HIP-HOP AND INTERCULTURAL COMMUNICATION

Sabbatical Project

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Abstract for Board of Trustees

The purpose of this year long sabbatical project was to explore relevant communication scholarship on hip-hop culture and synthesize it into teaching units for the SPCH 7 Intercultural Communication class. Hip-hop culture plays a significant role in the lives of Mt. SAC's diverse student body. Therefore, it is useful to find creative ways to incorporate it into the classroom. A series of papers were created outlining the scholarly research on hip-hop culture, its relevance to other Communication classes, and opportunities for including hip-hop in other departments and classes. Four complete lesson plans and ten activities were created as teaching units for the SPCH 7 Intercultural Communication course.

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Statement of Purpose

My purpose with this sabbatical leave project was to explore the connection between hip-hop culture and communication studies. Hip-hop has broad appeal in American youth culture, and its primary audience coincides with the age and ethnicity demographics of the college. As such, my overall goal was to find a way to create a greater presence for hip-hop in the communication classroom and use it as a learning tool.

To this end, I had several smaller goals to accomplish. First among them was to familiarize myself with scholarly literature relating to hip-hop, focusing as much on communication as possible. Through this, I hoped to become current with the literature in my own discipline, as well as discover what other disciplines were writing about hip-hop culture. This literature was designed to form the basis for teaching materials to be incorporated into the SPCH 7 Intercultural Communication curriculum.

An additional goal was to develop materials that would useful for myself and other instructors wishing to incorporate hip-hop culture into the classroom. Since my primary focus was communication (and the SPCH 7 class), my plan was to develop a series of lesson plans and activities that would address major topics in hip-hop culture through the application of intercultural communication principles and theories. I also planned to conduct a review of other courses in our department to discover possible linkages for hip-hop in other areas. Finally, I hoped to find other areas in Humanities and Social Sciences where the issues in hip-hop culture could be applied in the classroom and used as a learning tool. I planned to review course outlines and create a summary of my findings for colleagues in other departments who may wish to tackle these issues in their classrooms.

A final purpose of this project was to take some time to refresh and renew myself. My first seven years at Mt. SAC were spent coaching the Forensics team and serving as department chair for a few years. These additional assignments were rewarding, but also draining. I found that at times, my passion for teaching was impacted by my workload. I hoped that by taking a year to reconnect with my discipline and search for ways to improve my teaching I might reinvigorate my passion in the classroom and develop some new and exciting strategies for connecting with students.

Summary of Activities

Hip-hop began in the 1970s as an underground phenomenon in African-American neighborhoods in urban centers in the United States. Nearly 30 years later, however, hip-hop has exploded from the underground to be one of the dominant cultural forces in America today. No longer simply improvised party music, hip-hop now dominates our music and has infiltrated the worlds of television, movies, fashion, and even food and beverages. It is nearly impossible to ignore the influence of hip-hop on American culture.

According to USA Today, June 15, 2007, rap has suffered a commercial decline in recent years, but still managed to sell over 59 million albums and generate $600 million in revenue in 2006. The New York Times, June 18, 2008 reports that Li'l Wayne's Tha Carter III is the current top selling CD of 2008, moving more than 1 million copies in its first week and becoming the first CD to earn such a distinction since 2005 when another hip-hop artist, 50 Cent, achieved the same feat. A random sample of a Billboard Hot 100 singles chart this past summer revealed 15 rap songs in the top 50 alone. The genre is extremely popular as a form of music, and has expanded its influence elsewhere. Time Magazine, August 17, 2007 reports that 50 Cent has a lucrative endorsement deal with Vitamin Water, Snoop Dogg endorses Converse sneakers, and other rappers have developed their own energy drinks or branded liquors.

A 2006 report titled "The U.S. Urban Youth Trendsetters Market: Tapping the Power of the Hip-Hop Mindset and Culture" claims that 24 million Americans age 15 to 29 connect with hip-hop music and culture. The fan base spans all ethnicities – white, black, Latino, and Asian to name a few – and is in every region of the country. Our student body at Mt.

SAC is a key part of the hip-hop fan base demographics, both in age and ethnicities. When I survey my classes for their favorite types of music, hip-hop and rock always rank at the top of the list. And it is not hard to see the influence of hip-hop culture in the fashion and style choices of students on the campus.

It was with these facts in mind that I began my year-long efforts to study the scholarly dimensions of hip-hop culture and search for ways to bring what is a critical part of our students' daily lives *outside* the classroom into the teaching environment. I operated from the assumption that students would be more engaged in the learning process if the curriculum or subject matter mirrored issues and ideas about which they were both knowledgeable and passionate. I had the occasion to witness this firsthand in Fall 2006, when I used hip-hop lyrics to illustrate alternative forms of argument in my SPCH 20 Argumentation and Debate class. The students' enjoyment of the activity convinced me that the same type of pursuit would be useful for other classes.

One of my scholarly interests in the field of communication is communication and popular culture. It was a focus of my graduate studies, and my particular interest was in music and communication. My masters' thesis explored the culture that surrounded grunge music in the 1990s and used communication and sociology theories to explain the culture's rise and eventual decline. Since that time, however, my exploration of this field has lessened. We do not teach a class in communication and popular culture, nor is the mass media course housed in the communication department. The sabbatical project, however, presented an opportunity to expand my interest to a new cultural movement. As a result, I

had an opportunity to reestablish my knowledge base in an area of our discipline that is very important to me.

The initial phase of the research process involved gathering the materials to read. When I submitted my proposal in 2006, I created an initial bibliography for the project. I searched ProQuest, Communication & Mass Media Complete, and other databases, for terms including "hip-hop" and "rap" to locate articles. I also searched Amazon.com as well as university library databases for books relating to hip-hop culture. The first stage of my reading, then, was simply finding and digesting these articles. Many of the articles I was able to find online. For books and some other articles, however, I traveled to various university libraries, including CSU-Fullerton, CSU-Long Beach and CSU-San Marcos, as well as finding a couple in my local library. As I read these articles and found relevant concepts and themes, their footnotes and bibliographies typically provided a linking point for other articles and/or books to supplement the concept. At final count, I found well over 20 peer-reviewed journal articles and more than 10 books that were relevant to hip-hop culture.

When selecting articles, I must admit that a personal research bias influenced me. Since I have studied communication, my personal preference is for qualitative analysis over quantitative research. While each has its place in our discipline, I find qualitative studies to be more illustrative on popular culture matters. Most qualitative studies in the popular culture field focus on one of three issues: 1) media effects; 2) personal tastes in popular culture; or 3) content analysis of audio and video samples. I did not expect these types of studies to be useful for the project, as I wasn't asking questions such as "does violent hip-

hop make kids violent," or "why do people like hip-hop?" To be fair, I read several quantitative articles, but found them not to be as useful when developing class materials.

Sullivan (2003) studied why kids like hip-hop music and whether some of its violent or racially charged messages resonate with a young audience. Her study, however, amounted to passing out surveys to around 50 kids in a local mall. I read the study with interest, but skepticism over what I perceive to be flimsy research methods. Conrad, Dixon, and Zhang (2007) had far more sound research methods, but simply conducted a content analysis of popular rap videos. Their conclusions, while sound, amounted to simple reinforcement of the popular notions that rap music is misogynistic, violent, and can reinforce racial stereotypes. I used their analysis in one of the lectures I developed, but didn't put a great deal of stock in their article because the conclusions would be fairly obvious to someone familiar with the hip-hop genre (like our students).

Most of the articles and books were useful, however, and I spent quite a bit of time reading the information and taking notes on important ideas and concepts. I hadn't read much of the scholarly literature on hip-hop before, so the articles were quite informative. The scholarly literature on hip-hop was far different from previous pop culture scholarship I had read on grunge culture. In both cases, there was focus on important icons of the cultures (Kurt Cobain vs. Eminem or 2Pac). However, grunge scholarship addressed primarily issues of audience response and the authenticity of the scene. Hip-hop scholarship addressed these issues to a lesser extent, but there was far more emphasis on connection to cultural values and issues, likely because hip-hop is inextricably linked to

African-American culture. This proved fortuitous for translating the concepts to a course themed around cultural interaction.

One of the challenges for me was deciding which topics I would develop for the final class materials associated with the project. There were far too many themes in the books and articles I read to expand upon, so there was a definite need to focus on just a few. In my proposal I identified a few themes I thought might surface in the literature. For some, such as history and politics in hip-hop and controversies over sexism and misogyny, I was correct. But for others, notably the relationship between hip-hop and other cultures (Asians, Latinos), I did not find a substantial amount of literature to create meaningful course materials. This was surprising and disappointing for me, because I thought that linking hip-hop to other minority groups would be a wonderful way to appeal to the other significant representations of diversity on our campus. Most of the literature, however, focused solely on whites' connection to hip-hop. I could have pursued the connection of Asians and Latinos to hip-hop, but there would have been little grounding in scholarship. This is an issue I would still be interested in addressing in the classroom in the future.

Another resource for developing topics was my past work with the forensics team. In 1999, Mt. SAC student Marlita Hill won the American Forensics Association national championship in After Dinner Speaking with a brilliant speech on the controversial word "nigger." I observed the speech at the time, and it had a major impact on me. I had thought that it might make a good topic to explore as it is still relevant today. My colleague Liesel Reinhart shared some of the controversy over the use of the word in the traveling production of N*W*C that she produced. During my research for the project, there was a

major controversy over rapper Nas' decision to title his new album "Nigger." These events

strongly led me to believe that I had to make this one of the lesson plans I created.

Sifting through all the scholarly material and taking notes occupied several months

of my time. I summarized the trends I discovered in the scholarly research in a brief paper

(see appendix). Following my dissection of the scholarly research, I started reading two

different intercultural communication textbooks. I have not taught SPCH 7 before, so it was

important to familiarize myself with the major concepts of the course, particularly some of

the theories of intercultural communication. This was exciting for me, as I began to see

many connections between the material in the textbooks and the journals and books I had

been reading. I took extensive notes on each chapter of the books, focused mainly on the

concepts and issues where I believed I could connect hip-hop culture. At this point, I had to

decide how to proceed with the lesson plans and other classroom materials.

Here is where I faced my most difficult decision in the process. I needed to choose

the best way to structure the lesson plans. One option was to write a traditional lesson plan

centered around one chapter in a textbook and work hip-hop ideas and examples in

wherever possible. I doubted this was the best option, however, for two reasons. First, I

wasn't sure I would use the same textbook when I taught the class. Additionally, if I shared

the lesson plans with colleagues at Mt. SAC or other colleges, I couldn't be sure they were

teaching the same textbook or chapters to correspond to my lesson plan. Second, I felt this

approach privileged the textbook and shortchanged the hip-hop concepts by merely making

them filler. This seemed inconsistent with the goals I set out in the proposal for my project.

A second option was to make the focus of the lesson plan the hip-hop concept and relate as many concepts as possible from the interpersonal curriculum. I liked this approach more, because I found my notes referred to the same hip-hop concepts across multiple chapters. For instance, as I researched the concept of "afrophobia" (fear of black men), I found that it applied to the intercultural concepts of identity formation, self-concept, language, and conflict, to name a few. To pursue the first lesson plan structure would mean referencing the concept of afrophobia repeatedly over the course of a SPCH 7 class. The second structure allowed the freedom of letting the issues of hip-hop culture stand front and center and also provided for the linkage of many concepts across the SPCH 7 curriculum. I was concerned that presenting concepts from multiple chapters might be overwhelming for students or create problems for testing and knowledge retention. However, I set aside my concerns for two reasons. First, I wouldn't teach every class in a semester with a hip-hop focus, so students would be exposed to traditional lectures for further illustration of the concepts. Second, I believed that the students' engagement with the hip-hop topics would make them *more likely* to retain the ideas despite there being multiple concepts from different chapters presented to them.

Another step of the process was the selection of video and audio artifacts from hip-hop culture to complement the lesson plans. Selecting the video/audio artifacts was another difficult process. There are literally hundreds of movies that incorporate some element of hip-hop culture and thousands of hip-hop CDs. I obviously wouldn't have time to consume them all, so some sort of filtering process was necessary. For music, I already consider myself to be a small scale hip-hop fan with some knowledge of important artists

and albums. I chose some albums that I felt would be useful for the topics I was pursuing. However, the scholarly literature actually provided the best guidance for which albums I would need. Several articles focused on Eminem and Tupac Shakur, so it was obvious that their music would have to play an important role in the project. The journal articles also referenced several important female hip-hop artists as well as controversial "gangsta" rappers. I used these reference points to choose the albums to which I would lend a critical ear. I also tried to pick a few current hip-hop artists, as very few of the journal articles referenced hip-hop artists from the last five years. For this, I relied on a combination of my own knowledge, advice from friends, and scanning the weekly Billboard charts.

Choosing video artifacts was significantly more difficult. I had to differentiate between television shows and movies that simply featured African-American characters and those that had a "hip-hop sensibility." For television, I narrowed this down to two main shows: Chappelle's Show and The Boondocks. Chappelle's Show is extremely popular with our students, frequently features hip-hop artists, and tackles issues of intercultural relations in a frank, but funny manner. The Boondocks has a similar tone, and is known for its controversial takes on racial issues. For films, I tried to select those that might have a direct impact on the lessons regardless of quality. For example, White Chicks, a film about two male black agents who go undercover as white women to solve a crime, is a terrible film in my opinion, but clearly related to the ideas of cultural identity and culture brokers that I was developing. I also tried to use films that had a balance of critical and cultural success, such as the Oscar nominated films Do The Right Thing, Crash, and Hustle and Flow, which also had box office success.

I enjoyed listening to the music and watching the videos, but it was a different experience consuming them critically as an instructor rather than simply listening or watching them for pleasure. I opted to use the video/audio artifacts primarily as the basis for discussion questions and activities, because I did not think they should form the basis of the lectures, and because if I shared these with colleagues, they might not be comfortable with making video or audio a key component of a class. There are references to artists and songs in all of the lectures, but they are designed to be illustrations and supplements that can be adjusted as other instructors desire.

Following the lesson plans and activities, I began perusing course outlines from SPCH and other disciplines to link my research to other classes and departments. I went through each of our SPCH classes and tried to find as many opportunities for hip-hop culture as possible. I was actually pleasantly surprised. Going through our course outlines was beneficial to me, because it encouraged me to critically evaluate what is taught in each class and creatively apply the work I had done to those classes. In many cases, I wasn't able to use exact things I had created for SPCH 7, but I was able to identify other ways that hip-hop culture might find its way into the SPCH curriculum. This was exciting for me, as it showed that there are a lot of opportunities to make our department classes exciting and thought-provoking for students by incorporating issues about which they are passionate.

I also went through the course offerings of every department in the Humanities and Social Sciences Division. I opted to only cover the Humanities Division because I anticipated there to be the greatest opportunity for cross-application with these departments in comparison with other divisions. I downloaded and read through each course outline,

making notes of possible areas for discussion of hip-hop culture. I used these notes to construct the briefing paper I wrote that gave a brief overview of the importance of hip-hop culture and went department by department outlining ideas for hip-hop (see appendix). I learned a great deal in this process because I got to see what my colleagues teach in their classes. Too often, I see courses in the catalog or schedule of classes and don't know enough about what goes on there. After this part of the project, I had a better understanding of many of the classes in our division. I also was able to find several places where hip-hop culture could have a home in these classes. Many of our classes actively deal with the issues of race, culture, and stereotypes that are present in so much of hip-hop culture. I hope that my briefing paper conveys the importance of this cultural movement and can inspire passion among other instructors to bring this to their classrooms.

Conclusions

I finished my sabbatical leave feeling that there were many personal benefits to the time off. First and foremost, it was refreshing to re-expose myself to scholarly literature in my field. For the past seven years, my time has been mostly consumed by teaching and coaching forensics. The reading I have done has been mostly books, plays, poems, stories, and speeches to use in the forensics arena. I have had little to no time to keep up with scholarship in Communication. I am genuinely disappointed that I have lapsed in this area. As a graduate student and young faculty member with fewer responsibilities (at a previous college), I had far more time and passion for scholarly writing. This project gave me the opportunity to reconnect to the scholarship of my field and remind me that communication isn't just about teaching.

A second benefit for me was a tremendous sense of cultural awareness. For lack of a better explanation, immersing myself in hip-hop culture made me feel *painfully white.* Especially when reading about whiteness in the intercultural textbooks and scholarly literature, I developed a greater awareness of my own race privilege. I also developed a concern that maybe I wasn't treating the topic of hip-hop culture with enough sensitivity. For example, in my teaching unit on gangsta identity in hip-hop culture, I ask students to evaluate if African-Americans aren't at least partially responsible for the fearful image and prejudices some have toward them. I was concerned that asking a question like this might be rooted in racial insensitivity. Ultimately, I decided it wasn't, but I became far more aware of my attitudes toward diversity and that, given my privilege, I have to possess a high

degree of sensitivity when interacting with other cultures. I believe this will ultimately benefit my students.

Tied to this awareness was a deepened understanding of hip-hop culture. One of my favorite things that I learned in the process was the concept of Afrocentric values. Identifying some of the core values of Afrocentric culture and their connection to hip-hop was eye-opening for me. I was also able to see the connection of some of these African cultural traditions to the genesis of hip-hop music and culture in the United States. The importance of the spoken word to African cultures was my favorite thing that I read, and I am excited to share this concept to not just SPCH 7 classes, but all students in communication, because I believe it is a value that will resonate with them.

Finally, the time on this project motivated me to be more creative in my classes. Given the right amount of time, I was able to generate some lectures I am very excited to teach. I anticipated the discussions I could observe in class as students completed these activities. I realized the need to produce high quality content that stimulates students with ideas they encounter almost every day. In short, the process inspired me to examine other subjects I teach for ways I could be more creative and inspire students with ideas and interests from their own lives.

I see several benefits to the college from this research as well. First and foremost, the research was motivated by and dedicated to the incredible diversity we have at Mt. SAC. Issues of culture, identity, race, and power are a central part of most of our students' lives. With more than 70% of the campus identifying as a cultural minority status, these are issues we need to address in the classroom. Additionally, many of our students belong to

what authors have identified as a hip-hop generation. They are young enough to have been influenced by the music, movies, and fashion of this dominant cultural force. The idea that we can meaningfully address issues of diversity in the classroom, through a means with which our student population identifies, is a powerful intersection that must be exploited. This also addresses the college's core value of diversity and college goal #6, which stresses serving our diverse community. I am excited that my project might be a catalyst for discussion on how to address better issues of diversity in our classroom.

Second, my research required me to explore courses taught by my colleagues in the division. I believe that any time teachers take interest in each others' classes and seek ways to link them together, the college benefits. Teachers benefit because they engage in a creative dialogue with others and challenge each other to become stronger educators. Students benefit because their classes exist less in a vacuum and more as part of a grand educational design that requires them to think and make broad connections themselves. The college recognizes this as well, with one of our core values being community building, and college goal #11 seeking increased dialogue and interaction between departments. I wouldn't be so bold as to argue that four lesson plans will change the college, but I think my research is a starting point for seriously considering how our classes cover some common material, and it can encourage dialogue between colleagues and departments on how we can encourage each others' creativity in the classroom. Additionally, I hope my briefing paper can inspire others who teach the classes I identified to think about whether hip-hop culture could be a great way to motivate their students and produce greater understanding of course materials.

Finally, this project will enhance the curriculum of SPCH 7, a unique class that has growing benefits for the college. With increased emphasis on multi-cultural classes for graduation and transfer, SPCH 7 will have greater prominence in the college. Its status as a CSU and IGETC certified class for transfer has attracted more students in the past few semesters. With an honors component forthcoming in the next year, the Communication Department will be offering more sections of this critical class. Therefore, new and improved strategies for teaching this class will benefit the students who will take it, and as a result, the college. I am personally excited to see this class grow and develop into a cornerstone class at the college in the future.

Overall I would describe my sabbatical year as refreshing, stimulating, relaxing, and enlightening. It was a much needed break from the classroom that allowed me to focus on the classroom in a much different fashion. I am extremely grateful to the Salary and Leaves Committee and the Board of Trustees for this opportunity to broaden my intellectual horizons, critically evaluate my teaching, and embark on a creative journey that will improve my skills as a teacher. The experience was rewarding, and I look forward to sharing my process and results with any colleague who will listen.

APPENDICES

Findings on Hip-Hop Scholarship

Over the course of the project, I read a great deal of scholarly literature pertaining to hip-hop culture with the hopes of getting new ideas to link to the SPCH 7 curriculum. The primary focus was to canvas the literature for common themes that would sustain teaching units for the class and could be supported by media artifacts from hip-hop culture. A secondary purpose of the literature review was to familiarize myself with what had been written about this subject and rekindle my personal interest in scholarship related to popular culture which began in 1997 when I wrote my Masters' thesis on grunge culture in the early to mid-1990s.

As I read the journal articles and books (mostly essay collections), I found several topics that were covered consistently in the literature. Since multiple authors addressed these topics, I concluded that these were some of the fundamental issues at stake in hip-hop culture. Many of my anticipated topics from the project proposal were validated in these issues.

One major theme addressed by nearly all authors in some capacity was the lyrical content of rap music, particularly "gangsta" rap – a genre that developed in the early 1990s and still shows influence in contemporary rap lyrics. Several articles, including Kubrin (2005), were exclusively dedicated to this genre and the influence it has had on rap music. Several articles examined the lyrical controversies of gangsta rap, since they often contain descriptions of violent behavior, criminal activity, and obscene language. Of primary concern was its ability to influence audiences' behaviors and attitudes. Kubrin's article elaborated on some of the early ideas I had regarding the aggressive masculinity found in hip-hop culture and the impact this would have on perceptions of African-Americans. It

addressed the dichotomy of hip-hop culture's quest for "authenticity" — that the very "realness" or street credibility that artists seek may validate them to their fan base and sell records, but it also produces copycat activity, invites poseurs, and can alienate significant other elements of rap's core audience. This led me to investigate other articles that explored the issue of hyper-masculinity and aggression in hip-hop, and provided the backbone of the "fear of black men" lecture on identity.

A similar concept that was connected to many of the gangsta rap articles was the treatment of women in hip-hop culture. Since a fair number of gangsta rap songs (and by default its contemporaries' music) contains words such as "bitch," "ho," and graphic descriptions of sexual acts or violence toward women, misogyny was a consistently developed theme. Authors chose to attack this issue in different ways. Conrad and Zhang (2007) chose to examine rap videos for their portrayals of female characters. Adams and Fuller (2006) explored some pervasive stereotypes of black women throughout history and how hip-hop culture has perpetuated those with its lyrical content. Still others looked at how females in hip-hop have portrayed themselves and whether this supports or counters the images created by male artists. I actually learned a great deal from reading these articles, particularly regarding the historic stereotypes of black women. Each piece I read on this topic had something of value to contribute, and I was determined to find a way to work it into one of the teaching units. Since I had planned to cover the use of the word "nigger" by hip-hop artists by discussing the power of language, it seemed like a good opportunity to fold a discussion of misogynistic hip-hop lyrics into this same unit. As such, the scholarly literature on hip-hop and women proved to be some of the most interesting to

me and useful in the construction of teaching units. Tied up in my absorption of the literature was learning about some of the African roots of hip-hop, the cultural roots of female stereotypes, and some chilling examples of lyrics and images that seemed to validate a lot of the concerns about the culture.

Eminem was another common topic for scholarly research in hip-hop. This wasn't surprising, given that Eminem is one of the most popular rappers in history and has stirred up a tremendous deal of controversy with his violent, sexual, and homophobic lyrics. Most authors dealt with the issue of Eminem's whiteness in what is predominantly an African-American art form, with some taking a more theoretical perspective than others. Hess (2005) and Fraley (2006) both did extensive comparisons of Eminem to other white rappers in history, specifically analyzing how Eminem has framed and used his whiteness differently than his predecessors. This was particularly enlightening for me, as my familiarity with whiteness theory was limited prior to this research. It also dovetailed nicely with some of the concepts on the intercultural communication textbooks I read for the project. Eminem's popularity among hardcore and casual hip-hop fans definitely made me want to include him in my teaching materials. The writings about Eminem in the scholarly journals and books underscored this importance and made it easy to craft a lesson that reflected both the scholarly literature and intercultural communication concepts.

Another rapper who received a lot of attention in the scholarly literature is Tupac Shakur (2Pac). Despite being murdered in 1996, 2Pac is as popular as ever. He has sold more albums after his death than prior to it and is one of the rappers most adored by fans 12 years later. Scholars and journalists find him equally interesting. I found a number of

journal articles and book segments dedicated to him, with most authors analyzing the fractured figure he portrayed in hip-hop culture. Some of Shakur's lyrics rank among the most violent and misogynistic in the gangsta rap sub-genre of the 1990s, but he also has some lyrics that are the most respectful and complimentary of women. He was described as a "sensitive thug," and this image has earned him a great deal of ink among scholars. In particular, I read two articles about Tupac by Brown (2005) and Iwamoto (2003) that had some excellent insights into hip-hop culture and African-American values. Both articles contained a number of lyrical examples that I worked into several of the lesson plans and activities. I was disappointed that I could not construct a consistent enough theme to have an entire lesson dedicated to 2Pac, but I found the articles I read about him to be among the most interesting of my research.

Another common theme that was unsurprising was the connection between rap music and political activism. This topic was treated differently by nearly every author, but I expected to see communication scholarship on the issue since it is the closest a communication scholar might come to finding a traditional rhetorical message in hip-hop culture. Watkins (2001) wrote an interesting analysis of the power of black political activism through hip-hop, linking it to the civil rights movement of the 1960s. Most authors wrote about the importance of political messages, but I found little writing about the success or failure of political rap. From the outset of the project, I intended to discuss political rap. My own experience and appreciation of hip-hop culture stems in part from listening to political rap, so I planned to use my foreknowledge to complement any insights gleaned from the scholarly literature. I didn't find a lot that was new to me in the scholarly

literature, but it was informative to see authors making the connection to African-American politics of the past, and that helped shape the tone of my lesson plan on hip-hop history and identity.

I read a few other articles that didn't fit in with a trend or theme, but that stoked my interest to pursue their ideas further. In particular, Brown's (2005) article about Allen Iverson and black masculinity threw more fuel on the fire for creating a lesson plan about the fear of black men. Brown laid out a compelling case for stereotypical depictions of black men in the media and demonstrated how the media had used allegations of domestic violence against NBA star Allen Iverson to paint him into one of these stereotypes. Following that, I read Yousman's (2003) article on "Blackphilia" and "Blackphobia." These two articles, combined with the aforementioned material on gangsta rap and "thug life" convinced me that I had to produce something dealing with media portrayals of black men. The articles weren't connected in any meaningful or obvious theoretical way, but when read together, the linkage could not be denied.

Another article that proved significant for me in my research was Cummings and Roy (2002). This article laid out some basic principles of Afrocentrism including the concept of "nommo" (the importance of the spoken word). Although it is a fairly generic article about rap music, my knowledge of African cultural values and traditions was limited. Therefore, this article proved invaluable by providing me with a perspective for examining other aspects of hip-hop culture. Similar principles were discussed in Brown's (2005) article about Tupac Shakur. Given that my research was designed was focused around intercultural communication, I felt it was imperative to incorporate these cultural values into the SPCH 7

curriculum. So much of what we teach in that class revolves around understanding and respecting a culture's values, and these articles provided the perfect window into Afrocentric values. I tried to incorporate the concept of "nommo" and the African cultural traditions at hip-hop's roots as much as possible into the lesson plans and activities.

Finally, I should mention Dmitriadis' book *Performing Identity/Performing Culture: Hip-Hops as Text, Pedagogy, and Lived Practice*. Going into the project, I anticipated that this book would be a cornerstone of my research, since its title implied a connection between hip-hop and education. Dmitriadis delivered on that connection, but much of his book focused on using hip-hop culture in urban elementary and middle schools to teach English. I was intrigued while reading it, but didn't find the level of applicability for which I had hoped. I believe the greater diversity and age of our student population by comparison renders some of his writings irrelevant to my research. However, his passion for bringing hip-hop into the classroom confirmed the motivation behind my sabbatical proposal and provided me with inspiration on that front.

Finally, after reading an extensive amount of literature on hip-hop culture, I came to a few conclusions regarding the future of scholarly study on hip-hop. First, there was far less literature on the topic than I expected. The amount of literature published in peer-reviewed journals was shockingly thin. There were a large number of books published on the subject, but many of the articles and books were written by journalists or industry observers. In my opinion, there didn't appear to be a great deal of scholarly inquiry into this very important cultural phenomenon. A corollary of this is that the best research on the subject came from the fields of sociology and anthropology. I was disappointed to find that

communication scholars haven't had much to say about hip-hop culture. Much of the communication literature focused on media effects and quantitative studies of lyrics and music videos. I was not surprised by this trend, as I found the exact same problem when conducting my thesis research on grunge culture in 1997. I have always been interested in popular culture and communication, but it is a part of my discipline that seems to be mostly on the fringe. Indeed, the field of pop culture studies in general seems to be spread across many fields with spotty consistency and coordination between the disciplines. For someone who is passionate about the rhetorical impact of popular culture, this is disappointing, but also presents an opportunity like the one found in this research – the chance to bring research from divergent disciplines together to show the similarities and convergence of our research on important cultural phenomena such as hip-hop culture.

Applicability of Research to Other Speech Classes

My research for the sabbatical project focused primarily on utilizing hip-hop culture in the SPCH 7 Intercultural Communication class. This class presented numerous opportunities to incorporate hip-hop into the curriculum, as the culture of hip-hop often includes clear messages about race, gender, and class – topics which surface in the Intercultural Communication curriculum. The idea for this project, however, generated in part from an activity I had created for my SPCH 20 Argumentation and Debate class. So while my primary goal was to produce meaningful curriculum for SPCH 7 that featured hip-hop ideas and culture, I have known from the start that elements of hip-hop culture could be applied to other classes in the Speech curriculum. My goal here is to offer a few suggestions for incorporating hip-hop culture into our other major speech classes.

SPCH 1A – Public Speaking

The opportunity to use hip-hop in a basic public speaking class is relatively small, given that the primary objective of the class is to teach students to write and deliver speeches. However, a few topics in the course outline could have tangential relation to hip-hop culture. The best opportunity lies in the unit on language. I created a teaching unit on the how language relates to power and identity with a specific focus on the use of the words "nigger," "bitch," and "ho" in hip-hop culture. A modified and dramatically shortened version of this lecture could be incorporated into the larger unit on language in public speaking. Certainly our textbook discusses choosing appropriate language based on the composition of a speaker's audience, with being careful not to offend or alienate an audience as one of the primary suggestions. The part of the teaching unit on the power and

appropriateness of these words could be adapted there. Other topics covered in the language unit include crafting vivid language using descriptive words and rhythmic patterns such as repetition and alliteration. Hip-hop is full of vivid language describing life in the inner city, events in rappers' lives, and is based primarily around rhythmic words. Examples from hip-hop lyrics could be used to illustrate the concepts related to vivid language.

Other opportunities do exist for bringing hip-hop to SPCH 1A. Many teachers offer a literary interpretation assignment where students are encouraged to perform a selection from a story, poem, or play. Instructors may not want to require the use of hip-hop lyrics, but they could certainly encourage students who are passionate about hip-hop to choose some of their favorite lyrics for an assignment like this. Additionally, all students are required to do impromptu speaking. Those who are passionate hip-hop fans could be encouraged to use their favorite rappers or lyrics as examples in their speeches. I always tell students that a big part of impromptu speaking is figuring out how to take your everyday knowledge and find deeper meaning in it – encouraging hip-hop examples would be a good way of accomplishing this.

SPCH 3 – Voice and Diction

I see perhaps the fewest opportunities to use hip-hop culture in voice and diction. The class tends to be highly technical in nature, focused on phonemics, pronunciation, and the biology of speech/sound production. Students are, however, often made to do recitations and tongue twisters as part of improving their vocal patterns and diction. Since hip-hop lyrics are often elaborately structured and contain alliteration, those lyrics could serve as models for recitation or tongue twister assignments. This could be a way to get

students excited about the assignments, especially if they can use the lyrics to popular songs they know to improve their speaking abilities.

SPCH 4 – Oral Interpretation

Oral Interpretation probably goes the farthest of any class besides SPCH 7 in promoting cultural awareness. Students are exposed to literature from multiple ethnicities, genders, sexualities, and ages. Given that the class is performance based, it is entirely possible that they receive some exposure to hip-hop here already. It is worth noting, however, that students can be encouraged to perform hip-hop lyrics that are important to them or to tackle important issues raised by hip-hop in their literature selections, including racism, sexism, teen pregnancy, domestic violence, single parenthood and others. An opportunity also exists to discuss how literature can communicate history, politics, and identity by citing the example of hip-hop. It is possible to modify the teaching unit I wrote on hip-hop as a voice of history to have a greater literature focus and cover this idea. Finally, some of the Afrocentric cultural values and traditions including the history of the griot, the concept of *nommo*, and speech patterns such as call-and-response highlight the profound oral tradition that grounds hip-hop and link it to the academic concept of the interpretation of literature. Making this connection would expose students to the values derived from another culture's oral tradition.

SPCH 20 – Argumentation and Debate

Since the concept for this project originated in SPCH 20, I am certain there are ways to incorporate hip-hop into the debate curriculum. First and foremost is the original assignment I created which asked students to dissect hip-hop lyrics using the Toulmin

model. Most students don't think of rap lyrics as making an argument, but it's not hard to convince them that they do, particularly if they dissect politically-oriented rap lyrics. Additionally, hip-hop is useful for teaching the concept of supporting an argument with means other than hard facts or statistics. Rap songs validate their arguments primarily through personal experiences and observations. When students dissect these arguments, they can see that personal experience/observation is one way to support an idea, but they may also critically evaluate the strengths and weaknesses of only advancing an argument based on what you have done/seen as opposed to facts and statistics.

Furthermore, one aspect of hip-hop which is well known, but which I did not use in the SPCH 7 curriculum is the "battle rap," where two artists will trade verbal jabs and "disses" back and forth in their songs, typically spanning over several albums or singles. These verbal feuds are akin to a debate, and they can be used to teach the concept of refutation. Students can read the slam offered by one rapper and then dissect the response of the other to see what strategy the opponent used when attacked. This would be an engaging and fun way to get students thinking of what their options are when responding to an argument.

Finally, more abstract argumentation theory suggests that rapping and narratives are valid, non-traditional, and non-Western forms of argument that are not accepted by the dominant, Western ideology. Indeed, numerous debate teams at the collegiate level have adopted hip-hop based cases to embrace alternative means of argumentation. If an instructor wishes to expose students to alternative and non-traditional forms of argumentation, hip-hop is a perfect place to start, as there is scholarly literature written

about the constraints of traditional Aristotelian rhetoric and the importance of embracing

other (e.g. Afrocentric) forms of thinking and discussion.

SPCH 26 – Interpersonal Communication

Of all of the classes in the Communication department, SPCH 26 has the greatest

potential for applying hip-hop to its curriculum. There is a fair amount of overlap for the

topics covered in SPCH 7 and SPCH 26, with SPCH 26 covering them from a broader

perspective and SPCH 7 being culture-focused. The topic of identity appears in both course

outlines. Obviously SPCH 7's is meant to focus on cultural identity, but there is no reason

that a culture based perspective cannot be brought to this topic in SPCH 26. As such, the

teaching unit relating to the fear of black men could be adapted and applied to the

interpersonal communication curriculum. There is some discussion of stereotypes and bias

in intercultural communication as well, so there is ample opportunity to use one of the

lecture topics from this project or any number of hip-hop based music, films or TV shows to

explore this topic.

The subject of language is also taught in SPCH 26. There is not the same emphasis

on the role language plays in shaping and representing a culture, but the basics of

symbolism are introduced and the power of words is discussed. Since this topic is also an

important component of SPCH 7, the lecture notes discussing "nigger," "bitch," and "ho"

might make a nice companion to a discussion of language in an interpersonal context. A

possible adaptation of this lecture would be to focus more on misogyny and sexist language,

as communication between the genders is often a focus of interpersonal communication.

Conflict resolution is another topic that spans both classes. While I did not construct a teaching unit on conflict resolution styles, it might be possible to use "beefs," or conflicts in the hip-hop community, to illustrate the importance of conflict and successful conflict resolution. This would add a hip-hop perspective to another significant topic in SPCH 26.

Summary

Overall, there are numerous opportunities to incorporate at least a few ideas from hip-hop culture into the speech curriculum. Given the importance of hip-hop culture in contemporary American society and to the age group represented by our student population, it represents a way to connect with our students through something that is part of their everyday lives and is likely to be very important to them. As faculty, we always need to be striving to find new, creative ways to reach our students and stir their passions. For a subject such as speech, which challenges students and often produces fear, encountering something familiar and beloved such as hip-hop may help our students feel more at ease in the communication classroom and provide them with a unique way to grasp the material.

Briefing Paper on Hip-Hop Culture and Teaching Opportunities

Hip-hop began in the 1970s as an underground phenomenon in African-American neighborhoods in urban centers in the United States. Nearly 30 years later, however, hip-hop has exploded from the underground to be one of the dominant cultural forces in America today. No longer simply improvised party music, hip-hop now dominates our music and has infiltrated the worlds of television, movies, fashion, and even food and beverages. It is nearly impossible to ignore the influence of hip-hop on American culture.

According to USA Today, June 15, 2007, rap has suffered a commercial decline in recent years, but still managed to sell over 59 million albums and generate $600 million in revenue in 2006. The New York Times, June 18, 2008 reports that Li'l Wayne's Tha Carter III is the current top selling CD of 2008, moving more than 1 million copies in its first week and becoming the first CD to earn such a distinction since 2005 when another hip-hop artist, 50 Cent, achieved the same feat. A random sample of a Billboard Hot 100 singles chart this past summer revealed 15 rap songs in the top 50 alone. The genre is extremely popular as a form of music, and has expanded its influence elsewhere. Time Magazine, August 17, 2007 reports that 50 Cent has a lucrative endorsement deal with Vitamin Water, Snoop Dogg endorses Converse sneakers, and other rappers have developed their own energy drinks or branded liquors.

A 2006 report titled "The U.S. Urban Youth Trendsetters Market: Tapping the Power of the Hip-Hop Mindset and Culture" claims that 24 million Americans age 15 to 29 connect with hip-hop music and culture. The fan base spans all ethnicities – white, black, Latino, and Asian to name a few – and is in every region of the country. Our student body at Mt.

SAC is a key part of the hip-hop fan base demographics, both in age and ethnicities. When I survey my classes for their favorite types of music, hip-hop and rock always rank at the top of the list. And it is not hard to see the influence of hip-hop culture in the fashion and style choices of students on the campus.

Since hip-hop is such a major force in American society, and a cultural touchstone for many of our students, it provides a unique opportunity for us as educators to reach our students on a level that is culturally significant as well as personally important. Many of us search for new and creative ways to reach out to our students and assist them in the learning process. Through my research and immersion in hip-hop culture, I believe that bringing hip-hop to our curricula is a way to make such a connection to our students and foster learning.

In the following sections, I outline some of the major themes and problems I noted in hip-hop culture and research as well as a preliminary examination of courses in the Humanities and Social Sciences Division that are ripe for the incorporation of hip-hop themed activities and/or teaching units.

Major Issues Raised by Hip-Hop Culture

There are many issues that are raised in the content of hip-hop music, films, and television as well as issues raised by the culture itself. As I researched, I found these issues to be fairly common themes that emerged both in content and discussions (scholarly and mainstream) about the culture. It is these themes that provided fertile ground for my teaching units and that would be a starting point for any other instructor looking to create teaching units to incorporate hip-hop culture.

1. Prejudice and discrimination: Hip-hop began as, and remains substantially, an African-American art form. Though it has branched out to other ethnic groups and cultures, the African-American experience in America remains at the heart of the music. As such, discrimination and stereotypes play a major role in the messages of hip-hop artists. Police brutality, racial profiling, unequal treatment, decreased economic opportunity, and more are themes explored by hip-hop music, films, and television. Additionally, some political hip-hop has directly addressed the issue of discrimination, tackling issues from biased education to the response to Hurricane Katrina and the creation of a Martin Luther King Jr. holiday.   I would argue that this is *the* central issue in hip-hop that defines all others, so anyone attempting to incorporate hip-hop culture should start with a basic exploration of this issue.

2. Life in the inner city and poverty: From rap's earliest days in the 1980s, hits like "The Message" by Grandmaster Flash chronicled the difficulties many young African-Americans face growing up poor or in the ghetto. Rappers such as Tupac Shakur, Jay-Z, and Notorious B.I.G. have spoken of being raised by single mothers, growing up on welfare, and committing crimes just to make ends meet. These personal stories are echoed by many other rappers and resonate with African-Americans who have faced the same issues. The issues and voices represented in hip-hop culture allow for an underrepresented group to tell its story and bring important cultural issues to light.

3. Drug use/abuse and crime: A very common theme in rap music is crime (often referred to as "hustlin'") and selling or using drugs. Rappers Jay-Z, Tupac Shakur, Young Jeezy, Notorious B.I.G., and 50 Cent (to name a few) have admitted to selling drugs or

committing crimes in their music and interviews. Other rappers such as Snoop Dogg, Cypress Hill, and Li'l Wayne have admitted to using drugs such as marijuana and prescription medication. However, these rappers are often celebrated for their illegal activities, rather than chastised for breaking the law. Certainly rappers have had run-ins with the legal system of the years, and many have served jail time, but legal troubles are worn like a badge of honor in the hip-hop culture. This glorification of crime and/or drug use would certainly be an interesting topic to explore in a class where those issues are addressed.

4. Language and misogyny: I chose to explore this issue in my research because it represents a controversy both inside and outside the hip-hop community. The language used by rappers in their lyrics is far from unique to this musical genre, but it seems to draw the most controversy here. The violent, profane, sexually explicit, and misogynist lyrics of rap songs have created a robust debate inside the community about whether hip-hop needs to clean up its act. Rappers like Common and Mos Def have eschewed the use of sexual, violent, or profane lyrics in their raps and have encouraged other rappers to do the same. Others such as Ludacris and 50 Cent have fought back against such efforts and argued that it is an essential part of hip-hop. This has also brought hip-hop under the scrutiny of politicians, parents, journalists, and researchers looking to quantify the effects of violent or sexually explicit lyrics on listeners, particularly children.

5. Black/white relations: Aside from the obvious discussion of racism and prejudice, hip-hop has important implications for relations between African-Americans and whites. A serious concern that emerges time and again in writings about hip-hop is the implication of

having a primarily white audience for what is primarily a black art form. Some in the hip-hop community feel that this compromises the art form, or that they have no obligation to speak to a white audience with their lyrics. The phenomenon of Eminem also raises issues here. As a white performer in a black musical genre, Eminem raises the specter of authenticity and dredges up memories of Pat Boone, Elvis Presley, and other artists in the 1950s who took black rock and roll and sanitized it for a white audience. So aside from the issues of race and prejudice, there is a distinct tension between blacks and whites over hip-hop as age old issues of cooptation and appropriation have entered the discussion of this cultural form.

6. Importance of authenticity and "keeping it real": The culture seems concerned about attacks from within and without on its authenticity. Amongst rappers, it is important to have "street cred" or credibility – to have a biography and background consistent with the hip-hop ethos mentioned earlier. This is often how and why the criminal element is celebrated in hip-hop. It is also why white rappers are viewed with skepticism. Additionally, the research I conducted shows a serious concern of hip-hop being corrupted by outsiders – record labels, journalists, politicians, etc. who impose standards and decisions on artists against their will. There has been an increase in African-Americans as label executives (Dr. Dre, Babyface, Russell Simmons, Puff Daddy) to preserve the authenticity of the genre as a response to this perceived threat. The issue of media ownership and control is definitely an important one with respect to hip-hop culture, as its effects ripple throughout the entire genre.

Opportunities for Hip-Hop in the Humanities and Social Sciences Curriculum

I went through many of the course outlines for the departments in the Humanities and Social Sciences Division searching first for linkages between their courses and SPCH 7 and then for general areas where hip-hop culture might be applied to the class concepts. I found that if departments are willing to experiment and be creative, there are ample opportunities to incorporate hip-hop into the curriculum.

Several of our classes specifically mention racism, prejudice, stereotypes or race relations. These include SOC 1, whose outline topics include "definition of culture" and "race and ethnic relations." SOC 2 focuses specifically on social problems. As such, its outline includes "racism, prejudice, and discrimination," "crime as a social problem," and "urban problems." SOC 20, Sociology of Ethnic Relations, contains units on "definitions of minority groups," "functions and origins of stereotypes," "theories of prejudice and discrimination," and "history, culture, traditions and current circumstances of blacks..." In the sociology department alone, there are three classes that deal with culture and prejudice. I chose to examine only a few stereotypes with my research and lecture notes — the thuggish black male and the "Jezebel" and "Sapphire" female stereotypes. These sociology courses are ripe for bringing these stereotypes to light in class through hip-hop music and creating meaningful discussion on how hip-hop creates or destroys stereotypes.

Journalism 107 – Race, Culture, Sex and Mass Media Images – also examines the issues of stereotypes, prejudice, and minority portrayals in mass media. The course outline only mentions film and television specifically. Since it is a journalism source, it is probably primarily concerned with traditional journalism outlets (newspapers, television broadcasts,

etc.). However, the "mass media" indicated in the course title can and should include music (it is a media consumed by the masses, after all), especially if the class is going to offer a thorough analysis of how African-Americans are represented in mass media. Roughly one quarter to one third of the class is dedicated to issues of race and culture in mass media, so bringing hip-hop to the discussion should be relatively easy. Additionally, there are plenty of hip-hop culture movies (8 Mile, Friday, Barbershop, etc.) and television shows (Chappelle Show, The Boondocks) to fit a more traditional concept of mass media. Finally, there are plenty of example of hip-hop culture using the mass media for political purposes – witness Kanye West's "George Bush doesn't care about black people" line on television or Nas' recent protests of Fox News' coverage of Barack Obama. These examples should dovetail nicely with the curriculum emphasis of JOUR 107 and lead to some lively discussion.

There are a few other classes in the division's offerings that explicitly mention African-Americans in their course title, but do not currently mention hip-hop culture: POLI 35 – African American Politics, HIST 31 – History of the African American, and LIT 20 – African-American Literature. Some of my research specifically dealt with hip-hop as a voice for African-American political struggles and history, so it seems that the culture could be given at least a cursory treatment in the POLI 35 or HIST 31 classes. The POLI course description mentions that it examines the political struggle of African-Americans to gain equality in the United States. While hip-hop is not the dominant force in that struggle, it has still played a crucial role in providing a voice critical of American politics for the last 25 years. HIST 31 concludes with the civil rights movement and African-Americans' plight through the 1970s and 1980s. Hip-hop has address these topics repeatedly in song,

television, and film. Dave Chappelle has tackled all of these topics from a hip-hop

perspective in his highly acclaimed television show, which is consistently a student favorite.

Some creative adaptation of the curriculum in these classes might provide a fresh

perspective for students to learn this important historical and political struggle in America.

There are several other classes that have seemingly no connection to hip-hop

culture, but whose topics could be linked to the culture in creative ways. PHIL 8 – Critical

Thinking, PHIL 3 – Logic in Practice, and ENGL 1C – Critical Thinking are all similar in

structure to SPCH 20 – Argumentation and Debate. Each of these courses covers the

fundamentals of constructing and supporting an argument, refuting and argument, and

avoiding fallacies. Since I have already tried to use hip-hop lyrics as a tool for teaching the

fundamentals of argumentation and refutation, I am certain similar activities could work in

these classes. The focus does not have to be solely on hip-hop music and culture. Rather,

simply making them a part of a fun activity or assignment on a broader unit could lead to

greater engagement and understanding on the part of students by having them apply their

knowledge to everyday artifacts.

Lastly there are a number of English classes where hip-hop lyrics could make an

appearance, depending on the disposition of the instructor and/or the department. ENGL

8B – Creative Writing: Poetry, LIT 14 – Introduction to Modern Poetry, and LIT 20 – African-

American Literature all seem like courses to test the creative waters by mentioning or

sanctioning hip-hop. I honestly don't know how the department or its instructors feel about

hip-hop as a kind of non-traditional literature or rappers as modern day poets. Certainly

there are scholars in multiple fields who would argue that rap is literature. Whether or not

an instructor would embrace such a perspective in a literature class is another story. If English instructors are willing to embrace (or tolerate) hip-hop as literature, then it could easily fit into any of these classes. I was particularly drawn to ENGL 8B, because it is designed to foster creative poetry writing among students. Many of our students may already be inspired by rap lyrics or African-American slam poets to write on their own. If so, welcoming this form of writing into the classroom would validate an already existent form of self-expression and truly foster creativity.

Summary

As a teacher, I have always been skeptical of the need to bring entertainment to the classroom to complement the educational process. It has always seemed to cheapen the idea of learning and create unrealistic expectations among students. In studying hip-hop, however, I see a way to bring something with entertainment value into the classroom that has a powerful connection to many of our students and can also seriously address major issues in American society (and specifically intercultural relations). In my opinion, it is extremely important that faculty members remain aware of their students' interests and make an effort to bring them to the curriculum whenever possible. In hip-hop culture, we have the unique intersection of a popular culture that appeals to students and a serious teaching tool for faculty members. With openness to these ideas and creativity, our students can learn from an unexpected source that is part of their everyday lives.

LECTURE OUTLINE: FEAR OF BLACK MEN

Gain Attention: *Show clip from the 2005 movie* Crash*. In the clip, rapper/actor Ludacris and his friend are walking down a street discussing why people move to the other side of the street or show visible signs of fear when young black men walk towards them. A similar clip could be shown where Sandra Bullock's character is upset because a Mexican worker changed the locks in her house. (Other clips can be substituted if this movie is unavailable.)*

How many of you think that Ludacris' comments are true? Why is it a problem for intercultural communication if people fear a group of people? The possibility of this fear, and the stereotypes that come with it, can create lots of misunderstandings among racial groups, and might even lead people to avoid interacting with other cultures. We've already covered why cultural interaction is good for us, so we're going to look at what might be behind this fear and what intercultural issues are addressed by it.

Overview: Today's class is going to focus on the controversial topic of what some have called Afrophobia – the fear of black men. We will start going over some of the background of this concept, then turn to some of the important issues of intercultural communication this raises.

Learning Objectives (*suggested*):

-identify and explain the three approaches to identity construction

-discuss the relationship between labels/language and identity

-define stereotype and prejudice and explain the difference between the two concepts

-explain how the four antecedents of contact influence intercultural interaction

-define the contact hypothesis and analyze its strengths and weaknesses

Method/Media: This lesson will be covered using informal lecture and discussion methods.

Evaluation: (Explain when/how students will be evaluated on this material)

Transition: Let's start by getting to the bottom of this cultural myth and see how it developed and if there's any evidence that it is true.

I. Afrophobia Exposed

A. History

　　1. It could be easily argued that fear of African-Americans can be traced all the way back to the time of slavery. Fears of slave rebellions and subsequent segregation laws (especially those banning interracial dating/marriage) showed that the majority population viewed the African-American minority as different and potentially dangerous.

　　2. Some authors , notably race scholar John McWhorter, trace the origins of this fear back to the civil rights movement of the 1960s, when individuals such as Malcolm X and groups like the Black Panthers advocated violence as a way of ending racial oppression. These individuals created images of aggressive and militant black men in the national consciousness.

　　3. McWhorter further argues that African-American men took another hit in the 1970s, when "blaxploitation" films showed African-Americans in violent roles such as crime bosses, drug lords, and pimps. Some rappers, including Snoop Dogg, have taken some of the inspiration for their images and songs from these movies.

　　4. From the 1980s to the present, some hip hop has furthered the images of black men as imposing figures. Lyrics frequently reference "gangstas," "thugs," "hustlers," and "pimps." Obvious examples include 2Pac's "Shorty Wanna Be a Thug," which talks about the gang lifestyle, NWA's "Boyz in the Hood," and Ice-T's hardcore rock song "Cop Killer," which got a large amount of national publicity.

(*Note: Examples of current lyrics that present intimidating images of black men are listed above, and can be found easily online. However, a more inclusive tactic here would be to have students suggest rappers and/or song lyrics that foster images that might contribute to the fear of black men. Their examples will be more current and have more personal relevance to the class.*)

B. Further evidence to support the myth

　　1. A 2005 study conducted at UCLA found that both Caucasian and African-American viewers had strong responses in the alarm and fear areas of the brain when viewing generic images of African-Americans, specifically males.

　　2. Newsweek, December 1, 2007 notes two disturbing statistics: African-American males ages 15-19 are 46 times more likely to die by homicide than their white counterparts and are seven times more likely to be incarcerated. These statistics don't

necessarily show that people fear black men, but they do demonstrate that violence and crime have an association with young black men.

DISCUSSION: What do you think about these studies and statistics? Do you believe that African-Americans are viewed with more fear than others in society? Do you agree with the reasons that these authors argue? If not, what other reasons might there be?

Transition: If the fear of African-American men is real, we need to get to the bottom of the communication issues related to this fear. We're going to look at five specific concepts of intercultural communication that might help explain how this myth came to be and how it impacts our communication.

II. Intercultural Communication Issues/Concepts

   A. Identity construction: Identity is the concept of who we are. The construction of a person's identity might help to explain how African-American men have acquired these negative perceptions. Let's examine three concepts of identity and its formation.

  1. The social science perspective suggests that individuals have multiple identities that combine together to make a whole. Three important identities are mentioned:

   a. Individual identity: the perception of the self as independent and self-reliant

   b. Familial identity: the connection of the self to others and groups

   c. Spiritual identity: the connection of the self to higher ideals/meanings

DISCUSSION: How might the need for individual identity lead someone to embrace violent images and characteristics? How might familial identity extend beyond the biological family? Could this identity have an impact on violent or fear-inducing images of African-American men?

  2. The interpretive perspective suggests that identity is a product of negotiation, struggle, and, most importantly, communication with others. Two factors are important:

   a. Avowal is the self that you portray to others

   b. Ascribed is how others see you

Communication with others can show that these two selves are in harmony or opposed. That can produce positive or negative interactions with other people.

DISCUSSION: What kinds of identities are avowed by the hip-hop community? How might that impact the identities people ascribe to them? *(Example: Atlanta Journal & Constitution, 5/4/08 reports that R&B artist Akon claims to have been in prison for 3 years for running a car theft ring, even though it is not true. Discuss the impact of creating identities like these.)*

      3. The critical perspective focuses on the dynamic nature of identities and how social structures and conditions contribute to them.

          a. The social context is key to understanding an identity.

          b. There is a desire to resist social forces that ascribe identities to us.

          c. Identities are dynamic, constantly changing with our context.

DISCUSSION: Are the identities that are a part of hip-hop culture more self-constructed, ascribed, or the result of social structures/racism/etc.? Which factor(s) do you think are most important?

      B. Language

      1. How we talk about people affects both identities and perceptions. The labels we use play a role in the construction of an individual's identity.

      2. Labels and language have power in this respect, but they also are created by power. Language and labels come from social constructs/contexts just like identities.

DISCUSSION: Labels like gangsta, thug, hustler, and pimp are common in hip-hop music. What identities are they meant to convey? By whom? *(One option here is to use the Atlanta Journal & Constitution article from 1/25/07 called "What Is a Thug?" regarding the labeling of former Atlanta Falcons' quarterback Michael Vick as a "thug." The article includes quotes about the word becoming a racial slur when used by whites, but a term of endearment when used by blacks. Have students read the article, or read the quotes to them, and discuss how these labels contribute to the fear factor.)*

      C. Prejudice/Stereotypes

      1. Stereotypes are widely held beliefs about a group of people. They tend to be categorizations and generalizations.

2. <u>Prejudice</u> is an attitude, usually negative, about a group based on little or no evidence. Prejudice serves several functions for individuals:

        a. It leads to social rewards (acceptance by others).

        b. Self-defense: it allows the self to be seen in a positive light compared to others.

        c. It reinforces personal values.

        d. Knowledge function: it helps us make sense of a complicated world.

DISCUSSION: How do stereotypes and prejudice form? How do they play into the fear of African-American men? Explain how each of the four functions of prejudice are served by the fear.

Transition: An interesting concept related to prejudice that is noted by researchers is that more contact with a group about which you hold prejudices doesn't always make them go away. The increased information can negate the knowledge function, but not necessarily the other functions. Those concepts are tied to the last two we'll discuss.

    D. Antecedents to Contact: There are a number of factors that influence our intercultural interactions. They shape our perceptions and expectations and the interaction itself. Four factors are most important:

        1. Childhood experiences

        2. Cultural myths

        3. Language

        4. Recent events

    E. Contact hypothesis: the idea that better communication between cultures is facilitated simply by allowing more interaction.

DISCUSSION: Do you think the contact hypothesis works? Why or why not? Do you think hip-hop music/culture is positive interaction between the cultures?

FINAL DISCUSSION:

Have students discuss the following questions and share their responses:

1. Who bears the responsibility for violent or frightening perceptions of African-American men?

2. How does language play a role in this debate? Does using the words at all perpetuate the problem?

3. How can we negate the stereotype of the violent African-American man? What actions need to be taken to promote productive/positive intercultural interactions?

4. Do you notice yourself having similar reactions to those mentioned in the articles/lecture? What could you do to promote better intercultural communication?

(OPTIONAL ACTIVITY)

Have students read either the December 1, 2007 Newsweek article "The Search for Thugs" or the May 4, 2008 Atlanta Journal & Constitution article "Hip-Hop Error." Both articles can be easily found on Google, Lexis-Nexis or another database. Ask students to evaluate who the articles suggest is responsible for the negative perception of African-American men and whether they agree or disagree. You can also ask the students to play devil's advocate and argue against the author of each article.

Conclusion: Today we've talked about the formation of identity in intercultural communication. We've looked at different perspectives of how identity forms, how language affects identity and perception, and the important role that stereotypes and prejudices play in our interactions. Finally, we looked at the contact hypothesis as a possible means of improving intercultural communication. All of these were examined through the issue of our perception of African-American men, and the theory that this cultural group is feared by others. No matter who you think is responsible for this perception, it is a significant intercultural barrier, as demonstrated by the opening film clip. Finding a way to challenge it is a need for improving intercultural relations.

LECTURE OUTLINE: HIP-HOP HISTORY: DEVELOPING A CULTURAL NARRATIVE

Gain Attention: "Elvis was a hero to most but he never meant shit to me....Motherf***
him and John Wayne...Most of my heroes don't appear on no stamps...Nothing but rednecks
for 400 years if you check." These controversial lyrics are from Public Enemy's 1989 song
"Fight the Power." (*alternate option: play the song in class with the lyrics on an overhead*)
They present a radically different perspective on two important figures in American cultural
history and suggest that the author (rapper Chuck D) has a set of heroes hidden from the
listener. Chuck D's perspective challenges us and our perception of history by presenting
his own interpretation of these figures. The idea that history is a battleground of ideas and
a part of our identities is fundamental in intercultural communication.

Overview: Today's class is going to focus on the relationship between history and culture –
how the two factors influence one another and intercultural relations. We'll cover the
types of histories, look at how power plays a role in history, and how histories can
contribute to our identity. We'll wrap it up by reviewing history's impact on intercultural
communication.

Learning Objectives (*suggested*):

-identify and explain the three different types of history

-explain the relationship between history and culture/identity

-explain the concept of "history as stories"

-analyze the role and importance of marginalized groups' histories in intercultural
communication

-identify the role history plays in the contact hypothesis

Method/Media: This lesson will be covered using informal lecture and discussion methods.

Evaluation: (Explain when/how students will be evaluated on this material)

Transition: Let's begin by exploring the types of histories that contribute to our cultural
identities. To start the discussion: how do cultural beliefs affect the perception of history?
How might one's view of history affect their culture?

I. Types of History

      A. Overview: History is often thought of as something occurring only in a classroom or a textbook. But as far as cultures are concerned, history is dynamic, constant, and multi-faceted. Rather than simply being a "reporting of events," history is reported and interpreted from many different perspectives. A few broad types of history are important to discuss.

      B. Political/Intellectual/Social Histories

            1. Political history has an obvious focus on political events.

            2. Intellectual history focuses on the development of ideas.

            3. Social history examines the everyday life experiences of groups.

      C. Family History – These histories tend to be far more personal than the other types of history. Family history might include an important political or social historical event, but reveal it from an individual or small group perspective. These histories also tend to be more orally based.

      D. National History – The history of events that influenced a country or nation's development. National history typically includes important people and key events with which citizens are expected to be familiar. This history will likely cover several different groups of people. For example, US history includes Europeans, African-Americans, Asian-Americans, Native Americans, etc.

      E. Cultural-Group Histories – The histories of various groups that make up a nation. In the United States, all of the groups mentioned previously have their own cultural-group histories that might explain their origins, migrations, or other significant events in the culture's development.

II. History, Power, Identity, and Intercultural Communication

      A. Power always plays a role in history. Historical events are always shaped by which groups have greater social and political power. But, more importantly, the way history is constructed and passed on to others is determined by the power of the group writing the historical account. Historian Howard Zinn once said, "History is the winner's version of what happened."

B. History also can have an impact on cultural identity. Walter Fisher, a communication scholar, proposed the *narrative paradigm*, where he argued that all humans are storytellers at heart. From the narrative perspective, history is a network of stories told by people to make sense of ourselves and what happens to us. Therefore, the stories we tell, and *how we tell them,* are important parts of constructing our identities and our cultures.

C. "Hidden histories": Hidden histories are those stories from non-mainstream groups that are often neglected in the dominant narrative. These may include histories based on gender, sexuality, race, ethnicity, socioeconomic status, or other characteristics. Telling stories that may have been previously overlooked allows new voices to be heard. Also remember the element of power that is present in history – marginalized voices gain power by telling their stories.

III. Antecedents of Contact Revisited

A. Remember an earlier discussion of "antecedents of contact" – the idea that our personal histories precede our contact with people from other cultures and influence how we interact in an intercultural context. The four elements we discussed that impact our interaction with others are: childhood experiences, historical myths, language, and recent events.

B. Note that three of the four elements are related to the histories we've discussed, and they all relate to the personal histories and identities we construct.

C. The contact hypothesis states that simply by interacting with other cultures, we can improve communication with them. This hypothesis is not universally supported, but consider how or if the exposure to the "stories" of other cultures might impact communication between them. Sharing stories and/or being exposed to different histories should reduce prejudices and conflict, according to this hypothesis.

IV. Hip-Hop and History: Applying the Principles

A. Background

1. Since hip-hop began as party music back in the late 1970s and early 1980s, some people might not consider that it is capable of being an important force in African-American history.

2. As early as 1982, however, rap classics such as "The Message" by Grandmaster Flash began to give a real-time history of life in the inner city for African-Americans. Consider lyrics such as these:

> Broken glass everywhere
> People pissing on the stairs, you know they just
> Don't care
> I can't take the smell, I can't take the noise
> Got no money to move out, I guess I got no choice
> Rats in the front room, roaches in the back
> Junkies in the alley with a baseball bat
> I tried to get away, but I couldn't get far
> Cause the man with the tow-truck repossessed my car.

3. As rap music progressed through the 1980s and early 1990s, it lyrics grew more political. Artists like Public Enemy, Boogie Down Productions, Disposable Heroes of Hiphoprisy and others commented on both current events and African-American history.

4. Gangsta rap rose in popularity during the 1990s, but even as rap told fewer political stories, artists like 2Pac, 50Cent, and others made the history and politics of the streets and important part of their music.

5. In 2005, after Hurricane Katrina struck New Orleans and brought the poverty and plight of African-Americans from that city to the forefront, many rap artists created songs about the hurricane's impact or the government's response to the crisis.

B. Why History Matters in Hip-Hop

1. One principle derived from African culture that affects hip-hop is the concept of "nommo." The Encyclopedia of African Religion notes that nommo represents the power of the spoken word and includes the belief that spoken words themselves carry a life force that can literally transform the world around us. This has carried over into contemporary African-American culture, which still places a heavy emphasis on spoken word traditions and oratory. Speakers like Martin Luther King, Jr., Jesse Jackson, African-American preachers, and even Barack Obama represent how powerful speaking is to the African-American tradition. Rappers play a role in this tradition as well since they also use the spoken word as power.

2. Another cultural concept rooted in African history is the "griot." The griot is a performer in West African cultures who uses music and language to tell cultural stories,

jokes, relate history, and make political commentary. The spoken word is critical to the griot. Given that African slaves in America were not allowed to read or write, the spoken word tradition of the griot carried over to this country. Many cultural theorists, including those in communication, consider rappers griots for the modern age, because of their storytelling abilities.

C. Relevance: Fisher's concept of the narrative paradigm is clearly expressed in hip-hop culture. The stories told bring a sense of representation and meaning to the world in which the artists live. Additionally, the importance of the spoken word in African-American culture values and traditions means that hip-hop is one of the ways that cultural history is related It is also a way in which a marginalized group has been able to express power and control over the historical narrative.

Conclusion: This lecture examined the role history plays in the formation of cultural identity and intercultural communication. We looked at the types of history that are expressed, the relationship of power and identity to history, and how history affects intercultural communication. Hip-hop culture provides a great example of how history is central to a cultural identity and can be expressed in alternative ways. Furthermore, it demonstrates a different approach to intercultural interaction that may result in greater acceptance and understanding.

DISCUSSION TOPICS:

Provide students with some examples of political or message oriented rap. Examples would include Public Enemy's "By The Time I Get To Arizona" (dealing with the battle for a Martin Luther King holiday in that state) or "911 is a Joke," Boogie Down Productions' "You Must Learn," "The Racist," or "Why Is That," Disposable Heroes of Hiphoprisy's "California Uber Alles," or Salt N Pepa's "Let's Talk About AIDS." An excellent recent example is Nas' "Untitled" album (2008) – it has songs that are critical of Fox News, hope for a black president, and address some of the stereotypes of African-Americans.

Ask students to identify the messages in each song. Are these songs a form of history? If so, what type of history is expressed? How does society's power dynamic play into these messages?

Provide students with some additional rap lyrics that represent marginalized voices. Good examples are: Disposable Heroes of Hiphoprisy's "Language of Violence" (which deals with homophobia and hate crimes), 2Pac's "Dear Mama" or "Brenda's Got a Baby" (both of which tell family stories), 50 Cent's "Curtis 187," Kanye West's "Through the Wire," or Jay-Z's "December 4th" or "Blueprint" (both of which serve as a kind of autobiography)

What can we learn from these personal histories or individual stories? How does personalizing a story change the perception of history? Would understanding these personal/family histories affect intercultural communication? How?

Ask students to review lyrics related to Hurricane Katrina. The most readily available examples are Jay-Z's "Minority Report," Li'l Wayne's "Tie My Hands," and Mos Def's "Dollar Day."

How do these songs reveal hidden histories? How does power factor into the lyrics and message?

FINAL DISCUSSION QUESTION(S):
Using the contact hypothesis as a base, assess how these songs might impact intercultural interaction?

How might hearing the history or stories of another culture improve intercultural communication?

How can hip-hop music be a tool for improving intercultural communication?

LECTURE OUTLINE: DON'T CALL ME N-----, WHITEY! HIP-HOP, LANGUAGE & POWER

Gain Attention: In 1969, Sly Stone released his controversial song called "Don't Call Me Nigger, Whitey" that portrayed an intercultural conflict between blacks and whites. (*Play the song for students if it is available.*) The lyrics simply state, "Well I went down across the country/And I heard the voices ring/People talkin' softly to each other/And not a word could change a thing." In 1993, Queen Latifah asked the question, "Who you calling a bitch?" of African-American men. Both of these examples illustrate that language can play a major role in our challenges with intercultural communication.

Overview: Today's class is going to focus on the role language plays in our culture and in interaction with other cultures. We'll cover the components of language, explore how language creates meaning, and finally examine the relationship between language and power and identity. We'll apply these concepts to two major debates in hip-hop culture: first, the controversy surrounding the word "nigger," and second, the controversy over using words like "bitch" and "ho" to address women.

Learning Objectives (*suggested*):

-identify and define major terms associated with the components of language

-explain the Sapir-Whorf hypothesis

-explain the difference between high and low context communication

-explain the concept of co-cultural communication

-analyze the power dynamics of words and labels using principles of semiotics

-explain the concept of code switching

Method/Media: This lesson will be covered using informal lecture and discussion methods.

Evaluation: (Explain when/how students will be evaluated on this material)

Transition: Let's begin by exploring the foundations of language. To start the discussion, let's ask an important question: Why is language important to a culture? What are the building blocks of language?

I. Fundamentals of Language

A. Language vs. discourse: These two important terms can be confused, but there is a difference.

1. Language is the entire system of a language including all the words, rules, grammar, etc.

2. Discourse is how the language is used by a group of people in various contexts. It is based on the idea that we speak differently in different situations.

B. Key terms associated with language

1. Semantics – the study of meanings

2. Syntactics – the study of the structure of language

3. Pragmatics – the study of how meaning is constructed in relation to the receiver(s)

4. Phonetics – the study of the sounds of language

C. Semiotics is the study of the relationship between signs and language. It is important for understanding how meanings become associated with words.

1. The sign is the product of the signifier and signified. It is the total meaning of the concept.

2. The signifier is the word or symbol used to refer to something.

3. The signified is the thing to which the signifier refers.

4. In semiotics, myths are the name given to the multiple layers of meaning for a signifier.

(Check on learning: Walk the students through an example. Pick an ordinary word, such as "desk" or "book." Have them identify the object as the signified, the word "desk" or "book" as the signifier and the overall concept as the sign. Proceed with more examples until it is clear the students understand the concepts of semiotics.)

D. Different perspectives have emerged in the study of language. One notable perspective is called the relativist position. Relativists believe that language shapes our perception of reality and our cultural patterns.

1. The relativist position is best expressed in the *Sapir-Whorf Hypothesis*. This hypothesis posits that language literally defines our experience and shapes our thoughts. Sapir and Whorf argued that a cultures thoughts and experiences could be understood by studying its language patterns. An example would be (the myth) that Inuit people have multiple words for snow. The Sapir-Whorf Hypothesis would say that the Inuit think about snow differently than other cultures.

2. Research has challenged the Sapir-Whorf Hypothesis and softened some of its claims. However, most researchers agree that our language and perception are intimately linked and influence one another.

II. Cultural Differences and Language

A. Communication styles – Cultures use languages in different ways, which can have major implications when we communicate with members of another culture.

1. High vs. Low Context Styles: In a high context style, much of the meaning of communication is hidden – potentially in nonverbal cues or in the interpretation by the receiver. There is little direct expression of meaning. In a low context style, most of the meaning is contained in the words – it is a much more direct "what you hear is what you get" style.

2. Another variation in style is direct vs. indirect communication. In direct communication, the speaker is explicit about his or her wants, needs, and desires. These are typically concealed more in an indirect style.

3. A final style distinction is elaborate vs. understated communication. Elaborate style relies more on descriptive language and (sometimes) metaphor. The understated style is direct, to the point, and values fewer words.

B. Rules in context: Researchers are interested in understanding the rules that govern a culture's use of language in a particular context. They seek to identify the common practices, norms, and patterns of cultures to understand how language is adapted in different situations.

1. One context mentioned in your textbook is African-American communication in the religious context. Some of the communication practices from this context are extended into everyday communication, forming a pattern of communication for some African-Americans.

2. Communication scholars have noted that some distinct African-American communication patterns are playing the dozens (comedic insults toward others), boasting, toasting, and the call-and-response interaction with the audience.

III. Language and Power

A. Language has an intimate relationship to power. Words express power in relationships, and can be a site of struggle to gain power.

B. Co-cultural communication occurs when non-dominant groups or individuals exist and communicate inside a dominant group. Individuals placed in this context can choose several styles of communication: assimilation with the dominant culture, accommodation of the dominant culture (while preserving their own), separation from the dominant culture. Language is the key to these strategies.

C. Additionally, the labels we use for things/people reflect our attitudes towards them. The labels we choose demonstrates the power relationship between the two – and research notes that the individual with power is usually the one doing the labeling.

D. Consider, however, the concept of appropriation, which involves taking a word or phrase that has previous negative connotations and using it in a positive light. Communication and sociology scholars argue that this act gives power to those that use it because they can change the meaning of a sign.

IV. Language and Identity

A. Language is often one of the most unique aspects of a culture and one of the most basic expressions of its identity. As a result, language can become an important part of an individual's (cultural) identity. This also produces certain language expectations on individuals from both inside and outside their cultures – such as when someone expects you to speak a certain language based on your culture.

B. Another phenomenon that links identity and language is code-switching, where an individual changes languages, dialects, or accents in different contexts. This may be done to accommodate others who do not share the language, to avoid accommodation and show difference, or to express a different part of one's identity.

(DISCUSSION:

Have you ever encountered language expectations based on your culture? Have you been expected to speak a certain way or in a certain language? How did that make you feel?

Do you ever engage in code-switching? If so, why?)

V. Hip-Hop and Language Controversy

    A. The "N-word"

        1. The word "nigger" derived from both the Latin "niger" and the Spanish "negro," meaning black. In the 1600s it was used as a term for slaves, and generally to refer to black skin. Over time, the term took on a negative connotation. But, it was still used extensively in literature, music and other contexts up until the mid-1900s.

            a. Around the time of the Civil Rights movement, the word started to become socially unacceptable.

            b. Recently, many communities, college campuses, and other groups have tried to ban the usage of the word – notably New York City which passed a resolution in 2007 outlawing the use of the word.

        2. The word is still extensively used in the hip-hop community. It is common to refer to close friends as "my niggas," and the word is very common in rap songs. Hip-hop artist Nas even planned to name his 2008 album "Nigger."

        3. The word has sparked controversy in the African-American community, as hip-hop artists who support it argue that the word now has a positive meaning and is empowering. But prominent figures like Oprah Winfrey, Bill Cosby, and even Barack Obama have suggested that the word is still damaging to African-Americans because of its history.

[DISCUSSION/ACTIVITY:

-What is happening in the semiotics of the N-word? What is the signifier? Signified? Does that change when the word is used by different groups or for different purposes?

-Do you think this is a case of appropriation of a word by a culture? Should it be? Do you have any words that were appropriated by your culture? How do you feel about them?

-Can an appropriated word ever lose its original meanings? Why or why not?

Consider the following statements:

"I wanna make the word easy on muthaf---as' ears. You see how white boys ain't mad at 'cracker' 'cause it don't have the same sting as 'nigger'? I want 'nigger' to have less meaning than 'cracker.'"

-Nas, speaking to MTVNews on 10/19/2007

"What they're doing it, as we're fighting to make it a hate crime, they're making it not a hate crime, which is helping out the racists. You don't see people from another race trying to take the power out of the names being called them. People wouldn't put out a record against whites or cops or Jews because they ain't got the guts to do that. They only got the guts to beat up on their own."

-Reverend Al Sharpton, commenting on Nas to MTVNews on 10/19/2007

"The term itself has been associated with such abuse. It associates black people with being inferior, subhuman and subordinate. We ought to have a moratorium on the term. We ought not to use the term at all."

-Dr. Cornel West of Princeton University on Diversityinc.com, 2007

"I don't think you can bury words. I think the more you try to dismiss them, the more power you give to them, the more circulation they have."

-Dr. Michael Eric Dyson of Georgetown University on Diversityinc.com, 2007

Split the class in half and have them argue for one of the sides in a debate format (each side takes turns speaking). Write the arguments up on the board/overhead and discuss them once the debate is finished (allow 15-20 mins total for debate/discussion of responses).]

B. Misogyny and rap lyrics

1. Another controversy that has developed in the hip-hop community is the derogatory treatment of women in lyrics and music videos. A number of hip-hop songs refer to women as "bitches" and "hos" and contain explicit descriptions of sexual activities.

2. The controversy has sparked a backlash, with Essence magazine launching an initiative called "Take Back the Music" designed to create discussion on the issue.

Rapper Nelly's visit to an African-American women's college (Spellman) in 2004 was also protested because of his sexually explicit videos and lyrics.

       3. Scholarly studies of rap videos have also found that women in rap videos are frequently placed in sexually demeaning or submissive roles and favor lighter skinned women over darker-skinned women.

       4. Communication and pop culture scholars have argued that the terms "bitch" and "ho" conjure up dangerous stereotypes of black women dating back to the days of slavery.

       a. Sociology scholars Terri Adams and Douglas Fuller noted in the Journal of Black Studies that there are 3 traditional negative images of black women: Mammy/Aunt Jemima, the benevolent caretaker of white people; Sapphire, the strong black woman who attacks black men; and Jezebel, the hyper-sexualized black woman, dating back to master-slave sexual relationships.

       b. These authors argue that rap lyrics using "bitch" and "ho" connect modern African-American females to the damaging stereotypes of the past and pit them against African-American men. This creates a cultural conflict.

       5. Those who defend the rap lyrics suggest that the sexually explicit nature of the lyrics is simply a part of the cultural traditions reflected in rap (playing the dozens, call-and-response, toasting) or that the artists are merely having fun.

       a. Playing the dozens often involves using comic insults of others.

       b. Toasting is a historic cultural practice that tells stories over music – many historical ones were sexually explicit and profane.

(DISCUSSION: What do you think about how the words "bitch" and "ho" are used in hip-hop music? From a semiotic perspective, what "myths" are contained in those words? Do the past cultural practices reflected in modern rap music make it okay to violate contemporary standards of decency?)

(CONDUCT ACTIVITY USING MISOGYNISTIC RAP MUSIC/VIDEOS)

Conclusion: Today, we've focused on the power of words and the role they play in our culture. We started out looking at the foundations of language and progressed into its impact on identity, power, and culture. By examining the controversies over two words in the hip-hop community, we've seen firsthand the power of words and labels have to shape

our culture and our interactions. To develop successful intercultural communication, we must be sensitive to the power of words and willing to understand and adapt our language choices to create better intercultural interactions.

LECTURE OUTLINE: EMINEM, WHITENESS & BRIDGING CULTURES

Gain Attention: "Hi, My name is Slim Shady." In 1999, these words introduced the world to Eminem, a white rapper from Detroit who performed violent and sexually explicit lyrics over beats created by hip-hop legend Dr. Dre. Over the next 7 years, Eminem created a great deal of controversy – rapping misogynist, homophobic, and violent lyrics and offending everyone from women to homosexuals to African-Americans. He was accused of being racist, of stealing black music, of being a phony, and yet he is arguably the most popular and successful rapper of this decade, selling millions of albums worldwide, winning an Oscar, and ranked by MTV as the 9th greatest rapper of all time. Eminem's role as a white man in a predominantly black culture skews all traditional race relations in America. The difficulty he has had in navigating both cultures is an excellent example and metaphor for how individuals may try to negotiate multiple cultures in intercultural communication.

Overview: Today's class is going to focus on several aspects of negotiating cultures. We will discuss the concept of whiteness and relate it to minority and majority identity formation. We will also explore the idea of co-cultural communication. Finally, we'll discuss the concept of a culture broker. Throughout the process, we'll look at how the controversial figure of Eminem presents an opportunity to see intercultural concepts in action.

Learning Objectives (*suggested*):

-identify the dimensions of whiteness

-explain the stages of minority/majority identity formation

-identify various co-cultural communication strategies

-define a culture broker

-analyze the unique benefits and challenges faced by culture brokers

Method/Media: This lesson will be covered using informal lecture and discussion methods.

Evaluation: (Explain when/how students will be evaluated on this material)

Transition: Let's begin by exploring the one of the critical components of Eminem's controversial success – his whiteness. To start the discussion, let's ask a question for which even scholars can't decide an answer: what does it mean to be white?

I. Whiteness

A. When discussing identity, many different kinds of identities arise, including gender, ethnic, racial, age, religion, and class – to name a few. But if it's possible to have a minority ethnic identity, scholars argue that it is equally possible to have a white identity.

B. Aside from race/ethnicity, scholars have identified three components of whiteness:

1. Normative race privilege: this concept implies that whites are the dominant race and tend to have privileges and power that come with being a dominant group. It is fairly common, however, for whites not to perceive themselves as dominant, despite other groups holding this perception. This creates a difference between avowed and ascribed identities.

2. A standpoint from which to view society: though hard to define, this dimension roughly means that whites see the world differently from other groups. This might be due to the normative race privilege that white enjoy.

3. A set of cultural practices: though not all whites share the same cultural traditions, there are some traditions that are common across "white culture" and seen less in other minorities. These practices/traditions don't have to be universal to be a defining part of whiteness.

C. Concepts of what it is to be white are shifting constantly, and the idea of white culture itself is a subject of controversy. But the existence of a white identity is something that is important to consider as we look at the types of identity that a person can have.

(DISCUSSION: Consider these lyrics from Eminem:

"I'm the worst thing since Elvis Presley / To do black music so selfishly / And use it to get myself wealthy / There's a concept that works / Twenty million other white rappers emerge." –"Without Me"

"Look at these eyes / baby blue, baby just like yourself / if they were brown, Shady lose, Shady sits on the shelf / but Shady's cute, Shady knew, Shady's dimple's would help / Look at my sales, let's do the math, if I was black, I would've sold half" –"White America"

"When I was underground, no one gave a fuck I was white, no labels wanted to sign me, almost gave up, I was like, fuck it, until I met Dre, the only one to look past, gave me a chance, and I lit a fire up under his ass, helped him get back to the top, every fan black that I

got, was probably his in exchange for every white fan that he's got, like damn, we just swapped, sittin' back lookin' at shit, wow, I'm like my skin is it starting to work to my benefit now" —"White America"

"Y'all act like you've never seen a white person before…" -"The Real Slim Shady"

And I just do not got the patience (got the patience) / To deal with these cocky caucasians who think / I'm some wigger who just tries to be black cause I talk / With an accent, and grab on my balls, so they always keep askin" —"The Way I Am"

How does Eminem handle his whiteness? Does he have normative race privilege? What do you think whiteness entails? Can you think of any cultural practices that would be part of white culture?)

II. Majority/Minority Identity Formation

A. Minority Identity develops in stages as a person develops a sense of belonging to a non-dominant group:

1. Stage 1 is unexamined identity. In this stage, individuals do not have interest in identifying with their minority group and may even hold positive attitudes toward the dominant group.

2. Stage 2 is conformity. In this stage, the individual attempts to assimilate into the dominant group, adopting practices, values, and beliefs of the dominant culture.

3. Stage 3 is resistance and separation. When confronted with an event or situation that causes them to question the dominant cultural values, individuals move to stage 3. In this stage, they begin to associate with members of their non-dominant group and accept its values, while rejecting the dominant group.

4. Stage 4 is integration. At this stage, the individual has completely formed their identity. They are comfortable with their non-dominant group, but also appreciate other cultures' values and traditions. They accept that the dominant culture may discriminate, but work positively to eliminate prejudices.

B. Majority Identity develops in almost the same stages as minority development:

1. Stage 1 is unexamined identity and is nearly identical to that experienced by minorities. Individuals are not aware of their identity as part of a dominant group or the privilege/power that it entails.

2. Stage 2 is acceptance. In this stage, the majority individuals begin to realize that there is inequality in the world, but they rationalize and/or justify it or simply see the imbalance as normal. This stage is characterized by avoidance of minorities.

3. Stage 3 is resistance. Here, the individual is aware of their privilege and/or responsibility for the imbalance of power. They often distance themselves from their dominant culture and experience guilt or shame.

4. Stage 4 is redefinition. By stage four, individuals recognize their position in society and privilege, but they are seeking to eliminate oppression and inequality. Essentially, they redefine their role as a member of the majority.

5. Stage 5 is integration. In stage five, the individual has a fully developed identity as a member of the majority, but is also conscious of other identities he/she may have and respectful and conscious of other cultures.

(DISCUSSION: Do you think Eminem has a majority or minority identity? Why would he have a minority identity? Can you see any of these stages in his life or music? In your own life, where do you fall in the stages of development? Try to give a completely honest answer.)

III. Co-Cultural Communication

A. Co-cultural communication occurs when non-dominant groups or individuals exist and communicate inside a dominant group. Individuals placed in this context can choose several styles of communication: assimilation with the dominant culture, accommodation of the dominant culture (while preserving their own), separation from the dominant culture. Language is the key to these strategies.

B. Assimilation strategies focus on fitting in with the dominant group and gaining acceptance. This can be done in three manners: aggressive, assertive, and nonassertive. It produces behaviors ranging from dissociating oneself from their non-dominant culture and acting like the dominant culture (aggressive) to simply trying to fit in with the dominant culture and not making waves (non assertive).

C. Accommodation strategies focus on striking a balance between the dominant and non-dominant cultures for the individual. These strategies can range from subtle challenges

to the dominant culture (nonassertive), to educating members of the dominant culture (assertive), to infiltrating dominant structures and attempting to change them (aggressive).

D. Separation strategies are attempts by the individual to distance themselves from the dominant culture. These strategies can range from associating primarily with members of the non-dominant culture (nonassertive), to distancing oneself from the dominant culture and embracing stereotypes (assertive), to criticizing or attacking members of the dominant culture (aggressive).

(DISCUSSION: Based on Eminem's background, do you think he is experiencing co-cultural communication? Why? If so, what strategies has he used to negotiate the two cultures he experiences? Use examples from his lyrics or life to justify responses.)

IV. Culture Brokers

A. Individuals who act as bridges between cultures and facilitate cross-cultural interaction or conflict are known as *culture brokers*. These individuals are often multicultural – existing between cultures and thus have unique experiences for each part of their identity.

B. Because of culture brokers' multicultural backgrounds, they can find themselves caught between two worlds and in a difficult situation. This produces what researchers have called either encapsulated marginals or constructive marginals. The former are ineffective because they cannot manage the pressures from both of their cultures. The latter are powerful because they can successfully negotiate and balance the two cultures they embrace.

(DISCUSSION: Do you think Eminem is a culture broker? How so? If he is not a racial culture broker, could he be a class-based culture broker? Does his status as a culture broker promote intercultural competence at all? How?)

Conclusion: Today, we've focused on the tension between the white world and other non-dominant cultures. We've looked at the concept of whiteness and explored how majority and minority identities develop. We also discussed how individuals respond when they find themselves functioning within a dominant culture, and finally how some individuals can bridge the gaps and differences between cultures by existing in both. These topics have all been covered by looking at one of the most controversial entertainment figures of the 21st century – Eminem. His status as a white man in a predominantly black culture and a poor man who suddenly found himself rich position him as a unique figure with major intercultural implications. By understanding his successes and failures in navigating the

cultural divide, we can understand what strategies are necessary to develop intercultural competence.

ACTIVITIES

#1 Thug Identity and Hip-Hop Culture

Preparation: Teach the fundamentals of identity formation, preferably using the "Fear of Black Men" lecture outline. Download, print, and copy articles for distribution.

Execution: Break students into small groups of 3-4. Have students read either the December 1, 2007 Newsweek article "The Search for Thugs" or the May 4, 2008 Atlanta Journal & Constitution article "Hip-Hop Error." Both articles can be easily found on Google, Lexis-Nexis or another database. These articles are strong editorials about the thug identity in hip-hop culture. The Newsweek article argues that the dominant culture and specifically the media force this image on young African-Americans. The AJ&C article blames African-American youth for embracing these images to promote toughness. Ask students to evaluate who the articles suggest is responsible for the negative perception of African-American men and provide three reasons why they agree or disagree. Then ask the students to play devil's advocate and argue against the author of each article. Allow students to help each other if they are struggling to come up with an answer.

Debriefing: Take note of key student answers that link to the lesson material. Writing answers on the board might be a helpful way to remind students of the major issues they raised. Ask students to make connections between the answers they gave and the concepts discussed earlier – particularly the theories of identity construction and the concepts of stereotypes/prejudice.

#2 Prejudice and Identity

Preparation: Teach the fundamentals of identity formation, preferably using the "Fear of Black Men" lecture outline.

Execution: Break students into small groups of 4-6. After reminding students of the "thug" or "gangsta" stereotype that was just discussed, ask students to list five stereotypes about their own culture. Have students discuss the following questions:

-Is the stereotype you listed generally positive or negative?

-How have you experienced this stereotype in your interaction with others?

-Do you think members of your culture contribute to this stereotype?

-What types of intercultural interactions might reduce the presence of this stereotype?

Debriefing: Ask students to relate their answers to the "thug" prejudice discussed in the lecture. Have students write a brief follow-up essay of one page where they choose one stereotype, argue how it was created or has produced prejudice, and construct three intercultural solutions to help reduce the prejudice.

#3 Telling Your Own History

Preparation: Teach the lesson on the relationship between history, identity and intercultural communication (preferably from the "Hip Hop History" outline). Preface this activity/assignment with at least one of the discussions of political/historical rap lyrics included in the outline.

Execution: Have students choose an event from the past or their personal/family history. The event can be political, intellectual, social, family, national, or cultural history. Instruct them to write a poem/rhyme/rap about the event as an assignment. They should also write a paragraph accompanying the rhyme addressing the following questions:

-What kind of history did you choose? Why did you choose that event?

-What importance does this event have for you? What values or beliefs of yours does it reflect?

-How might someone else learning about this event affect how they would interact with you?

Have the students share their responses in the next class and discuss them.

Debrief: As students share their stories, have the class identify what type of history they've chosen. Link the students' motivation for their choices to cultural values and norms. End with a quick review of the contact hypothesis and have students explain how sharing their histories contributes to better understanding among them.

#4 "The N-word" controversy

Preparation: Teach the unit on language and culture, with special emphasis on the areas of semiotics, language appropriation, and contextual appropriateness of language. Obtain a copy of Nas' 2008 song, "Y'all My Niggas" (from the Untitled album) and print copies of the lyrics (listed below). Other suggestions would be to obtain videos related to this topic: Chris Rock, "Bring the Pain"; Michael Richards' "N-word" laced tirade at the Improv in LA; Carlos Mencia's discussion of Eminem's refusal to use the word (these are all available on YouTube). Another article students can read is from ABCNews February 8, 2006 called "The N-Word: The Most Popular Ugly Word Ever."

Execution: Lead a discussion on the following questions:

-Why does this word have so much power and controversy?

-Is there a double standard on the use of the term between African-Americans and others?

-Is Nas correct? Has the rap generation been able to change the meaning of this word?

-Chris Rock argues you can distinguish between "black people" and "niggas." Is this distinction feasible? Does it promote racism?

Preface this assignment with the following observations: Michael Richards (Seinfeld's Kramer) was sued and publicly shamed for saying the word; Eminem refuses to say the word; Nas says African-Americans should use the word so it loses its meaning; Jet and Ebony magazines have banned its use in their publications; Chris Rock tries to distinguish between "black people" and "niggas." Have students, either in class or as a take-home assignment, write a short essay (around 1 page) outlining their opinion of the cultural rules for when or if it is acceptable to use the word. They should justify their opinion based in personal experience or well-known events.

Have students read their papers in class. (Note: some students may have trouble coming up with any rules on appropriate usage. Let them know this is okay, even *good*, but they should justify why they do not believe using it is appropriate.) Encourage others to respond to the rules that students create.

Debrief: Return the discussion to the importance of the meanings of words. Also, this discussion can focus on how language changes in different contexts. Finish the activity by noting that the students' essays are part of developing intercultural competence – they need to consider the standards and norms that govern interactions with other cultures and decide what is appropriate.

Nas, "Y'all My Niggas"

Lyrics to Ya'll My Niggas :
[Verse 1:]
Find a room to lock yourself in and close the door
It's some heavy concepts that we gotta explore
We gotta strip the word down rugged and raw
The rhetoric of martin king just saint around no more
Dave bowie ain't here james baldwin neither
They all were leaders
But they ain't help me get this porcshe two seater
A lawyer left the hood he never looked back
To be a fortune 500 CEO it took rap
So what if my pants sag with my hat turned back
The same swag got our merchandise flying off the rack
Marketing companies that's hiring blacks
Fresh hip hop lingo for your campaign ads
The controversy surrounds who could say it and win
Some niggas are full time some play and pretend
So fuck that no apologies on the issue
If it offends you
It's meant to
It's that simple

[Hook:]
Tryin to erase me from y'all memory
Too late I'm engraved in history (I'm here my niggas)
Speak my name and breath life in me
Make sure y'all never forget me (y'all give me life)
Cause y'all use my name so reckless
Whether to be accepted or disrespected (and I love it)
And I love especially when y'all do it in public
And I'm the subject
Cause y'all my niggas

[Verse 2:]
Yo I was thinking a little bit what would it take
To authenticate my nigganess

Ball ridiculous
26 inches when I call up the dealership
Yeah that's some nigga shit
We only out for our own benefit
We havin' too many kids
We welfare recipients
The infamous free clinics is the sickest shit
It makes me think what the hell they clean they're syringes with
Everybody bleedin
The cops or the demons
Courtrooms full of goons
Jailbrushers leanin
Handcuffs squeezed too tight
On you?
If u fight they just give in
People used to do sit ins
They got Nigeria and Niger two different countries
Somehow niger turned to nigger
And shit got ugly
The problem is we started thinking like the colonists
To know the
Started droppin that consciousness

[Hook]

[Verse 3:]
My father was not a banker
Neither was my neighbor when it came to getting paper
Who the hell was gonna train us
A pressure couldn't escape us through the ages
We changed the basis of derogatory phrases
And I say it's quite amazing
The use the ghetto terms developed our own language
No matter where it came from
It's celebrated now people are mad if they ain't one

#5 Misogyny, Hip-Hop, and Language

Preparation: Teach the lesson on language and culture (preferably the Hip-Hop, Language and Power lesson outline). Obtain several rap songs and lyrics that contain overtly sexual references. Suggestions include: Ludacris' "Ho," NWA's "Boyz-N-The Hood," Dr. Dre "Bitches Ain't Shit," Jay-Z's "Can I Get A...?" or "Girls, Girls, Girls." Videos to watch include any of the above mentioned, Nelly's "Tip Drill," or videos by Puff Daddy or Notorious B.I.G.

Execution: Provide students with the lyrics to several songs. If possible, show them rap videos to accompany them.

Lead a discussion on the following questions:

-What do you think about the images portrayed in these lyrics/videos? Do you think they could create an intercultural conflict between genders, regardless of race?

-Do you think it's possible that these depictions of women are merely playful or part of a joke?

Consider the self-portrayals of some women in the hip-hop community: (song excerpts are from Destiny's Child, "Bills, Bills, Bills," Li'l Kim "How Many Licks," and Queen Latifah's "U.N.I.T.Y." Obtain the full songs for more in-depth discussion)

Bills, Bills, Bills

can you pay my bills
can you pay my telephone bills
can you pay my automo'bills
then maybe we can chill
I don't think you do
so you and me are through

now you been maxing out my card(card)
give me bad credit,buying gifts with my own ends
haven't paid the first bill
but you steady heading to the mall
going on shopping sprees
perpetrating to your friends that you be ballin'

How Many Licks

I've been a lot of places, seen a lot of faces
Ah hell I even fuck with different races
A white dude - his name was John
He had a Queen Bee Rules tattoo on his arm, uh
He asked me if I'd be his date for the prom
and he'd buy me a horse, a Porsche and a farm
Dan my nigga from Down South
Used to like me to spank him and cum in his mouth
And Tony he was Italian (Uh-huh)
And he didn't give a fuck (Uh-huh)
That's what I liked about him
He ate my pussy from dark till the mornin
Called his girl up and told her we was bonin
Puerto Rican papi, used to be a Deacon
But now he be sucking me off on the weekend
And this black dude I called King Kong
He had a big ass dick and a hurricane tongue

U.N.I.T.Y.

Uh, U.N.I.T.Y., U.N.I.T.Y. that's a unity
U.N.I.T.Y., love a black man from infinity to infinity
(Who you calling a bitch?)
U.N.I.T.Y., U.N.I.T.Y. that's a unity (You gotta let him know)
(You go, come on here we go)
U.N.I.T.Y., Love a black woman from (You got to let him know)
infinity to infinity (You ain't a bitch or a ho)
U.N.I.T.Y., U.N.I.T.Y. that's a unity (You gotta let him know)
(You go, come on here we go)
U.N.I.T.Y., Love a black man from (You got to let him know)
infinity to infinity (You ain't a bitch or a ho)

Instinct leads me to another flow
Everytime I hear a brother call a girl a bitch or a ho
Trying to make a sister feel low
You know all of that gots to go

Now everybody knows there's exceptions to this rule
Now don't be getting mad, when we playing, it's cool
But don't you be calling out my name
I bring wrath to those who disrespect me like a dame
That's why I'm talking, one day I was walking down the block
I had my cutoff shorts on right cause it was crazy hot
I walked past these dudes when they passed me
One of 'em felt my booty, he was nasty
I turned around red, somebody was catching the wrath
Then the little one said (Yeah me bitch) and laughed
Since he was with his boys he tried to break fly
Huh, I punched him dead in his eye and said "Who you calling a bitch?"

What do you think about how women have portrayed themselves in these examples? Do you think these are a response to or a cause of the misogyny in male performers' lyrics? Is the use of "bitch" and "ho" a problem that extends beyond hip-hop culture? What problems does that create?

Debrief: Remind students about identity formation, which should have been taught earlier. Review the concepts of avowed and ascribed identities as they relate to these lyrics. Also review the idea that identity formation is a site of struggle for power.   As a follow up, have students write a short response paper that gives their opinion on the use of these words and how they affect power relations between genders.

#6 Co-Cultural Communication and Eminem

Preparation: Teach a lesson that includes co-cultural communication (note: this is included in the lesson on language as well as the lesson about Eminem and cultural bridges).
Show students the film *8 Mile,* starring Eminem (note: this film is not a true autobiography of Eminem, but is based on events in his life growing up in Detroit). Also distribute copies of lyrics from some of Eminem's lyrics. Suggestions include: White America, The Way I Am, Without Me, Square Dance, Til I Collapse, Encore/Curtains Down, although most Eminem songs could work.
Distribute the matrix of co-cultural responses shown below:

	Separation	Accommodation	Assimilation
Nonassertive	Avoiding Maintaining interpersonal barriers	Increasing visibility Dispelling stereotypes	Emphasizing commonalities Developing positive face Censoring self Averting controversy
Assertive	Communicating self Intragroup networking Exemplifying strengths Embracing stereotypes	Communicating self Intragroup networking Using liaisons Educating others	Extensive preparation Overcompensating Manipulating stereotypes Bargaining
Aggressive	Attacking Sabotaging others	Conforming Gaining advantage	Dissociating Mirroring Strategic distancing Ridiculing self

Execution: Lead a discussion on the strategies employed by B. Rabbit and/or Eminem in a co-cultural situation. (First, it may be important to gauge if students even believe this is a co-cultural situation, given that Eminem is of the usually-dominant white culture.) Ask which strategies were more successful than others.

Debrief: Have students write a paper choosing three co-cultural strategies they observed (one from each column). They should argue which type of posture (separation,

accommodation, or assimilation) is most effective in their opinion. They may also include a section about their own co-cultural experiences and what kinds of strategies they found to be most effective.

#7 Culture Brokers

Preparation: Teach the concept of culture brokers (this is included in the unit on identity or the lesson plan involving Eminem).

Execution: Have students choose a prominent culture broker (examples include Tiger Woods, Barack Obama, Arnold Schwarzenegger, Cesar Chavez, David Sedaris, Amy Tan, possibly Eminem, and others). Students should research a bit about this culture broker's life and analyze what strategies they have employed to successfully bridge the two cultures. They should then write a paper highlighting what the culture broker has accomplished in bridging two or more cultures and what strategies the culture broker has used to manage existing between two identities.
(Note: Many students may be culture brokers themselves. If so, the assignment can be modified to allow students to write about their own experiences existing between two cultures.)

Debrief: Have students give a 3-4 minute presentation on their culture broker focusing on how that individual has connected two cultures and the challenges they have faced. (Alternatively, have students give a 3-4 minute presentation on their own experience as a culture broker, perhaps focusing on one instance that was a particular challenge/conflict between their two cultures.) Conclude the discussion by linking the concept of culture brokers to intercultural competence.

#8 Hip-Hop and Intercultural Competence

Preparation: Teach the basic concepts of intercultural competence. (Note: these are different in every textbook, but should be adaptable to this activity/assignment.) The particular concepts identified here are: 1. Enter into dialogue with other cultures; 2. Become interpersonal allies; 3. Build coalitions with other cultures; 4. Work for social justice and transformation.

Execution: Lead a general discussion about hip-hop culture. Some questions that can get the discussion moving are:
-What are some impressions you have of hip-hop music and culture?
-Who creates hip-hop culture? Who consumes it?
-What are the positive things that hip-hop brings to the world? Negative things?
-Do you consume hip-hop culture (music, movies, fashion, etc.)? If so, what do you get out of it?

After this discussion, there should be a diversity of responses both positive and negative. Shift the discussion now to intercultural competence and hip-hop.
-Can hip-hop culture (music, movies, fashion) be a means of developing intercultural competence? Why or why not? (Lead students through each of the four facets of intercultural competence and relate them to hip-hop.)
-Does the fact that hip-hop music is consumed by nearly all cultures make it an intercultural language? Why or why not?

Debrief: After students have discussed the elements of intercultural competence, they can write a short position paper arguing for/against hip-hop as a means of developing intercultural competence. If no writing assignment is desired, conclude the discussion by asking if there are any other widespread facilitators of intercultural competence like hip-hop (other popular cultural genres may arise such as movies or music; sports/the Olympics may be another). This is a good way to segue into a discussion of the impact of popular culture on society and intercultural relations.

#9 Culture, Communication, and Value Frameworks

Preparation: Teach a lesson on culture, context, and communication. (Note: These lessons vary greatly across textbooks, but they all tend to have units that offer basic definitions of culture and its two-way relationship with communication.) Make sure to give an overview of some of the value frameworks that have been used to classify cultures.

Distribute to students copies of the two value matrices below:

Kluckhohn and Strodtbeck Value Orientations

Human Nature	Basically good	Mixture of good & evil	Basically evil
Relationship between humans & nature	Humans dominate	Harmony exists between the two	Nature dominates
Relationships between humans	Individual	Group oriented	Collateral
Preferred personality	"Doing": stress on action	"Growing": stress on spiritual growth	"Being": stress on who you are
Time orientation	Future oriented	Present oriented	Past-oriented

Hofstede Value Orientations

Low power distance	**High power distance**
Less hierarchy better	More hierarchy better
Femininity	**Masculinity**
Fewer gender-specific roles	More gender-specific roles
Value quality of life, support for unfortunate	Achievement, ambition, acquisition of material goods
Low uncertainty avoidance	**High uncertainty avoidance**
Dislike rules, accept dissent	More extensive rules, limit dissent
Less formality	More formality
Short-term orientation	**Long-term orientation**
Universal guidelines for good/evil	Definition of good/evil depends on circumstances
Prefer quick results	Value perseverance and tenacity

Execution: Have students evaluate hip-hop culture based on one or both of these value orientations. They should give examples of individuals, lyrics, or other cultural artifacts to justify their choices.

Debrief: Based on students' judgments of the culture's values, have them evaluate what their expectations of communication with the culture would be. What strategies would you be likely to use if you had to communicate within the culture?

[Corollary discussion: Cummings and Roy (2002) write in "Manifestations of Afrocentricity in Rap Music," published in the *Howard Journal of Communications,* that African-American culture emphasizes the spoken word and its transformative powers (called *nommo*), a focus on collectivity and spirituality, rhythm, harmony between the communicator and audience, dualities in existence, improvisation, historical perspective, and mythication among others. *(You may have students read this article, particularly pages 61-63, if you have a class that can read and comprehend a scholarly journal article, as it provides an excellent analysis – with examples – of rap music's use of Afrocentric values.)*

With these values in mind, have students categorize Afrocentric culture using one or both of the frameworks. Now have students contrast the hip-hop culture framework to the Afrocentric one.
-What differences do they notice? Why do they think this is?
-Can hip-hop truly be considered an African-American cultural art form if its values differ?]

#10 Stereotypes, Prejudice, and Racism

Preparation: Teach the lesson that includes the concepts of stereotypes, prejudice, and racism. (Note: These concepts are located differently in various texts – some choose to place them with identity, others with perception, and still others with language.)

Show students the film *Crash* (2005 Academy Award winner for Best Picture). (Note: Though the film is not an artifact of hip-hop culture, it features rapper Ludacris, deals explicitly with racism by and towards African-Americans, and produced significant discussion about stereotypes, prejudice, and racism in popular media. If a film steeped in hip-hop culture is required, 1989's *Do The Right Thing* is also exemplary, if a bit dated.)

Execution: Lead a discussion on the various stereotypes and prejudices represented in the movie.
-What specific stereotypes and prejudices did you see in the movie? Do you think these stereotypes actually exist in society?
-Why do you think these characters developed and/or held these stereotypes?
-Which characters overcame their prejudices? How or why did this happen?

Debrief: As students discuss the film, link their responses to the definitions/functions of stereotypes and prejudices outlined in their textbook. Also link the elimination of prejudice to developing intercultural competence.

[Alternate assignment: Have students write a reaction paper to the film addressing the following issues: Choose 3 characters from the film and identify their stereotypes/prejudices. Why did these characters have these prejudices? Did they lose those prejudices? If so, how?]

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    Pictures, 2004.

Sabbatical Proposal

2007-2008 Academic Year

Jeff Archibald

Department of Communication

November 30, 2006

jarchibald@mtsac.edu

x6303

Abstracted Proposal

I propose a project to study the current communication scholarship on hip-hop culture – identifying issues related to cultural identity, diversity, racism, and cross-cultural relations – and synthesize this information into teaching units and activities for the SPCH 7 Intercultural Communication course and other courses in our department and college-wide.

Introduction

I am about halfway through my seventh year here at Mt. SAC and ninth year overall as a full-time professor, and have found the experience both challenging and rewarding.

For six of my seven years I have served as one of the Directors of Forensics at Mt. SAC. The experience of working closely with students and capturing several national championships has been extremely rewarding. Those six years have also been a bit draining, as the forensics team requires many additional hours outside the classroom and frequent weekend travel. Most of the year it is a six days-a-week job. Additionally, for the past two years, I have served as department chair. I have also enjoyed this experience – learning the administrative aspects and procedures of the college and working closely with the Division have been very exciting to me.

One of my regrets, however, is that because my schedule is often packed, and my teaching is focused on basic level courses, I no longer have the time to do scholarly research in my field or keep up with research in areas that interest me. My masters' thesis studied the relationship between a subculture of popular music and communication theories, but I haven't had the time to explore my professional interest in the relationship between popular culture and communication theory at all

since arriving at Mt. SAC. I welcome the chance to reconnect with scholarship in my field and renew my interest in the relationship between communication and popular culture.

I believe this opportunity exists in finding a way to incorporate popular culture more thoroughly into our Speech curriculum. The idea stemmed from a flex day session I attended about three years ago hosted by Liesel Reinhart on "getting to know your students." One of her main points was that knowing your students means familiarizing yourself with things that are important to them (movies, TV, music, video games, etc.) and finding ways to talk about them either during or outside class.

I've noticed during introduction speeches on day one that most of our students are familiar with or interested in hip-hop music and culture. It is common around campus to see students wearing Sean John and RocaWear clothing, two popular urban fashion lines. Most of our students know who Kanye West is and how he feels about George Bush ("doesn't care about black people"), and have an opinion on whether Jay-Z and Beyonce should get married. I think we have a tremendous opportunity at hand if we can leverage this common cultural touchstone that transcends racial barriers into an instructional tool.

I got an unusual idea earlier this semester to challenge my Argumentation and Debate students to make sense out of rap lyrics by identifying the core argument and supporting evidence in a few different songs. The activity went surprisingly well – students participated actively, showed an understanding of the concepts, and learned that rap lyrics aren't just meaningless words. The success of the activity made me realize that hip-hop culture has much to offer our students if incorporated into the classroom. For this reason, I propose to study the culture and make it a greater part of our Speech curriculum. I believe that this could make our classes fresh, vital, and interesting to students.

Relevance/Justification

Hip-hop culture, which started with rap music in the 1970s and 1980s, has broadened to become a major force in American popular culture, encompassing music, movies, television, fashion and other forms of entertainment. At its most basic form, hip-hop culture is the culture that has developed around urban African-American society and its music. But hip-hop has transcended its cultural origins to become a cross-cultural force in the United States. NYU Today calls hip-hop "perhaps the most dominant popular cultural force on the planet right now." Library Journal stated that in 2001 rap surpassed country music as the most popular genre in America.

Hip-hop's popularity has meant that, though it started as African-American music, it has expanded to be embraced by whites, Latinos, and Asians. Thus it has been a tool for bridging gaps between the races by providing the common ground of popular culture. But the lyrical content of hip-hop has sometimes been disparaging to whites, Latinos, and particularly Asians, sometimes fueling racism as much as it addresses it. As an intercultural tool, it has been largely positive, but also exposed some societal divisions and racism.

Our campus at Mt. SAC is as diverse as hip-hop's audience. Even though African-American students make up only about 6% of our student population, according to the Mt. SAC Student Equity Report, almost 80% of our campus self-identifies with a traditional minority group. And since many of our students fall into the age range of 18-30, they are consistent with the consumers of hip-hop culture. If you need proof, look no further than the fashions our students wear and the heavy bass of rap songs vibrating car speakers in our parking lots. Hip-hop music is a common cultural touchstone for the diverse student population at Mt. SAC.

We have, in the Communication Department, a perfect tool for bringing the cultural force of hip-hop into the classroom where our students learn. In 2006-2007 we have offered for the first time, SPCH 7, Intercultural Communication. The course's purpose is to study the nature of cultures and how people interact across cultures through verbal and non-verbal communication. The class also is designed to help students adopt a multi-cultural perspective and be both aware of their own cultural identity and sensitive to that of others. The course is CSU and UC transferable, has been approved as a CSU GE Area D requirement, and we anticipate it will receive IGETC status by 2007-2008. If this happens, we expect rapid growth in the class. Finally, the class is being expanded as part of the Village Academy program for Spring 2007. Liesel Reinhart and I will be team teaching a section of this for high school students.

As detailed below, many of the course outline topics for SPCH 7 relate to cultural identity, expression, language, conflicts, and stereotypes. Hip-hop culture has relevance to each of these topics and could easily be incorporated as a teaching tool for many of the class concepts.

Anticipated Connection Between Hip-Hop & SPCH 7

The following are topics taken verbatim from the SPCH 7 course outline and have the potential to link to hip-hop culture:

- Culture as it relates to who we are: identity; communication's relationship to identity; popular culture and identity.

-Why others misunderstand what we say: verbal communication and context; language and thought.

-Functions of nonverbal communication; body behavior; body movement-kinesics

-Reasons why we don't get along: power, withdrawal, culture shock, stereotypes ethnocentrism, and prejudice.

-Managing intercultural conflict in positive ways: cultural approaches to conflict; types of intercultural conflict; managing intercultural conflict.

-Communicating historical cultural contexts such as: United States history; African American history.

I anticipate that, through research, the following issues in hip-hop culture could be linked to SPCH 7 course outline topics:

-Hip-hop as a form of self-expression and storytelling; its role in creating and expressing individual identity

-"Cred" (credibility)/authenticity and identity in hip-hop culture; specifically examine how hip-hop artists' lives before music (gangs, drugs, etc.) can create credibility and popularity with audiences; also address white rappers' battle for credibility in an African-American art form

-Controversy over use of the "n-word" by African-Americans and non-African-Americans; the role that the "n-word" plays in our language and identity

-Misogyny in hip-hop lyrics/videos/attitudes; how words like "bitch" and "ho" affect cross-gender relations

-How hip-hop reinforces or eliminates stereotypes and affects cross-cultural relations (Black-Latino, Black-Asian, Black-White); specifically examine the way hip-hop has brought Blacks & Latinos together and how hip-hop lyrics have used Asian stereotypes to further division between the cultures; also examine homophobia in hip-hop lyrics and culture

-"Fear of black men" and cultural conflict – does hip-hop make white people afraid of or more accepting of African-American males

-Hip-hop as a means of political expression/power, specifically examining its use in the 80s and 90s to express injustices and argue for Afrocentric history, culminating in its most recent focus on criticizing the government for the response to Hurricane Katrina.

Study/Proposal

I propose a project that would involve studying the scholarly literature on hip-hop culture and synthesizing the findings into teaching units for the SPCH 7 course. The project would include the following steps:

-Read current literature on hip-hop culture: scholarly (Quarterly Journal of Speech, Western Journal of Communication, Communication Studies, Critical Studies in Mass Communication, Howard Journal of Communication, Journal of Popular Culture, etc.); relevant books (Bakari Kitwana's Why White Kids Love Hip-Hop, Greg Dimitriadis' Performing Identity/Performing Culture: Hip-Hop as Text, Pedagogy, and Critical Practice, e.g.); articles from music industry publications

-Analyze reading materials to identify the relevant topics listed in the previous section and any other issues suggested by the literature; synthesize these materials into teaching units

-View/obtain movies, tv shows, and albums with significant connection to hip-hop culture and racial issues (movies: Hustle & Flow, 8 Mile, Get Rich or Die Trying, Crash; CDs: various artists including

Eminem, 50 Cent, Jay-Z, Ludacris, etc); Identify relevant examples for lecture notes, assignments and/or activities

-Use the research, analysis, and media examples to develop lecture outlines for the relevant SPCH 7 course topics, incorporating the media examples and some readings.

-Develop activities/assignments for each unit.

-Examine course outlines for other SPCH classes and develop suggestions for adapting these activities and units to topics in those classes. Search Mt. SAC catalog for other classes with linkage to this topic (focus on ENGL, SOC, HIST, POLI). Develop suggestions for implementing these topics into other courses.

Objectives

-Become familiar with recent communication and other scholarship on hip-hop culture

-Develop skills and knowledge to address sensitive intercultural issues in the classroom and better uphold our value of diversity

-Identify important and controversial issues within hip-hop culture with potential application in SPCH 7 (Intercultural Communication) and other classes

-Develop teaching units, activities and assignments for SPCH 7 related to these issues

-Incorporate relevant popular media (TV shows, movies, music, etc.) into these units

-Identify other Mt. SAC courses where these concepts could be incorporated

Products

-lecture notes/outlines for at least 4 teaching units related to hip-hop and culture in the SPCH 7 course

-minimum of 10 activities/assignments that incorporate hip-hop culture into the Intercultural Communication curriculum

-written summary of my findings on the scholarly literature on hip-hop culture

-Ideas/suggestions for adaptation of the units/activities to other SPCH classes (1A, 20 & 26)

-Briefing paper to share with colleagues and other departments summarizing the importance of hip-hop culture to our students and American society, major issues presented by the culture, and suggestions for incorporating it into the non-Communication classroom

Additional Benefits

-Create a stronger personal understanding of issues important to our students

-Broaden my own knowledge of intercultural issues, particularly relating to racial stereotypes and sensitivity

-Produce greater creativity in my teaching techniques and strategies

-Encourage interest in and connection to other departments

Timeline

September-November 2007	Gather & read scholarly research on hip-hop culture
November-December 2007	Begin synthesis of research and development of unit topics; Initial collection of popular media for examples/activities
February-March 2008	Complete synthesis of research, construct lecture notes for unit topics, view and digest popular media for examples/activities
April-May 2008	Construct activities/assignments for SPCH 7 units; consult SPCH course outlines & Mt. SAC catalog for other relevant classes.
May-June 2008	Prepare suggestions for other SPCH class units; write briefing paper for other departments

References

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Sabbatical Proposal Addendum

Jeff Archibald

Department of Communication

January 10, 2007

Clarifications and Expansions

The following bibliography provides a snapshot of the potential research in this field based on my preliminary investigation of our local libraries. I have identified 18 scholarly journal articles and 10 books or anthologies that I believe contain information relevant to the issue of hip-hop culture. I anticipate reading at least portions of each of these books, as well as 20 or more journal articles to digest important scholarly discourse on this topic. Please bear in mind that in addition to this reading, I will be spending significant time listening to hip-hop music and watching films and television shows to find additional materials to create these teaching units.

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Keyes, C. Empowering Self, Making Choices, Creating Spaces: Black Female Identity

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Rodriguez, J. Color-Blind Ideology and the Appropriation of Hip-Hop. *Journal of*

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Shaw, W. *Westside: Young Men and Hip-Hop in L.A.* New York: Simon & Schuster,

2000.

Stapleton, K.R. From the Margins to Mainstream: The Political Power of Hip-Hop.

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Yousman, B. Blackphilia and Blackophobia: White Youth, the Consumption of Rap

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Regarding the products of the sabbatical research and project, I hope the following clarifications help:

-lecture notes/outlines for at least 4 teaching units related to hip-hop and culture in the SPCH 7 course

My goal here is to create teaching units that include lecture notes and outlines for major topics in the Intercultural Communication course. Sample topics (linked to SPCH 7 course outline) might include:

- Language & Verbal Expression: the impact of hip-hop's use of violent, sexual, and racial language (with specific emphasis on its role in cross-gender and racial relations);
- Cross-Cultural Conflict and Hip-Hop: white America's consumption of hip-hop and stereotypes of black men;
- Identity and hip-hop culture: the need for authenticity and credibility in self-definition;
- Historical expression through hip-hop: framing American history and enacting political struggle.

Other units are possible as well, but these are samples. I anticipate that each unit will include a basic topical outline, discussion questions and/or exercises for group work, suggestions for relevant media clips, and sample/suggested assignments. Exam/quiz questions may also be included.

-Ideas/suggestions for adaptation of the units/activities to other SPCH classes (1A, 20 & 26)

I believe that there is a connection between hip-hop culture and many of our other SPCH courses, as well. My initial estimation is that SPCH 1A could use an adaptation of the unit on credibility and a unit on language for teaching both concepts. My past experience with SPCH 20 indicates that the unit on historical expression and argument could be adapted to illustrate the construction of alternate forms of argument through rhyme. SPCH 26 also teaches many of the same concepts as SPCH 7, though not from a cultural perspective. Therefore, units on self-concept and identity, conflict, and language, to name a few, could be modified for SPCH 26.

I plan to explore these possible connections and make my SPCH 7 units available to instructors for SPCH 1A, SPCH 20, and SPCH 26 with some suggestions on how they might modify or use my materials for their class purposes. This could include alternative discussion questions or assignments that would be more appropriate to the courses.

Virginia R. Burley, Ph.D.
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(909) 594-5611, Ext. 5414
vburley@mtsac.edu

MEMORANDUM

Date: December 8, 2008

To: Jeff Archibald

From: Virginia Burley and the Salary & Leaves Committee

Re: Sabbatical Report

Speaking for the Salary & Leaves Committee, I have been asked to notify you that your sabbatical report is not acceptable as you have submitted it. There are a number of problems with the report.

1. The first one is formatting and completeness. A Sabbatical Leave Report needs to include the Table of Contents (headings, listings, data, illustrations, etc.), a copy of the sabbatical proposal, a statement of purpose, and the whole report should have pages numbered consecutively.

2. Of more concern is the lack of depth and substance in the materials submitted. For a full year's leave, this project should demonstrate a more rigorous and thoughtfully developed report. Although the activities you developed are consistent with the activities you proposed, the Committee is concerned about what appears as superficial compliance rather than appropriate professional output with very little included that would allow a colleague to benefit from the activities.

3. We find that there is frequently confusion about the requirements for a sabbatical report, especially the distinction between the project developed during the sabbatical and the *report* of the sabbatical leave. The report asks that the faculty member expand the evaluative narrative of the process of developing the project. The process would describe the evolution of your thinking during the sabbatical period. It gives some explanation of criteria you used in selecting materials and what you learned as you developed the project. The report should be around 10 double-spaced pages. Additionally, the report requires that you include a

COMMITTEE MEMBERS CHECKLIST FOR REVIEWING SABBATICAL LEAVE REPORTS

Sabbatical Recipient __Archibald, Jeff__   Received __9-5-08__

No.		Item	No.		Item
1.		Comprehensiveness	10.		Copy of sabbatical application proposal
2.	✓	Examples of pertinent materials	11.	✓	Statement of purpose
3.	✓	Clear description of research design and methods of investigation (if applicable)	12.		Table of contents (headings, listings, data, illustrations, etc.)
4.		Verification of course work units completed	13.	✓	Summary statement includes value to college
5.	✓	Substantiates conclusions, cites research or other sources of data	14.	✓	Contains pertinent appendices
6.	✓	Distinguishes between personal opinion, empirical results, research results, theory	15.		Footnotes (if applicable)
7.	)	Uses scholarly approach with attention to detail	16.	✓	Quality typed or professional hand calligraphy
8.	/	Pages numbered consecutively	17.	NO	Submitted by deadline date
9.		Title page			

Comments by Committee Member: Interesting idea - however, I do not feel there is enough depth contained in this proposal for a 1/0 sabbatical - The format is awkward + difficult to follow. He has produced the material that he agreed to produce —

Recommendations by Committee Member:

☐ Accept as submitted	✓ Accept with modifications noted	☐ Not acceptable (Needs full Committee review)

_____   __11/3/08__
Signature of Committee Member   Date

COMMITTEE MEMBERS CHECKLIST FOR REVIEWING SABBATICAL LEAVE REPORTS

Sabbatical Recipient ___Archibald, Jeff___   Received ___9-5-08___

1.		Comprehensiveness
2.		Examples of pertinent materials
3.	✓	Clear description of research design and methods of investigation (if applicable)
4.	—	Verification of course work units completed
5.	✓	Substantiates conclusions, cites research or other sources of data
6.	✓	Distinguishes between personal opinion, empirical results, research results, theory
7.		Uses scholarly approach with attention to detail
8.	NO	Pages numbered consecutively
9.	✓	Title page
10.	NO	Copy of sabbatical application proposal

11.	No	Statement of purpose
12.	No	Table of contents (headings, listings, data, illustrations, etc.)
13.	✓	Summary statement includes value to college
14.		Contains pertinent appendices
15.		Footnotes (if applicable)
16.		Quality typed or professional hand calligraphy
17.	NO	Submitted by deadline date
18.		Two copies received, 3-hole punched
19.		Abstract of Report for Board Agenda

Comments by Committee Member:

would like to review sabbatical application proposal to determine
whether activities/ lessons meet established goals.
would recommend report be formatted with page numbers, title page,
table of contents.

Recommendations by Committee Member:

☐ Accept as submitted   ☐ Accept with modifications noted   ☐ Not acceptable (Needs full Committee review)

___Emily Woolery___   ___11/2/08___
Signature of Committee Member   Date

jeff archibald
sabbatical report & documents
2007-2008

Top Ten Causes of Death in Developed Countries (Notes)

Developed countries are those which are considered industrialized, where the general income necessary for basic needs and health care is fairly well established. Listed highest to lowest.

1) Ischaemic heart disease
- $\downarrow$ blood supply to the heart
    - usually $\uparrow$ cholesterol
    - also genetic factors
2) Stroke
- Thrombus or embolism cuts off O_2 to the brain
    - Thrombus – progressive narrowing of blood vessel
    - Embolism – blood clot plugs blood vessel
3) Chronic obstructive pulmonary disease (COPD)
- Chronic bronchitis or emphysema
    - Most common cause is smoking
    - Can be caused by pollution, 2nd hand smoke
4) Lower respiratory infections
- Pneumonia, lung abscess
    - Also can be similar causes as COPD
5) Lung cancer
- Only 10% are non-smokers
6) Car accidents
- 2% - 8% result in deaths
-
7) Stomach cancer
- Links to high salt intake, smoking, $\downarrow$ intake fruits/vegetables
8) High blood pressure
- Essential – no known cause
- Secondary – known cause (e.g. kidney disease/certain tumors)
9) Tuberculosis
- Usually lungs, but can affect nervous, circulation, etc
- Less common in the United States than in other developed countries
10) Suicide
- Depression, stress
- Cultural factors
    - Family honor
    - Suicide bombers
- Medically-assisted

(taken from Wikipedia: http://en.wikipedia.org/wiki/List_of_causes_of_death_by_rate)

Group 1 - Verbal Pegs

1 → ☀ sun   Ischaemic heart disease   ♡

2 → blue   Stroke

3 → tree   COPD

4 → door   Lower Resp. Infections

5 ◠, not alive   Lung cancer

6 → sticks   car accidents

7 → eleven   stomach cancer

8 → ate   high blood pressure

9 → dine   tuberculosis

10 → pen   Suicide

Sun shining on heart, drying up the blood, ↓ing blood flow

When you have a stroke & you have no O₂ you can turn blue

Smoking will set the trees on fire. Lots of smoke. so you can't breathe

The door has asbestos & causes respiratory infections

5. not alive 😵

You ran over a stick and got into a car accid.

Eat too much 7-11 food, you get stomach cancer

You ate food that gives you high blood pressure

Dine on tubers/locusts

Stab yourself with a sharp pen, committing suicide

Mnemonics: Phonetic Peg System

NUMBER	LETTER/SOUND	MEMORY AID
1	t, d (sounds like t)	t has one downstroke
2	n	n has two downstrokes
3	m	m has three downstrokes
4	r	"four" ends with R
5	l	Latin 50 = L
6	j, sh, ch (sounds)	J reversed looks like 6
7	k, g (hard)	Visualize a K drawn with two 7s
8	f, v	Cursive f has two loops like an 8
9	p, b	P reversed looks like 9
0	z, s (sounds like)	"zero" starts with Z

Write out the letters for each of the numbers, and then make up a word with them (hopefully related to something about the number....)

* many events begin with a one, so it's alright to skip it

Year	Event	Letters	Word
1914	Start of WWI	1 9 1 4 / b t r / P t r	Peter
1867	Alaska bought for 2¢ an acre	1 8 6 7 / v j k / f sh g	fishing
2001	Bombing of World Trade Center	~~1 8 6 7~~ 1789 / 9 f p l g v p / k v b	give please
1789	Washington elected president	2 0 0 1 / n s s t / n z z t	nesst
1848	Gold discovered in California	1 8 4 8 / v r f / f r	very fun

Phonetic Pegs

1 t one downstroke (d sounds similar)
2 n 𝓃 two downstrokes · cursive has 2 bumps
3 m 𝓂 three " " " 3 "
4 r four
5 l (L) Roman numeral 50 in L
6 j j looks like 6 (sh. ch sound similar)
7. k K. looks like 2 sevens (g sounds similar)
8. f f looks like 8 (v sounds alike)
9. p b P b backwards · upsidedown 9
0 z "zero" (sound alike)

1 9 1 4   WWII
.t peter
to Peter
Peter fought on WW II
· "to Peter" (Dear John letters)

1 8 6 7   Alaska 2¢
(t) f j k
V th g
    ch

Acrostic:
from Jaqaline Kennedy
gave you Alaska for 2¢

2 0 0 1   World Trade Center
n z z t
s s d

New York - Syrian & Saudi terrorists
                    Arabia

20

Group Activity: Phonetic Peg Systems

One of the most common memorization issues for students who have learning disabilities is their multiplication tables. Multiplying by ones, twos or fives isn't usually difficult, and some people learn tricks for the nines, but the others can be challenging to remember.

Your task as a group, is to work out a way to memorize the following multiplication facts, using a combination of mnemonic techniques that you have learned over the semester. At least two techniques must be blended into one for memorization of these facts.

You may skip the nines if you know one of the tricks.

$4 * 4 = 16$

reach near

$4 * 6 = 24$ $6 * 6 = 36$
r   j
   sh
   ch

ake Nov

Jake Ron
$4 * 7 = 28$ $6 * 7 = 42$ $7 * 7 = 49$
r k nf   j k rn
      v   sh g
          ch

ave man

shave r face
$4 * 8 = 32$ $6 * 8 = 48$ $7 * 8 = 56$ $8 * 8 = 64$
r f mn   j f rf   k f l j
      v   sh v v   g v   sh
          ch   ch

$4 * 9 = 36$ $6 * 9 = 54$ $7 * 9 = 63$ $8 * 9 = 72$ $9 * 9 = 81$

Group Members: 1. Loni   2. Michelle
                3. Crystal   4.

Description	1	2	3	4
Spoke during the activity	✓	✓	✓	
Gave one or more ideas	✓	✓	✓	
Encouraged others to participate	✓	✓	✓	
Worked well with other team members	✓	✓	✓	
*Seemed to be the team leader (one)	✓			
*Presented the method to the class(one)		✓		

Each of you is to write your grouped lists on a separate piece of paper so you can study it for a possible quiz later.

$4 * 6 = 24$
r ... n r
. j
sh
ch

reach   near
4·6   24

$7 * 8 = 56$
k f   L j
g v   sh
          ch
give   Leche
  9

Group 1

$4 * 7 = 28$
r k   n v
Randy & kay went to Nevada

Group 2

$4 * 4 = 16$
r   r   t ch
rare   teacher

Group 3

$6 * 8 = 48$
sh v   r f
shave   'r face
         (our)

Next week:

Portfolio Bring materials

Name: Loni Nguyen
9/6

23/20

Memory Theory Quiz

1. Label the steps of the memory process as we discussed them in class (not Higbee's)

| Attention | → | Process | → | Working Memory | → | Short-term memory | → | Long-term memory |

Remembering
~~Retrieval~~
Recognition Retrieval (Recall)

yes, all of them!

6
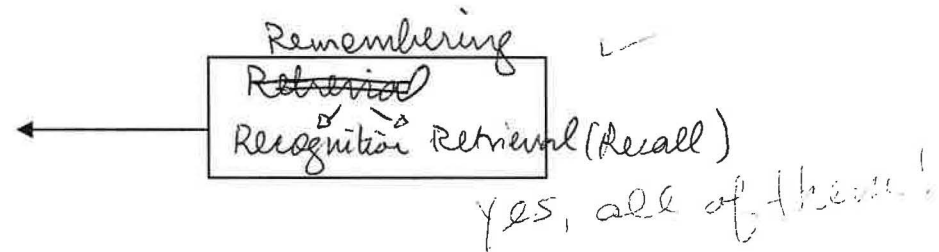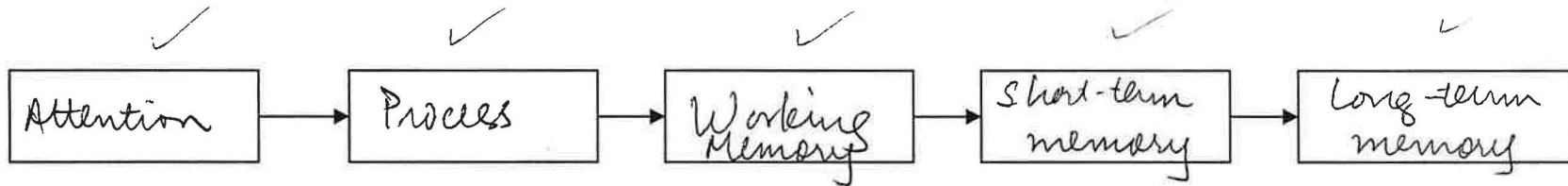
2. Higbee describes this same process in only three steps. What are they? (use either set of labels he used).

Recording → Retaining → Retrieval

3. Explain the difference between recall and recognition, and give an example of each.

Recognition: remembering if given clue/hint
example: multiple-choice test

Recall: remembering w/o clue/hint; much harder than recognition
example: short-answer question

3

Excellent!

4. Match the following activities with the most important aspect of the memory process they relate to:

Activity			Aspect of Memory	
1.	Definitions for a test	B	A.	Attention
2.	Misplacing your keys	A	B.	Long-term memory: semantic
3.	Directions home from a friend's house	~~ ~~D	C.	Short-term memory: visual
4.	Long division or cooking without a recipe	H	D.	Working memory
5.	Where your piece was on a game board	C	E.	Processing
6.	Understanding what you read	E ~~ ~~	F.	Long-term memory: episodic
7.	The phone number the operator just gave you	G	G.	Short-term memory: verbal (in words)
8.	Remembering the Word Trade Center bombing	F	H.	Long-term memory: procedural

Extra Credit: (1 pt each)

Remember your instructor's name? (first or last) Christine Tunstall alright!

Remember any class members' names? Michelle, Omar

Answers to Quiz

① Attention → Processing → Working Memory → STM → LTM

                                     ← Remembering/ Retrieval

② Higbee   Acquisition → Storage → Retrieving

        or   Recording → Retaining → Retrieving

③ Retrieval - "pull it out", <u>short answer essay</u>

Recognition - "a reminder", "tip of the tongue", given answer or cue and
                                it reminds you
                 <u>multiple choice</u>

④ definitions — LTM : semantic/verbal   understand reading : processing
   missing keys → Attention   Phone number : STM - verbal/words
   directions <u>home</u> → Working memory   WTC bombing : LTM - episodic
   long division → LTM : procedural
   where your game → STM : visual
   piece was

Grouping and Chunking Information

These are the important characteristics of mind mapping. This has been organized for you. Your task is to develop a chunking method(s) for memorizing these characteristics.

---

7 states formed from the land obtained from Mexico in the Treaty of Guadalupe Hidalgo:
_New _Mexico, _Arizona, _California, _Utah, _Nevada, and parts of _Colorado and _Wyoming

Specific Mnemonic(s): CAN U Not Move CoW?

First 10 Presidents:
Washington, Adams, Jefferson, Madison, Monroe, Adams, Jackson, Van Buren, Harrison, Tyler.

Specific Mnemonic(s): Was adamant Jeff mad Monday? Actually Jack vented before Harry tried.

---

he composition of crystal rocks (in order from most to least):
Oxygen, Silicon, aluminum, Sodium, and calcium

Specific Mnemonic(s): Oh silly Al, so clumsy.

Group Members: 1. Loni   2. Carlos
                3. Natassia   4. _____

Description	1	2	3	4	IR
Spoke during the activity	✓	✓	✓		✓
Gave one or more ideas	✓	✔✔✔	✓		✓
Encouraged others to participate	✓	✔✔✔	✓		✓
Worked well with other team members	✓				✓
*Seemed to be the team leader (one)	✓				✓
*Presented the method to the class(one)			✓		

R – Instructor's Rating

Each of you is to write your grouped lists on a separate piece of paper so you can study it for a possible quiz later.

Group Points

5 for participation

up to 5 - quality of strategy

up to 5 - group ratings
(up to 4 unless you were leader)

up to 5 - instructor's rating
(up to 4 unless you were group leader)
_____
20
+ 5 more if you were presenter

Sample in class

Attention

Scanner 1: __97%__

Word Search

Hidden Pictures

My scanner score was alright, but I thought I'd get 100%. I noticed when I thought about how easy/dull it was. I'd miss an item. In Word Search. I'd let my eyes just wander and if I couldn't find the word, I'd start looking line by line. I hate Hidden Pictures.

My attention wanders pretty easily. I distract myself with other thoughts. I've noticed conversation distracts me. My attention skills affect my memory if I'm thinking about other things, but I can chose to focus.

Sample in class

Working Memory

Alphabetize: 4 letters: 10/10, 5 letters: 10/10, 6 letters: 9/10

Short-term memory

→ LTM
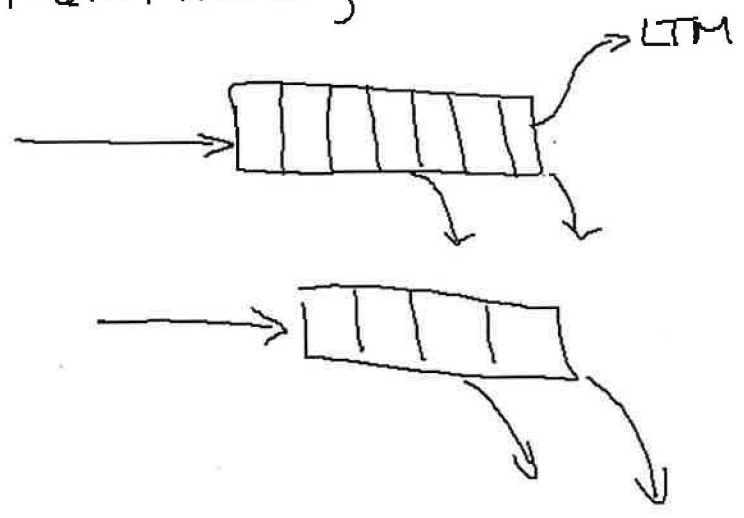
Next Tues: Oct 2
1) Read Higbee Ch. 7
2) Analysis due

Grading Rubric for Memory Analysis

Attention:
- up to 3 points for including your scores
- up to 5 points for writing a basic response of almost any length that relates to one or more of the questions
- up to 5 more points for insight and relating questions to your life

Processing:
- up to 5 points for writing a basic response of almost any length that relates to one or more of the questions
- up to 5 more points for insight and relating the questions to your life

Working Memory:
- up to 3 points for including your scores
- up to 5 points for writing a basic response of almost any length that relates to one or more of the questions
- up to 5 more points for insight and relating questions to your life

Short-term Memory:
- up to 3 points for including your scores
- up to 5 points for writing a basic response of almost any length that relates to one or more of the questions
- up to 5 more points for insight and relating questions to your life

Long-term Memory:
- up to 3 points for including your scores
- up to 5 points for writing a basic response of almost any length that relates to one or more of the questions
- up to 5 more points for insight and relating questions to your life

Summary:
- up to 6 points for comments on your weakness(es)
- up to 6 points for comments on your strengths
- up to 6 points for comments on what you do to help your memory and on comments about your memory overall

Name: _Loni Nguyen_

pop
Memory Material Quiz 1 ~~ungraded~~

1. Identify at least 4 of the 7 states formed by the land that the United States acquired from Mexico in the Treaty of Guadalupe Hidalgo.

   Colorado   New
   Arizona   Mexico
   Nevada
   Utah   Wyoming

2. What is considered the "seat" of short-term memory?

   hippocampus

3. What do we call the upper arm bone?

   humerus

4. What does de__ss__ert mean? What does desert mean?

   simple sugar   → hot, dry region
   strawberry shortcakes   or to leave

5. In what year did Elvis Presley die?   1977

Association Techniques Group Activity

We developed several kinds of associations this week. Some were based in images (visual associations), some involved playing with words (verbal associations), and some involved both. We discussed ways to make visual associations for ideas that don't have images. We also discussed ways to memorize facts that involve numbers.

These are commonly confused words, both in meaning and in spelling. Develop a verbal association to remember at least the meaning of one from each word pair (as we discussed, the other can be "the other one")

Allot – a verb that means to give part to each person, or to assign a portion *like + love*
A lot – two words which mean a big portion or many of something

Fewer – a smaller number and that number can be counted
Less – a smaller amount of something that cannot be counted *small + short; so slight*

Weather – the conditions outside, or to get through an event or problem. *atmosphere*
Whether – a word whose meaning is similar to "if"

Form a visual association for the two forms of **general intelligence:**

Fluid Intelligence – flexibility in thought and understanding relationships between concepts. For example, solving puzzles requires fluid intelligence. *liquid that moves + changes*

Crystallized Intelligence – facts, information, and knowledge from education and *crystal which = facts, too knowledge* experience. For example, knowing vocabulary requires crystallized intelligence.

Use a number association for: *Harvard graduated 4 yrs college BA/BS = 2 degrees*
Harvard had its first **graduation** in **1642**   *1642 this yr.*

Group Members: 1. *Lori*   2. *Diane*
                3. *Michael*   4. *Damayanthi*

Description	1	2	3	4
Spoke during the activity	✓	✓	✓	✓
Gave one or more ideas	✓	✓	✓	✓
Encouraged others to participate	✓	✓	✓	✓
Worked well with other team members	✓	✓	✓	✓
*Seemed to be the team leader (one)	✓			
*Presented the method to the class(one)		✓		

**Each of you is to write your grouped lists on a separate piece of paper so you can study it for a possible quiz later.

Pop
Memory Quiz → ungraded

1. What is the name of the intelligence for facts? For reasoning?
   crystalized   fluid

2. What is the word for a smaller number of items: (fewer) or less?

3. Where in the brain do we believe short-term memory is processed?
   hippocampus

4. When was Harvard's first graduation?
   1642

Memory Pop Quiz → ungraded

1. What were the six inventions that helped settle the west?
   1) six shooters
   2) windmill
   3) sod house
   4) locomotive
   5) steel plow
   6) barb wire

2. What are the 10 body systems?
   1) skeletal
   2) muscle
   3) nervous
   4) respiratory
   5) circulatory
   6) digestive
   7) urinary
   8) endocrine
   9) reproductive
   10) barrier (integumentary)

3. Where in the brain do we believe short-term memory is processed?

   hippocampus

4. When was Harvard's first graduation?

   1642

Memory Pop Quiz → not graded

1. What were the seven wonders of the medieval world (not natural)

   Stonehenge
   Coloeseum
   Catacomb (al Kafa
   Great Wall of China
   Sophia Hagia
   Leaning Tower of Pisa
   Porcelain Tower

2. What six inventions helped settle the west?

   six-shooter
   sod house
   windmill
   locomotive
   steel plow
   barb wire

3. Who were the first six presidents?

   Washington
   Adams
   Jefferson
   Madison
   Monroe
   Adams

4. When did Elvis Presley die?

   1977

Pop Quiz Answers:

Seven Wonders of <u>medieval</u> world?

1) Stone henge
2) Colosseum
3) Catacombs
4) Leaning Tower of Pisa

5) Porcelain Tower
6) Great Wall of China
7) Hagia Sophia

<u>6 inventions</u>

1) 6-shooter
2) windmill
3) steel plow

4) barbed wire
5) locomotive
6) sod house

<u>6 presidents</u>

1) Washington
2) Adams
3) Jefferson

4) Madison
5) Monroe
6) Adams

Elvis Presley died in 1977

Memory Pop Quiz → ungraded

1. Identify 6 things we know about the Santa Ana winds.   ARE HEW

1) adiabatic wind
2) from Rockies + Sierra Nevada Mtns
3) warm/hot + dry
4) low humidity (dry)
5) from East (NE)
6) 35 knots

2. What six inventions helped settle the west?

1) six shooter
2) wind mill
3) locomotive
4) sod house
5) barb wire
6) steel plow

3. What is El Nino?   weather condition w/ lots of rain   ROW SOD

1) rain
2) ocean hurricane
3) wind
4) south (tropic)
5) opposite
6) Davidson wind

4. What brain structure is involved in short-term memory?

hippocampus

Group Activity: Linking/Story Techniques

Use a linking strategy to memorize: Keywords

The Seven Wonders of the Medieval Mind

Stonehenge — *Throwing stone in colosseum*
The Colosseum
The Catacombs (of Kom el Shoqafa) — *running in the catacombs under colosseum*
The Great Wall of China — *cat hid the great wall*
The Porcelain Tower (of Nanjing) — *porcelain vase on the wall breaks*
The Hagia Sophia — *porcelain statue of sophia*
The Leaning Tower of Pisa — *hag named Sophia is leaning against tower*

Use a <u>story</u> strategy to memorize:

The Seven <u>Natural Wonders</u> of the World

Mount Everest — *Mt Everest is a great barrier to get over*
The Great Barrier Reef — *Once you get to the top, you see a grand canyon*
The Grand Canyon — *Unfortunately, Victoria fell into the Harbor of Rio*
Victoria Falls
The Harbor of Rio de Janeiro — *she climbed out into Paricutin Volcano*
Paricutin Volcano
The Northern Lights — *but had so much head trauma that she saw Northern Light.*

Group Members: 1. Loni   2. Michelle
3. Michael   4. Lady

Description	1	2	3	4
Spoke during the activity	✓	✓	✓	✓
Gave one or more ideas	✓	✓	✓	✓
Encouraged others to participate	✓	✓	✓	✓
Worked well with other team members	✓	✓	✓	✓
*Seemed to be the team leader (one)	✓			
*Presented the method to the class(one)			✓	

Each of you is to write your grouped lists on a separate piece of paper so you can study it for a possible quiz later.

Memory Strategies Portfolio

This class involves learning and applying a variety of strategies to assist your memory. A portfolio is a collection of your work designed to demonstrate what you have learned. The portfolio you create in this class will include at least one of each of the following:

- Example of a chunking technique applied to material from another class
- Example of an association technique applied to material from another class
- Example of a linking/story technique applied to material from another class
- Example of a peg system technique applied to material from another class
- Example of a mixed mnemonic strategy applied to material from another class

min. of 5 items per technique

Completion of at least one of each of these is required in your portfolio, and worth 52 of the 150 available points. Additional points (up to the 150 total) can be earned as you complete additional pages of any of the selections above.

I am providing you each with a folder to begin storing your material for your portfolio, and a full-page score sheet, similar to the one shown below. After I grade your Memory Analysis, include it in your portfolio. Being creative about how you design and assemble your portfolio can earn you additional points.

I encourage you to store your portfolio in the file cabinet in our classroom (I believe we will have the lower drawer).

Example	Req.	Additional (by choice)				Total
Chunking Technique	+10 ✓	+10 ✓	+10	+10 ✓	+10	
Association Technique	+10 ✓	+10	+10	+10	+10	
Linking/Story Technique	+10 ✓	+10 ✓	+10	+10	+10	
Peg System Technique	+10	+10	+10	+10	+10	
Mixed Mnemonic Strategy	+10	+10	+10	+10	+10	
Include Memory Analysis	+2					
Creativity		+1	+1	+1	+1	
Total	/52					/150

Group Activity: Visual/Verbal Peg Systems

On the attached page are notes that can be developed into a list. Your group is to identify 10 key words from that list and create a peg system mnemonic for them.

Visual Pegs or (Verbal Pegs) (circle which you used)

#	Image	Item	Image	Together
1	sun	ischaemic ♡dz	sun shining on ♡ drying up blood ∴ ♡ slow
2	blue	stroke	∅ O_2 b/c stroke → turn blue
3	tree	COPD	smoking will set trees on fire → can't breath
4	door	lower resp. infection	door has asbestos (sounds like abscess) in lung
5	alive	lung cancer	5 ∅ alive (x x)
6	sticks	car accidents	run over sticks → pop tire → accident
7	7-11	stomach cancer	eat too much 7-11 food → get stomach cancer
8	ate	high blood pressure	ate foods that give high blood pressure
9	dine	tuberculosis	dine on tuber and locust
10	pen	suicide	stab yourself to death w/ pen

Group Members: 1. Loni Nguyen   2. Michelle
3. Crystal   4. Joseph

Description	1	2	3	4
Spoke during the activity	✓	✓	✓	✓
Gave one or more ideas	✓	✓	✓	✓
Encouraged others to participate	✓	✓	✓	✓
Worked well with other team members	✓	✓	✓	✓
*Seemed to be the team leader (one)	✓			
*Presented the method to the class(one)			✓	

Each of you is to write your grouped lists on a separate piece of paper so you can study it for a possible quiz later.

10/10

Name: Loni Nguyen	Date: Nov 28, 07

Which general mnemonic technique did you use?
Chunking   Association   Linking/Story   Journey/Loci   (Peg)

Include a copy or information about the material you used:

Specific Strategy: Phonetic Peg

Each demonstrated mnemonic should include at least five pieces of information

20 teeth in full set of baby teeth
32 "   "   "   "   " permanent teeth
17-25 yrs is when wisdom tooth appears
206 bones in adult skeleton
14 facial bones ; 12 are paired

Wow! great job!

20 = n s = no's = Babies are often told "No" to stop them from doing/harming themselves

32 = m n = man = adult male is a man

17-25 = t k - n L = take n' learn = do this to be wise

206 = n z j = never-ending support channel
       3 sh
       ch   to remember function of bones

14 = t r = this region
12 = t + t n = tied to neck (2 t's because it's paired) } facial bones

Do this later: Feedback on how the strategy worked:

Name: Loni Nguyen	Date: Nov 28, 07

Which general mnemonic technique did you use?

Chunking   Association   Keyword   Linking   Story   Mix   (Peg)

Include a copy or information about the material you used:

Specific Strategy: Verbal peg

Each demonstrated mnemonic should include at least five pieces of information

Cranial Nerves (CN) 1-6 & verbal peg

CN 1 = olfactory = old bun factory

CN 2 = optic = blue fiber optic lights

CN 3 = oculomotor = "Oh you!" (for oculo) as car (motor) struck a tree

CN 4 = trochlear = slowly opening door to see that the coast is clear (trochlear) sounds like

CN 5 = trigeminal = try animal (sounds like trigeminal) instincts to stay alive

CN 6 = abducens = sticks jabbing in the abdomen (sounds like abducens)

Do this later: Feedback on how the strategy worked:

Name: Loni Nguyen	Date: Nov 28, 07

Which general mnemonic technique did you use? (Peg)
Chunking   Association   Keyword   Linking   Story   Mix

Include a copy or information about the material you used:

Specific Strategy: Verbal Peg

Each demonstrated mnemonic should include at least five pieces of information

Cranial Nerves (CN) 7-12 + verbal pegs

CN 7 = facial = ~~its heaven to pass the pearly ga~~ get your face in heaven

CN 8 = vestibulocochlear = racing contest between vest on bull (sounds like "vestibulo") and coach (sounds like "coch") clear (sounds like "chlear") the gate

CN 9 = glossopharyngeal = wine and dine on glossy fares (sounds like "glossophar")

CN 10 = vagus = Gen went to Las Vegas (sounds like vagus)

CN 11 = accessory = unleaven bread is an accessory-food

CN 12 = hypoglossal = shelves are high over the glasses (sounds like hypoglossal)

Do this later: Feedback on how the strategy worked:

Name: Loni Nguyen	Date: 11/6

Which general mnemonic technique did you use?
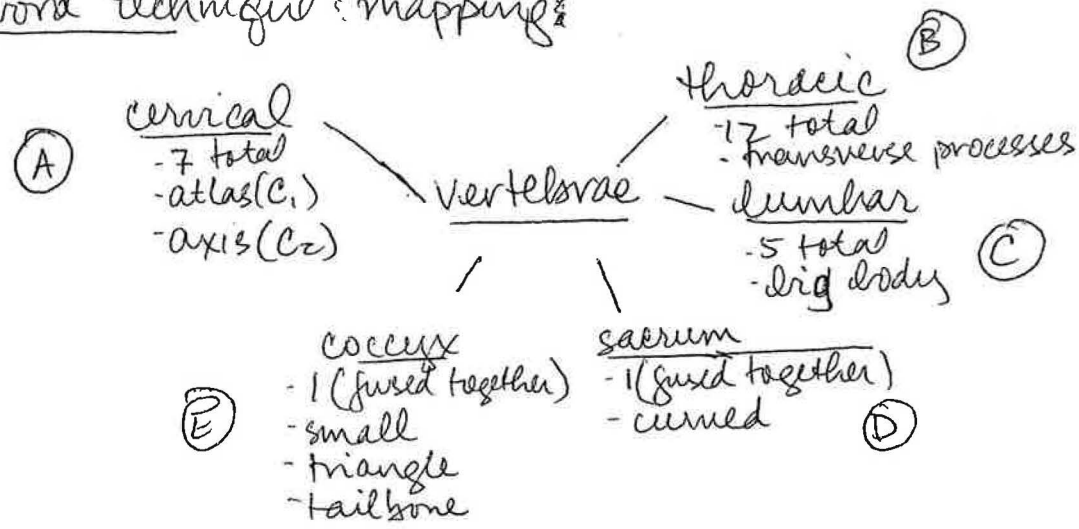Chunking   Association   Keyword   Linking   (Story)   Mix

Include a copy or information about the material you used:

Specific Strategy:

Each demonstrated mnemonic should include at least five pieces of information

Tarsal bones: calcaneus, talus, cuboid, navicular, intermediate cuneiform, medial cuneiform

Story technique:

When measuring the distance from north to south, California (calcaneus) is the tallest (talus) state. It has lots of cute boys (cuboid) in the Navy (navicular), ~~They look cute in uniforms (cuneiforms).~~ They look immediately cute in uniforms (intermediate cuneiform).

But the best one is the middle one in uniform. (medial ~~uni~~ cuneiform)

I like it! (cute!) (10/10)

Do this later: Feedback on how the strategy worked:

Name: Loni Nguyen   Date: Nov 28, 07

Which general mnemonic technique did you use?
Chunking   Association   Keyword   Linking   Story   (Mix)

Include a copy or information about the material you used:

Specific Strategy: Story + association + keyword + peg (visual)

Each demonstrated mnemonic should include at least five pieces of information

Cranial Bones: White blood cells + frequencies +

1) neutrophil 60-70% of all WBC - white blood cells
2) lymphocyte 20-25%
3) monocyte 3-8%
4) eosinophil 2-4%
5) basophil .5-1%

Story w/ association + images of keywords + visual peg

1) At 6:30 pm (60-70%), nervous Phil (neutrophil) entered the house leaning on a stick (visual peg for 1)

2) He was limping (lymphocyte) because 25% of his limb (one leg) was in pain. As the pain ↑, he dropped to his knees and covered over (looks like 2)

3) About 5 minutes later (3-8%), Mom (monocyte) ran to Phil w/ hands in the air ("8" looks like #3) asking "What happened?"

4) Innocent Phil (eosinophil) said 2 to 4 boys jumped him wearing (2-4%) 4 sign on their shirts (looks like 4)

5) Basically, Phil (basophil) slithered home (like the snake for #5) w/ 1 (1%) broken leg.

Do this later: Feedback on how the strategy worked:

cute!

Name: Loni Nguyen   Date: 11/6

Which general mnemonic technique did you use?
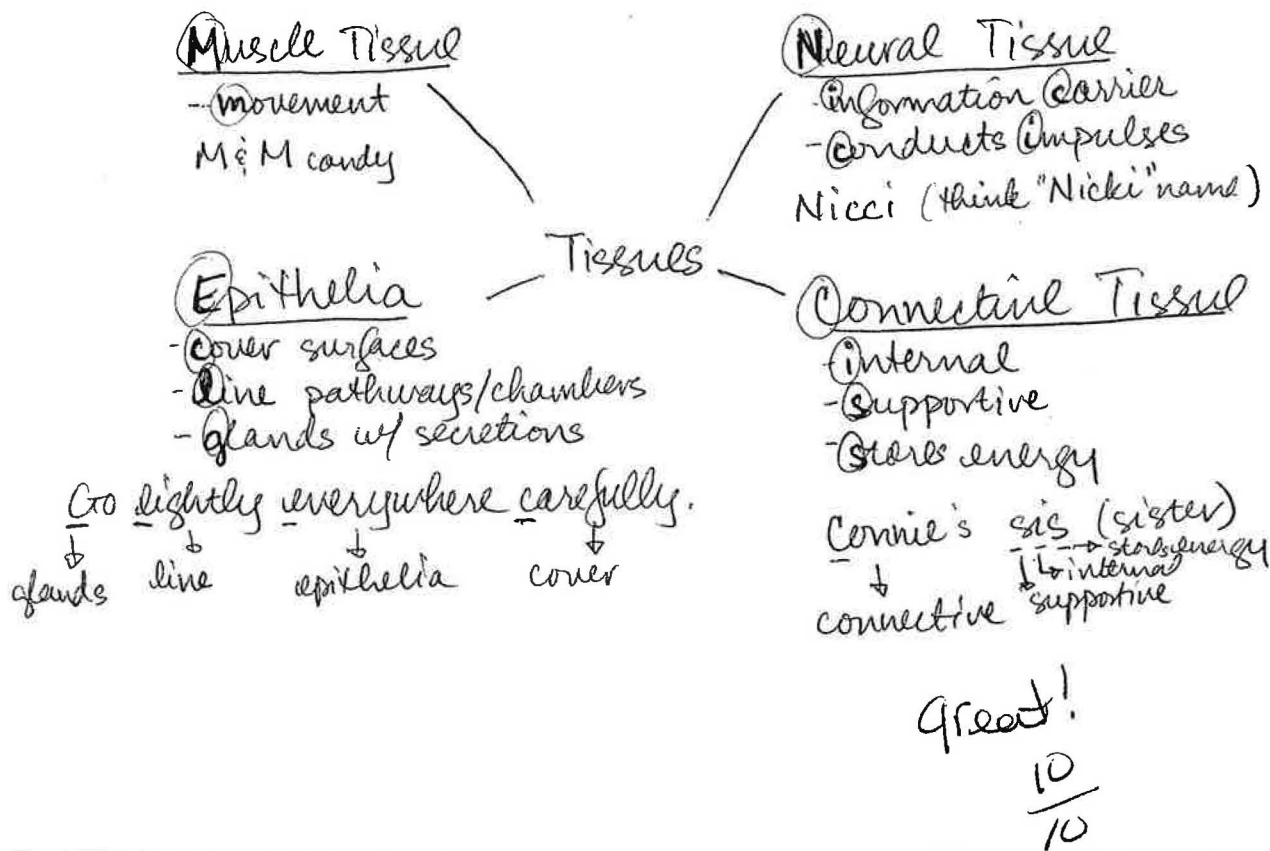Chunking   Association   Keyword   (Linking)   Story   Mix

Include a copy or information about the material you used:

Specific Strategy:

Each demonstrated mnemonic should include at least five pieces of information

Cranial bones: frontal, sphenoid, ethmoid, parietal, temporal, occipital (from front to back)

linking technique: 1) At the front, there's a sphere
                         ↓ frontal   ↓ sphenoid

2) sphere   add more (picture lots of spheres)
   ↓ sphenoid   ↓ ethmoid

3) add more   parents (picture lots of parents)
   ↓ ethmoid   ↓ parietal

4) parents sweating due to high temperature
   ↓ parietal   ↓ temporal

5) high temperature in O.C. (in capitals)
   ↓ temporal   occipital

Great! 10/10

Do this later: Feedback on how the strategy worked:

Name: Loni Nguyen	Date: Nov 28, 07

Which general mnemonic technique did you use? Mixed

Chunking   Association   Linking/Story   Journey/Loci   Peg

Include a copy or information about the material you used:

Specific Strategy: keyword, association and chunking

Each demonstrated mnemonic should include at least five pieces of information

Respiratory membrane is made of
alveolar epithelium on the lung side = air exist here
basement membrane in the middle = carrier in middle
capillary endothelium on the blood side = carrier
(which is hemoglobin in red blood cells exist here

Do this later: Feedback on how the strategy worked:

10/10

| Name: Loni Nguyen | Date: Nov 28, 07 |

Which general mnemonic technique did you use?
(Chunking) Association   Linking/Story   Journey/Loci   Peg

Include a copy or information about the material you used:

Specific Strategy: Acrostics

Each demonstrated mnemonic should include at least five pieces of information

Structure of nephron (from proximal to distal)
1) glomerulus 2) renal corpuscle 3) proximal convoluted tubule
4) descending limb 5) ascending limb 6) distal
convoluted tubule 7) collecting duct

Acrostics
Glowing red car passed congested traffic.
Drivers looked and laugh.
Daring cops tried catching driver.

Cute story, too!

Do this later: Feedback on how the strategy worked:

Name: Loni Nguyen	Date: Oct 11

Which general mnemonic technique did you use?
(Chunking)   Association   Keyword   Linking   Story   Mix

Include a copy or information about the material you used:

Specific Strategy:

Each demonstrated mnemonic should include at least five pieces of information

Stages of cell cycle : division:
   interphase → prophase → metaphase → anaphase → teleophase → cyto
                                        cytokinesis

Acrostic : I pass my Anatomy tests consistently/constantly
                                     yea!
                                    $\left(\frac{10}{10}\right)$

Do this later: Feedback on how the strategy worked:

Name: Toni Nguyen	Date: Nov 6, 07

Which general mnemonic technique did you use?

Chunking   Association   (Keyword)   Linking   Story   Mix

Include a copy or information about the material you used:

Specific Strategy:

Each demonstrated mnemonic should include at least five pieces of information

Vertebral column : 7 cervical, 12 thoracic, 5 lumbar, 1 sacrum, 1 coccyx

Keyword technique : mapping

(A) 7 are certain (cervical) that Atlas (C₁) exists (axis C₂)

(B) 12 processes running across (transverse) the grasses (thoracic)

(C) 5 big body lumber ~~jacks~~ (lumbar) jacks

(D) 1 sacred (sacrum) curve

(E) 1 small cock ~~taking~~ (coccyx) trying (triangle) to bring in the tail end.

Do this later: Feedback on how the strategy worked:

Excellent!
process
$\frac{10}{10}$

Name: Loni Nguyen	Date: 10/9

Which general mnemonic technique did you use?

(Chunking)   Association   Keyword   Linking   Story   Mix

Include a copy or information about the material you used:

Specific Strategy:

Each demonstrated mnemonic should include at least five pieces of information

- See attached for info.
- Mind mapping

(M)uscle Tissue
--(m)ovement
M & M candy

(E)pithelia
-(C)over surfaces
-(L)ine pathways/chambers
-(G)lands w/ secretions

<u>G</u>o <u>l</u>ightly <u>e</u>verywhere <u>c</u>arefully.
↓   ↓   ↓   ↓
glands   line epithelia cover

— Tissues —

(N)eural Tissue
-(I)nformation (C)arrier
-(C)onducts (I)mpulses
Nicci (think "Nicki" name)

(C)onnective Tissue
-(I)nternal
-(S)upportive
-(S)tores energy

Connie's sis (sister)
→ stores energy
↓ to internal
connective supportive

great!
$\frac{10}{10}$

Do this later: Feedback on how the strategy worked:

Name: Loni Nguyen	Date: 10/9

Which general mnemonic technique did you use?
(Chunking)   Association   Keyword   Linking   Story   Mix

Include a copy or information about the material you used:

Specific Strategy:

Each demonstrated mnemonic should include at least five pieces of information

- Organization in the body (in order from small to large)
  atoms → molecules → cells → tissues → organs → systems

- Mnemonic technique (acrostic):

  A   M   C   theater   offers   shows.
  ↓   ↓   ↓   ↓   ↓
  atoms │ cells   tissues   organs   systems
        ↓
     molecules

Great
$\frac{10}{10}$

A student did something
very similar last year
(AMC theater part)

Do this later: Feedback on how the strategy worked:

| Name: Loni Nguyen | Date: 10/9 |

Which general mnemonic technique did you use?
(Chunking)   Association   Keyword   Linking   Story   Mix

Include a copy or information about the material you used:

Specific Strategy:

Each demonstrated mnemonic should include at least five pieces of information

- Characteristics of epithelia: <u>cellularity</u>, <u>polarity</u>, <u>attachment</u>, <u>avascularity</u>, <u>regeneration</u>

- Mnemonic technique (acrostic):

<u>Cell</u> <u>phone</u> <u>attaches</u> to the <u>abdominal</u> <u>region</u>.
  ↓   ↓   ↓   ↓   ↓
cellularity polarity   attachment   avascularity regeneration
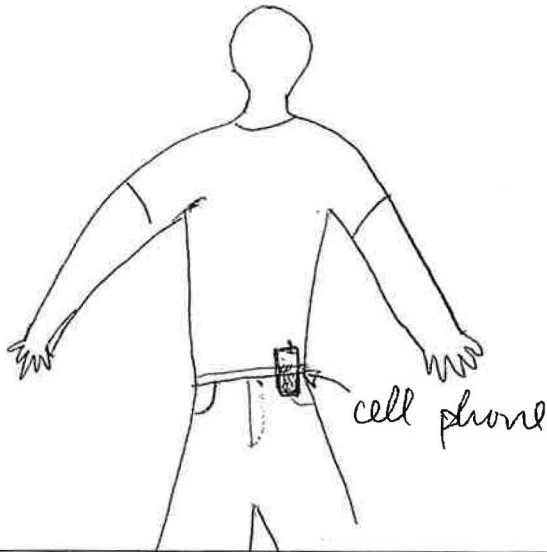
cute! Another chunking for the future

$\left(\dfrac{10}{10} \right)$

cell phone

Do this later: Feedback on how the strategy worked:

within the brain and spinal cord. As their name implies, they interconnect other neurons. They are responsible for the analysis of sensory inputs and the coordination of motor outputs.

Anatomy of a Neuron

Figure 24.2 shows a typical motor neuron. Its cell body contains all the basic elements of cells in general—a nucleus, organelles such as mitochondria, and so forth. Extensions projecting from the cell body include a variable number of **dendrites**, which receive signals coming *to* the cell body; and a single, large **axon** that carries signals *from* the cell body. Each neuron has an outer plasma membrane, just like any other cell; what sets the neuron's membrane apart is the kind of sensitivity it has to chemical, mechanical, or electrical stimulation. Such stimulation often leads to the generation of electrical signals—meaning nerve impulses—that are conducted along the axon. At the tips of an axon or its branches, there may be structures called **synaptic terminals**, which are part of a **synapse**—a site where a neuron communicates with another cell. Neurons can be extraordinarily *long* cells; the axon that allows the movement of your little toe starts in a cell body that lies partway up your spinal cord.

The Nature of Neuroglia

Neuroglia, which are found in both the CNS and PNS, have no information processing ability of their own. In the CNS, one type of neuroglia is protective in that it can ingest invaders or foreign molecules. A second group of neuroglia covers tiny blood vessels within the brain, forming what is known as the **blood-brain barrier**, which keeps some substances from passing from general circulation into the brain. Other neuroglia wrap their cell membranes around the axons of neurons in the brain and spinal cord. Such a covering is called **myelin**, and an axon covered in this way is said to be myelinated.

Axons that are myelinated carry nerve impulses faster than those that are not. Myelin is fat- or lipid-rich, and areas of the brain and spinal cord containing myelinated axons are glossy white. Thus do we get the term the **white matter** of the CNS, which contains mostly axons, whereas areas dominated by neuron cell *bodies* are **gray matter**. If you look at **Figure 24.3**, you can see what a myelinated axon looks like. In the PNS, the most important neuroglia are called *Schwann cells*, which wrap around the axons of neurons, making them myelinated.

Nerves

A **nerve** is a bundle of axons in the PNS that transmit information to or from the CNS. Any given bundle may stem from a collection of sensory neurons, a collection of motor neurons, or a mixture of the two types of neurons. Like muscles, nerves are covered by and contain three layers of connective tissue and contain blood vessels that supply nutrients and oxygen. In a dissection, nerves are whitish string-like structures, easily visible to the naked eye.

Figure 24.2
The Neuron
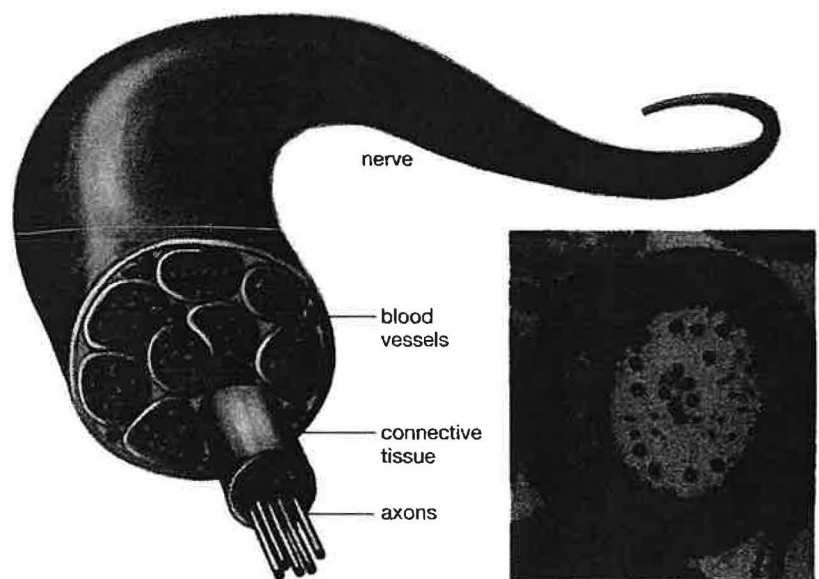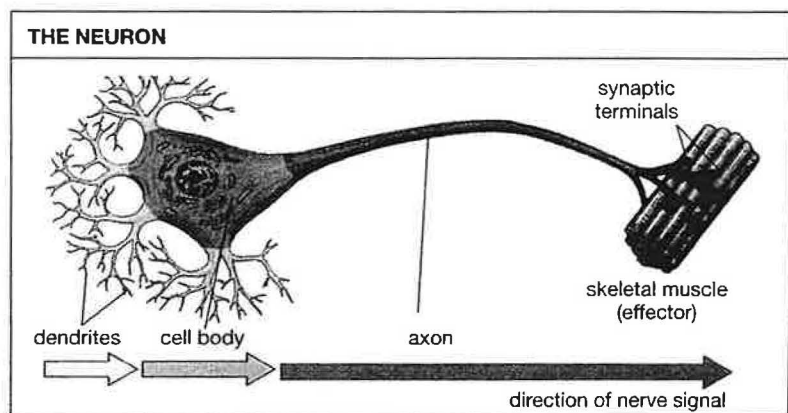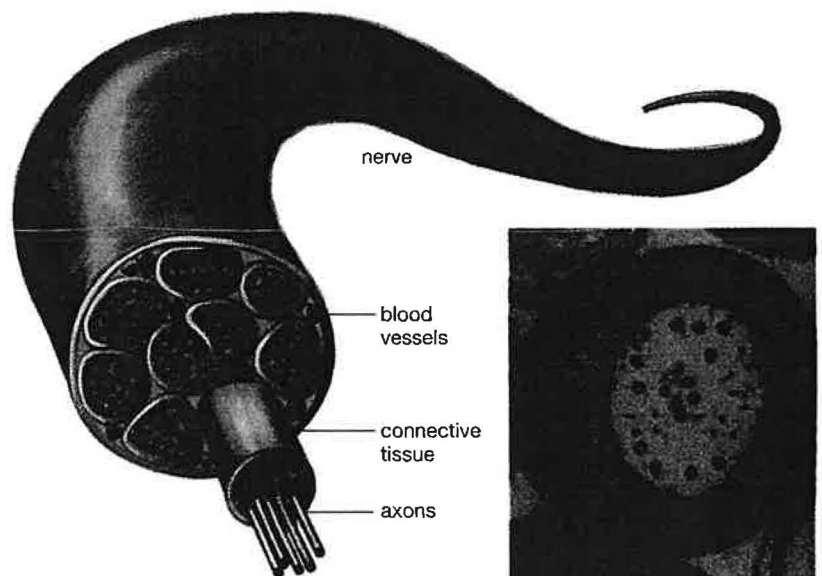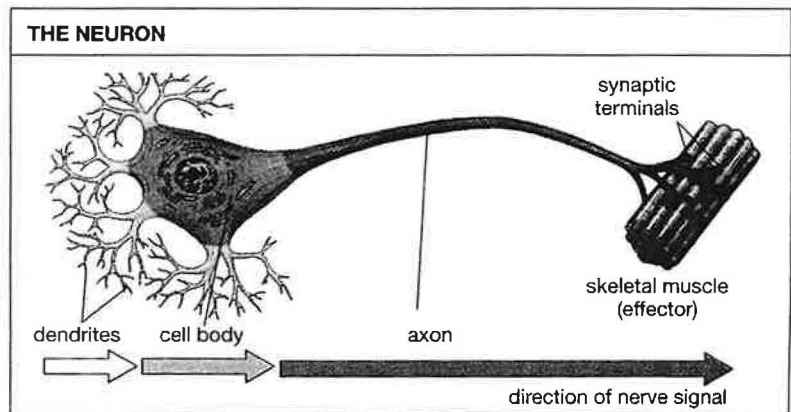Structure of a motor neuron, in this case innervating a skeletal muscle.

Figure 24.3
Looking at an Axon
The micrograph at right shows a cross section of a vertebrate axon that is wrapped in multiple layers of myelin covering.

within the brain and spinal cord. As their name implies, they interconnect other neurons. They are responsible for the analysis of sensory inputs and the coordination of motor outputs.

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Figure 24.2
The Neuron
Structure of a motor neuron, in this case innervating a skeletal muscle.

THE NEURON

synaptic terminals

skeletal muscle (effector)

dendrites   cell body   axon

direction of nerve signal

nerve

blood vessels

connective tissue

axons

Figure 24.3
Looking at an Axon
The micrograph at right shows a cross section of a vertebrate axon that is wrapped in multiple layers of myelin covering.

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synaptic terminals

skeletal muscle (effector)

dendrites   cell body   axon

direction of nerve signal

nerve

blood vessels

connective tissue

axons

Figure 24.3
Looking at an Axon
The micrograph at right shows a cross section of a vertebrate axon that is wrapped in multiple layers of myelin covering.

Name: Loni Nguyen	Date: Oct 11

Which general mnemonic technique did you use?
Chunking (Association) Keyword   Linking   Story   Mix

Include a copy or information about the material you used:

Specific Strategy:

Each demonstrated mnemonic should include at least five pieces of information

Body positions: supination: palms up or forward
   flexion: to decrease a joint angle = bending @ joint
   adduction: bringing toward midline
   inversion: bringing sole of foot to midline
   extension: to increase a joint angle [sole]

Association techniques:
   supination think carrying a bowl of soup ~~so palms are up~~
   flexion: think flexible acrobat can bend the body in many ways
   adduction: think add = bringing together so
            bringing together the body is moving to midline
   inversion: think inside so facing the sole to the inside (midline)
            space between the calves/ankles

   extension: think reaching or lengthening or to make straight
            which ~~is~~ involves making the angle 180° and this
            is increasing the joint angle
                                              Great! 10/10

Do this later: Feedback on how the strategy worked:

Name: Toni Nguyen	Date: Oct 11

Which general <u>mnemonic</u> technique did you use?
Chunking (Association) Keyword Linking Story Mix

Include a copy or information about the material you used:

Specific Strategy:

Each demonstrated mnemonic should include at least five pieces of information

- Cellular organelles: mitochondria - make ATP (energy)
   rough endoplasmic reticulum - makes proteins
   smooth   "   "   - makes fats
   lysosomes - destroy unwanted materials
                          (cleaning)
   ~~Golgi apparatus - modifies proteins + packages them~~
   centrioles: help split chromosomes for cell division

- Association techniques:
   mitochondria think strong, powerful Mighty Mouse
            = mighty mito is the powerhouse of a cell

   rough endoplasmic reticulum (ER)
       proteins are fibers, hair, muscles, ligaments = rough looking
       so rough ER is associated w/ proteins

   smooth ER
       fat is glossy, shiney, and smooth in texture
       so smooth ER is associated w/ fats

   lysosomes think Lysol, the cleaning agent in the house
       with toxic chemicals to destroy dirt, germs, odors
       so lysosomes is the cleaning agent for the cell.
   ~~Golgi apparatus~~ Centrioles think center of chromosomes to split them apart
            chromosomes are the center of our cells

Do this later: Feedback on how the strategy worked:

These are excellent,
I love them!
(10/10)

Name: Loni Nguyen

Date: 10/30/07

Portfolio / Grading Update

Example	Req.	Additional (by choice)				Total
Chunking Technique	(+10)	(+10)	(+10)	(+10)	+10	
Association Technique	+10	+10	+10	+10	+10	
Linking/Story Technique	+10	+10	+10	+10	+10	
Journey/Loci/Roman Room	+10	+10	+10	+10	+10	
Peg System Technique	+10	+10	+10	+10	+10	
Mixed Mnemonic Strategy	+10	+10	+10	+10	+10	
Include Memory Analysis	+2					
Creativity		+1	+1	+1	+1	
Total	/62					/150

Portfolio Review: __1 / 2 / 3__ (30 / 50 / 70 pts possible)

Up to 10 points for each strategy form (or similar) completed with at least 5 concepts in it.

- **A:** up to 2 points: Identification of appropriate concepts
- **B:** up to 2 points: Appropriateness of selected mnemonic technique for material
- **C:** up to 4 points: Demonstration of mnemonic strategy
- **D:** up to 2 points: Instructor's impression of usefulness of strategy

	Description:	A	B	C	D	Total
1	Types of tissue	2	2	4	2	10
2	Organization in the body	2	2	4	2	10
3	Body positions	2	2	4	2	10
4	Also!					
5	Characteristics of epithelia	2	2	4	2	10
6	Cellular organelles	2	2	4	2	10
7	Cell Division stages	2	2	4	2	10

Grade Update (70% or better for Credit grade)

	Quiz	Analysis	Chunk Group 1	Presenter?	Assoc Group 2	Presenter?	Group 3	Presenter?	Group 4	Presenter?	Group 5	Presenter?	Group 6	Presenter?	Group 7	Presenter?	Group 8	Presenter?		Portfolio Review 1	Review 2	Review 3	Final Exam	Xtra Cr.	Total	%
	20	80	20	5	20	5	20	5	20	5	20	5	20	5	20	5	20	5		30	50	70	20			
You have:	23	80	20	-	20		20													30						

193 (+30) / 190

Comments: I hope the mnemonics you're develop. are ... +30

Name: Loni Nguyen   Date: 9/25/07   80/80

Attention Skills

<u>Scanner 1</u>: __100__ %   (selective attention)
Your scores are normal if Scanner 1 is 96% or better. If your scores are below 80% then
you may have slow processing speed, and should repeat the tasks with longer displays.

3

<u>Word Search</u>

<u>Hidden Pictures</u>

How do you feel about your scores? Each level is more difficult than the previous one; was there a level where you had particular problems? Describe your attention skills. Do you feel that attention problems are affecting your memory?

Scanner 1
Great score ⇒ good attention → ∅ affecting memory in a bad way; ∅ easily distracted

Word Search: took longer because I didn't have a strategy. I just scanned row-by-row. Easily distracted ∴ low

Hidden pictures: easier than word search - easier to stay focused. I like pictures

Overall, good attention but I can be distracted if bored or too routine. With attention, memory is good

10

Page 1 of 6

Processing Skills

Do you have difficulty reading or have you been diagnosed with a learning disability? Did you have difficulty getting <u>how</u> the parts of the Conditional Statements went together? What do you think about how you process information?

Conditional Statements: did well - easy

Tangrams: harder to do because I ran out of time

Overall, my processing is good w/o much problems in the conditional statements if I read slowly. Processing in the tangrams were more difficult because of the spatial combinations can be different. I have never been diagnosed w/ a learning disability or have a reading difficulty.

Working Memory

Alphabetize : 4 letters (#right/10) _10/10_ 5 letters _10/10_ 6 letters _9/10_ 7 letters _N/A_
   Normal is 9/10 or better at levels 4 and 5   8/10 or better at levels 6 and 7
   If you misspelled a word, it is still accurate if you correctly alphabetized those letters.

Dice Task: (#right/10) _10/10_
   For most of us, 7/10 or better is normal, but if you are very visual or noticed a pattern,
then you should score higher.

Tangrams

3   Conditional Statements (# right / 10) _10/10_
   Figure 9 /10 or better is normal.

> What did you experience while doing working memory tasks? Were you better with the
> verbal tasks (Alphabetize or Relationships), or with the visual task (Dice Task)?
> Describe what you tried to do to hang on to the information. How do you think your
> working memory skills affect your memory?

10

I had fun doing these activities. The visual
task (Die) was easier than the verbal task,
especially as the word got longer, it took
me much longer to alphabetize 6-letter   _true_
words than 5-letter word. I tried to
alphabetize as soon as I saw the word
and typing in the answer immediately,
back-spacing to erase if I made a mistake
before entering the answer. I think
my working memory is strong and   _yea!_
supportive of a good overall memory.
In the Dice Task. I saw a pattern and
got the answers right away.

me too
_☺_

Short-Term Memory

<u>Digit Span:</u> What was the highest level where you got both sets completely right? __6__
 Normal is 7 numbers, but 5 or 6 is still within normal range.

<u>Verbal Learning Pairs:</u> Trial 1 9/10 Trial 2 10/10 Trial 3 10/10 Trial 4 10/10 Trial 5 10/10
 If Trial 1 is <u>much</u> worse than Trial 2, you likely have anxiety issues with learning. In
general, your scores should improve across the trials. Normal reaches 8/10 by last set.

3

> These were probably among the most frustrating tasks. Describe anything you did that
> seemed to make it easier (if it was mental, it was not cheating). Short-term memory
> problems are sometimes described as "in one ear and out the other." Did it feel like that
> to you? Do you think short-term memory is part of your memory problem?

Digit Span: very difficult because I didn't
have any technique to remember them, thus,
I panicked and became confused. Also,
I was able to retain most of the digit
but not in the correct order.

Verbal Learning Pairs: very easy because
these were concrete words and I can
see the pictures in my mind = easy to
recall

Overall, my short-term memory is good if I
am calm and can visualize it.

you have some great visual strengths!

10

Long-Term Memory

Recalling the Verbal Learning Pairs: ___10/10___ (5/10 or better is good)

Recognizing them: ___10/10___ (7/10 is good, or better if you used reasoning for some)

Survey:
Responses to question group 4 should mostly be "some of the time," with a handful of "often."
Kudos for any positive responses to question group 5!
Let me know any comments you wrote for the last 3 questions.

3

Did you feel like enough information gets into your long-term memory? Are there factors other than memory that affected your answers to the survey? Do you think you do much better at recognition than at recall? Do you feel that you have a problem in long-term storage, or is it more in retrieval than in storage?

Recalling + Recognizing: easy activities once I was able to visualize the word-pairs

Survey: Yes, most of #4 sometime w/ a few "rarely." #5: I use most of those things currently. I don't write reminder notes or rewrite notes because I don't need to. In addition, I will mouth (if in silent) or say the info out loud to help w/ retrieval.

Overall, I think my long-term memory is great once I organized and stored it correctly. Of course, recognizing is easier than recall but once the info is stored properly, they are equally easy. With a strong visual image stored, retrieval is easy. Thus, retrieval is definitely dependent on storage.

10

SUMMARY

Think about what you have learned about your memory in terms of the memory process we have been using this semester (attention, processing, working memory, short-term memory, long-term memory, retrieval). Which step(s) in the process are your strengths? Which are your weaknesses? Are there things you do that have helped you remember better? Describe your memory.

Strength: attention, STM, LTM
Weakness: processing and working memory

I've learned that attention is very important because w/o it, there will be no memory. Once I pay attention and ~~sit~~ slowing down to allow processing properly then working memory has hope. Once I store the info in an organized manner or being able to visualize it and repeating/recalling the contents, then the STM and LTM comes easy. Overall, I am happy w/ my memory - it's good and I can recall important and relevant info when needed.

great insight.

18

Long-Term Memory Inventory → LTM retrieval

Memory Inventory	1 (good)	2	3	4	5(bad)	Comments
How would you describe your overall memory skills?	✓					

1. **Do you have trouble <u>identifying</u> the important information to be remembered from:**
   (Mark all that apply)
   - o   a chapter
   - ✓   a paragraph if long
   - ✓   a sentence if long
   - o   your notes   Comments: ~~notes~~

2. **In school, do you have trouble remembering the details of what you have read:**
   (Mark <u>one</u>)
   - ✓   from a few chapters ago
   - o   from a few paragraphs ago
   - o   from the previous sentence   Comments:

3. **When you are taking a test, do you find that you can remember:**
   (Mark <u>one</u>)
   - o   some of what you'd studied
   - o   only what you'd studied just before the test
   - ✓   general ideas but not many facts
   - o   a few random facts but not as much content as you'd like

4. **On the Memory Theory quiz a few weeks ago, the task I found easiest for my memory was:**
   (Mark <u>one</u>)
   - ✓   filling in the diagram
   - o   answering questions from Higbee
   - o   giving an example of retrieval and/or recognition
   - o   matching the memory step to the example

4	How often do you have difficulty remembering…	Always	Most of the Time	Often	Some of the Time	Rarely	Comments
	people's names				✓		
	appointments					✓	
	where you put something		.	✓			
	who told you something				✓		
	if you finished a task					✓	
	that a test was coming					✓	
	when an assignment is due					✓	
	instructions for a task				✓		
	important dates (e.g. birthdays)				✓		
	what you went into a room for				✓		
5	How often do you use …	Always	Most of the Time	Often	Some of the Time	Rarely	Comments
	an organizer / appointment book				✓		
	reminder notes					✓	
	mentally repeating information		✓				
	making to-do lists				✓		
	rewriting class notes					✓	
	note-taking while you read				✓		
	visualizing important things		✓				
	mnemonics(memory techniques)				✓		

What else do you have difficulty remembering? none

What else do you do to help you remember? ~~most~~ visualize, mouthing/speaking words

Anything else I should know about you that will help us work on your memory? none

Notes to Self About Activities:

Attention:

Scanner 1: easy
Word Search: long time
Hidden Pictures: easier than word search

*

Processing:

Conditional Statements: and / or is confusing
Tangrams: hard

*

Working Memory:

Alphabetize
harder as word gets longer
Cubes easy if see the trick - skip 1 space
24 - Game harder ≈ 2 minutes per side/problem

*

*

\# can be measured

Computerized Skills Screening

Selective Attention:

Scanner 1: The computer selects one target letter for you to attend to. Each time that letter appears on the screen, quickly tap the spacebar. At the end, record your scores.

Scanner 1	Duration: 300 seconds	Each item: 0.8 seconds
Accuracy: 100 %	False Positives: Ø	No Response: Ø

False positives are spacebar taps for wrong letters. No responses are missed target items. If these two numbers are about equal, you may be having slightly slow responses. Let me know and we'll slow the task down a bit.

Comments: easy - hard to stay focus; not blink

Working Memory:

Alphabetize: The computer flashes a word on the screen. You are to remember the word and rearrange the letters of the word into alphabetical order. Both accuracy and speed count! If you are 80% or better, move up to one more letter per word.

Alphabetize	Number of letters: 4	Duration: 2
Accuracy: 100	Average Speed: 4.46	

Alphabetize	Number of letters: 5	Duration: 2
Accuracy: 100	Average Speed: 5.78	

Alphabetize	Number of letters: 6	Duration: 2
Accuracy: 90	Average Speed: 12.12	

Comments: harder after making mistake & a word gets longer slow getting started

L. Nguyen

Free Printable Word Search Puzzles

School Supplies

Find and circle all of the school supplies that are hidden in the grid.
The words may be hidden in any direction.

```
N R C B S S A P M O C O H
S O R D A B I N D E R I B
N T E O I C P U C Y G L S
O A R J T E K L Q H J K D
Y L Q E N C R P L A O K I
A U I C L F A I A O X R V
R C I P F P G R B C E B I
C L U A R H A E T S K P D
S A C P T U T T A O E G E
B C H E K O L R S N R F R
E Y R R N G E E S K E P S
U S S R O L O C R E T A W
R E U L G S C I S S O R S
```
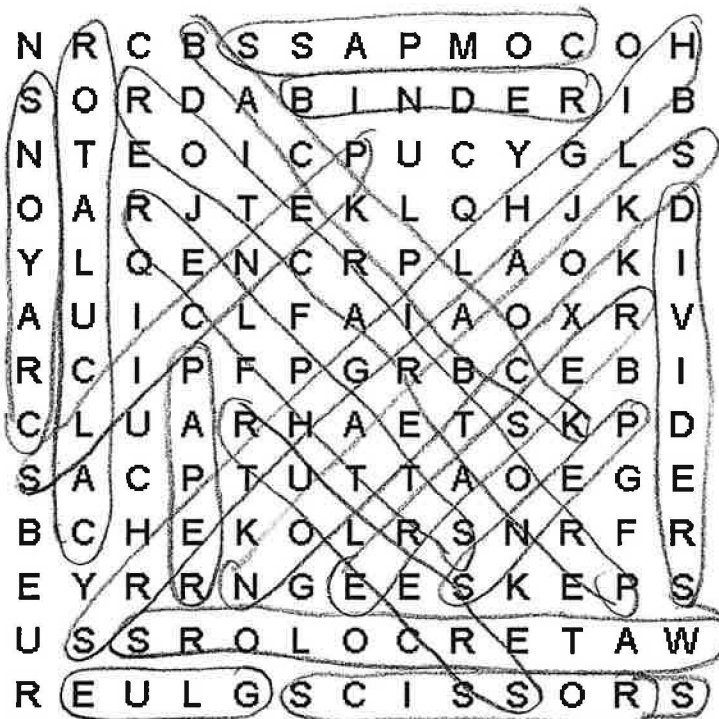
BACKPACK	ERASER	PENS
BINDER	GLUE	PROTRACTOR
CALCULATOR	HIGHLIGHTERS	RULER
COMPASS	NOTEBOOKS	SCISSORS
CRAYONS	PAPER	STAPLER
DIVIDERS	PENCILS	WATERCOLORS

Did you enjoy this puzzle? Visit: http://www.puzzles.ca/wordsearch.html

Dairy Farm

Hidden Pictures

glove

fish

chick

snake

ice-cream
cone

hook

banana

squirrel

candle

bird

http://kids.niehs.nih.gov/prfarm.htm
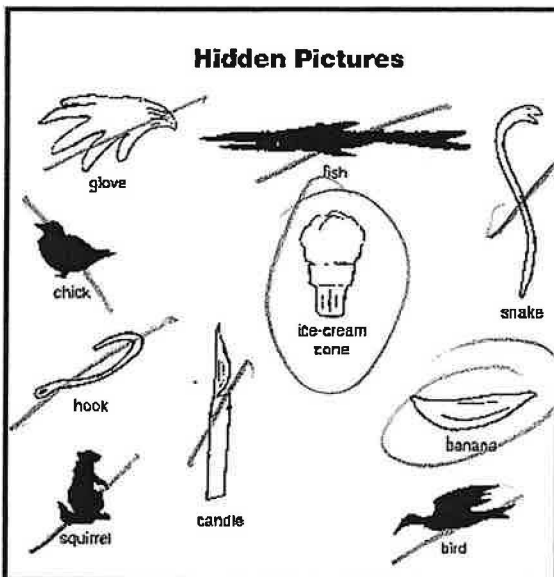
Name: Loni Nguyen

Processing Conditional Statements

Follow the directions listed below. Some of these will take special skills in processing or will take working memory. Try them, and then decide if your difficulty was processing, or if you processed the pieces correctly, but couldn't hold them all in your working memory in order to make a decision. If your difficulty was in processing, I'll read them aloud if you think it will help.

|				
1. If key is the third picture, then circle it; otherwise circle the apple.	apple	chicken	key	basket
2. If chicken is not the second picture, then circle the apple; otherwise circle the basket.	apple	chicken	key	basket
3. If the basket is to the left of the key, then circle the basket; otherwise circle the key.	apple	chicken	key	basket
4. If the key is not next to the apple, then circle the chicken; otherwise circle the apple.	apple	chicken	key	basket
5. If the apple is first, and the key is third, then circle the apple; otherwise circle the basket.	apple	chicken	key	basket
6. If the basket is fourth and the apple is not first, then circle the chicken; otherwise circle the key.	apple	chicken	key	basket
7. If the chicken is next to the apple, or the key is next to the apple, circle the basket; otherwise circle the key.	apple	chicken	key	basket
8. If the basket is not fourth, or the apple is not first, circle the key; otherwise circle the chicken.	apple	chicken	key	basket
9. If the apple is to the right of the chicken and the key is to the left of it, then circle the apple; otherwise circle the basket.	apple	chicken	key	basket
10. If the key is to the right of the basket, or the chicken is to the left of the apple, then don't circle key, circle the basket. If it is, then circle the key.	apple	chicken	key	basket

Comments: _last one was hard to follow_

Tangram Pattern
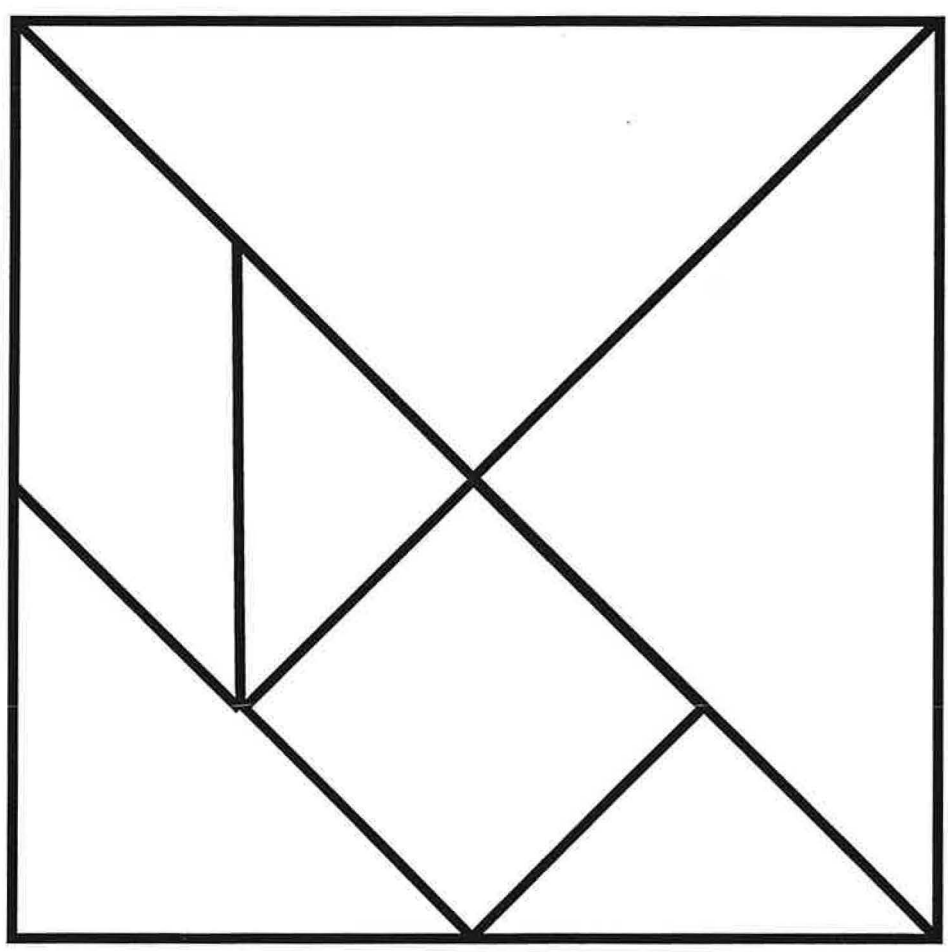
TANGRAMS

Assorted 2

9/9
L. Nguyen
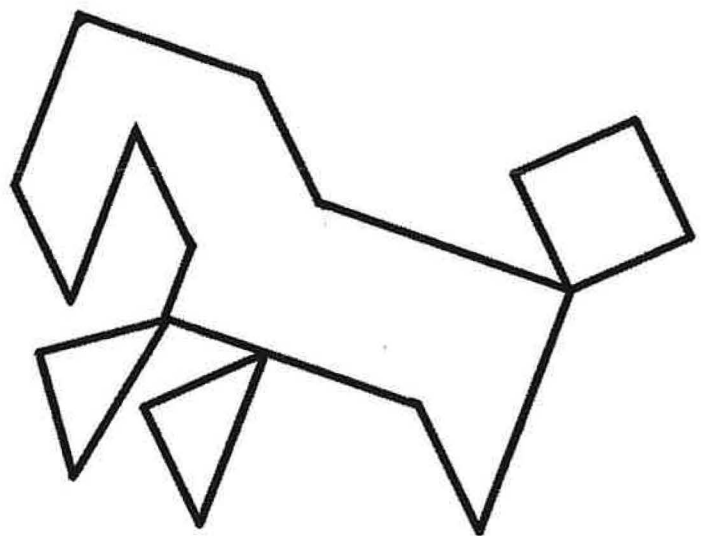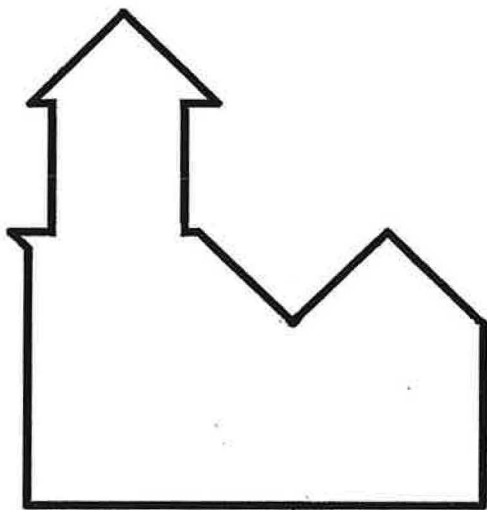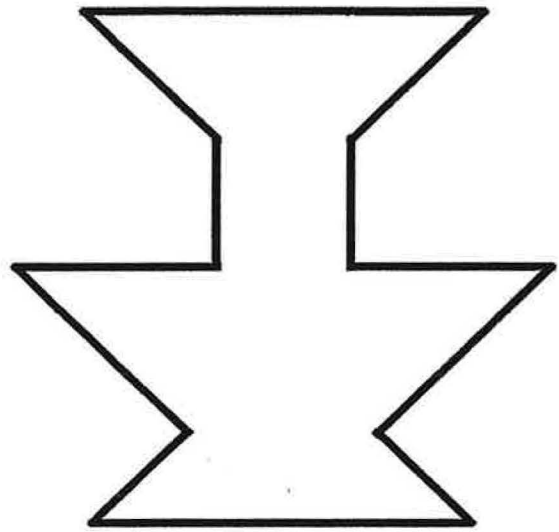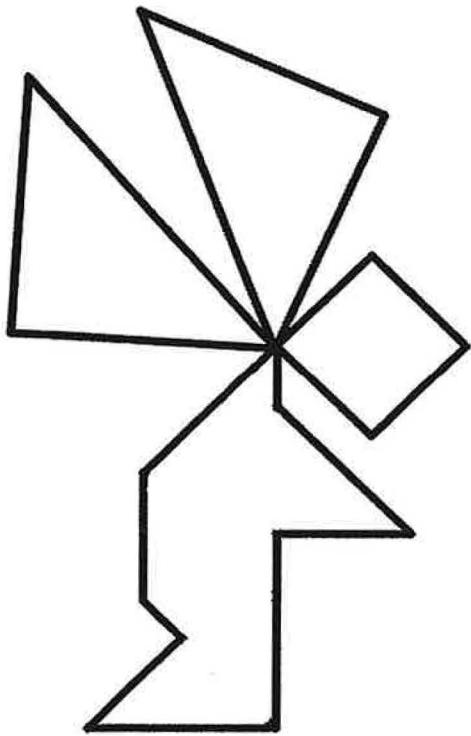
Visual-Spatial Working Memory

This task involves taking a flat image, making it three-dimensional, and mentally moving it about. Some of you will be good at this, and we can use it as a measure of your visual-spatial working memory. Some of you will not be good at this, and likely do not use this skill in this way. But we all use it to keep in mind the vehicles around – especially behind – us when we drive, and in various other activities where we need to think about what is around us.

Your task is to identify what number would be on the bottom of each die, based upon this flat image and the numbers you see in the pictures.

	6	
4	5	3
	1	
	2	
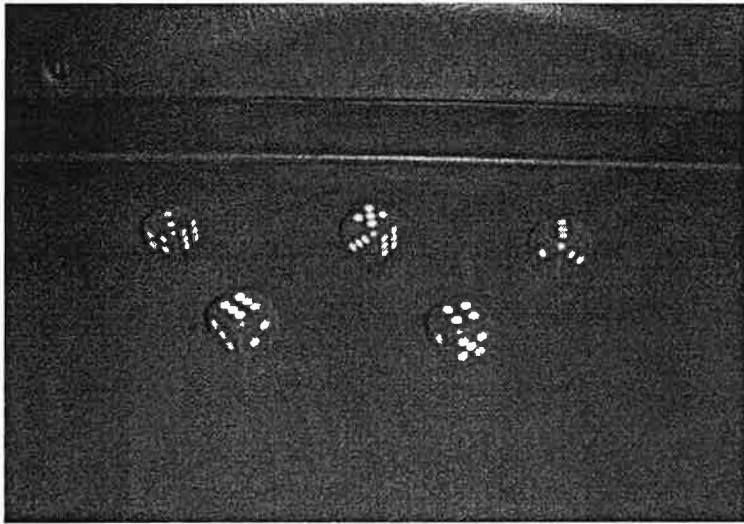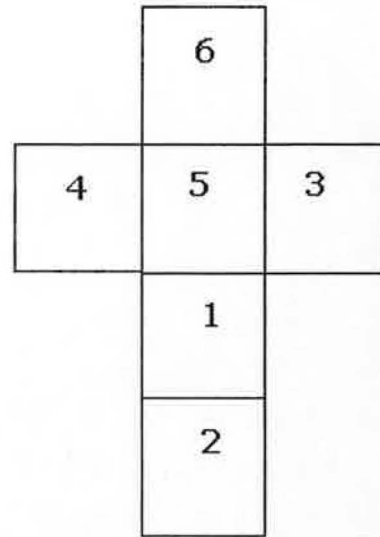
What number is on the bottom of:

Top left die: 5

Top center die: 2

Top right die: 4

Bottom left die: 1
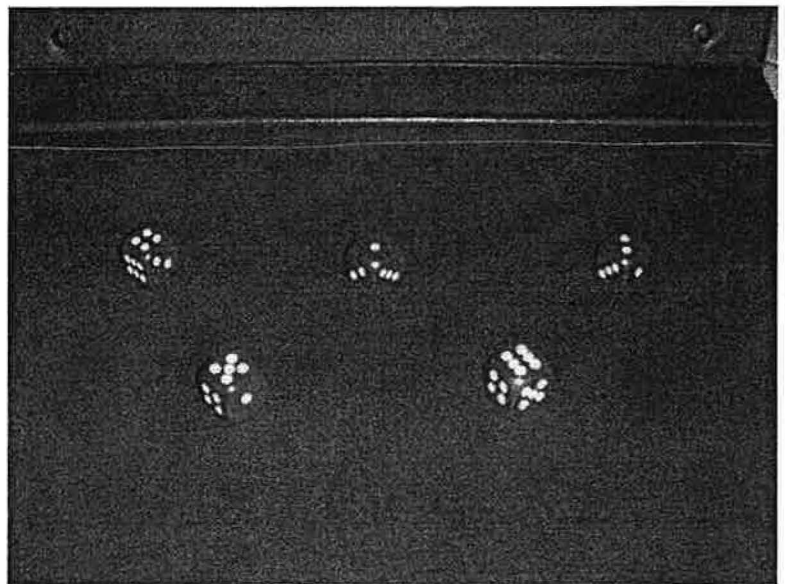
Bottom right die: 3

What number is on the bottom of:

Top left die: 3

Top center die: 6

Top right die: 5

Bottom left die: 2

Bottom right die: 1

Digit Span: → STM

I will say these numbers in a monotone, at a speed of about one per second. When I finish, write the numbers in the order they were presented.

5 2		1 8
6 3 7		3 9 2
1 7 6 4		2 9 8 5
4 1 7 3 1		6 2 3 7 5
9 5 7 2 3 5		2 6 3 4 7 8
3 6 8 2 6 4 3`		5 7 6 3 8 4 1
9 5 7 6 4 2 6 5		4 9 6 3 1 5 9 7
8 9 2 5 3 6 4 9 7		2 4 9 6 7 5 1 4 3

Verbal Learning Pairs:⇒ STM + LTM by retrieval + recognition

I am going to slowly say each word pair. Then I will state the first member of the pair, and you write down the second word. Don't worry about your spelling; you are the one who will be scoring your work. We will repeat this task 5 times. Then I will ask you to recognize the pairs.

Chair	Apple
Kite	Stool
Window	File
Cup	Shoe
Wrist	Mirror
Clock	Flower
Shirt	Pen
Table	Sink
Book	Chicken
Knee	Watch

Testing:

Trial 1	Trial 2	Trial 3	Trial 4	Trial 5
Clock Flower	Wndw File	Table Sink	Knee Watch	Shirt Pen
Cup Shoe	Wrst Mirror	Chair Apple	Table Sink	Clock Flowr
Kite Stool	Shirt Pen	Cup Shoe	Clock Flwr	Windw File
Knee Watch	Book Chkn	Shirt Pen	Wndw File	Knee Watch
Table Sink	Chair Apple	Knee Watch	Kite Stool	Table Sink
Wrist Mirror	Cup Shoe	Wndw File	Book Chckn	Wrist Mirror
Wndow File	Clck Flowr	Clock Flowr	Chair Apple	Cup Shoe
Chair Apple	Table Sink	Book Chckn	Cup Shoe	Chair Apple
Book Chickn	Knee Watch	Kite Stool	Wrst Mirror	Kite Stool
Shirt Pen	Kite Stool	Wrst Mirror	Shirt Pen	Book Chckn

Digit Span: Short-term memory
listen → recall

5	2							
1	8							
6	3	7						
3	9	2						
1	7	6	4					
2	9	8	5					
4	1	7	3	1				
6	2	3	7	5				
9	5	7	2	3	5			
2	3	6	4	7	8			
3	6	8	2	4	6	3		
5	3	8	3	8	4	1		
9	7	5	6	4	2	3	5	
4	3	6	3	1	5	9	7	
8	9	2	3	6	5	4	9	7
2	4	9	6	7	1	4	2	3

span of
6
did not
visualize

Digit Span

5 2

6 3 7

1 7 6 4

4 1 7 3 1

9 5 7 2 3 5

3 6 8 2 6 4 3

9 5 7 6 4 2 6 5

8 9 2 5 3 6 4 9 7

1 8

3 9 2

2 9 8 5

6 2 3 7 5

2 6 3 4 7 8

5 7 6 3 8 4 1

4 9 6 3 1 5 9 7

2 4 9 6 7 5 1 4 3

Either one:

Span of ②

" ③

" ④

" ⑤

" ⑥

" ⑦

" ⑧

" ⑨

Loni

Listening to word pairs 9/20
→ recall if given 1 word
of each pair

Verbal Learning Pairs:
STM

Unrelated Words:

Trial 1	Trial 2	Trial 3	Trial 4	Trial 5
flower	file	sink	watch	pen
shoe	mirror	apple	sink	flower
stool	pen	shoe	flower	file
watch ?	chicken	pen	file	watch
sink	apple	watch	stool	sink
mirror	shoe	file	chicken	mirror
file	flower	flower	apple	shoe
apple	sink	chicken	shoe	apple
✓ watch ?	watch	stool	mirror	stool
✓ watch ?	stool	mirror	pen	chicken

Related Words:

Trial 1	Trial 2	Trial 3	Trial 4	Trial 5
apple				
stool				
file				
shoe				
mirror				
flower				
pen				
sink				
chicken				
watch				

after 30 min.

Verbal Learning Pairs – Recognition (unrelated pairs)

after 30 min.
delay
- circle correct pairs

Knee	Chicken
Table	Pen
~~Kite — Stool~~	(circled)
~~Window File~~	(circled)
~~Cup Shoe~~	(circled)
Shirt	Apple
Chair	Stool
~~Clock Flower~~	(circled)
~~Shirt Pen~~	(circled)
Window	Shoe
~~Table Sink~~	(circled)
~~Book Chicken~~	(circled)
Wrist	Shoe
~~Knee Watch~~	(circled)
~~Chair Apple~~	(circled)
Kite	File
Cup	Flower
~~Wrist Mirror~~	(circled)

Appendix B