A CASE FOR RAP MUSIC PEDAGOGY IN

COMPOSITION

By

VICTORIA L. BATTEN

Bachelor of Arts in English
Columbus State University
Columbus, Georgia
1990

Master of Arts in English
Austin Peay State University
Clarksville, Tennessee
1994

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Dissertation Approved:

Dr. Richard P. Batteiger
_____
Dissertation Adviser

Dr. Gene Halleck
_____

Dr. Ron Brooks
_____

Dr. Gary Duhon
_____

Dr. A. Gordon Emslie
_____
Dean of the Graduate College

ACKNOWLEDGMENTS

This dissertation is dedicated to my loving sister, Theresa. Theresa uses Standard American English (SAE) as the base for her phonological and morphological representations of "[g] plus reduplication" words; I use Hawaii Creole English (HCE). These bases and representations are significant because they are linked to our identities. As a realtor, Theresa identifies with SAE; as a Ph.D. student of English, I identify with HCE. Yet we both identify with "[g] plus reduplication." Even though my sister and I understand each other's different oral representations of "[g] plus reduplication," she offers her own explanation as to why her variety is more appropriate than my variety— she is high class and I am low class. Our debate seems a never-ending issue much like *Students' right to their own language* (SRTOL). Because of students' diverse linguistic experiences in and out of school, because of issues regarding diversity in academia, language use, class, race, and identity become critical issues, issues taken up in *A case for rap music pedagogy in composition*.

I appreciate the many faculty members in the Department of English at Oklahoma State University for helping me to make complete sense of the interdisciplinary facets of this dissertation. First, I want to acknowledge and thank my Ph.D. adviser and committee chair, Dr. Richard P. Batteiger, who guided me in my endeavor to complete this dissertation. As a language scholar, he showed great patience and understanding of the issues I grappled with while having to learn the features of HCE and the G code. I

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CHAPTER I

LITERACY NARRATIVE

1.1   Educational and Academic Experiences: An Overview

In this Literacy narrative, I tell a story about my experiences with learning AE in public educational institutions in Hawaii and in other U.S. states in order to "complicate dominant narratives of literacy and race" (Young, 2004, p. 12) and to show that some American students have personal and private meanings for AE. According Eldred and Mortensen (1992), a "literacy narrative constructs a character's ongoing, social process of language acquisition" (p. 512). For me, AE meant Standard English, someone else's ideology. Trudgill (1999) defined SE:

> "Standard English, whatever it is, is less than a language, since it is only one variety of English among many. Standard English may be the most important variety of English, in all sorts of ways: it is the variety normally used in writing, especially printing; it is the variety associated with the education system in all the English-speaking countries of the world, and therefore the variety spoken by those who are often referred to as 'educated people'; and it is the variety taught to non-native learners." (p. 118)

For Baugh and Welborn (2009), "Without a doubt, the concept of Standard English is a useful one, especially in the realm of education" because "even this 'standard' comprises a range of dialects" (pp. 43-44). Research by Wolfram, Adger, and Christian (1999)

believed that speakers have "a shared understanding among members of a speech community of what the 'standard' dialect is for their group. Often that dialect is closely associated with educated people and economic power" (pp. 16-17, p. 19, pp. 30-31; Wolfram, Adger, & Christian, as cited in Baugh & Welborn, 2009, p. 44). They believed that "Standard English is a collection of the socially preferred dialects from various parts of the United States and other English-speaking countries" (p. 17).

Hawaii Creole English (HCE),[1] my native language, was the first language of children whose parents had spoken Hawaiian Pidgin English (HPE), an earlier pidgin reported by Reinecke and Tokimasa (1924). According to Siegel (2008), pidgins and creoles were "new languages that develop out of a need for communication among people who do not share a common language—for example, among plantation labourers from diverse geographic origins" (p. 1). Their lexicon came from the "'superstate'" or the language in charge; the "meanings and functions of the lexical forms," including "the

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[1]Applying Stewart's (1964) concepts of the basilect, mesolect, and acrolect to HPE and HCE, Tsuzaki (1966) argued that Hawaiian English is a dialect that had outgrown its pidgin and creole. He emphasized three varieties of Hawaiian English: basilect or Hawaiian-based pidgin HPE; the mesolect or English-based creole HCE; and the acrolect or English-based Hawaiian dialect that is closer to SAE than the basilect or mesolect (p. 27). Burridge's (2004) Synopsis: Phonetic and phonology of English spoken in the Pacific and Australasian region reported that these languages "range from varieties close to standard English in everything but accent (the *acrolect*) through to so-called heavy creoles that are not mutually intelligible with the standard (the *basilect*). In between these two extremes there exists a range of varieties (or *mesolects*)" (p. 1089). Claiming these concepts make up what is known as the "creole continuum," Siegel's (2008) *The emergence of pidgin and creole languages* explained that the "creole continuum does exist in Hawai'i with Hawai'i Creole, which is called 'Pidgin' by its speakers. The language ranges from what is called 'heavy Pidgin' (the basilect) to a lighter form of the creole (the acrolect closest to standard English). The majority of speakers speak varieties in between (the mesolects) and can switch back and forth between lighter or heavier forms of the creole as required by contextual factors such as interlocutor, topic, setting, and formality" (p. 257). I argued that the G code was part of this continuum. Moreover, Lerer's (2007) claim of an earlier creole for African-American English (AAE) (pp. 222-223) supported Stewart's (1964) designations of "urban Negro speech" (p. 15).

phonology and grammatical rules of the pidgin or creole" came from the "'substrate'" or the language under control (p. 1).

The "[g] plus reduplication"[2] is a code somewhere between HCE and AE that I spoke on the playground of an elementary school in Kaneohe, Hawaii. It was documented by Howell and Vetter (1976): "On the island of Hawaii, a [g] plus reduplication of the preceding vowel is used, so that 'Book' would be [buguk], 'Nothing' would be [nəgəθigiŋ], and so forth" (pp. 198-199). The stress patterns of "[g] plus reduplication" follow those of AE and HCE. However, the schwa and wedge rules with respect to stress patterns in AE words do not always apply. The phonology of the G code is mixed. It uses phonemes from languages such as Hawaiian, Japanese, American English, Portuguese, and Chinese, the same languages represented in HCE phonology according to Sakoda and Siegel (2004). The morphological structure of G-code words conforms to Hawaiian words. In the language and the code, "consonants have to be separated by a vowel sound, and words have to end in vowels" (Howell & Vetter, 1976, p. 55). The structure of words in the G code does not conform to the "back slang" described by Sherzer (2002) or the "pidgin English" described by the Opies (1959). In "back slang," the "*eg*" or "*ag*" precedes vowels. In the G code, the "*eg*" or "*ag*" is flipped to "*ge*" or "*ga*" and follows preceding vowels. Preceding vowels of G-code words are then reduplicated using a host of guttural vowels—ga, ge, gi, go, gu, including those representing diphthongs. The syntax of G-code words follows mainly AE and HCE. The word order, morphology, and phonology of the G code are depended upon its

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[2]The G code is interchangeable with "[g] plus reduplication," a derived system of HCE. The IZ code is interchangeable with "'Easy Talk'" and the "-iz- derived system," a derived system of AAVE.

language base, HCE or SAE. The core of the G code is the conservative "*ag*" or "*eg*"

reported by Sherzer (2002) and the Opies (1959). The peripheral, however, is the

innovative "*ge*" or "*ga*" reported by Howell and Vetter (1976) as a linguistic

phenomenon in Hawaii.

The emergence of the G code might have been the result of language policy in

Hawaiian public schools: a ban on teaching and learning Hawaiian, the replacement of

British English (BE) orthography with AE spelling rules, and the requirement of SAE

acquisition. As a result, like the G code, the emergence of the IZ code in rap music was

relevant to this dissertation. The IZ code and G code enjoyed a complex and long-

standing tradition within American youth culture. I used this background information to

advance a more substantial argument for the treatment of some African-American

Vernacular English (AAVE) [3] and HCE speaking students as needing federal support for

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[3]Notwithstanding the term *Ebonics*, AAVE stood for African American Vernacular
English and AAL for African American Language. In *The prodigal tongue: Dispatches
from the future of English*, Abley (2008) claimed that "If we want to grasp the music, the
dress, the behavior, the moves, the very language of the young, we need to learn about
American black culture. And Black English" (p. 146). For Abley (2008) Black English
"goes by several names, all of them problematic: Black English, Black Vernacular,
African American English (AAE), and African American Vernacular English (AAVE)"
(p. 146). Despite these classifications, Lerer (2007), in *Inventing English: A portable
history of the language*, cited Labov as "the most prolific and influential scholar of
African American English (as well of American speech generally)" (p. 222). Lerer
(2007) decided that "There is no single strain of African American English. Though a
good deal of recent scholarship has set out to define the distinctive phonology,
morphology, and lexis of the African American community, such features are not fully
shared by every speaker of African ancestry. Some are urban, some are rural; some
Southern, some not" (Chapter 16, Ready for the funk: African American English and its
impact, pp. 222-223). Lerer (2007) summarized the four features of AAE as being a
subsystem of English, as borrowing Southern English features, as being derived from an
earlier Creole, and as having a well-developed aspect system (p. 223). Lerer (2007) also
claimed that AAE influences American and world Englishes (p. 223). In African-
American English, Mufwene (2001) defined AAE as an umbrella term that accounts for
the varieties of AAL that fall under basilect or mesolect. Mufwene (2001) did provide

learning SAE in public schools and in institutions of higher learning. My evidence was

how my participation in the Upward Bound Program at California State University in

Fullerton (CSU, Fullerton), the PASS Program at Leeward Community College (LCC) in

Pearl City, Hawaii, and remediation at Columbus State University (CSU) in Columbus,

Georgia, increased my opportunities for a higher education at a research institution in

Oklahoma. While I juxtapose "[g] plus reduplication" within postcolonial theory to point

out the layered complexity of marginalized languages and language use in rap music, I

also provide an exploration of it to show that my language situation was not unique

because the phenomenon of secret languages is universal (Opie & Opie, 1959; Sherzer,

2002).

In this Literacy narrative, I also share my own struggles with acquiring American

English (AE) as a native speaker of HCE in order to reaffirm *Students' right to their own*

language (SRTOL) and to join the conversation on working to solve the "performance

gap" between marginalized and dominant groups of students (Scott, Straker, & Katz,

2009, pp. xvii-xxi). Rickford (2005) cites the "poor record of American schools in

helping African American students to read and write" (p. 34). Like Williams (1972),

Richardson (2000) cites a cultural gap. I tell this story to share with educators that some

American students are second language-learners of SAE and have their own theoretical

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for AAL's acrolect, the layer of AAE that represents "educated, middle-class English" (p.
291). Even before Tsuzaki's (1966) reiteration of creole-continuum terms in Hawaiian-
English: Pidgin, creole, or dialect? Stewart's (1964) Urban Negro speech:
Sociolinguistic factors affecting teaching introduced them to represent the "basilect,"
"mesolect," and "acrolect" of Negro speech (p. 15). More recently, Alim (2007) coined
the term "Black Language (BL)" to describe the vernacular spoken by marginalized
youth at "Haven High in Sunnyside, USA." According to the speakers, their language
emulated the English spoken by Nelly (p. 162), a rapper who was well-known for an
album titled Country grammar.

constructs[4] about it. According to Pennycook (2007, p. 110), when we use language, we engage in a "semiotic restructuring as a claim to a particular identity" (LePage and Tabouret-Keller, 1985, as cited in Pennycook, 2007, p. 14). This is especially important because language policy in American public schools and universities is political. The politics is about which language variety and identity get privileged, get valued, and get political status in the classroom. This Literacy narrative contains rich historical and personal information that can be used to revisit issues concerning the needs of some marginalized students and concerning a lack of access to their own language and even to SAE. Thus, the purpose for this discussion is to demonstrate how my interest in marginalized varieties of English grew out of my own language experiences.

Baugh and Welborn (2009) raised an important question about the academic needs of students like me who were classified as marginalized, a classification that is problematic in so many ways. They asked, "Can some African American students be considered part of a language minority group, even though a variety of American English is their native tongue?" (p. 49). With academic gaps rearing their ugly heads in performance statistics between students from dominant and marginalized groups, this Literacy narrative asked the same question as Zeigler and Osinubi (2002): "When does a variety of English change enough so that it can actually be considered a separate language?" (p. 590). The ultimate questions were, "How are speakers of AAVE and HCE to be treated with respect to language policies if their varieties are considered languages

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[4]What I meant by theoretical constructs was that some American students, like me, have their own values, views, assumptions, and understandings about what American English was and is, and what it meant politically, socially, personally, ideologically, culturally, and psychologically. This Literacy narrative explored these constructs through a synchronic and diachronic analysis of "[g] plus reduplication."

in their own right? How are fluent speakers of derived systems to be treated as well?" In

African American vernacular English and Hawaii creole English: A comparison of two

school board controversies, Tamura (2002) found political issues concerning the

treatment of the vernacular and the creole by school boards in California and Hawaii.

Okagawa (2003) took up this issue in 'Resurfacing roots': Developing a pedagogy of

language awareness from two views. Okagawa (2003) advised that "some students

internalize linguistic colonialism as both victims and perpetrators of discrimination…

because of shame and judgments of their language and the language of others" (p. 111).

For Okagawa (2003), "Controversies on language varieties in schools…logically extend

to us in higher education" (p. 127).

  This Literacy narrative provided a semiotic investigation of "[g] plus

reduplication." It traced the history of this G code in order to explore how divergent the

English varieties some students spoke were from their substrates (AAVE and HCE) and

their superstrate, AE.   In this literacy narrative and dissertation, the Whorfian

Hypothesis[5] and speech community theory[6] are closely related to identity and language

loyalty. This hypothesis and theory are indicative that for many AE and SAE are

legitimate objects of study which reveal how language use can influence thought and

behavior as well as membership, identity, and language loyalty within particular social

groups. Framed within historical linguistics as articulated by Hale's (2007) *Historical*

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[5]According to Wardhaugh (1970) in The contrastive analysis hypothesis, the Whorfian Hypothesis has as its "claim that the structure of a language subtly influences the cognitive processes of the speakers of that language" (p. 123).
[6]Gumperz (1968) defined speech community theory as the "human aggregate characterized by regular and frequent interaction by means of a shared body of verbal signs and set off from similar aggregates by significant differences in language usage" (p. 114).

linguistics: Theory and method, which claimed that the synchronic and diachronic examination of languages allowed for the objective study of languages and codes, this Literacy narrative argued that the G code could be studied and traced from the 1890s, 1940s, and 1950s England to the 1970s Hawaii. Sharing my linguistic and literacy experiences and placing myself understudy in this Literacy narrative put me in a position to advocate for those who enter academia with "different" varieties and theoretical constructs of SAE.

Based on my own experiences with acquiring AE or SAE, this Literacy narrative corroborated and challenged Baugh's (1995) claim that "native dialect represents a language barrier to full participation in school" (Baugh, 1995, p. 88). When they learned that a language arts program in Hawaii received federal funding for teaching SAE to Hawaiian Pidgin English (HPE)[7] speakers, Baugh and Welborn (2009) argued that because of the "striking parallels between the justification for such support in Hawaii's case and the case of non-Standard English speaking African slave descendants," No Child Left Behind (NCLB) needed to treat AAVE speakers differently from traditional "Limited English Proficient" (LEP) students in order to secure this same federal funding

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[7]I am unsure whether Baugh and Welborn (2009) used "HPE" in place of HCE or whether they acknowledged "HPE" speakers in Hawaii public schools. According to Reinicke and Tokimasa (1924), HPE was an unstable Pidgin spoken on Hawaii plantations. What Baugh and Welborn (2009) probably meant by HPE is HCE. While many in Hawaii call HCE pidgin English, an earlier name given to the G code by teenagers in Scarborough, England, in the mid-1950s (Opie & Opie, 1959), Baugh and Welborn (2009) did not distinguish between HPE, the pidgin, and HCE, the creole. I distinguish between HPE and HCE as well as the layers of "AAE." See Reinecke and Tokimasa (1924) for a distinction between HPE and HCE in The English dialect of Hawaii. See Mufwene (2001) for a discussion on the layers of AAE. HPE is the "forerunner of HCE" (Siegel, 2008, p. 47, p. 59). In this Literacry narrative, I advocated for treating HPE, HCE, and AAVE speakers as second-language learners of SAE, especially because there were "derived systems" associated with the creole and the variety.

for the academic support of AAVE-speaking students' acquisition of SAE (p. 50). While

Fix and Zimmerman (1993, p. 12) made a similar claim as Baugh and Welborn (2009)

that "Limited English proficiency is not a measure of a person's proficiency in his or her

native language" (Fix & Zimmerman, as cited in Baugh and Welborn, 2009, p. 50),

Williams (1972) pointed out that the low IQ scores of some African American students

on language tests were a reflection of "cultural differences rather than inferior mental

capabilities" (p. 6). Yet, Baugh and Welborn (2009) argued a relevant point that unlike

LEP students, AAVE speakers possessed different aural abilities to understand spoken

English. Yet this ability did not mean they had the same "academic advantages" as those

"students who speak Standard English natively" (p. 50). For Baugh and Welborn (2009),

HPE speakers are LEP students, while AAVE speakers are neither LEP nor native

speakers of SAE. We know that the LEP category led to program funding for HPE

speakers, but what about students like me who speak HPE, HCE, and the G code? And

what about meeting the academic needs of students who speak many varieties of AAL,

AAE, BL, BE, and the IZ code? While they acknowledge similarities between both

groups' caste status, language eradication, academic struggles, and discrimination based

on the non-standard varieties they speak, Baugh and Welborn (2009) are far from dealing

with the issues that relate to language contact among HPE, HCE, AAVE, and AE or SAE

speakers and between the derived systems and the base languages that influence the

pidgin, creole, and varieties. These are current linguistic issues which justify federal

assistance for bidialectal support in early schooling and in higher education. Because

HPE speakers received federal assistance for research and pilot programs in early

schooling, Baugh and Welborn (2009) believed that there should be this same "overt

sense of respect…in the education of AAVE students" (p. 50). I agree with their belief and add that their arguments also need to be based on some students' "linguistic repertoires"[8] in the varieties of the IZ derived system influenced by AAVE.

As a native speaker of HPE, HCE, and the G code, I advocated for students who came to college to learn SAE because I knew the struggles I faced to acquire it. I do this through *A case for rap music pedagogy in composition*. While I am not a native speaker of AAVE, I am interested in the ways AAVE and HCE compare (Tamura, 2002) and in how derived systems are influenced by them. Howell and Vetter (1976) documented two systems. My personal experience with both codes allows me to corroborate Howell's and Vetter's (1976) claims of their existence and distribution.

In *Language in behavior*, Howell and Vetter (1976) attributed the "-iz-" or "[iyəz]" derived system to college students in the 1950s and "[g] plus reduplication" to the island of Hawaii. I speak "[g] plus reduplication." Rap music and television tell us that the "-iz- derived system" is currently used in rap music and spoken fluently by at least two celebrities—Snoop Dogg and Paris Hilton. Lady Gaga, a singer, uses a stage name exactly like the first set of reduplicated syllabary from the G code—*gaga*. The underlying feature of the G code, the "*eg*" or "*ag*" has been changed to "*ge*" or "*ga*" by speakers like me. The earlier version of this underlying feature was recorded in an1850s chapter of an 1890s autobiography and was also reported in 1950s news reports: "Well, there is nothing new under the sun, they say, and certainly this new language, if it can be so described, was having a considerable vogue a matter of fifty years or more ago. It was then known as 'stage slang' and was undoubtedly used largely by stage folk"

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[8]All references to "linguistic repertoires" came from Kinloch's (2005) Revisiting the promise of students' right to their own language: Pedagogical strategies.

(*Scarborough Mercury*, Scarborough cameos, 1954, p. 2). This news report revealed that "'stage slang'" was spoken as early as the turn of the twentieth century. An earlier version of "'stage slang'" was also recorded in a 1940s novel. Later, Howell and Vetter (1976) documented the G and the Z codes in 1976:

> "The composition of 'secret' languages through the application of a simple morphophonemic rule seems to be rather widespread throughout the world, even though the phenomena has not received a great deal of attention in the literature. Very likely there are several such systems within the United States. College students at Oglethorpe University in Atlanta, Georgia, for example, were using 'Easy Talk' in the 1950s. Before words that begin with a vowel, [iyəz] is employed as the initial; otherwise it follows each consonant sound except a final one. Thus, 'This is a table' would be [diyəzis iyəzəz iyəzə tiyəzeybiyəzl]. On the island of Hawaii, a [g] plus reduplication of the preceding vowel is used, so that 'Book' would be [buguk], 'Nothing' would be [nəgəθigiŋ], and so forth." (pp. 198-199)

By the time Howell and Vetter (1976) reported the use of "[g] plus reduplication" in Hawaii, it had changed in various ways from the version reported by Grant (1898) in *Memoirs of a highland lady: The autobiography of Elizabeth Grant of Rothiemurchus, afterwards Mrs. Smith of Baltiboys, 1797-1830*, by Mitford (1949) in *Love in a cold climate*, and by Sherzer (1982, 2002) in Play languages: With a note on ritual languages and *Speech play and verbal art*. The *Scarborough Evening News* and *Scarborough Mercury* also documented play languages, including one very similar to the G code: To

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summarize, the October 14, 1954, news report in the feature *Mems* published "'Wen

gniklat.'" Following this article, the same author reported the code in an October 25,

1954, article titled "'Agits nagew tagalkaging.'" Another article, dated October 28, 1954,

reported a "'Nagew laganguagage'" in the *Scarborough Evening News*. The

Scarborough Mercury article titled *The slang of today* reported the use of the "AG"[9]

language as well. Under the feature of Scarborough cameos, the author claimed that fifty

years earlier, speakers of the "AG" language called it "stage slang" [10] (p. 2). "'Agits

nagew tagalkaging'" and "'Nagew laganguagage'" are transcribed as "IgIts nUgU

tɔgɔkigiŋ" and "NUgU lægæŋwejgejʤ" in the G code.

In the Preface to their study, *Lore and language of schoolchildren*, Opie and Opie

(1959) referred to "Dr. John Arbuthnot, the physician of Queen Anne and friend of Swift

and Pope" (p. v), as the first to "observe that nowhere was tradition preserved pure and

uncorrupt 'but amongst School-boys, whose Games and Plays are delivered down

invariably from one generation to another'" (p. v). The Opies' (1959) "study is based on

the contributions of some 5,000 children attending seventy schools, primary, secondary

modern, and grammar, in different parts of England, Scotland, Wales, and one school in

Dublin" (p. v). The study's sampling did not "include the lore current among children in

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[9]The "AG" is the same feature used in one form of "back slang" reported by Sherzer
(2002).
[10]"Stage Folk" were the users of "'stage slang.'" "'Stage slang'" is what Howell and
Vetter (1976) termed "[g] plus reduplication." The "[g] plus reduplication," derived from
HCE and SAE depending on how it is spoken, was taught to me at home and, in my
opinion, used on the playground at my elementary school to resist the expulsion of
British English usage and its replacement with American English. There is a debate on
whether the reduplicated syllable is "*ag*" and/or "*eg*" or ga, ge, gi, go, gu. For me,
reduplication occurred after each vowel in a word (Howell and Vetter, 1976) rather than
before it (Opie & Opie, 1959; Sherzer, 1982, 2002; The slang of today in *Scarborough
Mercury*: Scarborough cameos, 1954, p. 2).

the private, fee-charging establishments. And it does not…set out to include the lore and language of the delinquent" (p. vii). Instead, the study is "concerned…with the fun-loving but father-fearing specimen who is typical of the vast majority" (p. vii). Opie and Opie (1959) claimed that "In a way, this book contains information which would not ordinarily have been written down for another fifty years, for it is made up of what will be the childhood recollections of the older generation after A.D. 2000" (p. ix). In their study, Opie and Opie (1959) reported that some students

> "disguise what they are saying by inserting one syllable, or occasionally two, before each vowel, that in Scarborough teenage girls are reported to have 'thageir agown pagattager' which they call pidgin English or double talk, putting *ag* before each vowel, a peculiarity said to have been first practiced in that town at the beginning of the century, and then known as 'stage slang.' In Watford, Hertfordshire, and Barry, Glamorganshire, girls report that *eg* is introduced before vowels." (Opie & Opie, p. 321)

Camitta (1987) argued that "Secret languages and codes play with the formulation of written discourse by inventing or changing the order of words in sentences" (p. 91).   It is unclear whether Camitta (1987) was discussing morphology or syntax with respect to word order. Later, Sherzer (2002) conducted a study of "speech play" in various forms and contexts (p. 26). In this work, he defined play languages and discussed the origin and structure of "back slang":

> "Play languages are one of the most common forms of speech play. They are linguistic codes derived by a small set of rules from a language in use in a particular speech community. …They have been reported in western

European communities, in native and European-origin communities in

North and South America, in Oceania, in Australia, and in Africa. They

are usually based on manipulations of the sound patterns and structure of a

language, but sometimes they are based on semantic structure as well.

Although their rules are relatively simple, play languages disguise

messages remarkably well." (p. 26)

Also, Sherzer's (1982) Play languages: With a note on ritual languages in *Exceptional*

language and linguistics, stated that one form of "back slang…involves the insertion of

stressed ág before every vowel" (p. 187). An example of this insertion follows:

"*thágank yágou vágerágy máguch*" (Sherzer, 1982, p. 187). "Back slang" is Sherzer's

(1982) term for what Howell and Vetter (1976) called "[g] plus reduplication." In "[g]

plus reduplication," the Sherzer example is transcribed in three different ways because

there is also variation within the G code: /tægæŋk yugu vɛgɛrigi mʌgʌtʃ/, /təgæŋk yəgu

vəgɛrigi məgʌtʃ/, or /tʌgæŋk yʌgu vʌgɛrigi mʌgʌtʃ.[11] Furthermore, Sherzer (1982)

stated that "sound sequences inserted before vowels often provide the principle

underlying the derivation of AE play languages" (p. 187). Sherzer (2002) contended that

"The study of play languages is both theoretically and methodologically relevant to an

analysis of linguistic structure. In the movement of sounds and syllables with words and

the insertion of sounds and sound sequences, phonological structures, patterns, and

strategies are revealed" (p. 27).

In *Blooming English: Observations on the roots, cultivation and hybrids of the*

English language, Burridge (2004) asserted that spoken in normal speech cadence,

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[11]In the G code, stress is on vowels that precede guttural vowels.

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"Secret languages…show just how highly structured and organized the patterns of languages are. As speakers we're all sensitive to these patterns. We mightn't be able to say exactly what they are, but we have internalized them unconsciously and we can play with them and skillfully manipulate them as we do in the case of these secret languages." (pp. 22-23)

Burridge (2004) claimed that "secret languages, sometimes called 'pig Latins', appear all over the world. They're not peculiarly <u>Anglo-Saxon</u>. They're not even peculiarly <u>European</u>" (p. 21). Yet, other scholarship suggests otherwise. A secret language such as a "common variant of back slang" was very much European according to Sherzer (2002).

This Literacy narrative argued for the emergence of "[g] plus reduplication" during a language contact situation experienced in Hawaiian oceanic culture when speakers of languages other than Hawaiian and English arrived on the Big Island to work as laborers on the sugar cane plantations. This argument was relevant to pedagogies that aimed to liberate marginalized students from postcolonial impacts upon language use and identity and from pedagogies that eradicated their native language while teaching them SAE during their years of elementary, secondary, and post-secondary schooling. My ideological, historical, social, cultural, and linguistic roots, buried deep within the *aina*, land of Diamond Head, verified the process of identity and language loss as a result of the aftermath of colonialism and the imposition of SAE upon some HPE, HCE, and "[g] plus reduplication" speakers like me who were born and raised in Hawaii. My great grandparents learned to speak what Reinicke and Tokimasa (1924) called HPE (the unstable Hawaiian Pidgin English from the plantation) in order to communicate with speakers of other languages, and my grandmother was a first-generation speaker of HCE.

My great grandparents emigrated from Puerto Rico to Hawaii to work in the sugar cane

plantations on the island of Hawaii. They spoke Spanish upon arrival to the Big Island

and acquired HPE on the plantation to communicate with others. They eventually

relocated to the capital, Honolulu, on the island of Oahu. My great grandmother, a

laborer who is "Gone But Not Forgotten," an epigraph on her tombstone, was the

matriarch. Back then, during the early 1900s through the 1950s, Puerto Ricans "were not

always welcomed as members of the communities where they settled" (Whalen, 2005, p.

8). Despite their treatment, they became fluent in the language of the plantation like other

immigrants in order to fit in (Carr, 1961, p. 54; Watson-Gegeo, 1994, pp. 101-103;

Sakoda & Siegel, 2004, p. 730; Siegel, 2008, pp. 46-47). Born in Queen's Hospital, my

grandmother spoke Spanish and HCE, though I am unsure whether she was fluent in HPE

and "[g] plus reduplication." She never spoke them to me before 1964, the year she

passed away. My birth mother, fluent in Spanish, HCE, and the G code, surrendered my

siblings and me to the State of Hawaii as wards and thus began what Woodson (1933)

might call our "mis-education" (pp. 2-8). When my mother and I were reunited in 1974

after ten years apart, we celebrated our fluency in the G code to rekindle that mother-

daughter relationship.

When my siblings and I became wards of the State of Hawaii in 1964, my oldest

sister and I spent seven years of "slave labor" in the care of a Portuguese foster mother

and a native Hawaiian foster father. While our foster father's father spoke Hawaiian

fluently, and I understood him, my foster father spoke HCE, never Hawaiian, to us, and

our foster mother spoke HCE and "[g] plus reduplication" to us, never Portuguese. I

spoke HPE because between the ages of four and five, I had to communicate with my

foster father's father, a pure Hawaiian who did not speak HPE, HCE, the G code, or

English and who was my baby sister until I entered kindergarten, the year he passed

away. Like most of my classmates, I entered kindergarten fluent in HPE, HCE, and the G

code; I had to learn SAE. As a result, I spoke HPE, HCE, and the G code at home and

HCE and the G code in school while learning SAE. In the classroom, HCE,

acknowledged but devalued, was the language of instruction. It was English to me.

While teachers modeled SAE quite a bit because it was the target language and enjoyed a

privileged status, "[g] plus reduplication" was unacknowledged and devalued. Yet, it

was English to me too. It was treated peculiarly by our teachers. Upon hearing it

"secretly" spoken in the classroom, our teachers responded, "Speak English, please.

Speak English." I thought we were speaking English, though in a different way. I later

found out in a descriptive linguistics class that I was a second-language learner of

English. I was devastated because I had subconsciously lost my language, code, and

identity to acquire SAE, only to regain them after this awareness and to realize that my

native language should have been Spanish, a language I can read and write well but

cannot speak fluently.

My use of HCE and the G code solidified my collective identity and my cultural

and language loyalty. The phonological features of "[g] plus reduplication" became most

important to me, and perhaps, just as important to many of my classmates. Recess

became an opportunity for us to turn the *aina*, the land, into a playground of babel. On

the playground, we demonstrated sound-making, word-making, and sentence-making

skills made up of our knowledge of the phonological, morphological, and syntactical

features of HCE and AE embedded in our use of "[g] plus reduplication." To some

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extent, we were performing our competency of the target language ("TL")[12] and the native language ("NL")[13] using the G code as our interlanguage ("IL"),[14] the system for learning the "TL." We were performing our identities. This performance was the result of SAE overpowering HCE, eradicating Hawaiian, and inciting the G code.

In Theorizing the postcoloniality of African American English, Zeigler and Osinubi (2002) helped to explain language use by some marginalized groups. Like some HCE speakers, "African Americans used well-tried weapons against oppression: secret societies, alternative cultures—especially hip-hop—and counter language" (p. 603). These "well-tried weapons," especially "counter language," demonstrated an "ideology of response and survival" (p. 589), for "In postcolonial societies, the role of language is even more crucial. Speakers of other languages or varieties of a language in their relationship with the variety that hold dominion over the landscape, must negotiate their own privileges or the lack thereof" (p. 589). The point I am suggesting was made by Ashcroft, Griffiths, and Tiffins (1995, p. 283):

> "language is a fundamental site of struggle for post-colonial discourse because the colonial process itself begins in language. The control over language by the imperial centre — whether achieved by displacing native languages, by installing itself as a 'standard' against other variants which are constituted as 'impurities', or by planting the language of empire in a new place — remains the most potent instrument of cultural control."
>
> (Ashcroft, Griffiths, & Tiffins, as cited in Zeigler & Osinubi, 2002, p. 589)

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[12]The "TL" (Selinker, 1972) was SAE.
[13]The "NL" (Selinker, 1972) was HCE.
[14]The "IL" (Selinker, 1972) was the G code.

Postcolonial subjects like me responded to linguistic control by ensuring that our

"varieties of English also exist within the national English" (Zeigler & Osinubi, 2002, p.

590). My speech community resisted this cultural control by maintaining its own

varieties of the control language, thus its own identity. SAE had always been the

language of control in Hawaii and had enjoyed prestige since the mid 1800s (Young,

2004; Tamura, 1996; Sato, 1985). The emergence of "[g] plus reduplication" on the

playground at my elementary school began in 1966, when in our language arts class, my

classmates and I were told that we had to relinquish the spelling rules of BE and had to

acquire and adopt those of AE. I reacted against AE but not BE because I loved the

Beatles and their English. I felt that I was losing BE, not gaining AE. I did not want BE

taken away from me, so I reacted against AE by reasserting my new identity on the

playground. As a result, the G code became a "counter language" (Zeigler & Osinubi,

2002) used to resist losing BE. For me, "Literacy…is at heart an effort to construct a self

within ever-shifting discourses in order to participate in those discourses; that effort is

always local in the sense that any construction of a self within discourse, although

inherently social, is mediated by a variety of factors unique to a specific act of reading

and writing within a specific situation" (Yagelski, 2000, p. 9; Yagelski, as cited in

Young, 2004, p. 11). While Young (2004) captured the political debate on language use

in Hawaii during the 1890s through the 1920s, I resisted the continued prestige of SAE

from 1965 through 1972 by speaking HPE, HCE, and especially the G code.

Assimilating to SAE did not have to mean giving up HPE or HCE. This resistance

occurred because

"The politics of language and public debate about language is certainly not a new phenomenon in Hawaii, though it has often been a one-sided debate in favor of Standard English. In the late nineteenth century and throughout much of the early twentieth century, the use of Hawaiian was actively discouraged, even made illegal. Pidgin, perceived as a corrupt form of Standard English, was also used as a marker of race and class and proof of the unassimilability of Asians into American life." (Young, 2004, p. 134)

The use of HCE or "pidgin" English "as a marker of race and class" can no longer apply because the ranges of HCE, "[g] plus reduplication," race, and class are as complex as the ranges of languages and identities in Hawaii. In the 1960s, however, Japanese and Chinese students were eliminated from the in-group of "[g] plus reduplication" speakers because they represented another site of struggle for language control; they excelled in SAE. I remembered that Japanese and Chinese students were known for being "smart" in English. Unlike me, most Japanese and Chinese students were more fully assimilated into American social and educational life. They spoke "good" English. Some native and local-born Hawaiians (Young, 2002) resisted even their hegemony because it felt similar to the hegemony implicit in SAE, the language I thought might eradicate my languages and identities. During this time, anti-Japanese sentiment over WWII was still strong in the community and was transferred to the public schools. I saw firsthand Japanese students being picked on for the bombing of Pearl Harbor. Still, many Japanese and Chinese students excelled in school, spoke and wrote SAE, and assimilated into the dominant culture by lightening their hair, usually with peroxide and sun, and by using

Scotch tape to round out their eyes. Some of them looked *hapa haole*,[15] half white, when

they did this. They wanted "almond" eyes with double lids. I, like other native and

local-born Hawaiians (Young, 2002), wanted a language and an identity to call my own.

I was unlike the Japanese and Chinese students. I learned to read and write in

SAE to the best of my ability; my skills were marginal at best. The majority of teachers at

this school were Japanese and Chinese, and while some of them instructed us in HCE and

modeled SAE, they treated all students with the same respect.[16] As Lung (1995)

observed in a letter published in the *Honolulu Advertiser*, "My students and I are bi-

lingual. We speak, write, communicate in different, yet similar languages. Both are

equally powerful. My students know when to use 'proper' English and pidgin English"

(Lung, Letter: Pidgin doesn't mean dumb, p. B-3; Lung, as cited in Young, 2004, p.

138). While this was true of most Japanese or Chinese students, it was not true of my

own bilingual status—I was acquiring SAE then. I was not fluent in "'proper'" English.

A quote from Allen's (1921, p. 616) Education and race problems in Hawaii described

the outcome of this complexity of English language education in Hawaii:

> "Americans know that their impressionable children, literally surrounded
>
> throughout the school-day and at playtime by these swarms of Orientals,
>
> will unconsciously pick up and adopt Oriental manners and mannerisms.
>
> They know also that the Oriental children start with such a handicap in
>
> lack of the English language, as makes the progress of a whole school-

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[15]"Hapa haole" was originally designated as HPE (Young, 2002); then it began to refer to those who were half Hawaiian and half Caucasian. In my generation, it also meant half Japanese, Chinese, or Korean and half Caucasian.
[16]M. Hara's (1990, pp. 46-57) Fourth grade ukus in *Language Lessons: Stories for teaching and learning English* (2008) described a similar educational scenario in the 1960s rather than in 1952, when the story was set.

class slow and labored and the American child will be held back to the

pace of the Oriental, who is studious indeed but toiling under a terrific

weight of lack of English words and word-images to respond to the efforts

of the teacher." (Allen, 1921, p. 616; Allen, as cited in, Young, 2004, p.

113)

In the 1960s, the situation was different. Hawaii had just become a state. Native and

local-born Hawaiians (Young, 2002) were American citizens. Racial categories had

emerged, and it was politically incorrect to use the term "Orientals" to refer to Asians.

Asian students excelled under the tutelage of their teachers. At this school, Japanese and

Chinese students were proficient in SAE. I was not. Unfortunately, if white students

attended "Central School," [17] a segregated, English language school in Honolulu (Young,

2002, pp. 411-412) that I attended in 1973, some of them might have become victims of

"Kill Haole Day," a cruel event on the last day of school. While I never participated in

beating up any of the Caucasian students who dared to come to Central on the last day of

school, I remembered the stories of white male students being given a couple of cracks

here and a few slaps there for coming to school on this day. Like some white students, I

was discriminated against by my peers at school. I was called nigger and slapped around

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[17]See Young (2002) for an explanation of the political debate over Central. As a
segregated grammar school, only Caucasian students whose parents were descendants
from early missionaries were allowed to attend (Young, 2002, pp. 411-412). See Young
(2002) to learn more about Central School segregation and the distinction between local
and native born. Because Hawaii was not the 50th state as yet, I believe Allen (1921)
categorized both native and local-born Hawaiians (Young, 2002) as "Oriental" or Asian
regardless of their racial and ethnic backgrounds. An introduction about Central at
http://www.k12.hi.us/~central/ states that the historical site of Central was where
"Princess Ruth Luka Keelikolani had her palace built in 1878. In 1908, the building was
converted to Central Grammar School" (p.1). Central then "became a junior high school
in 1928, an intermediate school in 1932, and a middle school in 1997. The buildings of
Central Intermediate were placed on the Hawaii Register of Historic Places" (p. 1).

from time to time by the bulls of Central and King Intermediate, the first intermediate school I attended in Hawaii from 1972-1973. There were usually two bulls—one male and one female—for each elementary, intermediate, and high school in Hawaii. The bulls of the schools were the best fighters and could beat up all other students. To become a bull, you had to challenge the reigning one and beat her or him up.   The phenomenon of the "bull" controlled bullying to some extent but not on "Kill Haole Day." This beating on the last day of school was reserved just for Caucasian students. In essence, beating up white students on the last day of school was an act of discrimination, a hate crime. I too was a victim, but I never experienced the type of "licking" some white students experienced on "Kill Haole Day" because I was not haole; I was popolo. I also saw first-hand during the 1960s through the 1980s how even American soldiers were targeted for a beating if caught alone.   They began to move about the island in groups just in case they were mobbed by five or six huge local boys from various racial and ethnic backgrounds. One point of these stories is that implicated in this "Kill Haole Day" and in this violence against soldiers was the SAE spoken by Caucasian students and the post-colonial attitudes toward soldiers. Another point of this story is that in Hawaii, white students and American soldiers experienced prejudice, discrimination, and racism too. They experienced oppression. These experiences taught me a literacy so critical that they are impressed in my memory forever.

Feeling forced to learn SAE, I adopted a new worldview and identity speaking HPE, HCE, and the G code that I treasure for life. As I reach the tail-end of my Ph.D. program in English nearly thirty one years after I was emancipated from state custody at seventeen years old and set free upon hearing—"You are hereby emancipated," I think

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about my years of being embedded in SAE, and I reminisce on my freedom from state bondage. I find an appropriate response to the judge would have been, "Thank you, massa." By majoring in English, I had submitted to the very language that had been my oppressor. I had assimilated. Woodson (1933) speaks of this very action: "Negroes who have been so long inconvenienced and denied opportunities for development are naturally afraid of anything that sounds like discrimination" (p. xi). As a result of my experiences, it was safer and less stressful for me to conform. My emancipation from state bondage occurred in California, the second state where I had become a ward after being taken from my mother a second time. I had been enslaved twice.

Following my release from state bondage, I learned a critical lesson—if I acquire competence and proficiency in the control language, I shall rise above my oppression. Thus, I graduated from Fullerton Union High School after attending a high school for pregnant teens and one for at-risk youth. During my last year of high school, I began working for the Department of Afro-American Studies and Indian Affairs at the California State University in Fullerton (CSU, Fullerton), completed the Upward Bound Program on this campus, and was admitted to CSU, Fullerton, for the 1979 fall semester. Lacking confidence in my academic abilities, I decided not to attend CSU, Fullerton. Instead, I entered the Comprehensive Employment and Training Act (CETA), took a clerical job with the United Auto Workers/On-the-Job-Training Program in Anaheim, California, and worked for another year. After an additional year of work at an insurance company, I returned to Hawaii, entered into another CETA program, worked odd jobs, and landed a minimum-wage job at a real estate company for a couple of years. Tired of being exploited, I quit this job and decided to go back to school. I was admitted into

Leeward Community College's (LCC) PASS Program five years after being admitted to CSU, Fullerton. "In 1977, *Leeward CC* developed the Program for Advanced Study Skills (PASS), a groundbreaking learning community aimed at helping under-prepared students. During the past 22 years, this program has helped many students meet the challenges in their first year of college, yielding high (80 - 90%) retention rates" (http://www.Hawaii.edu/ccc/News/Take Notice/LCC_TN.html, p. 1).   I entered into this Program in 1984. At LCC, I learned the basics, the three R's, including study and social skills for one year; my retention in PASS increased my opportunity for a higher education. After exiting PASS and attending LCC for a third semester, I transferred to Columbus State University (CSU) formerly known as Columbus College, in Columbus, Georgia, in 1986. To my dismay, I found myself in remedial writing at CSU, two years after my development in the PASS Program because I could not pass the Georgia Board of Regents' Writing Examination. While I had scored a 70% on the Regents' reading examination, I had failed two attempts at passing the writing examination; thus, it was mandatory for me to enroll in remediation because the total number of my transfer and earned quarter hours totaled 75. After earning a B in the remedial course, I retook the examination, formulated a thesis, developed its points in subsequent body paragraphs, monitored my grammar and sentence structure as I wrote my Regents' writing exam, and passed it. I had assimilated into American culture by acquiring SAE. As an English literature major, I studied world, American, English, and African-American literatures, poetry, and prose, Spanish and Latin, and Linguistics, psychology, history, geology, and mathematics. In 1990, I earned a Bachelor of Arts degree in English after passing my comprehensive examination. By 1991, I was attending Austin Peay State University in

Clarksville, Tennessee, the State's liberal arts institution. I earned a Master of Arts degree in English in 1994, after completing my coursework, passing my comprehensive examination, and writing a master's thesis, *Victoria's secret: A novella*, using the genre of creative nonfiction. A section of this novella included a diary I actually began to keep when I learned to write well enough in the second grade. The following entry was reconstructed by the second-grader as a grown woman. "'Dear God, I learned in my history class that in the mainland black people were slaves a long time ago. But President Lincoln set them free when he wrote the Emacipate Proclaim. I think he forgot to free me'" (p. 23). I had to destroy this diary when my oldest sister found it and realized I was celebrating her teen pregnancy we kept secret for seven months.

My master's program had been fulfilling in that I performed well in my courses. I received clear guidance and support from the faculty. They treated me as an intellectual, and I performed academically well in my courses and on my literary analyses. Upon graduating in 1994, I took a teaching position at an HBCU[18] in Nashville, Tennessee, from 1994 through 1999, the year I began my Ph.D. program at a university in Oklahoma. Unable to balance work and school cross country, I resigned my teaching position as a tenured, assistant professor of fundamental and basic writing at this HBCU in 2006 to focus on completing my Ph.D., which was academically rigorous and demanding. While pursuing my Ph.D., I felt advantaged at this Oklahoma University, learning about different approaches, pedagogies, and theories that informed my praxis.[19] This knowledge improved my academic and teaching skills. While it was not until my

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[18]Historically Black Colleges and Universities in the U.S.
[19]The etymology of praxis is derived from Latin and borrowed into British English. The word means action, practice (www.oed.com).

first semester as a Ph.D. student when I first learned about Shaughnessy's (1977) *Errors and expectations* in a pedagogy course on teaching first-year composition, I felt that I should have known the work of this pioneer of open admissions long before having taught basic writers at the HBCU.   After taking this pedagogy course in 1999, I returned to teach my basic writers in fall 2000 armed with knowledge about the similarities we shared acquiring SAE. Thus, I returned liberated in that I realized what my basic-writing students and I had in common—developmental courses, AE varieties, and derived systems. I used this commonality to teach them about the differences between SAE and their own varieties. I shared with them the importance of succeeding in their developmental studies. I taught them about Shaughnessy's struggles to administer one of the first open admissions, basic-writing programs at a university in New York which admitted first-generation Puerto Rican and African American students who were underprepared for college-level courses. I shared with them that like Shaughnessy's program, "Search for Education, Elevation and Knowledge (SEEK)," my developmental program at LCC, the "Program for Advanced Study Skill (PASS)," helped improve my reading, writing, study, and social skills, skills which facilitated my being able to acquire bachelor and master degrees and to get admitted into a Ph.D. program. Shaughnessy (1977) would have probably agreed that as an instructor at this HBCU, I was disadvantaged, having to teach five courses per semester (a 15-hour load each semester) with at least 30 students in each course, having to keep 10 office hours per week and work a minimum of 35 hours per week. I performed my duties. While I thrived in this environment with respect to university teaching and service—advising and instructing students, developing lesson plans, and sitting on committees, I had little time to conduct

research, to take courses for professional development, to write scholarly papers, and to present at conferences. Yet, I was motivated to do all of this for my professional development as an instructor and for my students who, like me, were speakers of AE varieties and codes.

My educational experiences at this Oklahoma University had been liberating to say the least. While I had acquired tremendous knowledge in the field of rhetoric and composition, in the field of teaching English as a second language, in conducting research and teaching writing informed by theory, acquiring this knowledge and practice had been a struggle. My chances of surviving graduate school as a marginalized member of society were not very good, especially if I did not have the collective support of the faculty. Passing reading knowledge first and mastery second in Spanish on my foreign language requirement, passing my ten-hour comprehension examinations in two fields of study broken down into three areas for rhetoric and composition and two areas for teaching English as a second language, preparing my case-study packet for Internal Review Board (IRB) approval, conducting the case study for my dissertation, analyzing and interpreting the case-study data, a messy process, and writing up the case study, had been no easy feat. My Ph.D. program had been difficult and demanding, and I had prepared a dissertation draft worthy of a successful defense in fall 2009.

This brief history of my educational and academic experiences has a point. While I spent years learning how to read and write SAE, academic and literary prose for my teachers and professors, my oral proficiency in SAE was native-like. Yet, like other marginalized students, I had not learned the features and structures of my pidgin, creole, and code. As a result, I temporarily lost my uses of English and my identities while

assuming mainstream ones. Fortunately, my linguistic and cultural roots resurfaced towards the end of my Ph.D. program. While I do not regret learning SAE in college, and I believe that learning SAE is fundamental to succeeding in academic and even professional and social life, I regret not having learned the features and structures of HPE, HCE, and the G code when I attended American public schools and state institutions of higher learning. Instead, I have had to learn them during the writing of this Literacy narrative. Though painful, this learning process had been empowering and liberating. While under state bondage, my language experiences were oppressive to say the least. Yet, they formed my views of SAE. They formed my identity complex, leaving me with as many ranges of identities as "languages" and codes that I had acquired. I fear I cannot go home to any one of them, an issue I raise with Giroux's (1997) "border pedagogy," wherein students like me gain a range of identities. Yet, like me, they might struggle with being loyal not only to one language but also to one identity.

A diachronic and synchronic discussion of the G code follows to show how it had changed and how it was influenced by HCE. The evolution of the G code was represented in a diachronic analysis to reveal its resilient and long-standing tradition. A semiotic discussion of codes in general followed to relate them to identity formation and language loyalty that reaffirmed theoretical underpinnings of language use, group identity, a language loyalty. To reiterate, this Literacy narrative aimed to persuade educators and administrators that some American students, including some African American students embedded in the layers and varieties of AAL and AAVE (Lerer, 2007; Mufwene, 2001) represented in rap music (Alim, 2007), should be considered second dialect or language learners of English in college in order to receive the language-

learning support that some international students enjoyed in oral proficiency and research writing courses. While I scored a 637 on a practice TOEFL the first year of my Ph.D. program, I felt that I still needed the same academic support international students enjoyed in American institutions of higher learning. This insight became extremely clear as I described my languages, which were as "divergent" as AAVE is from mainstream AE (Bailey & Maynor, 1989).

1.2   The Semiotic Nature of Codes

A semiotics approach was used diachronically to examine historical changes in the features of "[g] plus reduplication" while noting its historical resilience. Synchronically, this Literacy narrative described the phonological, morphological, and syntactical features of sounds, words, and sentences in "[g] plus reduplication." In *The quest for meaning: A guide to semiotic theory and practice*, Danesi (2007) claimed that "Saussure suggested…that any true semiological science should include *diachronic* and *synchronic* components" (p. 19). Relating synchronic and diachronic aspects of languages to the semiotic study of codes involved three attributes that defined them: "Representationality," "Interpretability," and "Contextualization" (p. 77). With "'r*epresentationality*,'" the "signs and the rules for combining them in codes can be used to stand for –*represent*– something" (p. 77). The end result was a "text…that contains a message" (p. 77). This was "*encoding*" (p. 77). With "'*Interpretability*,'" the "messages can be understood successfully only by someone who is familiar with the signs and rules the codes used to construct them" (p. 77). This was called "*decoding*" (p. 77).With "'Contextualization,'" "message interpretation is affected by the context in which it occurs" (p. 77). This too was "*decoding*" (p. 77). Thus, "'*Contextualization*'" was "why

interpretation is not an open ended process" (p. 78). Therefore, the purpose and goal for examining the synchronic and diachronic aspects of "[g] plus reduplication" semiotically were "To understand links among language (*langue*), discourse (*parole*), and culture" (p. 23) while examining how identities were formed as a result. More importantly, I conducted an external examination of the history of "[g] plus reduplication" in England and Hawaii to uncover a contact situation relatively ignored in contemporary research and scholarship.

1.3   Diachronic and Synchronic Aspects of the G Code

This "diachronic" component entailed looking at "How [signs] change over time" (Danesi, 2007, p. 19). By the time Howell and Vetter (1976) reported "[g] plus reduplication" in Hawaii, it had changed over time and place. Grant's (1898) work was probably the first wherein the underlying sound structure of reduplicated "*eg*" or "*ge*" in "*thegee*" surfaced and became the closest G code feature of /dəgʌ/ or /digi/, the. In the chapter on A mysterious language (p. x), the narrator wrote,

> "'There had been a great many mysterious conversations of late between my
> mother and aunt Mary, and as they had begun to suspect the old *how-vus do-vus*
> language was become in some degree comprehensible to us, they had substituted
> a more difficult style of disguised English. This took us a much longer time to
> translate into common sense. *Herethegee isthegee athegee letthegee terthegee*
> *fromthegee*. I often wondered how with words of many syllables they managed to
> make out such a puzzle, or even speak it, themselves... .'" (Grant, A mysterious
> language: 1707-1808, p. 73; Grant, as cited in Opie and Opie, 1959, pp. 321-322)

This passage from Grant's (1898) *Memoirs* was also cited by the Opies' (1959) *Lore and language of schoolchildren*. This underlying phonetic structure "*egee*" became "ge," the second guttural vowel of the G code. Opie and Opie (1959) also cited several references to the "most 'U' of secret languages" that surfaced in Mitford's (1949) novel *Love in a cold climate*. This secret language was called "'eggy-peggy'" (Mitford, p. 71), and the G code used its underlying structure as well. In a passage from the novel, Lady Montdore invited Fanny to tea and led her to the table, where Fanny overheard a conversation and relayed it as the narrator : "Lady Montdore…led me to the tea table and the starlings went on with their chatter about my mother in eggy-peggy, a language I happened to know quite well." "'Eggis sheggee reggeally, peggoor sweggeet!'" (Mitford, 1949, p. 24). In Opie and Opie (1959), it read: "'Egg-is shegg-ee reggealleggy, pwegg-oor swegg-eet?'" (Mitford, as cited in Opie and Opie, 1959, p. 321). Thus, /Igiz shigi rɛgIlɛgi, puguəgʌ swigit/ and /Igiz shəgi rəgIlɛgi, pəguəgʌ swəgit/, or Is she really, poor sweet, are translations/transcriptions of the Mitford (1949) and Opie and Opie (1959) examples using "[g] plus reduplication."

The synchronic aspects of "[g] plus reduplication" were complex. The "synchronic" component entailed "Studying sign systems at a given point in time" (Danesi, 2007, p. 19). The phonology and vowel system of "[g] plus reduplication" were extensive and interrelated. The system can use nearly every vowel sound in English, Hawaiian, and other languages, including an "extra set of guttural vowels"[20]: gʌ, gə, or

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[20]This insight was pointed out to me by my dissertation adviser, and I concurred that I do possess this extra set of guttural vowels within my "linguistic repertoire" of AE. Moreover, these vowels represented a set of syllabary, or "A set of signs used for writing the syllables of a language" (O' Grady, 2001, et al, p. 730), which might have come from

g*a*, gɛ, gi, go, gu. On top of its extensive use of diphthongs in Hawaiian and English, the morphological rules for forming words in "[g] plus reduplication" followed the structure of Hawaiian word-making. In describing the structure of Hawaiian words, Howell and Vetter (1976) revealed that "In Hawaiian, for example, consonants have to be separated by a vowel sound, and words have to end in vowels" (p. 55). This is the same structural rule for all words in "[g] plus reduplication"—a guttural vowel is inserted between each consonant preceded by a vowel in each word, and each word ends with a guttural vowel.

Research in progress by Inoue (2004) supported this dissertation's transcription of "[g] plus reduplication" based on the spelling of words in HCE. "Working Papers in Linguistics" at the University of Hawaii at Manoa, Department of Linguistics, included Inoue's (2004) Visual word recognition in Hawaii Creole English: Bidialectal effects on reading. This work authenticated the morphophonemic and orthographic rules of HCE, the creole that influenced my transcription of the G code. It also authenticated the use of AE and Hawaiian diphthongs that influenced the usage, structure, and spelling of G-code words in my G-code narrative found in Appendix A. The following words, "tink, mout, laytah, smaht" found in Table 1 (p. 11) of Inoue's (2004) work, were HCE base words for G- code representations of /təgiŋk/, /tɪgiŋk/, tʌgiŋk, or /tigiŋk/, /məgawt/, /lejgejtəgʌ/,

/ləgejtəgʌ/, or /lejgejtʌgʌ/, and /sməgʌt/. The insertion of the guttural vowels that followed initial vowels of words in the G code illustrated the code's use of the structure of Hawaiian morphology described by Howell and Vetter (1976). Moreover, learning and knowing the phonological structure of words in "[g] plus reduplication" increased my

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Hiragana and could even be found in Cherokee (See O' Grady, et al., 2001, Table 15.3, Some Cherokee syllabic symbols, p. 611). A set of symbols from Cherokee also represented the "ga, ge, gi, go, gu" values (p. 611).

phonological awareness of SAE more than HCE had. This awareness, however, did not

mean that I could describe the features of the code, the language, or the creole.

The phonological features of "[g] plus reduplication" were related to the guttural

set of vowels gʌ, gə, or g*a*, gɛ, gi, go, gu. This set of sounds comes from Hiragana, a set

of Japanese syllabary, I suspect. The Japanese language and culture in Hawaii and in its

public schools during the 1960s influenced various aspects of local culture. In *The muse*

learns to write, Havelock (1986) offered a simplified "consonantal set" (p. 60) based on

Gelb's (1952) description of "West Semitic Syllabaries" (pp. 148-149). As a result,

Havelock (1986), discussing West Semitic, simplified "ka ke ki ko ku" as a "consonantal

set" of *k* (pp. 59-60). Though he disagreed with Gelb (1952) that a syllable can be

"unvocalized" (Havelock, p. 59; Gelb, pp. 162-164), Havelock (1986) believed that the

"five members of the set…would all be represented by the sign /k/, which signalized the

consonantal set, but not the isolated consonant k" (p. 60).   Like this "simplified"

consonantal set, the G code used an expanded one to accommodate as many vowel and

diphthong sounds in HCE and AE. Impressed in my memory was the kindergarten AE

vowel song: "a-e-i-o-u, sometimes Y and W." The learning of short vowel sounds in

AE—the /ă, ĕ, ĭ, ŏ, ŭ/ or /æ, ɛ, I, ɔ, U/ in comparison to the long vowel sounds in AE—

the /ā, ē, ī, ō, ū/ or /ej, i, aj, ow, u/ was transferred to these vowel sets in the G code. The

gă, gĕ, gĭ, gŏ, gŭ and gā, gē, gī, gō, gū became /gæ, gɛ, gI, g*a*, gU/ and /gej, gi, gaj, gow,

gu/. The /g*a*/, /gʌ/, and /gə/ were difficult to distinguish because the /*a*/, the /ʌ/, and the

/ə/ sounded the same to me in HCE, "[g] plus reduplication," and SAE. For me,

phonological features of "[g] plus reduplication" were variable and influenced by HCE,

AE, and other languages, including Filipino, Chinese, Japanese, Portuguese, and Spanish, languages that made up contact languages in the sugar cane plantations of the Hawaiian islands.[21] Its vowel system used all consonants and vowels from English, HCE and Hawaiian.

Clearly, HCE rules influenced "[g] plus reduplication" with respect to *r*, θ, ð, and other features. The *r* is eliminated in final word positions—ou*r* (awʌ), other (ədʌ), *never* (*nɛvʌ*), and for (fowʌ) become /əgawəgʌ/, /əgʌdəgʌ/, /nɛgɛvəgʌ/, and /fowgowəgʌ/ or /fəgowəgʌ/. Two-syllable words such as AE's *got to* (gotta) or HCE's (gudda) or /gədʌ/ turned into polysyllabic words in the derived form: /gəgʌdəgʌ/, /gʌgʌdʌgʌ/, or /gəgədəgə/. Moreover, in the medial position, the voiceless alveolar stop /t/ became the voiced alveolar stop /d/. The voiceless interdental fricative */θ/* or *th* became the voiceless alveolar stop /t/ at the beginning words such as in /θiŋk/ or **th**ink becoming (**t**ink). At the end of words, /bæ**θ**/ or ba**th** became (bæ**t**). The voiced interdental fricative *ð* or *th* became voiced alveolar stop /d/ at the beginning of words such as in /**ð**ʌ/ or **th**e becoming /**d**ʌ/ or /**d**i/. At the end of words, /bej**ð**/ or ba**th**e became /bej**d**/. Meanwhile, the voiceless alveolar stop in **T**uesday became the voiceless alveopalatal affricate as in **Ch**uesday or /ʧuzdej/ in HCE and /ʧuguzdejgej/ in "[g] plus reduplication"; **Th**ursday,

[21]See Watson-Gegeo's (2007, pp. 101-120) Language and education in Hawaii: Sociopolitical and economic implications of Hawaii Creole English. Though dated, see Carr's (1964, p. 54) Bilingual speakers in Hawaii today. More recently, Siegel's (2008, pp. 91-103) The emergence of pidgin and creole languages discussed "superstrate" and "substrate" influences on HCE. These influences were transferred to the G code. These works substantiated the influence of other languages on HCE as well. Mufwene (2001) spoke of a similar influence of African languages on AAVE.

Tursday, or /trzdej/ became /trgrzdejgej/; and the voiceless interdental fricative *θ* in

Threaten became the voiceless alveopalatal affricate as in **Ch**reaten or /tʃrɛtɛn/ in HCE

and /tʃrɛgɛtɛgɛn/ in "[g] plus reduplication." Alternatives to the representations of

Tuesday, Thursday, and Threaten in "[g] plus reduplication" are /tʃəguzdejgej/ or

/tʃəguzdəgej/, /təgrzdejgej/ or /trgrzdejgej/, and /tʃrəgɛtɛgɛn/ or /tʃrəgɛtəgɛn/. HCE words

such as *dakine* (the kind) and *dem* (them) became /dəgʌkəgajn/ and /dɛgɛm/ and

/dəgɛm/ in the G code. The word *bumbai* (by and by) became /bəmbaj/ in HCE and

/bəgʌmbəgaj/ in "[g] plus reduplication." Meanwhile, BVDs, the brand name of men's

underwear, became *bebadese* or /bɛbədiz/ and *bebalese* or /bɛbəliz/ in HCE and

/bɛgɛbəgʌdigiz/, /bəgɛbəgʌdigiz/, /bɛgɛbəgʌligiz/, /bəgɛbəgʌligiz/, /bəgɛbəgʌləgiz/,

or /bəgɛbəgʌdəgiz/ in "[g] plus reduplication." There is a *d* to *l* rather than an *r* to *l*

interchange in the G code's representations of BVDs. Sakoda and Siegel (2004) claimed

that HCE has the "flap [r] as a separate phoneme, found in Japanese borrowings" (p.

744). They cited "karate" from Japanese and "kalai" from Hawaiian as two loan words

into HCE as evidence of their claim. Similarly, BVDs is a loan word into HCE and the G

code that applied the *d* to *l* interchange—beba***d***ese to beba***l***ese.

　　　While these variables demonstrated differences between words in HCE and "[g]

plus reduplication," they also signified the variability of words within the creole and

code. Other variables uncovered a linguistic situation akin to language contact. There

were Hawaiian slang loan words borrowed into AAVE, into the "-iz- derived system,"

and into code mixing between HCE and the Spanish morphemes *-ito* and *-ita*. Unlike *by*

and by and *BVDs*, loan words from English into HCE and the G code, *pau* or /paw/, a

loan word borrowed from Hawaiian into HCE, becomes a loan word borrowed from HCE

into AAVE by rapper Ice Cube. In Hawaiian and HCE, pau means finished, done, or

complete. Cube's usage of *pau* plus the "-iz- derived system" became *pizau* or /pizaw/,

evidence of language contact through the borrowing of an HCE word to signify the end

of *Barbershop*, a movie he starred in. This variable use of the code was pointed out by a

professor in a multicultural literature course framed within postcolonial notions of

language use at this university in Oklahoma. Ice Cube, movie director and renowned

rapper from the notorious "NWA," or "**N**iggaz **W**it **A**ttitudes," uttered the word "Pizau"

to mean "The End." Some performers also borrowed loan words from HCE into their

songs and into the lines of their scripts. "Lōlō" and "punany" were HCE words borrowed

into AAVE. "Lolo" was the title of a song in the *Dr. Dre 2001* album

http://en.wikipedia.org/wiki/2001_(album). "Lōlō," a clipped word for *pakalōlō*, might

demonstrate language contact in the marijuana plantations of Hawaii. When the full

word is separated, "paka" means cigarette and "lōlō" means crazy. Taken together,

pakalōlō means *crazy cigarette*. "Punany" (Smitherman, 2007, p. 40) was a word used

by Janet Jackson in the 1993 movie *Poetic Justice*. In this movie, Justice asked Tupac

Shakur if he wanted to smell her "punany." "Punany" (Smitherman, 2007, p. 40)

represented language contact and a correlation between *pua* (flower) and *nani* (beautiful).

This correlation becomes *puanani* or beautiful or sweet flower, a descriptive euphemism

for *vagina* in Hawaiian slang. The point of using these examples of "language contact"

between HCE and AAVE speakers was that, like me, there were others who held

"linguistic repertoires" that might facilitate or stifle their acquisition of SAE.

Like most speakers of "[g] plus reduplication," I learned the G code from my foster mother when she said, /"'Ejgej, Vigiki'"/ to me in 1964 and snapped me out of my political, ideological, and social locations—a ward of the State of Hawaii and a foster child, a *pokoliko* (Puerto Rican); *popolo* (Black); *popolito* (Black and Puerto Rican), someone who was different and did not fit. Teaching me the G code, my foster mother gave me a pass into the speech community of the neighborhood and the playground of my elementary school, helping me to fit in with the other children. Before I arrived to school fluent in HPE, HCE, and "[g] plus reduplication," I had lived with my HCE, Spanish-speaking relatives who called me negrita. At an early age, before four years, I associated the *-ito* and *-ita* in negrito and negrita with the *-iko* in *pokoliko* and with the *-ito/-ita* I heard in *popolito/ita*, a Spanish derivative of Hawaiian *pokoliko*. The /k/ to /p/ and the /k/ to /t/ in *po**k**o- and popo- and -li**k**o* and *-li**t**o* were in free variation for me. I saw no distinction between them much like the way I found no distinction in the consonant shifts from /t/ to /k/ and /r/ to /l/ in the words **T**anga**r**oa and **K**ana**l**oa[22] from Tahitian and Hawaiian. Interestingly, "popo" is a clipped and reduplicated word for police in AAVE. Similarly, "Five-O" is a term borrowed into AAVE from *Hawaii Five-O*, the 1960s television series. It too means police.

By the time I got to elementary school, the connotation of *pokoliko* changed diachronically following the arrival of Puerto Ricans to the plantations. For me, *pokoliko*, a Hawaiian word for Puerto Rican, became the same as *popolito*, the combination of a Hawaiian slang term for black (Pukui, Elbert, & Mookini, 1975, pp.

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[22] I learned through my study of Hawaiian mythology that tangaroa and kanaloa are the same canoe god. Tangaroa is from Tahiti and kanaloa is from Hawaii.

141-142) and the *-ito* ending of masculine nouns in Spanish. Eventually, I did not distinguish among *pokoliko*, *popolito/ita*, and *popolo*, which became a derogatory term.

1.4   Identity Formation, HCE, and the G Code

Morgan (1994) claimed that language use constituted users' identities, confirming that HCE was the "local" identity in Hawaii. LePage and Tabouret-Keller (1985) saw "linguistic behavior as a series of acts of identity in which people reveal both their personal identity and their search for social roles" (p. 14). Similarly, Pennycook (2007) argued that "linguistic and cultural identities are constituted through the performance of *acts of identity*" (LePage and Tabouret-Keller, 1985, as cited in Pennycook, 2007, p. 110; LePage and Tabouret-Keller, 1985, p. 14). Believing "that language use is not so much the repetition of prior grammatical structure but rather a semiotic restructuring as a claim to a particular identity" (p.110), Pennycook (2007) advanced the notion of "'ontological constructionism,'" the idea that even though languages were both constructed and invented on their own territory, they did not exist because they had nothing tangible to refer to; they only had the "metalanguages" used to describe them (p. 98). Because I disagreed with the claim that languages did not exist, I argued for the objective study of "[g] plus reduplication" in this Literacy narrative. Moreover, finding common ground with Pennycook's (2007) notion, I was able to make sense of how my own performance of the G code formed my identity as I spoke it.

While they argued that the "quest for unique identity represents the naïve theories inherent in early linguistic attempts at explicit definitions of language, attempts that ignored the social and ideological dimensions of language" (p. 2), both Hudson (1980, pp. 229-230) and Morgan (1994, p. 2) agreed that "questions regarding the 'legitimacy'

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of creole languages and the value or nature of the domains in which creoles are spoken are tied to models of monolingual language usage" (pp. 229-230; p. 2). Meanwhile, Watson-Gegeo (1994) revealed that

> "Fluency in HCE is one important way that speakers identify themselves as 'local,' as sharing island values and culture. Signalling 'being local' establishes identity in two directions: externally, demarcating Hawaii from (especially) the U.S. mainland; and internally, uniting otherwise diverse groups into one. The use of HCE in an ethnically mixed gathering or interaction establishes and maintains relationships across ethnic and cultural boundaries, where other aspects of appropriate culture may not be shared." (p. 104)

While Watson-Gegeo (1994) claimed that it was not enough to know HCE as a linguistic code because HCE speakers also had to be able to "'talk story'" (p. 104), she failed to realize that at my elementary school and in my community, one also had to know "[g] plus reduplication." According to Gumperz (1968),

> "the speech varieties employed within a speech community form a system because they are related to a shared set of social norms. Hence, they can be classified according to their usage, their origins, and the relationships between speech and social action that they reflect. They become indices of social patterns of interaction in the speech community." (p. 116)

Without fluency in "[g] plus reduplication," one was an outsider and not fully initiated on the playground or into this Kaneohe speech community. How distributed the G code was then and is now throughout the island chain is unknown. To be sure, "[g] plus

reduplication," influenced by HCE, shaped my identities, beliefs, and worldviews. G-code speakers established the role of their own language and identity within their own social circle. One could not fake being a fluent speaker of the G code as some could with HCE. During the 1960s to the mid-1970s, the role of HCE had already been established at the local elementary school. HCE was used in the classroom during instruction. While the teachers modeled SAE in class, most students engaged literacy events via HCE and from time to time "[g] plus reduplication," though quietly because it was a secret from those in power or any agent of that power.

My claim in the Literacy narrative was that the use of HCE and "[g] plus reduplication" formed my identity and made others and me loyal to HCE and the G code within a particular community of language users. The multicultural local population of Hawaiians, Puerto Ricans, Portuguese, Japanese, Chinese, Filipinos, and others stabilized HPE and passed it on to HCE speakers as a first language (Carr, 1964, p. 54; Watson-Gegeo, 1994, pp. 101-103; Sakoda & Siegel, 2004, p. 730; Siegel, 2008, pp. 46-47). In the Kaneohe speech community, the G code was our local identity just as HCE was.

1.5   Language Loyalty, HCE, and the G Code

In his work, Gumperz (1968) addressed ideological aspects of language use. One of these aspects was "language loyalty." Gumperz (1968) demonstrated how the complexity of language loyalty raised political issues within a conflict that was ultimately the result of language ideology:

> "Language loyalty tends to unite diverse local groups and social classes, whose members may continue to speak their own vernaculars…. The conflict in language loyalty may even affect mutual intelligibility, as when

speakers claim that they do not understand each other reflect primarily

social attitudes rather than linguistic fact." (pp. 124-125)

The ideology behind my use of "[g] plus reduplication" was driven by my social attitude

toward AE or SAE. HCE and "[g] plus reduplication" were the creole and derived

system many of my classmates and I were loyal to. HCE and the G code competed with

AE or SAE and all that it represented—oppression, discrimination, prejudice, racism, and

cultural hegemony. We used the G code to exclude mainland students, mainly the *haoles*

(Whites) and *popolos* (Blacks), from understanding us because they represented change.

Unfortunately, this exclusion too was based on an ideological premise. Even though I

spoke the code, I had to work hard to fit in because I was a local-born *pokoliko* or *popolo*.

I had "nappy" roots. I was a "kinky borinky," a nappy-headed borincua, a black Puerto

Rican. Ancestry is a complicated thing. This ancestral claim to Puerto Rican roots was a

Chiricahua Apache story of survival handed down by my ancestors, who claimed to have

entered Puerto Rico from a Florida reservation that housed Chiricahua's after Geronimo's

surrender. My ancestors subsequently immigrated to Hawaii.

For some native and local-born Hawaiians (Young, 2002), hair texture, not skin

color, determined who was Black. Yet, "[g] plus reduplication" was the code that united

us. Not only did it reconstitute my identity, it also facilitated my learning the phonology,

morphology, and syntax of SAE. It helped me master its orthographic rules, a major

focus of SAE instruction, through phonological awareness. When we were forced to

relinquish BE spelling rules in favor of AE rules, "[g] plus reduplication" speakers united

on the playground to speak the G code while mastering the phonological, morphological, and syntactical features of SAE during our most critical period.[23]

1.6   Conclusion

The attention paid to secret languages since Grant's (1898) autobiography has increased. One reason for this attention was the rhetorical significance of these languages. Burridge (2004) explained that rhetorical significance of secret languages: "Pig Latins occur in all age groups and wherever they occur they seem to serve a dual purpose—secrecy and solidarity" (p. 21). They "prevent bystanders or eavesdroppers from easily understanding what's being said and so they're often associated with activities that conflict with the more mainstream aims of society" (p. 21). Even though "They form part of criminal jargon, … they needn't always conceal the disreputable" (p. 21). The rhetorical purpose of "[g] plus reduplication" was similar, but it did not shape the language of criminals. I used it to feel secretive and to feel a part of the community and the in-group. In retrospect, "[g] plus reduplication" and HCE functioned "as a kind of in-group recognition device, to indicate membership within, and the integrity of, a particular group of people. Being able to manipulate language in this way means that you're automatically included in the group" (p. 21). In Kaneohe and at my elementary school, one had to be fluent in both HCE and "[g] plus reduplication" in order to become a member of an established secrecy, solidarity, and identity. This type of established identity was taken up in *Language and the social construction of identity in creole situations* (1994) and in *Disinventing and reconstituting languages* (2007).

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[23]See the "critical period hypothesis" debate in Penfield and Roberts (1959) at http://en.wikipedia.org/Critical_Period_Hypothesis.

While research by Reinecke and Tokimasa (1924) in The English dialect of Hawaii reported extensive use of vowel and consonant "deviations" in HPE and in HCE, they described that the schwa ə was deleted "medially and finally" (p. 130) in both the pidgin and creole. This was true of the G code, but my use of it was influenced by HCE and by my proficiency in SAE. The point of citing their research was to acknowledge that these deviations were the same ones that had given me trouble in a descriptive linguistics course at this university in Oklahoma. Reinecke and Tokimasa (1924) listed phonemic departures found in spoken HPE and HCE.   They displayed these divergences in what follows:

> "1. A very strong tendency to drop *[r], [ɜ:], [ə],* medially and finally, giving rise to
>
> 2. Several allied confusions, the chief being of *[ɔ]* and *[ɔr], [o]* and *[or], [a]* and *[ar]*; also *[ʌ]* and *[ɜ:] < [ɜr]*.
>
> 3. Interchange of *[i]* and *[I]*;
>
> 4. Of *[æ]* and *[ɛ]*;
>
> 5. Of *[u:]* and *[U]*;
>
> 6. Of *[ʌ]* and *[ɔ], [ɔr]*;
>
> 7. Of *[ʌ]* and *[ɛ], [ʌ]* and *[æ]*;
>
> 8. Of *[ɛ]* and *[e]*; also *[æ]* and *[e]*;
>
> 9. Substitution for *[θ]* [becomes] *[t]*;
>
> 10. Substitution for *[đ]* [becomes] *[d]*;
>
> 11. Substitution of *[ŋg]* [becomes] *[ŋ]*." (p. 130)

While these deviations were probably more common in HPE than in HCE; for me, they

occurred when I spoke "[g] plus reduplication" or when I transcribed English words

using symbols from the International Phonetic Alphabet (IPA) Chart.   Specifically,

numbers 1, 3, 5, 6, 7, 9, 10, and 11 were issues for me. In their work, Reinecke and

Tokimasa (1964) distinguished between HPE and HCE, but they never documented the

"[g] plus reduplication," a code that might place somewhere between the pidgin and

creole on the "creole continuum."   More research is needed to better represent the

"creole continuum" and to better understand these deviations in the G code in order to

examine whether they facilitate or impede the proficient acquisition of AE or SAE. Still,

I felt empowered as a learner of AE in elementary school because my teachers never put

down the way I spoke it.

The G code is " a "product of *diasporation*, … a product of colonialism. The term

diasporation is used in this context to characterize the process by which a language or

languages move from their original environment and spread out in a new environment,

having undergone a series of sociolinguistic metamorphoses" (Zeigler and Osinubi, 2002,

p. 591). "'Stage Slang'" was the earliest term for "[g] plus reduplication," which spread

to the Sandwich Isles,[24] the colonial name for the Hawaiian Islands, and had changed

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[24]Captain James Cook, the "discoverer" of the Sandwich Isles, named the islands after his
friend, the Earl of Sandwich, who provided the resources for Cook's expedition to the
South Pacific. The mythology behind Cook's demise was taught to me and my
classmates in elementary school. Utimately, Cook was seen as Lono, the Hawaiian canoe
god, because he steered such a huge ship. Playing into this role of Lono, Cook found
himself in favor with the ancient Hawaiians. When Cook headed back to England from
Hawaii to replenish his provisions, he had to turn back because of a storm in the Pacific
Ocean. His "godliness" was immediately questioned. When found out that he bled like a
kanaka, a human, violence erupted on the shore of "Karakikova" Bay (Melville, p. 314),
Kealakakua Bay. Cook was killed. There was some speculation that parts of his corpse
were eaten. In *Typee*, Melville claimed to have met the Kahuna who ate Captain Cook's

considerably.   Moreover, while postcolonial scholars might consider the G code a

"counter language," I wondered how linguists would categorize the G code or the Z code.

I call on linguists to conduct studies on language-learning situations similar to my own in

order to reaffirm the right of students to their own language and to explore theoretical

linguistic constructs some students bring to American institutions of higher learning so

that AAVE and HCE speakers who need it can receive the same academic support that

second language learners of English receive to succeed in higher education. I call on

educators to employ innovative uses of rap music in various languages to help all

students become more aware of phonological differences in languages, in English

varieties, and in derived systems to increase their "linguistic repertoires." I contended

that derived systems could help students acquire this awareness. The G code helped me.

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big left toe (pp. 314-315). In Hawaiian mythology, the big left toe was where a person's power resided. Cook, considered Lono in the flesh, possessed "mana" (power) of a hundred canoes because he paddled a great ship to Kealakakua Bay, the home of a memorial to him. We must remember though that Melville, one of America's most prolific writers of the American English language, described King Kamehameha, the first warrior king of Hawaii, as a "Negro-looking blockhead" (pp. 256-257).

CHAPTER II

REVIEW OF LITERATURE

2.1   Vernacular Pedagogy: The Impetus

This Literature review surveyed calls for the use of vernacular pedagogy in

composition to treat it as the impetus for a rap music pedagogy.   The call for vernacular

pedagogy found in *Ebonics: The urban education debate* informed calls for a rap music

pedagogy in composition classes. NCTE's 2003 reaffirmation of SRTOL and the CCCC

call for a National Language Policy (NLP) raised an issue with regard to language use.

This issue was which language use got acknowledged, recognized, and privileged in the

language arts and composition classroom. Bloome (2009) supported the redefinition of

an official language. In Foreword: 3/5 of a language, Bloome (2009) considered an

official language "common sense," claiming a "lingua franca" was necessary so that

"people from diverse backgrounds can communicate with one another, creating social

cohesion" (p. xii).   Bloome (2009) believed that in order to achieve SRTOL, language

policy makers, administrators, and educators had to work together to redefine "language"

(pp. xi-xv). According to Bloome (2009), the three locations for redefining language

were law and government, social institutions, and music and art (pp. xi-xiv) While all

three locations are important to calls for a rap music pedagogy, this dissertation focused

on only two locations—social institutions and music. Social institutions were the public

schools and universities because administrators could decide to use music as the location

for redefining language through school-board and board-of-regents' mandates. Music included rap:

> "Whether it be hip hop or jazz, visual art street murals or body art, or in verbal art spoken word, rap, poetry slams, or other forms of artistic expression, some artists have created new definitions of language. These new definitions of language are closely tied to the experiences of those denied access to more established forms of expression and frame meaning as social critique. In more academic terms, the definitions of language found in such artistic forms eschew the formalism of the decontextualized aesthetic." (Vološinov, 1973, pp. 3-4, p. 192; Vološinov, as cited in Bloome, 2009, p. xiv)

Because music is universal and social in nature, it would be the most logical location for a redefinition of language that would inform a pedagogy based on music. Music can be tied to particular identities from which students should have the right to choose. At the same time, the richness of rap music to represent linguistic and cultural diversities and identities can serve as a tool to increase the range of identities for students who do not listen to it. The potential for redefining language through music is increased with the existence of codes known as "derived systems" (Howell & Vetter, 1976) or "derived subsystems" (Pennycook, 2007). Rap music as vernacular pedagogy (Ladson-Billings, 1995) and rap music as vernacular (Murray, 1998) have the potential to do this. When categorized as a new literacy, rap music can be a powerful tool for acknowledging the language use of diverse groups of students because rap music has gone global,

linguistically. Thus, a redefinition of language can come through music to accommodate various languages, cultures, codes, and identities.

This dissertation had several views on calls for a rap music pedagogy. The first view was that a vernacular pedagogy can inform a rap music pedagogy. The second view was that *Black studies*, *rap*, *and the academy* served as the first call for early literary,[25] current critical,[26] and emergent social approaches to a rap music pedagogy in academia. These approaches are areas of focus for a rap music pedagogy. This dissertation believed that together literary, critical, and social approaches offered students a more balanced pedagogy. This balance was sorely needed in light of renewed interest in reaffirming SRTOL.   In the Preface: Unmasking support of students' language rights, Scott, Straker, and Katz (2009) worked to respond to the reaffirmation of SRTOL by addressing what Smitherman explained as its "unfinished business."   This "unfinished business" can be completed by "giving non-mainstream students the same type of access to their language and cultural orientations that is built into the curriculum for mainstream students" (Scott, Staker, & Katz, 2009, pp. xvii-xviii). Like vernacular pedagogies, a rap music pedagogy can serve as a *bridge* to this redefinition and renewed interest. *Bridge* is a concept found in Simpkins and Simpkins (1981) and discussed in Rickford's (2005) Using the vernacular to teach the standard. The third view was that a rap music pedagogy, while a useful tool for increasing the use of "border pedagogy" (Giroux, 1997), must not silence or marginalize any other cultural, racial, or ethnic group in the process of its implementation. In other words, a rap music pedagogy must serve the language-learning

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[25]The literary approach analyzes intrinsic elements of a rap music text.
[26]The critical approach analyzes extrinsic elements of a rap music text.

needs of all students just as vernacular pedagogies were meant to serve the language-learning needs of vernacular speakers (McLaughlin, 1996, p. 6; Pandey, 2000).

Because vernacular pedagogy had opened up a space for innovative pedagogies in academia and was well represented in scholarship, an overview of it was important to understanding the proposed use of rap music in composition. To begin, in Vernacular pedagogy, McNamara (1991) distinguished between "formal pedagogical knowledge" and "vernacular pedagogical knowledge" (p. 298). The former was "generated by systematic and rigorous research" (p. 298); the latter was "developed by teachers through their experience" (p. 298). McNamara (1991) claimed that "to develop more effective teaching within the particular circumstances of ordinary classrooms the two forms of knowledge must form a bond" (p. 298). The result of this bond was a written "artifact" of "codified knowledge" that developed a "corpus of systematic pedagogical knowledge" (p. 307). In *The making of knowledge in composition: Portrait of an emerging field*, North's (1987) definition of "lore"—"bodies of knowledge, traditions, practices, and beliefs…" (p. 23) that were "concerned with what has worked, is working, or might work in teaching, doing, or learning…" (p. 23), was aligned with McNamara's (1991) "vernacular pedagogical knowledge." Teachers had created a body of knowledge with respect to "vernacular" pedagogy. Scholars and researchers had created a body of knowledge with respect to "formal" pedagogy. For North (1987), these bodies of knowledge were also determined by "pragmatic logic." North (1987) claimed that "Lore's pragmatic logic and experience-based structure account for three of its most important functional properties" (p. 24). Of the three properties, the first two were "anything can become a part of lore" (p. 24) and "nothing can ever be dropped from it"

(p. 24). North (1997) found that the lore of practitioners had logic and form (p. 23) and argued that "Practitioners' lore in Composition specifically…are clearly very rich and powerful bodies of knowledge" (p. 27).

In *Street smarts and critical pedagogy: Listening to the vernacular*, McLaughlin's (1996) Pedagogy and vernacular theory (pp. 150-165) distinguished between academic and vernacular theories. According to McLaughlin (1996) vernacular pedagogy focused on the "everyday" and acknowledged that students were "master interpreters and canny theorists of the culture they inhabit" (p. 154). Defining vernacular as "the practices of those who lack cultural power and who speak a critical language grounded in local concerns, not the language spoken by academic knowledge-elites" (p. 6), McLaughlin (1996) explained that a "pedagogy for vernacular theory" acknowledged and maintained a connection between the "learned strategies" of those within the context of their own culture and the strategies to be learned in the cultural context of academic theory.   Like Eagleton (1990, p. 30), McLaughlin (1996) argued that "academic theory is itself a response to the arrival of students at universities from social groups that had never before attended" (p. 159). This academic response began as early as the late 1960s.

Lederman (1969) encouraged using students' "hip language" as a tool for teaching reading and writing so that "students can examine their linguistic behavior" in contrast to standard usage (p. 206). Linn (1975) called for tapping students' oral skills (p. 153) to increase their English proficiency above what they were accomplished in (p. 149).[27]   Linn (1975) reported that AAVE speakers were "adept at oral performance" (p.

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[27]Linn's idea echoes Krashen's (1985) input hypothesis. For Krashen (1985) people learn a language well only when they begin to understand input slightly above their threshold. Krashen's Input Hypothesis of "*i* + *1*" leads to language comprehension.

153) and teachers could use "a popular form of verbal play" known as "*rapping*" (p. 150), "themes based upon the oral tradition with which the student is already familiar" (p. 153), to "build upon the skills which the student has" (p. 153). Johnson (1979) proposed teaching "Mainstream AE (MAE)" to Ebonics' speakers by identifying "interference points," sound and grammar departures from the target language (p. 413). Johnson's (1979) approach was informed by second language acquisition, which treated Ebonics' speakers in college as monolingual students learning MAE as a new language. For Johnson (1979), learning a second "dialect" was like learning a new language, but this did not mean that learners had to relinquish their first dialect (p. 418). While Toohey (1986) argued that language use may be the factor failing minority students, Soliday (1996), advocating for remedial students in the open admissions program, desired "to enhance students' awareness of how their language styles inflect their academic writing and to promote their self-consciousness as writers" (p. 87). Soliday (1996) found that the "appropriation of academic discourse occurred within a specific context" (p. 95). Making a case for "mainstreaming" remedial students to academic discourse, Soliday (1996) admitted that the "most daunting political task is to persuade administrators to view mainstreaming as a method of enhancing instruction for open admissions students, not for cutting costs by eliminating remedial courses and the students these courses traditionally have served" (p. 95). Ball (1996) reported, that "AAVE speakers have successfully used the language of their lives to communicate their ideas serve as vivid illustrations of the reservoir of literacy skills students can bring to the classroom from their everyday lives— if allowed to do so" (p. 35). This concurred with Street (1995), who claimed that language use and literacy practices were informed by each other. Tannen (1982) argued

that discourse in literary works (written) were similar to discourse in conversations (spoken), contending also that "there is mounting evidence of literate strategies used in oral discourse" (p. 4). While Street (1995) criticized Tannen's (1982) use of the word "discourse"[28] as validating the ideology implied in the "autonomous model of literacy"[29] (p. 168), he found that "Literacy practices are always embedded in oral uses, and the variations between cultures are generally variations in the *mix* of oral/literate channels"[30] (Street, 1995, p. 157). Ladson-Billings (1995) called for a "culturally relevant pedagogy" that maintained students' culture while they engaged themselves academically. Ladson-Billings (1995) referred to one teacher who "used the lyrics of rap songs as a way to teach elements of poetry" (p. 476). The approach motivated students experienced in rapping (p. 476) by using rap as a vernacular to learn the elements of poetic discourse. This approach contrasted poetic elements of rap and poetry, an approach Murray (1998) detailed in his dissertation.

Pandey (2000) found that "contrastive analysis (CA)" positively impacted students' "linguistic awareness" in TOEFL to the test: Are monodialectal AAL-speakers similar to ESL students? (p. 97). Pandey's (2000) study implemented CA to help participants become linguistically aware of the differences in features between African-American English (AAE) and SAE. Arguing that students' language use was a potential

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[28]For Gee (2008) "Discourses are ways of behaving, interacting, valuing, thinking, believing, speaking, and often reading and writing, that are accepted as instantiations of particular identities…" (p. 3).

[29]This model viewed literacy as a dichotomy that distinguished between oral societies and literate ones. According to Gee (2008), New Literacies Studies (NLS) "views literacy in its full range of cognitive, social, interactional, cultural, political, institutional, economic, moral, and historical contexts" (p. 2).

[30]According to Gee (2008), differences in writing and speaking "demarcate social identities" (pp. 116-117).

source for their articulating ideas before writing about them, Pandey (2000) argued for educators to treat monolingual students as second-language learners of SAE in order to "instruct" their "interlanguage" (Selinker, 1969, 1972; Kutz, 1986; Pandey, 2000), the linguistic system "between students' first language and academic discourse" (Kutz, 1986, pp. 392-393). Echoing the Ann Arbor Decision, which was also discussed in *Ebonics: The urban education debate*, (pp. 155-158), Pandey (2000) claimed that communication barriers between AAE-speaking students and SAE-speaking teachers can be resolved by teaching AAE to the teachers. After encouraging "her students to become bidialectal code-switchers and code-mixers" (p. 98), enabling "them to continue to use their mother variety, and get used to using the institutional norm (SAE) in appropriate contexts" (p. 98), Pandey (2000) reported that the control group's (AAE speakers only) and mixed group's (non-native speakers and AAE speakers) performances on the TOEFL increased after speakers received foreign-language instruction in AAE listening, reading, and grammar. Using this finding, Pandey (2000) argued that "All teachers—especially language teachers—have a moral responsibility to be linguistically informed, and to facilitate the acquisition and/or learning of SAE by every...student" (Pandey, p. 104). This issue of "moral responsibility" was taken up in Ball and Lardner (2005).

In *African American literacies unleashed: Vernacular English and the composition classroom*, Ball and Lardner (2005) termed this "moral responsibility" "teacher efficacy": A "teacher's belief in her or his ability to connect with and work effectively with all students" (p. xvi). Ball and Lardner (2005) discussed three types of programs successful with some African American students: "those designed to remediate or accelerate without attending to the students' social and cultural needs"; "those

designed to resocialize African American students to mainstream behaviors, values, and attitudes at the same time that they teach basic skills"; and "those designed to facilitate student learning by capitalizing on the students' own social and cultural backgrounds" (p.143). While a rap music pedagogy can accommodate and incorporate all three types of these programs in the composition classroom, they may not be suitable for "all" students. Rap music is a social, cultural, and linguistic phenomenon that impacts the lives of many students. As a result, some teachers may be able to use it to promote their desire to be morally responsible. Ball and Lardner (2005) defined a morally responsible teacher as "a reflective practitioner who is willing to envision new practices and new possibilities" (p. 145). In Using the vernacular to teach the standard, Rickford (2005) capitalized on students' linguistic backgrounds.

Rickford's (2005) study was informed by vernacular pedagogy and raised issue with the poor performance of schools to teach African American students to read and write (p. 34). He critiqued "traditional approaches in light of their dramatic failure rates" (p. 34), and he argued that disregarding "innovative methods of taking the vernacular into account…represents an unconditional surrender, bordering on disgrace" (p. 34). Rickford (2005) proposed various approaches informed by vernacular pedagogy. The first was the "Linguistically Informed Approach," which allowed teachers to note differences between mistakes in SAE decoding and AAVE pronunciation during reading. The second approach used "contrastive analysis," which offered teachers a way to help focus students' attention on the differences between the "TL" and the "NL." The third approach was the "*bridge*," which taught reading in the vernacular first and in SAE second. Rickford (2005) used the "NL" to teach what Smitherman (2006) defined as

SAE, "a form of English that…derives from the style of speaking and the language habits of the dominant race, class and gender in U.S. society" (p. 6). Because the prestige of SAE gave one social group political and educational advantage over other groups, Rickford (2005) used the vernacular to teach SAE in order to level the educational playing field for students who spoke a nonstandard variety. This was what Camitta (1993) called tapping the literacy practices embedded in the vernacular. For Camitta (1993), this vernacular was also embedded in rap music.

According to Camitta (1993) in Vernacular writing: Varieties of literacy among Philadelphia high school students, writing a rap text was one of many culturally-constructed, vernacular literacy practices. Camitta (1993) contended that a written rap could be used to demonstrate the "vernacular writing process" or "aspects of cultural processes attributed to folk or vernacular culture, such as performance and collaboration" (p. 237). Camitta (1993) claimed that these aspects were "central to the processes of vernacular writing, where the text is the vehicle for accomplishing culture" (p. 237). Camitta (1993) believed that rap, "Although it is intended to be orally performed to the beat of popular music, it is often composed in writing" (p. 238). Camitta (1993) determined that through rap, at least, many African American youth were writing to give their lives meaning. They "act on experience by writing it" (p. 240). They write when "they are bored"; they write when they are punished and "denied use of the telephone"; they write to change "experience from empty to full, from isolated to peopled, from inactive to active" (p. 240). Camitta (1993) introduced "'vernacular writing' to describe the cultural literacy practices of urban African American adolescents, a literacy ideology that defies the academic norms of educational institutions and conforms to social and

cultural ones" (Camitta, p. 243; Camitta, as cited in Mahiri & Sablo, 1996, p. 165). That African American youth valued writing was still implicated within ideological issues that the literacy practices of some African American youth were different from rather than similar to literacy practices in educational institutions. Thus, particular topics important to students were subjects Camitta (1987) claimed could be used in the classroom to motivate some students to write.

In *Invented lives: Adolescent vernacular writing and the construction of experience*, Camitta (1987) found that African American youth liked to write about popular culture—songs, athletics, and clothes. Dances should be added to this list because so many rap songs created new dances. These dances were the "soulja boy," the "stanky leg," the "pop, lock, and drop it," the "bank-head bounce," the "percolator" and others. Furthermore, Camitta (1987) noticed that students practiced rap as literacy by writing it, rehearsing it, receiving advice on performing it, and revising it to improve "metrical construction and performance, diction, and rhyming…" (p. 41). In both of these works, Camitta (1993, 1987) informed a vernacular pedagogy with a rap music pedagogy.

2.2   Calls for Rap Music Pedagogy: An Introduction

Calls for a rap music pedagogy made through academic discourses, scholarship, and empirical studies are becoming quite the trend. In the lore of rap music pedagogies, pedagogues, the practitioners, the scholars, and the researchers, have created both "formal" and "vernacular" bodies of pedagogical knowledge. A rap music pedagogy was an approach of using one form of music to teach students from various cultures the academic, historical, social, political, ideological, and linguistic aspects of language use

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in hip hop culture and rap and how they impacted experiences in life and in education. The linguistic aspects of rap music represented the various languages, vernaculars, and codes embedded in the music. This aspect has created valuable lore.

Rap music and hip hop culture are everywhere, and Black folk started them. Most, if not all rap music practitioners, scholars, and researchers would agree with this statement. Within the past twenty years, calls for approaches to rap music pedagogy in composition and in literacy studies had become increasingly popular, with literary and critical scholarship and critical pedagogy providing most of the models for the analyses and interpretations of rap music texts (Scherpf, 2001; Morrell, 2002; Morrell & Duncan-Andrade, 2002; Campbell, 2005; Alim, 2007; Alim & Pennycook, 2007; Duncan-Andrade & Morrell, 2007; Morrell, 2008). While Bizzell and Herzberg (1990) defined the rhetorical nature of "rapping" as the "general ability to use rhetorical devices" (p. 1189), Morrell and Duncan-Andrade (2002) and ya Salaam (1995) claimed these were the same devices used in rap music to scaffold learning them. Rap music pedagogy scholarship, moreover, began with a definition of Hip Hop. [31]

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[31] According to Paul (2000), "Rose distinguished rap as one of hip hop's three integral components. The other two are graffiti and breakdancing" (p. 247). Campbell (2005) concurred with Hip Hop as "graffiti art, breakdancing, deejaying, and rapping" (p. 17). The definition of Hip Hop was even extended in Alim and Baugh (2007) as "MC'ing (rappin), DJ'ing (spinnin records), breakdancing (sometimes known as 'street dancing'"), and graffiti (also known as "'writing'" or "'tagging'") (p. 29). Added to these elements were KRS-One's contribution of "'*overstanding*,'" reading between the lines, and founder of Hip Hop as a culture and movement, Afrika Bambaataa's, coming away with deeper insight (Alim and Baugh, 2007, p. 29; Alim and Pennycook, 2007, pp. 89-90). Borrowing from KRS-One, Smitherman (2003) provided a "true" definition of "Hiphop" with the "collective consciousness" of "Breakin' (Breakdancing), Emceein' (Rap), Graffiti art (aerosol art), Deejayin', Beatboxin', Street Fashion, Street Language, Street Knowledge, and Street Entreprenuerialism" (KRS-One, as cited in Smitherman, 2003, p. 85). Stovall (2006) further catalogued the "fusion of four elements of hip-hop (MCing, DJing, graffiti writing, and break dancing). Newman's (2005) Figure 1 classified Hip

First and foremost, *A case for rap music pedagogy in composition* was based on the "working pedagogical knowledge" of my own experiences as a teacher at an HBCU where I realized the importance of rap music when in 1995 a student of mine wrote and submitted a poem as an assignment. The only thing was that the words in the poem came straight from Tupac Shakur's If I die tonite. I realized then the potential for using rap music in the basic-writing classroom to motivate the learning of SAE by urban youth, who were mainly from Nashville, Memphis, and Atlanta at this HBCU. In retrospect, while I saw the benefit of a rap music pedagogy for some students from various cultural backgrounds, I shared Richardson's (2000) view that as an African-center pedagogy, a rap music pedagogy might not be feasible for all students because not all students related to or identified with what Alim (2003) termed "Hip Hop Nation Language (HHNL)." The tenets of this dissertation adopted Alim's (2003, 2007) theoretical perspectives regarding social aspects of rap music pedagogy and language use as informed by the *Whorfian Hypothesis*, wherein language use influenced users' beliefs and views of the world, and by *Speech Community Theory*, wherein the language use of group membership influenced how speakers of a language identified. These tenets were important because the beliefs and identities of some students like me were grounded in the social worlds they came from and in the languages they spoke. To teach SAE to vernacular and creole speakers of English should not mean to eradicate their languages and identities. Such eradication causes "one social group to exert its dominance over another" (NCTE Resolution, *Students' Right to Their Own Language*, 1974). I took the

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Hop as "Graffiti art (writing)," "Turntablism (DJing)," "Break dancing (B-boying)," and "Rap (Writtens and Freestylin')" with "Battles" and "Ciphers" as two types of "Freestylin'" (Figure 1, p. 405), an oral genre.

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position that a rap music pedagogy, like vernacular pedagogy, could "resocialize African American students to mainstream behaviors, values, and attitudes at the same time that they teach basic skills" (Ball & Lardner, 2005, p. 143). I also believed that students from other groups could be socialized into African American behaviors, values, and attitudes through a rap music pedagogy.

One of the earliest pieces of critical scholarship on rap was the seminal work *Black studies, rap, and the academy*. In this work, Baker (1993) called for a rap music pedagogy under the auspices of Black Studies[32]: "It seems high time, then, for those of us who are inside to get seriously busy about the business of Black Studies for the nineties—to bust a move and rigorously bring the scholarly noise for a new generation" (p. 103). Nearly ten years following Baker (1993), Scherpf (2001), calling for the use of rap music in Rap pedagogy: The potential for democratization, claimed that "Critical pedagogy and critical scholarship on rap music are two academic discourses that have emerged separately over the past two decades …" (p. 77). Scherpf (2001) informed this rap music pedagogy using the critical pedagogy and scholarship of Freire (1997, 1998), Giroux (1997), and McLaren (1997). Like Scherpf (2001), who argued that "rap has the potential to engage an entire range of student knowledge despite apparent racial, cultural or economic differences" (p. 89), Campbell (2005) believed that Hip Hop music, culture, and language could strike a "racial, ethnic, social, and cultural" balance in composition

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[32]Baker (1993) claimed that "…Black Studies had become a point of space of territorial conflict and conjuncture, containing in its phrasing both the nominal academic imperative marked by *studies* and the innovative and surveilling adjectival imperative *blackness*" ("Black studies: A new story," p. 17). Baker (1993) wanted to protect this concept of *"blackness."* McLaren (1997) wanted to deconstruct, dismantle, destroy ideologies associated with "whiteness" using "revolutionary multiculturalism" (McLaren, 1997, pp. 237-238; Scherpf, 2001, p. 95-96).

and in literacy studies (p. 127). Campbell (2005) suggested that rap music could be used to bring students from diverse groups into the "contact zone." This was a "space" where the teacher and student could meet. In *Reinventing English: Teaching in the contact zone*, Gaughan (2001) referred to Pratt as the originator of this space: "Mary Louise Pratt calls this space where a student and teacher's ideologies conflict the 'contact zone,' a place 'where cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of power'" (Pratt, 1991, p. 34; Pratt, as cited in Gaughan, p. 33). Pratt's (1991) Arts of the contact zone explained this uneven power relation as a result of "colonialism, slavery, or their aftermaths as they are lived out in many parts of the world" (p. 34). Alim (2003) believed that the use of AAVE and AAL in rap music created the "worlds" and "beings" of the users (p. 45, p. 55). In Critical hip-hop language pedagogies: Combat, consciousness, and the cultural politics of communication, Alim (2007) proposed "locating the school as a primary site of language ideological combat" and "situating CHHLPs within the frame of critical language awareness" (pp. 162-163). Alim (2007) informed "CHHLPs" [33] using sociolinguistics, the ethnography of speaking, critical language awareness, and critical applied linguistics. The Literacy narrative of this dissertation corroborated this combat of language ideologies as the aftermath of colonialism (Pratt, 1991; Gaughan, 2001; Alim, 2007).

While some approaches to the use of rap music in the classroom were more developed than others, scholarship calling for rap music pedagogies fell within three camps—the literary, the critical, and the social. Figure 1 represented these camps: [34]

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[33]"CHHLPs" stands for "Critical Hip-Hop Language Pedagogies."
[34]All Figures 1 through 8 in this dissertation emulated visuals found in Newman (2005) and in Lüdtke (2006).

Approaches to a Rap Music Pedagogy: The Three Camps

Early Literary Calls	Current Critical Calls	Emergent Social Calls
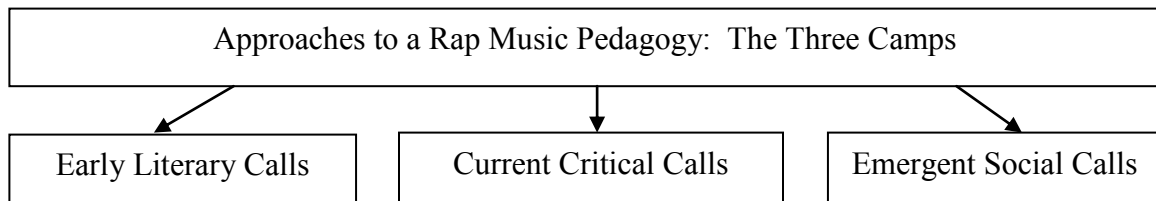
Figure 1. This model represented the three camps of rap music pedagogies.

The literary approach was developed first. It had its own canon (ya Salaam, 1995). The critical approach was well-developed with two academic discourses (Scherpf, 2001). The social approach was underdeveloped. While early literary and current critical rap scholarship and research were well-published in the first two camps, scholarship and research in the third, social camp were quite thin and represented an emergent body of knowledge in this dissertation's case study. Pedagogical models representing the social approach were practically nonexistent. The literary camp dealt with intrinsic matters in rap music texts such as the writing choices rappers made, the oral strategies rappers employed, and the literary and rhetorical devices they used. The critical camp dealt with using rap music to critique and to help eradicate political oppression, ideological control, racism, and grand narratives. The social camp dealt with issues that impacted the lives of young people and their communities. While the literary approach focused on internal issues regarding students' critical thinking and writing skills, the critical approach concentrated on external issues that concerned students' critical development. The social approach emphasized issues related to personal experiences and matters of young folk. Figure 2 broke down these categories even further:

The Mixed Approach
Is
Where the Critical,
Literary, and Social
Approaches Overlap
and Intersect

Literary
Approach

Critical
Approach

Social
Approach

Rap as Narrative
Rap as Poetry
Rap as Audience
Rap as Drama
Rap as Style

Rap as Resistance
Rap as Critique
Rap as Counter
Narrative
Rap as Ideology
Rap as Destruction

Rap as Sustenance
Rap as Survival
Rap as Motivation
Rap as Interaction:
Rhetorical/Linguistic
Rap as Advocacy

Figure 2. This model illustrated and extended Scherpf's (2001) designation of critical scholarship as the second discourse of rap pedagogy (p. 77). It also illustrated literary approaches to a rap music pedagogy found in scholarship and elicited through the case-study's interview script. The social approach to a rap music pedagogy was emergent in scholarship and in this dissertation's case-study data.

2.2.1   The Literary Approach to Rap Music Pedagogy

Some scholars called for literary approaches to rap music pedagogy.   In using a literary approach, they argued that teachers could have students look at how rappers used literary elements in their songs or how rap music texts "functioned" as literary texts (Cope & Kalantzis, 1993; ya Salaam, 1995; Batten & Warner, 1996; Murray, 1998; Yasin, 1999). Others went further, claiming that rap music texts were literary texts (Morrell and Duncan-Andrade, 2002). In *The Power of literacy and the literacy of power*, Cope and Kalantzis (1993) demonstrated how a "reconstituted pedagogy," one that provided access to academic literacy, compared the structure of rap music songs to Shakespeare's plays. Extending Baker's (1993) "English studies-based pedagogy

centered around Hip Hop" (p. 454) in 1963 hip hop machine: Hip hop pedagogy as composition, Rice (2003) found that hip hop was helpful in teaching the canon of literary studies to disinterested students, so together they explored hip hop as composition pedagogy and extended it to an "examination of the way it constructs discourse," "produces rhetorical meaning," and "functions rhetorically" through the "complex method of sampling" (p. 454). ya Salaam (1995) treated rap music as an "art form" with a canon—"*lyrics*," "*style*," "*flow*," and "*sound*" (p. 205).

Calling for students to study the various rhetorical features of rap music in The aesthetics of rap, ya Salaam (1995) compared the canons of rhetoric—"invention, arrangement, style, memory, and delivery" to the canons of rap music. First, ya Salaam (1995) referred to "*lyrics*" as "the subject matter and the written construction of the song" (p. 305). This canon of rap compared with rhetoric's "arrangement." Subject matter, though not a canon, related to what Aristotle (2007 trans.) termed "*topoi*," or the topic of rhetoric. In this case, subject matter is the topic of rap. Second, ya Salaam (1995) described "*style*" in rap music as "the tonal quality in a rapper's vocals and the level of originality in presentation and delivery" (p. 305). This element of rap music compared with the fifth canon of rhetoric—"delivery." The "memory" of the words in the rap song preceded this "delivery." Third, in rap music, "*flow* describes a rapper's sense of rhythm and timing" (ya Salaam, 1995, p. 305). This element of rap music also related to "delivery." ya Salaam (1995) claimed that "The quality of the rhythmic delivery is what defines flow" (p. 305). Fourth, "*sound*" was a rapper's "non-quantifiable, identifying characteristics" (p. 305). "*Sound*" was similar to rhetoric's canonical "style." Ultimately, ya Salaam (1995) compared rap music to "good poetry" that used "simile, metaphor, and

alliteration, as well as creative expression, originality, and conveyance of emotion" (p. 305). This comparison referenced Wordsworth's (1802) Preface to *Lyrical Ballads*. Like ya Salaam (1995), Murray (1998) found poetic elements in rap music.

After analyzing "rap music's poetic lyrical narratives" (p. iii, p. 44) to "demonstrate how rap music can be understood…as a pedagogy befitting today's technologically mediated world" (p. iii, p. 52), Murray (1998) defined rap music as "contemporary urban American poetry" (p. iii, p. 21, p. 65). This scholarship also provided sound advice for using rap music in composition to teach literary vocabulary through the textual analysis of rap music texts. Analyzing literary aspects of rap songs was important for moving students towards understanding the choices they had for writing their own texts. Batten's and Warner's (1996, pp. 10-11) presentation at the Tennessee Association of Developmental Education 12th Annual Conference on October 30-November 1, made literary claims for rap music as well. Following ya Salaam (1995), their presentation treated rap music as literary texts to illustrate how a "stanza" from one rap song can be used to "scaffold a literary term." Morrell and Duncan-Andrade (2002) called for such an approach.

In Promoting academic literacy with urban youth through engaging hip hop, Morrell and Duncan-Andrade (2002) argued that "Hip hop texts are literary texts" (p. 89; Morrell & Duncan, as cited in Smitherman, 2006, p. 139).   They claimed to use rap music texts "to scaffold literary terms and concepts and ultimately foster literary interpretations" (p. 89; p. 139). They explained that "Hip Hop texts are rich in imagery and metaphor and can be used to teach irony, tone, diction, and point of view" (p. 89; p. 139). They also proposed that "Hip Hop texts can be analyzed for theme, motif, plot, and

character development" (p. 89; p. 139). Their treatment of rap music texts for pedagogical application was informed by the literary approach. Also applicable to a rap music pedagogy was the formal focus on the genres of rap.

The study of genres resides with the literary approach. In The literary genres in theory and practice: A minority view, Clancy (1967) described the "*lyric*," "*drama*," "*narrative*," and "*essay*" as four classifications of genres. Rap music genres fit easily into these categories. Many rappers considered themselves lyricists and their lyrical work as "the use of language to express the thoughts and feelings of single characters in a single situation" (p. 487). Two "pre-categorized measures" of this case-study classified rap as narrative and drama. The essay, while not a "pre-categorized measure," was defined by Clancy (1967) and represented in rap music. Clancy (1967) defined drama as "the use of language (and gesture, usually, and voice) to imitate an incident or sequence of incidents" (p. 488). Some rappers were dramatic in that they emulated gestures and possessed voice while rapping the episodes of their performances. Some rappers were also storytellers in that they created rap as narrative, a genre Clancy (1967) defined as "The use of language to relate an incident or sequence of incidents" (p. 489). The rap song Back then by Mike Jones was an "essay" in its own right that used chronological order to tell a story. Clancy (1967) defined essay as "the use of language to express the thoughts and feelings of a single person on a single subject" (p. 489). This was exactly what Back then did—it was rapped by one rapper, Mike Jones, who expressed his thoughts and feelings in a five-paragraph essay about the women who ignored him before he acquired his rap fame.

In Rap as literacy: A genre analysis of hip-hop ciphers, Newman (2005) defied the notion of "traditional practices" with respect to the literary view of genres found in Clancy (1967). Instead, Newman (2005) connected the improvised genre of rap music to particular notions of literacy. Newman (2005) conducted a study which validated that "improvisation," the generation of poetry or a rap song without memory or writing, defied traditional and conservative definitions of literacy and displayed varying generic "styles or trends" (pp. 400-401). Like Paul (2000), who argued that there were three genre types of rap—"socially conscious rap," "reality rap," and "'playing the dozens'"[35] rap (p. 251), Newman (2005) argued that there were "- conscious or message rap, focusing on uplift and political awareness, - hard-core or *gangsta* rap, focusing on stylized imagery and action, particularly associated with ghetto life, and - party rap, which emphasizes the beat over the wording" (p. 404). In effect, like Paul (2000), Newman (2005) provided a "*generic breakdown of Hip Hop*" (p. 405). Like genre types, language use was related to a literary approach to a rap music pedagogy.

Alim's (2003) "'We are the streets'": African American language and the strategic construction of a street conscious identity declared that like AAVE or AAL, the Black Oral Tradition became the idioms and lexicon, the lexifiers of HHNL used in rap music. The use of AAVE and AAL linguistic features and linguistic variables in rap music corroborated Alim's (2003) claim of an HHNL speech community. Alim (2003) argued that there was linguistic evidence of AAVE and AAL in rap music texts and "that one can find every feature of AAL represented in Hip Hop lyrics" because "Hip Hop artists employ the wide body of features that make up AAL" (p. 45, p. 55).

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[35]See Smitherman (1994), Gates (2000), and Alim and Baugh (2007) for extensive definitions of the "dozens," "toasts," and "signification."

Campbell's (2005) In defense of the black vernacular, chapter one of *Gettin' our groove on: Rhetoric, language, and literacy for the hip hop generation*, called for looking at the rhetorical use of the Black Oral Tradition in rap music texts. Campbell (2005) maintained that the "vernacular is more than just a language—invariant be's, double negatives, and inverted semantics—it is rhetoric, a highly developed discursive system that claims the oral tradition of rap as its centerpiece" (p. 3). Campbell (2005) pointed out that rap music was "reclaiming the vernacular voice" (p. 13), a voice highly rhetorical in that its use was "based on many of the vernacular discursive practices (rapping, capping, the dozens, signifying, loud talking, call/response, and so on) that constitute the African American oral tradition" (p. 15).

Smitherman (1997) had made the same claim in "'The chain remain the same'": Communicative practices in the hip hop nation. Smitherman (1997) discussed "discursive practices" as Rhetorical and semantic strategies and discourse modes. Smitherman (1997) claimed that "*narrativizing*, "*braggadocio*," "*verbal insults*" such as the "*dozens/playin the dozens*"…or "*snappin*," and "*signification/signifyin*," "s*ampling,*" "*semantic inversion*," and "*inversion/script flippin*" constituted communication practices of the HHN (pp. 12-17). Paul (2000) defined "'playing the dozens'" as a form of signification.[36] Borrowing Smitherman's (1977, pp. 118-122) definition of "'playing the dozens'" in *Talkin and testifying: The language of black America*, Paul (2000) reiterated that these characteristics were indirection, circumlocution, images rooted in the everyday, real world" (Smitherman, p. 121; Smitherman, 1977, as cited in Paul, 2000, p. 251).

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[36]See H. L. Gates's (1988) Introduction to T*he signifying monkey: A theory of Afro American literary criticism* for an in depth discussion of "signification" in W. Napier's (2000) *African American LITERARY theory: A reader*.

Despite this rich oral heritage of rap music, Richardson (2000) insisted that only some students could profit academically from an "African-centered composition curriculum" even though such a pedagogy based on rap music rewarded students for their culture and was "intellectually challenging" (pp. 210-211). Yet, a rap music pedagogy is an "African-centered" pedagogy, and one of its first inceptions fell under the auspices of Black Studies (Baker, 1993). Like Smitherman (1997, p. 10), Richardson (2007) reported that AAVE discourse features such as "r-deletion" or "r-lessness" served as lexifiers for rap.

Richardson (2007) suggested that teachers could focus students' attention on the "intersyllabic" and "postvocalic" /r/ vocalization in AAVE words to center issues of language use in a rap music pedagogy. Presenting various terms such as "sports" and "shorts," "hater" and "sucker," Richardson (2007) pointed out how in AAVE and in Hip Hop, these words became "[spawtz]" and "[shawtz]" and "[heðə]" and "[suckə]" (p. 210). According to Richardson (2007), the "elongated open 'o'" allowed rappers to express their Southern identity through the use of the "'southern drawl'" (p. 208). Richardson's (2007) discussion connected language use and discourse in rap music to semiotics. According to Danesi (2007), Saussure defined discourse as "'*parole*'" or "the everyday use of '*langue*'...in specific social situations" (p. 23). This was evident in TI's What you know 'bout dat. Not only did TI employ the "southern drawl," heroic couplets, audience, reduplication, and poetic license, he employed one of the communicative practices Smitherman (1997) described. TI became a "braggadocio" who verbally insulted a rival. While Richardson (2007), Alim (2007), Smitherman (1997), and Powell (1991) called for studying how rap music "accessed" the Black Oral Tradition, Lüdtke

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(2006) analyzed this "access" in *Globalisierung und lokalisierung von rapmusik am beispiel amerikanischer und deutscher raptexte* to uncover how the "global" (Black American rap music) influenced the "local" (German rap music). Lüdtke's (2006) examination of this influence commented on a "hybrid" form of German rap and connected with the way language use in rap music informed identity.

The notion of rap as a hybrid form had surfaced in scholarship. An early postmodern conception of hybridity came from Baker (1993). In Hybridity, rap, and rap pedagogy for the 1990s: A black studies sounding of form, Baker (1993) spoke of rap music as a *hybrid* sound in a *postmodern* space (p. 89): "(By *postmodern* I intend the nonauthoriative collaging of archiving of sound and styles that bespeaks a deconstructive hybridity. Linearity and progress yield to a dizzying synchronicity)" (p. 89). Then, arguing for a "dual and multiplicity of cultural points of identification of youth who are products of post-colonial diasporic flow" (p. 16), Nilan and Feixa (2006) defined hybridity as "the making of something new through the combination of existing things and patterns" (p. 1). More specifically, they emphasized this definition with the claim that "On the one hand, hybridization is a process of cultural interactions between the local and the global, the hegemonic and the subaltern, the centre and the periphery. On the other hand, hybridization is a process of cultural transactions that reflects how global cultures are assimilated in the locality, and how non-western cultures impact upon the West" (p. 2). Nilan's and Fexia's (2006) definition of this hybridization process is open to interpretation even though Lüdtke (2006) saw the global (Black American rap culture) as assimilating into the local (German rap culture). The result was a hybrid German rap that became its own form (Lüdtke 2006; Schmidt, 2003). While Alim (2003) claimed

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that the phonetic, grammatical, and lexical features of AAVE and AAL were "lexifiers of HHNL" in Black American rap music texts, Lüdtke (2006) argued that these features had influenced a "hybrid" rap style among some German rappers, a style which included code switching.[37]   According to Lüdtke (2006), German rappers borrowed forms, terms, roles, and themes from AAVE and from Black American rap music texts; other times these forms, terms, roles, and themes were transformed within the local German context (pp. 140-141, pp. 294-295). German rappers transformed "mother insults" for a lack of the Black oral form within the German language.   Thus, the role of "Fly girl," a mid 1980's term in Black American rap, was too old for German representation (Lüdtke, 2006). According to Schmidt (2003), during the "second half of the 1980s German musicians produced American rap music in Germany" (p. 2), for "It was not until the beginning of the 1990s that rap music with German lyrics became popular" (p. 2).

Lüdtke's (2006) dissertation presented this hybrid form of rap through an extensive examination of the phonetic and grammatical features of AAVE and its lexical influences on both American and German rap music texts.   Lüdtke (2006) introduced a passage that used a simplified version of the "-iz- derived system." Words such as "'knizzow,' 'izze,' 'Kizzangizzo,' 'crizzi,' 'grizze,' 'gizzone, and 'izzone'" showed up in this passage, and its last line was "'Crizzin ricking tizza of mizzac mic dizza'" (US 109, as cited in Lüdtke, 2006, p. 103). Lüdtke (2006) claimed an Italian base for this variant form of the IZ code. Calling it "Lautverkettung mit –is(s)" or painting with sound, Lüdtke (2006) found a "hybrid," onomatopoetic rap style among some German rappers.

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[37]Code switching is the use of more than one language between and among interactants. Gumperz (1982) defined code switching as the "juxtaposition with the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems" (p. 59).

When used in American rap music, the base of the "-iz- derived system" was AAVE.

Campbell (2005) claimed the "-iz- derived system" was an invention of Snoop Dogg.

Snoop Dogg's versions of the derived system were often times simplified or variable.

Campbell (2005), moreover, believed that Snoop Dogg "patented his own little tongue

twisters such as *hizouse* (for "'house'") and *Drezay* (for … Dr. Dre)" (p. 18). Delpit

(1995) decided that this derivative code was a "new dialect" that preservice teachers

found difficult to speak, resorting instead to SAE to converse. Reporting this "new

dialect," Delpit (1995) explained that

> In this dialect, the phonetic element 'iz' is added after the first consonant
>
> or consonant cluster in each syllable of a word. (*Teacher* becomes tiz-ea-
>
> chiz-er and *apple*, iz-ap-piz-le.) After a bit of drill and practice, the
>
> students are asked to tell a partner why they decided to become teachers.
>
> Most only haltingly attempt a few words before lapsing into either silence
>
> or into 'standard English,' usually to complain about my circling the
>
> room to insist that all words they utter be in the new dialect." (p. 50)

Delpit (1995) was right when she claimed that the IZ code was a "new dialect." It

became a new variety of English when she introduced it to teachers who had never

learned to speak it. While it was over 30 years old (Howell & Vetter, 1976), this derived

system functioned as a "foreign" language for these teachers. The point that Delpit

(1995) made with using the IZ code with in-service teachers was significant. Having to

learn a new language or dialect in the context of the classroom can silence students.

Pragmatically, this IZ code could be used to examine ideological practices with respect to

language use.

Olivo (2001) argued that the unorthodox spelling practices in rap music created an "anti-language" that functioned ideologically within an "anti-society" (p. 68). Olivo (2001) determined that "overall, the non-standard spelling conventions employed in rap music lyrics functioned to create and to sustain hip-hop culture as an 'anti-society'" (p. 68). The -iz- spellings of *hinges/hips*, *fry*, *shit*, *hydroponic* or *'dro'*, and *bitch* in Rock yo' hips were representative of this "anti-language" (Smitherman, 1997, p. 11; Olivo, p. 68) in this "'anti- society'" Olivo (2001) spoke about. The "-iz- derived system" was an example of such ideological spelling conventions, and it compared and contrasted with "[g] plus reduplication." The use of the IZ code also represented the "gangsta's" style and the "gangsta's" particular role, particular ideological, cultural, and social identity.

Some rappers performed language and identity. Alim (2007) looked at the connection between language use and identity. Lüdtke (2006) concurred with Alim's (2003) claim that oral and written language use in rap music texts shaped particular identities. Lüdtke (2006) examined the way language use in German rap informed a hybrid identity. Nilan and Feixa (2006) connected hybrid musical forms to identity. They contended that recognizing post-colonial hybridity in musical forms allowed "young people to express their multiply-constituted identities" (p. 29). Acquiring many identities was the goal of "border pedagogy" (Giroux, 1997). Scherpf (2001) claimed a "border pedagogy" that informed the use of rap music in the classroom provided students with a broad range of identities. I cautioned, though, that multiple postcolonial identities could be confusing. Thus, a critical, rap music pedagogy should be able to mitigate any impact upon students' identities within the classroom and to treat the identities of all students as worthy of discussion because the influence of rap music as a popular form

upon identity formation is great. The identity a rapper assumed can determine her or his audiences. By listening to rap music, I had become a member of the HHN and a member of different rap audiences.

Like "[g] plus reduplication," described as a language spoken by "'stage folk,'" the "-iz- derived system" was also performed on the stage through language use mainly in "gangsta" rap to target an audience. Lüdtke's (2006) "Genrerollenausprägung" found that particular genres of rap music constituted particular identifiable roles such as the "Pimp, Mack und Mack Diva"; the "Gangsta, Gangstress und Gangsterpaar"; and the "Unabhängige Frau, Fly Girl, Sista und Queen" (p. 3). Kubrin's (2005) Gangstas, thugs, and hustlas: Identity and the code of the street in rap music was a work that represented stage identities, unstable entities that were not representative of any particular member of the HHN. Kubrin's (2005) discussion of the "street code" in rap music did not align social ills with rap music. Like Abrams (2000), Kubrin (2005) contended that "gangsta rap presented the violent depiction of urban ghetto life in America" (Abrams, 2000, p. 198; Abrams, as cited in Kubrin, p. 360). Kubrin (2005) analyzed how rap music, a product,[38] was used to accomplish a process, the handing down of the street code by the assumed roles of gangsters, thuggers, and hustlers. His work, in particular, also represented rap performances as "acts of identity" (Le Page & Tabouret-Keller, 1985, as cited in Pennycook, p. 110; LePage & Tabouret-Keller, 1985, p. 14). Goffman's (1956) notion of how dramatic performances formed identities (p. 10) can be extended to the performance of "gangsta" rap and how this genre influenced audiences' identities and

[38]Yasin (1999) determined that "As a product of the oral tradition, [rap music] performed messages, conveyed through oral performances…" (p. 214). This performance was done through performed "bound" (dependent) and "free" (independent) clauses that constituted these messages (p. 216).

behaviors, and handed down messages embedded in the street code. Therefore, audience analysis in rap music was a significant focus of a rap music pedagogy.

In Rap music, Is it really that bad? Why hip hop scholarship is important, Lewis and others (2002) made a case for hip hop scholarship but were unclear as to "how rap audiences actually interpret… messages and images" (p. 67). Calling for research into rap music and audience, these scholars spotlighted the "interpretation" of messages in rap music, calling for a "multi-faceted view of hip-hop culture with a focus on its potential to positively impact its audience" (p. 67). In Rap music and rap audiences: Controversial themes, psychological effects and political resistance, Dixon and Brook (2002) summarized "early rap research" to look at how audiences responded to themes in rap music (p. 106). They called for research that paid "attention to the nature and composition of rap music audiences" (p. 106). Alim (2003) claimed one could examine audience in Hip Hop lyrics by looking at "Who is the intended audience? Who are the 'interlocutors' in this Hip Hop conversation?" (p. 52). In "Rap-music attitude and perception scale: A validation study, Tyson (2006) treated his participants as members of rap audiences to scale their perceptions of the "three-factor model" in rap music texts: "empowerment, violent-misogynistic, and artistic-esthetic " (p. 212, p. 219). The "empowerment (EMP) construct" was rap music that exposed "oppressive conditions" and revealed how to overcome them (p. 212). This can be aligned with the critical approach. The "violent-mysogynistic (VM) construct" depicted rap music that celebrated criminal activity, promoted violence, and degraded women and gays (p. 212). This can be aligned with the social approach. The "artistic-esthetic (AE) construct" designated rap music as an art form worthy of entertaining an audience (p. 212). This can be aligned

with the literary approach. While Tyson (2006) explored the perceptions of various audiences, Finnegan (1992) pluralized definitions of audience.[39] Rappers have many audience types based on the genres of their songs and the roles they assume.

The interaction between performer and audience (Finnegan, 1992, pp. 97-100) in rap music was complicated because rappers have many audience types. Dixon and Brook (2002) called for a focus on the "nature and composition of rap music audiences" (p. 106) and Alim (2003) called for determining the "intended audience" in rap music because there are many to choose from (p. 52). This complication meant that rap music, identity, and audience were interactive. The concept of role meant the identity of a particular type. Through the performance of language (Bauman, 1977, p. 8; Bauman, 1977, as cited in Finnegan, 1992, p. 92), the "gangsta" rapper is a *type* upon a stage with a particular language use and audience. Goffman's (1956) dramaturgical model provided the context for the emergence of the IZ code in "gangsta" rap, for insight into the formation of particular identifiable roles in "gangsta" rap performances, and for the attraction of targeted audiences. Goffman (1956) contended that "When an individual plays a part he implicitly requests his observers to take seriously the impression that is fostered before them. They are asked to believe that the character they see actually possesses the attributes he appears to possess…" (p. 10). At the same time, "the performer can be fully taken by his own act; he can be sincerely convinced that the impression of reality which he stages is the real reality" (p. 10). Rappers' audiences can too. The Whorfian Hypothesis can lead performers and the audiences to believe this

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[39]In Observing and analyzing performance, Finnegan (1992) discussed and complicated the plurality of audience in *Oral traditions and the verbal arts: A guide to research practices*. Finnegan (1992) found that there are six ways for audiences and performers to interact and there are various "classifications" of audiences (pp. 97-100).

perceived reality through performance and language use. One reality could be that rap music is a way out of a dangerous existence. While some rappers and young urbanites were dying for their respect, others were writing to live (Mahiri & Sablo, 1996; Rose, 1989). While some scholars and researchers found that rap music and audience were worthy topics of discussion; others found the critical aspects of rap music more important.

2.2.2   The Critical Approach to Rap Music Pedagogy

Current rap music pedagogy scholarship and research focused on critical aspects. In Glocal linguistic flows: Hip Hop culture(s), identities, and the politics of language education, Alim and Pennycook (2007) argued that "the language of hip-hop culture remains underexamined" (p. 94). Claiming that identity and educational politics have important roles in "CHHLPs," they promoted the use of "critical language awareness" and "critical literacy" to inform critical rap music pedagogies that subscribed to "structuralist" critiques of "oppressive ideologies" by centering classroom discussions on language use in rap music (p. 96). With this pedagogy, Alim and Pennycook (2007) introduced language as the central focus of a Hip Hop pedagogy by "placing language squarely in the middle of…critical hip-hop language pedagogies (CHHLPs)" (p. 96). This way, "students and teachers are engaged in a consciousness-raising effort to learn both about *how language is used* and *how language can be used against us*" (p. 98). On the one hand, "hip hop is a site of identity formation and contestation" (p. 93). On the other hand, "hip hop is an important site of educational practice" (p. 90), Thus, Alim and Pennycook (2007) argued that "Putting language at the center of the analysis opens up

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levels of significance in terms of language choice, style, and discrimination" (p. 90). This pedagogy was also detailed in Alim (2007).

According to Alim (2007), studying language use in rap music provided students with deeper insight into "the relationships between language and discrimination, as well as the connective marginalities across linguistically profiled and marginalized populations" (p. 172). Because "CHHLPs emerge with the aim of not just teaching language, but inspiring pedagogies that make explicit the link between language, power, and social process" (p. 166), Alim (2007) aimed to "create a Freirean critical pedagogy (Freire, 1970) of language that educates linguistically profiled and marginalized students about how language is used and, of importance, how language can be used against them" (p. 166). The focus of this pedagogy made explicit the "combat" between language use in school and language use in community. The pedagogical units proposed by Alim (2007) provided "a progression of language learning experiences that illustrate a developmental approach, one that brings a theoretically grounded and socioculturally rich pedagogy alive" (p. 167). According to Alim (2007), this unit engaged students in research, turning them into what Morrell (2004) called critical researchers. Thus, Alim (2007) proposed several pedagogical approaches to rap music and hip hop informed by sociolinguistics, ethnography of speaking, critical applied linguistics (CAP) and critical language awareness (CLA) (p. 168).

Alim (2007) used "Real talk: Developing an awareness of sociolinguistic variation" to craft "an alternative metalinguistic discourse on language in educational contexts" (p. 167). According to Alim (2007), the pedagogy borrowed the phrase "real talk," or "naturally occurring conversations" and used it "to socialize students into an

awareness of sociolinguistic variation" (p. 167). Taking a CA approach to the variable

uses of the third person singular, present-tense verb ending, the -S1, in students'

transcribed section of a rapper's text, Alim (2007) found that students began to

"'standardize' the speech samples" in rap music and others began to "'vernacularize'"

them (p. 168). Alim (2007) also found that the pedagogy led students to a "larger

understanding of the structure and systematicity of spoken speech" (p. 168). While Alim

(2007) aimed "to infuse fundamental principles of sociolinguistc variation into school

curricula" (p. 167) and to look at the "variable frequencies of certain features within a

linguistic system…" (p. 168), students learned that the use of rap music in the classroom

could be a "viable modality for learning" (p. 168). "Language in my life: Language

learning through reflexive, ethnographic analysis" looked at "the concepts of variation in

terms of language use, or 'ways of speaking'" (p. 168). Alim (2007) informed this

pedagogy using "Dell Hymes's (1964, 1972) theory of ethnography of speaking" (p. 168)

to train students to document and to analyze their own way of talking in the field and to

become ethnographic analyzers of "real talk" in a transcribed text of language use

between two interlocutors—a New Orleans' rapper, Juvenile, and Alim, the interviewer

(pp. 168-169). To increase students' understanding of context within the ethnography of

speaking, Alim (2007) asked students to "analyze their own communication behavior as

it shifted across contexts and situations" (p. 169). Thus, they had to review concepts such

as "*speech situation*," "*speech event*," and "*speech act*" before getting started with

"documenting their communicative encounters" (p. 169). Alim (2007) found that after

collecting information on their own language use, students "gained a much higher level

of metalinguistic awareness" (pp. 169-170). According to Alim (2007), students' field

notebooks illustrated that they considered "(themselves as style-shifters possessing multiple languages and a range of speech styles)" (pp. 169-170). This consideration helped them better understand what was meant by the "abstract theory of 'speaking'" and to better comprehend the "linguistic landscape of their social worlds" (p. 170). "Hiphopography: The ethnography of hip hop culture and communication" developed the ranges of students' "sociolinguistic and ethnographic analysis of their own speech behavior" (p. 170). Alim (2007) expected students to conduct research in the community on the "linguistic innovations" of BL and introduced students to these innovations using Smitherman's (1994) *Black talk: Words and phrases from the hood to the amen* in order to make them aware of Hip Hop lexicon. He had them rewrite "academic language into a familiar hip-hop stylized way of writing (again, validating both academic language and the language of hip-hop culture)" (Alim, 2007, p. 171). For Alim (2007), students' fieldwork training and their conducted research on words in BL "contributed" to scholarship that "archived Black culture" (p. 171). The "Linguistic Profiling Project: From language use to language discrimination" moved students toward understanding "power relations" through language (p. 171). For Alim (2007), this unit educated students to the "privileged status of native 'standard' English speakers in relation to linguistically profiled and marginalized groups" (p. 171). It revealed what was meant by "linguistic discrimination" (p. 171). With their fieldwork training and understanding of "linguistic profiling research as 'applied linguistics,'" students collected their data in the community and documented experiences they defined as "linguistic profiling" or "the auditory equivalent of racial profiling" (p. 172). These documented experiences, according to Alim (2007), became "sites of exploration and critical interrogation of the

links between language, discrimination, and power" (p. 172). This unit culminated in the "developmental progression of CHHLPs" that helped students to investigate the correlation "between language and discrimination, as well as the connective marginalities across linguistically profiled and marginalized populations" (p. 172). Alim's (2007) pedagogical applications of these units were useful for teaching students research skills. These approaches have to be applicable to the lives of students who speak SAE as well for a rap music pedagogy to be inclusive of all students' "linguistic repertoires."

Scherpf (2001) proposed a rap pedagogy informed by critical pedagogies. This rap music pedagogy was intended to help students resist oppression and domination and to promote equity and justice, abstract ideals Scherpf (2001) claimed was needed, especially following the passing of *No Child Left Behind* (*NCLB*). Scherpf (2001) argued that NCLB aimed "to restrict rather than expand the spirit of democracy in American public schools" (p. 74). In line with Freire (1997, 1998), Scherpf (2001) contended that a critical rap pedagogy had the possibility to embody the spirit of democracy and to foster equity and justice among marginalized and oppressed students. Scherpf (2001) also promoted a rap music pedagogy that embraced "border pedagogy" (p. 89) and "revolutionary multiculturalism" (p. 97).

Scherpf (2001) suggested that "Giroux's 'border pedagogy' is an approach to classroom teaching that embraces cultural studies" (p. 89). In other words, "Through rap pedagogy, students would not be able to avoid traversing public, social, economic, legal, and political spaces stratified by race, culture, language, class, sexuality and gender" (p. 90). Scherpf (2001) argued that because they focused on various disciplines, a rap music pedagogy could be used to uncover external forces responsible for oppressing and

silencing some students while positioning others as privileged and dominant (p. 91; McLaren, 1997, p. 36). Scherpf (2001) explained that a "border pedagogy" "seriously and critically engages student knowledge and experience" (p. 87) by acknowledging them and providing students with "a basis for discussion and critiques of the dominant culture" (p. 87). On a critical level, a rap music pedagogy informed by "border pedagogy" centers the experiences of students as "the fundamental medium of culture, agency, and identity formation in the realm of the classroom and must be given preeminence in curricula for critical pedagogy" (p. 87). As a result, "Educators must learn from student experience and then form this into a philosophy of learning and a praxis of transformation" (p. 87). According to Scherpf (2001), "This pedagogy makes possible a variety of social identifications, expanding the range of identities that students can relate to and develop from" (p. 87; Giroux, 1997, p. 147). Informing a rap music pedagogy with "border pedagogy" treated "popular culture as a serious subject of study and analysis which is central to the project of recovering the knowledges, voices and histories that have been traditionally excluded from both the classroom experience and public discourses" (p. 87; Giroux, 1997, p. 147).

Of the three pedagogies that Scherpf (2001) called for to inform a rap pedagogy, "Revolutionary multiculturalism" was the one I could not fully espouse because it aimed to "destroy" whiteness and to "force" students from the dominant group to "feel marginalized" or to feel other emotions such as "guilt, shame, and resentment" (Scherpf, 2001, p. 95; McLaren, 1997, pp. 237-238, pp. 261-275). I did, however, agree with McLaren (1997) and Marable (1992) that people need "to fight for each other's differences and not just our own" (McLaren, p. 183, p. 289; Marable, p. 302). Fighting

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for these differences could ensure the academic dignity of all students when using a rap music pedagogy in composition. Scherpf (2001, p. 103) called for informing a rap pedagogy using the transnational approach found in Marable (1992, p. 302). This approach could transcend what Marable (1992) claimed "has always been a search for authentic identity, a sense of 'being ourselves,' and not for others" (p. 302). For Marable (1992), "The contemporary challenge is to transcend these historical boundaries" (p. 302) by breaking with the past to achieve "the next stage of the struggle for Black freedom" (p. 302). This next stage was "a new articulation of Blackness" that made room in the Black identity for other "people of color" such as "Chicanos, Puerto Ricans, Asian/Pacific Americans, Native Americans and other people of African descent" (p. 302). Unfortunately, the transnational approach articulated by Marable (1992) was exclusive and problematic because it made no room for the inclusion of Caucasians representing the color white. A rap music pedagogy informed by the transnational approach has to be inclusive of all people of color, including Caucasians. White is not a hue absent of color but a color absent of hue; as a result, like others, Caucasians are "people of color." Therefore, Caucasians can and should share in this "new articulation of Blackness" (p. 302) through an inclusive rap music pedagogy informed by the transnational approach.

Critical pedagogy[40] was Scherpf's (2001) first academic discourse on rap music pedagogy and could serve the critical needs of some students. Figure 3 is a model of this

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[40]Critical pedagogy is "an approach to education that is rooted in the experiences of marginalized peoples; that is centered in a critique of structural, economic, and racial oppression" (Morrell, 2007, p. 183). Stovall (2006) "encourages teachers (facilitators) to develop pedagogical practices that center the issues and concerns of students" (p. 588). A critical pedagogy was also in line with Alim (2007), for whom "language use" was at

academic discourse for the "potential" use of critical rap music pedagogy with students. The pedagogy is informed by Freire's (1997, 1998) *Politics and education* and *Pedagogy of the oppressed*; by Giroux's (1997) "border pedagogy" found in *Pedagogy and the politics of hope: Theory, culture, and schooling*; and by McLaren's (1997) *Revolutionary multiculturalism*.

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                    ┌──────────────────────┐
                    │  "Critical Pedagogy": │
                    │  Scherpf's (2001) First│
                    │  Academic Discourse on │
                    │         Rap           │
                    └──────────────────────┘
         ┌──────────────────┼──────────────────┐
         ▼                  ▼                  ▼
┌────────────────┐ ┌────────────────┐ ┌────────────────┐
│ Rap as a        │ │ Rap as a        │ │ Rap as a        │
│ Possibility     │ │ Possibility     │ │ Possibility     │
│ for "Pedagogy   │ │ for "Border     │ │ for "Revolutionary│
│ of the          │ │ pedagogy"       │ │ multiculturalism"│
│ oppressed" (pp. │ │ (pp. 78, 87).   │ │ (pp. 78, 96).   │
│ 76-77).         │ │                 │ │                 │
└────────────────┘ └────────────────┘ └────────────────┘
         │                  │                  │
┌────────────────┐ ┌────────────────┐ ┌────────────────┐
│   Freire,       │ │   Giroux,       │ │   McLaren,      │
│  1997, 1998     │ │    1997         │ │    1997         │
└────────────────┘ └────────────────┘ └────────────────┘
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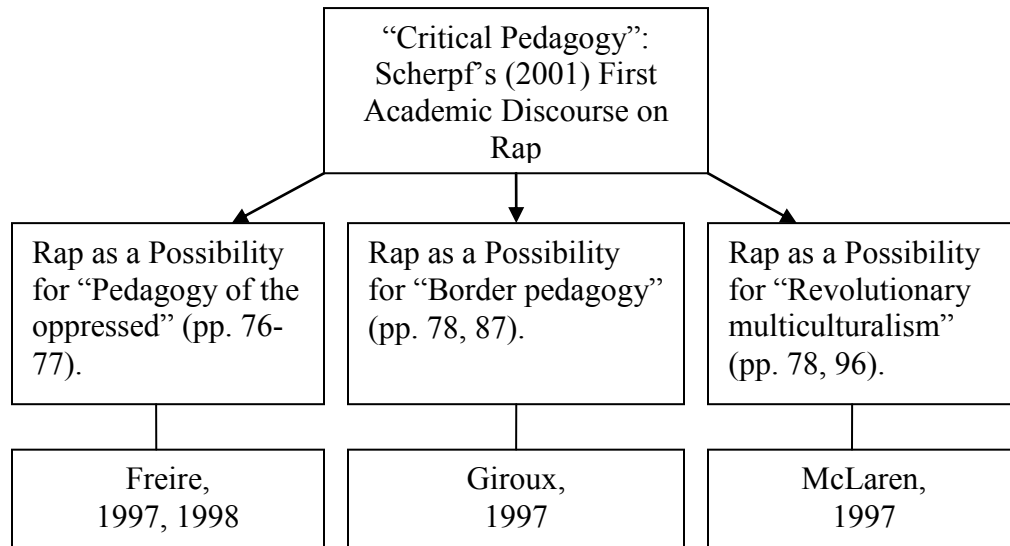
Figure 3. Scherpf's (2001) model for a rap pedagogy was based on the critical pedagogy of three major pedagogues—Freire (1997, 1998), Giroux (1997), and McLaren (1997). "Critical Pedagogy" was one of the two academic discourses of rap music (p. 77).

Following Freire (1998, p. 45, pp. 47-48), Scherpf (2001) proposed a "'rap music pedagogy' as a space of resistance to domination in which the voices of pluralistic democracy and citizenship can be cultivated" (p. 76). In other words, Scherpf (2001) argued for the use of rap as radical resistance to subjugation and oppression in democratic America (p. 76). Following Giroux (1997), Scherpf (2001) posited a "border pedagogy" or "Rap as a means to disrupt a homogenized, dominant educational discourse and the

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the "center" of a rap music pedagogy. This dissertation's ideals for a critical pedagogy using rap music were in line with Morrell (2007), Stovall (2006), Alim and Pennycook (2007), and Alim (2007).

privileging of whiteness" (p. 78). Rap became the potential for a critical pedagogy that challenged "cultural hegemony" and increased "the range of identities that students can relate to and develop from" (p. 87; Giroux, 1997, p. 147). Following McLaren (1997), Scherpf (2001) promoted a rap music pedagogy informed by "revolutionary multiculturalism," a critical pedagogy that opened up "a new public sphere" where the construct of "whiteness" was recognized, explored, dismantled, deconstructed, and destroyed (p. 96; McLaren, 1997, pp. 237-238, pp. 261-275). Taking Giroux's (1997) "border pedagogy" to the extreme, McLaren's (1997) "revolutionary multiculturalism" forced students from the dominant group "to cross borders and perhaps for the first time, feel marginalized" (Scherpf, p. 96; Giroux, p. 147; McLaren, pp. 237-238). Scherpf (2001) believed that "revolutionary multiculturalism" could engage students in a dialectic discussion of rap music as a subject in the classroom in order to deny "white students and a homogenized 'white' experience…the center of attention" (p. 78; Giroux, 1997, p. 147). Thereby, it challenged the ideology and hegemony of the privileged and dominant group, a challenge which is a post-colonial matter.

   "Critical scholarship" was Scherpf's (2001) second academic discourse of a rap pedagogy. Figure 4 illustrates this approach. These categories found in "critical scholarship" were also informed by the critical pedagogy of Freire (1997, 1998), Giroux (1997), and McLaren (1997).

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┌─────────────────────────────────────────────────────────────────────────┐
│   "Critical Scholarship": Scherpf's (2001) Second Academic Discourse on Rap │
└─────────────────────────────────────────────────────────────────────────┘
                                    │
                        ┌───────────────────────┐
                        │    Critical Approach   │
                        └───────────────────────┘

┌──────────┐  ┌──────────┐  ┌──────────┐  ┌──────────┐  ┌──────────┐
│ Rap as   │  │ Rap as   │  │ Rap as   │  │ Rap as   │  │ Rap as   │
│ Resistance│ │ Critique │  │ Counter- │  │ Ideology │  │ Destruction│
│          │  │          │  │ Narrative│  │          │  │          │
└──────────┘  └──────────┘  └──────────┘  └──────────┘  └──────────┘
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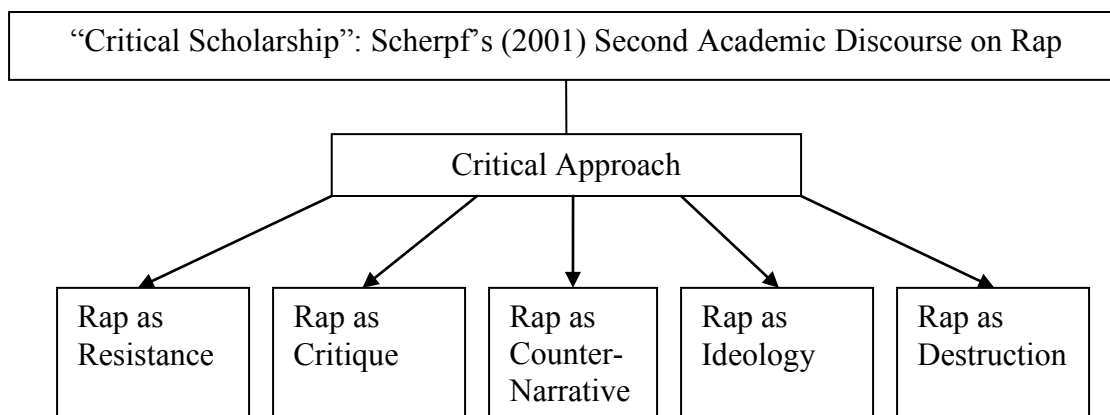
Figure 4. Critical scholarship was the second academic discourse on rap music. Social categories emergent in the case-study data of this dissertation and thin scholarship on the social approach represented in the available literature extended this academic discourse on rap music.

Rap as resistance and critique were informed by the critical pedagogy of Freire (1997, 1998), Giroux (1997), and McLaren (1997). Rap as counter narrative and ideology were informed by the critical pedagogy of Giroux's (1997) "border pedagogy" and McLaren's (1997) extension of it. Rap as ideology and destruction were informed by Giroux's (1997) "border pedagogy" and McLaren's (1997) "revolutionary multiculturalism." Like "guilt, shame, and resentment" (Scherpf, 2001, p. 95; McLaren, pp. 237-238, pp. 261-275), a rap music pedagogy uninformed by SRTOL and by students' right to their own music (SRTOM) could work against all students. For this reason, a critical, rap music pedagogy could allow for the analysis of rap music texts so that students become aware of the ideologies that produced legitimate differences in language use. This linguistic awareness was found in Alim and Pennycook (2007) and Alim (2007). A rap music pedagogy could also make students aware of a critical media approach to literacy (Paul, 2000).

While Paul's (2000) *Rap and orality: Critical media literacy, pedagogy, and cultural synchronization* focused on the message in rap music and in rap music videos, and on what that message meant to the audience, he believed that a rap music pedagogy could enable students academically. Thus, he provided a questionnaire that fostered critical literacy. It used rap music and videos to ask questions about rap messages. Such questions were, "What message is this rap/video conveying?"; "Do you personally agree with the message?"; "How could you resist/argue with the message if you desired to do so?"; "Is the use of rap/video in the classroom a pedagogically sound approach? why or why not?"; "What potential problems are posed by the use of rap/video in the classroom?" (p. 250). While many rap scholars find the use of rap in the classroom a "pedagogically sound approach," not all scholars believed a rap music pedagogy was a feasible approach for all students. Yet, Morrell and Duncan-Andrade (2005) supported Paul's (2000) call. In *Popular culture and critical media pedagogy in secondary literacy classrooms*, Morrell and Duncan-Andrade (2005) claimed that through critical media literacy, "students' academic literacy skills can be developed and accelerated" (p. 11). They also claimed that "students can learn to develop counter-narratives that allow for a sense of empowerment to disrupt those negative images and create their own realities" (p. 11). While Paul's (2000) critical media literacy had more to do with the video or audio of a rap song, a rap music pedagogy must eventually contend with the feasibility of using rap music in the classroom to teach literacy skills such as reading, writing, and acquisition of vocabulary. While such skills fall under academic literacy, the approach Morrell and Duncan-Andrade (2002) used was expected to facilitate both "academic and critical literacy development" (p. 90). In *Promoting academic literacy with urban youth*

through engaging hip-hop culture, Morrell and Duncan-Andrade (2002) used rap music in a traditional poetry class to engage students in an inclusive and accessible critical pedagogy. In *Critical pedagogy: Where are we now*? (McLaren & Kincheloe, 2007), Duncan-Andrade and Morrell (2007) focused on the essay and the research report to ground an empirical study of hip hop and rap music using a critical approach to literacy in Critical pedagogy and popular culture in an urban secondary English classroom. In Teaching popular culture in an urban secondary English classroom, Morrell (2008) explored how the treatment of rap texts as poetry fostered critical analysis and critical writing.

A rap music pedagogy informed by academic theory can promote the development of literacies. Designing a two-part unit for use in a traditional poetry class, Morrell and Duncan-Andrade (2002) compared rap music texts to traditional poetry (p. 91). The first part of the unit incorporated three major objectives. These objectives were discussions, critiques of messages, and learning of literary terms while students analyzed an alternative poetic form—rap music. The second part of the unit involved eight groups in this traditional poetry class. Treating Hip Hop music as a "post-industrial art form," Morrell and Duncan-Andrade (2002) paired rap music texts with traditional poems from different historical periods. Each group presented on a pair of texts by interpreting them, situating them within their periods, and analyzing their social, historical, and political connections. The objective of this unit was "tapping into popular culture and facilitating academic and critical literacy development" (p. 90). Morrell and Duncan-Andrade (2002) found "The unit was consistent with the basic tenets of critical pedagogy in that it was situated in the experiences of the students" (p. 91). This rap music pedagogy called

for a "critical dialogue and a critical engagement of the text, and related the texts to larger social and political issues" (p. 91). Morrell and Duncan-Andrade (2002) claimed that introducing Hip-hop texts into the "traditional curricula" connected popular and traditional texts in multiple ways that related past social, historical, and political situations and events in traditional poetry to current critiques of them in rap music texts. Thus, for Morrell and Duncan-Andrade (2002), "It is possible to perform feminist, Marxist, structuralist, psychoanalytic, or postmodern critiques of Hip-hop texts" (p. 89). While they called for using rap music texts to generate current discussions of critical topics affecting the lives of young folk, mainly urban, Morrell and Duncan-Andrade (2002) argued that the aim of infusing rap music texts into traditional curricula was to promote the goals of a critical pedagogy--consciousness-raising, resistance, empowerment, and liberation from "oppressive ideologies" through "critical dialogue" and "critical engagement" with paired texts (pp. 89-91).

Duncan-Andrade and Morrell (2007) conducted a longitudinal study that balanced traditional learning outcomes mandated by school and state administrators with a critical pedagogy in a high school English class for three years. During these three years, they held steadfast to mandates of promoting "academic literacy development and achievement" (p. 184), helping students understand the "language of power" and the "literacies of power" by engaging them in canonical texts in order to help them pass "Advanced Placement" examinations and to thrive in subsequent college courses. To meet these mandates, they paired eight traditional texts with eight popular texts from canonical British and Classical literature and from post-colonial and popular culture texts (p. 185). While they claimed that "Our purposes as educators are not to replace one

dominant ideology with another" (p. 187), Duncan-Andrade and Morrell (2007) redefined multicultural texts as those not necessarily written by people of color (p. 186). In doing so, they incorporated an inclusive transnational approach to rap music pedagogy. Ultimately, their goal in engaging students in the worlds of canonical literature and popular texts was to get them to question what counted as literary texts and worthy of study (p. 187). From Vygotsky, they borrowed the "pedagogical potential of tapping into young people's everyday experiences as participants in popular culture to scaffold academic literacies" (p. 187). Ultimately, they used "empirical data from theoretically informed practice to develop a more nuanced theory of critical pedagogy as it applied to urban education" (p. 184).

Morrell (2008) presented "critical English language arts instruction" which used "critical literacy theories to unpack canonical and contemporary literature texts" (p. 84). Presenting a "myriad of data sources" that could be utilized to create spaces for critical literacy in the language arts classroom, Morrell (2008) implemented "The 'Poet in Society' Unit" in order "to develop critical consumption of classic and contemporary poetic texts" (p. 99). He aimed to explore how current knowledge of hip hop texts as "urban poetry" facilitated "critical analysis and writing skills" (p. 99). Morrell and Duncan-Andrade (2002), Duncan-Andrade and Morrell (2007), and Morrell (2008) provided pedagogical applications of rap music texts in a traditional composition class by informing these applications with critical pedagogy, critical literacy, and critical theories. Campbell (2005) proposed a similar rap music pedagogy to engage "all" students.

Like Scherpf (2001), Campbell (2005) called for a rap music pedagogy that "accommodates a wide variety of racial, ethnic, social, and cultural groups" (p. 127).

Following Mahiri's (1998) research, Campbell (2005) suggested that aspects of "popular youth culture can act as unifying and equalizing forces in culturally diverse classrooms and that African American and youth cultural sources for curricula can motivate the learning of traditional subject matter" (Mahiri, 1998, p. 7; Mahiri, as cited in Campbell, 2005, p. 127). For Campbell (2005), a rap music pedagogy promoted racial diversity; more importantly, a rap music pedagogy can promote linguistic diversity. Warning against using popular youth culture "to ease students into learning traditional academic material" (p. 127), Campbell (2005) sought "what students and teachers can learn from nontraditional literate practices like Hip hop" (p. 127). He argued that rap music had turned young folk on "to writing and performance" (p. 132). Proposing a "site of cultural contact" characterized by Pratt as the "literate arts of the contact zone" (Pratt, 1991, p. 34; Pratt, as cited in Campbell, p. 133), Campbell (2005) claimed this site was where "rap sensibilities" influenced the writing of African American students. This site was also where these sensibilities and the American academy collided and where "Hip Hop youths (some inner city and others, increasingly, suburban and rural)" unloaded "ghettocentric lyrics" at the academy whose intentions were to "educate" and "mainstream" them (p. 133) to academic literacy and critical skills in text analysis and in text interpretation. Discussing issues of plagiarism could also be a "site of cultural contact."

While the "generation of multiple interpretations" proposed in Ideas in practice: Bringin hip-hop to the basics echoed a critical approach to rap pedagogy, Forell (2006) suggested a literary approach. The two approaches overlapped. Forell (2006) discussed how "integrating hip-hop into…writing curriculum might bridge the gap between literacy practices within and outside of the classroom" (p. 28). In other words, rap music texts

served as a literacy tool so that students tended to intrinsic and extrinsic academic matters of these texts such as "the tense, mood, voice, and aspect of hip-hop songs to facilitate awareness of stylistic and creative choices in writing" (p. 32). Forell (2006) also argued that rap music could be used as a "research tool" (p. 32), and Wakefield (2006) claimed that rap music could be used to move students towards a salient understanding of plagiarism. Wakefield (2006) focused on how the close analysis of the way some rappers sample the songs of other rappers in their own songs engaged students in conversations about how "lyricists employ other musicians' work in their creations" (Wakefield, 2006, p. 358; Wakefield, as cited in Forell, 2006, p.32). This conversation could be used to teach and learn the "philosophy of citation" (Wakefield, 2006, p. 359). This approach could lead to students' salient understanding of allusion and mimesis. The use of nonstandard spellings in rap songs was a critical aspect of rappers' "creative choices to writing."

Olivo (2001) found that deviant spellings in rap music were used "deliberately for various purposes, one of which is to graphically represent the phonological and syntactic features of African American Vernacular English" (p. 67). Olivo (2001) focused attention on how these spellings practices critiqued a standard language and a dominant society. Smitherman (2006) pointed out Olivo's (2001) "spelling ideology in Hip Hop" (Smitherman, 2006, p. 103) by declaring a "writing style" which preserved and represented "Hip Hop Music and Culture" and by finding the "spelling ideology" of some rappers "yet another dimension of language renewal and creation that has come about with the dominance of Hip Hop Culture in the postmodern era" (p. 104). The subject of "spelling ideology" in rap music texts can be the focus of the critical analysis of language

use in these texts. The spelling of America by Ice Cube in the album title AmeriKKKa's

most wanted (http://en.wikipedia.org/wiki/AmeriKKKa's_Most_Wanted, p. 1) was a

common example of this "spelling ideology" in rap music. The "spelling ideology" of

words using the IZ code was discussed elsewhere in this dissertation.

2.2.3   The Social Approach to Rap Music Pedagogy

The social approach to rap music pedagogy confirmed and extended literary and

critical approaches found in Scherpf (2001). Figure 2 (p. 63 of this dissertation)

represented the intersection of practice and theory of the three approaches to a rap music

pedagogy. When the critical and literary approaches were combined with the social

approach, the result was the mixed approach, which could serve students' needs on a

broader scale with respect to literary awareness, critical consciousness, and social

literacy. The "site of cultural contact" was useful for the literary and critical inquiry of a

rap text by allowing students from various groups to debate the importance of literary and

critical methods for teaching students to write using a radical pedagogy based solely on

the use of rap music. Snoop Dogg's Drop it like it's hot[41] was ideal for the social

approach to rap music pedagogy. Students took the theme and image in this song as

sources for writing. While some from the dominant group were unable to relate to the

emergence of the *panderer* in rap music, and students from the marginalized group were

unable to relate to historical and literary themes of *pandering*, all students learned what it

meant to be sexually exploited by someone else. As a social issue, exploitation was

discussed in the classroom to make students aware that both young men and women

could get "turned out" by a pimp, an image in rap music that practiced the street code as

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[41]See Appendix B: The lesson plan on Snoop Dogg's Drop it like it's hot.

well (Kubrin, 2005). The issue of violence was another subject of inquiry using rap music.

Rap music texts can be analyzed for social issues related to the violence perpetrated in rap music and on the street. In Get real: Violence in popular culture AND in English class, Holmes (2000) proposed a critical approach to the social issue of violence in popular culture to help students "recognize the harm in today's music" (p. 105). Holmes (2000) maintained that "bringing violence into the content of English class unites world and school" (p. 109). This violence was "something worth writing and reading about" (p. 109) in a critically social atmosphere like the classroom. This violence depicted and glorified in "gangsta" rap impacted the lives of many students.   In Writing for their lives: The non-school literacy of California's urban African American youth, Mahiri and Sablo (1996) discussed how urban youth from neighborhoods inundated with gangs were using their social literacy skills of vernacular writing to construct a rap hit that would help them rise above the violence they experienced on a daily basis. In Rap music and its violent progeny: America's culture of violence in context, Richardson and Scott (2002), arguing that "Rap music is America's child, born of the inadequate remediation of social inequities" (p.188), called for more inquiry into the impact this violent nature of "gangsta" rap had on American youth. Such an inquiry would be served best by the social approach to rap music pedagogy because the *gang* is a social phenomenon. Issues of violence in "gangsta" rap had also been debated (McLaren, 1997). Rappers have a place they call home.   They come from regions, territories, 'hoods, and sets, the very places "gangsta" rappers represent in their songs. Rose (1994) explained that

"Los Angeles County (especially Compton), Oakland, Detroit, Chicago Houston, Atlanta, Miami, Newark, and Trenton, Roxbury, and Philadelphia developed local hip hop scenes that link various regional postindustrial urban experiences of alienation, unemployment, police harassment, social, and economic isolation to their local and specific experiences via hip hop's language, style, and attitude." (Rose, 1994, p. 60; Rose, 1994, as cited in Kubrin, 2005, p. 442)

Bennett (1999a) described rap music as a "localized form of cultural expression'" (p. 77; Bennett, as cited in Kubrin, 2005, p. 442). This cultural form used rap music to expose such "regional postindustrial urban experiences" (Rose, 1994, p. 60). For Kubrin (2005), "listeners interpret music in multiple ways," and he argued that "both the street code and rap lyrics are constitutive elements of contemporary black urban culture" (p. 366). Embedded in the street code of black urban culture and rap lyrics were respect, a violent reputation, and payback through the gun (Kubrin, 2005). Nas's I gave you power and Tupac Shakur's Me and my girlfriend were two rap songs that symbolized the power of the gun to hand down respect, reputation, and payback. According to Kubrin (2005), "another way to establish self-image and gain respect" (p. 364) was through wealth and sex, which brought cars, jewelry, clothes, promiscuity, and conquest. These were social issues worthy of discussion in the classroom. Findings in the case-study data corroborated this claim by Kubrin (2005) as well.

Rap music interpretation was also a social phenomenon. In "'I see death around the corner'": Nihilism in rap music, Kubrin (2005) demonstrated how "structural disadvantage, social isolation, and despair have created a black youth culture or 'street

code' that influences…behavior, particularly with respect to violence" (p. 434). Kubrin's (2005) statement echoed the weak version of the Sapir-Whorf Hypothesis, wherein language use can influence behavior. Social isolation was the environment which influenced behavior too. Kubrin's (2005) article further "describes the larger societal and community-level contexts in which the street code and this genre of music have emerged" (p. 434). Paying close attention to the "nihilism" in rap music to come away with the way rappers "experience and interpret their lives" (p. 434), Kubrin (2005) demonstrated a social approach to the analysis and interpretation of rap music.

2.3   Conclusion

Calls for a rap music pedagogy were intended to fill gaps that a vernacular pedagogy could not. Some believed this gap was academic (Rickford, 2005; Campbell, 2005). Others felt this gap was cultural (Williams, 1972; Richardson, 2003). I claimed a social gap. Like approaches to the use of vernacular English in the classroom, the use of a rap music pedagogy must be able to promote SRTOL and SRTOM. Early calls for rap music pedagogy were of the literary type. Current calls were critical ones. Scherpf (2001, p. 29) encouraged exploring identities and whiteness through a rap music pedagogy to help students acquire a range of identities, to empower oppressed students, and to explore the essence of the power of whiteness. In Gangsta pedagogy and ghetto-centricity: the hip hop nation as counterpublic sphere, McLaren (1997) proposed the use of "gangsta" rap as a counternarrative to critique exploitation, inequalities, and racism in the U. S. McLaren (1997, p. 184) proposed challenging democracy in the U. S. through "gangsta" rap because "U.S. cultural life" was plagued with oppositional tension. He urged using this genre as a "counternarrative" to critique America's inability to achieve a

democratic society. He argued that America's social disharmony was caused by economic and material exploitation and social and political inequality and racism, not by "gangsta" rap music. McLaren (1997) claimed that "gangsta" rap voiced this critique on such social disharmony. Daspit's (1999) "'Bring(ing) the noise of knowledge born on the microphone'" to radical education informed traditional schooling with popular culture, rap music in particular, to develop radical pedagogies that included the literary and critical voices of students' experiences silenced by book knowledge. Daspit (1999) called for a radical pedagogy using rap music to incorporate a "broader range of student experiences" in the classroom (p. 166). This type of radical pedagogy would incorporate Giroux's (1997) "border pedagogy" and McLaren's (1997) "revolutionary multiculturalism" in order to assert a Freirean goal of education that liberated the oppressed in a democratic culture plagued with inequalities and racism.

A rap music pedagogy of the social type was emergent in the available literature and in the data of this dissertation's case study. While available literature and scholarship on various approaches to a rap music pedagogy provided a scope for literary and critical approaches, they did not present "quick-fixes" in public and higher education that revolved around issues of language use, race, identity, and discrimination of students from marginalized and dominant groups learning in the same classroom. My experiences as a marginalized student and as an educator of students from various cultural and linguistic backgrounds, including poor students from various rural communities around Nashville, Tennessee, influenced my views of the varying degrees of marginality based on class in counties surrounding Nashville and Christian County, Kentucky, where I had lived for years while teaching at this HBCU. Therefore, as

educators, we must admit that some of our poor, white rural students can be just as marginalized and just as oppressed as I, especially where the ideologies of product[42] pedagogy, not process[43] pedagogy or post-proccess[44] pedagogy, predominated because product pedagogy maintained the "autonomous model of literacy" as the goal of instruction.

Yet, vernacular approaches to a rap music pedagogy targeted mainly African-American students and other students of color who were considered marginalized by the standards of academic discourse. Richardson (2000) argued that an "African-centered composition curriculum" was intended to improve the literacy gap of African American students. Richardson (2000) made this literacy lag clear nearly ten years ago: "AAVE students are still placed disproportionately in college-level remedial writing courses" (Rose, 1989, as cited in Richardson, 2000, p. 197; Rose, 1989, p. 6, p. 8). Discussing a 1990s report on the status of African American students in college, Richardson (2000) argued that "Most studies show that African Americans have one of the lowest college completion rates of ethnic minority groups" (p. 197). The major factor Richardson (2000) cited for this "literacy lag" was the "cultural gap" (pp. 197-198). Paul (2000)

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[42]In "Process and post-process: A discursive history, Matsuda (2003) discussed how product theory, which informed "product-centered pedagogy" was "known as current-traditional," and "students learned modes of discourse and applied them to write their five-paragraph themes on topics assigned by the teacher" (p. 67).

[43]According to Matsuda (2003), process theory informed "process pedagogy," which emphasized the importance of teaching writing not as product but as process: of helping students discover their own voice; of recognizing that students have something important to say; of allowing students to choose their own topic; of providing teacher and peer feedback; of encouraging revision; and of using student writing as the primary text of the course" (p. 67).

[44]Post-process was not the end of process theory but was "defined as the rejection of dominance of process at the expense of other aspects of writing and writing instruction" (Matsuda, 2003, p. 78).

proposed a rap music pedagogy that acknowledged what students had to say. Like Shaughnessy (1977), who headed an open-admissions program that focused on the academic needs of Black and Puerto Rican students, Paul (2000) and Baugh and Wellborn (2009) focused their academic efforts on Black and Latino students. Darling-Hammond (2004, p. 23) noticed this need and Baugh and Welborn (2009, p. 47) agreed. According to Darling-Hammond (2004), "In a growing number of states, high school completion rates for African-American and Latino students have returned to pre-1954 levels" (p. 23). Paul (2000) argued that these "groups have been and remain consequently disenfranchised—educationally, politically, economically, and socially—within the U. S." (p. 247).

While a rap music pedagogy was only one aspect of an "African-centered pedagogy," which Richardson (2000) claimed was sorely "needed in composition to make students aware of the talents they already have and to maintain and build on the culture that nurtured them" (p. 198), this dissertation argued for the use of rap music to help as many students as possible to become aware of the features of their variety of English and the ranges of identities constituted and produced by them through the analysis of rap music texts. Yet, this can only get done if the definition of language is revised in social, institutional, and musical spheres, if students are given rights to their own language, and if they are allowed access to their own music. I am unsure if a rap music pedagogy can do all of this even though the multicultural and multilingual face of rap music is diverse, both locally and globally (Nilan & Feixa, 2006; Lüdtke, 2006; Lerer, 2007; Abley, 2008). Because of its diversity, rap music could serve as a useful tool for an inclusive and accessible pedagogy (Cope & Kalantzis, 1993). As educators

and administrators, we must revisit pedagogies that targeted marginalized students to clearly present guidelines for a music pedagogy to ensure that all students' needs were represented in them. While this was difficult to achieve in academia because American educational institutions privileged SAE in the classroom, outside of most American public schools and state universities, Smitherman (1995) argued that the "Language of Wider Communication" (LWC) coexisted with other forms. These forms were other English varieties, creoles, dialects, and codes, including SAE. Within most American public schools and institutions of higher learning, the status of SAE was privileged and other English varieties, creoles, dialects, and derived systems or subsystems were devalued. This system of reward and punishment created tension for marginalized students in the classroom and tension between students from marginalized and dominant groups. This tension needed to be addressed.

That many African Americans had faced systematic prejudice and discrimination from various institutions and from other non-mainstream cultural and racial groups exacerbated this tension. Alim (2007) informed of this and other tensions in the "language education of linguistically profiled and marginalized youth" (p. 162). Alim (2007) claimed that the first was "the cultural tension, or cultural combat, that such students engage in on a daily basis as they form their linguistic identities" (p. 162). The second tension for Alim (2007) was "between the development of critical language pedagogies and the lack of their broader implementation due to disinterested, and yes, sometimes discriminatory teachers and school systems" (p. 162). As a result of these tensions, students like me from marginalized groups had been silenced in the language arts classroom. Moreover, the privileging of SAE and devaluing of other linguistic

varieties, creoles, dialects, and codes had incited "linguistic resistance" in various forms, especially in the emergence of rap music and derived systems. Language arts programs and the composition classroom needed to open up "space" for the implementation of a rap music pedagogy to help thwart this tension. For Campbell (2005), this "space" was the "contact zone" articulated by Pratt (1991).

Calling for deep insight into hip hop's usefulness as a "site" of pedagogical interest and applicability, [45] Campbell (2005) argued impressively for the use of hip hop to "figure into literacy studies and composition pedagogy for all…students" (p. 127). The "language of Hip Hop," a linguistic and language contact phenomenon, "originates with Black working class and unworking class youth who take patterns and styles of AAL and play with them" (Smitherman, 2006, p. 101). Smitherman contended that rappers were "conscious linguistic innovators…transforming the linguistic landscape of the English language, contributing not only new, dynamic 'slang' words and expressions, but also restructuring and enriching the grammar of English" (Smitherman, 2006, p. 101). Because this innovation in rap music influenced the language use of those from global cultures, a rap music pedagogy could be feasible for use in the multicultural classroom. The findings in the data of this dissertation's case study supported the use of rap music in the classroom. However, because music is tied to students' interests, languages, and identities, a pedagogy based solely on rap music might not be a feasible approach for all students.

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[45] A rap music pedagogy would be only one part of a hip hop pedagogy even though early literary and current critical calls expected the use of only rap music to teach writing.

CHAPTER III

THE NATURE OF RAP MUSIC TEXTS

3.1   Introduction

The nature of rap music texts[46] was variable in that rap music texts move in and

out of what is oral, literate, and interactive of the two.   In A furified freestyle: Homer

and hip hop, Pihel (1996) warned that "To freeze rap music into something fixed is to

destroy it" (p. 251). Following Bäuml's (1984) three categories of texts in Medieval texts

and the two theories of "oral-formulaic composition": A proposal for a third theory,

Pihel (1996) argued for "oral, literate, and post-literate" categories of rap music because

of its unstable nature. Bäuml (1984) paved the way for Pihel's (1996) seminal work,

which explored the complex nature of rap music as texts within the three theories of

"oral-formulaic composition."[47]   Pihel (1996) asserted that "freestyling" was an oral

poetry, a definition of oral poetry that came very close to Amodio's (2004). There were

other notions of the nature of rap music texts. These notions complicated rather than

facilitated an understanding of the nature of rap music texts.   In Rap in the African-

American music tradition: Cultural assertion and continuity, Yasin (1999) determined

that "As a product of the oral tradition, [rap] presents performed messages, conveyed

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[46]For the purpose of this dissertation, a text is oral, written, or a representation of the two
(Pihel, 1996). It represents a semiotic piece that communicates or conveys a message
(Danesi, 2007).
[47]See Milman Parry's (1930) Studies in the epic technique of oral verse-making, Milman
Parry's (1971) *The making of Homeric verse*, and Albert Lord's (1960) *The singer of
tales* for in-depth discussions of "oral-formulaic composition" theories.

through oral performance, even though, as is the case with rap, the lyrics are usually written beforehand" (p. 214). Campbell (2005) claimed that "Raps are written first and later transmitted orally via electronic media (Campbell, 2005, p. 131). Alim and Baugh (2007) argued that "Lyrics are written, rehearsed, performed…before they appear on CD" (p. 52). After studying "ciphers" who performed two oral raps and a literate one, Newman (2005) claimed that rappers adapted their styles to the Black Oral Tradition. Similarly, Powell (1991) and others contended that rap music "accessed" the Black Oral Tradition (Alim, 2003; Campbell, 2005; Richardson, 2007; Alim, 2007, Smitherman, 1997; Pihel, 1996; Rose, 1994). As a result of these scholars' claims regarding the nature of rap music texts, this chapter examined the nature and complexity of texts within a body of knowledge subsumed by "oral-formulaic composition theories." To do this, I accessed texts already stabilized in order to study, analyze, and interpret them; I explored how they functioned and what their function meant. Thus, this chapter followed with an overview that surveyed the various ways that rap music texts existed. It aimed to juxtapose what this nature meant with respect to Bäuml's (1984) illustration of the three "oral-formulaic composition theories." The point this chapter ultimately made was that rap music texts—because of their reliance on the Black Oral Tradition—were inherently unstable and had different meanings depending on how they functioned. Therefore, making a serious case for a rap music pedagogy in composition was understanding what the nature and complexity of texts were in general. More specifically, this case for a rap music pedagogy included an exploration of the nature, complexity, and reception of rap music texts.

3.2   The Nature and Complexity of Texts

The nature of texts in general was complex. Bäuml (1984) illustrated and extended the Parry-Lord "oral-formulaic composition theories" with respect to the nature and complexity of texts by proposing a third theory. Surmising that the "function" of texts in the first two theories determined their nature through cultural meaning and value, Bäuml (1984) claimed interaction comprised the third theory. Identifying written texts with oral features, Bäuml (1984) designated the "*strophe*" in a "written text as indicators of its origin in oral tradition" (Lutz's Diagram, 1974, as cited in Bäuml, p. 33; Lutz, 1974, p. 441). Extending the Parry-Lord "oral-formulaic composition theories" by developing a third theory, Bäuml (1984) modified Lutz's (1974) illustration of the first two theories (p. 33). His "tertiary theory" saw the "function" and oral nature of texts within the literate tradition as emulating the role of literacy (Bäuml, 1984, pp. 42-43). Bäuml (1984) claimed that while "a text is a product of one type of composition, it is not subject to one type of reception: an orally composed text can be heard in performance, it can be written down and read, or it can be written, memorized, and heard" (p. 38). Yasin (1999) took up this theme by referencing Vansina (1985) whom, according to Yasin (1999), claimed that the "oral tradition is a verbal message that reports from the past to the present generation; thus, the oral tradition involves both a process and a product. This process is the transmission of message by word of mouth over time until the disappearance of the message. The product is an oral message based on previous oral messages passed by word of mouth for at least one generation" (p. 213). Oral messages are texts. These texts were meant to be "heard" in all three theories of "oral-formulaic composition."

In The complexity of oral tradition, Rosenberg (1987) explored orality in light of the Parry-Lord "oral-formulaic composition theories," questioning the definitive differences among texts that are "orally composed, orally transmitted, and orally performed" (p. 75). Like Finnegan (1977, p. 23), Rosenberg (1987) found that "oral and literate societies exist in a continuity, not a dichotomy, as do their lyrics and narrative" (p. 74). In opposition to Lord (1960), though, Rosenberg (1987) concluded that "Writing coexists peacefully with orality; it is not its executioner" (p. 88). He dismissed the idea that putting an oral text into writing fixed that text and destroyed the oral tradition (Rosenberg, 1987). Pihel (1996), moreover, agreed with both Lord (1960) and Rosenberg (1987). Pihel (1996) argued that "even freestyling…is influenced by literate elements" (p. 250) but noted that "To freeze rap music into something fixed is to destroy it…" (Notes, p. 251).

In line with Ong (1982), Rosenberg (1987) asserted that the literate poet used plot structures to organize narrative texts (Ong, p. 34, p. 144; Ong, 1982, as cited in Rosenberg, p. 87). Finnegan (1977) stated that "a degree of literacy has been a feature of human culture in most parts of the world for millennia" (p. 23). Rosenberg (1987) also found "some degree of literacy" as "a feature of culture nearly all over the world for thousands of years" (Finnegan, as cited in Rosenberg, p. 74; Finnegan, p. 23). For Finnegan (1977), this "degree of literacy" did not apply to "much of Polynesia, Aboriginal Australia, the far northern fringes of America and Asia, and some of Aboriginal America" (Notes, p, 23). The Literacy narrative in this dissertation challenged Finnegan's (1977) fixed view that literacy, found all over the world, did not apply to Polynesian and Aboriginal societies. At my elementary school, my classmates

and I attended many excursions that taught us different literacies. One was a hiking excursion that took us to Aiea Heights where we viewed a World War II Japanese plane stuck in the mountain. Aiea Heights is a low-lying, mountainous valley above Pearl Harbor with a hiking trail. After this excursion, our history and social studies teachers discussed the bombing of Pearl Harbor and Japanese culture. Another excursion that taught us a different literacy was a visit to Iolani Palace, where we learned about the Hawaiian Monarch. We also learned about the colonial influence of the South on the clothing of the monarch and on the architecture of Hawaii's palaces and government buildings. The introduction of the muu muu, Hawaiian architecture, and the gazebo were evidence of the colonial South's presence in Hawaii. Attending plays and the opera was an excursion that taught us high culture even though we did not realize it at the time. There was evidence that Hawaiian culture, to some extent, was influenced by those from the gentry in the colonial South. For someone from the "low class," I had a pretty "high-class" and literate upbringing. These excursions taught us a critical literacy of how to read the literacy *worlds* of others. The point I am making demonstrates that Finnegan had a fixed and narrow view of what literacy meant. Literacy could also mean learning to read the *worlds* of others.

While Rosenberg (1987) reported that Lord (1960) decided print material was responsible for "the notion of the 'fixed' text" and for "death to the oral tradition" (Lord, p. 137; Lord, as cited in Rosenberg, p. 73), unlike Finnegan (1977), Ong (1982) distinguished between oral and literate cultures based on memory and on plot. For Ong (1982), an oral culture relied on memory to compose and produce oral texts; a literate

culture relied on the "mnemonic patterns" of plot to "'shape for ready oral occurrence'" (Ong, p. 34; Ong, as cited in Rosenberg, 1987, p. 87).

3.3   The Nature and Complexity of Rap Music Texts

"Oral-formulaic composition theories" were important to the study of the nature of rap music texts. Like Bäuml (1984), Pihel (1996) acknowledged that the "strophe" or "refrain" signaled that an orally-performed text was written first. Pihel (1996) admitted that "Freestyling—rapping spontaneously with no pre-written materials—is how MCs battle each other to see who is the best rapper" (p. 252). Freestyling as oral poetry came closest to Bäuml's (1984) reference to Lutz's (1974) illustration of the first theory—the formulaic performance of oral poetry using "metrics, rhythm, recurrence of lexical and thematic stereotypes" (p. 33). Pihel (1996) categorized rap music texts that were written and performed as literate. To distinguish what a freestyle was with respect to oral and literate texts, Pihel (1996) determined that "Even a rap that is freestyled in a recording studio cannot be considered a freestyle because the rapper is able to do a limitless number of takes before he or she decides on the final version" (p. 252).   This category was similar to Bäuml's (1984) reference to Lutz's (1974) illustration of the second "oral-formulaic composition theory."

Pihel (1996) characterized rap music texts in terms of oral, literate, and post-literate. Pihel's (1996) classification of the nature of rap music texts fit well within Bäuml's (1984) extension of "oral-formulaic composition theories" (p. 31). First, Pihel's (1996) depiction of rap texts as "oral" corresponded to Bäuml's (1984) illustration of the "primary" theory. Second, Pihel's (1996) representation of rap music texts as "literate" related to Bäuml's (1984) illustration of the "secondary" theory. Third, Pihel's (1996)

delineation of rap music texts as "'post-literate'" was borrowed from Rose (1994, p. 86) and Ong (1982) and compared to Bäuml's (1984) tertiary theory. Figure 5 made this comparison superlative.

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┌─────────────────────────────────────────────────┐
│              Bäuml (1984):                       │
│  Three "Oral-Formulaic Composition Theories" as  │
│          The Reception of Texts                  │
└─────────────────────────────────────────────────┘
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Theory 1: An orally composed text heard in performance	**Theory 2**: A written text meant to be read	**Theory 3**: A written, memorized text meant to be heard in performance
Pihel's (1996) designation of rap as "oral" Freestyled	Pihel's (1996) designation of rap as "literate" Written	Pihel's (1996) designation of rap as "post-literate" Freestyled/Written

Figure 5. Bäuml (1984) believed that even if "a text is a product of one type of composition, it is not subject to one type of reception" (p. 38). The same can be said about Pihel's (1996) categories of rap music.

To position rap music texts within the "oral-formulaic composition theories," especially when they move in and out of the Black Oral Tradition, is to acknowledge their complex nature. In *Invented lives: Adolescent vernacular writing and the construction of experience*, Camitta (1987) defined rap as "verse which is orally performed to the beat of popular music but which is frequently composed in writing" (p. 41). Camitta (1987) claimed that "Rap texts are frequently written, although they are meant to be performed" (p. 66). Later, in *Black noise: Rap music and black culture in comtemporary America*,

Rose (1994) defined rap as "a form of rhymed storytelling accompanied by highly rhythmic, electronically based music" (p. 2). Rose (1994) argued that "rap rhymes are not the 'fixed, rhythmically balanced expressions' that Ong refers to in his description of oral cultures but rhymes constructed in linear, literate (written) patterns" (p. 87). For Rose (1994), "rappers and their rhymes are a far cry from the traditional oral poetic forms and performers" (p. 88). Moreover, Rose (1994) claimed that "The lyrical and musical texts in rap are a dynamic hybrid of oral traditions, postliterate orality, and advanced techonology" (p. 95). According to Rose (1994), orality and technology interacted in rap music and obscured the nature of rap music texts by using electronic technology to embed these oral practices. Taking a postmodern view of the cacophonic noise that some rap songs made, Rose (1994) emphasized that

> "rap is a complex fusion of orality and postmodern technology. This mixture of orality and technology is essential to understanding the logic of rap music; a logic that, although not purely oral, maintains many characteristics of orally based expression and at the same time incorporates and destabilizes many characteristics of the literate and highly technological society in which its practitioners live." (p. 85)

Rose (1994) provided insight into the nature of rap music. Rose's (1994) insight into the "fusion of orality and postmodern technology" (p. 85) did not undermine the point that rap music relied on the Black Oral Tradition. It corroborated this claim. While Pihel's (1996) definition of the nature of rap music texts came closest to Bäuml's (1984) third theory, the various definitions of rap uncovered its complex nature and redefined what the Black Oral Tradition once meant.

Although Pihel (1996) did not categorize "ciphers" as freestylers, he asserted that "freestyling" was a "post-literate poetry" that came very near to Amodio's (2004) definition of oral poetry. Newman's (2005) exploration of the cipher's freestyle, however, provided the much needed insight into one of the two categories of oral rap genres:

> "Cipher participants rhyme to a recorded or synthesized loop of music called *the beat*, but sometimes a human voice called a *beat-box* provides a background rhythm. It is also possible to rhyme *a capella*, i.e., to no beat. Ciphers are one of the two main *freestyle*, or improvised, genres of rap, the other being *battles*… . Both forms contrast with *writtens*, which are recorded on CDs and performed as set pieces in concerts." (p. 404)

Here, "*the beat*" and "*beat-box*" are the technology from which ciphers freestyle. For Newman (2005), "ciphers" and "battles" comprised freestyles, which were unstable and unfixed and contrasted with "writtens" (p. 404). The categories of rap music texts and of freestyles, the definitions of rap music, and the nature of rap music texts supported the notion that rap music texts are fluid and unstable because they are oral, written, or both.

3.4 Rap Music Texts and the Black Oral Tradition

Rap music "accesses" the Black Oral Tradition (Alim, 2003; Campbell, 2005; Richardson, 2007; Alim, 2007, Smitherman, 1997; Pihel, 1996; Rose, 1994; Powell, 1991). Extending Vansina's (1985) idea of the oral message in *Oral tradition as history* to "message rap" in rap music, Yasin (1999) discussed "message rap" as an "integral part of the maintenance of the oral tradition in African-American culture, in that it is used to transmit themes of the past to the present" (p. 213). Freestyling was one way rappers

transmitted these themes. In rap music: An education with a beat from the street, Powell

(1991) claimed that a "Rap is essentially a homemade, street-level musical genre" (p.

245). Powell (1991) designated three classifications of rap music—(1) "'quick rap' (one

rapper talks to another); (2) 'life-line' or 'hard-core' rap (containing explicit lyrics); and

(3) 'commercial rap' (hip hop and dance rap)" (pp. 245-246). For Powell (1991), these

genres of rap were part of the tradition of oral recitation that originated in Africa many

centuries ago. They are comprised of "'toasting,'" "'capping,'" "'joining,'"

"'signifying,'" "'shucking and jiving,'" "'sounding,'" "'running it down,'" "'gripping,'"

"'copping a plea,'" and "'playing the dozens'" (Powell, 1991, p. 246). For Powell

(1991), this tradition was "exemplified by the West African griot, or

troubadour/storyteller" (p. 246).

Pihel (1996) claimed that "Freestyling is an outgrowth of various African and

African-American oral traditions. These included praise songs and genealogies of West

African *griots*" (p. 252). He asserted that the "ability to discard one's initial intentions

and to adjust immediately to new developments in the rap is essential in freestyling" (p.

258). Smitherman (1997) proclaimed that rap music had been designated a genre which

used rhetorical "strategies and modes" within the Black Oral Tradition. In "'The chain

remain the same'": Communicative practices in the hip hop nation, Smitherman (1997)

discussed how rappers used rhetorical and linguistic strategies and modes in rap music.

The focus was on "rhetorical strategies." According to Smitherman (1997), rappers

utilized oral features of AAL to "access" the Black Oral Tradition. The first strategy was

"narrativizing." Rappers used this "strategy to explain a point, to persuade holders of

opposing views to one's own point of view, and to create word pictures about general,

abstract observations about life, love, and survival" (p. 12). Smitherman's (1997) second

strategy was the "braggadocio," which was "ritualized in the toasts, long-standing

narrative epics from the oral tradition" (p. 12).   According to Smitherman (1997),

rappers used the "braggadocio theme" to brag about their rapping and lovemaking skills

(p. 13). Smitherman (1997) argued that rappers used two types of "verbal insults" in

their songs: "*playin' the dozens*" and "*signifyin'*" (pp. 13-14). With "*playin' the*

dozens," a rapper insulted another rapper's mother; with "*signifyin'*," a rapper insulted

another rapper. Tupac Shakur's Hit 'em up levelled both types of verbal insults at his

rival, Biggie Smalls. Smitherman (1997) went further, claiming that rap did more than

just borrow from the "Black musical tradition" (p. 15). For Smitherman (1997), rappers,

like "contemporary Black writers," used "sampling [as] a kind of structural signifyin'" (p.

15). In doing so, "they extend that tradition and put their own imprint on the game" (p.

16). "*Flippin' the script*" was used in rap as a way to invent "a communication system

that became linguistically unintelligible to the oppressor, even though it was his

language" (Smitherman, 1997, p. 17). The IZ code reported by Howell and Vetter (1976)

and used by some rappers might qualify as this communication system, a system

Smitherman termed an "antilanguage" (p. 11, p. 17).   The rapper became similar to what

Powell (1991, p. 246) and Scherpf (2001, p. 80) called the "griot." Scherpf (2001)

surmised that "like the griot, an African storyteller who plays the important role of oral

historian in the community, rappers use their lyrics to make social commentary on what it

means to be young and black in the late twentieth century" (p. 80).   Because of this rich

oral tradition, Powell (1991) argued that "educationalists … cannot afford *not* to tap into

some of rap's vitality and bring it into the educational setting where it can inspire and motivate our youth to stay in school and receive relevant educations" (p. 257).

3.5   Rap Music Texts and the Literate Tradition

Rap music also "accesses" the literate tradition, conforming to features of the "Freytag Pyramid" (Ong, 1982) and the five-paragraph essay paradigm (Pixton, 1982; Corbett, 1971). Ong's (1982) introduction of the "Freytag Pyramid" elucidated how rap music texts accessed the literate tradition. According to Street (1995), "Ong argues that our knowledge of oral culture is distorted by literacy" (p. 153). For Ong (1982), the "Freytag Pyramid" represented "climactic narratives" and "climactic plots," a structure, "formula" closely related to literacy (p. 34, p. 144; Ong, 1982, as cited in Rosenberg, 1987, p. 87). The structure illustrated the "*literateness*" and the "literariness"[48] of Back then, an orally performed rap music text. Pihel (1994) would have considered this structure evidence of rap music as "'post-literate'" because it moved in and out of the oral and literate traditions. Figure 6 plotted the events of Back then to demonstrate its access of the literate tradition:

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[48]The "literariness" and "literateness" of Back then lay in its use of two literate structures—the "Freytag Pyramid" (Ong, 1982), the "oral rhetoric" (Corbett, 1971), or five-paragraph essay paradigm (Pixton, 1982).

Crisis
There was a major change[49] in
his change.[50] He had money.

Climax
He was "living laid in the
shade." He was wealthy.

Rising Action/Complications
After his record deal, his
pockets were "thick," his
dollars were "swole," he had
a diamond "grill" in his mouth,
he was "pimpin' pens and jelly,"[51]
with pockets as big as his belly.
He owned an "Escalade" and
"five estates."

Falling Action
These same women who
disrespected him now
missed him, wanted to sit
in his car, count his money,
smoke his weed, hug and
kiss him; they "popped"
for him, called him, and
wanted to be loved by him.

Exposition
Before Mike Jones became
a rap star, he was shown no
love by the ladies, he was
considered a "scrub," he was
dissed. His dollars were not
"swole" enough, he had empty
pockets, he did not have a
"grill" in his mouth, and he
did not have a record deal.

Resolution
Mike Jones had no time for
these women now; he had no
love for them, he dissed
them, living happily-ever
after with his riches.

(Jones, M. (2005). Back then. *Who Is Mike Jones?* U.S.: Swisha House/Warner Bros.;
http://ohhla.com/anonymous/mkejones/whoismke/backthen.mke.txt, p. 1).

Figure 6. This illustration elucidated how Back then used the structure of the "Freytag
Pyramid" (Ong, 1982, p. 34, p. 144), a literate strategy that used climactic order to tell a
"rags to riches" story. I summarized the story in Back then after listening to the song and
reviewing a text of it.

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[49]This word "change" meant alteration.
[50]This word "change" meant money.
[51]"Pimpin' pens and jelly" meant the rapper was exploiting and using his writing, literacy
skills, and brain to make money.

While the events in Back then by Mike Jones can be plotted on the "Freytag Pyramid,"

they can also be structured using the five-paragraph essay, or what Corbett (1971)

defined as "oral rhetoric." Pixton (1982) defended using the five-paragraph essay with

first-year composition students.   Even a rap song conformed to the five-paragraph essay.

In Figure 7, Back then used this essay structure by providing a thesis statement, three

topic sentences, and a restated thesis statement:

Thesis:	"Back den 'ho's didn't want me; now I'm hot, 'ho's all on me."
Topic Sentence:	"Befo' I came up in the game, dese 'ho's didn't show no love."
Topic Sentence:	"Befo' da ice was in my grill, befo' I got my major deal, dese 'ho's wouldn't give a damn if I was heah."
Topic Sentence:	"Befo' my paper came, befo' I got my fame, dese 'ho's dat's poppin' on me now didn't even know my name."
Restated Thesis:	"Back den 'ho's didn't want me; now I'm hot, 'ho's all on me."

(Jones, M. (2005). Back then. *Who Is Mike Jones?* U.S.: Swisha House/Warner Bros.;
http://ohhla.com/anonymous/mkejones/whoismke/backthen.mke.txt, p. 1).

Figure 7. Back then used chronological order in a five paragraph essay paradigm.
According to Corbett (1971), this paradigm is an "oral rhetoric." Because of its narrative
structure, the song represented a "post-literate" text that was interactive of oral and
literate structures and strategies. I translated the above lines by listening to the song from
the original CD.

Back then illustrated the use of both oral and literate strategies in text and in performance. In this rap song, Mike Jones provided the supporting detail that followed each topic sentence. This detail substantiated the song's thesis statement as well. While Ong (1982) believed that "remembering" not "memory" was responsible for the "thematic recurrences" of traditional oral texts (pp. 144-145), he claimed that with the "Freytag Pyramid," the "climatic plot comes into being only with writing" (p. 144). The same is true of the five-paragraph essay paradigm. While Campbell (2005) and Alim and Baugh (2007) lay claim to the *transmission* (broadcast) of rap music from the written to the oral, Lord (1960) and his contemporaries lay claim to the *transition* (change) of oral texts. A transmitted text moved from the written to the orally performed; a transitioned text moved from the oral to the remembered to the orally performed again but not from memory. According to Campbell (2005), raps were orally-performed from a written text. Campbell (2005) stated that Ong would have probably considered rap a "'secondary' or 'post-literate' orality" (p. 131; Ong, 1982, p. 11). Newman (2006) would disagree with respect to "freestyle" raps. While Pihel (1996) argued that a "freestyle" rap came closest to the traditional definition of oral poetry even though a freestyle moved in and out of the oral and literate traditions, Newman (2005) believed the contrast between "ciphers" and "battles" and "writtens" demonstrated differences between orality and literacy.

3.6   Conclusion

While the content of rap music texts was purposefully constructed to meet the needs of its audiences and to pass down the traditions, beliefs, and values within the Hip Hop culture through "socially-conscious" and "political" raps (Paul, 2003; Newman, 2005), these raps were not necessarily "purely" oral in nature. Amodio's (2004)

distinction of primarily oral poets and their poems compared with Pihel's (1996) and

Newman's (2005) categorization of "freestyle" as an improvised rap song. Like Pihel

(1996), Newman's (2005) illustration included the practice of freestyling. Pihel (1996)

distinguished between raps as strictly oral and written, raps without and with refrains, and

raps as improvised and performed. While Pihel (1996) focused mainly on the nature of

rap music, Newman (2005) centered attention on rap music as an oral genre—"Ciphers

[as] one of the two main *freestyle*, or improvised, genre of rap, the other being *battles*,

which are best understood as a rap version of traditional African-American ritual insults"

(Labov, 1972, as cited in Newman, 2005, p. 404; Labov, 1972, p. 128). Reiterating

Bäuml's (1984) articulation of "function" in the "two theories of oral-formulaic

composition," Amodio's (2004) meaning of "transmitted" was in obvious contrast with

Campbell's (2005) and Alim's and Baugh's (2007) claim that rap music was written first

and later performed and recorded on CD. For Campbell (2005) and Alim and Baugh

(2007), "transmitted" meant a text which was orally performed after being written. These

scholars left the role of memory in "transmitted" texts unclear yet worthy of study in its

own right. Pihel (1996) corroborated their claim with "Most rap music is pre-written and

meant to be performed: a post-literate poetry" (p. 250). Pihel (1996) surmised that the

freestyle came closest to the definition of oral poetry, a definition handed down by

Amodio (2004). Defining what was meant by oral poet and oral poem, Amodio (2004)

stated, "because the poem an oral poet produces is not entexted but exists only during the

moment it is being publicly and communally articulated, oral poetry is inherently

dynamic and ephemeral. Residing only within the collective memory of those present

while it is performed, an oral poem leaves no trace once the final reverberations of the

poet's voice die out" (pp. 4-5).

In line with Lord (1991), Amodio (2004) also provided a definition of

"improvisation": "Composition in performance or possibly recomposition in performance

are satisfactory terms as long as one does not equate them with improvisation, which,

means to make up a new nontraditional song from predominantly nontraditional

elements" (Lord, as cited in Amodio, Notes, p. 204; Lord, 1991, p.76). Amodio (2004)

contended that the continued oral composition of performed poetry changed with every

new performance of the same song. This "transition" was not a change from oral to

written or written to oral but a change in what was orally produced because primarily oral

poets could adjust the production of orally composed and performed poems. Thus,

rappers and their written and performed songs, not freestyles, were in direct contrast to

Amodio's (2004) delineation of primarily oral poets and their poems, which were meant

to pass down the traditions, beliefs, and values of a culture or nation.   For Newman

(2005), perhaps, "'Composition in performance'" equaled "freestyles." "Writtens"

seemed akin to "oral literature." Pihel (1996) claimed that the performance of a rap, oral

or written, was "post-literate" because it moved in and out of what was oral and literate.

Criticizing those who "need hip hop to be a static, definable object" (p. 251),

Pihel (1996) believed that to try to stabilize and to fix rap music is to destroy its nature.

Yet, Pihel (1994) argued that freestyling in rap comes closest to what Lord (2000) called

improvisation in poetry. Though he warned of resigning oneself to concepts, Amodio

(2004) concluded that "At the opposite terminus of the oral-literate continuum lies a

purely literate culture, one in which orality exerts no influence over the production or

dissemination of texts" (p. 5). While Amodio's (2004) "oral-literate continuum" set up a

dichotomy that can be used to explore the ranges of the nature of rap music texts,

Finnegan's (1977) description of the "oral-literate continuity" set up the notion of fluidity

(Finnegan, p. 24; Finnegan, as cited in Rosenberg, 1987, p. 74). For Finnegan (1977),

"Since literate and non-literate media have so long co-existed and interacted it is natural

to find not only interaction between 'oral' and 'written' literature but many cases which

involve overlap and mixture" (p. 23). The same could be said of rap music texts. They

were interactive of both oral and written elements found in literature and poetry. They

were fluid, and Finnegan (1977) made this notion of fluidity very clear:

> "The basic point then is the continuity of 'oral' and 'written' literature.
> There is no deep gulf between the two: they shade into each other both in
> the present and over many centuries of historical development, and there
> are innumerable cases of poetry which has both 'oral' and 'written'
> elements. The idea of pure and uncontaminated 'oral culture' as the
> primary reference point for the discussion of oral poetry is a myth." (p. 24)

Like Rosenberg (1987, p. 74), Finnegan (1977) demonstrated that "oral and literate

societies exist in a continuity, …as do their lyrics and narrative" (p. 24). The notion of

fluidity was also supported by Amodio (2004) who stated that "…texts in a literate

culture are not isolated from orality but are in every way surrounded and influenced by

it…" (p. 10). Rap music fell within these ranges.   Pihel (1996) agreed too that the

"source of all rap is the oral improvisation of freestyling" (p. 268). This source was what

gave rap music its fluid nature also. Figure 5 modeled how rap music texts compared

with the three "oral-formulaic composition theories" found in Bäuml (1984) and the three

categories of rap music texts found in Pihel (1996). As for texts in general, Camitta (1987) stated it clearly—texts that are transcribed enjoy public and private existences orally and written (p. 72). Thus, while fluid, rap music texts were unstable because they relied on oral and literate traditions and functioned as freestyles, writtens, or somewhere between the two.

CHAPTER IV

METHODOLOGY

4.1   Introduction

The methodology used in this dissertation was the exploratory case study.

Analyses of the data was interpreted, recast and even reinterpreted when and where

necessary. Upon analysis and interpretation of the data, this case study confirmed literary

approaches and extended critical approaches to rap music pedagogies with the social

approach. This case study sought participants' (S1, S2, S3, S4) knowledge of "pre-

categorized measures." Context complicated the feasibility issue and problematized

literary, critical, and social approaches to a rap music pedagogy that privileged the

experiences of only one group. Therefore, all participants' knowledge of literary,

critical, and social aspects within rap music texts was important to this exploration. Their

knowledge was important to making *A case for rap music pedagogy in composition*.

"Pre-categorized measures" and emergent categories confirmed literary

approaches to rap music pedagogy and extended critical ones. Findings provided insight

into exploiting literary and social elements in the classroom to serve as a tool for

students' inclusive access to such a radically exclusive pedagogy. Context was especially

relevant to a rap music pedagogy in composition. Content was explored to elucidate how

inclusive a rap music pedagogy must be in order for it to provide access to an ethnically, culturally, and linguistically diverse group of students.

Like Lee (1992), Street (1995) found that there was "variation in literacy across a whole range of different practices, contexts, and in each case there are 'competing discourses'" (Lee, pp. 196-197; Lee, as cited in Street, p. 133).   Street (1995) called for treating literacy as a model "that is methodologically and theoretically sensitive to local variation in literacy practices and that is able to comprehend people's own uses and meaning of reading and writing" (p. 133, p. 149). In this case study, differences in literacy practices included knowledge of variation in language use and in music interest.

Research literature reported that rap music texts "access" a "whole range" of what is oral, literate, and interactively oral and literate (Alim, 2003; Campbell, 2005; Richardson, 2007; Alim, 2007; Smitherman, 1997; Pihel, 1996; Rose, 1994; Powell, 1991). Rap music served as a tool for studying the "mix" of what Alim (2007) termed "Hip Hop Nation Language Varieties (HHNLVs)."[52] Yasin (1999) noticed that "It is important that rap is used not just for entertainment and critique, but also for education and the spread of information" (p. 221). For George (1990), rap was a useful tool for "stimulating reading and writing" among urban students (p. 12; George, as cited in Yasin, 1999, p. 217).

4.2   Research Method

The methodology of this case study was what Yin (2003) termed "exploratory." Stake (1995) termed it "instrumental." The method employed was the "semistructured" (Purcell-Gates, 2007) and "open-ended" (Yin, 2003) interview from a fifteen-item

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[52]"HHNLVs" were the layers of AAL or AAE used among rappers and members of the Hip Hop Nation.

questionnaire. The "probing" questionnaire became a tool for what Yin (2003) described as "guided conversations rather than structured queries" (p. 89) to elicit responses that elucidated "pre-categorized measures," which confirmed literary aspects in rap music. Items on the questionnaire probed for insight into participants' knowledge and understanding of these elements. Emergent categories were unexpected findings that extended literary and critical elements of rap music pedagogies found in critical scholarship through the social approach. Ultimately, participants departed knowledge rather than just answered questions.

4.3   Research Instrument

The research instrument used in this case study was a questionnaire, which served as an interview script. The idea for the questionnaire was borrowed from Tyson's (2006) Rap-music attitude and perception scale (*RAP*). Another idea for the questionnaire was borrowed from Purcell-Gates's (2007) Semi-structured literacy practices interview script, and from Paul's (2000) questionnaire on rap and audience. Stake (1995) and Yin (2003) also guided PI's construction of the questionnaire. The research instrument contained 15 items used to elicit expected responses from respondents. The questionnaire probed for explanations and elaborations of their responses, including written responses with examples, to yield deep insight into respondents' knowledge of "pre-categorized measures." Item numbers 1, 2, and 3 elicited responses that discussed participants' interaction with rap music. Items 4 through 11 and 14 led to the literary responses this case study expected to elicit. To address issues regarding the usefulness of rap music to teach academic skills, items 12, 13, and 15 elicited responses that confirmed scholars' and PI's views that rap music can be used to teach reading and writing. George (1990)

claimed that rap could to do this, and Yasin (1999) found rap music pedagogy feasible for educational purposes. Items 1, *4*, *5/6*, **7**, 8, and *15* elicited responses PI expected with respect to literary elements in rap music. Most of these items crossed over into emergent, social categories.

4.4   Participants

There were four participants in this case study. Referred to as S1, S2, S3, and S4, these participants made up a diverse group. There were three males, one Native American, one African American, and one Caucasian. The only female participant was Caucasian. F1, a faculty member who provided insight into the use of music in the classroom to teach writing, shared a lesson plan that was analyzed and discussed. The purpose for analyzing this faculty member's music pedagogy was to further explore the feasibility of a music pedagogy based solely on rap music. The role of the PI was interviewer and interpreter (Stake, 1995), who elicited expected responses from participants; the roles of the participants were what Yin (2003) termed respondents, who departed knowledge on the "topics"; and the role of the faculty member was developer of the lore and expert practitioner of a "music pedagogy" in the "context," the composition classroom. The feasibility of rap music pedagogy was complicated with F1's "music pedagogy" for students from different cultures with different languages, identities, and music interests.

4.5   Selection Process

Yin's (2003) "operational procedures" were implemented when soliciting, selecting, and recruiting student participants. An informed consent script was used to solicit participants in a composition classroom at a university in Oklahoma during the

Fall 2008 semester. It was distributed and read verbatim. After conducting informed consent, students were given time to think about volunteering. Consent scripts were then collected. Following solicitation, PI selected six student volunteers and emailed them to schedule the first interviews. Of the six contacted, four responded to participate. A separate interview was set up for the faculty volunteer.

First interviews were scheduled immediately through email. After explaining the consent script and providing an overview of the study during these first interviews with the five volunteers (four student "topics" and one faculty "context"), PI requested written responses to questions number 1 and *15* from the interview script to facilitate the selection process. Written responses were collected and discussed with volunteers. Based on the content of their written responses, student volunteers were selected for participation in this study, recruited through email, and scheduled for three subsequent interviews. Student participants were selected based on how their written responses demonstrated exposure to and interest in rap music and knowledge of at least one of the "pre-categorized measures." After learning that F1 used music in the composition classroom to teach writing, PI used the same process for F1 outside of the classroom. F1 was selected based on a written response, which discussed a lesson plan that was used to incorporate the use of music in the composition classroom. F1 was interviewed on two other occasions to confirm PI's accurate understanding and interpretation of F1's pedagogical application of music in the composition classroom.

4.6   Data Collection Plan, Recording, and Transcription

For Yin (2003), case-study reliability "minimizes error and bias" by "operationalizing procedures" used to collect data to ensure "reliability" and "validity"

(pp. 34-39). To improve case-study reliability and validity, PI applied Yin's (2003) "three principles of data collection": "Multiple sources of evidence"; "Case study database"; and "Chain of evidence." PI operationalized procedures for collecting data. The questionnaire probed S1, S2, S3, and S4 for oral responses to items two through fourteen. The questionnaire was divided into three sections and served as an interview script during these sessions. All interviews were recorded. F1 was interviewed in order to explore whether PI had gained a clear understanding of the "music pedagogy's" lesson plan; it was analyzed and interpreted. There were two subsequent interviews with F1 about the written response to question number *15*, which described the use of music in the classroom and the lesson-plan activities used to implement it. Recording occurred during discussion of the pedagogical aspects of F1's music pedagogy.

During all recorded interviews, clatter and laughter were not transcribed as PI sought only the information that substantiated "pre-categorized measures" and that provided an understanding of the lesson plan.   Stake (2005) viewed answers to questions as responses and responders as respondents. Yin (2003) claimed that "open-ended" interviews solicited responses from "informants." For Yin (2003), "Key informants are often critical to the success of a case study" (p. 90).

PI also triangulated the data. Triangulation, Yin (2003) claimed, established a case study's reliability and contributed to construct validity.   Yin (2003) argued that reliability and validity contributed to "the overall quality of the case" (p. 105). Reliability means "demonstrating that the operations of a study—such as the data collection procedures—can be repeated, with the same results" (p. 34). To triangulate the data in this case study, participants clarified PI's analysis and interpretation of their

responses. At the beginning of the second, third, and fourth interviews with S1, S2, S3, and S4, PI went over three subsequent data sets with participants to clarify accuracy of the analysis and interpretation of their previous responses in prior data sets. Thus, analysis of the data was interpreted, recast, and even reinterpreted when and where necessary. On the second and third interviews with F1, PI went over two data sets to clarify accuracy of the analysis and interpretation of F1's response to item *15* and to discuss the lesson plan. Revisions were made to the data sets when F1 clarified that PI did not fully understand the music pedagogy's lesson plan. External validity— "establishing the domain to which a study's findings can be generalized" (p. 34), was unnecessary in this case study because PI did not generalize to the cases themselves.

Because this case study relied on "semi-structured" and "open-ended" interviews to collect the data, case-study notes and participants' written texts were used to increase what Yin (2003) termed "multiple sources of evidence." Participants' clarification of PI's analysis and interpretation of the data were also a part of "multiple sources of evidence." The content of "Case study databases" served as multiple sources of evidence and was created from informants' written texts, from transcribed recorded data, from PI's case-study notes, and from analytical and interpretive marginal notes in four data sets for S1, S2, S3, and S4, and three data sets for F1.

Creating the "databases" entailed various steps. First, PI transcribed the recorded data. After the recorded data were transcribed in writing, PI typed up the written data, constructing data sets and placing them in password-protected, Microsoft Word files. These were the databases. Data sets for S1, S2, S3, and S4 were created weekly for four weeks; three data sets were created for F1. These data sets were used in interviews to

"triangulate" PI's analysis and interpretation of the data using marginal notes and case-study commentaries and insights. "Pre-categories measures" (literary) and emergent categories (social) were reported, analyzed, and interpreted in the data sets. Maintaining a "Chain of Evidence" also increased case-study reliability by triangulating the collected data through participants' clarification and recasts of PI's analysis and interpretation of their data. According to Yin (2003), "triangulating" the collected data, using "multiple sources of evidence," creating a "database," and "maintaining a chain of evidence" helped to establish the case study's reliability and validity (p. 105).

4.7   Analysis and Coding of Data

Stake (1995) advised that when doing case-study research, "The search for meaning often is a search for patterns…" (p. 78). He suggested that "For the most important data, it will be useful to use preestablished codes but to go through the data separately looking for new ones" (p. 79). PI followed this procedure before constructing the interview script and when analyzing and coding the data. Pre-established patterns were used for eliciting responses to items on the questionnaire representing "pre-categorized measures." These patterns were coded as rap as narrative, poetry, audience, drama, and style based on PI's knowledge of these literary aspects in rap music. Unexpected emergent, social categories were new patterns sought during the analysis of the data. These categories were coded as rap as sustenance, survival, motivation, interaction: rhetorical and linguistic aspects, and advocacy. I borrowed the idea for coding "pre-categorized measures" and emergent categories from Stake (1995) and Yin (2003). Coded data were analyzed, interpreted, and triangulated.

4.8   Research Questions and Design

As Yin (2003) advised, PI used the available research literature on calls for a rap music pedagogy to refine research questions. The working research questions were

1) Can the various approaches to rap music pedagogies meet the needs of students who make up cultural, racial, ethnic, and linguistic diversities?

2) Can rap music pedagogies bridge the performance gaps between marginalized and dominant students?

3) Will students whose first language does not belong to AAVE be able to relate to or to understand the language used in rap?

"Units of analysis" determined the design of this case study. Yin (2003) defined "units of analysis" as "the immediate topic of the case study" (S1, S2, S3, S4); "the context for the case study" (F1); and "available research literature" (p. 26). Yin's (2003) "operational procedures" helped to distinguish between the ("topic of the case study") and ("the context for the case study") (p. 24). Student participants and their recorded and transcribed oral and written responses to the questionnaire, their elaborations, demonstrations, examples, explanations, recitations, and discussions were the topics. The context was the faculty participant's lesson, practices in the composition classroom with respect to a music pedagogy informed by various aspects of composition theory. Another "unit of analysis" was the "available research literature" (Yin, 2003). This case study reviewed the research literature on calls for a rap music pedagogy, juxtaposing the literary approach to a rap music pedagogy within elicited "pre-categorized measures" and the critical approach to a rap music pedagogy within the available literature. The social approach was juxtaposed within emergent categories and thin available research

literature. According to Yin (2003), the "topic," "context," and the "available research literature" served as "a guide for defining the cases and the unit of analysis" (p. 26).

4.9   Conclusion

Using the interview and the multiple-case design, this study aimed to elucidate rich data, the deep-structure knowledge of participants with regard to "pre-categorized measures" in rap music, expecting new categories to emerge. This case study explored the feasibility of a rap music pedagogy for "all" students because varying language use and interests in music can determine the applicability of a rap music pedagogy to students who do not listen to it. *A case for rap music pedagogy in composition* linked findings in the data and available research literature to the research questions in order to increase the case study's construct validity. A link to the interpreted data was PI's own expertise in using rap music in the writing classroom and in deconstructing rap music texts. Reliability and validity in this case study were increased through the "operationalized procedures" used. The criteria for data interpretation used various sources. The first source was PI's analysis and interpretation of participants' written and recorded responses. The second source was participants' recasts of PI's analysis and interpretation of their responses. The third source was PI's reinterpretation of participants' recasts and clarification of PI's interpretation of their responses.   This process completed what Stake (2005) defined as "triangulation," or "working to substantiate an interpretation or to clarify its different meanings" (p. 137). Yin (2003) explained "triangulation," or clarifying different views of data interpretation, as providing the three principles of data collection in a case study. These three sources of analysis also established the case study's reliability and construct validity. A fourth source, available research literature,

set the criteria for interpreting findings in this case study by providing different

perspectives on approaches to a rap music pedagogy in composition. Findings from the

data, the available research literature, and PI's own experiences and expertise were also

used to address the research questions of this case study. Emergent categories

represented and supported the direction of a social approach to rap music pedagogy.

CHAPTER V

FINDINGS

5.1   "Pre-Categorized Measures"

The findings in this case study supported literary and social approaches to rap music pedagogies. Critical approaches were supported by critical scholarship and research literature. When these approaches intersected, they comprised the mixed approach. Literary scholarship on rap music pedagogy represented "pre-categorized measures" and a third academic discourse of rap music. The data elicited in this case study were tremendous. The "pre-categorized measures" were those literary elements PI expected to find in the data. Items 1, *4*, *5/6*, *7*, *8*, and *15* of the interview script elicited responses that confirmed the following literary categories: rap as narrative, poetry, audience, drama, and style. All of these items except number *4* crossed over into emergent categories, illustrating the interactive nature of categories within rap music texts as well as within participants' knowledge of them. While emergent categories represented and supported the direction of a social approach to rap music pedagogy, "pre-categorized measures" were elicited with the following questions: Item 1 asked, "What are your experiences with rap music?" Item *4* asked, "Do you think rappers write the words to their songs using a specific style?" Item *5* asked "Do you think rappers tell stories in their songs?" Item *6* asked, "What stories have you heard in a rap song? Item **7**

asked, "Do you think that rappers speak directly to their listeners?" Item <u>8</u> asked, "Do you think that rappers speak directly to each other?" Item *15* asked, "Do you think that rap music can be used to teach various reading, writing, and grammar skills in the composition classroom?" Figure 8 illustrated the literary elements of rap music found in "pre-categorized measures":
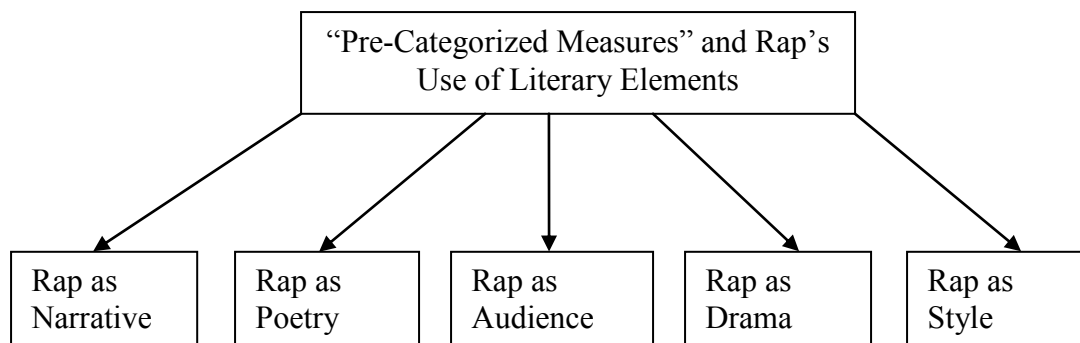
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┌─────────────────────────────────────┐
│   "Pre-Categorized Measures" and Rap's │
│        Use of Literary Elements      │
└─────────────────────────────────────┘
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| Rap as Narrative | Rap as Poetry | Rap as Audience | Rap as Drama | Rap as Style |

Figure 8. The data elicited were "pre-categorized measures" that confirmed the use of literary aspects in rap music. Literary scholarship corroborated these findings, and the confirmation of these elements in the data represented a third academic discourse in rap music.

5.1.1   Rap as Narrative

S1, S2, S3, and S4 confirmed the category of rap as narrative. Narratives were storytelling traditions that used chronological order,[53] climatic order,[54] including spatial order.[55] The use of these orders was found in rap music. The storytelling conventions these orders used were a beginning, a middle, and an end, or an exposition, rising actions and complications, crises and climax, falling action, and resolution. The idea for narrative structure in general and climatic order and narrative structure in particular, was found in Ong (1982). This notion also reiterated the idea that human beings were

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[53]Chronological order was presenting the events of a story based on time.
[54]Climactic order was presenting the events of a story based on the order of importance.
[55]Spatial order was a narrative element which moved the reader's eyes across a space.

storytellers. Moreover, stories used devices such as descriptive and narrative elements to make the tales appealing and salient for memory, summary, or recast. Participants understood these elements, demonstrating them in their responses.

All four participants believed that rappers used narrative structure in their songs. Their responses to items *15*, *5*, and *6* are summarized. In response to item *15*, S1 stated that, "My favorite rapper is Tupac Shakur because he is a story teller." Implied in a story was the use of literary traditions and conventions. In Back then, Mike Jones used the orders—chronological and climactic—to tell his rags to riches story. In I gave you power, Nas used the soliloquy to tell the story of a gun who was tired of killing people. Feeling like a used and abused lonely traveler, the gun narrates its "braggadocio" story by comparing itself to a penis with the trajectory of bullets becoming the gun's climax. (http://ohhla.com/anonymous/nas/written/power.nas.txt, p. 1). Nas's gun continued with social critique. The gun claimed to have been created for black-on-black murders (http://ohhla.com/anonymous/nas/written/power.nas.txt, p. 2). While Nas's gun was male, Tupac's gun was female in Me and my girlfriend, a rap song that metaphorically described a gun as his girlfriend, who was experienced, black, 45, and had his back when he confronted the violence that eventually took his life. In Stand up, TI uses the epithamalion to join a man and his gun in holy matrimony, narrating the role of the gun in life. In keeping with the tradition of ya Salaam's (1995) rap music aesthetics, Batten and Warner (1996) introduced students to the extended metaphor, the use of related metaphors and similes in stanzas and passages found in Perrine (1983). Prior to their writing a descriptive essay, students examined a stanza from Korrupt's Dogg pound gangstaz to study the poetic device which compared his rhymes to "pipe bombs" and

"land mines." The microphone in this stanza was a gun that used bullets to represent the knowledge of words (http://www.ohhla.com/anonymous/dggpound/doggfood/ gangstaz.dpg.txt, p. 1). In other words, the metaphor in the stanza was "Microphones, all set to unload." The "microphone" became a machine gun unloading bullets as words, the words of knowledge. Theme in the stanza was easily articulated—When this rapper performed on stage, he went to war because his rhymes were explosive. The potential for vocabulary acquisition was clear in the Korrupt example with references to "potent," "pipe bombs," "concoct," "mines," "explode," and "unload" that described the rapper's explosive rhymes and innovative linguistic skills. Korrupt was a braggadocio. In line with Olivo's (2001) call for using rap music to analyze spelling conventions, a look at formal English orthography, diction, word meaning, and etymology were also potential sources for this stanza. Following a discussion of the stanza and other poetic devices and descriptive elements such as personification, alliteration, and assonance, students prepared to write a descriptive essay by comparing two unlike things using the extended metaphor. Like ya Salaam (1995, p. 305), Yasin (1999, p. 215) promoted the use of rap music to examine how poetic devices functioned in texts. Their descriptive essays exhibited the same "literariness"[56] found in the Korrupt passage. The stanza also provided insight into how the issue of "ingratiating oneself with the audience" (Corbett, 1971, p. 308) served as a rhetorical method for the writer to establish authority on the subject (p. 308) of rhymes, bombs, and mines. Moreover, Korrupt used what

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[56]Eagleton (1996) defined "literariness" as "special uses of language, which could be found in 'literary' texts but also in many places outside them" (p. 5). With respect to the use of literary devices, Eagleton (1996) agreed that "There is no 'literary' device – metonymy, synecdoche, litotes, chiasmus and so on – which is not quite intensively used in daily discourse" (p. 5).

Smitherman (1997) termed the "braggadocio theme" of the Black Oral Tradition wherein the rapper bragged about his "lovemaking or verbal skills" (p. 13). Korrupt declared that his rhymes were so potent that they were pipe bombs, land mines, explosives. Comparing traditional poetry to rap music, Morrell and Duncan-Andrade (2002) found that both forms shared "special uses of language." In their responses to items *5/6*, all participants provided actual rap songs they claimed told stories. These titles were Tupac Shakur's Brenda's got a baby, a response by S1, Tupac Shakur's Brenda's got a baby and Keep your head up, responses by S2, Kanye West's Jesus walks and Golddigger, responses by S3, and Toby Mac's Irene, a response by S4. They provided plot summaries of these songs in the data. Discussion of these two songs, Brenda's got a baby and Irene, crossed over into the emergent category rap as advocacy and the consequences and intervention of teen pregnancies emerged. Like literary devices, poetic devices were also identified in rap music.

5.1.2   Rap as Poetry

Rap as poetry meant that poetic elements could be analyzed and interpreted in rap music. ya Salaam (1995) was one of the first scholars to compare rap music to "good poetry" that used "simile, metaphor, and alliteration, as well as creative expression, originality, and conveyance of emotion" (p. 305). Murray (1998) looked at the poetic message in rap. S2's responses to items 1 and *15* substantiated their claims and connected rap to poetry and poetry to rap: "Through writing songs, people can challenge themselves to write poetic rhythms." S3's comments on item 1 followed with a discussion about stressed and unstressed syllables contributing to rhyme scheme in rap music. Like poets, rappers use heroic couplets (ya Salaam, 1995). S3 noted that stressed

and unstressed syllables contributed to the rhyme scheme of songs. This comment emphasized the potential for the analysis of prosody and for the study of scansion in rap music. S3's response to item *15* not only substantiated the "pre-categorized measure" of rap as poetry, but it also asserted that poetry can be rapped: "I think rap music is like poetry, so I think teaching poetry as if it were rap might open up a new window for students to enjoy writing." Whole lotta weed by Project Pat, skillfully though explicitly, used heroic couplets.

In If I die tonite, Tupac used alliteration effectively in various ways. In the refrain of this song, he used alliteration with the repetition of *p*: "Pussy and paper is poetry, power, and pistols" and "Polishin' pistols prepare for battle pass the pump" (http://ohhla.com/ananymous/2_pac/matworld/die2nite.2pc.txt, p. 1). The first line can be summarized and interpreted as follows; Tupac had just finished making love to his woman. "Pussy," associated with this lovemaking, became his inspiration to write. "Paper" had multiple meanings—it meant the *Zig Zags* he used to roll his marijuana cigarette for more inspiration to write his words down on the *leaves* of trees, on paper, so that he could earn that green paper, *money*. *Zig Zags*, *leaves*, and *money* represented "Paper." "Poetry" was the product of the process Tupac went through to write the hit song that earned him green paper. "Power" was the result of his wealth from the *money* he earned. Because there were those who became jealous of Tupac's skills with getting women, writing poetry, and earning money, he needed "Pistols," protection from those who envied his success. As a result of his wealth and success, Tupac found himself shining his pistols to get them ready for a shoot out, which, unfortunately, happened twice. In effect, If I die tonite, was Tupac's premonition of his own death. In one of my

basic-writing classes, a student did a reading of this song and analyzed the line in the opposite direction starting with "Pistol." The student claimed that the gun gave Tupac power, and with this power, the rap songs ("poetry"), the money ("paper"), and women ("Pussy") followed. The idea of the gun giving Tupac power supported the perspective of the gun in Nas's *I gave you power* and corroborated Kubrin's (2005) claim about the street code being handed down in rap music. Teaching rap as poetry served as a mnemonic tool that fostered the memorization and the elements that went into constructing, reading, and analyzing it, specifically the poetic devices mentioned by ya Salaam (1995). Moreover, poetry as rap to promote enjoyable writing suggested rap as invention, what Aristotle (2007, trans.) termed "inventio" or "discovery." Social issues dealt with in rap music can be used to discover research topics. S3's responses brought up the usefulness of rap for teaching two of the five canons of rhetoric—memory and discovery. Similarly, ya Salaam (1995) compared the canons of rhetoric—"invention, arrangement, style, memory, and delivery" to the canons of rap—"*lyrics*," "*style*," "*flow*," and "*sound*" (p. 205). Closely related to the five canons of rhetoric was audience, a tradition and a convention also used in rap music. Audience was related to the five canons of rhetoric because a text was tailored by using these canons to persuade an audience.

5.1.3   Rap as Audience

Rap as audience was twofold. Rappers targeted their fans and each other. The data elicited for audience in rap music confirmed early research on rap music and audience. Lewis and others (2002) were the first to call for research into the phenomenon of rap audiences. Dixon and Brook (2002) looked at how audiences responded to themes

in rap music. Alim (2003) examined audience in rap music by exploring who were the targeted audiences and interlocutors within a rap song. Items 1, **7**, and <u>8</u> of the interview script elicited for responses that confirmed rap as audience. S1's response to whether rappers spoke directly to their listeners was revealing: "I think they speak to their listeners. They have to in order to make sales. They have to appeal to, uhh, their desire for wealth, fancy cars, succeed, all those things. They definitely have to speak directly to their listeners." S1's response confirmed Kubrin (2005) argument that one of the "codes" of the street showing up in rap music emphasized the appreciation for material wealth as another way to establish respect, fear, and power. "Nice cars, expensive jewelry, and the latest clothing fashions not only reflect one's style, but also demonstrate a willingness to possess things that may require defending" (p. 364). S1's comment also confirmed Powell's (1991) first classification of rap music as a "quick rap," wherein "one rapper talks to another" (p. 245). According to S1's response, rappers used a rhetorical strategy, perhaps pathos, to appeal to their audience's desires for the good life. This appeal motivated members of the audience to purchase rappers' albums. S2's responses to items **7** and <u>8</u> also corroborated the category of rap as audience. S2 claimed that rappers addressed their audience as "ya'll." The use of "ya'll" was a familiar, second-plural pronoun rappers used to connect with their audience. It was used as a device to interact with the audience. Furthermore, the use of "ya'll" substantiated research that rappers were conscious of purposeful language use (Alim, 2007; Alim & Pennycook, 2007). S3's response to item 1 claimed that "…listening to rap music, or just music in general, can evoke a certain emotion." Rap music that evoked emotions used language that moved an audience. Rap music evoked what Wordsworth (1802) described as "the spontaneous

overflow of powerful feelings" in Preface to *Lyrical Ballads* (*The Norton Anthology of English Literature*, 1986, p. 160). Unlike S1's reference to a rapper's rhetorical appeal, S3's reference was to a rapper's literary appeal. Yet, S3's response to item **7** was rhetorical in nature: "I think that rappers do speak directly to their listeners, especially when they're trying to convey a message. Maybe…they are trying to bring the audience to action." In effect, S3's claim corroborated Murray (1998), Yasin (1999), Paul (2000), and Newman (2005) who lay claim to the poetic, social, and political messages in rap. The "context" (F1) of this case study, which proposed that music had the ability to appeal to an audience through tone and the appeals, substantiated S3's articulation of rap music's ability to appeal to the emotions of its listeners, audience. Public Enemy's Fight the power was one song that aimed to move an audience to action. Rappers also targeted each other as an audience.

Rappers addressed each other as an audience. S1's response to item <u>8</u> made reference to the way rappers address each other. S1 referred to Hit 'em up, a rap song by Tupac Shakur that addressed Biggie Smalls using what Smitherman (1997) defined as two types of verbal insults.[57] Similarly, S2's response to item 8 stated, "Oh yeah. They always…talking to each other in some way. Like if a rapper's in a beef[58] with someone, you know, they may say their name flat out, and you know, diss'[59] 'em." Both Tupac and Biggie were victims of gun violence following their "beef" and "diss'" records Hit 'em up and Who shot ya? While "diss'" records created violence between and among some

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[57]According to Smitherman (1997), while "playin' the dozens" was used to verbally assault someone's mother, the "yo momma" insults, "signifyin' is a type of verbal insult that is leveled at a person" (pp. 13-14).
[58]*Beef*, which means to get into a fight, oral, physical, or both, was originally derived from HCE. Its use had emerged in AAVE and in rap.
[59]"Diss'" was a clipped word for *disrespect*.

rappers, S4 discussed how the use of allusion worked to unite rappers. In response to item 8, S4 stated, "a lot of rappers bring in other rappers to help with their songs, when they write songs. Like it will be Jay-Z featuring 50 Cents. …They'll rap a song together…and do stuff like that, and they refer to each other sometimes." S2 claimed that when rappers spoke directly to each other in their rap songs, they did so to "diss'" or to start "beef" with each other. S4 revealed the opposite. For S4, some rappers united to create a song using allusion. The elicited data revealed that embedded within rap as audience was rap as drama, and *disrespect* and *beef* were the related discourses.

5.1.4   Rap as Drama

When rappers addressed each other in their songs, they sometimes created the "drama" needed to sell their albums. S1 initiated the idea of "starting beef" in rap songs to increase sales. S1's response to item 8 was quite revealing because it made reference to Hit 'em up, a rap song by Tupac that addressed Biggie Smalls directly using two types of verbal insults, "playin' the dozens" and "signifyin'" (Smitherman, 1997). S1 referred to the way in which rappers also spoke to each other's "successes," claiming that "Most refer to Nas or Jay-Z as people who influenced them as rap legends." Also mentioned were the Nas and Jay-Z beef, the 50 Cent and JaRule, Murder, Inc., and Shady Records beef, and the Eminem and JaRule beef. These beefs were blamed on "cross[ing] each other the wrong way" in rap songs or "starting beef with another rapper to…draw people's attention" to the albums for the purpose of sales. Crossing each other in a "diss'" record was like crossing someone out in gang graffiti. With respect to rap as drama, S2 stated that rappers were "…always talking to each other in some way."

Rap as drama might also mean an act upon a stage when the rapper performed his song. S1 and S2 pointed out that drama also meant the resultant behavior of "diss'" records. In response to item <u>8</u>, S1 replied, "Well, yeah, Tupac/Biggie Smalls' beef, East Coast/West Coast. The attempt on his life; the battling, battle raps," one of the two types of freestyle Newman (2005) categorized. This beef between two rappers, Tupac and Biggie, the notorious east coast-west coast conflict, and the "battle raps" were the drama that began in the music and ended on the streets of the everyday lives of these two deceased rappers, one a crip and the other a blood. Tupac leveled two verbal insults— one against Biggie's mama and the other against Biggie and anyone who backed him up: "Any of you niggaz wanna bring it./Bring it,/But we ain't singin';/We bringin' drama./Fuck you and your mutha-fuckin' mama" (http://www.youtube.com/watch?v= N4HjsZqOaQ0; http://en.wikipedia.org/wiki/Hit_'Em_Up, p. 1). The rise of the "Third Coast" or the "Dirty Third" (Texas) had implications for more drama among the various coasts referred to by UGK's "Outro" not "Intro" in the *Underground King 4 Life* album, that gave a "shout out" to all coasts represented in rap music based on region: "East coast, Midwest, West coast, dirty South" (http://ohhla.com/anonymous/ugk /for_ life/da_game.ugk.txt). UGK represented the "Third Coast" or the "Dirty Third." S2 also provided insight into the technological definition of drama: "There's fights going on. Someone may get shot or stabbed. The most notable one was Biggie, Biggie and Tupac 'cause they had the whole east coast-west coast at each other." These fights were the result of "diss'" records. Unfortunately, these two rappers dissed each other in their rap songs and created the drama that led to "technological gangbanging." Gangbanging issues plagued urban centers, and were creeping very quickly into rural communities and

into the "'burbs" (suburbs). Many influenced by "gangsta" rap practiced the same

gangbanging behavior in their own contexts.

To reiterate, when rappers dissed one another in their rap songs, they used a

strategy well known in the Black Oral Tradition. "Verbal insults" are strategies used in

the Black Oral Tradition to defeat any competition (Smitherman, 1997). Rap as drama

was a relevant literary element that can be used in the classroom to discuss issues of

violence and language strategies. Style, moreover, contributed to this drama by

informing on particular rappers.

5.1.5   Rap as Style

Rap as style was a "pre-categorized measure" that helped audiences recognize a

particular rapper. In response to item *4*, S1 claimed that "Twista" had a unique rapping

style:

> "His name is Twista; they used to call him the tongue twister
>
> because he uses [words] so fast, and let's see, and he can enunciate every
>
> word like [the] fastest. He says it so fast. I mean his style, he's, that's
>
> what he's known for. Who else? Little Wayne, the way he raps he just
>
> pulls all kind of strange words, just groups them all together. Things
>
> you wouldn't think would fit well together he does that. That's how you
>
> know his style."

Twista's rapping style was reminiscent of the tongue-twisting oral game from a

childhood tradition, a literary event. Tongue-twisting words in rap music contributed to

rhyme scheme also. In altering the pronunciation of words to fit a rhyme scheme, the

rapper resorted to poetic license, a literary device used to fit the sound of one word in a

heroic or rhymed couplet to the contrary sound of another word at the ends of lines of

verse. The use of poetic license was evident in the rhyming of "thang," (thing) and

"rang" (ring) with "hang," "gang," and "bang" in Turn it up by Chamillionaire featuring

Lil' Flip.

> S4's response to item *4* revealed the importance of a rapper's diction to style:
>
>> "Um, like slower rap songs would probably use, like, more of a melodic
>>
>> style, like as close to melodic as you could really get to a rap song, uhh,
>>
>> just kind of smoother, maybe more drawn-out words, uhh, maybe
>>
>> descriptive words wherein faster songs you'll get more slang words, uhh,
>>
>> short-cut words, uhh, to keep it more upbeat, um, I guess to tell the story
>>
>> faster, maybe, just because it's that type of song, so I think the, the type of
>>
>> song differs, makes style differ a lot."

In the above response, S4 discussed how word choice contributed to a rapper's style.

According to S4, "drawn-out words," "descriptive words," "slang words," and "short-cut

words" were used in rap songs. These words can also represent a code. When a rap song

used the "-iz- derived system," the audience usually recognized this system as

representative of Snoop Dogg's style. Snoop Dogg's use of the IZ code also represents

"gangsta" discourse, an all too familiar code I overheard crip and swan gang members

speak when I lived in Watts during the mid to late 1970s. More significantly, Snoop's

style became a part of the audiences' "linguistic repertoire." In Drop it like it's hot,

Snoop rapped using the following words in the IZ code: "bizzack" and "gizzo." In the

Dogg father, Snoop rapped: "You can sit izzon bizzack and let the Bizzow Wizzow ride

the trizzack." The translations of these by S1, S2, and S3 were uniform with respect to

the representation of words using the "-iz- derived system." These three participants translated "Bizzack" and "gizzo" as *back* and *go*. "Izzon," "the Bizzow Wizzow," and "trizzack" were translated *on*, *the Bow Wow*, another nickname for Snoop Dogg, and *track*. With their translations came commentary. S1, calling it a "bunch of nonsense" said, "but it works." S1 claimed that one had to use analysis to figure out the meaning of the -iz- word constructions. S1 even declared that "Snoop Dogg always said stupid stuff" such as "Off the hizzy fo' shizzy" and "Off the hizzle fo' shizzle my nizzle." According to S1, "Hizzy" meant hinge, "shizzy" and "shizzle" meant sure, and "nizzle" was a semiotic representation of the "N-word." After providing a translation of the Snoop Dogg text, S2 commented on the title of Olivia's song, "Bizounce," and claimed it meant "bounce," which had multiple meanings. According to S2, both the denotative and connotative meanings of "bounce" and its derivative "bizounce" meant, *to bounce a ball*, *to ask someone to leave*, and to say, "*I'm leaving*." After analyzing the words to Snoop's song, S3 provided accurate translations. S4, however, believed that the use of -izz- in words such as "izzon bizzack" was everyday language. S4 suggested that "Snoop Dogg inserted the -izz- into whatever word he felt like; this insertion helped Snoop Dogg make the song flow better." S4 performed a metaphorical analysis of the line: "Let the Bizzow Wizzow ride the trizzack." S4's translation follows: "Let the Bow Wow sing the song." For S4, "Bizzow Wizzow" meant "*Bow Wow*." The word "ride" meant *sing* and trizzack, *track*, meant *song*.

The findings in the case-study's data revealed three variations of the IZ code. Having lived among crip and swan gang members in Watts, California, and having heard them speak the original version of the IZ code, I believed Snoop's rendition of it was the

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"original" reported by Howell and Vetter (1976) and described as the "'Easy Talk'" first spoken by students at Oglethorpe University in the 1950s. Snoop was also fluent in the two other codes reported by S1 as the -izz- and the -izzle, which were later variations of the original IZ code. According to Abley (2008), in a Chrysler commercial, Snoop uttered: "'Foshizzle, I kazizzle'" (p. 224), which was a reply to Lee Iaccoca who claimed that at Chrysler, "'Now everybody gets a great deal'" (Iaccoca, as cited in Abley, 2008, p. 224). S1's knowledge about the -izzle variation of the IZ code revealed knowledge about spelling conventions, about orthographical rules of words in English, and about the manipulation of English phonology. The "'Foshizzle,'" which meant *for sure*, joined two words that translated *forsure*. The "'Fo''" in "'Foshizzle'" demonstrated the deletion of the *-r* in *for* as found in the *r-lessness* feature of AAVE. The *-sh-* or /ʃ/ was the only sound retained in the word *sure*. The *u*, *r*, and *e* were deleted from the semiotic representation of *sure*, and the -izzle took their place in the word. The "'I kazizzle,'" which meant *Iacocca*, separated the vowel *I* from the rest of the proper noun, capitalized it as the pronoun *I*, deleted the vowels *o* and *a* and the three consonants of *c*, *c* and *c*, and added a *k* in front of the vowel *a* and a *z* in front of the suffix -izzle to form "'I kazizzle.'" A more standard version of this sentence, then, is *Fo' shizzle, Ikazizzle*, which meant *For sure, Iacocca*, but derived systems were not meant to represent standard conventions and orthography. While Abley (2008) captured the phonological essence of Snoop's utterance, there was room for interpreting the phrase's morphology and syntax. Nevertheless, the use of the IZ code in rap was representative of Snoop Dogg's rapping style. Participants' knowledge of the "-iz- derived system" and S1's knowledge of the -izzy- and -izzle variants contributed important insight into items 10 and 11, "Do you

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think that rappers change the meaning of words in their songs?" and "Do rappers create new meanings of words in their songs?" S3 was the only participant who questioned whether rappers had the autonomy to create new meanings of words.

5.2   Emergent Categories

Emergent categories were unexpected patterns and insights gained from participants' elicited responses. These insights were coded as rap as sustenance, survival, motivation, interaction: rhetorical aspects and linguistic aspects, and advocacy. Extending Scherpf's (2001) approaches within the two discourses on rap music, these social categories represented relevant issues to discuss when using rap music in the classroom. While Scherpf's (2001) categories were directly related to the critical pedagogy of Freire (1997, 1998), Giroux (1997), and McLaren (1997), the following model illustrated this case study's emergent categories:
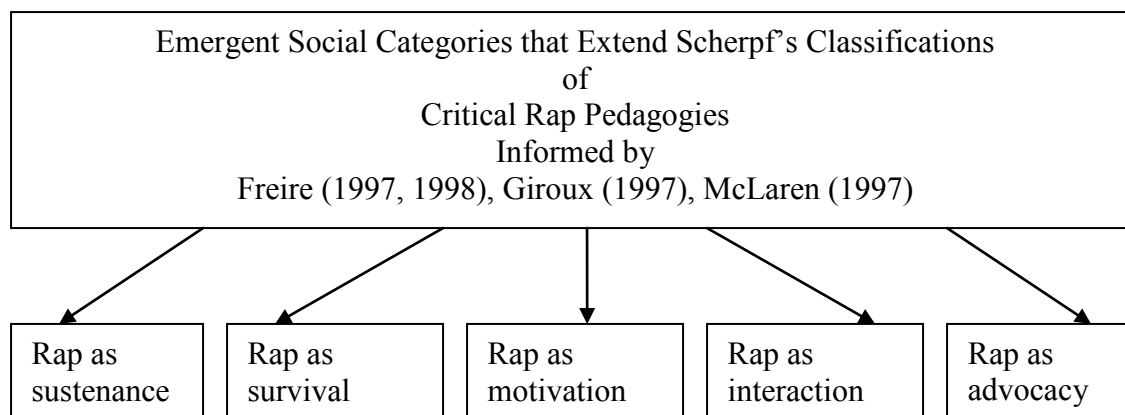
```
┌─────────────────────────────────────────────────────────┐
│   Emergent Social Categories that Extend Scherpf's        │
│                   Classifications                          │
│                        of                                  │
│               Critical Rap Pedagogies                      │
│                    Informed by                             │
│    Freire (1997, 1998), Giroux (1997), McLaren (1997)     │
└─────────────────────────────────────────────────────────┘

┌──────────┐ ┌──────────┐ ┌──────────┐ ┌──────────┐ ┌──────────┐
│ Rap as   │ │ Rap as   │ │ Rap as   │ │ Rap as   │ │ Rap as   │
│ sustenance│ │ survival │ │ motivation│ │ interaction│ │ advocacy │
└──────────┘ └──────────┘ └──────────┘ └──────────┘ └──────────┘
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Figure 9. This model illustrated the social approach for a rap music pedagogy. Figure 9 summarized the emergent categories found in the data of this dissertation's case study, and the case study analyzed and interpreted each of them separately to expose social themes in the data and in particular rap songs that could inform a teacher's rap music pedagogy. Rap as interaction entailed the intersection of rhetorical and linguistic aspects.

Emergent categories crossed over from the literary "pre-categorized measures." All four participants (S1, S2, S3, and S4) responded with similar insights into most of these

categories, and their responses were significant because they represented patterns PI did not expect to elicit. Participants' responses were also significant because they extended Scherpf's (2001) models of rap as critical pedagogy. These emergent categories were measures that surfaced upon data analysis. Figure 9 elucidated these categories and extended rap music pedagogies informed by Freire's (1997, 1998), Giroux's (1997), and McLaren's (1997). These emergent categories crossed over from "pre-categorized measures" and represented rap as sustenance, survival, motivation, interaction: rhetorical aspects and linguistic aspects, and advocacy.

5.2.1   Rap as Sustenance

Rap as sustenance represented the use of rap music as fuel for the body, mind, and soul. The following quotation was S2's significant response to "What are your experiences with rap music? In response to item 1, S2 claimed, "I grew up on rap music." Rap as sustenance was clearly implied in this response. It was similar to a line from a rap song titled Move around by B. G. featuring Mannie Fresh, which represented the New Orleans "set" after Katrina. The line which most related to rap as sustenance was, "I'm from the ghetto homey; I was raised on bread and bologna" (http://ohhla.com/ anonymous/bg/heart_v2/m_around.gee.txt, p. 1). While Move around was used by these rappers to save face after losing their "set" to hurricane Katrina, rap was used by S2 nutritionally, educationally, and spiritually. Rap became S2's fuel for various aspects of fulfilling life. In the final response to item number 1, S2 stated, "I started to critique the beats of songs and whether it was going to be a hit or not. Then I moved into the words and how cleverly they were put together. [I] use rap as a way to relax or get pumped up or for inspiration." Like the "bread and bologna" which sustained the rappers of Move

around, rap sustained S2's nutrition for life, intellect, peace of mind, and encouragement. For S2, rap music was used as food for the body, as food for thought, and as food for the soul. For many rappers, rap was sustenance. Recording a rap hit was how they had risen above violence and poverty; writing a rap hit was their pass out of the ghetto. Using their cultural and social literacy skills, using hip hop as literacy (Richardson, 2006), these rappers wrote their way out of an impoverished existence. One rap song, Real big by Mannie Fresh in *The Mind of Mannie Fresh* album, discussed what happened when one wrote a rap hit. In his rap world, everything was big for Mannie Fresh: his "house," "cars," "belly," "everything," "rims ," "pockets," and "rings" were real big (http://ohhla.com/anonymous/manfresh/the_mind/real_big.man.txt, p. 1). For Mannie Fresh, rap became sustenance that satisfied Mannie Fresh's material wealth and nutritional health. Rap became the fuel used to acquire his mansion, his Cadillac, "Caddy," "'Lac," and the diamonds, shiny rims on its tires, the food that enlarged his stomach, the big diamonds, "ice," "bling bling" on his pinky fingers, and the money, rolled-up or rubber-banded "cheddar knots" in his pant pockets. Even S1 believed that rappers created rap hits that served as the sustenance or source for their material success and physical survival. In response to item number **7**, S1 claimed that, "...They [rappers] basically just talk about how someone with mid-level education, not even finished high school, can be successful by rapping, and they can make more money than their teachers just 'cause they appeal to such a wide audience." For S1, rap as sustenance was related to rap as survival.

5.2.2 Rap as Survival

S1's response to item number 1 fell under the category of rap a survival. S1 responded with, "I use Rap music as a guide to stay on my own course. Although everyone wishes they had the money, cars, and houses that rappers sing about, I keep in mind the methods rappers often praise for their success and remind myself to keep working hard." The "methods" some rappers "praise' were probably the criminal ones such as dealing drugs, pimping, and robbing others. For S1, success came from hard work. Like S2, S1 used rap as a tool for both interaction and for survival. The focus was on the element of survival, or on S1's staying on course as a way to keep from getting distracted. In other words, staying on course was a survival mechanism for S1 and rap music was the source used to survive an environment of easily acquired wealth and success through no other mean except hard work. Rap as a tool for survival was well represented in rap. For example, Da game been good to me in UGK's *For Life* album rapped about how some survived the "game" while others did not. Those who survived the "game" in the rap song did so by drug dealing, by pimping, by being true and not a fake to the game, and by not snitching on the game (http://ohhla.com/anonymous/ ugk/for_life/da_game.ugk.txt., p. 2). The last stanza of Da game been good to me, however, substantiated S1's claim that some rappers claimed to acquire success and wealth through illegal means. In this stanza, a rapper's "CD flopped." As a result, the rapper lost his wealth—"cars" and "house" and ended up sleeping on the "mama's couch." Later, the rapper got caught with drugs, snitched, did "twenty years," and "turned bitch" (http://ohhla.com/anonymous/ugk/for_life/da_game.ugk.txt, p. 2). The "snitch" and "bitch" codes of the street had entered into the rap game (Kubrin, 2005).

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Moreover, this stanza was about a rapper's demise, and it was related to rap as survival. When a rapper's album flops, when a rapper gets caught with drugs and snitches, he loses Dope, pussy, and money, the title of a song on Master P's (1993) *Mama's Bad Boy* album (http://en.wikipedia.org/wiki/Mama%27s_Bad_Boy, p. 1), or he loses Money, hoes, and power, the title of a song on UGK's (2001) *Dirty Money* album (http://en.wikipedia.org/ wiki/Dirty_Money_(album), p. 1). S1 critiqued the attainment of success and wealth attributed to this lifestyle. Attaining success and wealth through it involved exploiting and ruining the lives of others or your own. While S1 critiqued the methods some rappers claimed provided their success and wealth, S1 agreed that writing a rap song could help some rise above their poverty or meager existence.

According S1, some rappers used rhetorical traditions and conventions, audience, and the means of persuasion, the appeals—ethos, pathos, or logos, to appeal to audiences' desires for the good life by describing how one rap hit can provide all their material wealth. As an emergent category, this response was commentary on how hip hop literacies (Richardson, 2006) were turning some youth away from an education because writing a hit rap song was all they needed to succeed and to enjoy the good life of Everything big. Writing a rap hit was hard work, but in In Dem boyz, a song from the *Boyz 'n da 'hood* album, rappers made hard work look easy: "Its some Boyz 'N Da Hood sell anything for profit (profit)/Five in the morning on the corner clockin' (clockin')" (http://www.ohhla.com/anonymous/boyzhood/boyzhood/dem_boyz.bnd.txt, p. 1). Dem boyz were motivated to succeed, and they wanted to survive their dangerous existence, so they found themselves on the street corner "clockin'" sales. In this line, "clockin'" meant clocking time, money, or bullets from their tech-nine millimeter guns or

their AK 47s beginning at 5:00 in the morning. Surviving hard work on the streets meant protecting one's territory, so "Dem Boyz got glocks/Dem Boyz got K's/Dem Boyz got blocks/Dem Boyz gettin' paid" (http://www.ohhla.com/anonymous/boyzhood/boyzhood/ dem_boyz.bnd.txt, p. 1). However, this was not the kind of hard work that S1 referred to. Thus, rap as motivation was essential to legitimate hard work for those who wanted to succeed and to enjoy the good life.

5.2.3   Rap as Motivation

Rap music was motivating too. Like S1 and S2 who used rap music as a guide or to get pumped up or inspired, S4 used rap music to "get pumped up." According to S4,

"My experiences with rap music mainly consist of listening with friends or hearing it at dances and in public. I have listened to it in the past to get pumped up for sporting events. I find rap music a good way to get on edge, before a football game especially. My most frequent experience with rap, however, is just riding around in my friends car, where rap is basically always on."

For S4, rap music became a motivating tool and a source of interaction. Rap music became a tool for motivating the listener. In other words, rap music was used strategically to prepare for "events." Getting on edge with rap can create the violence some associate with the music. This association created the motivation that caused TI and Chamillionaire to speak directly to each other in Motivation and Chamillionaire's motivation. However, their interaction motivated each other into a dare toward violent action: The first line of TI's Motivation was "Better get on yo' job nigga, haters get on yo' job" (http://ohhla.com/anonymous/ti/u_legend/motive.tee.txt, p. 1). The response in

Chamillionaire's motivation was "Better get it resolved nigga, get it resolved"

(http://www.ohhla.com/anonymous/chamill/man_fire/motivatn.cha.txt, p. 1). That

rappers addressed each other in their songs provided rich insight into the notion of "beef"

among some rappers. Chamillionaire's response to TI used mimesis, or imitating another

in discourse and song title. Both rappers were "signifying" and "bragging." Both TI and

Chamillionaire created the drama to increase their album sales. Symbolically, Motivation

and Chamillionaire's motivation represented technololgical gangbanging. Chamillionaire

backed up his homeboy Lil' Flip, who had an issue with TI, and together they "jumped"

TI in the rap song. Chamillionaire's response to TI was further evidence of audience in

"gangsta" rap. Another interactive response was to TI's What you know about dat by

Paul Wall's They don't know. This interaction represented a conflict between Atlanta,

Georgia, the "Dirty South" and Houston, Texas, the "Dirty Third" or the "Third Coast,"

two southern sets. In his refrain, TI rapped the same line "What you know about dat"

(http://www.ohhla.com/anonymous/ti/king/what_you.tee.txt, p. 1) more than any other

line, but he also asserted his southern identity by using the very drawl Richardson (2007)

discussed. According to Richardson (2007), the "elongated open 'o' allows rappers to

express their Southern identity through the use of the 'southern drawl'" (p. 208). In the

song, TI used the "elongate open 'o'" to express his Southern identity through the

"southern drawl." Rapping from Atlanta, Georgia, and calling himself the king of the

South, TI used "heroic couplets" [60] to intensify the use of the "Southern drawl" to address

a rival rapper: "got got" [$gɑt\ gɑt$], "not hot" [$nɑt\ hɑt$], "top spot" [$tɑp\ spɑt$], and "I know

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[60]In neoclassicism, Alexander Pope's The rape of the lock was the source for the "heroic couplet."

we not y'all"[61] (http://www.ohhla.com/anonymous/ti/king/what_you.tee.txt, p. 1). The

use of "y'all" solidified TI's southern highness. In contrast to TI's repetition of "What

you know about dat," Paul Wall was more descriptive with what TI and his crew did not

know: They had no clue about the following: "star," "candy car," "swangaz and

vogues," "purple drank," "white tee-shirts," "starched-down jeans with a razor crease,"

"sipp'n' syrup," "po'n' it up," and "purple drank 'cuz they did not know about the Dirty

Third" (http://www.ohhla.com/ anonymous/paulwall/thechamp/ theydont.wll.txt, 1). The

"Dirty Third" represented the third coast or "the great state of Texas." In this song, the

word "'*cuz*" was what S3 would have considered a "double entendre." The words "'*cuz*"

and "'*cause*," slang and clipped, were derived from the subordinate conjunction *because*.

The word "*cuz*," an obsolete variation of "coz used to address a relative or used in a

wider sense (www.oed.com, p. 1), had significance in rap music. According to

Smitherman (2006) "*cuz*" was used when addressing someone who may or may not be a

blood relative" (p. 27). Furthermore, "coz" had its variation as well: "coze, couze, couze,

cuz, cooze, cuzze, and cuze" (www.oed.com, p. 1). While these four songs substantiated

the notion of rap as audience, they also substantiated rap as motivation. Rap also

motivated some to write a rap hit to rise above their poverty. Related to rap as motivation

was writing a rap hit by interacting not only with others, but also with the rhetorical and

linguistic aspects of language used in rap music.

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[61]The use of "y'all" in this song corroborated S2's (a case-study participant) claim that
some rappers spoke directly to each other using the second-person plural.

5.2.4   Rap as Interaction

Rap as interaction entailed rhetorical and linguistic aspects of rap music. Most of

the social, interactive aspects of rap music were discussed in rap as motivation. To

reiterate, S1 interacted with rap music and used "rap music as a guide to stay on my own

course." S2 claimed to love how "it made me wanna dance and have fun no matter what

mood I was in."   In response to item 1, S4 stated, "My most frequent experience with

rap, however, is just riding around in my friend's car, where rap is basically always on."

Based on their responses, rap music was a tool for interacting with others; this interaction

provided insight into rap as symbolic interaction,[62] wherein "People create meaning

through their interactions with each other and the objects in the environment."[63] For all

participants, rap music became the medium for creating meaning; socializing with friends

became the interaction with each other; listening to rap music became the interaction with

objects in the environment. For some rappers, rap music became a tool grounded in the

"root images" (p. 7) of symbolic interactionism: they "acted" towards objects and others

based on their "meaning" of them; what meanings these objects and people had for them

came from "social interaction"; they "managed" the meanings of these objects and people

through an "interpretive process" used to understand and interact with these objects and

people that made up their "social worlds" (p. 2). Blumer (1969, 1986) argued that

"meaning arises in the process of interpretation (pp. 8-9). Extending Mead (1934),

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[62] According to H. Blumer (1969), there were three premises to symbolic interactionism:
"1) humans react to objects based on what they mean to us; 2) humans derive meanings
of these objects based on the social interaction we have with our peers; and 3) humans
interpret the meanings of these objects based on our encounter with them."
[63] A definition of "symbolic interaction" can be found at http://projects.coe.uga_on_
the_Terms_edu/epltt/index.php?title=Social_Constructivism#Sorting_Out_Variations_
22Constructionism.22_ and_Constructivism.22, p. 1).

Blumer developed three features of symbolic interaction: "a gesture signifies what the person to whom it is directed is to do; it signifies what the person who is making the gesture plans to do; and it signifies the joint action that is to arise by the articulation of the acts of both" (p. 9). These three features elucidated the "drama" among some rappers after they addressed each other in "diss'" records, an object that became a "gesture" through interaction. For example, linguistic features and issues of gangs could be addressed to elucidate how language use informed the identity of the gang member. The following passage rapped by Lil' Flip in Chamillionaire's Turn it up demonstrated the diction of a particular speech community, literary elements at work, and imagery that describe gang culture, a topic that could be deconstructed in the classroom for its social significance. "When it's time to hit the club I let my chain hang./If they got clovers on they neck, we in the same gang./I'm 20 deep V.I.P. puff'n' mary jane./Splinters still in my hand from my woodgrain./I got homies on the West who like to gangbang./And I got homies on the East who do the same thang./I told Johnny put 50 in my panky rang" (http://www.ohhla.com/anonymous/chamill/sound_of/turnitup.cha.txt, p. 1). First, the diction in this stanza was reminiscent of a gangster. Words such as "hang," "gang," "mary jane," "20 deep," "V.I.P.," "woodgrain," "homies," "gangbang," "thang," "panky rang" were the vocabulary of gangsters. The word "homies" meant other members of the same gang. The word "20 deep" meant that the "Clovers" arrived at the nightclub twenty homies at a time, with back up. The word "mary jane" was a euphemism for marijuana (*mari* = mary and juana = *jane*). A literary interpretation was also available for this passage. The aural rhyme scheme is aa, aa, aaa because in using poetic license, a poetic literary device, Lil' Flip altered the pronunciation of "thang," "rang," "jane," and "grain"

in order to make it rhyme with "hang," "gang," "'bang." The use of imagery in the stanza was reminiscent of a narrative telling and describing what gangsters did in their spare time ("hit the club"). The description painted an image quite comparable to a video performance—Lil' Flip, as gangster, was wearing a "Jesus" chain hanging off his neck; the Jesus chain, a large platinum or gold cross, was for protection from rivals' bullets. It deflected a bullet to the heart in a drive-by or walk-by. Like Lil' Flip, his homeboys sported four or three leaf clover tattoos on their necks to represent their gang known as the Clovers from "Cloverville," in Houston, Texas. When they arrived at the nightclub, they entered as a pack of gangsters, "20 deep," to the VIP (very important persons) room where they smoked, drank, and watched strippers do their thing. Meanwhile, Lil' Flip picked splinters from the palm of his driving hand after gripping the woodgrain steering wheel of his car. At the same time, he flashed $50,000 worth of diamonds on his pinky ring. Rap music texts could also be analyzed for the way they glorified gangbanging, a social issue important to the interactive lives of young people. Hurricane Chris's Bang from the *51/50 Ratchet* album promoted throwing up gang signs in the following line: "What up blood./What up cuz./If you really 'bout dat, go on throw dat shit up" (http://ohhla.com/anonymous/hu_chris/ratchet /abaybay.huc.txt, pp. 1-2). Bang was an example of a rap text that "can…be the focus of group traditional literary analysis, allowing for the generation of multiple interpretations based on students' experiences and values" (Forell, 2006, p. 32). We all know too well what happened when bloods and crips interacted. The word "*cuz*," a term for crip in this line, functioned as a "double entendre." Rap as interaction emphasized symbolically interacting with rap music. It also entailed rhetorical and linguistic aspects.

5.2.4.1 Rhetorical Aspect

Rap music as interaction entailed rhetorical aspects. S2 commented on how rappers used "ya'll," a familiar, plural pronoun, to connect with their audience and with each other. The use of "ya'll" also corroborated research that rappers are conscious of purposeful language use (Smitherman, 1997; Alim, 2003). The use of purposeful language was also addressed in the music pedagogy of F1. The following summary of F1's pedagogy explained this use:

> "F1 uses a music pedagogy because the language of music genres is most often nonstandard. To explain this pedagogy to students, F1 uses the analogy that 'Dressing for a party is similar to choosing language use for an essay.' This analogy helps students become more conscious of language use. While the objective of the assignment is using the right tone and audience in an essay, the pedagogy's goal is the intersection between grammatical correctness and sentence structure because students need to write to other audiences in their field. Thus, in writing their essays using music, students are asked to use the language that most appeals to their audience, so they can use *You* when addressing their audience if appropriate. They can even use "gotta" in place of "got to" if the usage is appropriate to their audience. However, comma splices are not allowed."

F1 infused a vernacular pedagogy into a music pedagogy. Writing was the experience needed for students to become conscious users of language. For some rappers, S2, and F1, language use became a significant aspect for appealing to an audience. In the following discussion, S2 explained the rhetorical nature of "diss'" records. A "diss'"

record was created when one rapper disrespected another in songs like Tupac's Hit 'em up and Biggie's Who shot ya? In response to item 8, S2 commented that

> "I know TI had beef with a rapper by the name of Shorty Low, Shawty Lo'. And he said his name in a song, but it was more of a underground song. Well, most of the time they try to talk it out from what I hear. They try to talk it out first, and if nothing happens, if they don't solve it, they go to the music and start dissing. And most people go straight to the rap songs,…making a diss' record before talking to the other person, so that's what makes it even worse."

Not only was dissing a "verbal insult," it was a rhetorical convention within the culture of rap. Dissing became a conventional practice of using disrespect to solve problems among some rappers within the culture. If talking a problem out did not work, then dissing became the rhetorical solution. If dissing did not work, then it was drama time. S2 explained the rhetorical outcome of dissing: "There's fights going on. Someone may get shot or stabbed. The most notable one was Biggie, Biggie and Tupac 'cause they had the whole East Coast/West Coast at each other." Dissing had become routenized behavior. Dissing was a cultural convention used to solve issues that related to disrespect.[64] This solution was a form of technological gangbanging. Dissing became the behavior that was handed down like an oral tradition. Kubrin (2005) asserted that "the street code and rap lyrics are constitutive elements of contemporary urban culture" (p. 366). Grafitti was one element of hip hop culture; unfortunately, technological gangbanging seemed to be emerging as another.

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[64]See Kubrin's (2005) articulation of the "street codes" in Gangstas, thugs, and hustlas: Identity and the code of the street in rap music.

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S1 claimed that rappers used rhetorical strategies to "appeal to…their [audience's] desire for wealth, fancy cars, succeed, all those things." S3 commented on how rap music interacted rhetorically: "Listening to rap music, or just music in general, can evoke a certain emotion." S3's comment provided evidence of rap music's ability to appeal to pathos, to the emotions and feelings of an audience. Thus, the use of pathos in rap music also became a convention because audience was understood. S3 proposed that some rap music can "convey a message" that intended "to bring the audience to action." This insight corroborated the contention that rap music conveyed messages to audiences and that one genre of rap was "message rap." Through interaction, the message of dissing got across to its audience, especially through linguistic means.

5.2.4.2 Linguistic Aspect

Rap as interaction contained linguistic aspects too. Words were interactive in that rappers used them to communicate or to convey meaning through a message. "Diss'" (disrespect) and "legit'" (legitimate) were words considered "clipped." To "diss'" was to disrespect someone during interaction and "legit" was to communicate how real and existent a person was. MC Hammer was probably the first to use the word "legit" in "Too legit to quit." Moreover, S1 claimed to know a rapper who pronounced the word *earth* using the r-*lessness* linguistic feature of AAVE: "I know a rapper. I can't remember his name, but he says *earf*." Smitherman (1997) and Alim (2003) claimed that rappers were conscious users of AAVE features in their songs. Like this rapper, S1 was conscious of this feature in AAVE, wherein /θ/ became /f/.

Linguistic variables accounted for unique uses of language in rap music texts. These variables could be studied by students to increase their own "linguistic

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repetoires." Project Pat's Whole lotta weed made use of the schwa /ə/ to rhyme the

following end words: "Smokə," "throatə," 'pokə," 'dopə," "jokə," and "croakə."

(http://ohhla.com/anonymous/projectp/mistadnt/wholelot.pat.txt, p. 1). Words such as

smoke, throat, poke, dope, joke, and croak that ended with a *k*, *t*, or *p* were especially

easy to end with the schwa. Project Pat's use of poetic license to generate rhymed

couplets which ended these words with the schwa could be used to teach the device

poetic license through analysis. The stanza could also be used to teach grammatical

shifts in person. This is where Explicit Grammar Instruction (EGI) (Terrell, 1991) can be

effective. What can be made grammatically explicit to students is that Project Pat used a

grammar different from the prescriptive grammar most students learned in school. He

began the first stanza with a third-person plural antecedent; then shifted to the *you*, to the

I, to the *her*, to the *my*, and to the *your*.   These shifts represented breaks in logic.

Kinloch (2005) would agree that students could rewrite the stanza, making subsequent

pronouns agree with the the plural antecedent, "playaz," players or inspiring panderers,

pimps, in person and number (p. 104). Also, the use of the imperative or the command

was another area of grammar students could study. Students must understand that the

you was the understood subject of the second, third, fourth and fifth lines of the stanza.

They could practice writing commands in order to gain understandings of the *you* as a

subject. Students could note that the language use in this stanza was authentic. It was

spontaneous, creative, and demonstrated linguistic variability.

In rap music, there was also a semiotic claim to the *drawl* and *twang* in rap music.

S2 provided insight into rappers' linguistic style, commenting on how they rapped using

the *twang*. While S2 did not mention the *drawl*, his comment about the use of the *twang*

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in rap music corroborated folk linguistic research. The use of the drawl was represented as a linguistic strategy in What you know about dat. The use of the twang was represented in Aye bay, bay by Hurricane Chris from Houston, Texas. Ambiguity was another aspect of this song. In it Hurricane Chris rapped, "White folks, gangstaz and the thugs,/Stuntin' wit a stack of dem dubs,/Ridin' in a 'lac wit a mug" (http://ohhla.com/ anonymous/hu_chris/ratchet/abaybay. huc.txt, p. 1). These lines were ambiguous because it was unclear who were the "gangstaz and the thugs" doing the "stuntin'" and "ridin'" as muggers in a Cadillac. When using the feature of zero copula, this line could mean that white folks are the gangsters and the thugs in AAVE. When using the compound subject in a series of three, this line could mean that there were three different entities—white people, gangsters, and thuggers—doing the "stuntin'" and "ridin'" in the Cadillac in SAE.   Lacking subject-verb agreement, this line could mean that the contraction '*s* was functioning as the plural contraction '*re* in non-standard English. Thus, instead of communicating *White folks are*, the line communicated *White folks is*. Differences in language use and literacy determined what this line meant. S2 also discussed the linguistic aspect of *r-lessness* in the "Shawty Lo'" example: This alternate pronunciation of Shorty Low demonstrated the AAVE feature of medial –r deletion, and S2's comment supported Smitherman's (1997), Alim's (2007), and Richardson's (2007) reports that AAVE discourse features served as lexifiers in rap music texts.   Rap music not only used the features of AAVE (Richardson, 2007; Alim, 2003, 2007; Smitherman, 1997), it also used oral traditions.

According to Scherpf (2001), a griot is "an African storyteller who plays the important role of oral historian in the community" (p. 80). S4 was adamant that rappers

served as the role of the griot because they "kind of past ideas and stories down from generation to generation." S4 stated that rap music handed down messages to audiences. The following texts from Devaughn (1974), from Easy-E (1988), and from Ludacris (2003) handed down the "gangsta" mentality in songs through the oral tradition of the image of the "gangsta" and his car. First, Devaughn (1974) depicted a thankful "gangsta" riding around in his Cadillac with diamond-tucked interior in the back seat, a sunroof top, and whitewall tires. As this "gangsta" drove around, he took in the scenery and leaned sideways (http://en.wikipedia.org/wiki/Be_Thankful_for_What_You_Got_(song), p. 1). Borrowing this image from Devaughn (1974), Easy-E (1988) depicted the ruthless "gangsta" on the run from the police in a car "Wit da 'diamond in the back, sun-roof top/Diggin' da scene wit da gangsta lean'" (http://www.ohhla.com/anonymous/nwa/ straight/gangsta.nwa.txt, pp. 1-3). Borrowing this "gangsta" image from both Devaughn (1974) and Easy-E (1988), Ludacris (2003) celebrated the depiction of the "gangsta" and the "gangsta's" car that sported a "'diamond in the back,'" a "'sunroof top'" with a driver "'diggin' the scene wit a gangsta lean'" (http://www.ohhla.com/anonymous/ ludacris/chicken/diamond.crs.txt, pp. 1-3). While the earliest representation of the "gangsta" and his car by Devaughn (1974) had been handed down orally and had shaped this same identity for Easy-E's (1988) and Ludacris's (2003) depictions, the identity of some rappers was handed down orally, socially, and environmentally through symbolic interaction. Linguistically speaking, the "Dirty South" was quite representative of language use: "Got southern type jeans,/Southern type shirt./When I drank a lot of beer,/Give a southern ass burp./Got southern ass crib,/Southern ass car./Down where I'm from,/I'm a southern ass star./Got southern ass chain,/Southern ass brain./Where I talk a

lotta shit/With a southern ass slang" [65] (http://www.ohhla.com/anonymous/big_tyme/

bigmoney/dwnsouth.tbt.txt, pp. 1-3). The repetition of "Got southern…" was an

anaphora, the rhetorical use of repeating words, phrases, or clauses at the beginning of

sentences; it was a linguistic strategy as well because every sentence led up to the

ultimate point about being a rapper from the South who spoke "southern ass slang." In

Down south, rappers staked claim to their southern identity and to the southern drawl,

and this identity included the Big Tymers who represented New Orleans, and featured

Ludacris, who embodied Atlanta, thus the 'hood TI symbolized as well. Through their

songs, rappers interacted symbolically with their audiences in order to send messages or

to claim a particular identity. Similarly, Draped up and Still tippin' were relevant

examples of the Black Oral Tradition being used in rap music.

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[65]The southern *drawl* and *twang* could be analyzed in rap music texts through the
representation of sets. My analysis is that the "Third Coast" got along with the blue
(west-coast crips) and the red (east-coast bloods). Therefore, Bun-B toasted these coasts
in Draped up to let TI know that Texas, not Georgia, represented the "Dirty South." Thus,
"Show'n' naked ass in the great state of Texas" was not as literally interpreted. It meant
that the "Third Coast," the largest of coasts because it represented the largest of states in
the South, Texas, was powerful enough to subordinate all other Southern states and their
sets. A different literacy or code is needed to understand the implications of, "You can
keep the sherm but pass the cup." "Sherm" was one drug in California that, in my
opinion, started serious gang violence in the 1970s. Even I was a victim of female
gangbangers in the late 1970s, when two friends and I were "jumped" by a group of girls
with sunken eyes, a clue that they were dusted on sherm. "Sherm" was a shortened word
for a Sherman cigar dipped in a concoction of ether, embalming fluid, and other
chemicals. Users smoked the cigar to get dusted. In the mint-leaf form, it was rolled and
smoked. Many called this angel dust. Mixing the mint leaves soaked in this fluid with
marijuana was called lovely. Users could also get it in the powder form to snort or to
mainline. The reference to "cup" in Draped up was the rapper's preference for "sizzurp,"
that purple drink laced with codeine.

In Draped up and Still tippin', the traditions of the "gangsta" and his behavior were handed down. Bun-B presented a "toast" to east and west coasts: "'Cuz[66] the whole dirty South fenna sho' they naked ass" (http://www.ohhla.com/anonymous/ bun_b/trill/drapedup.bun.txt, 1-2). The meaning of "'cuz" represented a double entendre. It meant *Because* or '*Cause* "the whole dirty south" in SAE and non-standard English, or *Cuz* or *Cousin*, "the whole dirty south" in the vernacular. The word *fenna*, a derivative of *fixing to* or *fixin'to*, targeted a particular audience. *Fenna* was a term handed down from old-school rappers to younger audiences. The term was also a lexicon of AAVE. This word showed up in Draped up by Bun B and others, What they do by TI, Aye bay bay by Hurricane Chris, and Back den by Mike Jones. The refrain of Draped up demonstrated "access" to the Black Oral Tradition. In the refrain, Bun-B became the braggadocio, a braggart: "We be draped up and dripped out/No talking about it./Draped draped up and dripped out" (http://www.ohhla.com/anonymous/bun_b/trill/drapedup. bun.txt, 1). The "We be" in this line substantiated the use of an AAVE feature known as zero copula, the very feature Campbell (2005), Alim (2002), and Smitherman (1997) claimed to have become a commonly used feature in rap music, wherein the "be" was not conjugated according to number in AAVE. To be "draped up and dripped out" meant to have a car dripping in candy apple paint, a reference to food. The use of food metaphors to describe cars was representative in the following rap titles: Cadillac Don's Peanut

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[66]The distinction between the contraction of *because* ('*cause* or '*cuz*) and "*cuz*," the slang form of *cousin* was clear. The word "*cuz*" was an historically significant word used among some gang members to represent crip affiliation. The use of "*cuz*" commented on the aftermath of slavery. Separated from their kinfolk at birth or thereafter during slavery times, many lost touch with their roots and ancestors. After slavery and until today, it had been my experience that the use of "*cuz*" and "*blood*," terms used by crip and blood gang members, represented recapturing this loss.

butter and jelly (http://ohhla.com/anonymous/cadi_don/rm_bside/pb_ jelly.don.txt, p. 1) and Dorrough's Ice cream paint job (http://ohhla.com/anonymous/dorrough/music/ icecream.dor.txt, p. 1).

On a linguistic level, though, the first few lines of Draped up demonstrated the use of "aphaeresis," or "The loss of an initial segment of a word" (http://www.csi. uottawa.ca/~kbarker/ling-devices.html, 2006, p. 2). While the refrain of Draped up read, "We be draped up and dripped out/No talking about it./Draped draped up and dripped out," I heard, "We be draped up an drip' tout./No talk talk 'n' 'bou' tit./Draped draped up an drip' tout." In the aural version, the voiceless, simple past-tense form –ed or /t/ was moved to the beginning of the word "*out*," creating "*tout*." The same loss occurred in "'*bout*," wherein the /t/ was moved to the "it" to produce "*tit*." Talking did not become "talking" or "*talkin'*"; the word became "*talk'n'*," a total loss of medial and final segments. "*Draped draped*" was also reduplicated. Reduplication was a linguistic strategy that allowed the rapper to continue with the next line of the verse without losing a beat. The contraction, a linguistic feature of AAVE, was used effectively in the stanza as well. In Rock yo' hips by Crime Mob, the rapper of the second stanza handed down one of the two simplified, variant forms of the IZ code: "hizzle," "sizzle," "shizzle," "drizzle," "wavin', sippin'," and "bizzle" (http://ohhla.com/ anonymous/crimemob/ hated_on/rockhips.mob.txt, p. 1). In the context of the lines that these words appeared, "hizzle" meant *hinges* and *hips*, "sizzle" meant *fry*, "shizzle" meant *shit*, "drizzle" meant '*dro*', a clipped word for hydroponic marijuana, or marijuana grown on water, and "bizzle" meant *bitch*. With the words "wavin', sippin,'" this female rapper referenced a song titled Sippin' on the syrup by Three 6 Mafia featuring UGK. Syrup or "sizzurp"

was a Sprite spiked with codeine-laced cough syrup (http://en. wikipedia.org/wiki/ Purple_drank, p. 1). A comparison of contractions used by Slim Thug in Still tippin'and in When de co'n pone's hot and Signs of the times by Dunbar (pp. 305-307) confirmed the importance of this feature in rap music. The following contractions were used by Dunbar: "a-spinnin'," "brimmin'," "blessin'," "steamin'," "sputter'n'," "'proachin'," "singin'," "trainin'," "a-rattlin'," "a-gittin'," "a-comin'," "fallin'," "keepin'," "struttin'," "a-squeakin'," "swa'min'," "huntin'," "gobblin'," "a-lookin'," "blowin'," "talkin'," "braggin'," "fatt'nin'," "groun'," "Thanksgibbin' hyeah'" (Dunbar, pp. 305-307). Similarly, Slim Thug used "tippin' on four fours," "still ballin' in da mix," "wood grain grippin'," "car dippin'," "trick pullin'," "'ho' pimpin'," "candy paint drippin'," "syrup sippin'," "rims spinnin'," "lane switchin'," "finga flippin'," "dame missin'," "slab shinin'," "ain't trippin'" (http://www.ohhla.com/anonymous/ mkejones/whoismke /s_tippin. mke.txt, p. 1). The word "hyeah" stood for *here* or *hea* in Dunbar's time. It was used by Mike Jones (2005) and had become a signature linguistic style for recognizing when he was rapping. Dunbar's use of "hyeah" in "Thanksgibbin' hyeah" and Jones's use of "hyeah" in Back then were part of the Black Oral Tradition at work, and the word had been orally handed down from poet to rapper. While the Dunbar contractions were being handed down in Still tippin' (2005), Slim Thug and Jones were rappers who handed down the oral tradition of the contraction and of the "hyeah" to conteporary audiences. Rappers also handed down the importance of helping others in need.

5.2.5   Rap as Advocacy

Rap as advocacy entailed the use of rap music to make a difference in the lives of others. Three participants' responses to items *5/6* of the interview script fell under rap as advocacy. S1 and S2 referred to Brenda's got a baby by Tupac and S4 referred to Irene, a song by country and western singer Toby Mac. All three claimed that these songs advocated helping pregnant teens. S1 responded,

> "Off the top of my head, like I said, one of my favorites is Tupac,
>
> Brenda's got a baby. …Uhh, he starts off, the first goes, uhh 'Brenda's
>
> got a baby, but Brenda's'. He goes, 'Brenda's got a baby, but Brenda's
>
> barely got a brain, a damn shame. The girl can hardly spell her
>
> name.'"

According to S1, Tupac's Brenda got a baby revealed the "issues" embedded in the rap song: "Teen pregnancy. …The issues … he tries to bring to light, or did." The issue of teen pregnancy revealed how rap music can be used to deal with social issues in the community. This response corroborated scholars' contention that rap music can be used as a pedagogy to raise awareness about social issues affecting communities and teens. Sometimes, rappers became the advocate for issues affecting communities and teens. Providing a summary of the tragic events that transpired in the song, S1 increased the importance of finding a way to advocate teens who find themselves pregnant:

> "And someone else comes on there saying that it's not our problem; it's up
>
> to Brenda's family; and he [Tupac] was like, well let me, uhh, explain to
>
> you how it affects the whole community. Then he starts breaking down
>
> how she [Brenda] fell in love with, it was like her cousin, who was older

than her, got, she got impregnated and then he kind of turned his back on her; and then, uhh, the family she had, the family didn't care what was going on with her as long as, uhh, the money from the checks came in, you know, welfare, social security checks, whatever, so she had to provide her own way. …No other way to earn income, she turned to sex, prostitution, and then, uhh, the end of the song is, uhh, 'Prostitute found slain and Brenda was her name.'"

Again, the issues raised in S1's response elucidated more than just teen pregnancy. It brought to light other social problems some teens faced as a result of unplanned pregnancies, pregnancies out of wedlock—issues of survival with respect to welfare, social security, and prostitution, familial support, incest, and even statutory rape. These issues were real for many in Brenda's situation; thus, they make relevant topics for classroom discussion and for writing. S2 brought up issues single mothers faced as a result of teen pregnancies:

"I know Keep your head up is a song about, you know, even though you are going through hard times or if, uhh, anything is troubling your life, you got to keep your head up and persevere and make it through everything. And then, uhh, I know Brenda's got a baby is a real good one about that 'cause he's telling a story about a girl whose, uhh, whose gotten involved with guys at a young age, got pregnant, and had the baby on her own. Her parent didn't help her, and, uhh, she threw the baby away and went back and got it. It's just about the struggle she went through in having a baby."

For S2, Keep your head up was a song that encouraged young Black women, especially single mothers, to struggle to survive despite their situation. Claiming that some rap songs told stories, S2 responded, "Yeah, they do tell stories and one that sticks out to me is Tupac's Brenda's got a baby." Brenda's got a baby was salient for both S1 and S2 because of the "issues" it raised. Their responses corroborated the point that some rap music texts told stories. These stories advocated for those who struggled to survive their situations.

In response to items 5/6 and **7**, S4 commented on a song that told a story about the issues a pregnant teen faced alone. For S4, Toby Mac's Irene spoke directly to his listeners—other pregnant teenage girls who were going through what Irene had gone through. While Irene was a song from country and western, it recounted a similar story in Brenda's got a baby and revealed the same issues some teenage girls faced when they became pregnant out of wedlock and without familial support. S4, stated,"Toby Mac actually has a song…called Irene…about like a teenage girl that got pregnant and her boyfriend left her, so now she's having to deal with it by herself." Agreeing with item **7**, which asked whether rappers, in this case Toby Mac, spoke directly to their listeners, S4 responded,

> "I would definitely agree with that. Especially…in today's time…the teenage pregnancy rate is pretty high compared to, I mean, obviously what it's been in the '50s, '60s. I mean in past years, when we had kind of more traditional family settings, it wasn't as big of a deal because people…understood that, or maybe I, I don't know if understood is the right word, collectively agreed, I guess, that it wasn't a good thing

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necessarily to get pregnant as a teenager, especially if you weren't

married. But he's [Toby Mac] saying, don't give up. He kind of wrote

the story as if God's talking to the girl. …And He's saying, you know,

I'm with you. Don't give up. The weight of the world is on your

shoulders now, but I'm going to lift it off you pretty soon.' It just tells

the story of her dealing with the emotions and the problems she's having,

but getting reassured that it's all going to be okay in the end because she's

doing the right thing, umm, having the baby, but…basically not giving

up on life. Just because she's going through problems now, her life isn't

going to be over 'cause I think the thing she's dealing with is, I mean,

she's having a baby that she might not necessarily have wanted, and the

person that she had the baby with has now left her, and there's no mention

of parent or family or anything in the song, so she's really kind of alone.

…I think the story focuses more on her life and her progressing."

Like S1's and S2's responses to items *5/6*, S4's response demonstrated the potential for

interpreting the social aspects of rap and country music. Rap as advocacy was an

emergent category that could be used in the classroom to get at the issues some teenagers

and young adults faced. Rap as advocacy could emphasize discussion and writing in the

classroom based on music in general. Stovall (2006) had it right and "encourages

teachers (facilitators) to develop pedagogical practices that center the issues and concerns

of students" (p. 588).   I could relate with Brenda and Irene. I experienced a teenage

pregnancy, but I had advocates who helped me cope. While their focus was on teaching

others and me how to read and write SAE well enough to get along in the world, teachers

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never taught me how to avoid situations that all of the reading and the writing in the world could not solve. Teen pregnancy was an issue some rappers had brought to the attention of young folk through rap music. Madonna's Papa don't preach dealt with the issue of pregnancy.

5.3   Conclusion

The emergent categories of rap music pedagogies in this case study were clear, even though they were underrepresented in the available literature. Yet the data elucidated made these social categories the most salient for participants. S2 discussed his use of a song by Lyfe Jennings, a rhythm and blues artist: "Our teacher want us to find a work, not a work, anything in life like a commercial, song, movie, anything…that tries to get across, not across, give a theme of life… . I decided to use Lyfe Jennings's Keep on dreaming." Life and the dreams that comprised it were social in nature.

CHAPTER VI

CONCLUSION

6.1   Dissertation Summary

This conclusion highlighted the main points of the dissertation and pulled together

connections between the analyzed and interpreted data and the dissertation's research

questions. The claims Campbell (2005) and Scherpf (2001) made regarding the use of

rap music with students from various races, cultures, and ethnic groups prompted an

exploration into the feasibility of a rap music pedagogy for "all" students. The claims

Campbell (2005) and Alim and Baugh (2007) made regarding the nature of rap music

texts motivated the examination of their nature. The purpose of this dissertation was to

contribute to the current conversation on using rap music in the classroom; to do this, a

case study was conducted to explore, analyze, and interpret participants' responses as

their knowledge of the literary aspects of rap music. Chapter 2 reviewed calls for a rap

music pedagogy by juxtaposing it within calls for vernacular pedagogy. Three categories

of rap music pedagogy are clear—the literary, critical, and social. The categories

representing the social are emergent. Chapter 3, The nature of rap music texts, examined

the nature of texts in general and of rap music texts in particular within a body of

knowledge subsumed by "oral-formulaic composition theories." This examination was

important as scholarship was clear--rap music "accesses" the Black Oral Tradition (Alim,

2003; Campbell, 2005; Richardson, 2007; Alim, 2007, Smitherman, 1997; Pihel, 1996;

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Rose, 1994; Powell, 1991). Moreover, language use in rap music used the

features of Black English (Smitherman, 1997; Richardson, 2007; Alim, 2007). Rap

music complicated traditional views of literacy and definitions of what constituted orality

and literacy (Newman, 2005). Chapter 4, the Methodology, outlined the case-study

method and procedures for exploring participants' knowledge of rap music with respect

to "pre-categorized measures," expected responses or "preestablished patterns" and

emergent categories, unexpected responses or sought-after patterns elicited through a

fifteen-item questionnaire. Using the multiple exploratory case study[67] and design as the

methodology for exploring issues of *Students' right* and the feasibility of a rap music

pedagogy for "all" students, this study aimed to elucidate rich data, the deep-structure

knowledge of participants with respect to literary aspects. The method used in the case

study was the "semistructured" and "open-ended" interview from a 15-item

questionnaire.[68] PI triangulated[69] the collected data with "multiple sources of evidence," a

"database," and a "chain of evidence" to establish the case study's reliability[70] and

validity[71] (Yin, 2003, p. 105). Available literature on critical pedagogy and critical

scholarship presented the critical approach to a rap music pedagogy. The scholarship was

thin for a social approach, though the approach was emergent in case-study data. In the

findings, early research and "pre-categorized measures" confirmed a literary claim for a

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[67]A case study is an empirical inquiry wherein the investigator "tries to illuminate a
decision or set of decisions" (Yin, 2003, p. 12) for conducting a study.
[68]See Appendix E for the interview script.
[69]Triangulation meant "working to substantiate an interpretation or to clarify its different
meanings" (Stake, 1995, p. 137) or, in this case study, clarifying PI's data interpretation.
[70] Reliability meant using a case study protocol and developing "formal procedures" for
collecting data and for creating a case study database so that the study could be replicated
(Yin, 2003, pp. 34-39, p. 106).
[71]Construct validity meant establishing "pre-categorized measures" for the concepts
being studied.

rap music pedagogy, and current research and scholarship substantiated critical claims for a rap music pedagogy; the emergent categories of this dissertation's case study extended both literary and critical approaches with the social approach. This extension of rap music pedagogy might accommodate more students because social aspects of life and school are universal. Critical and literary scholarship was linked with the analyzed and interpreted data. The analyzed and interpreted data confirmed and extended the claims various scholars made regarding a rap music pedagogy. This dissertation made connections between the analyzed and interpreted data and the dissertation's research questions:

> 1) Can the various approaches to rap music pedagogies meet the needs of students who make up cultural, racial, ethnic, and linguistic diversities?
> 2) Can rap music pedagogies *bridge* the performance gap between marginalized and dominant students?
> 3) Will students whose first language does not belong to AAVE be able to relate to or to understand the language used in rap?

Most rap music texts were analyzed and interpreted from transcribed songs found at *The Original Hip-Hop Rap Lyrics Archive* (http://www.ohhla.com) or from songs PI transcribed from original CDs. Information about albums came from the Wikipedia.com web site. Youtube.com was accessed for Tupac Shakur's Hit 'em up because it could not be accessed at the http://www.ohhla.com web site.

Calls for approaches to rap music pedagogies fell into three categories—the literary, the critical, and the social.   Rap as narrative, poetry, audience, drama, and style represented "pre-categorized measures" that substantiated the early literary approach.

Current critical categories such as rap as resistance, critique, counter narrative, ideology, and destruction substantiated Scherpf's (2001) two academic discourses on rap music: critical pedagogy and critical scholarship. The categories under the social approach were rap as sustenance, survival, motivation, interaction: rhetorical and linguistic aspects, and advocacy. These were emergent in thin scholarship and in the data of this dissertation's case study. While the data of this dissertation's case study provided evidence that rap music pedagogies were feasible approaches for students of various cultural and racial backgrounds, using rap music pedagogies in the composition classroom was more complicated than what many scholars cared to admit. The data confirmed Scherpf's (2001) and Campbell's (2005) claim that hip hop and rap music pedagogies could be inclusive of students from various racial, ethnic, social, and cultural groups; but to a certain extent, that inclusiveness depended on students' interest in music.

With respect to the first research question, case study participants came from various cultural backgrounds—two Caucasian Americans, one a female and the other a male, one African American male, and one Native American male. All participants were knowledgeable about rap music. The Caucasian male (S4), however, held the most technical knowledge regarding the construction and nature of rap music texts, while the other two males (S1 and S2) held detailed knowledge about language use in rap and the culture of hip hop. The female participant possessed practical and useful knowledge about using rap music to teach the elements of poetry and rhetoric. All participants paid close attention to the social aspect of rap music.

The data also noted that a "music pedagogy" might be feasible to bridge academic and culture gaps between and among various groups of students. This inclusive approach

might be able to meet the needs of "all" students in a composition class because it affirmed SRTOL and SRTOM, by allowing students to choose the genre of the music and language use in it that they identified with. Though this case study analyzed and interpreted the music lesson plans of only one practitioner, the lesson plan exhibited a sound approach to the use of music in the composition classroom that allowed for the diverse use of music. Research literature confirmed such an approach but with rap music only (Daspit, 1999).

6.2   Implications

Vernacular pedagogy as the impetus for rap music pedagogy was also implicated in New Literacy Studies.[72] The notion of rap music as interlanguage[73] seemed workable in a rap music pedagogy because of the IZ code. The insights gained from the Literacy narrative might have what Pennycook (2007) called implications for early language instruction and language awareness. Findings in this case study provided empirical evidence that supported Scherpf's (2001), Campbell's (2005), and Alim's (2007), and Alim's and Pennycook's (2007) calls for the use of rap music in composition. Richardson's (2000) claimed that an African-centered pedagogy, for which I claimed a rap music pedagogy belonged, was not useful with all students.   It was Richardson's (2000) argument which raised my skepticism that a rap music pedagogy could work with "all" students.

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[72]See J. P. Gee's (2008) *Social linguistics and literacies: Ideology in discourses*, 3rd edition, for an extensive discussion on New Literacies Studies (NLS).
[73]In terms of Selinker's (1969) "interlanguage theory," Smitherman's *(2006)* "AAL" or "African American Language" in hip hop can be considered the "NL" or "native language" and "*LWC*" or "Language of Wider Communication" could be considered the "TL" or "target language" with respect to a rap music pedagogy in composition. The emergence of the IZ code could be considered the "IL" or "interlaguage."

F1, a professor of English who used a music pedagogy, declared, "I allow them [students] to choose the kinds of music they know more about than the average person knows and to produce instructions for being a rap musician, a "red-dirt" country artist or an Emo composer with black hair & wrist scars, etc." Allowing students to choose was in line with Daspit (1999) who described his first attempt at using a rap music pedagogy:

> "After several shaky starts attempting to introduce rap music into high school classrooms, I realized that part of the problem was that I was trying to be the 'copyrighter,' trying to control the situation, trying to force my tastes (or lack thereof) on students. Once I allowed students to help decide the tenor of the classroom mix, to decide which songs we would use as texts, their interest seemed to increase, and the classroom dynamics changed." (p. 176)

In this dissertation, I had two major complaints. The first was not having learned my native language(s), HPE, HCE, and "[g] plus reduplication" during my years of schooling in American public schools, colleges, and universities. The second was being expected to know the features and structures of other languages when I had not even learned the features and structures of my own. These tensions were exacerbated when teachers ignored my language experiences and my theoretical constructs of AE, denying their direct correlation to colonialism, to the aftermath of the plantation situation on the islands, and to my own academic performance. I was a victim of the American educational system much like some African American students who experienced— "teachers' attempts to eradicate their language and linguistic practices" (Alim, 2007, p. 162). As a result of this victimization, I had to learn the features and structures of HCE

and the G code on my own. For this I thanked my mainstream education—it unfortunately obscured my identity and caused me language loss; it fortunately provided me with the skills to learn the features and structures of my languages. As a result of this education, I regained my languages and my identity through the educational process. Therefore, this dissertation was anchored in the Literacy narrative so that law makers, administrators, and educators could realize the connection between the language use of some marginalized students and their theoretical constructs of AE, the factor most likely responsible for the academic "performance gap" between mainstream and non-mainstream students. Some educators, especially those who teach English composition, must realize that even though they are born American citizens, some students might not be native, American-English language speakers. In retrospect, I believed that I learned AE as a second language. I also believed that those students embedded in the language and culture of rap and hip hop might need to learn SAE as a second language as well. Thus, I call on linguistics, anthropologists, and rap music scholars and researchers to determine the range of derived systems, especially because the "-iz- derived system" and its variants were the "linguistic repertoires" of case-study participants S1, S2, S3, and S4, some rappers, and their audiences. More research should be conducted on how the use of derived systems was linked to particular identities and how they can be used for teaching phonological awareness, especially in language arts programs.

While Pandey (2000) concluded that "All teachers—especially language teachers—have a moral responsibility to be linguistically informed, and to facilitate the acquisition and/or learning of SAE by every...student" (p. 104), Cope and Kalantzis

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(1993) called for recognition of cultural and linguistic differences in the classroom to promote access and inclusion:

> Classroom discourse is a subtle dialogue between students' various linguistic and cultural backgrounds and the culture of schooling with its language of schooled literacy. Cultural and linguistic differences can become a positive resource for access. A reconstituted pedagogy will be inclusive by affirming difference as a resource for social and educational access. (Cope & Kalantzis, 1993, pp. 78-79)

The conflict with using rap music to recognize cultural differences was that AAL, AAE, or AAVE, the language(s) used in most American rap music, belonged to mainly one group. Moreover, English teachers and professors teach reading and writing in SAE. Yet, if a hybrid style of German rap had implications for using rap music in the foreign language classroom, a call Schmidt (2003) made in German rap in the classroom, the use of rap music in composition should be able to serve a similar purpose. This implication for a rap music pedagogy was made clear over ten years ago when *In yo face*! *Rappin' beats comin' at you: A study of how language is mapped onto musical beats in rap music*, Yasin (1997) called for "research on the educational implication of rap music" (p. 127).

6.3   Limitations

Limitations looked at the cultural make up of the participants and at issues regarding the limited number of participants. The first and most important limitation of the case study in this dissertation was that the data collected lacked representation from an African American female student. This perspective was important because much of

the misogynistic rap music is targeted at women in general and at African American women in particular. The perspective of an African American female on this type of rap music might have given this case study a voice that countered rap songs that degrade all women. A second limitation of this case study was the use of only a questionnaire. To increase the validity of the case study, a survey[74] could have accompanied the questionnaire that elicited responses from S1, S2, S3, and S4. Administering a survey before and after scheduled interviews could have provided thicker description of the feasibility of a rap music pedagogy in composition. Participants might have changed their minds about earlier views regarding rap music. A third limitation of this case study could have been eliminated had PI elicited questionnaire responses from F1. The data from F1's responses could have been compared with the responses from student participants in order to elucidate richer data regarding the knowledges both teacher and student should possess in the "contact zone" in order to ensure that a rap music pedagogy in composition was inclusive and accessible to "all" students. Because this case study did not provide any rap music pedagogical treatment to bridge performance and cultural gaps between those from the mainstream and those from nonmainstream groups, it cannot surmise whether a rap music pedagogy could bridge these gaps. A follow up study would have to first discern these gaps and analyze, interpret, and report the findings. Placing composition and rhetorical aspects of a rap music pedagogy under the literary approach may not sit well with scholars and researchers.

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[74]See Appendix C for SISURP Inventory.

6.4   Future Research

Future research into the use of music in the composition classroom might focus on academic feasibility and inclusion to move towards SRTOL and SRTOM in composition. More research needed to be conducted to understand rap music pedagogy's suitability in composition and in submersion classes because the notion that the language used in rap music texts represented an "interlanguage" was not farfetched.   Richardson (2000) "argues that only certain students could benefit from such an approach" (p. 210), but believes in using the approach because "it rewards students for the culture they bring to the classroom" (p. 211) and because "the curriculum is intellectually challenging" (p. 211). A pedagogy that rewarded students could serve as reinforcement for learning SAE as an alternative AE variety.

Based on the scholarship of other rap music enthusiasts, the following areas of instruction for using rap needed to be revisited. Three major questions for future research in using rap music in composition came directly from Scherpf (2001, p. 78).   They were, 1) "What are the more practical pedagogical implications of how to teach rap as a subject of classroom knowledge involving such questions as curriculum, discussion topics, assignments, and conflict management? 2) What are some of the texts—especially literary texts—to be juxtaposed with the study of rap? And 3) How are the charged conversations between privileged students and historically marginalized students brought about by rap pedagogy likely to result?" The last question was especially important because hip hop culture and rap were as multicultural and as diverse as the ethnic and racial make-up of America and its universities. Future research could focus on universal aspects of music. Madonna stated it clearly with, "Music makes the people come

together." Future research could also focus on how to help students learn about their "learning styles" (Yasin, 1997, p. 127). According to Yasin (1997), rap could be used as a mnemonic device for learning facts and basic concepts "by connecting facts that they are learning through 'integrating relations'" (Yasin, 1997, pp. 127-131). More research needed to focus on the use of rap music as such a device. Future research can also focus on how rap music can be used to teach critical thinking and research skills (Yasin, 1997, p. 131).

Any music pedagogy that forced students to feel uncomfortable and that destroyed their essences did not encompass the ideals of democracy for me because it could oppress and silence some students for varying reasons. My position on this issue was that while pedagogical approaches to writing that used only rap music did not provide students with choices, it was feasible because it could socialize students from cultural backgrounds other than Hip Hop culture to the plight of African American students' historical, social, cultural, ideological, and linguistic experiences. If the use of rap music in composition could increase students' understanding of the double whammy some African American students face, they could also increase the understandings of administrators and faculty who have the political power to change institutions implicit in this prejudice and discrimination, for the most difficult task with revising the traditional curriculum of the writing course in these institutions is "to persuade administrators" (Soliday, 1996, p. 95), faculty, and even students from both the marginalized and dominant groups. I call on educators to employ innovative uses of various genres of music to help all students to increase their interests, to increase their knowledge of language varieties, including derived codes, and to increase their range of identities.

However, I also call on educators to understand how some students might feel about a rap music pedagogy: "Sometimes I did not like the way things were explained using rap music."

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APPENDICES: A-F

Appendix A: **THE G CODE**[75]

wεgεn əgaj wəgʌz rigiowgow sməgɔl, əgaj wεgεn spigik wʌgʌn kowgowd

əgɔn dəgʌ plejgejgrəgawn wIgIt məgaj frεgεnz. dəgʌ kowgowd wəgʌz bεgejs

əgɔn əgawəgʌ krigiowgow tugu bigi sigikrεgεt, əgaj tIgIŋk.

səgʌmtəgajmz, wigi wεgεn spowgowk dəgʌ krigiowgow; əgʌdəgʌ təgajmz,

wigi wεgεn mIgIks Ɛg Iŋglεgε∫, krigiowgow, ægæn dəgʌ   kowgowd. wigi ləgajk

pləgænigi sIgIləgʌbəgowz ləgajk IgIn həgʌwəgajεgεn wrgrdz IgInstεgεd əgʌv

wəgʌn sIgIləgʌbəgow Ɛg Iŋglεgε∫ wrgrdz, sowgow wigi wεgεn təgɔk uguzigiŋ

-gəgʌ-, -gigi, -gugu-, -gεgε -gowgow-, εgεk., IgInsəgajd εgεvrigi sIgIləgʌbəgow IgIn

həgʌwəgajεgεn ægæn Ɛg Iŋglεgε∫ wrgrdz wεgεn wigi spowgowk.

bəgʌt IgIt wəgʌz mowgowəgʌ sIgImpəgow spigikigiŋ dəgʌ kowgowd IgIn

sIgIŋəgow Ɛg Iŋglεgε∫ wrgrdz bigikəgɔz wigi wεgεn spigik fəgæstəgʌ ægæn

mejgejk dəgʌ wrgrdz nəgɔt səgawn sowgow həgawligi. əgaj kUgUd

kowgowdswIgI ʧ IgIn Ɛg Iŋglεgε∫, owgowəgʌ əgaj kUgUd uguz ejgε ʧ sigi igi

owgowəgʌ dəgʌ kowgowd. ugu gəgʌdəgʌ lUgUk ægæt dəgʌ fəgʌlowgowigiŋ

εgεzægæmpəgowz tugu nowgow.

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[75]This brief narrative provided a transcription of the G code that adhered to the stress patterns of English when the *ə*, *ʌ,* and *a* were used in words. Otherwise, the transcription followed the rules articulated by Howell & Vetter (1976).

dIgIs kowgowd wəgʌz uguzd IgIn dəgʌ skugul, bəgʌt IgIt wəgʌz əgɔsowgow uguzd ægæt howgowm dugurigiŋ plejgej. ægæz wigi wɛgɛn growgow əgʌp, dəgʌ kowgowd wəgʌz uguzd wəgajowgow ʃəgʌpIgiŋ owgowəgʌ sowgowʃowgowləgajzigiŋ tugu bigi sigikrɛgɛt IgIf əgʌ həgawligi wəgʌz IgIn əgawəgʌ mIgIs. tugudejgej, migi ægæn məgaj IgIstəgʌz spigik dəgʌ kowgowd əgɔn dəgʌ fowgown. wigi təgɔk fowgowəgʌ ʌəgawəgʌz ægæn spigik rigiowgow fəgæs tugu.

ægæt fəgrs, dəgʌkəgajn dɛgɛm ægæn migi nowgow, nɛgɛvəgʌ bigiligiv əgawəgʌ kowgowd wəgʌz wəgʌn rigiowgow ləgæŋwejgejʤ. bəgʌmbəgaj, wigi bigiligiv.

HCE (ejtʃ si i)

wɛn aj wʌz riow smɔl, aj wɛn spik wʌn kowd ɔn dʌ plejgrawn wIt maj frɛnz. dʌ kowd wʌz bejs ɔn awʌ kriow tu bi sikrɛt, aj tIŋk.

sʌmtajmz, wi wɛn spiwk dʌ kriow; ədʌ tajmz, wi wɛn mIks Iŋglɛʃ, kriow, æn dʌ kowd. Wi wɛn lajk plæni sIlʌbowz lajk In hʌwajɛn wrdz Instɛd ʌv wʌn sIlʌbow Iŋglɛʃ wrdz, sow wi wɛn tɔk uziŋ -gʌ-, -gi-, -gu-, gɛ-, -gow-, ek., Insajd ɛvri sIlʌbow In hʌwajɛn æn Iŋglɛʃ wrdz wɛn wi wɛn spik.

bʌt It wʌz mowʌ sImpl spikiŋ dʌ kowd In sIŋgl Iŋglɛʃ wrdz bikɔz wi wɛn spik fæst æn mejk dʌ wrdz nɔt sawn sow hawli. aj kUd kowdswItʃ In

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Ɛŋglɛʃ, owʌ aj kUd uz ejtʃ si i owʌ dʌ kowd. u gədʌ lUk æt dʌ fəlowiŋ

ɛgzæmpowz tu now.

dIs kowd wʌz uzd In dʌ skul, bʌt It wʌz ɔsow uzd æt howm duriŋ plej. æz wi

wɛn grow ʌp, dʌ kowd wʌz uzd wajow ʃəpiŋ owʌ sowʃowlajziŋ tu bi sikrɛt If ʌ hawli

wʌz In awʌ mIs. tudej, mi æn maj sIstʌz spik dʌ kowd ɔn dʌ fown. wi tɔk fowʌ

awʌz æn spik riow fæs tu.

æt frs, dəkajn dɛm æn mi now, nɛvʌ biliv awʌ kowd wʌz wʌn riow læŋwejʤ.

bəmbaj, wi biliv.

SAE GLOSS

When I was real small, I went speak one code on the playground with my friends.
The code was base on our Creole to be secret, I think.

Sometimes, we went speak the Creole; other times, we went mixed English,
Creole, and the code. We like plenty syllables like in Hawaiian words instead of one
syllable English words, so we went talk using -ga-, -gi-, -gu-, -ge-, -gow-, etc., inside
every syllable in Hawaiian and English words when we spoke.

But it was more simple speaking the code in single English words because we
went speak faster and make the words not sound so foreign. I could code switch in
English, or I could use HCE or the code. You got to look at the following examples to
know.

This code was used in the school, but it was also used at home during play. As
we went grow up, the code was used while shopping or socializing to be secret if a

stranger was in our midst. Today, me and my sisters speak the code on the phone. We

talk for hours and speak real fast too.

At first, the kind them and me no, never believe our code was one real language.

By and by, we believe.

CODE MIXING

Firs, I going au au. Den, I going kau kau. Lata, I going mo'e mo'e.

frs, aj gowŋ aw aw; dɛn aj gowŋ kaw kaw; lejtʌ aj gowŋ mɔj mɔj.

fəgrs, əgaj gowgowigŋ əgaw əgaw. dɛgɛn, əgaj gowgowigŋ kəgaw kəgaw.

lejgejtəgʌ, əgaj gowgowigŋ mowgɔj mowgɔj.

Hoa da stink; make me die. Or, That smell stinks; it kills me.

Hō da hauna; make me mǎkē.

howgow dəgʌ həgawnəgʌ; mejgejk migi məgʌkigi.

aj lajk luawz. wi ejt pɔj, law law, lowmi lowmi sæmɛn, owpihiz, suʃi, sʌʃimi, limow,

təkow powki, æn kəluʌ pIg. dʌ pIg wʌz kuk In ʌ imu, ʌ əndʌgrawn əvɛn.

əgaj ləgajk luguəgawz. wigi ejgejt powgɔj, ləgaw ləgaw, lowgowmigi lowgowmigi

səgæmɛgɛn,   owgowpigihigiz,   suguʃigi,   səgʌʃigimigi,   ligimowgow,

təgʌkowgow powgowkigi, ægaen kəgʌluguʌgʌ pIg. dəgʌ pIgIg wəgʌz kuguk

IgIn əgʌ igimugu, əgʌ əgʌndəgʌgrəgawn əgʌvɛgɛn.

I liked luaus. We ate poi, lau lau, lomi lomi salmon, opihis, sushi, sashimi,

limo, taco poki, and kalua pig. The pig was cook in a imu, a underground oven.

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Appendix B: Rap Music Lesson Plan
Drop it like it's hot (Snoop Dogg)

Assignment Instructions:

Research the word *pimp* at www.oed.com and write an essay wherein you compose an introductory paragraph with a motivator, transitional sentence, thesis statement and thesis map, and a concluding paragraph with a restated thesis statement and thesis map, a transitional sentence, and a clincher. Your essay's body paragraphs should follow the directions below:

➢ First, discuss the definition of the word you choose in the first body paragraph. Be sure to detail the subjects to which specific definitions pertain as they are listed in the online OED—bot. (botany), chem. (chemistry), phil. (philosophy) as well as the definition's part of speech—N. (noun), ADV, (adverb), V. (verb), ADJ. (adjective), PRO. (pronoun), CONJ. (conjunction), PREP. (preposition), INTERJ. (interjection). Be able to identify and define parts of speech.

➢ Second, discuss the word's etymology in the second body paragraph, paying close attention to the variant spellings of the word that coincide with the various etymologies of the word such as Sp. (Spanish), L. (Latin), It. (Italian), Gk. (Greek), OE (Old English), ME (middle English), Ar. (Arabic), Port. (Portuguese), and Gr. (German), HCE (Hawaii Creole English), AAVE (African American Vernacular English), etcetera. Be able to discuss word derivations.

➢ Third, discuss the literary history of the word's specific definition in the third body paragraph, detailing the year the word was first used, by whom it was first used, and the literary work in which it was used. Make sure to provide the literary quote related to the word's definition you have decided to write on in the first body paragraph. Make a logical connection between the issues present in the literary quotation and the stanza from the rap song you are comparing the literary text to. Be able to summarize the literary work and the message in the rap song, and how the two connect. Connect your discussion to real-life situations.

Troilus and Criseyda, written by Chaucer as a play in poetic form, starred Pandarus, who, after urging the two lovers to be true to consummated love, succeeded in joining them in Troilus's bed and uttered, "If euer you proue false one to another, since I haue taken such paines to bring you together, let all pittifull goers betweene be cal'd to the worlds end after my name: call them all Panders" in Shakespeare's *Troilus and Cressida* (www.oed.com, p. 1). What students learn are the homonym and how differently authors redo or reference the works of others. They acquire the original meaning of pimping and learn that it had very little to do with the exchange of sex for money or with exploitation. As a result, they learn to critique the practice. After using this lesson plan, students introduced a broader implication of the word "pimping"—employing skills, knowledge, and intelligence to gain opportunities by exploiting the systems of institutions.   They learn a new vocabulary word—manipulation—as a result of this broader implication.

Appendix C: A Survey of Inventory Strategies Used in Rap Pedagogy (SISURP)[76]

Directions: Listed below are questions concerning rap music. After reading each question, please circle the number (1, 2, 3, 4, or 5) that applies

1 means Rappers "'**never or almost never** do this.'"
2 means Rappers "'**only occasionally**'" do this.
3 means Rappers "'**sometimes** do this.'"
4 means Rappers "'**usually** do this.'"
5 means Rappers "'**always or almost always** do this.'"

Type		Strategy	Scale
CONV	1	Do some rappers talk to each other ?	1 2 3 4 5
DEV	2	Do some rappers mention each other's names?	1 2 3 4 5
DEV	3	Do some rappers make objects act human?	1 2 3 4 5
DEV	4	Do some rappers mention each others' names?	1 2 3 4 5
DEV	5	Do some rappers make objects act like an animal	1 2 3 4 5
TRAD	6	Do some rappers speak directly to their listeners?	1 2 3 4 5
DEV	7	Do some rappers repeat sounds in their songs?	1 2 3 4 5
TRAD	8	Do some rappers tell stories in their songs?	1 2 3 4 5
DEV	9	Do some rappers create images in their songs?	1 2 3 4 5
DEV	10	Do some rappers show similarities in their songs?	1 2 3 4 5
DEV	11	Do some rappers pronounce words differently?	1 2 3 4 5
TRAD	12	Do some rappers use games in their songs?	1 2 3 4 5
CONV	13	Do some rappers structure their songs like essays?	1 2 3 4 5
DEV	14	Do some rappers change the meaning of words?	1 2 3 4 5
CONV	15	Do some rappers argue in their songs?	1 2 3 4 5
DEV	16	Do some rappers break rules of grammar?	1 2 3 4 5
CONV	17	Do some rappers use their own grammar?	1 2 3 4 5
CONV	18	Do some rappers perform drama in their songs?	1 2 3 4 5
DEV	19	Do some rappers repeat sounds in their songs?	1 2 3 4 5
DEV	20	Do some rappers copy other performers' songs?	1 2 3 4 5
CONV	21	Do some rappers shorten words in their songs?	1 2 3 4 5
DEV	22	Do some rappers gangbang in their songs?	1 2 3 4 5
TRAD	23	Do rappers consider themselves oral performers?	1 2 3 4 5
CONV	24	Do some rappers disrespect others?	1 2 3 4 5
DEV	25	Do rappers rhyme in their songs?	1 2 3 4 5
TRAD	26	Do rappers write their songs?	1 2 3 4 5

TRAD = Literary & Rhetorical Traditions; CONV = Literary and Rhetorical Conventions; DEV = Literary and Rhetorical Devices

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[76] This survey was influenced by Mokhtari, K., & Reichard, C. (2002) and by Tyson, E. H. (2006). A section collecting demographic information can be included in this survey.

Appendix D: Informed Consent Script

Project Title: *A Case for Rap Music Pedagogy in Composition*

Advisor: Dr. Richard P. Batteiger

Investigator: Victoria L. Batten, Masters in English

Informed Consent Script

Purpose

The purpose of this case study research is to explore whether a rap music pedagogy is a feasible approach that would benefit "all students" in academia because at issue with this call is whether all students would find such an approach suitable for the composition classroom. Rap music pedagogy itself entails treating rap music as a social construct and a social literacy practice for pedagogical applications to the acquisition of academic literacies, specifically reading, writing, and vocabulary acquisition in academia. Thus, this case study explores rap music as literacy practices in general, but also rap music as social literacy practices in particular. It intends to explore how social literacy practices, those embedded in rap music knowledge and those that may facilitate the acquisition of reading, writing, and vocabulary in academia, might also "entail struggles over particular identities, often imposed ones" (Street, 1995, p. 135).

Procedures

This oral consent script is being used to recruit you to participate *in A Case for Rap Music Pedagogy in Composition*. After reading the informed consent script aloud, you will be asked to sign it and to provide an email address if you agree to participate in the study. Those volunteering to participate will be selected based on written answers to a "probing" questionnaire during the first interview. Those selected for participation in this study will then be contacted through email in order to schedule three subsequent and recorded interviews for this study. Participants will be engaged in this study for four weeks.

If you decide to participate in this study, an interview script will be used to interview you. The idea for the interview questionnaire is borrowed from E. H. Tyson's (2006) Rap-music attitude and perception scale (*RAP*). The questionnaire is also adapted from V. Purcell-Gates's (2007) Semistructured literacy practices interview script in Appendix A and D. G. Paul's (2000) questionnaire on Rap and orality.

The interview script is a questionnaire that will be divided into three sections and used during three interview sessions. You will be given the opportunity orally and in writing to follow up on questions discussed and to comment on how I interpret your data.

All interview sessions will be recorded. Recorded interviews will be transcribed. Data from the transcription of recorded interviews will be coded for broad categories of Traditional (TRAD), Rhetorical (RHET), Conventions (CONV), and Devices (DEV). Transcribed answers will be sub-coded for specific literary and rhetorical traditions, convention, and devices.

Coded data will be interpreted and findings will be reported and written up in a case-study report as part of PI's dissertation. Participants' written and recorded data from the initial "probing" questionnaire will be interpreted and made available in the case-study report.

Participant Rights

Your participation in this case study is voluntary. You can request withdrawal from the case study and you can view your information. You should let me know if you want to withdraw from participating in this case study. To withdraw, a set day and time will be scheduled for you to meet me with me in order to escort

me to the shredder in the English Department so that you can eye-witness the shredding of your information and you can sign the "Release Form to Verify Shedding of Data Collected on Subject Participants' Withdrawing from Study." You should also let me know if you want to view your information. An appointment can be scheduled for you to do so. After viewing your information, you will be asked to sign a form confirming access to your information. There will be no risks to you for withdrawing from this case study or for requesting to view your information.

Risks of Participation

This case study will lessen any unforeseen risks to participants by allowing participants to comment on PI's interpretation of their answers and by including their comments in the written report. There are no potential risks to participants in this case study.

Benefits

The research in this case study is expected to benefit both participants and society. It may help participants become aware of the identity constructed from their social literacy practices. Participants may learn how to use these literacy practices in the composition classroom to facilitate their acquisition of academic literacies and still maintain their identity. The research in this case study can also benefit society. It may be able to offer "richer explanations" about the impact the "autonomous model of literacy" has on identity loss, especially for those whose "social literacy practices are acquired from "different" models of literacy (Street, 1995).

Confidentiality

I will maintain all collected information, and it will be locked in a filing cabinet in my home office. The information will be kept until it has been transcribed, coded, sub-coded, interpreted, and reported using the case study method. After one year, information will be shredded. Discussion and interpretation of the information will become a permanent record in my dissertation.

Compensation

There will be no compensation for participation.

Contacts

If you have any questions about the research and participant's rights, please contact Victoria Batten by email at Victoria.batten@okstate.edu or by telephone at 405-744-1881. If you have questions about your rights as a research volunteer, you may contact **Dr. Shelia Kennison**, IRB Chair, 219 Cordell North, Stillwater, OK 74078, 405-744-1676 or irb@okstate.edu.

Signatures:

I have read and fully understand the consent form. I sign it freely and voluntarily. A copy of this form has been given to me.

Signature of Participant_____ Date_____

I certify that I have personally explained this document before requesting that the participant sign it.

_____ _____
Signature of Researcher Date

Appendix E: Interview Script

Interview Script

A Case for Rap Music Pedagogy in Composition

Victoria Batten, PI

1.   What are your experiences with rap music? Elaborate.

2.   Which rap artists do you listen to? Why?

3.   Have you committed a rap song to memory? Recite.

4.   Do you think rappers write the words to their songs using a specifc style?
      Discuss.

5.   Do you think rappers teil stories in their songs?   Provide a specific song.

6.   What story have you heard in a rap song? Recount.

7.   Do you think that rappers speak directly to their listeners? Explain.

8.   Do you think that rappers speak directly to each other? Elaborate.

9.   Do you think that rappers repeat vowel or consonant sounds in their songs?
      Provide examples.

10.   Do you think that rappers change the meaning of words in their songs?
      Provide examples.

11.   Do you think rappers create new meanings of words in their songs? Provide
      examples.

12.   Do you read the words to rap music songs? Where?

13.   Do you write the words to rap music songs? When?

14.   Do you imitate the writing or rapping style of a particular rap music artist?
      Demonstrate.

15.   Do you think that rap music can be used to teach various reading, writing, and
      grammar skills in the composition classroom? Why? How?

Appendix F: IRB Approval

Oklahoma State University Institutional Review Board

Date: Friday, April 11, 2008

IRB Application No AS0828

Proposal Title: A Case for Rap Music Pedagogy in Composition

Reviewed and Exempt
Processed as:

Status Recommended by Reviewer(s): Approved Protocol Expires: 4/10/2009

Principal
Investigator(s):

Victoria Batten   Richard Batteiger
1212 N. Knoblock #6   205 Morrill
Stillwater, OK 74075   Stillwater, OK 74078

The IRB application referenced above has been approved. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.
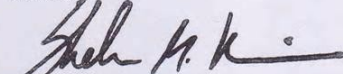
☒ The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval.
2. Submit a request for continuation if the study extends beyond the approval period of one calendar year. This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of this research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved protocols are subject to monitoring by the IRB and that the IRB office has the authority to inspect research records associated with this protocol at any time. If you have questions about the IRB procedures or need any assistance from the Board, please contact Beth McTernan in 219 Cordell North (phone: 405-744-5700, beth.mcternan@okstate.edu).

Sincerely,

Shelia Kennison, Chair
Institutional Review Board

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VITA
Victoria Louise Batten
Candidate for the Degree of
Ph.D. in English

Dissertation: *A CASE FOR RAP MUSIC PEDAGOGY IN COMPOSITION*
Major Field: English

Biographical:

My ancestors, buried in Diamond Head, were immigrants from Puerto Rico to Hawaii, to work on a sugar cane plantation on the island of Hawaii. I was born in Honolulu, Hawaii, and raised in Kaneohe on the island of Oahu. At 4 years old, I became a ward of the State and was raised by Hawaiian and Portuguese foster parents. I am a fluent reader, writer, and speaker of SAE, HCE, and "[g] plus reduplication," a "derived system" of HCE. I am competent in reading and writing Spanish also. I had lived in Christian County, Kentucky, for 13 years and taught basic and remedial writing at Tennessee State University in Nashville, TN., for 11 years.

Personal Data:

Education:
BA in English from Columbus State University, Georgia, 1990; MA in English
     from Austin Peay State University, Tennessee, 1994.

Experience:
Teaching Assistant/Adjunct Faculty: APSU, 1992-1993 (Main Campus);
     1993-1994 (APSU, Ft. Campbell)
Instructor: Tennessee State University (TSU), Department of Languages and
     Literature, and Philosophy, 1994-1995, 2003; Developmental English,
     1995-2006, 1999-2000; 2002-2003; and 2005-2006
Teaching Associate: OSU, 1999-2000; 2002-2003; summer 2003, spring
     2006 & fall 2006; fall 2007; spring 2008; spring-fall 2009
Assistant Professor: TSU, 2005-2006 (promoted in 2005; resigned2006)
Instructor: Nashville Community College on the TSU campus, fall 2003;
     spring and fall 2004

Past Professional Memberships:
Clarksville CARES Board of Directors, Editor of *CARES Quarterly*, and
     Public Relations Committee Chair, Clarksville, TN (1996-1997)
Tennessee Association of Developmental Educators (TNADE)
The Tennessee Association for Higher Education and Disability (TN-
     AHEAD) Membership
National Association of Developmental Educators (NADE) Membership

Name: Victoria Louise Batten   Date of Degree: May, 2010

Institution: Oklahoma State University   Location: Stillwater, Oklahoma

Title of Study: A Case for Rap Music Pedagogy in Composition

Pages in Study: 224   Candidate for the Degree of Ph.D.

Major Field: English: Rhetoric and Composition & TESL

Scope and Method of Study: This dissertation explored the feasibility of a rap music pedagogy for "all" students. After reviewing the literature and critical scholarship, I emerged skeptical about the claims made by some advocates. Grounded in a Literacy narrative about a language situation in Hawaii quite ignored in contemporary research and scholarship and about my acquisition of Standard American English (SAE), this dissertation incorporated the exploratory case study, which used a fifteen-item questionnaire to probe participants' knowledge of expected literary categories elicited through semi-structured interviews. Social categories were emergent. In the case study, evidence constituted the knowledge of student participants (S1, S2, S3, and S4); a music pedagogy lesson plan (F1); the available research literature and critical scholarship, and PI's experiences with using rap music in the basic-writing classroom and with analyzing and interpreting rap music texts.

Findings and Conclusions: Findings confirmed the feasibility of a rap music pedagogy but not for "all" students. Even though there was a diverse make up of participants in this case study, PI found that varying language use and interests in music must be considered when implementing a rap music pedagogy. While I emerged skeptical about the claims made by some advocates for the use of only rap music in composition, the data found that the social approach was rooted in participants' experiences and was universal and that students would benefit from a pedagogy that implemented all three approaches. This case study found two alternatives for implementing the use of rap music in the composition classroom. The first was to allow students to choose their own rap music texts to analyze, interpret, and write about (Daspit, 1999). The second was to use a music pedagogy which facilitated music and language diversity by allowing students to choose songs from a variety of music genres—rap, country and western, red dirt, jazz, rock, rhythms and blues (F1).

ADVISER'S APPROVAL: Dr. Richard P. Batteiger