CHAPTER ONE

INTRODUCTION

1.1   BACKGROUND TO THE STUDY

Hip-Hop is a stylized and highly rhythmic musical genre that sometimes accompanies rapping in rhyming speech that is often chanted; it is generally accepted by contemporary society and highly patronized in social orbits. Okafor (2014), explains that it is music of old and new which appeals to the mass audience, which does not require guided listening as a result of the familiarity with the idioms of the people and their being quite receptive to it. Hip-hop music has evolved into a culture of its own in society, and has captivated the minds of contemporary Nigerian youths. This is partly because youths are the ones mostly used as props for the illusive lifestyle portrayed in several Hip-Hop music videos.

The hip-hop culture, as seen in music videos has become influential on youths with sometimes strong promotion of sexuality through the lyrics. Thus, there appears to be a gross modification of some values among students in tertiary institutions on the lifestyle they exhibit which deviates from acceptable communal values and generally accepted customary norms as a result of the influences from this genre of music and its videos. These deviations from the accepted societal norms and behavior are noticeable in the mode of dressing, psychological and mental instability of most students, because of the vulgar, loud, violent and aggressive lyrics that glorify nudity, sex and violence.

It is against this background that the study aims to identify the effects

of hip-hop music on Nigerian Youth in Kwara State Polytechnic, and create awareness of the negative effects of some hip-hop music on them. Findings from the study will bring to the notice of the music industry and media that, continued exposure to certain unregulated hip-hop music videos could damage the psychic state and academic wholeness of students, thereby causing harm to society in the long run. It will also draw the attention of relevant agencies like censorship boards on the need to regulate public exhibition of musical videos.

The advent of foreign music like the hip-hop, Reggae, Rock & Roll, R & B, rap, jazz etc. in Nigeria has been a welcome phenomenon, while some people believe it has created a massive and unappealing change in the life of the youths, insisting it's slowly but surely wiping out the Nigerian culture coupled with the perception that the whole world is emulating America in a lot of ways, and Nigeria is no exception (Leadership Newspaper, 2014).

It is a known fact that in the 21st century, young Nigerians frequently cite Jay-Z and another foreign artist as their favorite artist. American musics has provided a blueprint for the rest of the world to appropriate and build new cultural formations that manifest in music and identity. Yet, the subtitle of Jay-Z's Blueprint 2 album, "The Gift and The Curse" is an apt description for the complexity of the relationship between African American culture and Nigerian youth identity, which also impacts Nigerian popular music (Adeolu, 2011).

The foreign music culture has affected the way many young people and even the elderly sees themselves in Nigeria. Many female contemporary musicians want to be like Beyoncé, Rihanna, Jennifer Lopez, Nicky Minaj, etc. They

put on skimpy clothes that expose all their natural endowments, ignoring the kind of society they belong. They move around in shorts that could pass as underwear for men. Their male counterparts put on clothes that don't correspond with the weather just because they want to appear cool. Still, to some extent, the personal style of Nigerian music artistes is quite distinct. For example, Phyno, who is known for weaving the Igbo dialect into his music, weaving the Igbo dialect into his music, has endeared fans all over the world with his funky hairstyle and skinny pants. On the other hand, Olamide, from the Yoruba cultural setting, usually has a mix of western and local outlook in his dressing and this goes a long way to influence the lifestyle of their fans.

Many Nigerian artistes, as mentioned earlier, strive to be like foreign entertainers, at the expense of their own cultural values and modes of expression. When they put down lyrics, they are usually replete with words and expressions quite alien to the conservative society they belong. While technology has enhanced acceptability of otherwise strange phenomenon, many Nigerians frown at the continued denudation of our culture.

1.2 STATEMENT OF THE PROBLEM

Today, the words 'Hip Hop' are as popular as they are controversial. It is widely held by many that the current Hip Hop music industry is one that embraces the ideas of violence, misogyny, homophobia, drugs and materialism. It wasn't always that way, however. Residing in the Bronx, in the early 1970s, Hip Hop emerged from street party music through teenagers who would not conf

orm with the conventional music being played at the time. People, mostly low-income, Black youngsters, would go to parks, house parties and clubs to dance to a mixture of records not heard on the radio. Hip Hop then, was about having fun in the dance floor. As time passed by, the MC would soon be introduced. The master of ceremonies was the one who would get the crowd going at dances with distinct phrases, like, 'put your hands in the air...'. Then they would incorporate rhymes in longer phrases, which would eventually turn into rapping. The content of their lyrics varied greatly, but one topic that most MCs shared was their exposure and commentary on the African American community's daily struggle.

Rap touched on economic, social and political issues surrounding their environment. In 1979, a mayor change occurred. After the first commercially successful rap record hit the radio, giant record labels turned their attention to Hip Hop. With a new music industry in mind, the commodification of Hip Hop began to be diluted for mass consumption. Many had the goal of targeting white young teens as their audience, therefore, many times, rap reinforced racial and social stereotypes of African Americans and the ghetto life in order to appeal to its listeners. In this sense, Hip Hop vigorously changed.

The idea of the ghetto reality in the Bronx, like gang activity, drugs, and masculinity was already in play, but Hip Hop's commercialization in no doubt, increased its amount exponentially and added new vices. The result was a profitable industry. Today, the idea of materialism in Hip Hop music and music videos is more than ever present. Current Hip Hop artist, often have lucrative lifes

tyles (with fancy cars, money everywhere, and gold chains, for example) going on in their song themes that is meant to reflect their success in the music industry. Children and teens from all ages see and hear this with awe and imitation in mind, which usually leads them to confuse reality with fantasies. The controversy over Hip Hop has led to disapproval of it, more questions, alternatives, and other possible solutions. Although I think Hip Hop is a complex beautiful culture, I am definitely opposed to the materialistic mentality popular Hip Hop embodies. I suggest that contemporary recording companies and artists that overly portray the glorification of materialism in Hip Hop music and music videos should be put to a committed boycott through iTunes, YouTube, Rhapsody and others for the sake of curtailing the negative ideas/results created, like intense consumerism, the loss of self-worth, and the deterioration of one's relationship with others.

1.3   AIMS AND OBJECTIVES OF THE STUDY

The main objective of this study is to examine the effect of hip-hop music on Nigerian youth. Other objectives include:

1. To explain the positive and negative effects of hip-hop music on youths in Kwara State Polytechnic

2. To examine the prospects and problems of hip-hop music industry in the society

3. To proffer solutions to the negative effects of hip-hop music on the youth

1.4   RESEARCH QUESTIONS

The following research questions were formulated to guide the study:

4. What are the positive and negative effects of hip-hop music on youths in K wara State Polytechnic?

5. What are the prospects and problems of hip-hop music to the music indus try in the society?

6. What are the suggested solutions to the negative effects of hip-hop music on youth?

1.5   SIGNIFICANCE OF THE STUDY

Hip hop music has had a significant impact on Nigerian youth in various ways. It has become more than just a genre of music; it has become a cultural movement that has influenced fashion, language, dance, and social behavior. T his study aims to explore the effects of hip-hop music specifically on Nigerian youth. One of the key areas of focus in this study is how hip-hop music influen ces the mindset and behavior of Nigerian youth. It examines whether the lyric s, themes, and attitudes portrayed in hip hop music influence their values, beli efs, and actions. It also looks at how hip hop music can either empower or dis empower Nigerian youth by studying the messages conveyed through the mu sic. Another aspect of this study is the relationship between hip hop music an d identity formation among Nigerian youth. It explores how hip hop music pro vides a platform for self-expression and the development of a unique cultural i dentity. It also examines whether hip hop music acts as a means of socializati on, where youth connect with others who share similar interests and experien ces. Furthermore, this study delves into the potential impact of hip hop music on mental health and emotional well-being. It investigates whether the music serves as a source of comfort, catharsis, or escape for Nigerian youth, especi

ally in challenging social and economic circumstances. It also examines any potential negative effects, such as the glorification of violence, drug abuse, or materialism that may be present in some hip-hop music.

1.6   SCOPE OF THE STUDY

The study was carried out among the youth of Kwara State Polytechnic, Ilorin, Kwara State. The aim was to assess the effects of hip-hop music on youths in the selected institution, and possibly ascertain potential ways of curbing some of the negative effects of hip-hop music on the youths.

1.7   DEFINITION OF TERMS

Hip hop music: A genre of music that originated in African American and Afro- Caribbean communities in the United States in the 1970s. It is characterized by its rhythmic and rhyming lyrics that are usually accompanied by electronic beats and samples.

Nigerian youth: Refers to the young people of Nigeria, typically within the age range of 15 to 35 years old.

Cultural identity: The sense of self that is derived from one's cultural heritage, including shared values, beliefs, customs, and traditions.

Emotional well-being: Refers to an individual's state of mental and emotional health, including their ability to manage stress, regulate emotions, and maintain a positive outlook on life.

Materialism: A preoccupation with material goods and consumer culture, often associated with the acquisition of wealth and status.

CHAPTER TWO

LITERATURE REVIEW

1.1   CONCEPTUAL FRAMEWORK

1.1.1 The Concept of Music

Glennon (2017) simply defines music as an "expression of sound" or the expression of thoughts and feelings in an aesthetic way. Onwuekwe (2014) asserts that music has been styled the greatest of the arts. She added all sound is music. This means that the major component of music is sound. According to Gluck (2015), music can be reduced to its main feature invisibility, technically and socially, cognitive and commercially. Music as a technically invisible construct has a direct effect on other sensorial organs than visible information. Effiong (2009) views music as 'one of the fine arts which is concerned with the combination of views, beauty of form and expression of feelings or thoughts. Esimone (2012) asserts that music is embedded with a strong power to transform, influence and affect the life of people all over the world irrespective of position, color, race or gender. It unarguably enjoys the place of the most influential form of art. Music is a communicative activity which conveys moods, emotions, thoughts, and impressions, philosophical or political concepts to the listener, because of its ability to communicate.

1.1.2 Hip-Hop Music

Hip-hop is a broader term used to describe a culture which rap music is part of. Okafor (2014) explains that it is music of old and new which appeals to the mass aud

ience, which does not require guided listening as a result of the familiarity with the idio ms to the people and their being quite receptive to it. Hip-hop as a style rooted predom inantly in soul, disco and funk music while the beats and thematic music are usually r epeated for the duration of the tracks.

Omibiyi (2014) describes pop music to be a musical genre that has wide appea l and is typically distributed to large audiences through the music industry. It stands in contrast to both art and traditional music which are typically disseminated academica lly and orally to a large audience.

Alim, (2006) believes that the hip-hop music genre denotes the practice of the e ntire subculture which consists of intensely rhythmic lyrical form making abundant us e of techniques like assonance, alliteration and rhyme accompanied by an instrument al track usually referred to as a "beat" with cultural movement that includes the activiti es of break dancing and graffiti art as well as associated slangs, fashion and other el ement which is built on people's idea and view.

Hip-hop music is highly varied, it includes patriotic and political songs, folk mu sic instrumental pieces, rock and rap music etc., within the public parlance which refer s to western orientation that involves heavy rhythmic turntable wizardry, drum machin es, sampling and rap. These days the hip-hop community is growing online, led by soc ial network video sites like Rap space, television, modern rap often contains lyrics whi ch make it popular with the youths primarily because of the choice of vocabulary and the issues it addresses often relating to modern day problems and suffering which the listener can relate to.

Summarily, hip-hop music genre deals with familiar themes that encompass se veral styles that is readily comprehensible to a large proportion of the population. It is understood and accepted by a lot of people not as a final solution to their problems b

ut as a topical reflection of their sentiment and current world view.

1.1.3 Primary Mediums of Streaming Hip-Hop Music Television

Television as a medium of communication has become popular, as youth programmes are very common. Several television shows portray sexual behavior which include music with morally inappropriate content. Television has the potential to generate both positive and negative effects and its influence on youths is related to how much time they spend watching television.

Movies

Movies are another form of media that is admired by youths, especially those that contain scenes where characters like violent or sexual acts are displayed. The scene can be on aggressive behavior (i.e robbery, homicide, or rape) or early sexual intercourse.

Music Videos

Most Hip-Hop music videos have a negative behavioral impact on youths, because precursory observation by the authors show that about 75% of music videos aired on cable TV stations contain sexually explicit material or messages in songs which can influence attitudes and behaviors. Youths are likely to copy or emulate the musician or the acts as social learning indicates that this messages may be internalized and later expressed as behavior, whether socially desirable or undesirable.

Mobile Phones

Mobile phones became common around 2003 in Nigeria. With the introduction of new social networks like Twitter, Whatsapp, Facebook, and Instagram, students can communicate or send sexual messages, pornography pictures which they sourced from the internet to their counterparts. Thereby promoting and initiating early sexual acti

vity among themselves.

1.2   THEORETICAL FRAMEWORK

1.2.1 Social learning theory

Social Learning Theory (SLT) (Bandura, 1969, 1973, 1977, 1986; Bandura & Walters, 1963) provides a vast explanation for a wide range of behavioral outcomes; the desirable and undesirable inclusive. It includes the behavioral and cognitive approaches to theoretical and practical learning. SLT attempts to transcend the shallow perspective opined by the early behaviorists. (e.g., N. Miller & Dollard, 1941; Skinner, 1938, 1953) Cognitive learning suggests that psychological factors exists which affects human behavior. However, SLT opines that human behavior is determined by environmental factors and not just cognitive and psychological factors. Thus, SLT assumes the resultant of a combination psychological and environmental factors combined influence the advancement of specific behavior in humans.

SLT reinforces the need to pay attention to the crystallization of behaviors, penchants and emotions. It sees an interactive synergy among the cognitive, environmental and behavioral influences.

SLT can be best defined with these principles:

- Observational learning: This happens when the behavior that is being modeled is organized/structured, rehearsed symbolically then eventually ratified. The behavior being modeled is then retained by such behavior then coded into images, labels and words.

- Adoption: The behavior being modeled then becomes strengthened when its outcomes are valued by the individual and seen as important thereby sure to lead him to a desirable or expected outcome.

- Integration: The observer has greater chances of integrating the behavior he/she is modeling when the model in question has characteristics which are similar to the observer. SLT outlines four basic requirements for modeling and learning new behavior.

- Attention to the modeling events occurring in the environment and the traits or features of those events that influence the observers attention (perceptual set, level of arousal, emotion)

- Retention, here the cognitive members are trying to remember what was observed and is then coding, organizing and running through it at cognitive level.

- Reproduction, here the individual's ability to replicate the behavior that was observed is put to test which includes the observation of the stages of self- reproduction of the behavior and feedback on the extent of accuracy of the behavior.

- Motivation, here there is a self-reinforcement of the behavioral consequences that justifies wanting such behavior.

Rotter's (1954) efforts and contributions to the social learning theory focused on trying to avoid negative consequences like the possibility of engaging in a certain behavior if that behavior would eventually yield negative outcomes and the fortification of that behavior if that behavior would eventually lead to positive outcomes. Bandura expanded on the social learning concepts of Rotter and N. Miller and Dollard (1941).

SLT still possess some limitations especially when it comes to explaining behaviors that have been learned in certain conditions. For instance it is possible that a child could be found committing a crime he has never observed someone else commit. In today's world, the possibility of this occurring is highly unlikely. The process of modeling and observing a behavior can be rather subtle. Many situations will certainly determine the individual's exposure to prospective models. The significant feature here wor

thy of note is that once this behavior has been embraced, internally coded and even re produced in a way that it results to some kind of positive reinforcement. Then the beh avior in question will continually be produced. The final point of the behavior might th en occur owing to a number of situations, one of which could be the punishments that accrues as a result of the behavior and/or other negative concerns that the individual perceives to be undesirable.

1.2.2 Theory of Planned Behavior (TPB)

The theory of planned behavior (TPB) was developed by Ajzen (1989, 1991, an d 2001) and is popularly perceived as an extension of the theory of reasoned action (A jzen& Fishbein, 1980; Fishbein &Ajzen, 1975). The theory of reasoned action opines th at the motivation to act on a certain behavior is largely reliant on the way the person a ppraises the behavior in question. If the individual appraises the action as positive an d if they believe that others would applaud them as they perform the behavior (subject ive norm). TPB builds its constructs on the theory of reasoned action with the perspec tive that no behavior is deliberately carried out but rather they lie on a range which spa ns from total control to complete lack of control. The theory opines that the degree of control is determined by internal factors (emotions, cognitive skills, knowledge) and ex ternal factors (situations or environment). TPB is therefore based on the connection th at exists between attitudes and behaviors. Behaviors have three kinds of beliefs and c ognitive outcomes guiding them; they are:

- Behavior beliefs: This refers to beliefs about the possible or expected outcome of b ehavior which produce either a satisfactory or unsatisfactory attitude towards that behavior (outcome).

- Normative beliefs: This refers to beliefs that the individual considers to be obtaina ble in his environment. These beliefs result in the extent of social pressure on the i

ndividual to comply or subjective norm (outcome) the adolescent feels his peers want him or her to perform outside.

- Control beliefs: These are beliefs about how easy or difficult it is to act out a certain behavior resulting in the extent of perceived behavioral control (outcome). The concept of perceived control in TPS is almost the same as the concept Bandura describes as the concept of self-efficacy. This concept holds that it is possible for an individual to successfully perform a behavior only under certain conditions.

Every one of these afore mentioned beliefs and outcome factors the individual's attitude towards the behavior. Subjective norm and perceived behavioral control all combine to decide the behavioral intention. For instance, the subjective norms level of favorability is directly dependent on how favorable the attitude towards the behavior in question is; which also determines the extent of perceived control and eventually the probability of the intention to perform that action.

A classic case study would be the illicit use of the Marijuana drug. The intention to smoke marijuana, get to a state of frenzy or inject methamphetamine into his system is further strengthen when the individuals involved believe that no bad thing will happen as a result of their actions and also that they can handle the drugs they take. Drug users believe that there will be a powerful feeling that will accompany the experience gotten from being high (behavioral beliefs). They perceived value in using peers who adhere to a normative belief that a "rush" and shared euphoria is worth everything. The behavior and attitude toward the behavior is further strengthened when users believe that peers expect them to function well (stay cool) in an impaired condition (subjective norm). The behavior of illicit drug abuse is further advanced and reinforced when the outcome is "handling the situation okay" and the experience of power is connected with the thought "I'm so freaking' high and I'm doin' it" (control belief).

1.3   EMPIRICAL REVIEW

The reliable parameter to measure the correlation between hip-hop music and the effect on Nigerian youths was based on observation of students during social event, interview, questionnaire and some empirical review of different authors of works related to the article Idolor, (2002). Stated that: "The influence of love and sex on hip-hop music in recent times has been overwhelming. He further buttressed this affirmation by saying that the society has not been spared the consequences of this misplacement, if not abuse, of such delicate and sensitive aspects of social life and has contributed to illicit sex, unwanted pregnancies, broken homes and relationships, unhappiness and inhuman desires in different societies".

Okeke, (2009) also investigated on a similar topic. The title of his study was the impact of pop-music on Nigerian youths: A case study of Nnamdi Azikiwe University, Awka undergraduate.The researcher stated that he could not sample as much data and opinion of the undergraduates as intended because of students rush to lectures and unwillingness in giving out information as they see it as betrayal of their secret. Some of his findings include that pop music induces strong desires for sex, contributions to loss of spiritual power and poor academic performance. Research has indicated that there is a Strong link between exposure of sexual music and sexual activity Forbes (2010), however, said that popular music does influence the students' sexual attitudes, feelings, and sexual behavior.

CHAPTER THREE

RESEARCH METHODOLOGY

Research methodology is the technique by which data are collected in order to answer the various research questions as well as to achieve the objectives of the study and how the problem of the study can be solved.

This chapter presents the method used to obtain data and sequence followed in the research work the predominant method of collecting data needed for critical study of this project has been both primary and secondary sources. The primary source focuses on personal interviews with citizens in Ilorin West local Government Area of Kwara State. The use of questionnaire was also adopted being administered to the knowledgeable person within the local Government.

1.1   RESEARCH DESIGN

The study will adopt a mixed-methods approach, incorporating both quantitative and qualitative research methods. This approach enables a more holistic understanding of the complex interplay between the effect of Hip-Hop music on Nigerian Youth in Kwara State Polytechnic. The combination of quantitative and qualitative methods allows for triangulation, enhancing the validity and reliability of the findings. Quantitative data will provide numerical insights, while qualitative data will offer depth and context to the statistical patterns.

The study used a structured questionnaire to collect quantitative data. Include closed-ended questions to quantify mass media usage patterns, attitudes towards vote buying. In addition, Likert scales will be utilize to measure the intensity of perceptions and behaviors.

Furthermore, a cross-sectional study will be conducted to gather data at a specific point in time. And stratified random sampling will be employed to ensure representation across different departments, academic levels, and other relevant strata.

1.2   POPULATION OF THE STUDY

In this research study, the population used comprises the students of Kwara State Polytechnic, Ilorin, Kwara State. The study will consider participant across various depart

ments within the institution. Participant must be a bonafide student of the Institution i.e participant must be recognized by the School.

1.3 SAMPLE SIZE

The researcher is aware that it would be a waste of time and an uncoordinated eff ort to try to base our study on all the students in Kwara State Polytechnic. He therefore dr ags sample in order to ensure greater accuracy of results.

In other words, it is the actual number or part of a study population that is objecti vely and systematically selected for the study. Moreover, we sample because the entire p opulation cannot be studied. The choice to be used by the researcher was due to certain characteristics which had to do with the knowledge of the respondents, so we simply use d sampling technique which is employed for the purpose of selecting a sampling size wh ich is 100 and the technique to be used is distribution of questionnaire within or among t he students of the Institution.

3.4 SAMPLING TECHNIQUES

Sampling techniques are methods used to select a representative group of individ uals from the population of the study. In the case of studying the effect of Hip-Hop musi c on Nigerian youth using Kwara State Polytechnic as a case study, researchers can use various sampling technique but the sampling adopted in this research work is the rando m sampling technique. The random sampling involves randomly selecting a group of stu dents from the population of Kwara State Polytechnic Students. This helps ensure that e very student has an equal chance of being included in the study. It is a technique where r esearchers randomly select individuals from the population of interest. This helps ensure that every member of the population has an equal chance of being included in the study. In the context of studying the effect of Hip-Hop music on the students of Kwara State Po lytechnic, researchers could use random sampling to select a group of students to partici pate in the study. By randomly selecting students, the findings can be more representativ e of the entire student population at Kwara State Polytechnic. Random sampling helps re duce bias and allows for generalizations to be made about the larger population.

1.4 METHOD OF DATA COLLECTION

An important aspect of any research work is deciding on how data should be collected.

In an attempt to obtain the necessary data for the study, the two sources adopted are primary and secondary sources:

Primary source of data collection: It is the means by which a researcher collects data in person through the use of some primary data collection instruments like questionnaire interview and personal observation.

Secondary source of data collection: This is basically literature review where the works of earlier researcher are reviewed to collect needed information e.g journals, textbooks etc.

1.5   INSTRUMENT OF DATA COLLECTION

A questionnaire requiring subjects not to disclose their identity was used to collect data from staffs. The questionnaires were structured questions. The researcher also used questionnaires in order to uphold the confidentiality of the respondents and also in order to save time. The study used structured interviews schedules as well as journals from other writers to collect information.

The procedure for data collection was being as follows; permission was requested showing that the study is for academic purposes, type questionnaires were hand- delivered to the subjects. The subjects were instructed not to reveal their identity and we are assured that the information given was purely for research purposes and would not affect them individually.

1.6   METHOD OF DATA ANALYSIS

The statistical method used for the analysis of the responses to the use of simple percentages, it was analysed and addressed to the Research question of the study.

CHAPTER FOUR

4.0   DATA PRESENTATION AND ANALYSIS

This chapter deals with data analysis and interpretation of results. In order to enhance the clear analysis and interpretation of the data in such a form that could synchronize the problem with the research design, statistical techniques and table are employed.

The analysis of this study is based on 100 questionnaires that were duly completed and returned by the respondents (Kwara State Polytechnic).

The data analysis is those from the questionnaire administered and returned.

1.1   DATA PRESENTATION

The data presentation is as follows:

Questionnaire descriptions

SECTION A

Numbers	Frequency	Percentage
Number of question served	100	100
Number of question returned	100	100

Source: Field survey, 2024

The above data present the number of questionnaire distributed, which is 100, which everything was duly attended to

TABLE 4.1: DISTRIBUTION OF RESPONDENTS BY SEX

Sex	Frequency	Percentage (%)
Male	48	48
Female	52	52
Total	100	100

Source: Field survey, 2024

From the table, it can be deduced that majority of respondent are female with 52%, but the male has 48%. This shows that there is more female than male.

TABLE 4.2: DISTRIBUTION OF RESPONDENTS BY AGE

Age	Frequency	Percentage (%)
18 – 20	31	31
21 – 23	33	33
24 and Above	36	36
Total	100	100

Source: Field survey, 2024

From the table above, it shows that 31 of the respondents indicating 31% falls within the age range of 18 to 20, 33 indicating 33% falls within the age range of 21 to 23, while 36 indicating 36% are 24-year-old or above

TABLE 4.3: MARITAL STATUS OF RESPONDENTS

Marital Status	Frequency	Percentage (%)
Single	56	56
Married	40	40
Others	4	4
Total	100	100

The table above shows that 56 of the respondents representing 56% are single, 40 representing 40% is married, while the remaining 4 representing 4% falls under 'others'.

TABLE 4.3: EDUCATIONAL BACKGROUND OF RESPONDENTS

Educational background	Frequency	Percentage (%)
OND	49	49
HND	51	51
Total	100	100

From the table above, it shows that 49 representing 49% are OND holder, while 51 representing 51% are HND holder.

TABLE 4.4: INSTITUTE OF RESPONDENTS

Marital Status	Frequency	Percentage (%)
IICT	43	43
IFMS	16	16
IAS	15	15
IES	8	8
IOT	18	18
Total	100	100

From the table above, it shows that 43 of the respondents representing 43% are IICT, 16 representing 16% are IFMS, 15 representing 15% are IAS, 8 representing 8 are IES, while the remaining 18 representing 18% falls under IOT.

SECTION B

This section attempt is to find out the effect of Hip-Hop music on Nigerian youth using a case study of Kwara State Polytechnic.

TABLE 4.7: Kwara State Polytechnic Students are more likely to engage in social activism after listening to hip-hop music?

Response	Frequency	Percentage (%)
Strongly agree	29	29
Agree	21	21
Strongly Disagree	11	11

Disagree	26	26
No Idea	13	13
Total	100	100

The table above shows that 29 of the respondents representing 29% strongly agree that Kwara State Polytechnic Students are more likely to engage in social activism after listening to hip-hop music, 21 representing 21% agreed, 11 representing 11% strongly disagree, 26 representing 26% disagreed while 13 representing 13% claimed to have no Idea as regard the proposed question.

TABLE 4.7: Listening to hip-hop music affect the academic performance of Kwara State Polytechnic Students?

Response	Frequency	Percentage (%)
Strongly agree	27	27
Agree	31	31
Strongly Disagree	9	9
Disagree	23	23
No Idea	10	10
Total	100	100

The table above shows that 27 of the respondents representing 27% strongly agree that Listening to hip-hop music affect the academic performance of Kwara State Polytechnic Students, 31 representing 31% agreed, 9 representing 9% strongly disagree, 23 representing 23% disagreed while 10 representing 10% claimed to have no Idea as regard the proposed question.

TABLE 4.8: There is a correlation between hip-hop music consumption and substance abuse among Kwara state Polytechnic Students?

Response	Frequency	Percentage (%)
Strongly agree	17	17
Agree	33	33
Strongly Disagree	10	10
Disagree	25	25
No Idea	15	15
Total	100	100

The table above shows that 17 of the respondents representing 17% strongly agree that There is a correlation between hip-hop music consumption and substance abuse among Kwara state Polytechnic Students, 33 representing 33% agreed, 10 representing 10% strongly disagree, 25 representing 25% disagreed, while 15 representing 15% claimed to have No Idea regarding the proposed question

TABLE 4.9: Kwara state polytechnic students do perceive hip-hop music as a reflection of their cultural identity?

Response	Frequency	Percentage (%)
Strongly agree	26	26
Agree	15	15
Strongly Disagree	15	15
Disagree	29	29
No Idea	15	15
Total	100	100

The table above shows that 26 of the respondents representing 26% strongly agree that Kwara state polytechnic students do perceive hip-hop music as a reflection of their cultural identity, 15 representing 15% agreed, 15 representing 15% strongly disagree 29 representing 29% disagree, while 15 representing 15% had no idea of the proposed question.

TABLE 4.10: Exposure to hip-hop music impact the attitudes of Kwara state polytechnic students towards authority figures?

Response	Frequency	Percentage (%)
Strongly agree	24	24
Agree	21	21
Strongly Disagree	18	18
Disagree	16	16
No Idea	21	21
Total	100	100

The table above shows that 24 of the respondents representing 24% strongly agree that Exposure to hip-hop music impact the attitudes of Kwara state polytechnic students towards authority figures, 21 representing 21% agreed, 18 representing 18% strongly disagree, 16 representing 16% disagree while 21 representing 21% had no idea o

f the proposed question.

TABLE 4.11: Kwara state polytechnic students are more likely to engage in entrepre neurial activities inspired by hip-hop culture?

Response	Frequency	Percentage (%)
Strongly agree	22	22
Agree	20	20
Strongly Disagree	14	14
Disagree	35	35
No Idea	13	13
Total	100	100

Source: Field survey, 2024

The table above shows that 22 of the respondents representing 22% strongly agre e that Kwara state polytechnic students are more likely to engage in entrepreneurial activ ities inspired by hip-hop culture, 20 representing 20% agreed, 14 representing 14% strongl y disagree, 35 representing 35% disagree while 13 representing 13% had no idea to the pr oposed question.

TABLE 4.12: The portrayal of gender roles in hip hopmusic influence the behavior of kwara state polytechnic students?

Response	Frequency	Percentage (%)
Strongly agree	24	24
Agree	20	20
Strongly Disagree	28	28
Disagree	18	18
No Idea	10	10
Total	100	100

Source: Field survey, 2024

The table above shows that 24 of the respondents representing 24% strongly a gree that The portrayal of gender roles in hip-hop music influence the behavior of kwar a state polytechnic students, 20 representing 20% agreed, 28 representing 28% strongl y disagree, 10 representing 10% disagreed while 10 representing 10% had no idea of th e proposed question.

QUESTION 8: Kwara state polytechnic students are more likely to express themselve s creatively through art forms after being exposed to hip-hop music?

Response	Frequency	Percentage (%)

Strongly agree	14	14
Agree	23	23
Strongly Disagree	17	17
Disagree	28	28
No Idea	18	18
Total	100	100

Source: Field survey, 2024

The table above shows that 14 of the respondents representing 14% strongly a gree Kwara state polytechnic students are more likely to express themselves creatively through art forms after being exposed to hip-hop music, 23, representing 23% agreed, 17 representing 17% strongly disagree, 28 representing 28% disagree, while 18 represe nting 18% claimed to have no idea of the proposed question.

TABLE 4.14: The explicit content in hip-hop music affect the moral values of kwara s tate polytechnic students?

Response	Frequency	Percentage (%)
Strongly agree	14	14
Agree	23	23
Strongly Disagree	28	28
Disagree	17	17
No Idea	18	18
Total	100	100

Source: Field survey, 2024

The table above shows that 14 of the respondents representing 14% strongly a gree that The explicit content in hip-hop music affect the moral values of kwara state polytechnic students, 23 representing 23% agreed, 28 representing 28% strongly disagr ee, 17 representing 17% disagree while 18 representing 18% had no idea to the propos ed question.

TABLE 4.15: Kwara state polytechnic students are influenced by the socio- economic messages conveyed in hip-hop music?

Response	Frequency	Percentage (%)
Strongly agree	22	22
Agree	19	19
Strongly Disagree	20	20
Disagree	21	21
No Idea	18	18

Total	100	100

The table above shows that 22 of the respondents representing 22% strongly agree that : Kwara state polytechnic students are influenced by the socio-economic messages conveyed in hip-hop music, 19 representing 19% agreed, 20 representing 20% strongly disagree, 21 representing 21% disagree while 18 representing 18% had no idea to the proposed question.

TABLE 4.16: Hip-hop music contribute to the empowerment of kwara state polytechnic students from marginalized communities?

Response	Frequency	Percentage (%)
Strongly agree	15	15
Agree	25	25
Strongly Disagree	18	18
Disagree	21	21
No Idea	21	21
Total	100	100

The table above shows that 15 of the respondents representing 15% strongly agree that Hip-hop music contribute to the empowerment of kwara state polytechnic students from marginalized communities, 25 representing 25% agreed, 18 representing 18% strongly disagree, 21 representing 21% disagree, while 21 representing 21% had no idea of the proposed question.

TABLE 4.17: Kwara state polytechnic students are more inclined to participate in community activism after engaging with hip-hop music?

Response	Frequency	Percentage (%)
Strongly agree	26	26
Agree	9	9
Strongly Disagree	27	27
Disagree	22	22
No Idea	13	13
Total	100	100

The table above shows that 26 of the respondents representing 26% strongly agree that Kwara state polytechnic students are more inclined to participate in commun