

The Influence of Rap/Hip-Hop Music: A Mixed-Method Analysis on Audience Perceptions of Misogynistic Lyrics and the Issue of Domestic Violence

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Abstract

Using a qualitative content analysis and online survey, this research examined how college students perceive and respond to the portrayal of women when exposed to misogynistic lyrics. Based on cultivation theory, this study analyzed the lyrical content of popular rap and hip-hop songs (n=20) on Billboard's "Hot 100" chart between 2000 and 2010. Song lyrics were classified into one or more of the following coding categories: demeaning language, rape/sexual assault, sexual conquest and physical violence. Themes of power over, objectification of and violence against women were identified as prevalent throughout the content analysis sample. Survey results indicated a positive correlation between misogynous thinking and rap/hip-hop consumption.

I. Introduction

This study examined the culture of rap/hip-hop music and how misogynistic lyrical messages influenced listeners' attitudes toward intimate partner violence. Adams and Fuller (2006) define misogyny as the "hatred or disdain of women" and "an ideology that reduces women to objects for men's ownership, use, or abuse" (p. 939). Popular American hip-hop and rap artists, such as Eminem, Ludacris and Ja Rule, have increasingly depicted women as objects of violence or male domination by communicating that "submission is a desirable trait in a woman" (Stankiewicz & Rosselli, 2008, p. 581). These songs condone male hegemony in which "men find the domination and exploitation of women and other men to be not only expected, but actually demanded" (Prushank, 2007, p. 161). Thus, these messages glorify violence against women, including rape, torture and abuse, and foster an acceptance of sexual objectification and degradation of women (Russo & Pirlott, 2006). These misogynistic themes first emerged in rap/hip-hop songs in the late 1980s and are especially apparent today with women being portrayed as sex objects and victims of sexual violence (Adams & Fuller, 2006; Russo & Pirlott, 2006).

Young adults between the ages of 16 and 30 are the most likely age group to consume rap/hip-hop music, and in turn, may become desensitized to the derogatory lyrics condoning relationship violence and sexual aggression (Smith, 2005). Specifically, the college-aged demographic has been influenced by the prevalence of sexually explicit media and the negative images of women presented in hip-hop culture, which "teach men that aggression and violence are closely linked to cultural views of masculinity" (Wood, 2012, p. 105). Furthermore, the physical abuse of women is celebrated in rap/hip-hop songs promoting "models of masculinity that sustain and encourage misogyny" (Cobb & Boettcher, 2007, p. 3026).

_____ This paper evaluated the impact of cultivation theory and whether exposure to misogynistic rap

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increases the acceptance of perpetrating violent acts against women (Johnson, Jackson, & Gatto, 1995). Also, this paper incorporated the disinhibition hypothesis in relation to how audiences become desensitized to media violence after repeated exposure (Rosenberry & Vicker, 2009). Analyzing the relationship between rap/hip-hop lyrical content and song popularity showed how audiences have responded to objectifying messages through their music consumption.

II. Literature Review

Issue of Domestic Violence

Domestic violence is a pressing issue often deemed acceptable by the media, and thus, challenges men and women's perceptions of how they should treat their partners in their relationships. Over the past two decades, the United Nations Commission on the Status of Women "reported a tremendous increase in the representation of violence against women, particularly sexual violence, in the media" (Stankiewicz & Rosselli, 2008, p. 581). Studies suggest that increased exposure to misogynistic messages has desensitized audiences to the issue of intimate partner violence and fosters greater tolerance of male aggression (Barongan & Hall, 1996). The mass media portrays domestic violence both visually and aurally by normalizing the use of force in relationships, which correlates to the fact that "more than one in three women in the United States have been sexually coerced by a partner" (Nettleton, 2011, p. 140). Therefore, it is not surprising that "men commit at least 90% of documented acts of physical intimate partner violence in the U.S." by exerting control over women (Wood, 2012, p. 301).

The ambiguity of what constitutes sexual assault or intimate partner violence contributes to public misperception of domestic violence. The Office of Violence Against Women defines domestic violence as a "pattern of abusive behavior in any relationship that is used by one partner to gain or maintain power and control over another intimate partner" ("What Is Domestic Violence?," 2012). Physical, sexual and psychological actions or threats of abuse toward a partner are the most common forms of domestic violence ("What Is Domestic Violence?," 2012). Domestic violence includes behaviors that "intimidate, manipulate, humiliate, isolate, frighten, terrorize, coerce, threaten, blame, hurt, injure, or wound someone" ("What Is Domestic Violence?," 2012). The National Violence Against Women Survey, conducted by Tjaden and Thoennes (2000), estimates that one in five women in the United States is physically assaulted in her lifetime and one in 13 is raped by an intimate partner (Russo & Pirlott, 2006).

While women of all ages are at risk of experiencing domestic and sexual violence, those between the ages of 20-24 are most susceptible to experiencing nonfatal intimate partner violence ("Get the Facts: The Facts," 2007). According to a 2007 study by Laurel Crown and Linda Roberts, "one-half of college women in their senior year reported one or more unwanted sexual interactions during their college careers" (Wood, 2012, p. 287). The perpetration of violent behavior can be explained using the cognitive learning theory, asserting, "individuals receive messages through society and media that shape relationship ideologies" (Bretthauer, Zimmerman, & Banning, 2006, p. 30). This study specifically analyzed college students' views on the issue of domestic violence and its portrayal in popular rap/hip-hop music.

Misogyny in Rap/Hip-Hop Music

In a recent content analysis of six types of media, Pardun, L'Engle, and Brown (2005) found that music, in particular, contained substantially more sexual content than any other media outlets. Sexually explicit and derogatory lyrics are especially apparent in rap music, which has been criticized for its graphic derogatory presentation of women using lyrics that objectify, exploit or victimize them (Weitzer & Kubrin, 2009; Cobb & Boettcher, 2007). Adams and Fuller (2006) assert that rap music reduces women to objects "that are only good for sex and abuse," which "perpetuate ideas, values, beliefs, and stereotypes that debase women" (p. 940). This study also noted six themes common in misogynistic rap music, and further examined three of them: derogatory statements about women in relation to sex; statements involving violent actions toward women, particularly in relation to sex; and references of women as usable and discardable beings (Adams & Fuller, 2006).

Armstrong (2001) conducted a content analysis of 490 rap songs from 1987 to 1993, in which 22%

contained lyrics featuring violence against women including assault, rape and murder. His study classified rap songs into different categories in which rappers either pride themselves on sex acts appearing to harm women, justify other acts of violence, warn women who challenge male domination that they will be assaulted, and/or seem to invite male violence against women (Armstrong, 2001). Weitzer and Kubrin (2009) conducted a follow-up study analyzing the portrayal of women in 403 rap songs through a content analysis, in which themes of derogatory naming and shaming of women; sexual objectification of women; distrust of women; legitimization of violence against women; and celebration of prostitution and pimping appeared at the greatest frequency. Sexual objectification was found to occur in 67% of the misogynistic lyrics in their songs sampled (Weitzer & Kubrin, 2009). This study further examined the frequency of explicit music content found in the past decade's worth of popular rap/hip-hop music. Furthermore, stereotyped gender roles emerged from lyrics containing sexual imagery that promote the "acceptance of women as sexual objects and men as pursuers of sexual conquest," (Martino, Collins, Elliott, Strachman, Kanouse, & Berry, 2006, p. 438).

Influence on Audience Perceptions

George Gerbner focused on violent television content and how audience exposure to these violent images influences their views and conception of social reality, by cultivating a "common view of the world" (Rosenberry & Vicker, 2009, pg. 165). As a result, Gerbner developed cultivation theory by examining how long-term exposure to violent media messages alters audience perceptions of violence in their everyday lives (Rosenberry & Vicker, 2009). This approach can be applied to all forms of media by interpreting individuals' reactions to violent content; thus, this study will incorporate cultivation theory in an analysis of misogynistic lyrics affecting listeners' attitudes toward domestic violence (Rosenberry & Vicker, 2009).

In reviewing more than five decades worth of research, Potter (1999) extended cultivation theory to determine the following effects of exposure to media violence:

Exposure to violent portrayals in the media can lead to subsequent viewer aggression through disinhibition. Long-term exposure to media violence is related to aggression in a person's life. Media violence is related to subsequent violence in society. Exposure to violence in the media can lead to desensitization. People exposed to many violent portrayals over time will come to be more accepting of violence. (Rosenberry & Vicker, 2009, p. 169)

In turn, Dr. Edgar Tyson (2006) developed a 26-item instrument, the Rap Music Attitude and Perception (RAP) Scale, the "only tool available to access an individual's attitude toward and perception of rap music lyrics" (p. 212). The RAP Scale contains three constructs: empowerment, artistic aesthetics and violent misogynistic. This study incorporated the empowerment and violent misogynistic constructs to measure "violent, sexist, and misogynistic images conveyed in the lyrics" to examine college students' perceptions of the content through a survey (Gourdine & Lemmons, 2011, p. 65). Using a meta-analysis approach, Timmerman et. al (2008) found that "listening to music generates an effect on listeners consistent with the content of the music," such as when rap/hip-hop artists communicate themes condoning "power over, objectification of and violence against women" (p. 303; Bretthauer et al., 2006, p. 42). This 2008 study applied the term "priming" to determine "whether music serves as a mechanism to 'prime' someone for subsequent actions and behaviors," and in turn, react to, incorporate or reject the media content into the listener's life (Timmerman et. al., 2008, p. 307). While a correlation may exist between exposure to misogynistic music and audience attitudes regarding violent acts against women, a causal link cannot be demonstrated between listening habits and resulting misogynistic behavior (Baran & Davis, 2006, p. 331). Therefore, the consumption of misogynistic music can influence audience perceptions of misogynistic content, but does not directly lead to "subsequent aggressive actions" (Timmerman et. al., 2008, p. 307).

This study expanded upon previous research incorporating the RAP Scale, priming and cultivation theory to determine how college students' perspectives on issues of domestic violence reflect misogynistic themes emphasized in explicit rap/hip-hop music.

Research Questions

This study explored whether consuming rap/hip-hop music containing misogynistic messages affects the attitudes of audiences regarding domestic violence.

RQ. 1: How do college students perceive and respond to the portrayal of women when exposed to misogynistic lyrics?

RQ. 2: Does gender impact how college students interpret misogynistic messages found within popular rap/hip-hop songs?

III. Method

This study used cultivation theory to examine the media effects of misogynistic rap and hip-hop music on shaping audience attitudes toward intimate partner violence. By incorporating a qualitative content analysis and an online survey, this study analyzed the lyrical content of popular rap and hip-hop songs found on Billboard's "Hot 100" chart over the past decade. The sample of 20 songs was drawn from Billboard's Year-End "Hot 100" singles list, which includes the most popular music from various music genres. These were chosen due to the specific violent or objectifying terminology found within the lyrics of top-ranked rap and hip-hop songs during this study's qualitative content analysis. The Billboard "Hot 100," issued weekly by Billboard magazine, is the music industry's standard for measuring song popularity in the United States based on radio airplay, online streaming activity, physical CD sales and digital downloads ("Billboard Hot 100"). Nielsen Soundscan compiles the "Hot 100" chart rankings based on weekly audience impressions starting the first week in December each year ("Billboard Hot 100"). Year-end chart totals are calculated in the final week of November to determine the top 100 songs per year for all music genres combined ("Billboard Hot 100").

Cultivation Theory

The meanings underlying the songs' lyrical messages were analyzed through the lens of cultivation theory, which proposes "when people are exposed to media content or other socialization agents, they gradually come to cultivate or adopt beliefs about the world that coincide with the images they have been viewing or messages they have been hearing" (Gerbner, Gross, Morgan, & Signorielli, 1994, p. 22). Cultivation theory further asserts that the more audiences are exposed to factors such as sexual aggression, submission or violence in intimate relationships, the more they accept the objectification of women over time (Gerbner, et. al, 1994). This study specifically examined gendered audiences' interpretation of misogynistic messages in popular rap/hip-hop songs to see if there were group differences in the effects of media content (Martino, et. al, 2006).

Qualitative Content Analysis

Content analysis is described as "a research technique for objective, systematic and quantitative description of the manifest content of communication" to investigate messages and reduce them into categories (Rosenberry & Vicker, 2009, pg. 42). According to Zhang & Wildemuth (2009), qualitative content analysis "pays attention to unique themes that illustrate the range of meanings of the phenomenon rather than the statistical significance of the occurrence of particular text or concepts" (p. 309). Using a qualitative content analysis guided by cultivation theory, this study examined the presence or absence of violent misogynistic lyrics found in 20 popular rap and hip-hop songs between 2000 and 2010. The song lyrics were obtained from various Internet sources (e.g., azlyrics.com) and coded line by line. Songs were classified into one or more of the following coding categories based on images and messages conveyed in lyrics: demeaning language, rape/sexual assault, sexual conquest and/or physical violence. Songs were also labeled according to their level of misogynistic content, based on the number of categories into which the lyrics were coded: high, medium or low levels of misogyny. The coding categories--derogatory naming and shaming of women; sexual objectification of women; and legitimization of violence against women--were adopted from Weitzer and Kubrin's (2009) content analysis study and incorporated into this present study.

Description of coding categories

- Songs referencing acts of physical violence toward women were coded as such if they contained words including: slap, punch, push, beat, hit, bleeding, pain, throw, pin, tie, whippings, murder, etc.
 - Songs insinuating rape or sexual assault were coded as such if they contained words/phrases including: fuck, rape, assault, cut up, bust open, etc.
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- Songs labeling women in derogatory ways were coded as such for using demeaning language containing the following words: pussy, bitch, pimp, nigga, etc.
- Songs portraying sexual conquest were coded as such if they contained phrases including: love em/leave em, feel the pain, don't have to fight back, etc.

Frequency/emphasis of misogynistic lyrics

- Songs were first coded for their misogynistic terminology and then evaluated for their amount of misogynistic content and labeled accordingly.
 - * One to two misogynistic lyrical references= low level of misogyny
 - * Three to four misogynistic lyrical references= medium level of misogyny
 - * Five or more misogynistic lyrical references= high level of misogyny

Survey

In conjunction with performing a content analysis, this study administered a survey using Survey Monkey to gauge college students' perceptions of the portrayal of intimate partner violence in the songs examined below. Surveys involve a correlational method by which researchers measure two or more variables and examine relationships between them (Rosenberry & Vicker, 2009). This 12-question survey was disseminated to a convenience, nonprobability sample of 62 Elon University students, 52 women and 10 men, representing sophomores through seniors. These students were asked via email or social media to click a link to a Survey Monkey questionnaire page. The first six questions asked respondents general questions about their views on rap/hip-hop music and interpretation of musical content. This involved a series of multiple-choice questions evaluating audience listening behavior; the emphasis on lyrics versus melody in this genre; the presence of offensive or degrading lyrical content; and the perception of rap/hip-hop artists overall. The remaining questions, dealing with misogynistic themes apparent in popular rap/hip-hop songs, were prefaced with a disclaimer: for purposes of this study, lyrics are considered misogynistic if they support, glorify, justify, or normalize the objectification, exploitation, or victimization of women. This included an adapted version of the definition of misogyny, as the "promotion, glamorization, support, humorization, justification, or normalization of oppressive ideas about women" to ensure that respondents were familiar with the term (Adams & Fuller, 2006, p. 940). Respondents were presented with multiple choice and Likert scale questions examining offensiveness in misogynistic lyrics; the prevalence of misogynistic lyrics in a sample of rap/hip-hop songs; and attitudes toward the issue of domestic violence.

These questions examined specifically how the college-aged demographic was influenced by the prevalence of derogatory lyrics condoning violent sexual behavior. Students were asked to respond to a list of statements inquiring about their listening habits; opinions on rap and hip-hop songs; knowledge of domestic violence issues; exposure to misogynistic lyrics; and attitudes on sexism. Five of these categories were adapted from Tyson's 2006 RAP scale, measuring interpretations of gender using empowerment and violent misogynistic constructs.

IV. Findings

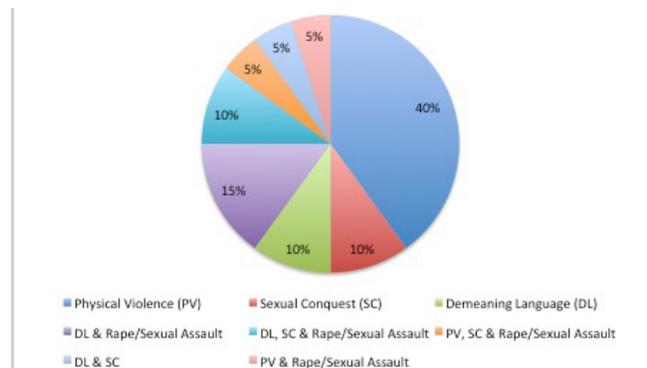
Part I: Content Analysis

Using a content analysis method, this study analyzed the lyrics of 20 rap/hip-hop songs included in Billboard's Year-End "Hot 100" singles list ranging from 2000-2010 (Refer to Table 1 on page 76). The sample set of music was selected based on the misogynistic themes appearing within the lyrics of these popular hits, all of which were labeled as explicit.

Table 1. Billboard “Hot 100” Singles Year-End (2001-2010)

Song	Artist	Genre	Year	Rank
The Real Slim Shady	Eminem	Hip hop	2000	51
Big Pimpin’	Jay-Z and UGK	East coast hip hop	2000	60
Shake Ya Ass	Mystikal	Hip hop	2000	68
The Next Episode	Dr. Dre and Snoop Dogg	West coast hip hop	2000	76
Danger (Been So Long)	Mystikal and Nivea	Hip hop	2001	58
Livin’ It Up	Ja Rule and Case	Hip hop	2001/2002	79/76
Southern Hospitality	Ludacris	Southern rap	2001	77
Lights, Camera, Action	Mr. Cheeks	Hip hop	2002	49
Move Bitch	Ludacris, Mystikal and I-20	Southern hip hop	2002	55
Superman	Eminem	Alternative hip hop	2003	98
Splash Waterfalls	Ludacris	Dirty rap	2004	42
Lovers & Friends	Lil Jon, Usher & Ludacris	Dirty hip hop	2005	25
Some Cut	Trillville & Cutty	Hip hop	2005	49
Lean Wit It, Rock Wit It	Dem Franchize Boyz	Southern hip hop	2006	25
Touch It	Busta Rhymes	East Coast hip hop	2006	73
When I’m Gone	Eminem	Conscious hip hop	2006	90
Crack a Bottle	Eminem, Dr. Dre and 50 Cent	Hardcore hip hop	2009	47
Every Girl	Young Money	Hip hop/dirty rap	2009	67
Love the Way You Lie	Eminem and Rihanna	Hip hop	2010	7
Bottoms Up	Trey Songz	Hip hop/R&B	2010	52

Coding Outcome. As shown in *Figure 1*, eight of the songs (40%) sampled were coded strictly for physical violence; none of the songs were coded for strictly rape/sexual assault; two songs (10%) were coded strictly for sexual conquest; and two songs (10%) were coded strictly for demeaning language. Eight of the songs (40%) contained lyrics coded into more than one category of misogynistic content. Three songs (15%) were coded for the demeaning language and rape/sexual assault categories. Two songs (10%) were coded for the rape/sexual assault, sexual conquest and demeaning language categories. One song was coded for the physical violence, rape/sexual assault and sexual conquest categories. In addition, one song was coded for the demeaning language and sexual conquest

**Figure 1. Coding categories**

categories, along with one song coded for the rape/sexual assault and physical violence categories.

As shown in *Figure 2*, Half of the songs sampled (n=10) were coded for low levels of misogyny; eight songs (40%) for medium levels of misogyny; and two of the songs (10%) for high levels of misogyny. There were a total of 55 misogynistic references in all the individual song's misogynistic lyrical content.

Five songs by rapper Eminem were included in the coding sample, which represents one-fourth of all songs sampled. Three songs by rap/hip-hop artist Ludacris were included in the coding sample, representing 15% of all songs sampled. Rapper Mystikal was included in the sample for three of his songs, 15% of the study sampling. All of the songs by Eminem and Ludacris featured in the sample included lyrics depicting physical violence against women.

Three of the songs (15%) fell into the rap genre, with the rest classified as hip-hop music. Eminem was the only Caucasian artist featured in the song sampling, and African American artists performed the remaining 15 sampled songs (75%). Solo artists performed half (n=10) of the songs in the sample. Two (10%) of the songs sampled included a male/female artist combination, "Danger (Been So Long)" by Mystikal and Nivea and "Love the Way You Lie" by Eminem and Rihanna.

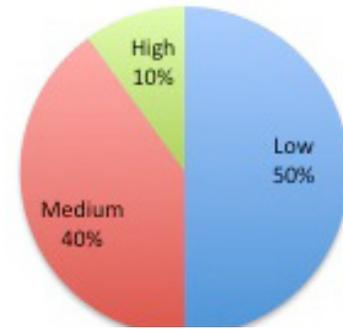


Figure 2. Levels of Misogyny

Songs containing misogynistic lyrics appeared in the sample with the greatest frequency during the first half of the decade (2000-2005). Songs featured on the Billboard "Hot 100" chart between 2000 and 2001 (n=7) contained the greatest concentration of misogynistic lyrics over a two-year period. Four out of seven songs (57.1%) during this timeframe contained two or more references to misogyny in their lyrics. Additionally, all of the songs sampled from 2006, which accounted for 15% of the total sample frame, featured lyrics suggesting physical violence against women. (For more detail, refer to Appendix 1 to view the coding sheet used in this study.)

Songs referencing acts of physical violence toward women. The artists whose songs contained lyrics strictly coded under the physical violence category included Eminem; Ludacris, Mystikal and I-20; Dem Franchize Boyz; Busta Rhymes; and Rihanna. There were 17 references to physical violence within this song sample, which are denoted with dotted lines, and the song containing the most references was Eminem and Rihanna's "Love the Way You Lie" (n=4).

The following are lyrics from Eminem's songs included in the sample that glorify physical violence toward women and included between one to four misogynistic references:

- "The Real Slim Shady"- *Jaws all on the floor, like Pam, like Tommy just burst in the door and started w̄h̄ōōp̄īn̄ h̄ēr̄. ās̄s̄ worse then before.*
- "Superman"- *Don't put out, I'll put you out, won't get out, I'll pūş̄h̄̄ yoū out̄. There goes another lawsuit, leāvē hānd̄p̄rīn̄t̄s̄ āll̄ āc̄rōs̄s̄ yoū. Put anthrax on a tampax, and s̄l̄āp̄ yoū t̄īll̄ yoū cān̄'̄t̄ stānd̄.*
- "When I'm Gone"- *What happens when you become the māj̄n̄ s̄oūr̄c̄ē of̄ h̄ēr̄ pāīn̄? And pūt̄ hān̄d̄s̄ ōn̄ h̄ēr̄ mōth̄ēr̄, who's a spitting image of her. Daddy it's me, help Mommy, her w̄r̄īs̄t̄s̄ ār̄ē b̄l̄ēēd̄īn̄ḡ.*
- "Love the Way You Lie"- *Just gonna stand there and watch me burn, But that's alright because I like the way it hurts, Just gonna stand there and hear me cry, You push, pull each other's hair, scratch, claw, hīt̄. 'ēm̄. Th̄r̄ōw̄ 'ēm̄ d̄ōw̄n̄, pīn̄ 'ēm̄. Im'a tie her to the bed and s̄ēt̄ t̄h̄īs̄ h̄ōūs̄ē ōn̄ fīr̄ē."*

The following lyrics from individual/group artists also contain one or more references in relation to men's perpetrating violent physical acts toward women:

- Ludacris' "Southern Hospitality"- *Lie through your teeth you could find your mouth, cold and rīp̄ out̄. yā t̄ōn̄ḡūē cause of what yā mouth, told.*
- Ludacris, Mystikal and I-20's "Move Bitch"- *"I'ma 'bout to pūn̄c̄h̄ yō. .līgh̄t̄s̄ out̄"*
- Dem Franchize Boyz's "Lean Wit It, Rock Wit It"- *Rock so damn hard, ū b̄r̄ēāk̄ yōur̄ sp̄l̄ēēn̄ wīt̄ īt̄. Perfect example watch me māk̄ē yōur̄ fāc̄ē b̄ēāt̄ up̄ mȳ hān̄d̄s̄.*
- Busta Rhyme's "Touch It"- *I'ma hīt̄ yōū ān̄d̄ yōur̄ mā. and īm̄ā hīt̄ yoū where you stand.*

Songs labeling women in derogatory ways using demeaning language. The artists whose songs

contained lyrics strictly coded under the demeaning language category were Young Money and Trey Songz. There were five total references in the songs' lyrics labeling women in derogatory ways.

- Young Money's "Every Girl" - *Open up her legs then filet mignon that **pussy**, I'm a get in and on that **pussy**, If she let me in I'm a own that **pussy**.*

- Trey Songz's "Bottoms Up"- *If a **bitch** try to get cute ima stomp her. Throw alotta money at her then yell **fuck** her.*

Songs portraying sexual conquest. The artists whose songs contained lyrics strictly coded under the sexual conquest category were Ja Rule and Case, and Ludacris. There were two total references in the songs' lyrics that represented men using women only for their sexual value.

- Ja Rule and Case's "Livin It Up"- *I got a stick, I'll ride right next to you. Do a doughnut, and cut, and I'll open it up.*

- Ludacris' "Splash Waterfalls"- *You better not of came, she want to feel the pain.*

Songs coded for two or more categories. The artists whose songs contained lyrics coded for the demeaning language and rape/sexual assault categories included Dr. Dre and Snoop Dogg; Mystikal and Nivea; and Trillville & Cutty. The underlined words were coded under the rape/sexual assault categories, and bolded words were coded under the demeaning language category. There were 10 total instances of referring to women in misogynistic ways in the combined categories above, and the song containing the most references was Mystikal and Nivea's "Danger (Been So Long)" (n=5).

- Dr. Dre and Snoop Dogg's "The Next Episode"- *And if yo' ass get cracked, **bitch** shut yo' trap.*

- Mystikal and Nivea's "Danger (Been So Long)"- *Leave that **pussy** smoking. If you gonna lose something. Then bend over, and bust that pussy open. The **pussy** cutter.*

- Trillville and Cutty's "Some Cut"- *Can a **nigga** get in them guts (them guts)? Cut you up like you ain't been cut (been cut). While I'm beatin and tearin down your walls (oh yeah). It's no limits to what we do, cause tonight we cutting, gut busting. I'm digging in your walls something vicious.*

The artists whose songs contained lyrics coded for the rape/sexual assault, sexual conquest and demeaning language categories were Jay-Z and UGK, and Mystikal. The underlined words were coded under the rape/sexual assault category, bolded words were coded under the demeaning language category and double underlined words were coded under the sexual conquest category. There were 13 total references for the above category, and the song containing the most references was Mystikal's "Shake Ya Ass" (n=9). This also made it the most misogynistic song overall in the entire coding scheme.

- Jay-Z and UGK's "Big Pimpin"- *You know I - thug em, **fuck** em, love em, leave em. Cause I don't fuckin need em. In the cut where I keep em til I need a nut, til I need to beat the guts.*

- Mystikal's "Shake Ya Ass"- *Pay ya fare, fix ya hair, throw that **pussy**. I got a job for you - the braided up pimp is back. Break them handcuffs, fuck you nigga move somethin. And I've been beatin that pussy up now it's smooth fuckin.*

Mr. Cheek's "Lights, Camera, Action" was coded for the demeaning language and sexual conquest categories. The bolded word was coded under the demeaning language category, and the double underlined phrase was coded under the sexual conquest category.

- Booties dancin 'round a **nigga** and I'm killin one. Killin one from the top of the stash and I'm feelin buns.

Lil Jon, Usher & Ludacris' "Lovers & Friends" was coded into the rape/sexual assault, sexual conquest and physical violence categories. The underlined words were coded under the rape/sexual assault category, double underlined phrases were coded under the sexual conquest category and the dotted-lined phrase was coded under the physical violence category.

- Be a good girl now, turn around, and get these whippings. You know you like it like that, you don't have to fight back, Here's a pillow - bite . . . that.

Eminem, Dr. Dre and 50 Cent's "Crack a Bottle" was coded into the rape/sexual assault and physical violence categories. The underlined words were coded under the rape/sexual assault category, and the dotted-lined phrase was coded under the physical violence category.

- The moment you've all been waiting for. In this corner: weighing 175 pounds, with a record of 17 rapes, 400 assaults, and 4 murders. The undisputed, most diabolical villain in the world: Slim Shady.

Part II: Survey

In order to evaluate college students' attitudes toward and perception of misogynistic rap/hip-hop music, this study conducted a non-probability survey administered via Survey Monkey. Sixty-two Elon University students, 52 women and 10 men, ranging in academic year from sophomores to seniors, responded to the 12-question survey. The survey was designed to gauge how survey respondents perceive and respond to the issue of domestic violence and whether they feel popular rap/hip-hop music has positively or negatively influenced their views. This study specifically examined gendered differences to determine the effect of misogynistic lyrical content on these audiences and their views on the portrayal of women in popular rap/hip-hop songs. The influence of factors including music genre, artist gender and artist race was considered when analyzing relationships between music consumption and gender. (*For more detail, refer to Appendix II to view the survey questions asked in this study.*)

Views on rap/hip-hop music and interpretation of musical content. Six out of ten male respondents rarely listen to rap/hip-hop music in comparison to only 25% of female respondents (n= 13). The majority of female respondents (65.4%) frequently or sometimes listen to rap/hip-hop music. Half of male respondents (n=5) pay equal amounts of attention to the instrumental aspects and lyrics/messages when listening to rap/hop-hop music, compared to 28.8% of female respondents (n=15). Over half of female respondents (n=30) listen to the instrumental aspects of rap/hip-hop music the most. Roughly 20% (n=11) of female respondents hold positive attitudes toward rap/hip-hop music, while no male respondents held similar views. Sixty percent of male respondents hold negative attitudes toward this music genre, compared to only 23.1% of female respondents (n=12) with similar views. A majority of both male and female respondents (n=58) feel rap/hip-hop music is more offensive to women than men.

When evaluating a list of terms this study identified as degrading to women, 71.2% of female respondents (n=37) considered the word "bitch" degrading compared to all the male respondents (n=10). Both male and female respondents held similar views by labeling "pussy" and the "N" word as the most degrading terms, 93.5% and 90.3% of the time respectively. Roughly 30% of respondents (n=20) considered "fuck" and "pimp" as the least degrading words out of the sample. Given a list of 16 popular rap/hip-hop artists, respondents were asked to determine which of the performers they believed perpetrated negative views about women through their songs lyrics. Nearly half of male respondents (n=4) compared with roughly 70% of female respondents (n=30) felt Snoop Dogg perpetrates negative attitudes about women in his songs. Three quarters of male respondents (n=6) indicated that Ja Rule also incorporates misogynistic views in his music compared with 21.4% of female respondents (n=9). Almost 60% of total respondents (n=37) consider 50 Cent to be the most misogynistic artist overall.

The prevalence of misogynistic themes in rap/hip-hop music. Both men and women agreed that the legitimization of violence against women is the most offensive aspect of misogynistic lyrics in rap/hip-hop songs, with over half of respondents (n=34) expressing these views. The sexual objectification of women and the derogatory naming and shaming of women were also considered offensive attributes of misogynistic lyrics. Respondents were then asked to rank the list of 20 songs analyzed in the content analysis portion of this study, based on their misogynistic lyrical content on a scale of 1 (not at all misogynistic) to 5 points (extremely misogynistic). Respondents considered "Every Girl" by Young Money the most misogynistic song, with an average of 4.36 points based on 11 total responses, followed by Ludacris' "Move Bitch," with an average ranking of four based on 34 total responses. Eminem's "When I'm Gone" was considered the least misogynistic song, with an average of 2.22 points based on 18 total responses, followed by his song "The Real Slim Shady," with an average of 2.44 points based on 34 responses. The average number of respondents to rank songs was 9.25, and the average rating for the sample was 3.21 points per song.

Respondents also ranked the degree to which they feel exposure to popular rap/hip-hop songs shape audience attitudes toward the issue of domestic violence on a scale of 1 (not at all) to 5 (significantly). Over half of respondents (n=35) felt exposure to popular rap/hip-hop songs moderately or significantly shapes audience attitudes toward the issue of domestic violence. In addition, respondents were asked to state their level of agreement/disagreement on a scale of 1 (strongly disagree) to 5 (strongly agree) based on a list of 12 statements involving the depiction of violence toward women in rap/hip-hop music; the portrayal of hip hop culture in society; and the genre's implications on shaping attitudes toward domestic violence in the United States. Responses by men and women were fairly consistent across the board in terms of supplying comparable levels of agreement/disagreement.

The majority of respondents (n=44) agreed or strongly agreed that rap/hip-hop music encourages

disrespectful attitudes toward women, along with a majority of respondents (n=48) who agreed or strongly agreed that most rap/hip-hop music suggests women are just for male sexual satisfaction. Almost three-quarters of respondents (n=44) felt rap/hip-hop music does not provide positive messages for its listeners, while 46 respondents stated that rap/hip-hop music does not reflect the realities of intimate partner violence. Over half of respondents (n=33) felt rap/hip-hop music promotes aggressive and violent behaviors toward women, and exactly half of respondents (n=31) agreed or strongly agreed that rap/hip-hop music glorifies domestic violence. More than two-thirds of respondents (n=42) agreed or strongly agreed that explicit rap/hip-hop music is offensive, and a majority of respondents (n=45) believe that sexism in rap/hip-hop music contributes to sexist behavior. All respondents agreed that misogynistic lyrics are prevalent in rap/hip-hop music to some extent, while almost all respondents (n=59) consider domestic violence a pressing issue in the United States. Only ten respondents disagreed that rap/hip-hop artists intend to degrade women through their lyrics, while almost half of respondents (n=29) agreed or strongly agreed that college-aged women are the most susceptible to experiencing gendered violence.

Using crosstabs to analyze relationships. In order to determine subgroup differences regarding how misogynistic rap/hip-hop music affects gendered audiences, this study cross-tabbed listening habits of male and female respondents to other variables. This study interpreted survey results based on the listening habits of respondents and corresponding exposure to misogynistic lyrics in this music. Of those who frequently listen to rap/hip-hop music (n=14), no respondents claimed to have a negative attitude toward it. This contrasts to those who rarely listen to rap/hip-hop music (n=19), of which no respondents claimed to have a positive attitude toward this music. Of those who listen to rap/hip-hop music for the lyrical/message aspect of it (n=8), 37.5% of respondents believe exposure to these songs significantly shapes audiences attitudes toward the issue of domestic violence. In addition, all respondents (n=8) who listen to rap/hip-hop music for the lyrics agreed or strongly agreed that most rap/hip-hop music suggests women are just for male sexual satisfaction. The study determined the greater the frequency with which audiences listen to rap/hip-hop music, the more they feel exposure shapes audience attitudes regarding domestic violence. The final cross-tab comparing listening habits with views of misogynistic lyrics found all respondents who frequently listen to rap/hip-hop music (n=14) also agreed or strongly agreed that misogynistic lyrics are prevalent in rap/hop-hop music.

Part III: Comparing Methods

In order to evaluate consistency between the content analysis outcome and survey results, both methods were compared to determine similarities and differences between the content coding results and respondent perceptions of the study's 20-song sample. When analyzing misogynistic lyrical content, half of the songs included in both measures of analysis were considered equally misogynistic. However, there were several discrepancies between survey respondents' views and the content analysis. Survey respondents found the songs "Southern Hospitality," "Lights, Camera, Action," "Move Bitch," "Splash Waterfalls," and "Touch It" more misogynistic than the content analysis coding. In the songs coded for medium levels of misogyny, survey respondents considered "Some Cut" and "When I'm Gone" as not misogynistic, while rating "Every Girl" much more so. Survey respondents rated "Shake Ya Ass," which contained the most misogynistic references of all songs (n=9) coded in the sample, not as highly for misogynistic content. "Danger (Been So Long)" was also rated much lower by survey respondents for misogynistic levels than its high level of misogynistic content coded in the content analysis. Survey respondents labeled Eminem, Snoop Dogg, Ludacris, 50 Cent, Lil Jon and Young Money as the artists perpetrating the most misogynistic messages in their music. This corresponds with Eminem and Ludacris having the most songs included in the coding sample for misogynistic content.

V. Conclusion

Cultivation theory is supported by this paper's findings, which found continued audience exposure to misogynistic lyrics in popular rap/hip-hop music influences college students' attitudes toward the issue of domestic violence. This study's content analysis approach to examining song lyrics of the most popular rap/hip-hop songs on Billboard's "Hot 100" chart between 2000 and 2010 found messages communicating themes of power over, objectification of and violence against women to be prevalent across the sample selections (Bretthauer et al., 2006). This study's findings are comparable to Bretthauer et al.'s (2006) study, which also uses a qualitative content analysis method to examine all top 20 popular music songs from 1998 through

2003 on the Billboard “Hot 100” chart. Both studies conclude the theme appearing with the greatest frequency throughout the song samples is violence against women; this study’s survey results indicate that respondents consider the legitimization of violence against women the most offensive theme in rap/hip-hop songs.

Over half of survey respondents expressed that exposure to popular rap/hip-hop songs moderately or significantly shapes audience attitudes toward the issue of domestic violence. This supports the finding that “misogynistic music also serves as a means to desensitize individuals to sexual harassment, exploitation, abuse, and violence toward women” and “legitimizes the mistreatment and degradation of women” (Adams & Fuller, 2006, p. 953). Exposure to misogynistic messages in rap/hip-hop music has also been shown to “increase hostile and aggressive thoughts,” which may correlate to “more permanent hostility toward women” (Russo & Pirlott, 2006, p. 190). More than half of survey respondents believe rap/hip-hop music promotes aggressive and violent behaviors toward women; in addition, a majority of respondents feel this genre’s messages encourage disrespectful attitudes toward women.

Listening to misogynistic content may also attribute to listeners’ “expression of similar attitudes in their own lives, including accepting the objectification of women” (Dixon, Zhang, & Conrad, 2009, p. 348). Half of survey respondents agree or strongly agree that rap/hip-hop music glorifies domestic violence, and when these messages are conveyed to listeners, it may contribute to the “creation of a social climate in which violence is viewed as acceptable” (Adams & Fuller, 2006, p. 953). Therefore, rap/hip-hop music’s portrayal of domestic violence matters because of the significant influence its misogynistic messages have on audiences. This study found male and female college students’ listening behaviors greatly affect their perceptions of misogynistic lyrics. Survey results indicate a positive correlation between misogynistic thinking and rap/hip-hop consumption, which supports previous study findings in which “greater frequency of listening to rap music was associated with more positive attitudes toward and perceptions of rap music” (Tyson, 2006, p. 215).

Survey respondents agreed that continued audience exposure to misogynistic rap/hip-hop music might reinforce negative attitudes about women because this content is “typically gender specific in its messages” (Martino, et. al, 2006, p. 432). Cobb & Boettcher (2007) determined that males will more likely experience “priming effects of misogynistic rap because they will be less motivated than will women to thoughtfully process the content of the lyrics” (p. 2037). In turn, “because women are often the targets of misogynistic rap lyrics,” they will be more inclined to reject these demeaning messages (Cobb & Boettcher, 2007, p. 3029). More than three-fourths of survey respondents agreed that most rap/hip-hop music suggests women are just for male sexual satisfaction, and in turn, nearly all students surveyed found rap/hip-hop songs to be more offensive to women than men. However, most men who took the survey held negative views about rap/hip-hop music compared to most women holding neutral views of the genre.

Limitations

This study used a non-probability, convenience sample of Elon University students, with 62 survey respondents, and as a result, these findings cannot be generalized to the general population of 5,357 undergraduate students (“About Elon University,” 2012). Survey results would have been more accurate if every student at Elon had an equal opportunity of participating in the survey. Also, this study’s survey received more responses from women than men, which is not an accurate representation of the population. Although race was not a variable measured in this survey, it can be assumed that the majority of student respondents were Caucasian, given Elon’s demographic makeup, with non-Caucasians only constituting 14% of undergraduate students (“About Elon University,” 2012). In addition, the survey component of this study failed to consider that not all respondents were familiar with the rap/hip-hop songs and corresponding music artists they were supposed to evaluate for misogynistic primes. Therefore, some students may not have been able to offer their correct evaluation, which may skew data if respondents could not directly state they were unfamiliar with an artist or song. A final limitation of this study is that while the researcher coded the songs as objectively as possible, individuals may interpret lyrics differently.

Future Research

Future studies could determine if demographic differences, besides gender, may lead to different views on misogynistic lyrical content. Factors, such as respondent’s race, socioeconomic status and age, could alter the study’s findings. By comparing gender differences regarding attitudes and perceptions of rap/hip-hop music with ethnic differences, this would determine which variable is more strongly influenced by misogynistic messages in songs (Tyson, 2006). Previous research studies found that the “stereotyping effects

of sexually explicit lyrics in rap music might have a greater effect on White audiences,” which would create an interesting future comparison in relation to college students’ races and their views on rap/hip-hop music (Gan, Zillman, & Miltrook, 1997, p. 392). However, when individuals are exposed to media, “factors such as age, gender, race, or socioeconomic status would not matter,” according to Gerbner, because all people who consume similar amounts of misogynistic content would “share the same perceptions” (Rosenberry & Vicker, 2009, pg. 166).

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Appendix I. Coding Sheet

Category Key:

Demeaning Language= DL

Rape/Sexual Assault= RSA

Sexual Conquest= SC

Physical Violence= PV

Race Key:

Caucasian= C

African American= AA

Gender Key:

M= Male

F= Female

Song	Artist	Category	Level of Misogyny	Race
The Real Slim Shady	Eminem	PV	Low	C
Big Pimpin'	Jay-Z and UGK	RSA, SC (2), DL	Medium	AA
Shake Ya Ass	Mystikal	DL (6), RSA, SC (2)	High	AA
The Next Episode	Dr. Dre and Snoop Dogg	DL, RSA	Low	AA
Danger (Been so Long)	Mystikal and Nivea	DL (3), RSA (2)	High	AA
Livin' It Up	Ja Rule and Case	SC	Low	AA
Southern Hospitality	Ludacris	PV	Low	AA
Lights, Camera, Action	Mr. Cheeks	DL, SC	Low	AA
Move Bitch	Ludacris, Mystikal and I-20	PV	Low	AA
Superman	Eminem	PV (3)	Medium	C
Splash Waterfalls	Ludacris	SC	Low	AA
Lovers & Friends	Lil Jon, Usher and Ludacris	RSA, SC, PV	Medium	AA
Some Cut	Trillville & Cutty	DL, RSA (2)	Medium	AA
Lean Wit It, Rock Wit It	Dem Franchize Boyz	PV (2)	Low	AA
Touch It	Busta Rhymes	PV (2)	Low	AA
When I'm Gone	Eminem	PV (3)	Medium	C
Crack a Bottle	Eminem, Dr. Dre and 50 Cent	RSA (2), PV	Medium	C/AA
Every Girl	Young Money	DL (3)	Medium	AA
Love the Way you Lie	Eminem and Rihanna	PV (4)	Medium	C/AA
Bottoms Up	Trey Songz	DL (2)	Low	AA

Appendix II. Survey Monkey Results

1. How often do you listen to rap/hip-hop music?			
		Response Percent	Response Count
Very Frequently		4.8%	3
Frequently		22.6%	14
Sometimes		37.1%	23
Rarely		30.6%	19
Never		4.8%	3
answered question			62
skipped question			0
2. What do you pay attention to most when listening to rap/hip-hop music?			
		Response Percent	Response Count
The instrumental aspects		54.8%	34
The lyrics/messages		12.9%	8
Both equally		32.3%	20
answered question			62
skipped question			0
3. Overall, I would classify my attitudes toward rap/hip-hop music as:			
		Response Percent	Response Count
Positive		17.7%	11
Neutral		53.2%	33
Negative		29.0%	18
answered question			62
skipped question			0

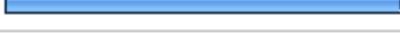
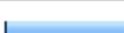
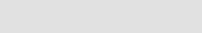
4. Do you feel that explicit rap/hip-hop songs are more offensive to women or men?

		Response Percent	Response Count
Men		0.0%	0
Women		93.5%	58
Equally offensive to both		1.6%	1
Other (please specify)		4.8%	3
		answered question	62
		skipped question	0

5. Which of the following words, if any, do you consider degrading? (Mark all that apply)

		Response Percent	Response Count
B*tch		75.8%	47
Pussy		93.5%	58
F*ck		32.3%	20
Pimp		32.3%	20
The "N" word		90.3%	56
None		0.0%	0
		answered question	62
		skipped question	0

6. Which of the following rap/hip-hop music artists, if any, do you feel perpetrate negative attitudes about women through their song lyrics? (Mark all that apply)

		Response Percent	Response Count
Eminem		64.0%	32
Mystikal		22.0%	11
Jay-Z		30.0%	15
Dr. Dre		30.0%	15
Snoop Dogg		68.0%	34
Ja Rule		30.0%	15
Ludacris		64.0%	32
50 Cent		74.0%	37
Lil Jon		64.0%	32
Young Money		64.0%	32
Trillville		18.0%	9
UGK		20.0%	10
Usher		20.0%	10
Dem Franchize Boyz		38.0%	18
Busta Rhymes		32.0%	16
Trey Songz		34.0%	17
answered question			50
skipped question			12

7. Which of the following do you find most offensive in rap/hip-hop songs containing misogynistic lyrics?

		Response Percent	Response Count
Derogatory naming and shaming of women		14.5%	9
Legitimation of violence against women		54.8%	34
Sexual objectification of women		30.6%	19
None of the above		0.0%	0
		answered question	62
		skipped question	0

8. On a scale of 1-5, please rank how misogynic you feel the following songs are if you have listened to them. If you are not familiar with a song, please leave it blank.

	1) Not at all misogynic	2)	3)	4)	5) Extremely misogynic	Rating Average	Response Count
The Real Slim Shady (Eminem)	23.5% (8)	29.4% (10)	29.4% (10)	14.7% (5)	2.9% (1)	2.44	34
Big Pimpin' (Jay-Z)	5.9% (1)	5.9% (1)	41.2% (7)	23.5% (4)	23.5% (4)	3.53	17
Shake Ya Ass (Mystikal)	3.1% (1)	6.3% (2)	15.6% (5)	43.8% (14)	31.3% (10)	3.94	32
The Next Episode (Dr. Dre)	12.5% (1)	0.0% (0)	75.0% (6)	12.5% (1)	0.0% (0)	2.88	8
Danger (Mystikal)	10.0% (1)	20.0% (2)	40.0% (4)	30.0% (3)	0.0% (0)	2.90	10
Livin' it Up (Ja Rule)	15.4% (2)	23.1% (3)	46.2% (6)	15.4% (2)	0.0% (0)	2.62	13
Southern Hospitality (Ludacris)	11.1% (1)	0.0% (0)	22.2% (2)	44.4% (4)	22.2% (2)	3.67	9
Lights, Camera, Action (Mr. Cheeks)	10.0% (1)	0.0% (0)	50.0% (5)	20.0% (2)	20.0% (2)	3.40	10
Move B'tch (Ludacris)	2.9% (1)	11.8% (4)	11.8% (4)	29.4% (10)	44.1% (15)	4.00	34
Superman (Eminem)	0.0% (0)	14.3% (2)	28.6% (4)	35.7% (5)	21.4% (3)	3.64	14
Splash Waterfalls (Ludacris)	0.0% (0)	22.2% (2)	44.4% (4)	33.3% (3)	0.0% (0)	3.11	9
Lovers & Friends (Lil Jon)	0.0% (0)	18.2% (2)	45.5% (5)	36.4% (4)	0.0% (0)	3.18	11
Some Cut (Trillville)	14.3% (1)	28.6% (2)	28.6% (2)	14.3% (1)	14.3% (1)	2.86	7
Lean Wit It, Rock Wit It (Dem Franchize Boyz)	6.9% (2)	44.8% (13)	27.6% (8)	20.7% (6)	0.0% (0)	2.62	29

Touch It (Busta Rhymes)	7.7% (1)	23.1% (3)	7.7% (1)	38.5% (5)	23.1% (3)	3.46	13
When I'm Gone (Eminem)	38.9% (7)	22.2% (4)	16.7% (3)	22.2% (4)	0.0% (0)	2.22	18
Crack a Bottle (Eminem)	0.0% (0)	31.6% (6)	36.8% (7)	26.3% (5)	5.3% (1)	3.05	19
Every Girl (Young Money)	0.0% (0)	9.1% (1)	9.1% (1)	18.2% (2)	63.6% (7)	4.36	11
Love the Way You Lie (Eminem & Rihanna)	6.7% (3)	17.8% (8)	20.0% (9)	33.3% (15)	22.2% (10)	3.47	45
Bottoms Up (Trey Songz)	18.6% (8)	25.6% (11)	20.9% (9)	30.2% (13)	4.7% (2)	2.77	43
answered question							52
skipped question							10

9. To what degree, on a scale of 1-5, do you feel that exposure to popular rap/hip-hop songs shapes audience attitudes toward the issue of domestic violence?

	1) Not at all	2)	3)	4)	5) Significantly	Rating Average	Response Count
	1.6% (1)	9.7% (6)	32.3% (20)	43.5% (27)	12.9% (8)	3.56	62
answered question							62
skipped question							0

10. Please state your level of agreement/disagreement with the following:							
	1) Strongly disagree	2)	3)	4)	5) Strongly agree	Rating Average	Response Count
Rap/hip-hop music encourages disrespectful attitudes towards women.	1.6% (1)	4.8% (3)	22.6% (14)	53.2% (33)	17.7% (11)	3.81	62
Rap/hip-hop music provides positive messages for its listeners.	25.8% (16)	45.2% (28)	19.4% (12)	8.1% (5)	1.6% (1)	2.15	62
Rap/hip-hop music promotes aggressive and violent behaviors towards women.	1.6% (1)	6.5% (4)	38.7% (24)	41.9% (26)	11.3% (7)	3.55	62
Rap/hip-hop music glorifies domestic violence.	1.6% (1)	16.1% (10)	32.3% (20)	37.1% (23)	12.9% (8)	3.44	62
Explicit rap/hip-hop music is offensive.	0.0% (0)	17.7% (11)	14.5% (9)	41.9% (26)	25.8% (16)	3.76	62
Sexism in rap/hip-hop music contributes to sexist behavior.	0.0% (0)	9.7% (6)	17.7% (11)	38.7% (24)	33.9% (21)	3.97	62
Misogynistic lyrics are prevalent in rap/hip-hop music.	0.0% (0)	0.0% (0)	11.3% (7)	45.2% (28)	43.5% (27)	4.32	62
Rap/hip-hop artists intend to degrade women through their lyrics.	0.0% (0)	16.1% (10)	35.5% (22)	37.1% (23)	11.3% (7)	3.44	62
Domestic violence is a pressing issue in the United States.	0.0% (0)	0.0% (0)	4.8% (3)	35.5% (22)	59.7% (37)	4.55	62
Most rap/hip-hop music suggests that women are just for male sexual satisfaction.	1.6% (1)	4.8% (3)	16.1% (10)	46.8% (29)	30.6% (19)	4.00	62
Rap/hip-hop music reflects the realities of intimate partner relationships.	32.3% (20)	41.9% (26)	17.7% (11)	6.5% (4)	1.6% (1)	2.03	62
College-aged women are the most susceptible to experiencing gendered violence.	3.2% (2)	22.6% (14)	27.4% (17)	32.3% (20)	14.5% (9)	3.32	62
answered question							62
skipped question							0

11. What is your gender?

		Response Percent	Response Count
Male		16.1%	10
Female		83.9%	52
answered question			62
skipped question			0

12. What is your academic year?

		Response Percent	Response Count
First year		0.0%	0
Sophomore		9.7%	6
Junior		27.4%	17
Senior		62.9%	39
Fifth year		0.0%	0
answered question			62
skipped question			0