed that their participation was completely voluntary and therefore they were able to withdraw from the study at any time. Confidentiality procedures were reviewed aloud with each teacher and
students of each classroom participating in the research. Each teacher and the students thereof were informed that students’ names and any other identifying information would be omitted from the research and findings. Also, adolescents and teachers were informed that their participation is completely voluntary and that they could abandon the project at any time without penalty. The actual script used for the research is as follows:

Good Morning (afternoon).
My name is Claudius Wood and I am a graduate student at Florida State. Today I am going to ask you to help me with a research project by filling out two questionnaires. The questionnaires are being passed out now. Anything written on these surveys are completely confidential which means no one will see the answers but myself. Would you please read the first page [Survey cover sheet, Appendix F] and if you agree, please print your name in the space provided. Once these forms are collected, the top page, the only page that asks for your name, will be detached and so again no one will know your answers but me. When everyone is finished, please put your pens/pencils down. Please, do not go on to the next page.

Now please turn to page two. This questionnaire asks about you and your musical preference. Please fill in all spaces at the top of the page along with bubbling in the circles to the categories that apply to you. Please read the instructions as I read them aloud. “This section contains questions about YOU and the way you watch music videos. Read each question then darken the circle of the one answer that describes the way YOU ordinarily watch music videos. Be sure to pick only one answer for each question. Be sure to answer every question. All answers are confidential.”

Please begin and put your pen/pencil down when you have completed this page.

Let’s begin page two. Please read the instructions as I read them aloud: “This section contains questions about the music videos that you watch. Read each question then check(✓) all the boxes that express how you feel about music videos. Pick as many or as few answers as you want for each question. All answers are confidential.”

Please begin and put your pen/pencil down when you have completed this page. Please be informed that you all are participating as volunteers and that you may stop at any time you wish without any type of penalty.
Please turn to the next page and fill out the information at the top of the page. Please read the instructions as I read them aloud: “Complete these sentences to express real feelings. Try to do every one. Be sure to make a complete sentence.” For the next three pages, you are given the beginning of a sentence. Please complete the sentence so that it expresses your real feelings. For example, #1 says, “For me success would be…” You can finish this statement by saying “For me success would be making my parents happy” or “For me success would be making $1 Million a year” or “For me success would be passing this grade.” Please complete the sentences any way you like. Again, all answers are confidential. Please turn in your questionnaires when you are done. Thank you for your help with this research. Do you have any questions for me?

During a scheduled class period, the adolescent participants were asked to complete the two questionnaires, which were administered by the researcher to the students in a group fashion. Students were monitored to ensure that scales are answered independently from other students. Each survey was assigned a code number in place of names to keep confidentiality. This number appeared on the cover letter of the surveys where students were asked to print their names. The cover letters were separated from the surveys immediately and stapled to the parental consent form to ensure the permissibility of the findings of each survey. Only scores from participants whose parents had granted their consent were used. All other surveys were discarded.

Participants were given both surveys together and the participants were reminded of their complete voluntary status. The instructions for the Revised Music Video Influence Measure were read aloud per the research script and all questions were answered. Students were asked to stop once the first survey was completed. In each class, the overwhelming point of uncertainty was how many answers were the participants allowed to select for each question. This was answered by a re-reading of the instructions for this particular page of the measure. Once all surveys had been completed, the students were reminded of their status as a volunteer that could stop
participating at any time without penalty. The instructions for Ego Identity Incomplete Sentences Blank survey were read aloud. Students had questions based on clarifying what questions were asking for, for example, students would ask “What does ‘Sticking to one occupational choice…’ mean? I would respond, “That means having one career or job your entire life—what do you think about that?” The researcher gave examples of reasonable answers to each question as identified by the actual measure. At the completion of this survey, surveys were collected and the researcher thanked the subjects for their participation and entertained questions related to the research at hand, college and graduate programs.

Analysis of Data

Statistical analyses included correlations, one way Analysis of Variance (ANOVA), and cross-tabulations. Correlations were used as a test show direction and relationship between variables of interest. The one-way ANOVA was used to determine the interactions and relations of the variable at hand. Cross tabulation was used to compare multiple groups in terms of a third variable of interest. Frequencies and percentages were calculated to provide descriptive illustration between variables and groups. This was followed by the calculation of a mean in some cases to establish a baseline for the variable, standard deviation for the purpose of measuring the spread or variability in scores, standard error to measure the precision of the statistic as an estimate of a population, and confidence interval to estimate the likely size of a population parameter.
Results from the Revised Music Video Influence Measure

Eighth grade responses

The majority of the students surveyed, 63.2% watch between 1 and 5 hours of music videos per week and 73.7% stated that they watch music videos merely because they are fun to watch. Country & Western was the preferred music genre for 31.6% of the eighth grade students. Hip hop and Pop were tied for second in preference for the eighth grade students.

Table 3. Hours of Videos watched per week (Eighth grade)

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<th>Valid Percent</th>
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<td>1-5 hours</td>
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<td>5-10 hours</td>
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<tr>
<td>20+ hours</td>
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<td>5.3</td>
<td>84.2</td>
</tr>
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</tr>
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</tr>
</tbody>
</table>

Noteworthy in this study was the fact that eighth grade students watched 1-5 hours of music videos per week.
Table 4. Reason for watching (Eighth Grade)

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
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<tr>
<td>Learn dance/clothes</td>
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<td>15.8</td>
<td>15.8</td>
<td>15.8</td>
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<tr>
<td>Fun to watch</td>
<td>14</td>
<td>73.7</td>
<td>73.7</td>
<td>89.5</td>
</tr>
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<td>Never watch</td>
<td>2</td>
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<td><strong>19</strong></td>
<td><strong>100.0</strong></td>
<td><strong>100.0</strong></td>
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</tbody>
</table>

Significant was the fact that an overwhelming percentage watch simply because they are fun to watch. Very few watch music videos to learn things.

Table 5. Preferred Music video genre (Eighth Grade)

<table>
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<td>88.9</td>
</tr>
<tr>
<td>Rock</td>
<td>2</td>
<td>10.5</td>
<td>11.1</td>
<td>100.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18</strong></td>
<td><strong>94.7</strong></td>
<td><strong>100.0</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Missing</strong></td>
<td><strong>1</strong></td>
<td><strong>5.3</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>19</strong></td>
<td><strong>100.0</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From this table, it is worth mentioning that the majority of students preferred varying types of music and that Country & Western music ranked the highest.
*Ninth grade responses*

The largest subset of ninth grade students said that they watch between 1 and 5 hours of music videos per week (42.6%). As with the eighth grade participants, the predominant reason for watching was because music videos are “fun to watch.” At this grade level, Hip Hop music videos are reported as preferred by 30.8% followed by Rhythm and Blues with 23.1%

Table 6. Hours of Videos watched per week (Ninth grade)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5 Hours</td>
<td>6</td>
<td>46.2</td>
<td>46.2</td>
</tr>
<tr>
<td>5-10 Hours</td>
<td>2</td>
<td>15.4</td>
<td>61.5</td>
</tr>
<tr>
<td>10-15 Hours</td>
<td>2</td>
<td>15.4</td>
<td>76.9</td>
</tr>
<tr>
<td>15-20 Hours</td>
<td>1</td>
<td>7.7</td>
<td>84.6</td>
</tr>
<tr>
<td>Never watch</td>
<td>2</td>
<td>15.4</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>13</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Again, the largest percentage of students watch between 1 and 5 hours of music videos per week.

Table 7. Reason for watching (Ninth Grade)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fun to watch</td>
<td>11</td>
<td>84.6</td>
<td>84.6</td>
</tr>
<tr>
<td>Never watch</td>
<td>2</td>
<td>15.4</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>13</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

The overwhelming response was that the students watched the videos
because they were fun to watch. No other reason was selected as a reason for watching.

Table 8. Preferred Music video genre (Ninth Grade)

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alternative</td>
<td>1</td>
<td>7.7</td>
<td>8.3</td>
<td>8.3</td>
</tr>
<tr>
<td>Country &amp; Western</td>
<td>2</td>
<td>15.4</td>
<td>16.7</td>
<td>25.0</td>
</tr>
<tr>
<td>Hip Hop</td>
<td>4</td>
<td>30.8</td>
<td>33.3</td>
<td>58.3</td>
</tr>
<tr>
<td>Pop</td>
<td>1</td>
<td>7.7</td>
<td>8.3</td>
<td>66.7</td>
</tr>
<tr>
<td>R &amp; B</td>
<td>1</td>
<td>7.7</td>
<td>8.3</td>
<td>75.0</td>
</tr>
<tr>
<td>Rock</td>
<td>3</td>
<td>23.1</td>
<td>25.0</td>
<td>100.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>12</strong></td>
<td><strong>92.3</strong></td>
<td><strong>100.0</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Missing</strong></td>
<td><strong>1</strong></td>
<td><strong>7.7</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>13</strong></td>
<td><strong>100.0</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Significant in this table is that the largest percentage of participants preferred to watch Hip hop music videos, followed by Rock videos.

Tenth grade responses

Of this group, 11 students (61.6%) watch at least 1 to 5 hours of music videos per week. It was determined of this tenth grade group that 17 students or 94.6% or the group watch videos because they are fun to watch. Also determined from this group was that 8 students (44.4%) preferred Hip Hop music videos followed by alternative with 22.2%.
Table 9. Hours of Videos watched per week (Tenth grade)

<table>
<thead>
<tr>
<th>Hours of Videos watched per week</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5 Hours</td>
<td>11</td>
<td>61.1</td>
<td>61.1</td>
<td>61.1</td>
</tr>
<tr>
<td>5-10 Hours</td>
<td>3</td>
<td>16.7</td>
<td>16.7</td>
<td>77.8</td>
</tr>
<tr>
<td>10-15 Hours</td>
<td>2</td>
<td>11.1</td>
<td>11.1</td>
<td>88.9</td>
</tr>
<tr>
<td>15-20 Hours</td>
<td>1</td>
<td>5.6</td>
<td>5.6</td>
<td>94.4</td>
</tr>
<tr>
<td>Never watch</td>
<td>1</td>
<td>5.6</td>
<td>5.6</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

Again, the majority stated that they watch between 1 and five hours of music videos per week.

Table 10. Reason for watching (Tenth Grade)

<table>
<thead>
<tr>
<th>Reason for watching</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fun to watch</td>
<td>17</td>
<td>94.4</td>
<td>94.4</td>
<td>94.4</td>
</tr>
<tr>
<td>Never watch</td>
<td>1</td>
<td>5.6</td>
<td>5.6</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

It bears noting that 94.4% of participants, or 17 out of 18, watch because they are fun to watch and again, no other reason was given for watching.

Table 11. Preferred Music video genre (Tenth Grade)

<table>
<thead>
<tr>
<th>Preferred Music video genre</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alternative</td>
<td>4</td>
<td>22.2</td>
<td>22.2</td>
<td>22.2</td>
</tr>
<tr>
<td>Country &amp; Western</td>
<td>2</td>
<td>11.1</td>
<td>11.1</td>
<td>33.3</td>
</tr>
<tr>
<td>Heavy Metal</td>
<td>1</td>
<td>5.6</td>
<td>5.6</td>
<td>38.9</td>
</tr>
<tr>
<td>Hip hop</td>
<td>8</td>
<td>44.4</td>
<td>44.4</td>
<td>83.3</td>
</tr>
<tr>
<td>Rock</td>
<td>3</td>
<td>16.7</td>
<td>16.7</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>
Important in this table is that nearly half of all of the participants chose Hip hop videos as their preferred videos.

The researcher found that 8 (50.0%) of the eleventh grade students said that they watch between 1 and 5 hours of music videos per week. Within the eleventh grade, 9 students (56.3%) stated that they watch music videos because they are fun to watch. Additionally the researcher found that 4 (25.0%) of the participants said that they prefer Hip Hop music videos.

Table 12. Hours of Videos watched per week (Eleventh grade)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5 Hours</td>
<td>8</td>
<td>50.0</td>
<td>50.0</td>
</tr>
<tr>
<td>5-10 Hours</td>
<td>2</td>
<td>12.5</td>
<td>12.5</td>
</tr>
<tr>
<td>10-15 Hours</td>
<td>2</td>
<td>12.5</td>
<td>25.0</td>
</tr>
<tr>
<td>Never watch</td>
<td>4</td>
<td>25.0</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>16</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Like the other grade levels, an astounding percentage of participants watch between 1 and 5 hours of music videos per week.

Table 13. Reason for watching (Eleventh grade)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learn dance &amp; clothes styles</td>
<td>1</td>
<td>6.3</td>
<td>6.3</td>
</tr>
<tr>
<td>Find out about life</td>
<td>2</td>
<td>12.5</td>
<td>18.8</td>
</tr>
<tr>
<td>Fun to watch</td>
<td>9</td>
<td>56.3</td>
<td>75.0</td>
</tr>
<tr>
<td>Never watch</td>
<td>4</td>
<td>25.0</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>16</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

In this grade level, students did cite other reason for watching music videos
but again, because they are fun to watch was the top answer.

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alternative</td>
<td>2</td>
<td>12.5</td>
<td>12.5</td>
<td>12.5</td>
</tr>
<tr>
<td>Country &amp; Western</td>
<td>2</td>
<td>12.5</td>
<td>12.5</td>
<td>25.0</td>
</tr>
<tr>
<td>Hip hop</td>
<td>5</td>
<td>31.3</td>
<td>31.3</td>
<td>56.3</td>
</tr>
<tr>
<td>Pop</td>
<td>2</td>
<td>12.5</td>
<td>12.5</td>
<td>68.8</td>
</tr>
<tr>
<td>R &amp; B</td>
<td>2</td>
<td>12.5</td>
<td>12.5</td>
<td>81.3</td>
</tr>
<tr>
<td>Rock</td>
<td>3</td>
<td>18.8</td>
<td>18.8</td>
<td>100.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>16</strong></td>
<td><strong>100.0</strong></td>
<td><strong>100.0</strong></td>
<td></td>
</tr>
</tbody>
</table>

Hip hop held the highest percentage among the preferred music videos types—nearly double every other category.

Within the Revised Music Video Influence Measure, there were a number of questions to which the students could respond choose more than one answer as their response. A few of these stood out in relation to the research and the concepts under analysis. For example, across the grade levels, 38.4% of the students surveyed said that the best music videos have characters who “are like me” and only 7.3% stated that the best characters are those that “are not like me.”

This survey also noted that 47.8% of the students across the grade levels said that in most music videos, the person who has the most friends has those friends because he/she “is easy to talk to.” Moreover, in each grade level, eighth through eleventh, 63.2%, 84.6%, 88.9% and 75.0% respectively said that when they watch music videos, they most often can relate to the kind of music that they like.

Lastly, the survey found that 74.3% of all students surveyed thought that the worst music videos/songs are those that are about guns, gangs,
and violence. Now we will turn our attention to the established research questions of this study.

Research Questions

*Is Hip Hop music related to the identity achievement of youth.*

To answer this question, the researcher chose to do a one-way analysis of variance (ANOVA) between preferred music genre and the identity score of the students, with a focus on Hip Hop music. Within the sample studied for all students that chose a style of music, (N=64), the mean scores were as follows: Hip Hop, 44.45; Country & Western, 45.08; Rock, 43.91. All other categories of music were found to be insignificant separately thus they were combined to have an average score of 43.10.

<table>
<thead>
<tr>
<th>Musical Genre of Preference</th>
<th>N</th>
<th>Mean EI-ISB Score</th>
<th>Std. Deviation of EI-ISB Score</th>
<th>Std. Error of EI-ISB Score</th>
<th>95% Confidence Interval for Mean Lower Bound</th>
<th>Upper Bound</th>
<th>Sig. f</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hip-hop</td>
<td>20</td>
<td>44.45</td>
<td>4.915</td>
<td>1.099</td>
<td>42.15</td>
<td>46.75</td>
<td>.692</td>
</tr>
<tr>
<td>Country &amp; Western</td>
<td>12</td>
<td>45.08</td>
<td>4.358</td>
<td>1.258</td>
<td>42.31</td>
<td>47.85</td>
<td></td>
</tr>
<tr>
<td>Rock</td>
<td>11</td>
<td>43.91</td>
<td>4.253</td>
<td>1.282</td>
<td>41.05</td>
<td>46.77</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>21</td>
<td>43.10</td>
<td>5.476</td>
<td>1.195</td>
<td>40.60</td>
<td>45.59</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>64</td>
<td>44.03</td>
<td>4.853</td>
<td>.607</td>
<td>42.82</td>
<td>45.24</td>
<td></td>
</tr>
</tbody>
</table>

Interesting to note is that Hip hop was found to be no more influential than other music genres. All music genres were equally important in terms of
but again, because they are fun to watch was the top answer.

Table 16. Preferred Music video genre (Eleventh Grade)

<table>
<thead>
<tr>
<th>Genre</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alternative</td>
<td>2</td>
<td>12.5</td>
<td>12.5</td>
<td>12.5</td>
</tr>
<tr>
<td>Country&amp; Western</td>
<td>2</td>
<td>12.5</td>
<td>12.5</td>
<td>25.0</td>
</tr>
<tr>
<td>Hip hop</td>
<td>5</td>
<td>31.3</td>
<td>31.3</td>
<td>56.3</td>
</tr>
<tr>
<td>Pop</td>
<td>2</td>
<td>12.5</td>
<td>12.5</td>
<td>68.8</td>
</tr>
<tr>
<td>R &amp; B</td>
<td>2</td>
<td>12.5</td>
<td>12.5</td>
<td>81.3</td>
</tr>
<tr>
<td>Rock</td>
<td>3</td>
<td>18.8</td>
<td>18.8</td>
<td>100.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>16</strong></td>
<td><strong>100.0</strong></td>
<td><strong>100.0</strong></td>
<td></td>
</tr>
</tbody>
</table>

Hip hop held the highest percentage among the preferred music videos types—nearly double every other category.

Within the Revised Music Video Influence Measure, there were a number of questions to which the students could respond choose more than one answer as their response. A few of these stood out in relation to the research and the concepts under analysis. For example, across the grade levels, 38.4% of the students surveyed said that the best music videos have characters who “are like me” and only 7.3% stated that the best characters are those that “are not like me.”

This survey also noted that 47.8% of the students across the grade levels said that in most music videos, the person who has the most friends has those friends because he/she “is easy to talk to.” Moreover, in each grade level, eighth through eleventh, 63.2%, 84.6%, 88.9% and 75.0% respectively said that when they watch music videos, they most often can relate to the kind of music that they like.

Lastly, the survey found that 74.3% of all students surveyed thought that the worst music videos/songs are those that are about guns, gangs,
preferred Hip Hop, 11.5% chose Country & Western, 34.6% chose Rock and 23.1% chose all other music genres combined. In terms of females, Hip Hop was preferred by 31.6%, Country & Western was preferred by 23.7%, Rock was preferred by 5.3%, and all other genres combined were preferred 39.5% of the time.

Table 17. Gender and Preferred Music Genre

<table>
<thead>
<tr>
<th>Gender</th>
<th>MUSIC</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Count</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hip Hop</td>
<td>Country &amp; Western</td>
</tr>
<tr>
<td>Male</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>30.8%</td>
<td>11.5%</td>
</tr>
<tr>
<td>Female</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>31.6%</td>
<td>23.7%</td>
</tr>
<tr>
<td>Total</td>
<td>20</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>31.3%</td>
<td>18.8%</td>
</tr>
</tbody>
</table>

Males and females preferred music genres and nearly the same rate for every category except for Rock. In terms of Rock, males preferred it almost four times more than females.

Are there differences in the identity achievement of the various racial groups?

To answer this question the mean ego identity scores between ethnic groups were compared using a one-way ANOVA. There were two dominant ethnic groups, White and African-American. For all other groups, there was too insufficient of a sample size for use of analysis. From the 51 students that classified themselves as White, the mean score was 43.80 with a standard
deviation of 4.915. For the 12 students that classified themselves as African-American, the mean score was 45.42 with a standard deviation of 4.379.

Table 18. Ethnic self-classification and Identity Achievement Score

<table>
<thead>
<tr>
<th>Ethnic Group</th>
<th>N</th>
<th>Mean EI-ISB Score</th>
<th>Std. Deviation of EI-ISB Score</th>
<th>Std. Error of EI-ISB Score</th>
<th>Lower Bound</th>
<th>Upper Bound</th>
<th>Sig. f</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>51</td>
<td>43.80</td>
<td>4.915</td>
<td>.688</td>
<td>42.42</td>
<td>45.19</td>
<td>.301</td>
</tr>
<tr>
<td>African-American</td>
<td>12</td>
<td>45.42</td>
<td>4.379</td>
<td>1.264</td>
<td>42.63</td>
<td>48.20</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>63</td>
<td>44.11</td>
<td>4.826</td>
<td>.608</td>
<td>42.90</td>
<td>45.33</td>
<td></td>
</tr>
</tbody>
</table>

Between ethic groups, the ego identity scores were found to be very similar and there was no significant correlation found between ethnic groups and ego identity scores.

Are there differences in the preferred music genre of the various racial groups?

To do this, the researcher used a cross-tabulation of preferred musical genre and stated ethnic classification. The scores indicate that within the White subgroup, 20.4% preferred Hip Hop, 24.5% preferred Country & Western, 22.4% preferred Rock, and all other groups combined were preferred 32.7% of the time. Within the African-American subgroup, Hip Hop was preferred at a rate of 75.0% and all other groups combined were chosen at a rate of 25%.
African American students preferred Hip hop almost 4 times more than White students and actually only preferred one other type of music, whereas White students chose at least three other music genres.
Chapter V

Discussion Of Results

This purpose of this study was to explore whether Hip hop music was a medium related to adolescent identity formation. Adolescents, rather than children or adults, were chosen because, according to Erikson (1968), they are in the midst of a crisis, between identity and identity confusion. This exploratory research appears to be among the first of its kind. No such study in academic research reviewed existed prior to this. Therefore, there are no established instruments to measure the correlation with adolescent ego identity and Hip hop music.

Five research questions guided this study:

1. Is Hip hop music related to the identity achievement of youth?
2. Are there gender differences in the identity achievement of youth?
3. Are there gender differences in the preferred music genre?
4. Are there differences in the identity achievement of the various racial groups?
5. Are there differences in the preferred music genre of the various racial groups?

Limitations

There were limitations to this study that must be considered. First, the sample was taken from a population in Tallahassee, Florida. Thus, all the results of this study are not generalizable to a larger adolescent population outside of Tallahassee. Moreover, the sample used for this research was limited to two public schools. A larger study may yield a higher range of results.

Another limitation was that the researcher could not attach his personal interpretation of the adolescents’ responses. It was assumed that all of the participants understood the questions being asked and the question stems that were given to them. This may not have been true and
some participants very well could have answered without full knowledge of what was being asked.

**M-VIM Results**

First, it needed to be determined how often the subjects were exposed to music videos and what percentage of the subjects were fans of Hip hop music and videos. Overall, the majority of the participants watched between 1 and 5 hours of music videos per week. Also, for the eighth grade participants, Hip hop was the second most enjoyed music video type. Hip hop was the highest watched music video type for the ninth, tenth, and eleventh graders. As far as the music itself and the visual interpretations of the music, Hip hop was the chosen by 30.3% of the participants, the highest percentage of any of the individual music genres identified. I feel that Hip hop is the music style of choice because in many cases, Hip hop is the music that speaks about reality, however good or bad, in addition to showcasing, like television, what is acceptable in urban youth culture. However, it was shocking to find that there were so many Hip hop enthusiasts in a suburban/rural community such as Tallahassee, Florida.

Interesting to note is that Hip hop, thought of as “a Black cultural expression” (Rose, p. 2, 1994a), was the third ranked music genre behind Country & Western and Rock for the White ethnicity group. Hip hop ranked higher than Rhythm & Blues, Heavy Metal, Pop, and Alternative. Hip hop also ranked highest among the adolescents within the African American ethnic group (75% of participants) and tied for first with 50% within the students that classified themselves as “Other” in the ethnic category. So Hip hop is a fervent force within all categories of ethnicity, not just the African American culture. This style of music and expression reaches across all ethnic boundaries and has the ability to reach adolescents because within all ethnic groups Hip hop had a significant number of listeners. Again, Hip hop is a music that is mainly popular among African American youth, however Hip hop proved to be just as popular among
White students who apparently adopt the same standards of what is “fresh.”

In addition, in all grade levels, participants stated that they did not like videos containing violence and guns, preferring videos with characters like themselves. This refutes the notion found by the Surgeon General, that Hip hop music and videos and other musical genres with their videos are the basis of violent acts and behaviors. I believe that this encompasses the proverbial argument of life imitating art or art imitating life. In terms of art imitating life, some MCs write and perform about things they have experienced or witnessed in life and some tell fictional stories based on actual life experiences—both of which may include violent themes. In either case, I believe that fans are drawn to the music and the story because it is a story with which they can identify or embodies feelings or thoughts they have experienced. I am not sure that all participants were honest on their proclamation that they do not like videos with violent images. Participants from this suburban/ rural area may not have encountered the things which would make violent music and images more conventional. This would make violent music and television less attractive. For example, Blues music will not be as meaningful to listeners who have never suffered heartbreak and/or emotional loss.

Now when life imitates art, some fans are not able to separate fictional from factual, but more importantly are not able to allow morals to guide their actions after listening and thus their actions will mimic the things that they hear in song and see on television. Again, According to Lewin (1931), we must understand why things are inspirational to children. I believe that art imitates life and that other lives will reflect what is heard when there is no secure foundation of morality for the identity being formed and that identity is actively searching out someone/something to hold in respected regard, even if it is for something negative.

Lastly, Hip hop has been characterized as a music that can express sexist views and degrades women (Rose, 1994a). This idea could urge one to believe that females would not prefer Hip hop as a music. However, in
this study, the females preferred Hip hop at the same rate as males. I believe that this has come about because women are given a sense of empowerment in their sexuality because of MCs like Lil Kim, Jackie O., and Missy Elliot. These artists were able to turn the word “Bitch” into a word denoting female dominance and superiority.

The number one reason for watching music videos was consistently because they are “fun to watch.” I think this goes hand in hand with a concept that is applied to toddler and preschool learning: learning happens as an active process, which the learner enjoys. It bears repeating that there has to be a reciprocal process of influence between adolescent (individual) and Hip hop (activity) for development to occur with Hip hop involved (Bronfenbrenner, 1998). So far it appears that Hip hop appears to be enjoyed as a fun activity for both male and female adolescents who come from all ethnic backgrounds. How does this relate to Ego Identity scores?

_EI-ISB Results_

The scores from the Ego Identity- Incomplete Sentences Blank creates a score that determines the degree to which the participant has met the conditions necessary for an identity to be formed. The EI-ISB yields only a continuous score on identity. It does not differentiate between the four ego identity statuses. However, Marcia (1993) found that higher scores on the EI-ISB were related to subjects that were high in identity such as those in Identity Achievement and Moratorium. Moreover, scores lower in EI-ISB were related to Foreclosures and Identity Diffusion.

The range of possible scores for the EI-ISB is 23 to 69. For the sample used for research, the scores ranged from 32 to 53, which shows an assortment of ego identity levels according to the instrument used. Within this group, there is no considerable difference in mean scores between White adolescents and African American adolescents. Both mean scores for the ethnic groups fell into the middle of the possible range of scores, which implies that these students have not achieved an identity, nor do they
appear to be accepting the prescribed identity of those around them. This idea makes sense because adolescents are still building their identity but enough of a foundation should be in place to make them search out an identity.

Between male and female participants, ego identity scores were nearly identical, thus there is no difference between male and females in terms of establishing an identity. Moreover, there is no evidence of a difference in ego identity scores between fans of the various musical genres. Both females and males are building their identity as are the adolescent fans of all music styles. To have similar scores between gender and between music preferences was not a surprise.

Outside of this research, it is crucial to understand that the majority of the adolescents watch 1 to 5 hours of music videos a week, including Hip hop videos. These very students yield an ego identity score that relates to not having achieved an identity, though searching. Everything in their environment is usable in the formation of this identity including Hip hop. Thus, Hip hop is not just a fad, and in fact Hip hop is a viable and reasonable method of intervention and interacting with adolescents because it is determined to have their attention.

Future Research Implications

The purpose of this study, to explore the possible relationship between Hip hop music and identity formation of adolescent youth, was not accomplished with this study. However, some very important findings were realized as a result of this study. The most notable of which was information received about how often adolescents viewed music videos. Across the grades and ages, the majority of the students watched between 1 and 5 hours of music videos per week. With each video lasting about 3 minutes, that equates to about ten to thirty-five videos a week. This is important when one examines all of the mental images that can be consumed while watching these videos for such a large amount of time. This is important for parents
and professionals working with adolescents. The music and music videos watched, regardless of musical genre, is something that has this population’s attention. Moreover if parents and professionals could somehow give more attention to the music that adolescents give their attention to and even go as far as to step outside of their perspective and ask what the music and videos mean to them, it would help professionals to understand more about the music.

This is a significant topic that has not received research attention but certainly needs further exploration. This further exploration requires that appropriate measure be designed to better search out the possible relationship in question. A study that could determine if adolescents gained certain aspects of their identity, such as clothing styles, vernacular and slang, feelings about society and politics, and opinions about authority from Hip hop would help to determine the level of influence Hip hop has in the creation of an identity. Further, it is possible that a qualitative study is needed to establish a foundation for the exploration of a link between identity formation and Hip hop music.
Appendix A

*Florida State University’s Institutional Review Board Approval Letter*
APPROVAL MEMORANDUM
from the Human Subjects Committee

Date: December 2, 2003
From: David Quadagno, Chair
To: Claudius D. Wood
2959 Apalachee Parkway #F-5
Tallahassee, FL 32301
Dept: Family and Child Sciences
Re: Use of Human subjects in Research
Project entitled: The Relationship Between Hip Hop Music and Videos and Identity Achievement Status in Adolescent Youth

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Human Subjects Committee at its meeting on October 8, 2003. 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 the project has not been completed by October 7, 2004, you must request renewed approval for continuation of the project.

You are advised that any change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must promptly report, in writing, any unexpected problems causing risks to research subjects or others.

By copy of this memorandum, the chairman 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 of such investigations 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 Protection from Research Risks. The Assurance Number is IRB00000446.

APPLICATION NO. 03.548
Cc: A. Mullis

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Appendix B

Leon County School's Research Advisory Board Approval Letter
November 19, 2003

Claudia Wood
2959 Apalachee Parkway #F-5
Tallahassee, Florida 32301

Topic: "Hip-Hop Music and Identity in Adolescents"

Dear Mr. Wood:

The Leon County Schools Research Review Board has approved your request for research. Based on your proposal, the research will be approved for the period of November 2003 through November 2004. In an effort to minimize interference of the planned curriculum at each school, please coordinate all research activities through the onsite administrator or principal. Should you desire to continue your research efforts after this period of time, you must submit a progress report on the status of your research and request renewed approval for continuation of the project. Any significant changes or amendments to the procedures or design of this study must be approved by resubmitting the request for research to the Research Review Board.

You need to contact the principals of the schools in which you wish to conduct your study as soon as possible. The principal is responsible for making the decision relative to his or her school participation in this study. It is your responsibility to return the enclosed "Principal's Consent for Research Participation," signed by the principal(s) of the school(s) to be involved, prior to the start of any research. Receipt of this consent form by this office will complete the approval process.

In the interest of continued research benefits and the coordination of research interests, please send this office one copy of your results and discussion. This information, and any other relevant information you may have, will be filed in our research library and added to the annotated listing of research projects. We look forward to your results and any suggestions they may offer toward improving the educational process in Leon County Schools.

Please feel free to call me if I can be of further assistance. I can be reached at 488-7007.

Sincerely,

Margaret Southard, Ph.D.
Program Monitoring and Evaluation
Chair, Research Review Board

cc: Iris Wilson, Mary Ortega, Linda Dean, Robert Slappey, Andrea Willett,
Donna Calloway/Raa, Margo Hall/Leon

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Leon County Schools
Principal's Consent for Research

Principal Investigator: Claudia D. Wood
Topic of Study: Hip Hop Music and Identity in Adolescents

I have met with the above-named researcher and we have discussed the research proposal as approved by the LCS Research Board. I hereby give my permission to conduct the research as proposed in my school.

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<th>Participating School(s)</th>
<th>Signature of Principal</th>
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TO COMPLETE THE APPROVAL PROCESS, THIS FORM MUST BE RETURNED TO THE CHAIRPERSON, RESEARCH REVIEW BOARD, PROGRAM MONITORING & EVALUATION SERVICES (3955 W. PENSACOLA ST, TALLAHASSEE, FL 32304) PRIOR TO THE START OF ANY RESEARCH.

I verify that this list is complete and that any significant amendments to this research will be first approved by the Research Advisory Board Chairperson and the principals at the above school site(s).

Signature of Principal Investigator: [Signature]
Date: 1/14/04

Leon County Schools
Principal's Consent for Research

Principal Investigator: Claudia D. Wood
Topic of Study: Hip Hop Music and Identity in Adolescents

I have met with the above-named researcher and we have discussed the research proposal as approved by the LCS Research Board. I hereby give my permission to conduct the research as proposed in my school.

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I verify that this list is complete and that any significant amendments to this research will be first approved by the Research Advisory Board Chairperson and the principals at the above school site(s).

Signature of Principal Investigator: [Signature]
Date: 1/14/04

Program Monitoring & Evaluation
3955 W. Pensacola St • Tallahassee, FL 32304
Malinda Jackson, Equity Coordinator
An Affirmative/Equal Opportunity Employer
Appendix C
Letter to Public School Officials
Dear Public School Principal

This letter is to inform you of research I am conducting in fulfillment of the Florida State University requirements for the degree of Master of Science in Child Development. My area of research is the identity development of adolescents. My supervising professor is Dr. Ann K. Mullis

I am writing this letter to request to survey students from your school. My study will involve thirty (30) students from each grade level, eighth through eleventh. I understand that you may have concerns about the students under you care participating in a study. Precautions have been made to ensure the safety and maintain the rights of every student. These criteria will remain as my highest priority.

I look forward to meeting with you on January 13, 2004 at 10:00 AM to discuss my research. I will need about one hour of your time explain the research further and answer any questions. If you agree, I will leave letters explaining the project and requesting permission from your teachers and parents. It would be extremely helpful if you could provide me with a list of teachers and their respective grade levels for the selection of classrooms.

I understand that your time is valuable and I am sensitive to the demands of your job. My goal will be to be as brief as possible and to avoid causing too much disruption to your routine. As professionals, we have a common goal of striving to the quality of life and education for all who are involved in molding young people. I appreciate your cooperation and your dedication to today’s children. Thank you for your time and consideration.

Sincerely,

Claudius D. Wood
Graduate Student
Florida State University
(850) 294-9644
cdw6053@garnet.acns.fsu.edu

Dr. Ann K. Mullis
Supervising Professor
Florida State University
(850) 644-3553
amullis@garnet.acns.fsu.edu
Appendix D

Letter to Public School Teachers
Dear Public School Teacher,

This letter is to inform you of research I am conducting in fulfillment of the Florida State University requirements for the degree of Master of Science in Child Development. My area of research is the identity development of adolescents. My supervising professor is Dr. Ann K. Mullis

I am writing this letter to request to survey students from your classroom. My study will involve thirty (30) students from each grade level, eighth through eleventh. I understand that you may have concerns about the students under your care participating in a study. Precautions have been made to ensure the safety and maintain the rights of every student. These criteria will remain as my highest priority.

I have met with (principal) regarding my research and would also like the opportunity to discuss my research with you and answer and questions and/or concerns you may have about my study. This meeting can be brief or as lengthy as your situation allows for.

I understand that your time is valuable and I am sensitive to the demands of your job. My goal will be to be as brief as possible and to avoid causing too much disruption to your routine. As professionals, we have a common goal of striving to the quality of life and education for all who are involved in molding young people. I appreciate your cooperation and your dedication to today’s children. Thank you for your time and consideration. If you have any questions feel free to contact Claudius D. Wood or Florida State University Institutional Review Board at 644-8633.

Sincerely,

Claudius D. Wood
Graduate Student
Florida State University
(850) 294-9644
cdw6053@garnet.acns.fsu.edu

Dr. Ann K. Mullis
Supervising professor
Florida State University
(850) 644-3553
amullis@garnet.acns.fsu.edu
Appendix E
Letter to Parents and Consent Forms
Dear Parent or Guardian,

This letter is to inform you of the research that I am conducting in fulfillment of the Florida State University requirements for the degree of Master’s of Science in Child Development. I am supervised by Dr. Ann K. Mullis. My area of research is identity development, more especially as it relates to popular music. Very little research has been done on popular music as a form of influential media in child development. This would be a valuable asset in learning how to intervene with adolescents.

The principal of your child’s school has agreed to allow this school to participate in this study. Your child’s classroom has been randomly selected along with four other classrooms in this school. I am writing this letter to request permission for your child to participate in this study. Your child will be asked to complete two questionnaires; the first of which is designed to determine the genre of music your child observes the most. The second survey seeks to establish a level of identity development within each child. Your participation in this study is voluntary. If your child chooses not to participate or to withdraw from the study at any time, there will be no penalty and it will not affect his/her grade. The results of the research may be published but the child’s name will not be used. All identifying information on the surveys will be removed and placed in a locked file cabinet to only be accessed by the researcher.

If you are willing to allow your child to participate in this study, would you kindly fill out and sign this consent form and return it to the address on the self addressed envelope enclosed. Your child will also be asked to fill out a child assent form, which states their knowledge of your approval to participate. You consent may be withdrawn at any time, without prejudice or penalty. If any of your questions about the research study have not been answered to your satisfaction, please do not hesitate to contact Claudius D. Wood or the Florida State University Institutional Review Board at 644-8633. I appreciate your time and thank you for helping to improve the knowledge used to work with children.

Child’s Name ________________________________

Parent’s Name ________________________________

Parent’s (Guardian) Signature________________________

Teacher’s Name ________________________________

Sincerely,

Claudius D. Wood
Graduate Student
Florida State University
(850) 294-9644
cdw6053@garnet.acns.fsu.edu

Dr. Ann K. Mullis
Supervising Professor
Florida State University
(850) 644-3553
amullis@garnet.acns.fsu.edu
Appendix F
Survey Cover Sheet
The principal of your school has agreed to allow this school to participate in a study. Your classroom has been randomly selected. I am requesting your participation in this study. You will be asked to complete two questionnaires; the first of which is designed to determine the style of music you listen to the most. The second survey will determine your level of identity development. Your participation in this study is voluntary. If you choose not to participate or to stop participating in the study at any time, there will be no penalty and it will not affect your grade. Your name, age, gender, and race on the surveys will be removed and placed in a locked file cabinet. This cover sheet will be used to ensure parental consent and will be removed from the survey packet prior to scoring.

Would you like to participate? If yes, print your name on the following line. Please leave the Code number space blank.

NAME (Print): _______________________________________

Code Number: _______________________________________
Appendix G

Revised Music Video Influence Measure
INSTRUCTIONS: This section contains questions about YOU and the way YOU watch music videos. Read each question then darken the circle of the ONE answer that describes the way YOU ordinarily watch music videos. Be sure to pick only ONE answer for each question. Be sure to answer every question. All answers are confidential.

1. I watch music videos at least:
   - O 1—5 hours a week
   - O 5—10 hours a week
   - O 10—15 hours a week
   - O 15—20 hours a week
   - O 20 or more hours a week
   - O Never watch music videos

2. I watch music videos:
   - O To learn how to dance and find out the latest clothing styles
   - O To find out about life
   - O Because my friends watch
   - O Because they are fun to watch
   - O Never watch music videos

3. Most of the music videos I watch are:
   - O Alternative
   - O Country & Western
   - O Heavy Metal
   - O Hip-hop
   - O Pop
   - O Rhythm and Blues (R&B)
   - O Rock

4. My grades at school are:
   - O Better than most kids
   - O The same as most kids
   - O Worse than most kids

5. This year at school I have:
   - O Never been in trouble
   - O Been in trouble once
   - O Been in trouble a few times
   - O Been in trouble a lot
INSTRUCTIONS: This section contains questions about the music videos that you watch. Read each question then check(✓) all the boxes that express how YOU feel about music videos. Pick as many or as few answers as YOU want for each question. All answers are confidential.

6. The best music videos have characters who:
   - act tough
   - act nice
   - you can trust
   - have positive goals
   - show you how to get along with other people
   - are like me
   - are like my friends
   - are not like me
   - have positive goals
   - show you how to get along with other people
   - are like me
   - are like my friends
   - are not like me

7. The best music videos have:
   - a famous artist
   - a good story that teaches about life
   - a good story but it does not have to teach you anything
   - a good song
   - people that act cool like me

8. In MOST music videos, the person who has the most friends has those friends because he/she:
   - is tough
   - has a good job
   - is easy to talk to
   - has a weapon like a gun
   - can dance really well
   - is always getting into trouble

9. When I watch music videos, I can MOST often relate to:
   - the kind of music that I like
   - the story line if it is positive
   - any person in the music video who feels like they are alone in the world

10. MOST of the videos I watch are about:
    - the story line, if it is about drugs
    - people dancing

11. The WORST music videos/songs are about:
    - being in love with only one person
    - my life
    - guns, gangs and violence
    - relationships with family members
    - relationships with friends

12. When I watch music videos:
    - I understand why people get hurt
    - I feel sorry if somebody gets hurt in the video
    - I just watch the music video for the fun of it
    - I realize why I do not have friends
    - I think it is a waste of time
    - I learn new things
Appendix H

_Ego Identity Incomplete Sentences Blank_
Complete these sentences to express real feelings. Try to do every one. Be sure to make a complete sentence.

1. For me, success would be ______________________________________________________
   ____________________________________________________________________________

2. The difference between me as I am and as I’d like to be _____________________________
   ____________________________________________________________________________

3. When I consider my goals in the light of my family’s goals ____________________________
   ____________________________________________________________________________

4. I’m at my best when ____________________________________________________________
   ____________________________________________________________________________

5. Sticking to one occupational choice _____________________________________________
   ____________________________________________________________________________

6. When I let myself go I _____________________________________________________________
   ____________________________________________________________________________

7. If someone were to ask who I am, I would say ______________________________________
   ____________________________________________________________________________

8. I am really convinced that ______________________________________________________
   ____________________________________________________________________________
9. When I was a younger, I ________________________________
whereas, now I ________________________________

10. I know that I can always depend on ________________________________

11. (Choose only one) I am ________________________________
I am not ________________________________

12. It seems I’ve always ________________________________

13. I wish I could make up my mind about ________________________________

14. Getting involved in political activity ________________________________

15. I would most like to be like ________________________________

16. What happens to me depends on ________________________________

17. As compared with **four** years ago, I ________________________________
18. I belong to ________________________________________________________________
                                                                                   
19. To change my mind about **feelings** toward religion______________________________
                                                                                   
20. If one commits oneself__________________________________________________________
                                                                                   
21. My place in society______________________________________________________________
                                                                                   
22. If I had my choice_______________________________________________________________
                                                                                   
23. Ten years **from now I**__________________________________________________________
                                                                                   
24. It makes me feel good **when**____________________________________________________
                                                                                   

Appendix I

Ego Identity Incomplete Sentences Blank
Coding Form
In general:

1. Any answer indicating a commitment to one of the three major areas* is, higher than a 1.

2. Any blatantly pathological or self-derogatory statements and those containing mutually exclusive clauses are scored 1.

3. All blanks are scored 1.

4. Trivia and inappropriate humor are given a 1 except where noted in the specific question criteria.

5. When the individual sees himself as having overcome, or capable of overcoming barriers to achievement of personal goals, generally scored a 3.

*occupation, religion, politics

1. For me, success would be ______________________________________________

   3 -- In line with occupational choice.

   E.g. - “realizing my ambition to be a practicing veterinarian.”
   “to obtain a degree in optometry, have a profitable practice, and a home, and a family.”
   “the achievement of a large amount of competence in my main career, namely engineering.”
   “being a brilliant and recognized authority in my academic field.”

2. Any goal involving action on the part of the individual -- an emphasis on attaining-- i.e., doing or getting as opposed to having or being given to.

   E.g. - “fulfilling my state in life in the career I am following.” -
   “in what I do, not in how much money I earn.”
   “attainment of the Ph.D. degree and its associated prestige and status.” (specific)
   “knowing, loving, and serving a higher being daily none and more with my husband/wife, family, and friends.”
   “a good job with a family and enough money to support them.”

1. General security and happiness —— the idea that success would be “nice,” but no specification of what its components might be. Or mutually exclusive
clauses.

E.g. - "would be in the form of pleasure."
   "desirous."
   "to be superior and to be accepted by others." -(for most of us, mutually exclusive)
   "an inner feeling of self-satisfaction".

2. The difference between me as I am and as I’d like to be_______________________

3 -- Any indication that the difference is generally small. The answer can be somewhat trivialized

E.g. -- "three quarters of college."
   "is small."
   "is very likely to be dissolved in time."

2 -- Mention of a specific trait.

E.g. - "I have potential, but lack a certain amount of drive."
   "is that I’d like to have more strength of character and security in what I am.” (close to a 1)
   "I'm not aggressive enough and don't try as hard as I should in all I do.”
   "I have yet to attain success in engineering.”

1 -- A very great discrepancy between real and ideal self.

E.g.- "is physical and personal shortcomings.”
   “I’d like to be a better person in the eyes of My Creator.”
   “is great.”

3. When I consider my goals in the light of my family’s goals

3 -- Either directly opposite to family goals with evidence of some commitment, or a difference from family’s goals with commitment. Not enough to say simply: “They’re different.” Ideally, a 3 here would reflect a continuity——family goals transformed by the individual into his/her own style.

E.g. - "they do not tend to approve of my goals and thinking.”
   “they are of a higher nature than my family’s.”
   “I realize that the ultimate goal is similar, although the pathway is different.”
“I feel that they’re missing a lot.”

2 -- Some goals the same, some different, but very little evidence of firm commitment. Or indeterminate statements, such that one cannot assess whether or not a difference exists.

E.g. - “I find them somewhat the same.”
       “not much difference, but a little.”
       “I wonder if I’m aiming too high.”
       “there is no comparison.” (indeterminate)
       “I am happy and so are they.” (indeterminate)

1 -- Direct harmony, exactly the same.

E.g. - “they are basically the same.”
       “we end up agreeing on my family’s goals.”
       “they are consistent.”

4. I’m at my best when ________________________________

3 -- Self-initiated action (i.e., doing something) or competition, or little dependence on environment, or activity in line of occupational choice.

E.g. - “I’m on my own and have sole responsibility to get a given job done.”
       “I’m doing work I enjoy.”
       “I’m talking about music.” (career)
       “I’m competing with others in the classroom or under conditions conducive to pressure.”

2 -- When the environment shifts to suit the individual, or when there is absolutely no pressure at all.

E.g. - “my mind is clear of all worries, even trivial ones.”
       “I’m happy.”
       “I’m with my family and being alone.”
       “under a small amount of tension.”
       “I’m in familiar surroundings.” (dependent on environment)

1. -- Either seldom “at his/her best” or completely dependent on external factors.
E.g. - "I've had something to drink."
  "other people are helping a.."
  "someone tells me what should be done."

5. Sticking to one occupational choice

3. -- Practically unequivocal endorsement

E.g. - "is not difficult for me -- it is law."
  "until I have determined whether or not I will enjoy it is very important."
  "is what I plan to do -- teaching."
  "suits me fine."

2. -- Conditional endorsement; or generally low commitment to the whole principle,
or concern with difficulty of following through on it.

E.g. - "is all right if you're a success in it."
  "is difficult to do since it demands a great deal of assuredness as to one's
  capability of making choices."
  "is sometimes difficult."

1. -- Generally negative feelings toward the idea, or very little endorsement
accompanied by & tone of pessimism as to feasibility, or statement of &
desire to remain uncommitted. In a 2, one may be convinced that it's a fairly
good idea but can't achieve it; in a 1, one isn't so sure, it's even a good idea.

E.g. - "has too much hindrance on one's personality."
  "does not enchant me, but it will probably be necessary."
  "is something I have not yet been able to do."
  "can be a bad idea if the choice is poor."

6. When I let myself go I


E.g. -- “have a good time and do not worry about others’ thoughts and
  standards.”
  "enjoy almost anything that has laughter and some physical activity
  involved."
  "enjoy myself more."
“am most apt to do well.”

2. -- Cautiousness, or don’t quite know what will happen, or have to be careful. Defensive or trivial.

E.g. - "never know exactly what I will say or do"
   "laugh and have a good respectable time."
   "act very silly."
   "sleep."
   "might be surprised since I don’t remember letting myself go."
   "don’t change much from my regular self."
   "that is, withdraw and analyze any problem or situation, I usually able to return to it and solve, it satisfactorily."

1. -- Go all to pieces, or dangerous, or self-destructive, or better not to.

E.g. - "think I talk too much about myself and personal interest."
   "sometimes say things I later regret."
   "tend to become too loud when sober and too melodramatic when drunk."
   "say or act in a way that is not of benefit to me or to anyone associated with me."

7. I am really convinced that

3. -- A positive statement relating to commitment in one of the three major areas — or relating directly to the concept of ego identity.

E.g. - "music is the finest career for me.”
   “success at anything is achieved mainly through hard work.”
   “my goal in life is to be with my Creator forever.”
   “if a person tries, he/she can be a success on his/her own terms.”

2. -- Introspective, philosophical, “searching for truth,” generally positive statements but not so directly related to the three main areas or to ego identity. Statement characterizing self, but not necessarily showing ego strength — perhaps just self esteem.

E.g. - "sex is the primary motivation in my life and a number of others’ lives.”
   “most things turn out best in the end.”
   “I must work harder and develop better study habits if I am to have
success in the study of my choice.” (more introspective than just a bald statement of the “hard work” ethic)
“I will someday have most of what I ~ (emphasis on “having” rather than “getting”)

1. -- Humor, trivia, or statements concerning purely external factors, which signify little investment on the part of the student.

E.g. - “Americans are growing fat, lazy, and too complacent.”
“A college education will do many good things for me.”
“two plus two equals four.”

8. When I was a child, I ______________; whereas, now I _______________________

3. -- Strong changes in overall personality; or a reformulation in adult terms of childhood antecedents; or change in one of the three major areas.

E.g. - “was a babe in arms” -- “am a father/mother and a teacher with many babes in arms.”
“very timid” -- “reserved and respond when necessary.” (adult form of childhood antecedent)
“took religion more or less seriously.”

2. -- Change in most any specific trait, e.g., in personality or body image.

E.g. - ”fatter than I am now.” -- “not as fat”
“was lonely” -- “I am not.”
“not as aware of reality” -- I am

1. -- Trivial or stereotyped. Also, no change, or negative change.

E.g. - ”played in the sandbox” -- “no longer do.” (trivial)
“thought about everything” -- “like to do the same.” (no change)
“thought as a child” – “as a man and I think as a man.” (stereotyped)
“little and insecure” -- “big and insecure (negative change)
“spent money too freely” -- “know better, but still tend to do the same thing.” (no change.)
9. I know that I can always depend on ____________________________________________

3. -- Self

E.g. - “my own self, then maybe my aunt, then possibly my mother.”
“my mind and diligence to surmount any barrier.”
“my reflexes to get me out of a hard situation.”

2. -- Others if I do my part.

E.g. - “myself and my parents.”
“nothing except books. They will always ‘respond’ if you demand it of them.” (Questionable)
“the good will of others, if I treat them right”

1.-- Others solely, or no one, or trivia.

E.g. - “on my Army commission for security in the future.”
“My Creator, when I am down or troubled.’
“Columbus weather to change.”

10. (Choose one) a. I am ______________________________________________________
    b. I am not _______________________________________

3. -- Choice of a. (excluding trivia) A positive statement indicating ego strength in the fore of a self-characterization, or a statement of commitment to one of the three major areas.

E.g. - “the right type of person to go into my chosen profession.”
“determined to be a successful veterinarian.”
“happy to be a fireman in Ashville.”

2. -- Choice of either a. or b. If a., a much more limited self—description, perhaps related to imminent direct action or to future activity outside of the three main areas; or mention of a singular personal trait or hobby; or any searching, introspective, philosophical answer. If b., must be a fairly positive statement about self in order to get a 2.

E.g. - “anxious to get married.”
“going to raise my children in a Christian home.”
“inclined to think carefully before acting.”
“an amateur radio operator.”
“a realistic perfectionist.”
b. “hard to get along with.”

1. -- Choice of b. unless quite positive as noted in 2; or trivia or pathological answers.

E.g. - "entirely pleased with what I have made of my life up until the present."
"sure I will be able to finish school."
"as grateful as I should be."
a. “6’9” tall.”
b. “living a waiting existence.”

11. It seems I’ve always __________________________________________________

3. -- Statement reflecting self-initiative, or commitment in one of three main areas, or indication of some sense of continuity with past.

E.g. - "done everything on my own with little advice from anyone."
“wanted to be a teacher.”
“been able to make friends.”
“been given a chance and it’s up to me to do something with it.”
“been happy with my religion.”

2. -- Introspective, yet not negative self-evaluation also, vague commitment.

E.g. - "been a perfectionist."
“wanted to go to college.”
“had a desire to travel.”

1.-- Negative self-evaluation or trivia, or response indicating a conflict.

E.g. - “Intended to make life difficult for myself -- been my own worst enemy.”
“been inhibited from reacting to certain things.”
“wanted to be liked and respected; yet wanted to be a leader.” (some conflict)
12. I wish I could make up my mind about ________________________________

3. -- Specific goal-directed issues — unless trivial.
   
   E.g. - "being a full-time fireman or making use of my education in industry."
   "what to do about the girl/guy I am dating."
   "my college choice."

2. -- More broad philosophical questions, introspective.

   E.g. "sex."
   "what is really important in life to me."
   "my true vocation."
   "the mentality of the average person and what he is like."

1. -- Either nothing to very many things; or trivia.

   E.g. - "buying a new car."
   "where I want to go on my vacation."
   "nothing, really."

13. Getting involved in political activity ________________________________

3. -- Pull personal endorsement, something that the student, himself, should do.

   E.g. - "appeals to me on an international, geopolitical level."
   "is necessary."
   "is my duty, as well as every citizen’s."

2. -- Endorsement with reservations; or student feels it’s a good idea for other people — what they should do. Or conflicted.

   E.g. - "is interesting to me, but not in any excess."
   "is for someone who desires it."
   "is as futile as it is necessary."
1. -- Disclaims personal interest; or sees mainly obstacles involved.

   E.g. - "doesn't appeal to me."
   "is not my idea of a good thing to do."
   "is dangerous because your job may depend on one party or another."

14. What happens to me depends on ____________________________________________

3. -- Self, and self is not seen as inadequate.

   E.g. - "how well I adjust to the world."
   "what I do with situations as they confront me."
   "my ability to make correct decisions."
   "my school work and my ability to learn outside of school."

2. -- Others and self; also, if self is seen as inadequate.

   E.g. - "my desires, God's plan, and surmountable obstacles."
   "on me, and to some extent, society."
   "my maturity, as yet, not developed extensively"
   "my actions and the cooperation or lack of cooperation of my associate."
   "my grades in school and whether or not I'm accepted at college."

1. -- External factors.

   E.g. - "time."
   "fate."
   "my days in college."

15. As compared with four years ago, I __________________________________________

3. -- Change in occupational plans or future goals.

   E.g. - "am much more mature and dedicated to my goals."
   "have improved in my knowledge of earthly and spiritual goals."
“I’ve consolidated my goals and made them a little more realistic”

2. -- Change in an area of personality or non-specified change, or general maturity increased.

E.g.- "feel more sure of self, more able to make correct decisions."
“as wiser, more settled, more mature and understanding, can think more objectively."
“more realistic, and, I think, more intelligent.”

1. -- Not such different now than then. Also attempts at humor and trivia

E.g.- “am the most evil of evil.”
“haven’t changed much.”
“have, put on more weight.”

16. I belong to__________________________________________________________

3. -- Specific group mentioned, or strong group feeling.

E.g. - "a Protestant church."
“the numerical computation lab.”
“my girlfriend, my parents, the Caucasian race, and the Presbyterian Church.”

2. -- Non-specific mention of group, or endorsement of group affiliation

E.g. - "to my family and then society."
“nothing, but will join an organization of my own volition.”
“the conformist society, although I’d much rather be a sensible individualist.”

1. -- No one (alienation), one person, or trivia.

E.g. - “Carol”
“no one crowd or click but have friends of many different
backgrounds.”
“few organization...”
“GOD.”
“no one but those to whom I want to belong.”
“a mutual admiration society.”

17. To change my mind about my feelings toward religion

3. -- Extremely difficult or impossible

E.g. - “would require a terrific amount of convincing by some authority.”
“would be difficult.”
“is impossible.”

2. -- Might not be probable, but retains a feeling of possibility.

E.g. - “would be somewhat difficult unless a convincing argument is presented.”
“I would have to find a better one.”
“is not hard to do, but I keep going back to the religion I started with.”

1. -- Would not be too difficult.

E.g. - “seems a logical thing to do if my inner belief changes.”
“I would have to know something about religious beliefs.”
“is something I’d be likely to do.”

18. If one commits oneself

3. -- Personal endorsement of the principle, a feeling that one must fulfill commitment.

E.g. - “the should finish the task.”
“he should follow that path until he finds barriers, at which time he should challenges the barriers or pursue another course.”
“he should follow through.”
2. -- There still remain some loopholes, or dubious endorsement of the principle or cautiousness.

E.g.- "one must know oneself."
   "and firmly believes he is right
   "should have made certain beforehand he was correct."
   "he should never be so proud that he won't change is expressed opinion if proven wrong."

1. -- Disastrous, or a bitter idea not to.

E.g. - “then he isn’t free to change his mind when he wants to.”
   “then he’s stuck with his choice.”
   “the he’s liable to miss a lot of opportunities.”

19. My place in society___________________________________________________

3. -- An answer reflecting some knowledge of individual's position or role and some active commitment to it. Contribution.

E.g. -- “is in the lower middle class and I hope to raise my status through a college education.”
   “is in the technical fields such as math, physics, etc.”
   “is to help others.”
   “is to get a good education and to use it to further my knowledge of my field.”

2. -- In definite opposition to society or indeterminate or no particular contribution mentioned. Also, any assertion that the individual can make it what he wants to.

E.g. - "is presently mobile.”
   “is in the upper middle class.”
   “wavers between that of a critic and that of an acceptor.”
   “where I make it.”

1. -- Pre-determined, individual plays no part, or doesn’t really belong
anywhere.
Lack of social conscience."

E.g. - "is not what it should be."
   "has not been revealed yet."
   "probably much smaller than I like, to think"
   "is to better my own position and what I contribute to society is incidental."

20. If I had my choice ______________________________________________________

3. -- Occupation or career—oriented positive statement; also realistically positive statement about self, or making reasonable changes in the world.

   E.g.- "I would rather have my DVM than a Ph.D. in anything."
   "I would do things as I have."

2. -- Career or self-oriented but unrealistic or with regrets over past. Or philosophical statement.

   E.g. - "I might have entered medicine."
   "I would not change anything I have done so far in life or plan to do in the future." (unreal)
   "I would always choose what is good and right."
   "I would finish college as soon as possible."

1. -- A disavowal of having any choice. Or trivial statements."

   E.g. - "I have no choice, my events are determined."
   "I'd buy a new Buick."
   "I would vote for Romney instead of Goldwater."
   "I would live in a warm climate such as S. California or Hawaii."
   "I would be playing golf now."
   "I would remain unmarried." (anti-commitment)

21. Ten years from now, I ______________________________________________________
3. -- Fairly well established occupational plans — mention of occupation — realistic.

E.g. - "hope to be established in a community practicing veterinary medicine."
"expect to be a successful engineer."
"will be teaching school."

2. -- Ideals of what “the good life” would be without specifying an occupational role.
More fantasy-oriented.

E.g. - "would like to hold an executive position in a large corporation."
"hope to have settled in the community, have a good job, have a family and be able to enjoy the riches of life."
"hope to be doing my share in the world where I have been blessed to live."
"hope I will be capable of settling down with one woman/man."

1 -- Pessimistic, trivial, or doesn’t know.

E.g. - "shall still be unhappy."
"will be 34."
"don’t know where I will be or what I will be doing."

22. It makes me feel good when ________________________________

3. -- Self-initiated action. Self is the center of gravity in evaluation.

E.g. - "I know I’m learning."
"I look back on the progress I have made in life."
"I do something that someone else has failed or something that helps me attain what I want."
"I am praised for things I consider worthy of praise."

2. -- Not directly self-involved, or when the environment works out the right
way, or vague accomplishment, or when others do things for themselves."

E.g. - "I think of Dr. _____ and hope someday I, too, will be a success as he is."
  "I think of all the nice things that can happen in a lifetime."
  "I please other people and myself."
  "people put out extra effort to accomplish what they strive for."

1. -- Other-centered, others are central to evaluation of self."

E.g. - "the female of the species tells me I have sex appeal."
  "I know that people think favorably of me."
  "I can be with my fiancée and know that he/she loves me."
REFERENCES


BIOGRAPHICAL SKETCH

Claudius Dallas Wood was born June 4, 1978 to Nita Wood and Ernest Wood Jr. in Norfolk, Virginia. He grew up in Chesapeake, Virginia with two younger brothers, Ernest III and DeMarcus Wood. At age fifteen his mother adopted a girl named Keva Hayes-Wood. Claudius finished high school in Chesapeake at Oscar F. Smith High School and went on to study Child Development at Florida State University. Upon graduation, Claudius went on to attain his Master’s Degree.