

## Introduction

**Hip-hop is framed as “bad boy” music produced mainly by derelicts and criminals. This study examines these frames and analyzes the causes leading to such framing.**

“Rap music is a symbol of hope, increased pride, and self-esteem at a time when any other evidence of the three has been eroded by prevailing social condition” (McDonnell, 1992). “While at first rap music was merely used as an outlet for frivolity, it soon became a tool for oppressed inner-city youth to explore the history of race relations and their own lived experience in comparison to the ideologies of white people” (Harkness, 2011).

Dyson (1991) says rap music should be taken seriously for its musical, cultural and social creativity. It expresses “the desire of young black people to reclaim their history, reactivate forms of black radicalism, and contest the powers of despair, hopelessness, and genocide that presently besiege the black community” (p. 24). There is every reason for the existence of rap. The psychological and physical pain and anguish coupled with a sense of injustice and oppression and the need to vent anger and release some of the frustrations have helped spawn the lyrics of rap. The modes of expression of rap music are concerned with the themes of oppression and the need to survive in a hostile environment. According to Rose (1994), rap music contains stories of the “shifting terms of black marginality in contemporary American culture” (p. 3). The cultural and political expressions of rap music serve to empower black voices from the margins of American society. For many, rap music serves as the “primary cultural, sonic, and linguistic windows on the world” (Rose, 1994, p. 19).

Rap music started as a voice for the poverty-stricken, often under-employed, urban African Americans. The history of this genre of music and artistic expression has roots in a specific style of “block party” emceeing that originated in the South Bronx borough of New York City in the early 1970s. Throughout that decade and into the early 80’s the creative breakbeats, influenced by Jamaican Reggae,

African polyrhythmic tradition and the sensibilities of rocksteady music were combined with rap – a rhythmic delivery of spoken word (Harkness, 2011). Today, rap lyrics are among some of the most impactful in popular music. Studying the sentiment, they convey, this study contributes to the media effects stream of mass communication research.

In the next chapter, the author provides a review of the major theoretical influences that provided the basis for the study, as well as the methodology guidelines and best practices, found in academic literature.

### **Statement of the Problem**

Music is said to be the language of emotions. A song is a relatively short musical composition for the human voice (possibly accompanied by other musical instruments), with feature words (lyrics). Lyrical analysis for classification is a relatively new area of research. This descriptive qualitative research was discussed about Semantic Emotion in Maher Zain’s Lyric. Lyrics are typically analyzed as part of a music classification task, where songs are classified by genre, mood, or emotion (Nasution, 2017). The research aimed to find how semantic emotion of Maher Zain’s Lyrics was represented in his songs. There were seven songs of Maher Zain, which were taken randomly as the source of the data. The dominant emotions that were used in Maher Zain’s songs is love emotion. By knowing the semantic emotions of a song, people could have

more understanding about the meaning and the purpose conveyed by the song. The emotions can show sadness, joy, happiness, love, satisfaction, and maybe other emotions. So, not all feeling is expressed by one emotion or shows the emotion directly. It can be shown by another word and by describing the feeling.

### **Purpose**

The purpose of this research is to provide a better understanding of the lyrics to the audience in this research and educational practice that is sometimes used in songwriting as an alternative way to acquire and communicate insights about the social world. “While this approach differs markedly from scientific ways of knowing, it offers valuable and perhaps unique opportunities, in keeping with turns towards narrative/performative methodologies in social science” (Carless & Douglass, 2011). The focus of this study centered on the processes by which songs stimulate insights and understanding by analyzing audience responses to performative work. Researched and analyzed in this research were emotional responses; supporting embodied knowing; triggering personal reflection and local knowledge; and issues of genre and style. Songs can express positive emotions about negative things, and vice versa. “Rap songs in particular suffer from this problem: their lyrics often express positive emotions about negative events like shootings and robbery This adds an additional level of confusion to a classification system “(Ranson, 2015).

### **Significance of the Study**

The Significance of the Study is an example in the portrayal and frequency of emotions and sentiments in rap music. The significance of the framing theory focused on the influence of Rap Music on its audience and studies on how rap music has influenced anti-social behavior in

youth. “The study found that adolescents exposed to more rap music videos more than their peers over a 12-month period were 3 times more likely to hit a teacher, 2 more times likely to have multiple sexual partners, and more than 2.5 times as likely to get arrested” (Abello, 2012). The targeted audience consisted of youth, educators, general audience, legislator, counselors, and law enforcement. The audience will gain knowledge about the lyrical contents and the provoked emotions of rap music.

### **Literature Review**

#### **Brief History on Framing Theory.**

This literature review aimed to show how applicable framing theory is to this research, along with explaining how the framing of emotion themes in rap music has been an understudied topic. Framing Theory also consists of features which include framing influence interpretation and form a system. “Also, media encourages some stories and interpretations while discouraging the others” (Davie, 2020). “Framing constructs, a social reality, and every event is explained and understood by the comparison of the frame with others frames to which are referred. Framing is not only applied in media and mass communication but also in finance, law, and politics” (Bajracharya, 2018). The theory of media framing has its origins in the study and interpretation of media messages. Beginning in the 1970s, with pioneering researcher Erving Goffman, this research has been furthered through the work of Tuchman, Minsky and Altheide, among others, over the past 25 years. In his influential work *Frame Analysis*, Goffman characterizes frames as a “schemata of interpretation” used to “locate, perceive, identify, and label...what would otherwise be a meaningless aspect of the scene into something that is meaningful” (1974).

Framing is utilized in all media content to the extent that reporters decide which stories are given precedence, and what aspects of those stories are accentuated. Audiences begin to recognize and accept these frames through repeated viewing. Framing sets the parameters through which the public discourse will occur. “There is an infinite number of ways the media can frame and arrange stories to produce different messages” (Tuchman, 1978).

The model Robert Entman used in his analysis of framing in the KAL and Iran Air incidents of the 1980s identifies five criteria that emphasize the overall media framing of a particular story: sizing, agency, identification, categorization, and generalization. Application of these factors in analyzing a news story gives much greater insight into the overall impact the story has on the viewer.

The framing of hip-hop culture and hip-hop musicians in the media has received little academic attention and interpretation, and this thesis attempts to further a dialogue about the media’s handling of (arguably) the most important musical phenomenon of the last 25 years.

### **Research on Rap Music, Mainstream media, and Portrayal.**

“The prejudiced reporting of events related to rap music and personalities is especially troubling because Hill” (1999) has reasoned that the mainstream media in a democratic post-industrial society assumingly represents the collective conscious of the society. Understanding this, when the constructed “we” is threatened by “otherness” negative reporting is the logical outcome. Hip-hop culture has historically been misunderstood and consequently labeled as “otherness” (p. 105). Even with the discussion and debate about rap music and hip-hop culture within popular media there is little academic writing about media coverage of rap music. In totality there is not much scholarly research on rap music as a whole. It is an area that has been

largely ignored for several reasons. Initially, the art form was thought to be a passing fad, and many of its dissenters were just waiting for it to disappear. Another reason for the lack of research is due to the fact that rap has only recently become a mainstream phenomenon. In the beginning, it was a cultural production available on the underground music scene, appealing primarily to a subculture of Black youth. As rap has evolved and been sustained over the years the audience has grown substantially, allowing rap music to join the ranks of mainstream America. The music has spread to suburban white middle-class America. Because of this migration journalist, scholars and social researchers are beginning to take note. With this idea in mind, the mainstream media's coverage of this music and culture is an indication of how the dominant culture will view this phenomenon. News frames are being set by a generation of mostly older whites not connected to this musical genre or its creators, who are predominantly young Blacks and Latinos.

This research chronicles the stories being told about hip-hop by the mainstream media to the dominant culture, exposing what information is provided to viewers of such publications. The importance of identifying these stories is to locate patterns of information that frame hip-hop and those associated with it in a particular way. If viable patterns emerge, they can be utilized to draw wider conclusions and generalizations about mainstream public sentiment of hip-hop artists and culture.

### **Media Portrays Rap Music**

Another study that was conducted was entitled "The Portrayal and Frequency of Religion in Secular Rap Music" (Abello, 2012). The researcher conducted a content analysis of lyrics from twenty influential rappers. The researcher then compared the portrayal of religion in rap songs related before the death of rapper Tupac Shakur to the songs released after that date.

The results indicated a significant relationship between the amount of religion and the framing of religion, while the researcher found significant negative relationship in how religion was framed after the death of Shakur. The results indicated a need for media effects research on the lyrics of Tupac Shakur to further examine the influence the lyrics have on listeners.

Critics of rap music have suggested that it is often anti-semitic and portrays African American males as the 1990's version of the "chicken-thieving, razor-toting coon" of the 1890's

(Johnson, Jackson, and Gatto, 1995). Other sources state that rap music glorifies the idea that women are nothing more than individuals put on earth to satisfy males sexual fantasies and curiosities ("2 Live Crew," 1991). Desmond (1987) states that punk groups, "rap" poets, and heavy metal writers and performers have exploited the lack of regulation by celebrating sex, drugs, and the occult in their lyrics. Kandakai, Price, Telljohann, and Wilson (1999) report that 47% of mothers, with children in public schools, believe that violent messages in rap music contribute "a great deal" to school violence, and 66% of 13-17 year olds believe violence in music is partly responsible for violent crimes like the 1999 Columbine High School shooting (CNN/USA Today/Gallup Poll, 1999). Many opinions have been formed about rap music however; scholarly research dealing with it (rap music) is sparse. Some writers and journals have chosen to publish essays, comments, articles, or papers on rap music. Rose (1989) wrote an interesting paper on rap music and African American cultural resistance. In it, Rose focused on the historical context that contributes to raps development, the particular hybrid of orality and technology imbedded in its form, and its resistive force in popular culture and mass media.

Dyson contributed 3 essays to the *Journal of Black Sacred Music*, which were: *Rap Culture, the Church, and American Society* (1992a); *Rights and Responsibilities: 2 Live Crew and Rap's Moral Vision* (1992b); and *Rap, Race, and Reality: Run-D.M.C.* (1989). Dyson

(1989) offers an explanation of raps make up (i.e. slang used, race, and reality). He suggests that the essence of rap is an expanding musical form that is experimenting widely in order to reflect the varied visions of its creators (Dyson, 1989).

Dyson also explains some slang used in rap music that is commonly misunderstood by the general public, but is clear to its (rap music's) fans. He concludes his essay by claiming rap music express the real life of black youths and aside from the aggression and violence of some hardcore rappers, black self-assertion and self-concept are really what is at stake in most rap (Dyson, 1989).

The dominant emotion of rap music can be seen in the content in the two songs, for example, featuring Lil Wayne lyrics in "Hollywood Divorce" by rap artist Outkast. Lil Wayne expresses his anger emotion about the Hurricane Katrina tragedy that took his whole city underwater. He explains, "Yea and I don't have to go to Hollywood Because Hollywood come through my neighborhood with cameras on. I really think they're stealing from us like a sample song. I really wish one day we'd take it back like hammers home. The hurricane come and took my Louisiana home and all I got in return was a darn country song this whole country is wrong."

Lil Wayne is conveying the pain and horror of Hurricane Katrina, which was in a place called New Orleans. His energy, honest, and connection to the language and emotions of American youth helped paved the way to a broader acceptance of Hip Hop in mainstream America. The second emotion song by artists Outkast called "Rosa Parks," who is a historical figure who first gained prominence as a symbol of the Civil Rights Movement in the United States during the 1950's and 1960's. In 1955, while ridings in the front of a segregated bus in

Montgomery, Alabama, she refused to yield her seat to a white passenger and move to the back of the bus as blacks were required to do by then. “The existing laws requiring segregation of the races. After the recording of the song, she brought suit against Laface Records, a record producer and Outkast, and a rap or hip-hop music duo as well as several other named” (Haugh, 2003).

The lyrics that disturbed Parks was “Ah ha, hush that fuss/ Everybody move to the back of the bus/ do you want to bump slump with us/ we type of people to make the club get crunk.” The chorus was translated to mean be quiet and stop the commotion. This theory examine how Parks perceive the lyrics to Outkast lyrics in which it is discussed in further details. If conservatives seem, in a way, to be desecrating the memories of heroic struggle expressed in the stories of both King and Parks, Dyson wonders whether progressives are engaged in their own desecration of civil rights. The occasion for this questioning of what progressives are doing to progressive heroes is the recent lawsuit, involving big-name lawyer Johnny Cochran, that Parks filed against the rap group Outkast because, she claims, the group’s song “Rosa Parks” is commercially exploitive and personally degrading. The song appears on the group’s 1999 album *Aquemini* and has sold more than two million copies. Parks is not mentioned directly in the song, but the phrase “back of the bus” is used in the refrain to show disrespect to rival rap groups, a way of telling them to go to the back of the bus and make room for Outkast up front. The lyrics include profanity and the use of the “N” word. Attorney Johnny Cochran is quoted in the *Cincinnati Enquirer* newspaper that reported to the effect that the song has made Parks the focal point of a national ad campaign in a way that commercialized the civil rights movement and trivialized what she stands for, namely “the proposition that everyone has the right to sit in the front of the bus” (Horn, 2001, p. B9). There seems to be merit to this argument, until one learns, as Dyson observes, that Outkast is among the most progressive rap groups and that the group

claimed to be paying homage to Parks as a role model. Perhaps the song “Rosa Parks” is meant, he writes, to be “a cautionary tale against an uninformed obsession with the past,” a dwelling in the past rather than the present (p. 308). Rosa Parks, in other words, represents a phase in the struggle of African Americans that now needs to be superseded by a new generation of self-affirming black youth. They give meaning to her story by relating it to the empowerment struggles of inner-city poor black youth, and it speaks to them in a language that they can understand. By interpreting Outkast’s song literally, Dyson claims, Parks failed to see that she has become a “metaphor for social change,” failed to understand “her symbolic importance to some of today’s black youth” (pp. 308–309). In hip-hop groups such as Outkast, Dyson sees many of the same qualities that Parks had—including a commitment to the forgotten black poor and to social justice. He concludes that if Parks’ legacy is to survive and prove useful in a rapidly changing world, “it will have to be adapted, translated, and reinterpreted by a new generation,” a generation whose words may seem angry and crude at times. What Outkast did in its song “Rosa Parks” was to turn her into a “useful hero, a working icon, a meaningful metaphor” (pp. 310–311). But the sup ahistorical attitude is not necessarily and always progressive. It may manifest itself in the characteristic postmodernist playing with history and culture, combining and juxtaposing pieces of heroic texts together in a pastiche. It may indeed be consistent with a highly commercialized and commodified popular culture that “mines” the past for useful heroes to market, that turns them into marketable symbols, metaphors, and icons. Dyson’s tendency to look to hip-hop culture as a site of a potentially quite politicized and radical critique of the dominant culture needs to be weighed against the deeply commercialized character of mass-market rap music and hip-hop culture. Indeed, the commercial producers of Outkast’s music may have stripped Parks of much meaning as a progressive hero, turning a civil rights story into a

story about male self-assertion and competitiveness. So which is the real truth about Outkast's use of Parks as a metaphor and symbol? Or must we choose one truth over another? Is it possible that Parks' legacy is being commercialized and commodified, and also that it is being "read" or interpreted by many urban youths in ways that are potentially quite subversive and progressive?

If we work outside the reigning logic of the truth/falsehood binary, then we must at least open ourselves to the possibility that commercialized popular culture can be a site of counterhegemonic or progressive struggle. We also have to open ourselves to the very real possibilities that the commercialization and commodification process strips progressive forms of rap music and hip hop culture of much of their progressive potential.

Outkast is back out with new music so all other MCs Mic checkers, master of rapper, ma Outkast came out with new music with lines such as "Mc Mic checkers, rappers Master of Ceremonies step aside do you want to ride and hang out with us? Outkast is the type of group to make the clubs get hyped/excited. Crunk is the slang term that originated in the Dirty South in the Mid 90s crunk also means hyped pumped. Crunk is derived from the words cool and funk (Haugh, 2003). Which is translated to mean crazy and drunk.

### **Dirty South**

The battle between Southern rappers and East coast rappers had an impact on hip-hop it has been stated by East Coast Mc's for an example rapper Method Man who from the rap group Wu-Tang Clang rhyming partner Raekwon claim "Some Southern MCs can spit, but says that popular rap these day which just so happens to be dominated by Southern is not for him" Southern rap lyrics are full of Hyper-regional slang. Formal structures and metaphor- heavy

rhymes are often forsaken in favor of chant, grunts, and shouts, like Lil John Yell out “Okay” (Westhoff, 2011)

The “Dirty South” track from Goodie Mob opens with a bizarre drug transaction involving Bill Clinton and the Beverly Hillbillies Jed Clampett. Dungeon Family Member Cool Breeze raps “See, life a bitch then you figure out, why you really got dropped in the dirty south see in the third grade this is what you told, you were bought, you were sold now they sayin juice left some heads cracked I betcha Jed Clampett want his money back”. The term “Dirty South” immediately went into widespread usage despite the fact, that Cool Breeze, who coined it, remains largely forgotten (Westhoff, 2011). Though to many it refers to southern rap in all its raunchy glory, Goodie Mob was referencing the region’s corrupt political nature and racial legacy. In the documentary *The Dirty South*, Khujo says the phrase refers to “the old prune-face ass- white fold in Atlanta who are still running’s things. Goodie Mob coined the term “Dirty” as their lyrics tended to espouse what is looked like to grow up in the South home to racial prejudices and distinct white and black demarcations of a century ago.

"The "Dirty" in Dirty South now stand even more for what the genre has been known for: sex and partying” (Lena, 2006). Another genre of rap also formed in the south known as Crunk: Lil Jon and the East side Boyz, another Atlanta- based group, created a style of music that was frenetic, bass heavy and designed to make you wild “out in the club” (Gem,2006). Dirty South rap then grew in popularity and extends from Atlanta to other parts of the South. The Ghetto Boyz represented Houston, Texas. The members of the Ghetto Boyz are Scarface, Bushwick Bill, Willie D were a controversial force in the South. 2 Live crew from Miami, Florida made famous because of their sexually charged lyrics, and Master P from New Orleans, Louisiana who music label No Limit Records brought West Coast gangsta rap to the South.

My research initially showed that rap music can influence the emotions and views of rap audiences.

### **Sentiment Analysis**

This study applies algorithmic sentiment analysis to rap lyrics. The utility of this research, then, is that it replaces once manual methods with more accurate, faster, and cheaper method that is “increasingly attractive to cash strapped content publishers.” (Gorelik, 2020). In many ways data journalism is not a new phenomenon: studies show early examples of data journalism and data visualization starting from the second part of the 19th century. (Hedley, A, 2018). In the 21st century, journalists and researchers are finding it more efficient to analyze text using computational methods. Discovering the stories told by data and telling them using data analysis and data visualization methods, is becoming an important part of journalism toolbox (Song, K., Yao, T., Ling, Q., & Mei, T.,2018). More generally, sentiment analysis belongs to a wide interdisciplinary field of opinion mining and is used in consumer behavior analysis, political science, marketing research and other fields (Han, H., Zhang, Y., Zhang, J., Yang, J., & Zou, X. 2018).

It is increasingly popular as a method to quickly categorize text - an output containing subjects' opinion, using a predefined set of categories (Al-Saffar, A., Awang, S., Tao, H., Omar, N., Al-Saiagh, W., & Al-bared, M. 2018). Mass amounts of data being produced in the public domain means journalists and media organizations need new skills to assess once impossible amounts of data (Portilla, 2018). In mass communication research, sentiment analysis seems to be increasingly used to evaluate audience dynamics on social media, particularly with respect to its ability to facilitate ad-hoc networks and provide a platform for popular expression of sentiment and attitudes toward a political issue (Bivens, K. M., & Cole, K., 2018).

In the past several years, the political and social events in the United States prompted the use of sentiment analysis to detect propaganda and disinformation (Pattison, D., 2018).

**Research Question:**

What sentiment is commutated in the lyrical content of “Down South” rap music?

**Method**

Framing theory was used to examine the media effects that could better analyze how emotional references in rap music can influence the emotions and views of rap audiences. A qualitative content analysis was conducted to study the lyrical content of 20 popular rap and hip-hop songs found on Billboard’s Year- end “Hot 100” singles list from 2009 to 2019. The songs were specifically chosen due to the dominant emotions or objectifying terminology found within the lyrics.

This research used song lyrics taken from the list of artists in the book, entitled *Dirty South: OutKast, Lil Wayne, Soulja Boy, and the Southern Rappers Who* by Ben Westhoff. This book studied rappers who came from states such as Florida, Georgia, Virginia, and Texas and suggested that their Southern heritage enhanced their song lyrics. Thus, this study used a qualitative analysis to show the importance of the connotative overtone and meanings of words, phrases, and sentences in the song lyrics. The songs used in this analysis were Hollywood Divorce, Minds Playing Tricks on Me, Big Pimpin, Sippin on Syrup, Thought Process, Rosa Parks, Never Eva.

The songs used in this research all had messages or themes that stirred or enraged or excited the listener. These songs are representative of the Dirty South or Southern rap of which the authoritarian source Dirty South: OutKast, Lil Wayne, Soulja Boy, and the Southern Rappers Who listed songs that portray images of experiences and that create certain atmosphere. The emotions in these song lyrics include anger, fear, joy, sadness, acceptance, disgust, surprise, and anticipation.

### **Content Analysis**

Content analysis is described as “a research technique for objective, systematic and quantitative description of the manifest content of communication” to investigate messages and reduce them into categories (Rosenberry & Vicker, 2009, pg. 42). According to Zhang & Wildemuth (2009), qualitative content analysis “pays attention to unique themes that illustrate the range of meanings of the phenomenon rather than the statistical significance of the occurrence of particular text or concepts” (p. 309). Using a qualitative content analysis guided by framing theory, this study examined the how emotional references in rap music can influence the emotions and views of rap audiences found in 20 popular rap and hip-hop songs between 2000 and 2010. The song lyrics were obtained from various Internet sources (e.g., azlyrics.com) and examined word by word.

To address the research, question the study was designed to answer, the researcher used computational methods of content analysis to examine the main sentiment themes in the rap lyrics of the selected songs.

A number of statistical analyses were performed by a statistics consultant on measures of sentiment and veracity, working under the direction of the researcher and using R version 3.3.3 (2017-03-06) -- "Another Canoe" (© 2017 The R Foundation for Statistical Computing) as well as Microsoft Excel 2017 (© 2017 Microsoft Corp.).

First, the overall direction of the discourse in the sampled content from sampled rap lyrics was assessed using frequency-based word cloud (using “tm”, and “word cloud” packages in R). The content in the sample was converted into all lower case letters and stripped of white space, punctuation and stop words (such as prepositions, articles, numbers, etc.). This made it possible to turn the resulting corpus of text over to a machine learning algorithm that assigned map position, color and font size to the 250 most frequently used words in the corpus in a word map.

Next, a sentiment score for each word was computed, using “syuzhet” and “RSentiment” packages. Each word received a “positive”, “neutral” or “negative” score. Negative and positive scores were examined further, while words without a score (artifacts of an imperfect analysis algorithm) and with “neutral” score were excluded from further examination, to amplify the differences between negative and positive scores and compute the summary measures of the tone of discourse.

A word cloud was produced to show the relative frequencies of the words used in the corpus. More central words in the word cloud were interpreted as more central to the meaning of the lyrics. More peripheral words in the word cloud were interpreted as less central to the intended meaning of the lyrics. Thus, the word cloud gave the researcher an “overview” of the meanings contained in the corpus.

Finally, the overall tone of the corpus (positive and negative), as well as specific emotions, along with their frequencies, were calculated and shown as a chart. This analysis gave a more specific description of the main emotions conveyed by the corpus of rap lyrics. To achieve that, the researcher used Nrc, Afynn, Bing, and Syuzhet four of the industry-standard dictionaries of emotional valence.

The results are presented and discussed in the next section. The R code, used to generate the quantitative part of the analysis, is given below:

### References

- Abello, J. A. (2012). The portrayal and frequency of religion in secular rap music. (Doctoral dissertation, University of Missouri--Columbia). Retrieved from [https://scholar.google.com/scholar?hl=en&as\\_sdt=0%2C41&q=framing+theory+studies+in+rap+music&btnG=](https://scholar.google.com/scholar?hl=en&as_sdt=0%2C41&q=framing+theory+studies+in+rap+music&btnG=)
- Al-Saffar, A., Awang, S., Tao, H., Omar, N., Al-Saiagh, W., & Al-bared, M. (2018). Malay sentiment analysis based on combined classification approaches and Senti-lexicon algorithm. *PLoS ONE*, 13(3), 1–18. Retrieved from: <https://doi.org/10.1371/journal.pone.0194852>
- Ashraf, S. S., Verma, S., & Kavita. (2016). A Survey on Sentiment Analysis Techniques on Social Media Data. *International Journal of Recent Research Aspects*, 3(3), 65–68. Retrieved from: <http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=119193656&site=eh>
- Bairacharya, S. (2018, January 6). Framing theory. Retrieved from <https://www.businesstopia.net/mass-communication/framing-theory>.
- Billboard Hot 100. Retrieved April 8, 2020 from Billboard website: <http://www.billboard.com>
- Bivens, K. M., & Cole, K. (2018). The Grotesque Protest in Social Media as Embodied, Political Rhetoric. *Journal of Communication Inquiry*, 42(1), 5–25. Retrieved from: <https://doi.org/10.1177/0196859917735650>
- Carless, D., & Douglas, K. (2011). What's in a song? How songs contribute to the communication of social science research. *British Journal of Guidance & Counselling*,

39(5), 439-454. Retrieved [https://scholar.google.com/scholar?hl=en&as\\_sdt=0%2C41&q=What%27s+in+a+song%3F+How+songs+contribute+to+the+communication+of+social+science+research&btnG=CNN/USA Today/Gallup Poll \(1999, May 3\). In Youth and violent music. \[Online\]. \(2000\). Available Internet: http://www.mediascope.org/pubs/ibriefs/yvm.html](https://scholar.google.com/scholar?hl=en&as_sdt=0%2C41&q=What%27s+in+a+song%3F+How+songs+contribute+to+the+communication+of+social+science+research&btnG=CNN/USA+Today/Gallup+Poll+(1999,+May+3).+In+Youth+and+violent+music.+[Online].+(2000).+Available+Internet:+http://www.mediascope.org/pubs/ibriefs/yvm.html).

D'Angelo, P., & Shaw, D. (2018). 11 Journalism as Framing. *Journalism*, 19, 205.

Retrieved from [https://books.google.com/books?hl=en&lr=&id=s3VdDwAAQBAJ&oi=fnd&pg=PA205&dq=Anthropologist+Gregory+Bateson+is+credited+with+first+position+the+theory+in+1972.+Framing+is+sometimes+referred+to+as+second-](https://books.google.com/books?hl=en&lr=&id=s3VdDwAAQBAJ&oi=fnd&pg=PA205&dq=Anthropologist+Gregory+Bateson+is+credited+with+first+position+the+theory+in+1972.+Framing+is+sometimes+referred+to+as+second-level+agenda+setting+because+of+its+close+relation+to+Agenda-Setting+Theory&ots=CF1P4jfvnN&sig=4iC4xv8NngZac8FEWs2UYBKx00o#v=onepage&q&f=false)

[\[level+agenda+setting+because+of+its+close+relation+to+Agenda-\]\(https://books.google.com/books?hl=en&lr=&id=s3VdDwAAQBAJ&oi=fnd&pg=PA205&dq=Anthropologist+Gregory+Bateson+is+credited+with+first+position+the+theory+in+1972.+Framing+is+sometimes+referred+to+as+second-level+agenda+setting+because+of+its+close+relation+to+Agenda-Setting+Theory&ots=CF1P4jfvnN&sig=4iC4xv8NngZac8FEWs2UYBKx00o#v=onepage&q&f=false\)](https://books.google.com/books?hl=en&lr=&id=s3VdDwAAQBAJ&oi=fnd&pg=PA205&dq=Anthropologist+Gregory+Bateson+is+credited+with+first+position+the+theory+in+1972.+Framing+is+sometimes+referred+to+as+second-</a></p>
</div>
<div data-bbox=)

[Setting+Theory&ots=CF1P4jfvnN&sig=4iC4xv8NngZac8FEWs2UYBKx00o#v=onepage&q&f=false](https://books.google.com/books?hl=en&lr=&id=s3VdDwAAQBAJ&oi=fnd&pg=PA205&dq=Anthropologist+Gregory+Bateson+is+credited+with+first+position+the+theory+in+1972.+Framing+is+sometimes+referred+to+as+second-level+agenda+setting+because+of+its+close+relation+to+Agenda-Setting+Theory&ots=CF1P4jfvnN&sig=4iC4xv8NngZac8FEWs2UYBKx00o#v=onepage&q&f=false)

Davie, G. (2020). Framing Theory. Retrieved from <https://masscommtheory.com/how-to-cite-mct/>

Desmond, R. J. (1987). Adolescents and music lyrics: Implications of a Cognitive Perspective. *Communication Quarterly*, 35, 276-284.

Dyson, M. E. (1991). Performance, protest, and prophecy in the culture of hip hop. *Black Sacred Music: A Journal of Theomusicology*, 5, 12-24

Dyson, M.E. (1992a). Rap Culture, the Church, and American Society. *Black Sacred Music*, 6(1), 268-273.

Dyson, M.E. (1992b). Rights and Responsibilities: 2 Live Crew and Rap's Moral Vision, 6(1), 274-281.

Dyson, M. I may not get there with you: The true Martin Luther King Jr. New York: The Free Press, 2000.

French, K. (2017). Geography of American rap: Tap diffusion and rap centers. *GeoJournal*, 82(2), 259-272. Retrieved from [https://scholar.google.com/scholar?hl=en&as\\_sdt=0%2C41&q=French%2C+K.+%282017%29.+Geography+of+American+rap%3A+rap+diffusion+and+rap+centers.+GeoJournal%2C+82%282%29+%2C+259-272.&btnG=](https://scholar.google.com/scholar?hl=en&as_sdt=0%2C41&q=French%2C+K.+%282017%29.+Geography+of+American+rap%3A+rap+diffusion+and+rap+centers.+GeoJournal%2C+82%282%29+%2C+259-272.&btnG=)

Goffman, E. (1974). *Frame Analysis: An Essay on the Organization of Experience*. New York, NY: Harper Row.

Gorelik, Alex (2020) Personal interview with the author

Harkness, G. (2011). Backpackers and gangstas: Chicago's White rappers strive for authenticity. *American Behavioral Scientist*, 55(1), 57-85.

doi:10.1177/0002764210381729.

Haugh, L. V. (2003): Rosa Parks v. LaFace Records. Retrieved from [https://scholar.google.com/scholar?hl=en&as\\_sdt=0%2C41&q=Haugh%2C+L.+V.+%282003%29.+%2C+Rosa+Parks+v.+LaFace+Records.&btnG=](https://scholar.google.com/scholar?hl=en&as_sdt=0%2C41&q=Haugh%2C+L.+V.+%282003%29.+%2C+Rosa+Parks+v.+LaFace+Records.&btnG=)

Hedley, A. (2018). Data Visualization and Population Politics in Pearson's Magazine, 1896-1902. *Journal of Victorian Culture*, 23(3), 421-441. Retrieved from:

<https://doi.org/10.1093/jvcult/vcy036>

Hill, P. (1999). Deconstructing the hip hop hype: A critical analysis of the New York Times' coverage of African-American youth culture. In Winfield, B. & Sandra D. (Eds.). *Bleep! Censoring rock and rap music* (pp. 103-114). Westport, CT: Greenwood Press.

Johnson, J.D., Jackson, L.A., & Gatto, L. (1995). Violent attitudes and deferred academic aspirations: Deleterious effects of exposure to rap music. *Basic and Applied Social Psychology*, 16(1 & 2), 27-41.

Kandakai, T.L., Price, J.H., Telljohann, S.K., Wilson, C.A. (1999). "Mothers' perceptions of factors influencing violence in school." *Journal of School Health*, 69(5).

Lewis, A. B. (2003). *Media representation of rap music: The vilification of hip hop culture* (Doctoral dissertation, Georgetown University).

Miller, Matt. "Dirty Decade: Rap Music and the U.S. South, 1997-2007." *Southern Spaces*, June 10, 2008. [www.southernspaces.org](http://www.southernspaces.org). Internet.

McDonnell, J. (1992). Rap Music: Its role as an agent of change. *Popular Music and Culture*, 16, 80-92.

Murphy, B. (2015) *Kenyon Review* blog how to write human: Outkast's art of storytelling

Retrieved from <https://kenyonreview.org/2015/03/how-to-write-human-outkasts-art-of-storytelling/>

Nasution, N. H., & Nasution, S. H. (2017). Semantic emotion in Maherzain's lyric of songs: semantic analysis. *International Journal of Language Learning and Applied Linguistics. World. State University of Medan*, 14(4), 2017.

Portilla, I. (2018). Contributions of academic articles to the practice of journalism and data management. *Observatorio*, 12(3), 66–82. Retrieved from:  
<http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=131470065&site=ehost-live>

Ransom, P. F. (2015). Message in the Music: Do lyrics influence well-being? Retrieved from  
[https://scholar.google.com/scholar?hl=en&as\\_sdt=0%2C41&q=message+in+the+music&btnG=](https://scholar.google.com/scholar?hl=en&as_sdt=0%2C41&q=message+in+the+music&btnG=)

Rose, T. (1989). Orality and technology: Rap music and Afro-American cultural resistance. *Popular Music and Society*, 13(4), 35-44.

Rose, T. (1994). *Black noise: Rap music and Black culture in contemporary America*. Hanover, N.H.: Wesleyan University Press

Tuchman, Gaye. *Making News: A Study in the Construction of Reality*. (New York, Free Press 1978), ix, 7.

Westhoff, B. (2011). *Dirty South: OutKast, Lil Wayne, Soulja Boy, and the Southern rappers who reinvented hip-hop*. Chicago, Il: Chicago Review

Press..<https://www.businessstopia.net/mass>-Rosenberry, J. & Vicker, L. (2009). Applied mass communication theory. A guide for media. Practitionerscommunication/framing-theory.

Zhang, Y. & Wildemuth, B. M. (2009). Qualitative analysis of content. In B. Wildemuth (Ed.), *Applications of Social Research Methods to Questions in Information and Library Science* (pp.308-319). Westport, CT: Libraries Unlimited.