

**Influence of Exposure to Sexually-Violent Rap Music on  
Acceptance of Violence Towards Women**

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(ABSTRACT)

This study examined the mediating effect of hostility towards women on the relationship between exposure to misogynistic rap music and acceptance of violence towards women. Additionally, the impact of male hostility towards women on the relationship between consuming rap music and acceptance of rape myths and general attitudes towards violence were also examined. Participants for this study were 87 high and low-hostile college males between the ages of 18 and 25, who were randomly assigned to one of three exposure conditions (sexually-violent/degrading condition, generally violent condition and a non-violent/control condition). Results indicated that men exposed to misogynistic rap music endorsed significantly greater acceptance of violence towards women than those in the non-violent/control condition did. Also, men with a high level of hostility towards women endorsed significantly greater acceptance of violence towards women, a significantly greater acceptance of rape myths and endorsed significantly more positive attitudes towards violence than low hostile men. Although no interaction effects were found between music condition and hostility level, this study provides empirical evidence of the potential deleterious influence of exposure to misogynistic rap music lyrics on men's acceptance of violence towards women.

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## Introduction

In the past few years, research has begun to examine the effects of popular music on fostering negative attitudes towards women and contributing to the acceptance of violence towards women (Barongan & Hall, 1995; Peterson & Pfof, 1989; St. Lawrence & Joyner, 1991; Strouse, Goodwin, & Roscoe, 1994). Considering the ubiquitousness and accessibility of popular music, some researchers have suggested that influence from this medium might be more pervasive and pernicious than the effects of exposure to television or film images (St. Lawrence & Joyner, 1991). Accordingly, investigators have examined the effects of listening to popular music lyrics for over a decade, especially those containing themes of violence and sex, and viewing videos on behavior and attitudes. Since the early nineties, investigators have turned their attention to rap music containing lyrics similar to those found in rock music (i.e., themes of violence and explicit sexual descriptions).

However, a review of psychology, sociology, communication studies, women's studies, and related journals, from the early 1980s until the present, revealed that not many empirical studies have examined the effects of exposure to rap music. Only three experimental studies (Barongan & Hall, 1995; Johnson, Adams, Ashburn & Reed, 1995; Wester, Crown, Quatman, & Heesacker, 1997) have examined the effects of rap music in regard to fostering negative attitudes and behavior towards women. The literature review that follows begins with a brief overview of the development of men's attitudes towards women. Following that is a review of research examining the media's role in the development and perpetuation of gender-

role beliefs and stereotypes. Next, research is reviewed that focuses specifically on the impact of exposure to popular music, from rock to rap, on general behavior and attitudes towards women, as well as acceptance of violence towards women. Finally, the review ends with a summary of research on the link between male hostility and behavior/attitudes towards women, specifically aggression and violence towards women.

#### Development of Attitudes towards Women

According to some feminists, males are socialized in many cultures to dominate women (Brownmiller, 1975; Malamuth, 1996). Brownmiller (1975) suggested that men's initial attempts to dominate women may have resulted from an awareness that his physical superiority and his anatomy allowed him to do so; while others suggest that attempts to dominate women stems from men's reproductive striving (Smuts, 1996). Still others suggest that male dominance stems from men's desire to control and subjugate women (Brownmiller, 1975; Buss, 1996). While there is disagreement regarding the motivations for male dominance, many contend that males learn to dominate women through gender-role socialization. They maintain that, through socialization, men are taught that women should be submissive/subordinate and that men are superior. In attempting to dominate and control women, some men may employ physical or sexual coercion. Traditional ideas regarding sex roles have been related to use of physical and sexual aggression towards women (Burt, 1980; Malamuth, 1981). Studies have shown that men who aggress towards women are more likely to desire to control women, view women as subordinate to men, and hold adversarial sexual beliefs (Burt, 1980; Smuts, 1996).

For example, Bell, Kuriloff, Lottes, Nathanson, Judge, & Fogelson-Turet (1992) tested a sociocultural model of aggression towards women among college freshman and found that male dominance was the greatest predictor of callous attitudes regarding rape. Overall, attitudes regarding sex roles and sexuality accounted for thirty-eight percent of the variance, indicating that subtle or overt socialization practices (i.e., parental, peer, or media) prior to college play a huge role in one's attitudes regarding sexual aggression. Research has demonstrated that the media plays a significant role in shaping attitudes, particularly of adolescents (Strasburger, 1995).

#### Media Influences on Attitudes and Behavior towards Women

Researchers contend that the images of women presented in the media perpetuate gender-role stereotyping and male dominance (Malamuth, 1986; Sommers-Flanagan, Sommers-Flanagan, and Davis, 1993). Sommers-Flanagan *et al.*, (1993) categorized and analyzed the gender role content of music videos featured on MTV (music television). The most frequently observed behaviors in these videos were implicit sexuality, objectification, dominance, and implicit aggression. Males were portrayed significantly more than females as exhibiting dominance or aggression; while, females were significantly more likely to be portrayed as recipients of aggressive and sexual behaviors.

Portraying women as recipients of aggressive and sexual behavior is believed to normalize this behavior for males and foster an attitude of acceptance for such behavior. Malamuth and Check (1981) examined the effects of exposure to films portraying sexual violence on the acceptance of violence. Their findings revealed that viewing films portraying violence against women as

rewarding appeared to increase male acceptance of interpersonal violence. Additionally, the results, albeit not significant, indicated that viewing such films also appeared to increase acceptance of rape myths--erroneous beliefs that are used to justify sexual aggression against women.

Conversely, Davies (1997) did not find a relationship between exposure to pornography and negative attitudes towards women or rape-supportive attitudes. She assessed the attitudes of 196 men who rented pornography over one year. Specifically, she investigated the relationship between the number of pornographic videos rented and attitudes towards rape and support for women's equality. The researcher did not find a relationship between the numbers of videos rented and negative attitudes towards feminism or rape-supportive attitudes. These findings are inconsistent with findings from other studies, indicating the need for continued evaluation of the impact of the media on attitudes towards women.

In another study, Ballard and Coates (1995) examined the influence of homicidal, suicidal, and nonviolent rap and heavy metal songs on the affect of male college students. The researchers found that exposure to the rap songs produced significantly higher ratings on the State Trait Anger Expression Inventory (Spielberger, 1988) than exposure to any of the heavy metal songs. This finding seems to indicate that an examination of the effect of particular music types is relevant. However, the researchers did not assess musical preference and suggested that the finding of greater anger arousal in response to rap music may have stemmed from a dislike of the music.

Peterson and Pfof (1989) examined the influence of exposure to rock videos on the beliefs and affect of 144 males. Study participants were randomly assigned to one of four groups. Groups were exposed to rock videos categorized as the following: erotic-violent; erotic-nonviolent; nonerotic-violent; or nonerotic-nonviolent. Findings indicated that a significant relationship existed between exposure to nonerotic-violent rock videos and adversarial sexual beliefs and negative affect (i.e., anger, anxiety, frustration, and offense). These findings seemed to suggest that exposure to non-erotic/sexual violence/aggression might play a greater role in influencing non-sexual violent behavior than exposure to sexually violent stimuli.

In another attempt to evaluate the impact of the media on attitudes, Dixon and Linz (1997) investigated listeners' ratings of sexually-explicit music as offensive. They found that sexual attitudes, beliefs regarding rap's impact on society, and the level of sexual explicitness in the music had the greatest impact on participants' reactions to the music. More specifically, participants who held low sexually rebellious attitudes (i.e., their attitudes regarding sex were those traditionally held by most Americans) and believed that rap negatively impacted society were more likely to find sexually explicit rap obscene. Also, sexually explicit rap was rated as more offensive than sexually explicit rock music. The more sexually explicit the music was the more likely it was be viewed as offensive.

This provides further evidence that people's attitudes and beliefs play a role in their response to the media and its potential influence on their behaviors and attitudes.

Considering this, men's pre-existing attitudes and feelings towards women may influence the effect that visual or audio media exposure has on their attitudes towards women.

Accordingly, some researchers have begun examining the relationship between exposure to negative characterizations of women in music and attitudes toward women.

#### Influence of Exposure to Music on Attitudes towards Women

Specifically, studies have examined the relationship between sexually violent rock lyrics and attitudes towards women and the relationship between exposure to violent music lyrics and attitudes regarding violence. St. Lawrence and Joyner (1991) found that exposure to rock music, regardless of lyrical content, increased negative attitudes towards women; however, this relationship seemed to be affected by one's religious orientation. In this study, the researchers used the Sexual Attitudes Survey and the Attitudes toward Women scale to assess the attitudes of 75 male subjects. They then exposed the randomly assigned male subjects to sexually violent heavy-metal music rock, Christian heavy-metal rock music, or easy-listening classical music. Sexual attitudes, attitudes toward women, and self-reported sexual arousal were also assessed after exposure to the music. The experimenters found that those individuals exposed to the heavy-metal rock music evidenced significantly higher sex-role stereotyping than those males exposed to the classical music and that the groups exposed to heavy-metal music, whether sexually-violent or Christian, did not appear to differ from one another in their attitudes towards women. These findings seem to indicate that exposure to a particular form of music (in this case heavy-metal rock music), apart from lyrical

content, may prime stereotypical attitudes regarding females.

### Rap Music and Violence

Although rap was initially introduced in the mid-seventies, it became popular in the early eighties (Dyson, 1996; Smitherman, 1997). Initially, rap lyrics consisted of protests against social injustice, boasts of one's rapping ability or humorous stories. In the late eighties to early nineties, "gangsta" rap grew in popularity (Rose, 1994; Smitherman, 1997). This type of rap music allegedly expressed the realities of those living a gangster lifestyle in impoverished, urban communities. Some of the lyrics, of this genre of rap music, centered on themes of violence, negative attitudes towards women, and violent sexual behavior. This is exemplified by the title of one such song, "B\*tches ain't sh\*t." Considering the nature of these lyrics and the public outcry over this type of rap music, the effects of rap music begin to receive empirical scrutiny similar to that given to rock and heavy metal music (Dyson, 1996; Jones, 1997).

Johnson, Jackson and Gatto (1995) conducted the first study to examine the impact of exposure to rap music videos on attitudes towards violence. They randomly assigned male adolescents to two groups. One group was exposed to violent rap videos and one group was exposed to non-violent rap videos. After exposure, participants read a passage describing a scene in which a male character responded with violence to another male. The participants then rated the extent to which they agreed with the character's violent behavior or would engage in the behavior themselves. The researchers found that male participants exposed to violent rap music videos endorsed use of violence more frequently

than those subjects not exposed to violent rap music videos. They also reported a greater likelihood that they would engage in violence than those not exposed to violent rap music videos.

#### Rap Music and Violence against Women

The lyrics of Gangsta rap music are replete with characterizations of women as sexual objects. Additionally, women are described in denigrating terms, often referred to as "b\*tches" or "hoes." These songs objectify women and characterize men as dominating women and women as reveling in sexual submission. This is exemplified by the following lyrics:

...I like that waistline  
Let me hit that from behind...  
I got you pinned up  
With yo f\*\*\*\*\* limbs up...  
Bi\*\*\* keep yo shins up  
Please watch me do thee  
Nasty...No love makin, strictly back breakin  
Cees know, all his hoers, go to my door...

(Notorious B.I.G., "F\*\*\* You Tonight")

The following three experimental studies were the only ones found in a review of social science literature to assess the effects of exposure to rap music on acceptance of violence towards women. As indicated by the review that follows, each of these studies has significant methodological flaws.

Johnson, Adams, Ashburn and Reed (1995) examined the effect of exposure to nonviolent rap videos on the acceptance of teen dating violence by African-American adolescents. The authors reasoned that exposure to such videos portraying women in sexually disparaging and

subordinate roles could potentially affect perceptions and attitudes of males and females. To test this, the researchers randomly assigned 60 African-American males and females to one of two groups. One group was exposed to rap videos featuring scantily clad females appearing to enjoy the attention of the male rappers. The second group was not exposed to rap videos. Acceptance of dating violence was measured by rating one's agreement with the actions portrayed in a written scenario in which a male character shoves his girlfriend. They found gender variations in acceptance of teen dating violence as a function of exposure. Teenage girls who watched the nonviolent videos reported greater acceptance of teen dating violence than teenage girls whom watched no video. No effect was found for male participants.

The Johnson *et al.* study (1995) infers a relationship between exposure to nonviolent rap videos and acceptance of dating violence. Considering that the videos that they showed contained no violent images and that the control group was not exposed to a video stimulus, the findings of this study do not clearly indicate that exposure to rap or rap videos increases acceptance of violence. In fact, the findings only indicate that exposure to a video appears to be related to females' acceptance of dating violence; but few conclusions can be drawn about what aspects (i.e., image, music, etc.) of the video relate to attitude formation. In addition, the only measure used to assess the attitudes of the participants was the response to the one written vignette. There was no evidence that the measure (dating violence vignettes) used to assess the dependent variable, acceptance of dating violence, was an adequate measure of one's views towards dating violence.

Additionally, Barongan and Hall (1995) examined the influence of exposure to misogynous rap on acceptance of sexual aggression towards women. The researchers exposed men to violent, misogynous rap and neutral rap music. The participants then viewed neutral, sexual-assaultive, and assaultive film vignettes. The participants then chose a vignette to show to a female confederate. Thirty percent of the participants who listened to misogynous rap music chose to show the confederate the assaultive vignette; while only seven percent of the participants in the neutral rap music condition chose to show a vignette characterized as assaultive or sexually-assaultive. Choosing to show a misogynous vignette (assaultive or sexually-assaultive) to a female who appears upset and uncomfortable while viewing the vignette was defined as an act of aggression because of the content of the vignette and the perceived discomfort of the female. Based on the finding that participants exposed to misogynistic rap were more likely to show an assaultive or sexually-assaultive vignette to an upset female, the researchers contend that exposure to misogynous rap music promotes sexually aggressive behavior.

In Barongan and Hall's (1995) study, the researchers assert that the measure of sexual aggression against women has been previously found to have internal validity, because men who choose to show such a sexually-aggressive vignette believe that it is upsetting. Also, men who actually commit sexually aggressive acts are more likely to show this vignette to women. However, the participants in their studies gave varying reasons--some of which did not appear to be motivated by aggression--for deciding to show the sexually-assaultive or assaultive vignettes. Thus, the validity of measure of sexual aggression, used in this

study, is questionable. Secondly, the researchers indicate that viewing sexual aggression is related to men's acceptance of sexual aggression. Considering that some of the participants were exposed to violence in the music prior to the video exposure to violence, the reported acceptance of aggression may have resulted from the video exposure or some combined effect of the two exposures.

In a more recent study, Wester, Crown, Quatman, and Heesacker (1997) examined the effects of sexually violent rap music on male's attitudes towards women (i.e., sexual attitudes, beliefs in gender stereotypes, adversarial sexual beliefs). Specifically, the investigators aimed to determine whether exposure to rap lyrics or the music behind rap lyrics influenced men's attitudes towards women. Considering that there is some evidence that music alone can stimulate recall of schemas associated with social themes and attitudes (known as *priming*; St. Lawrence, & Joyner, 1991), the experimenters sought to isolate the effects of the music from the lyrics. Accordingly, they assessed sixty males who, overall, indicated having little familiarity or exposure to 'gangsta' rap. Participants were assigned to one of four conditions: lyrics with music condition, music without lyrics condition, lyrics without music condition, or a no music/no lyrics condition, which served as a control. In the former two conditions, participants listened to the music with headphones. In the lyrics only condition, participants read the transcripts of lyrics. In the control condition, participants were told that the experimenter was running late and eventually completed questionnaires.

Overall findings did not indicate that men's attitudes towards women were influenced by exposure to gangsta rap

lyrics or music. However, individual analyses, indicated that exposure to sexually violent lyrics, without music, were significantly related to increased adversarial sexual beliefs. Thus, music alone did not seem to prime negative attitudes towards females.

In the above study (Wester *et al.*, 1997) the authors suggest that their findings indicate that exposure to gangsta rap lyrics influence adversarial sexual beliefs above and beyond priming effects attributable to exposure to gangsta rap music or exposure to gangsta rap lyrics with music. However, they did not find that exposure to this music influenced other negative attitudes towards women. Considering that some participants read lyrics while other participants listened to lyrics and music through headphones, it would seem that inferences regarding the effects of the exposure conditions would be confounded by differences in the ways in which the exposure conditions were delivered. Considering that reading lyrics entails different processing skills than hearing lyrics, the different effects could be attributed to processing differences in reading and hearing stimuli. To adequately compare the effects of the various exposure conditions, it seems that the lyrics, without music, would have to be delivered audially through headphones, in the same manner as the other exposure conditions were delivered. Also, the authors used a sample in which the majority had little previous exposure to rap music. Lack of exposure or familiarity with rap music could have influenced comprehension and attenuated the effects of exposure to gangsta rap music with lyrics.

Considering that the study conducted by Wester *et al.* (1997) did compare the effects of listening to violent rap

music without lyrics to listening to violent rap music with lyrics and found no significant difference, there did not seem to be evidence that the music (minus the lyrics) associated with rap music primed negative attitudes towards women. However, because of the previous problems mentioned with the study, it remains unclear whether listening to particular types of rap songs (e.g., neutral rap vs. sexually violent rap) elicits different behavioral responses or differentially influences the development of men's negative attitudes towards women.

Thus, this study attempted to determine if listening to rap music with different lyrics and themes differentially influenced/increased men's acceptance of violence towards women. Specifically, this study attempted to examine the impact of exposure to generally violent rap lyrics (i.e., violence directed at other males or the police but not women), rap lyrics that express acceptance of physical/sexual aggression towards women, and lyrics that were neutral or positive on men's acceptance towards women. In addition, previous studies have not used reliable or valid measures of acceptance of violence towards women. In this study, I attempted to validate a measure of acceptance of violence towards women by pre-testing items used in the questionnaire and by assessing convergent validity (i.e., correlation with a measure of hostility towards women).

#### Predisposing Effect of Hostility on Acceptance of Physical and Sexual Aggression/Violence towards Women

Research reviewed here indicates that hostile attitudes and personality characteristics may predispose one to more readily accept, endorse and engage in aggression/violence use towards women. Rape-supportive

attitudes, consistent with male rape myth acceptance, have been found to discriminate men who are sexually aggressive from those who are not (Malamuth, 1986).

According to Malamuth (1996), men who aggress against women, sexually and non-sexually, are characterized by a number of traits associated with hostile masculinity. According to Malamuth, Linz, Heavy, Barnes, and Acker (1995), hostile masculinity is characterized by insecurity, defensiveness, hypersensitivity, and mistrustfulness towards women. Men who display hostile masculinity generally attempt to dominate, control, and manipulate women and often feel as if desired women have rejected them. Malamuth, Sockloskie, Koss, and Tanaka (1991) found that hostile masculinity significantly predicts sexual aggression and nonsexual aggression. Additionally, research has demonstrated that men found to display hostile masculinity traits interact with most women in a conflictual and contentious manner.

In a related study, Hersh and Gray-Little (1998) investigated attitudes related to self-reports of sexual aggression among college men. They sampled 191 college males and found that men who reported having coerced a female into having sex evidenced greater psychopathic traits (i.e., aggressiveness, sensation-seeking, lack of empathy) than those reporting not having engaged in sexual coercion. Also, those engaging in sexual coercion evidenced significantly greater acceptance of rape-myths and adversarial sexual beliefs.

In a previous study, Lonsway and Fitzgerald (1995) found that hostility towards women accounted for 40% of the variance in the scale that measures acceptance of rape myths. Lonsway and Fitzgerald's (1995) findings indicate

that hostility towards women is the key component in the acceptance of rape myths. Considering that past research has evidenced a link between rape-supportive attitudes and use of sexual aggression (Check, Malamuth, Elias & Barton, 1985), hostility towards women seems to play a key role in acceptance of aggression/violent behavior towards women, particularly sexual violence (Malamuth *et al.*, 1991). High scores on the Hostility Towards Women Scale (HTWS; Check, 1985) has been found to be related to self-reports of physical and sexual aggression towards women and to discriminate sexual offenders and batterers from non-violent males (Dewhurst, Moore, & Alfano, 1992; Lisak & Roth, 1990; Malamuth, 1986; Malamuth, 1988). Thus, this measure appears highly related to both the use of violence and acceptance of violence against women.

#### Rationale and Goals

Considering that gangsta rap often depicts women as sexually submissive and enjoying sexually aggressive acts, exposure to this subgenre of rap music may contribute to the acceptance of physical and sexual violence towards women. The effects of listening to sexually-violent/degrading rap music and generally violent rap music were examined separately, to determine if acceptance of violence towards women hinges on hearing violent lyrics directed specifically towards women or is simply influenced by listening to rap music that is generally violent but not directed towards women. As stated earlier, generally violent rap music has lyrical content that describes gang violence, violence towards law enforcement, or others but makes no reference to violence towards women. A control group exposed to neutral/positive rap music was also used to ensure that simply listening to any rap music

(regardless of lyrical content) would not prime attitudes consistent with acceptance of violence towards women.

Literature reviewed here suggested men with chronic hostility towards women might be more predisposed to accept and endorse violence against women. Thus, another goal of this study was to demonstrate that males who evidence hostile attitudes towards women were more likely to accept and endorse physical and sexual violence against women following exposure to sexually-violent/degrading rap lyrics, as compared to men who listened to generally violent rap lyrics or neutral rap lyrics. This study will attempt to ascertain if hostility towards women interacts with rap music exposure condition to predict attitudes consistent with acceptance of violence towards women. Finally, this study attempted to determine if exposure to misogynistic rap music impacts attitudes regarding violence towards women, acceptance of rape myths and overall attitudes towards violence.

#### Hypotheses

1. Participants exposed to misogynistic rap lyrics should endorse a significantly greater acceptance of violence towards women and report a greater likelihood of using violence towards women than participants exposed to either generally violent rap music or nonviolent rap music.
2. High hostile participants exposed to misogynistic rap will show significantly greater acceptance of violence towards women and a significantly greater likelihood of using violence towards women than low hostile participants exposed to misogynistic rap and those participants in either the generally violent rap or nonviolent rap exposure condition.

3. Participants exposed to misogynistic and generally violent rap will not significantly differ from each other on the attitudes towards violence scale but will score significantly higher on the attitudes towards violence scale (indicating more positive attitudes towards violence) than those exposed to non-violent rap.

4. Participants exposed to misogynistic rap music will score significantly higher on the acceptance of rape myths scale than participants in the generally violent rap or nonviolent rap condition.

5. The scenario-based measure of acceptance of violence towards women will be significantly related to the hostility towards women scale as a preliminary validation of this measure.

#### Methodology

The study proceeded as follows. Initially, stimulus materials (music and vignettes) were pre-tested to determine if the themes of violence and sexual degradation were adequately depicted. Next, potential experiment participants were screened on the hostility variable. The experiment, consisting of a 3 (sexually violent/degrading to women rap music, neutral rap music, generally violent rap music) X 2 (high or low hostility) factorial design, was conducted. The details of procedures involved in each aspect of this study are more fully explicated below.

#### Selection of Stimulus Materials

Approximately 20 participants listened to rap music and characterized it according to lyrical content (i.e., degrading to women, violent, or non-violent/neutral). Participants listened to six songs from each category and rated each song on a scale from 1-4 on the degree to which the lyrics could be understood. Degree of understanding

increased by number (e.g., a rating of 4 indicated that the lyrics were understood very well). Participants also answered Yes and No questions regarding whether songs heard contained violent lyrics or lyrics that were derogatory towards women. If a respondent indicated that a song contained either of the aforementioned lyrical content, he was then asked to rate the violence/derogatory lyrics on a scale of 1-3, from mild to moderate to extreme. All sexually violent/degrading and neutral songs selected had a mean of over 2.6 in regards to understanding of lyrics. In addition, sexually-degrading/sexually-violent songs were selected that were rated as moderate to very violent in regards to lyrics and moderate to very derogatory towards women. Neutral songs were also selected if the majority of respondents identified them as containing no violent lyrics and no lyrics that were derogatory towards women. Responses to some of the generally violent songs selected were inconsistent in regards to understanding of lyrics and ratings of violence. Thus, the experimenter selected all three generally violent songs. Selections were guided by previous research in this area and previous use of these songs. The songs in the sexually degrading category were as follows: Me and My B\*tch by Notorious B.I.G.; Chronic song by Dr. Dre and Snoop Doggy Dog; and Who You Wit by Jay-Z. The songs selected for the generally violent condition were as follows: Natural Born Killers, N\*gga Wit a Gun, and Lyrical Gangbang all by Dr. Dre. The songs in the neutral/control condition were If I Ruled the World by Nas, Born to Roll by Masta Ace, and Where You From by Diggable Planets.

The design and validation of a scenario-based measure of acceptance of violence towards women was also conducted in a pilot study. This scenario-based measure (See Appendix B for example) consists of six vignettes that depict male-female interactions in which the male character portrayed in the vignette responds to a situation in a manner that is sexually aggressive or aggressive towards a female character or another male character. Respondents rate the appropriateness of the male character's behavior and the extent to which he agreed with the behavior and would engage in the same behavior himself. Testing was conducted to assess how believable the scenes portrayed in the vignettes appeared to subjects and the likelihood that these events would occur. Fifteen participants were asked to rate the vignettes on the degree of violence and the likelihood of the portrayed situation occurring. Overall mean responses illustrated that all of the vignettes were rated as being moderately to very violent with a means ranging from 2.00 to 2.81 (responses ranged from 0 - not at all violent to 3 - very violent). Additionally, all of the vignettes were rated as likely to happen with a mean range from 1.88-2.38 (scores ranged from 1 - not at all likely to 3 - very likely). To validate this measure, the hostility towards women scale was administered with the acceptance of violence towards women scale. If the acceptance of violence towards women has construct validity (i.e., it measures what it purports to measure), then it should be correlated with hostility towards women. The predicted relationship between these scales, detailed below, indicates construct validity.

## Methodology for Main Study

### Subjects

226 males were screened for participation in the study. Participants were males recruited from psychology classes at a major Southeastern University. Ninety-two subjects (46 high hostile and 46 low hostiles) participated in the final stage of the study. Some of these subjects were dropped from the sample because of missing data. The final sample consisted of 87 males (45 low hostiles and 42 high hostiles). Participation was voluntary; however, participants received extra class credit for taking part in the study.

### Experimental Design

The design consisted of a 3 (Music Exposure Condition) x 2 (hostility level) factorial design. Three types of rap music were presented: rap music with non-violent lyrics, rap music with misogynistic lyrics, and rap music with generally violent lyrics.

### Procedure

Participants were recruited for the study through informational sign-up sheets in which students were given the time, date, and place for the screening phase. Posted information indicated that the experiment had two parts and might require two days of participation. This information also indicated that the first part of the experiment assessed the attitudes of college males in relation to their consumer music preferences.

During the screening phase, participants read and signed consent forms (See Appendix A) and were given the opportunity to ask questions. Subsequently, they completed inventories (See Appendix B) assessing level of hostility

towards women, their musical preferences, and anger state. Participants also completed a form, which contained their identification number and contact information, requesting their additional participation. They were informed that contact information was discarded after contact. Participants evidencing high hostility towards women (as operationalized by a score of 11 or above on the HTWS) and those who evidenced low hostility towards women (as operationalized by a score of 5 or below on the HTWS) were called back to participate in the experiment.

All participants were scheduled individually for the study. They were told that the second component of the experiment evaluated the relationship between consumer memory preferences and memory recall. Upon arrival, they were greeted by a male experimenter and told that this phase required them to listen carefully as they would be required to answer questions regarding the music that they would hear. Each participant listened to three prerecorded songs through stereo headphones. High and low hostiles were randomly assigned to one of three groups. Group 1 heard recordings of rap music that was sexually explicit and degrading to women recorded by male artists. Group 2 heard taped recordings of generally violent rap music that did not make violent references to women. Group 3 served as the control condition and heard taped recordings of nonviolent rap music. Each group listened to an audiotape recording of three songs for approximately ten minutes at a sound level pressure of approximately 75 decibels across all conditions. The sound level pressure was measured prior to each exposure by placing the decibel meter (ref. = .002 Dynes/cm<sup>2</sup>) near the speakers of the audiocassette recorder. Participants were instructed not to alter the volume of the

recorder. After listening to the recorded music, participants were given the additional instruments to complete. These included a memory recall test, which served as a manipulation check, to insure that the participants attended to the music. Participants were asked the gender of the artist for each song, the theme of each song, and their familiarity with the songs to which they listened. They also completed the acceptance of violence towards women scale (vignettes), the state anger expression inventory, the acceptance of rape myths scale, and the attitudes towards violence scale. Upon completion, the participants were debriefed about the nature of the experiment.

#### Instruments

##### Background Information

A scale surveying music preferences and listening practices was administered. The purpose of this scale was to determine what type of music the participant most prefers and frequently listens. This was to assess the impact of musical familiarity and preference on outcome variables.

##### Screening Measure

*Hostility Towards Women Scale* (Check, Malamuth, Elias, & Barton, 1985) This scale consists of thirty items. Scores below five indicate low hostility toward women and scores above eleven indicate high hostility toward women. In the past, this scale has been found to have a reliability coefficient of .83 and one-week, test-retest reliability of .83.

##### Audiotape recordings

Nine songs were used in this study. These songs contained three songs from each of following categories:

sexually degrading/explicit rap, violent rap, and nonviolent rap songs.

#### Outcome Variables

*Rape Myth Scale* (Lonsway & Fitzgerald, 1995). This scale consists of nineteen items and assesses attitudes and myths related to sexual aggression. Researchers obtained a reliability coefficient of .89 for this scale.

*Attitudes towards Violence Scale*. This scale is a component of a 47-item scale developed by Velicer, Huckel, and Hansen (1989). It consists of 20 questions and assesses overall attitudes towards violence.

*Measure of Attitudes Regarding Violence Towards Women*. This measure consists of six vignettes that present a story portraying an interaction between a male and female partner. All stories portray a potentially volatile situation; however, the male character in each vignette responds differently. In one story, the male character responds with physical aggression to his female partner and in another vignette he responds with sexual aggression. Also, the male character directs violence towards another male character in one vignette; and in one, he responds to a volatile situation by walking away. For each vignette, the respondents use a likert scale to rate the extent to which he disagrees or agrees with the male character's behavior. Respondents also indicate the likelihood that they would respond, behaviorally, in a fashion similar to that of the portrayed male character. The reliability coefficient was .73.

*State-Trait Anger Expression Inventory (STAXI)*; Spielberger, 1988). The state portion of this inventory was used. It consists of ten items that assess one's present level of anger. The reliability coefficient for this study was .91.

### Manipulation Check

A memory survey assessing recall of the artists listened to, the gender of the artists, and the themes of the music listened served as a manipulation check. The purpose of this was to ensure that outcome variables were not affected by differential attending to the various music exposures.

### Data Analyses

Data analysis proceeded in several stages. First, descriptive analyses were performed on all variables. Also, Pearson Product Moment correlations were performed on all variables. Series of 3 X 2 ANOVAs were conducted to evaluate the effects of music condition and hostility towards women on acceptance of violence towards women, acceptance of rape myths, and attitudes towards violence.

### Descriptive Statistics on Demographic Variables

Ninety percent of the participants were ages 18-21 (n=78). The remaining ten percent were ages 22-25 (n=7). Seventy-nine percent (n= 69) of the participants identified as Caucasian; while 12% were Asians (n=10), 6% were African-American (n=5), 2% were Hispanic (n=2) and 1% was classified as other (n=1). Over half (54%; n= 47) of the sample indicated that they listened to rap on a frequent or more than occasional basis; while about one-quarter (20%, n= 17) indicated listening to rap music occasionally. During the manipulation check, 41% of the participants indicated that they listened to rap music regularly. Ninety-three percent (n=81) of the participants indicated having a fairly clear or better understanding of the songs

to which they listened. This information is depicted in Table 1.

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Insert Table 1

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### Descriptive Statistics on Independent and Dependent Variables

Table 2 depicts the means and standard deviations for the following scales: Hostility towards Women, Scenario-Based Vignettes, Acceptance of Rape Myths, and Attitudes towards Violence Scale.

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Insert Table 2

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### Correlations among All Measures

Table 3 shows Pearson Product Moment correlations among all the measures used to examine the variables associated with acceptance of violence use towards women in this study. No significant correlation was found between listening to rap music and hostility towards women, acceptance of rape myths, or attitudes towards violence.

A significant relationship was found between hostility towards women scores and the scores on the scenario-based acceptance of violence towards women measure. The Pearson's product moment correlation was .35,  $p < .001$ . This suggests that the scenario-based acceptance of

violence towards may be a valid measure of acceptance of use of violence towards women.

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Insert Table 3

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Main Effects of Music Condition and Hostility on Acceptance of Violence towards Women

A 3 X 2 ANOVA revealed a significant main effect for music condition,  $F(2, 81) = 3.96, p < .05$ . Pairwise comparisons among the three groups revealed that participants exposed to sexually violent/degrading rap music endorsed significantly greater acceptance of violence towards women than participants in the neutral rap music condition endorsed. The Tukey HSD procedure was used to control for Type 1 errors.

A significant main effect was also found for hostility level,  $F(1, 81) = 13.80, p < .001$ . Across all conditions, high hostile participants were found to show greater acceptance of violence than low hostile participants. However, participants exposed to misogynistic rap music did not significantly differ from those exposed to violent rap music; nor did the ANOVA reveal a significant interaction between music condition and hostility level,  $F(2, 81) = 1.624, p = .204$ . The means and standard deviations for acceptance of violence towards women as a result of the two factors are shown in Table 4.

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Insert Table 4

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Effects of exposure to sexually-violent music on attitudes towards Violence

A 3 X 2 ANOVA revealed a significant main effect for music condition,  $F(2,81) = 3.93, p < .05$ , on attitudes towards violence. Pairwise comparisons revealed that those exposed to sexually violent/degrading music endorsed significantly more positive attitudes towards violence than those in the non-violent/control condition did. Using the Tukey HSD procedure controlled for type 1 errors. Means and standard deviations for attitudes towards violence are presented in Table 5.

However, participants exposed to misogynistic rap music did not significantly differ from those exposed to violent rap music; nor did the ANOVA reveal a significant interaction between music condition and hostility level,  $F(2,81) = 2.631, p = .078$ .

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Insert Table 5

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Effect of exposure to sexually-violent music on Acceptance of Rape Myths

Additional ANOVA analyses were conducted to examine the effect of exposure to sexually-violent music on acceptance of rape myths. On acceptance of rape-myths, no significant main effect was found for music condition,  $F(2, 81) = 1.367, p = .26$ . These findings indicated acceptance of rape myths did not vary by music exposure

condition. Means and standard deviations for acceptance of rape myths are presented in Table 6. Again, no significant interaction effects were found.

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Insert Table 6

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#### Impact of State Anger and Rap Music Listening History

Additional ANOVA analyses indicated that state anger expression did not differ significantly according to music condition,  $F(2, 81) = .287, p = .75$ . Also, covariate analyses did not indicate that participants' history of listening to rap music differentially impacted outcome variables,  $F(1, 81) = .159, p = .69$ .

#### Discussion

Overall, findings from this study provided some evidence that exposure to misogynistic rap music impacts acceptance of violence towards women. Findings also suggest that men who are hostile towards women are more likely to accept use of violence towards women. Previous studies have shown a relationship between exposure to misogynistic media stimuli and acceptance of violence towards women (Barongan and Hall, 1995; Johnson *et al.*, 1995). Studies examining the impact of rap music on behavior and attitudes have sought to establish a link between exposure to violent or sexually violent rap music/videos and behavior or attitudes. However, none of the studies reviewed here have demonstrated a link between exposure to misogynistic rap music (songs with lyrics) and violence towards women. Further, those studies that have

attempted to establish a link have not investigated possible explanations for this link.

#### Effects of Exposure to Misogynistic Rap Music

As hypothesized, listening to misogynistic rap music did influence men's attitudes and acceptance of violence towards women, as well as their overall attitudes regarding violence. Men exposed to misogynistic rap music endorsed significantly greater acceptance of violence towards women than those in the non-violent/control condition did.

This finding appears to support findings of previous studies that have found a link between exposure to visually degrading images of women and negative attitudes towards women (Malamuth, 1986; Frable, Johnson, & Kellman, 1997). It also provides empirical evidence for what many critics of sexually violent and misogynistic music have maintained. However, as no significant difference was found between the group exposed to misogynistic rap lyrics and those exposed to generally violent lyrics, it is unclear how exposure to generally violent music impacts attitudes towards women. One study found that exposure to violence overall had more of an impact than exposure to violence combined with erotic images (Peterson & Pfoest, 1989). One could infer from this finding that exposure to generally violent rap music might impact men's acceptance of violence towards women in a manner similar to exposure to misogynistic rap music and this could explain why no significant differences were found between these two groups. However, as the generally violent group did not differ from the control group either, this assertion cannot be made from these results. Interestingly, acceptance of violence towards women did not vary according to one's previous exposure to rap music (also music preference history). This seems to indicate

that even brief exposure to rap songs that are misogynistic and degrading to women directly impacts men's acceptance of violence towards women, regardless of previous exposure to this music. However, participants have likely been exposed to violence against women in other media and may have even had direct exposure to violence against women and may have even seen such images presented as acceptable. Thus, priming, beyond previous exposure to similar rap music, may have played a role on the effects found in this study and may explain why one's music preference/listening history did not differentially impact acceptance of violence towards women.

Cognitive priming theory indicates that those exposed to lyrics with themes of male domination and/or violence towards women would be more likely to accept these schemas (of violence and domination) when making decisions regarding interactions with women. When these schemas are frequently and consistently presented, they are more likely to be used as an attitude and behavior guide (Berkowitz & Rogers, 1986). Thus, those in the misogynistic group may have been primed to endorse items that indicated acceptance of violence towards women and overall violence in this study. It may be that music in the misogynistic exposure condition was more salient and the intent so clear that it allowed immediate access of that schema and for the message to be processed that violence towards women is permissible and appropriate.

It is also possible that participants exposed to sexually-violent music were able to ascertain the purpose of the study and that their responses were influenced by their perceptions of the demands of the experiment. However, it seems that this phenomenon would have been

observed with those in the generally violent group as well; if this were the case, and the results do not indicate that those in the generally violent group endorsed greater acceptance of violence. In the future, using more varied instruments might conceal the purpose of the study more effectively and help eliminate potentially biased responses based on perceived experimenter demands.

Based on the finding that the generally violent group did not differ significantly from the group exposed to sexually-degrading/violent music or the control group, it is unclear whether listening to any rap music that is violent in lyrical content, despite misogynistic content, is conducive to greater acceptance of violence in general, as well as violence towards women. It is clear, however, that neutral/positive rap lyrics are distinguishable from other rap lyrics and produce different outcomes than rap lyrics that are more negative in content. More conclusive findings are needed to discern whether exposure to misogynistic rap lyrics is potentially more damaging than exposure to generally violent lyrics in fostering acceptance of violence towards women. In addition, a longer period of exposure to the varying types of rap music may be needed to test differences. In addition, other measures of acceptance to violence use towards women may produce more conclusive findings. While the measure used in this study appeared to present realistic scenarios of violence use towards women, this measure may have afforded too little variability in responses to ascertain significant differences between those exposed to generally violent rap music and the other two experimental conditions.

The finding that exposure to degrading rap music did not significantly influence acceptance of rape myths is surprising. This may be because acceptance of rape myths are related to deeply held views that are not easily altered or influenced (Davies, 1997; Lonsway & Fitzgerald, 1995). This may also indicate that one's acceptance of rape myths is predictive of music listening preferences and not an outcome of one's listening preferences. Considering that acceptance of rape myths had been predictive of those who sexually coerce or assault women (Burt, 1980), this may indicate that attitudes or beliefs consistent with acceptance of rape myths are long-standing and deeply ingrained. While some research (Peterson & Pfof, 1989) has demonstrated that the attitudes and beliefs associated with acceptance of rape myths are influenced by exposure to visual media stimuli, exposure to aural stimuli may not strongly impact or influence those particular beliefs. Also, cognitive priming theory suggests that priming would only occur when one holds ideas that are similar to those being expressed in the media. This finding could mean that these ideas are not widely held or that acceptance of rape myths is so taboo that a stronger stimulus or longer media exposure may be necessary to prime them.

#### Connection between Hostility towards Women and Exposure

Additionally, as has been found in previous studies, hostility towards women appears to significantly influence men's acceptance of violence towards women. Men evidencing higher levels of hostility towards women endorsed greater acceptance of violence towards women. Findings also indicated a significant relationship between hostility towards women and acceptance of rape myths.

Findings from this study, not surprisingly, seem to indicate that hostility towards women is an important component of men's attitudes regarding violence towards women. This was found in research reviewed earlier in this study detailing the connection between hostile masculinity and aggression towards women (Malamuth *et al.*, 1991). This finding may also indicate that there is an unexplained variable that impacts the relationship between exposure to sexually-violent rap music and attitudes/behavior. Considering that those participants listening to misogynistic music did score significantly higher on acceptance of violence towards women, this indicates that either exposure to misogynistic rap music does directly impact attitudes or that there is an indirect variable mediating the relationship between exposure and attitudes that was not assessed in this study. Further, considering that rap listening history did not appear to impact the relationship between exposure to rap music and acceptance of violence towards women, this factor did not appear to account for the differences found in this study. To explicate this, research that examines other variables that might influence the development of attitudes consistent with the acceptance of violence towards women is needed. Also, the sample size was small. Having a larger sample would have increased the statistical power and increased the chance of finding interaction effects.

#### Implications

As these findings seemed to indicate that exposure to sexually violent/degrading lyrics influences men's acceptance of violence towards women, a further examination of the process by which this occurs is warranted. Cognitive priming theory may offer insight into how this phenomenon

occurs. Additionally, this study did not find that hostility towards women mediated the relationship between exposure to misogynistic rap music and acceptance of violence towards women. Perhaps previous exposure to violence against women mediates this relationship. Future research should assess the impact of previous exposure to violence against women on the relationship between exposure and attitudes.

These findings may indicate that listening to sexually violent lyrics directly impacts male's acceptance of violence towards women. Considering that 'gangsta rap' is popular among young males, of diverse socioeconomic, racial, and ethnic background, these findings indicate the need for increased awareness of the potential for exposure to this music to impact attitudes and behavior towards women. Research reviewed here has linked men's attitudes regarding women with violence use. Considering that acceptance of violence is a likely precursor to use of violence, it is instructional to understand the role that the media, whether it be film, television, or radio, plays in fostering this acceptance.

Cognitive priming theory maintains that the actions that result from priming effects are transient (Berkowitz & Rogers, 1986). However, it seems probable that repeated exposure to the same ideas and images might result in these negative attitudes becoming more easily and automatically triggered. It also seems likely that repetitive triggering of negative schemas will lead to these ideas becoming ingrained and also fuel the belief that this behavior is appropriate and acceptable.

This study suggests that men who harbor hostility towards women are more likely to endorse violence towards

women. It is important to understand the conditions that foster hostility towards women. If the media can play a role in fostering negative attitudes towards women, it is also likely that the media can be used to foster positive attitudes towards women and intolerance for violence use towards women. Thus, continued examination of these factors is critical to initially reducing hostility, and ultimately, violence towards women.

This study suggests that exposure to misogynistic rap music impacts men's acceptance of violence towards women. As this study was limited to men, it is unclear whether exposure to misogynistic rap music would adversely impact women and lead to their greater acceptance of violence use in an intimate relationship. As men and women are exposed to similar images in the media and young women are also consumers of "gangsta" rap music, this needs to be examined further.

#### Limitations

This experiment was conducted under lab conditions. Thus, the conditions under which participants were exposed to rap music were artificial and did not approximate conditions under which one would normally be exposed to rap music (e.g., choosing what they listen to and for how long). People who are consumers of rap may listen to different types of rap music and likely have more varied and lengthier exposure than the participants in this study. Thus, exposure in a different setting might produce effects other than those found here.

In addition, the measure of acceptance of violence towards women was designed for this study and it is unknown how adequate of a measure it is or how well it discriminates acceptance of general violent behavior from

violence directed specifically towards women. A more reliable and more rigorously validated measure of acceptance of violence use towards women is needed. Continued research and refinement of this measurement would help determine if these findings are an artifact of measurement.

This study is not attempting to assert that all rap music is negative and promotes violence use towards women. Rap music that was misogynistic towards women was the focus of this study. Only a few songs were used in this study and other rap songs may/may not produce similar effects. In addition, no clear effects were found for exposure to generally violent music, which characterizes much of what is considered ÓgangstaÓ rap. Larger, more diverse samples with longer and more varied exposure to this music would be needed to adequately determine if exposure to generally violent rap music, in addition to misogynistic rap music, negatively impacts attitudes towards women.

Additionally, the sample size was small, participants in this study were predominately Caucasian, and all were between the ages of 18 and 25. Differential cultural effects and the impact of listening to rap music should be considered when generalizing to men of other racial and age groups. These effects may only be found with men in a certain age group and may not generalize to other settings. Additionally, these effects may be transient and diminish over time as a result of maturity.

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## **APPENDIX A**

### **PARTICIPANT INFORMED CONSENT FORM**

#### **1. PURPOSE OF EXPERIMENT**

We would like you to take part in a research study looking at attitudes of college males and how these attitudes relate to consumer music preferences and memory recall.

#### **2. PROCEDURE TO BE FOLLOWED IN THE STUDY**

Your participation in this experiment may be required over two days. On the first day, you will complete questionnaires about yourself. This questionnaire will take between 10-20 minutes. If you are called back, on the second day, you will be asked to listen to music and answer questions about the music that you hear. After listening to this music, you may be required to complete other surveys that ask questions about your musical preferences and your attitudes about various situations.

### 3. ANONYMITY OF SUBJECTS AND CONFIDENTIALITY OF RESULTS

Many of the findings from this research may be published for scientists to read. However, at no time will your answers be given to anyone other than individuals working on this project. All responses are strictly confidential. If you participate in the second part of the experiment, you will not put your name on any part of the survey, there is no way of identifying who you are and what your responses are. You will be completely anonymous. This means that no one will know who you are or how you answer each question.

### 4. RISKS AND DISCOMFORTS

Some of the music that you listen to may contain violent or sexually explicit lyrics. In addition, some of the questions that you are asked will be personal and may cause discomfort. It is important for you to realize that you do not have to answer any question that you do not want to answer and that you can stop at any time. It should not take more than one hour total for you to listen to the music and answer the questionnaires that follow.

### 5. EXPECTED BENEFITS

You will receive one (1) extra credit point for Introductory Psychology (PSYC 2004) for completing the initial set of questionnaires, and one (1) extra credit point if you are called back for the consumer music preference experiment.

### 6. FREEDOM TO WITHDRAW

You are free to withdraw from this study at anytime without penalty (nothing will happen to if you stop) and you will still receive extra credit.

### 7. USE OF RESEARCH DATA

The information from this research may be used by scientists or educational teachers. It may be presented at scientific meetings, or published in professional journals and books, or used by Virginia Tech's Department of Psychology.

### 8. APPROVAL OF RESEARCH

This research project has been approved by the Human Subjects Committee of the Department of Psychology and by the Institutional Review Board of Virginia Tech.

9. PARTICIPANT CONSENT

I have read and understand the purpose of this study. I have had an opportunity to ask questions and have had them all answered. I voluntarily consent to participate in this study. I understand that I may stop answering questions at any time and withdraw from the study. I also understand that the information collected will be combined with information from other teenagers for purposes of data analysis, and no member of my family will be identified by name in any presentation of the data. I further understand that if I have any questions about this project, I should call one of the following:

Primary researcher: Rosell Jeffries Phone: 231-7322

Faculty Advisor: Richard Eisler, Ph.D. Phone: 231-7001

Chair, HSC: R.J. Harvey, Ph.D. Phone: 231-7030

Chair, IRB: H.T. Stout, Ph.D. Phone: 231-9359

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Signature of Participant & Date Signed

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Signature of Witness & Date Signed

**APPENDIX B**

**SURVEY OF MUSIC LISTENING PREFERENCES**

1. What is your age? \_\_\_\_\_

2. What is your racial category? \_\_\_ (1) African-American

\_\_\_ (2) Caucasian

\_\_\_ (3) Asian

\_\_\_ (4) Hispanic

\_\_\_ (5) Native American

\_\_\_ (6) Other \_\_\_\_\_ (Please Specify)

3. What is your favorite type of music?

4. Name the type(s) of music that you listen to most frequently.

5. Check how often you listen to the following types of music.

Alternative Rock: \_\_\_ Frequently \_\_\_ Somewhat \_\_\_ Occasionally \_\_\_ Rarely \_\_\_ Never

Classic Rock: \_\_\_ Frequently \_\_\_ Somewhat \_\_\_ Occasionally \_\_\_ Rarely \_\_\_ Never

Country: \_\_\_ Frequently \_\_\_ Somewhat \_\_\_ Occasionally \_\_\_ Rarely \_\_\_ Never

Heavy Metal: \_\_\_ Frequently \_\_\_ Somewhat \_\_\_ Occasionally \_\_\_ Rarely \_\_\_ Never

Jazz: \_\_\_ Frequently \_\_\_ Somewhat \_\_\_ Occasionally \_\_\_ Rarely \_\_\_ Never

Pop: \_\_\_ Frequently \_\_\_ Somewhat \_\_\_ Occasionally \_\_\_ Rarely \_\_\_ Never

Rap: \_\_\_ Frequently \_\_\_ Somewhat \_\_\_ Occasionally \_\_\_ Rarely \_\_\_ Never

R&B: \_\_\_ Frequently \_\_\_ Somewhat \_\_\_ Occasionally \_\_\_ Rarely \_\_\_ Never

## HOW I FEEL RIGHT NOW

**Directions:** A number of statements that people use to describe themselves are given below. Read each statement and then circle the number which indicates how you feel *right now*. Remember that there are no right and wrong answers. Do not spend too much time on any one statement, but give the answer which seems to *best* describe your *present feelings*.

	Not at all	Somewhat	Moderately So	Very Much So
1. I am furious.	1	2	3	4
2. I feel irritated.	1	2	3	4
3. I feel angry.	1	2	3	4
4. I feel like yelling at somebody.	1	2	3	4
5. I feel like breaking things.	1	2	3	4
6. I am mad.	1	2	3	4
7. I feel like banging on a table.	1	2	3	4
8. I feel like hitting someone.	1	2	3	4
9. I am burned up.	1	2	3	4
10. I feel like swearing.	1	2	3	4

**Directions: Please read the questions below and fill in the response that best fits you or that you most agree with on your op-scan. Write the responses to the open-ended questions on this form.**

1. Overall, how clearly did you understand the words of the songs?
  1. Very Clearly
  2. Somewhat Clearly
  3. Not Very Clearly
  4. Not at All
  
2. Of the songs heard, which did you have extreme difficulty clearly understanding the words?
  1. Song 1
  2. Song 2
  3. Song 3
  4. Song 1 and 2
  5. Song 1 and 3
  6. Song 2 and 3
  7. All Songs
  8. None
  
3. What was the sex of the artists singing?
  1. Male
  2. Female
  3. Both
  
4. How would you categorize these songs?
  1. Rock
  2. Pop
  3. Rap
  4. Country
  
5. Was there any profanity used in any of these songs?
  1. Yes
  2. No
  
6. Which song(s) contained profanity?
  1. Song 1
  2. Song 2
  3. Song 3
  4. Song 1 and 2
  5. Song 1 and 3
  6. Song 2 and 3
  7. All Songs
  
7. Please identify any song or songs that were familiar to you.
  1. Song 1
  2. Song 2
  3. Song 3
  4. Song 1 and 2
  5. Song 1 and 3
  6. Song 2 and 3
  7. All Songs
  8. None of the songs were familiar.
  
8. If a song or songs were familiar, do you listen to this music or similar music regularly?
  1. Yes
  2. No

9. What was the theme of Song 1?

---

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10. What was the theme of Song 2?

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11. What was the theme of Song 3?

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**Please read the following paragraphs and answer the questions at the end of each paragraph.**

**1.** Jason and his girlfriend, Sheena, are at a club one evening. Jason goes to the bar to get something to drink. When he returns, he sees another man standing close to Sheena and whispering in her ear. Jason comes up and punches the other guy aside, saying, "Stay the hell away from my woman."

How violent would you rate Jason's behavior?

Not at all Violent	Slightly Violent	Moderately Violent	Very Violent
0	1	2	3

How likely do you think it is that this situation would occur?

Not at all likely	Somewhat Likely	Very Likely
1	2	3

**2.** Rick comes home early from work one day and finds his wife, Linda, sitting on the couch very closely to a man he's never met before. The man introduces himself and says that he and Linda are old friends and leaves quickly. When Rick asks Linda about the man, she brushes him off and says that he is just a friend and that she doesn't want to discuss it any further. In response, Rick grabs Linda and shakes her roughly, demanding that she tell him exactly who the man was and where she met him.

How violent would you rate Rick's behavior?

Not at all Violent	Slightly Violent	Moderately Violent	Very Violent
0	1	2	3

How likely do you think it is that this situation would occur?

Not at all likely	Somewhat Likely	Very Likely
1	2	3

**3.** John comes to pick up Tina to go to a party. When he arrives, he notices that Tina is wearing a very tight, short dress and looks really hot. He begins kissing her and she kisses him back. He starts to slip his hand under her dress but Tina says, "Please stop." John continues thinking that Tina is simply playing hard to get. When Tina asks John to stop again, he barks, "Stop playing games: you know you wanted to turn me on," and continues.

How violent would you rate John's behavior?

Not at all Violent	Slightly Violent	Moderately Violent	Very Violent
0	1	2	3

How likely do you think it is that this situation would occur?

Not at all likely	Somewhat Likely	Very Likely
1	2	3

4. Lisa and Kevin are out with friends. During the evening, Lisa disagrees with Kevin a few times and his male friends joke "You need to get your woman in line." When they return home, Kevin asks Lisa why she embarrassed him in front of his friends. Lisa replies, "I was simply speaking my mind. It was not my intention to embarrass you." Kevin slaps Lisa and says, "Don't ever disagree with me in front of my friends again."

How violent would you rate Kevin's behavior?

Not at all Violent	Slightly Violent	Moderately Violent	Very Violent
0	1	2	3

How likely do you think it is that this situation would occur?

Not at all likely	Somewhat Likely	Very Likely
1	2	3

5. Anthony is interested in having sex with his girlfriend, Jennifer, and lets her know it. Jennifer says that she isn't really in the mood, but agrees to have sex anyway. They start to kiss and fondle. After a little while, Jennifer says that she doesn't feel turned on. Anthony continues kissing her. Jennifer then sighs and asks, "Can we do this some other time?" Anthony replies, "You're just a tease" and forces Jennifer to continue.

How violent would you rate Anthony's behavior?

Not at all Violent	Slightly Violent	Moderately Violent	Very Violent
0	1	2	3

How likely do you think it is that this situation would occur?

Not at all likely	Somewhat Likely	Very Likely
1	2	3

6. Chris is standing in line in a convenience store when another man walks by and bumps into him. The man doesn't apologize and continues walking past him. Chris follows behind the man and shoves him hard asking, "You got a problem with me, man?"

How violent would you rate Chris's behavior?

Not at all Violent	Slightly Violent	Moderately Violent	Very Violent
0	1	2	3

How likely do you think it is that this situation would occur?

Not at all likely	Somewhat Likely	Very Likely
1	2	3

**TABLE 1**

**Demographic Characteristics of Sample**

<b><u>Age</u></b>	<b><u>Frequency</u></b>	<b><u>Percentage</u></b>
18	26	29.9
19	19	21.8
20	17	19.5
21	16	18.4
22	4	4.6
23	3	3.4
24	1	1.1
25	1	1.1
<b>Race</b>		
Caucasian	69	79.3
Asian	10	11.5
African-American	5	5.7
Hispanic	2	2.3
Other	1	1.1
<b>Rap Music Listening</b>		
Frequently	29	33.3
Somewhat	18	20.7
Occasionally	17	19.5
Rarely	15	17.2
Not at All	8	9.2

**TABLE 2**

<u>Scale Means and Standard Deviations</u>	<u>Mean</u>	<u>Std. Dev.</u>
Hostility towards Women Scale	8.71	6.19
Acceptance of Violence towards Women (Scenario-Based Vignettes)	16.74	3.72
Acceptance of Rape Myths	45.15	17.18
Attitudes Towards Violence	49.34	9.24
State Trait Anger Inventory (At Screening)	12.89	4.48
State Trait Anger Inventory (Post Exposure)	12.26	4.19

**TABLE 3**

**Correlation Coefficients**

	HTW	VIG	RM	VIOL	RAP	ANG1	ANG2
HTW	----	.35**	.40**	.24*	-.03	.478**	.22*
VIG		----	.56**	.40**	.02	.24*	.21*
RM			----	.30**	-.12	.28*	.31**
VIOL				----	-.12	.22*	.11
RAP					----	.06	.08
ANG1						----	.67**
ANG2							----

*Note:* HTW = Hostility towards Women Scale; VIG = Scenario-based Acceptance of Violence towards Women Measure; RM = Rape Myths Scale; VIOL = Attitudes towards Violence Scale; RAP = Frequency of Listening to Rap Music; ANG1 = State Anger Scale Scores during Screening; ANG2 = State Anger Scores after Music Exposure

\*  $p \leq .05$

\*\*  $p \leq .01$

**TABLE 4**  
**Mean Scores on Violence towards Women Scale**

	Mean	Standard Deviation
Sexually-Degrading Music	17.83*	4.40
Generally Violent Music	16.89	3.51
Control	15.44*	2.73
 <b><u>Low Hostile Men</u></b>		
Sexually-Degrading Music	16.06	3.07
Generally Violent Music	15.07	2.84
Control	15.06	2.41
 <b><u>High Hostile Men</u></b>		
Sexually-Degrading Music	19.86	4.91
Generally Violent Music	18.47	3.34
Control	15.92	3.12

\*  $p \leq .05$

**TABLE 5**  
**Mean Scores on Attitudes Towards Violence Scale**

	<b>Mean</b>	<b>Standard Deviation</b>
Sexually-Degrading Music	52.73*	10.02
Generally Violent Music	47.86	8.45
Control	47.28*	8.37
 <b><u>Low Hostile Men</u></b>		
Sexually-Degrading Music	48.19	9.17
Generally Violent Music	47.54	10.60
Control	46.88	7.57
 <b><u>High Hostile Men</u></b>		
Sexually-Degrading Music	57.93	8.53
Generally Violent Music	48.13	6.44
Control	47.77	9.57

\*  $p \leq .05$

**TABLE 6**  
**Mean Scores on Acceptance of Rape Myths Scale**

	<b>Mean</b>	<b>Standard Deviation</b>
Sexually-Degrading Music	48.13	18.55
Generally Violent Music	45.61	17.89
Control	41.62	14.81
 <b><u>Low Hostile Men</u></b>		
Sexually-Degrading Music	38.31	9.83
Generally Violent Music	39.08	13.41
Control	37.63	14.66
 <b><u>High Hostile Men</u></b>		
Sexually-Degrading Music	59.36	20.04
Generally Violent Music	51.27	19.73
Control	46.54	13.99

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**EDUCATION:**

- 5/00                    **Virginia Polytechnic Institute & State University, Ph.D.**  
(expected), Clinical Psychology
- Dissertation Title: Influence of Exposure to Sexually-Violent  
Lyrics on Acceptance of Violence towards Women
- Dissertation Chair: Richard Eisler, Ph.D.
- 6/96                    **Virginia Polytechnic Institute & State University, M.S., Clinical  
Psychology**
- Thesis Title: An Examination of Moderators of Use of Violence  
for Adolescents
- Thesis Chair: Russell T. Jones, Ph.D.
- 5/92                    **Spelman College, B.A., magna cum laude, Psychology, GPA: 3.5**

**HONORS/AFFILIATIONS:**

Member, Virginia Polytechnic Institute & State University College  
of Arts and Sciences Cultural Diversity Committee  
Student Member, American Psychological Association  
Student Member, Association for the Advancement of Behavior  
Therapy (AABT)  
Recipient, 1995 Francine Kee Peterson Memorial Scholarship  
Recipient, Natural Hazards Grant  
YWCA 1992 College Woman of Achievement of Greater Atlanta  
Spelman College Dean's List 1989-1992  
Golden Key National Honor Society  
Psi Chi  
Outstanding College Student of America, 1988-89

**EXPERIENCE:**

*Clinical*

3/99-Present

Psychology Intern

Palo Alto Veterans Administration Hospital, Inpatient Program,  
Palo Alto, CA

Supervisor: Bill Faustman, Ph.D.

Conduct intakes, provide individual therapy and assessment and co-facilitate groups on an open inpatient unit.

Homeless Veterans Rehabilitation Program, Menlo Park, CA

Supervisor: Joel Rosenthal, Ph.D.

Facilitate groups and skills training classes. Participate in therapeutic community meetings.

9/99-2/00

Andrology Clinic, Palo Alto, CA

Supervisor: Antonette Zeiss, Ph.D.

Assessed and treated sexual dysfunction problems in veterans in an interdisciplinary team setting.

San Jose Outpatient Mental Health Clinic, San Jose, CA

Supervisor: Gary Miles, Ph.D.

Conducted intakes, provided outpatient counseling and neuropsychological assessment. Co-facilitated an anger-management group.

8/88-5/99

Graduate Clinician

Psychological Services Center and Child Study Center, Virginia Polytechnic Institute & State University, Blacksburg, VA

Supervisor: David Harrison, Ph.D.

Conducted neuropsychological screenings, assessments, and syndrome analysis. Provided outpatient counseling.

8/96-5/97

Student Supervisor & Graduate Clinician

Psychological Services Center and Child Study Center, Virginia Polytechnic Institute & State University, Blacksburg, VA  
Supervisor: Richard Eisler, Ph.D.

Provided clinical supervision to first and second-year graduate clinicians. Provided outpatient counseling and assessment. Performed psychological testing. Participated on practicum team, which entailed presenting client cases (i.e., problem conceptualization, diagnosis, and treatment formulation).

10/95-6/96

School Psychologist Extern

Kipps Elementary School  
Blacksburg, VA  
Supervisors: Charles Gregory, M.A.  
Thomas Ollendick, Ph.D.

Conducted psychological testing and assessment on schoolchildren from preschool level to fifth grade. Assessment methods included administration of the WISC-III, WPPSI-R, Children's Behavior Checklist, Children's Depression Inventory, Bender Gestalt, Sentence Completion Instruments, and classroom observations. Attended child study meetings and eligibility meetings to determine appropriateness of psychological testing and special education services for children. Counseled schoolchildren and consulted with teachers, school professionals and parents regarding child's problem behavior(s).

8/94-5/95

Graduate Assistant

Virginia Polytechnic Institute & State University Psychological Services Center and Child Study Center, Blacksburg, VA

Supervisors: Richard Eisler, Ph.D.  
Thomas Ollendick, Ph.D.

Scheduled appointments for clients, answered questions concerning services offered by the Psychological Services Center and Child Study Center, and reviewed client charts. Performed a variety of other tasks as assigned.

8/93-5/95

Graduate Clinician

Psychological Services Center and Child Study Center, Virginia Polytechnic Institute & State University, Blacksburg, VA

Supervisors: Richard Eisler, Ph.D.  
Ellie Sturgis, Ph.D.  
Russell Jones, Ph.D.  
George Clum, Ph.D.

Provided outpatient counseling and assessment to couples, families, and individuals. Performed psychological testing which included administration of MMPI-2, WAIS-R, Beck Depression Inventory, WISC-R, WIAT, and Woodcock-Johnson Revised Tests of Achievement. Participated on practicum team, which entailed presenting client cases (i.e., problem conceptualization, diagnosis, and treatment formulation).

***Teaching***

8/97-12/97

Instructor of Social Psychology

Psychology Department, Virginia Polytechnic Institute & State University, Blacksburg, VA

Taught a course in social psychology to psychology majors and non-majors of all levels. Developed course content. Elucidated concepts related to the influence of individuals behavior on others and how attitudes and beliefs are developed.

8/95-5/97

Graduate Teaching Assistant

Black Studies Department, Virginia Polytechnic Institute & State University, Blacksburg, VA  
Supervisor: Joyce Williams-Green, Ed.D.

Assisted professor in preparation for Professionals in the Practice of Community course. Facilitated service-learning aspect of course. Supervised students during performance of service. Recorded grades and fielded student questions.

8/93-5/94

Graduate Teaching Assistant

Department of Psychology, Virginia Polytechnic Institute & State University, Blacksburg, VA  
Supervisor: Michael Casey, M.S.

Taught four Introductory Psychology lab courses. Prepared quizzes for this course and graded essays. Assisted Introductory Psychology lecture professor with course management. Fielded

questions posed by students concerning lecture. Proctored lecture exams.

***Research***

6/98-7/99

Research Assistant/Field Staff

Department of Psychology, Virginia Polytechnic Institute & State University, Blacksburg, VA

Project Director: Eileen Anderson, Ph.D.

Assisted in implementation of NIMH-funded community-level HIV prevention field intervention targeting adolescents residing in public housing developments. Specific responsibilities included canvassing neighborhoods and recruiting teens to participate in project, enrolling teens in project, and administering computerized assessment to teens. Led cognitive-behavioral workshops with teens aimed at reducing HIV risk.

8/97-Present

Dissertation Research

Department of Psychology, Virginia Polytechnic Institute & State University, Blacksburg, VA

Dissertation examines the influence of exposure to misogynistic rap lyrics on males' acceptance of violence towards women and whether hostility towards women mediates this relationship.

1/94-6/96

Thesis Research

Department of Psychology, Virginia Polytechnic Institute & State University, Blacksburg, VA

Designed and conducted study examining moderators of the relationship between exposure to violence and use of violence among adolescents at-risk for violence.

1/94-5/94

Research Assistant

Department of Psychology, Virginia Polytechnic Institute & State University, Blacksburg, VA

Supervisor: Danny Axsom, Ph.D.

Contacted potential subjects, provided information about research project assessing the effects of homicide on urban mothers and responded to their inquiries. Coded data and established reliability.

9/93-4/94                    Research Assistant, September 1993-April 1994, Department of Psychology, Virginia Polytechnic Institute & State University, Blacksburg, VA  
Supervisor: Peg Warren, M.S.

Trained to assess subjects for borderline personality disorder symptomology, which included learning to administer the Personality Disorder Examination (PDE) and the Structured Clinical Interview for DSM-III-R (SCID-R).

8/93-1/94                    Research Assistant, August 1993-January 1994, Department of Psychology, Virginia Polytechnic Institute & State University, Blacksburg, VA  
Supervisor: Russell T. Jones, Ph.D.

Trained to administer the Diagnostic Interview for Children and Adolescents (DICA) to assess children for PTSD symptomology in association with the loss of a pet.

### ***Other Professional Experience***

1/98-8/99                    Coordinator, Undergraduate Mentoring Program

Department of Psychology, Virginia Polytechnic Institute & State University, Blacksburg, VA

Developed and coordinated undergraduate mentoring program targeted at African-American psychology majors, training mentors to work with program, and serving as a liaison between department and other campus groups. More specific duties involved developing programs to assist in academic, career and personal development of students and assessing the effectiveness of the mentoring program. As a mentor, provided undergraduate students with academic and career information pertaining to psychology and aiding in personal development and growth.

Guest Reviewer, *Journal of Gender, Culture, and Health*.

Guest Reviewer, *Journal of Consulting and Clinical Psychology*.

## **PUBLICATIONS:**

Jones, R.T., Brown, R., Davis, M. N., Jeffries, R., & Shenoy, U. (1998). Representativeness of African Americans in behavioral research and therapy: The need for cultural considerations. In Jones, R. (Ed.), African Americans in Behavior Therapy and Research. Hampton, Virginia: Cobbs & Henry.

## **MANUSCRIPT IN PREPARATION FOR SUBMISSION:**

Jeffries, R.L. & Eisler, R.E. Influence of Sexually-Violent Rap Lyrics on Acceptance of Violence towards Women.

## **PRESENTATIONS/POSTERS:**

Curry, T.L., Jeffries, R.L. & Williams, R. (November 1996). Perspectives on Therapy with African-American Clients. 30th Annual Association for the Advancement of Behavior Therapists Conference.

Davis, M., Jeffries, R., Talwalker, U. & Jones, R.T. (October 1996). Representativeness of African-Americans in Cognitive-Behavior Therapy. 6th Annual Virginia Beach Conference.

Jeffries, R.L. & Jones, R.T. (November 1995). An Examination of Moderators of Violence for At-Risk Adolescents. 29th Annual Association for the Advancement of Behavior Therapists Conference.

Jones, R.T., Brown, R., Davis, M., Jeffries, R., Miller, K., Ratcliffe, D., Elliot, K., Zaharopoulos, V. (October 1995). The Psychological Impact of Pet Loss: Effects on Children. 5th Annual Virginia Beach Conference.

## **PROFESSIONAL INTERESTS:**

Anger-management and interpersonal violence prevention  
Community-based delivery services  
Couples and family systems

## **REFERENCES:**

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