

**LEVEL OF UNDERSTANDING HIP HOP CULTURE IN
TAIWAN: A SURVEY STUDY OF MEMBERS OF
TAIWANESE COLLEGE HIP HOP CLUBS**

By

Wei-Han Chang

張煒涵

Submitted to the Faculty of
Department of International Affairs in partial fulfillment
of the requirements for the degree of
Bachelor of Arts in International Affairs

Wenzao Ursuline University of Languages
2020

WENZAO URSULINE UNIVERSITY OF LANGAUGES
DEPARTMENT OF INTERNATIONAL AFFAIRS

This senior paper was presented

by

Wei-Han Chang
張煒涵

It was defended on

November 30, 2019

and approved by

Reviewer 1: Ren-Her Hsieh, Associate Professor, Department of International Affairs

Signature: _____ Date: _____

Reviewer 2: Samuel C. Y. Ku, Professor, Master Program on Southeast Asian Studies

Signature: _____ Date: _____

Advisor: Daniel Lin, Associate Professor, Department of International Affairs

Signature: _____ Date: _____

Copyright © by Wei-Han Chang 張偉涵
2020

Level Of Understanding Hip Hop Culture In Taiwan: A Survey Study Of Members Of Taiwanese College Hip Hop Clubs

Wei-Han Chang
Wenzao Ursuline University of Languages, 2020

Abstract

For fifty years, hip hop has become a mainstream culture in America. After hip hop culture was introduced to Taiwan in 1989, hip hop clubs were gradually established in Taiwanese colleges to develop hip hop culture. When these students pursue this culture, they should understand it and know what it should be. However, in these days, many join the hip hop clubs because they want to jump on the bandwagon. Therefore, this survey study explored the level of these students' understanding of hip hop culture.

A questionnaire was developed to explore how much these members know about hip hop culture, hip hop music, street dance, and graffiti. It was distributed through 56 colleges of hip hop clubs in Taiwan. This questionnaire issued to their members who joined in hip hop clubs, hip hop activities or hip hop website forums. 205 questionnaires were collected, and t-test, one-way analysis, and regression were used to analyze the data.

The findings of the study indicated that the members of Taiwanese colleges' hip hop clubs understood hip hop cultural background, hip hop music, street dance and graffiti well.

The members of hip hop clubs in Taiwanese colleges took hip hop seriously. They had professional and correct hip hop knowledge. They did not jump on the bandwagon, and they tried to understand hip hop. When they had correct concepts of hip hop culture, then they could develop hip hop culture better in Taiwan.

Keywords: hip hop culture, hip hop music, street dance, graffiti, hip hop club.

TABLE OF CONTENTS

INTRODUCTION	1
Research Background.....	1
Motivation	4
Research Purpose.....	4
Research Questions	4
Contributions	5
Limits and Delimits	5
Keyword	6
LITERATURE REVIEW	7
Hip Hop Culture	7
History and Development of Hip Hop Culture	7
Current Situation of Hip Hop Culture Around the World.....	10
The Natural Elements of Hip Hop Culture	10
DJing	11
MCing.....	12
Street Dance.....	14
Graffiti	16
Hip Hop Practice in Taiwan	17
Emergence and Development of Hip Hop Culture in Taiwan.....	17
The Current Situation of Hip Hop Culture in Taiwan	19
Hip Hop Clubs in Taiwanese Colleges	20
The Mode of Operation in Taiwanese Colleges' Hip-Hop Clubs.....	20
Significance and Distribution of Taiwanese Colleges' Hip Hop Clubs'	
Members	22
Research Approach for This Study	23

Methodological Approach for Similar Studies	23
Issue Questionnaire Survey to Taiwanese Colleges' Hip-Hop Clubs'	
Members	27
METHODOLOGY	29
Research Design	29
Source of Data	30
Instrumentation and Data Collection	30
Method of Data Analysis	32
DATA ANALYSIS.....	34
Introduction of the Collected Data	34
Data Profile.....	34
Research Question One	35
The Differences of Gender	36
The Differences of the Colleges' Area.....	36
The Times of Hip Hop Clubs' Members Buying Hip Hop Product	37
The Years of Hip Hop Clubs' Members Developing in Hip Hop.....	37
Research Question Two	38
The Differences of English Level.....	38
The Differences of the Primary Developing Element.....	39
The Times of Hip Hop Clubs' Members Performing in School.....	39
The Times of Hip Hop Clubs' Members Performing in Public.....	40
Research Question Three.....	40
The Differences of the Primary Developing Element.....	41
The Differences of Gender	41
The Years of Hip Hop Clubs' Members Developing in Hip Hop.....	42
The Frequency of Hip Hop Clubs' Members Practicing Hip Hop	42

Research Question Four.....	43
The Differences of the Primary Developing Element.....	43
The Differences of School	44
The Times of Hip Hop Clubs' Members Buying Hip Hop Product	44
Data Summary	45
CONCLUSION.....	47
Discussion	47
Research Question One (Hip Hop Culture)	47
Research Question Two (Hip Hop Music).....	48
Research Question Three (Street Dance).....	48
Research Question Four (Graffiti)	49
Conclusion.....	49
Suggestion	50
APPENDIX.....	51
A.Questionnaire for the Survey	51
B.Demographic Information of Respondents	56
BIBLIOGRAPHY	57

LIST OF TABLES

Table 1. Mean Differences of MCing, DJing, Street Dance and Graffiti in Hip Hop Musical Knowledge	39
Table 2. Mean Differences of MCing, DJing, Street Dance and Graffiti in Street Dance Knowledge.....	41
Table 3. Summary of Data Analysis	46

INTRODUCTION

Research Background

Hip hop culture was born in a national amalgamation and a complex surroundings' generation. Back to 1970s, there were many different races, different status and different values' people living in New York. And because so many nationalists live in together, New York became a place that create a new art. Hip hop is not like R&B or jazz just a kind of music. It is more like a culture as *Hip Hop America* indicated. Hip hop combined DJing (record spinner), MCing (rap), street dance and graffiti.¹ It revealed that people resist the system and show one selves attitudes. It was spring up in the end of twenty century in America, and now it has been become a mainstream culture around the world.

Hip hop culture was originated form the Bronx in New York City in 1970s. The Bronx is the northermost and the poorest of the five boroughs of New York City where lived full of African American. In that generation, the society of America faced a lot of difficulties such as economic recession, inflation, energy crisis and political crisis. Besides, the discriminated issue was very severe in America, the white people looked down on African American so many African Americans were struggle. The African American did not have well education, they could not find jobs and they live in the street of dingy houses. The whole Bronx like a hell, burning, killing, murdering and so on things were taking place everywhere every day. At that time, people were usually wearing oversize clothes and gathering on the streets for nothing. In order to let off their unsatisfied steam and give some hopes into their life, African Americans began to use spray paint to spray some sensitive graphs or texts on the wall by the

¹ Nelson George, *Hip Hop America* [嘻哈美國] (城邦文化: 商周出版, 2002), 22-44.

streets, the abandoned building or subways, danced with the strong beat in ballroom or in park, spoke their thinking in fast speed and played music loudly. Joseph Saddler, one of hip hop pioneers, in his song *The Message*² mentioned about the African Americans' social situation then:

It's like a jungle sometimes
It makes me wonder how I keep from goin' under
Broken glass everywhere
People pissin' on the stairs, you know they just don't care
I can't take the smell, 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 a man with a tow truck repossessed my car in

Hip hop was produced under this condition. Thus, the four elements of hip hop gradually formed— DJing (record spinner) , MCing (rap), Breakdance and Graffiti.

Hip hop culture has been developed more than thirty years in Taiwan. However, for the most people, hip hop was still unfamiliar or they just heard of “hip hop” but they don’t know what it is. People were under the impression that hip hop are wearing loose and large clothes, wearing gold and exaggerated necklace and listening some music with fast and strong beat and speaking quickly and vaguely lyrics. Additionally, there are few well known rappers, until recent years more and more rappers bit by bit increased.

Hip hop culture was introduced to Taiwan in scattered ways in late 1980s. According to the author Li Hao, Lin’s article, hip hop was in the form of presenting with some breakdancing videos at first.³ And there were some singers who affected by America hip hop so they put some hip hop elements into their songs. However, it

² Edward G. Fletcher et al., *The Message*, trans., Sylvia Robinson Edward G. Fletcher, *The Message* (1982).

³ 林浩立, "流行化, 地方化與想像: 台灣嘻哈文化的形成," *人類與文化*, no. 37 (2005).

did not totally enter to masses. Thus, there was a long time that hip hop music did not well known by public and not a lots people to develop either.⁴ Until, MC HotDog and Dwagie appeared who were considered to be the icons of Taiwanese hip hop music. In their lyrics, they try to add the current events, some sensitive words or some civilians' stories to evoke resonance. Hip hop became a trend quickly in young people circle and more people would like to contact it. Nowadays, people can see many things about hip hop culture, in movies, advertisements or tv programs around our society.

On the other hand, many universities started to set up hip hop clubs to practice hip hop culture. The clubs' members listen to hip hop album, participant in hip hop events, try to write hip hop music, even some people release hip hop songs on their personal behalf. Hip hopper were different from Japanese maniac or Korean maniac, hip hopper does not have the mode of worshipping idol crazily. They would be more willing to participate in hip hop activity. And the most of the clubs' members are young men.

As the media and Internet become more and more advanced, hip hop culture can approach to public everywhere. It may appear from songs, dances, tv programs to clothes and products. However, under the effect of medias in these days, the performance of hip hop usually reveals on consumer goods. People follow the trend blindly and by means of buying accessories, acting or wearing something like hip hop style to pretend they well know hip hop culture. Sometimes people may think that hip hop culture is hedonism and frivolity.

⁴ Ibid.; ibid.

Motivation

As someone is pursuing a culture or an art, he/she should understand it and know what it should be. According to Afrika Bambaataa said that knowledge is the fifth element of hip hop culture.⁵ Therefore, the researcher wants to know many people join in hip hop clubs whether they want to jump on the bandwagon or not or they really want to develop hip hop culture. When we combine DJing, MCing, Breakdance, Graffiti and knowledge that is call culture movement.

Research Purpose

The researcher wants to know how much the hip hop clubs' members know the essence of hip hop. Therefore, the purpose of the study is to explore their level of understanding on hip hop culture. To figure out those who join in hip hop club whether can help Taiwan develop hip hop culture.

Research Questions

How much do Taiwanese colleges' hip hop clubs' members know about hip hop cultural background?

How much do Taiwanese colleges' hip hop clubs' members know about hip-hop music?

How much do Taiwanese colleges' hip hop clubs' members know about street dance?

⁵ *Hip-Hop Evolution*, directed by Darby Wheeler, Sam Dunn, and Scot McFadyen(2016).

How much do Taiwanese colleges' hip hop clubs' members know about graffiti?

Contributions

As a result of completing the research, the researcher is going to learn whether these hip hop participants really appreciate hip hop culture or not. Then, finding that if hip hop culture could develop stably in Taiwan. If the consequence of exploring is negative then we have to think about if the government or the campus can promote a culture from education. People who want to pursue a culture or an art should understand and realize what is it in advance. After knowing what it is then they can really know what they are pursuing or doing. Then the culture or the art can keep developing. In contrast, if the outcome shows ideal, we may focus on these participants to expand hip hop culture in Taiwan. What's more, the researcher would like to let people know what the real hip hop is, because there are still many people having bias tend to believe hip hop is something bad.

Limits and Delimits

For the limits, the researcher just has two months to collect the data, so the research is not able to collect the whole Taiwanese colleges' hip-hop clubs data. Second, the researcher does not have lots of experiences about participating hip hop activities or touching with hip hoppers, only do a lot of hip hop culture's literature review. Thus, there are some important questions that the researcher misses out in the questionnaires. Third, the researcher would like to do field research, but the time of collecting data was in summer vacation and hip-hop clubs did not operate. And the delimit of the study, the purpose of the research is exploring the level of understanding on hip hop culture in Taiwanese universities' hip hop club, and the population is focusing on the college's hip hop club's members. However, there are

many other hip hoppers who take part in hip hop movement, but they are not including in the research.

Keyword

Hip hop: Literally, hip means bottom and hop means jump with one foot. Hip hop is not merely a kind of music, it includes DJing (record spinner), MCing (rap), breakdance and graffiti. It has been commonly assumed that hip hop is a culture and it is popular in young people.

LITERATURE REVIEW

Hip Hop Culture

History and Development of Hip Hop Culture

In the beginning, hip hop was a subculture in African Americans' circle in the Bronx. Hip hop was in a very scattered way to be presented. In the generation of 1970s, the Bronx was considered to be the poorest and the messiest area in America. And hip hop culture was born under this kind of surrounding. According to the documentary named *Hip-Hop Evolution*.⁶ In 1973, DJ Kool Herc held the first hip hop party, so he was considered to be the founder of hip hop music. In this party, he used a special way to play music; he only played the break down sessions of the records and left drums and bass and kept repeating the highlight part to make the atmosphere maintain exciting. And this party inspired Afrika Bambaataa the man who was a gangster leader to establish an organization. Bambaataa called together the all gangsters to try to do something to reorganize the Bronx. They practice hip hop and convey peace, love, unity and have fun.⁷ Grandmaster Flash innovated scratching that mean using hands to control records to cut the beat. These three men laid a good foundation for hip hop.

For the purpose of raise up the audience' emotion and attention, Grandmaster Flash was forming a group with five rappers to become Grandmaster Flash and The Furious Five. This version was different from before that let the rappers stand the front part of the stage and dominate the performance. And they arouse public's attention successfully. However, Grandmaster Flash and The Furious Five was just an

⁶ Ibid.

⁷ Best Steven and Kellner Douglas, "Rap, Black Rage, and Racial Difference," *Enculturation* 2, no. 2 (1999).

exception, most of the hip hoppers were still underground. It was the turning point of hip hop in 1979 owing to the flourishing recording industry.⁸ Hip hop music played on radio stations, cars and houses. Since then, hip hop music like explosion to spread to everywhere in New York.

The song named the Message changed people's aspect about hip hop music. Hip hop music was always in the party style way until the Message appeared. The lyrics of the Message was talking about the Bronx's miserable situation. The lyrics were critical and sharp; it was talking about a story, a message and an information. The rapper who aspired to what he wanted to say. It made the text of the lyrics change, hip hop songs were beyond the party style and prove that hip hop music could be deep.

There was a hip-hop group named Run-DMC could be say the style of hip hop cloth's originator. They wanted to keep it real, be themselves and go back to the original hip hop. Run-DMC's performance style was going to the street, they bought their speaker and leave the music only with drum machine. And their wearing custom which was their daily clothes such as hoodie, black hat and sneaker. These wearing style could strike a chord with more public. Even the adidas sneaker was all the rage, everyone wanted to wear like them. And Run-DMC become the first adidas representative who were not an athlete. *Walk this way* was the one of the most famous song by Run-DMC. This song was cooperating with Aerosmith which was the greatest rock band in America. Before they released this song, no one know how successful would be. This crossover made hip-hop music become the mainstream. Run-DMC was the first hip-hop group which appeared on the cover of Rolling Stone

⁸ Nelson George, *Hip Hop America* [嘻哈美國] (城邦文化: 商周出版, 2002), 53.

Magazine.⁹ Run-DMC was the first hip-hop group owning Music Recording Certification and what's more, Run-DMC was nominated by Grammy Award and it was also the first hip hop group.¹⁰

Golden Age Hip Hop, usually referred to the late 1980s to the early 1990s. This period called Golden Age Hip Hop because the MCs (rappers) and the DJs tried to make different hip hop style music and there were lots of classic hip hop albums shown up. In this period, no matter the development, influence or innovation of hip hop were great big. And the outstanding MCs (rappers) and DJs were keeping appearing. For example, Big Daddy Kane, Eric B. & Rakim, Marley Marl, Public Enemy and so on.

The West Coast of America was also having hip hop. However, it was totally different from New York City. In general, East Coast's hip-hop music was more about poverty and government, but the West Coast was more caring party and relax. At then times, there were so many street gangs in Los Angeles so the contents of the west coast's music were focusing on gun, gang, women and drug. Thus, gangsta rap which was one of the rap style developing in the West Coast. The main hip hop promoters in west coast that were 2PAC, Snoop Dogg, The Dogg Pound, Ice-T and Dr. Dre, N.W.A and so on. As the gangsta rap kept developing even acrossed the country, there were more and more parents and government afraid. Due to the gangsta type's lyrics content were bad influence on kids. Then the West Coast expanded to a new style of hip hop music that was G-Funk. This kind of hip-hop music was controversial because it combines singing, melody and R&B. And then hip hop with the music, breakdance, graffiti to spread around the world.

⁹ Kiersh Ed, "Run-D.M.C. Is Beating the Rap," *Rolling Stone* 1986.

¹⁰ Catherine T Powell, "Rap Music: An Education with a Beat from the Street," *Journal of Negro Education* 60, no. 3 (1991).

Current Situation of Hip Hop Culture Around the World

Through the developed process, hip hop has variety of appearances. Hip Hop has been developing for only nearly fifty years until now. Sometimes it was penetrating and calling social awareness, sometimes it was controversial and the other time it was funny, hilarious and rebellious. It might push people to think or to tell people the reality. Hip hop has already become pop culture and also make many hip hoppers get into super stars. Hip hop was truing underground subculture into the mainstream culture. And now people can see hip hop natural from everywhere in our life. Nevertheless, the researcher thought that even though hip hop is a mainstream around the world, for the foreign countries hip hop was an exotic culture. Nowadays, there are some groups of hip hoppers try to mimic, promote and develop hip hop culture in their own countries. And turn hip hop into their own hip hop culture which included their countries' features. And there were many movies, tv programs coming one after the other. For example, the Rap of China and Show Me the Money were the tv programs in China and Korea respectively. Nevertheless, it seemed that there was still a long way to develop hip hop culture; especially in Asia countries, for Confucianism was deeply in Chinese society.

The Natural Elements of Hip Hop Culture

There are many hip hop elements to express or convey hip hop culture. In general, hip hop emphasizes be yourself, enjoy the life and challenge bravely. And there are many ways to express hip-hop sprit. Such as dance, music, graffiti, tattoo, skateboard, clothe and so on. However, each relative hip hop element is individual. Until late 1970s, the main natural elements of hip hop culture established by MCing,

DJing, breakdance and Graffiti.¹¹ The forming of hip hop was under poverty and messy situation. And the rising of hip hop was from a group of people who were isolated by the society. These four natural elements shared some meanings in common, like have fun, convey some messages and self-publicist. Hip hoppers used MCing, DJing, breakdance and graffiti to perform and spread hip hop. Later, there were some people thought that beat box was one of the natural elements in hip hop culture. Hip hop is not as simple as its literal. In fact, hip hop is a culture which means a kind of life style and attitude.

DJing

In general, DJ (disc jockey) means the person who play the music or turntable. And the hip hop pioneers were Djs — they toted their own equipment to party, wherever in apartment buildings or community centers, on playgrounds or school gyms.¹² The function of DJ in hip hop culture is not only playing music but having capable of scratching skills and a strong sense of rhythm. DJ use a completed song or a rhythm then select a period of part to remix or sample. DJs keep scratching on the turntables with their one hand and repeat switching the cross fader under the mixer with the other hand to make some different mixing music. DJ is playing a crucial role in hip hop although they usually stand the back part of the stage. DJs can create atmosphere of exciting or furious because they can remix any kind of music. Also, when the rappers want to do freestyle or the rappers want to battle in a competition, DJs will give them a beat.

¹¹ Emmett George Price, *Hip Hop Culture* (ABC-CLIO, 2006).

¹² Mark Katz, *Groove Music: The Art and Culture of the Hip-Hop Dj* (Oxford University Press on Demand, 2012).

MCing

MC (microphone controller) means the person who control the microphone. As the developing of hip hop, MC's responsibility was not only playing, but also need to rap. Therefore, MC also called rapper in hip hop. In a hip hop event, rappers stand on the forepart of the stage and interact with audience. To be a MC who need to have lots of abilities, for example, he/she must have capability of driving atmosphere, hosting, freestyle and rapping. And the contents of their freestyle or rap are talking about their unsatisfied daily life, the unfair situation of society or some daily chores. Then use fierce words to provoke audience' emotions. What's more, a good MC even can force hip hop music, dance and wearing. MC is not only a performer, but the more important thing is conveying hip hop culture.

Hip hop music was the core of hip-hop culture. It not only both DJing and MCing were belonging to hip-hop music's field but also music was easily to connect with the public. And there are three important cores in hip hop music. First one is flow; every song has its melody but in a hip hop music only have melody in the hook. People usually named its flow because hip hop music does not have melody in the whole song. What's more, every rapper has their own rap style such as speed, pause, breath or rhyme. Flow like the rap style of the rapper. Second one is rhyme. Lyric is the most important part in a rap music since hip hop music need a large of lyrics. And under the large of lyric, rhyme and punchline become critical. In general, rhyme and punchline complement each other. The arrange of rhyme can make hip hop music like poem. And punchline can be the key point in a song. A good punchline can evoke the audience emotion. Hip hop music expanded almost fifty years. Because of the different cultural background, hip hop music has been developed a lot of different styles, categorized many schools or even combined with other kinds music. From the

time of hip hop music, could be had roots of hip hop, old school hip hop, new school hip hop and golden age of hip hop. From the geographical range, could be had east coast hip hop, west coast hip hop, southern hip hop and Latin rap, and so on. From the style aspect, have hardcore hip hop, gangsta rap, trap and freestyle and so on. The researcher wanted to explain some common hip-hop music's styles.

East Coast Hip Hop

Generally, east coast hip hop was considered the easiest form of hip hop music. Because hip hop was originated from New York. East coast hip hop presents people's life on the street. The lyric is more serious than west coast hip hop. Sometimes it would involve politics, race or social issue. And the intonation is low. It sounds like people walk on a crowded street. And making people think or introspect something.

West Coast Hip Hop

West coast hip hop means the music from California. The music style is tending to relax and pleased. It usually put some G-funk sample in the music. And the lyrics may contain women, gun, drug or gang. When people listen west coast hip hop, it seems like people lay on the beach and enjoy the sunshine. It not like east coast hip hop style so heavy.

Southern Hip-Hop

Southern hip hop is tending to party and dancing music. But southern hip hop has a variety of changes. When people go to night club or have a party, may hear this kind music. Because southern hip hop can let everyone feel excited. And there is a special way that southern rappers have strong accent.

Street Dance

Street dance as a representative of hip hop culture. In the early time, street dance was relative to rappers. The rappers would dance some certain actions when they were rapping. Gradually, it became street dance. Street dance it is very popular in the young circle. And due to this kind of dancing style was originated from the street and it did not need to have any prop or any space's limited, it called street dance. Street dance can be classified to old school and new school. And the difference between old school and new school. Old school emphasize dance skills and new school free to dance with music.¹³ Breaking, popping, locking and wave belong to old school. And hip hop, reggae and new jazz were new school. Street dancers use those dance style to explain their unrestrained personalities and show off the power. In addition, there is a special form in street dance's competition — Battle. It means have a dance — off. It is an impromptu mode in battle. Dancers will find an opponent who was at about the same strength. Then each of them will perform their dancing skills to compete.

Breaking

Breaking could be said the earliest style of street dance. Therefore, some scholars say that break dance is one part of hip hop element not the street dance. Breakdance emphasize beat and special skills. And breakdance divided into four types — top rock, footwork, freeze and power move.¹⁴ The male dances breakdance called b-boy and the female called breakdance called b-girl. When the b-boy or the b-girl come out to show their dancing, they move his/her body to jump, twist, gyrate, shake

¹³ 李瑜釗, "台南市流行性舞蹈社團對高中職學生休閒效益之研究," *台灣首府大學休閒管理學系碩士論文* 1-102 (2013).

¹⁴ 劉雅文, "台灣街舞運動的風格, 形式與基本舞步之研究," *北商學報*, no. 19 (2011).

or even do a series of difficult actions. For example, flip, handstand, hand glide, hand spin and etc.¹⁵

Locking

Locking is focusing on action of hands. Dancers use hand joints and hands to do some stopped action in a short time and do the next action in the next second. Means that when a locking dancer is dancing, he/she's hands' action will stop in a flash like be locked.

Popping

Popping, dancing with body's muscle tensed and loosed to do some actions of vibration and freeze-frame. When people dance popping, their steps and movements will like robot.

Waving

Waving, dancer use their body to present some wave actions. It seems like an electric current though out the whole body. This is a flowing motion.

Hip Hop

In street dance, hip hop is the most basic dancing style. It emphasizes the body's up-down. And because hip hop is not really hard, the dancer usually integrates into other dancing styles. Also, when a group of people is dancing together, they will usually use hip hop to arrange their formation or blocking.

¹⁵ Ibid.

Reggae

Reggae is considered to be Latin hip hop. Thus, its dance step combines with Latin dance and African dance. And reggae emphasize waist and rump's motion and chest's up and down.¹⁶

New Jazz

New Jazz is a dance style combines with hip hop and modern dance. Its motion is tending to extend body and show female carriage.

Graffiti

In hip hop culture, Graffiti is a static performance and visual arts. For long, graffiti consider to be illegal and vandal, because people thought that graffiti was a damage. Thus, in the early time graffiti was not be as valued as the other three elements. Graffiti means that write some patterns or texts on subway or public walls with a self entertainment, self expression and self feeling vented way to be presented from wall, subway to transformer box. And the people who do graffiti called graffiti writer.

In the beginning, the graffiti writers who were handing around the society. And the core of their graffiti were signatures. But the writers would not bomb their real names. The graffiti writers just wanted to leave something on the public construct which could represent themselves. The patterns or the texts usually will not trace intentionally, it will be casually, clearly, and directly to describe the thought or attitude. However, graffiti was not as easy as people thought. It contained the arrange

¹⁶ 李瑜釗.

of color, the writing skill and design of pattern. The graffiti writers use their graffiti to convey the spirit of hip hop culture.

Even though graffiti is controversial until now, but people cannot deny it is an important part in hip hop culture. In the early generation, graffiti was used to divide the gangs' domain. As time goes, graffiti gradually appeared many different styles, such as Japanese manga style, American street style or Chinese picture book style. Also, having different ways to present, like plan, elevation and section. People even can see graffiti combines fashion with wearing or accessories. Now, people can still see graffiti around the streets, especially in western countries.

Hip Hop Practice in Taiwan

Emergence and Development of Hip Hop Culture in Taiwan

In late 1980s, Taiwan officially abolished Martial Law. Then the social atmosphere gradually became free and the information also flew quickly. And hip hop culture was through some breakdance videotapes which from America to come into Taiwan.¹⁷ However, at that time, people who practice breakdance did not know what it is. In 1990s, Taiwanese pop music tended to international.¹⁸ And there are many foreign celebrities came to Taiwan to developed; L.A Boyz was one of them. L.A Boyz was a hip hop group which have three members from Los Angeles. L.A Boyz participated in Five Light Award that was a famous tv program in Taiwan. This was the first time that hip hop culture appeared on Taiwanese mainstream platform. They wore the colorful hoody and baggy, danced breaking and rap in English with some Chinese and Taiwanese. This performance style was different from general. And for

¹⁷ 浩立 林, "流行化, 地方化與想像: 台灣嘻哈文化的形成," *人類與文化*, no. 37 (2005)

¹⁸ 曾慧佳, *從流行歌曲看台灣社會*, ed. 周文子 (台北: 桂冠圖書股份有限公司, 1998).

the young people this was so fresh and cool. Thus, at that time, it was forming a trend between young people.

Unfortunately, it was a flash in the pan to emerge to public. The researcher inferred that because the songs' lyrics usually based on English, it is hard to provoke strong sense emotional resonance. Instead, street dance could be raised up more people's interest. Therefore, many people started to learn street dance including locking, popping, wave and so on.¹⁹ However, hip hop music did not fade away in Taiwanese society, it just turned into underground. In contrast, some of dancing groups flourished development by competitions. And that was why street dance became the mainstream in hip hop culture in Taiwan. JUTOUPI (朱約信) was the first person used rap music to arouse local consciousness. His album was not only full of politicalized but satirical the condition of corruption and consumerism in the society at that time. Therefore, JUTOUPI was considered to be the pioneer of Taiwanese rap music.²⁰

After 2000s, the generation of internet was coming; it was the time that hip hoppers gathered consciously. They set up a website which could let hip hoppers to discuss hip hop's history, culture, music, rappers and everything about hip hop. Also, they began to write some hip hop music and shared on the internet. In this generation, hip hop culture gradually formed a certain group in Taiwan. And hip hoppers were trying to promote hip hop culture. They comprised hip hop groups and wrote raps, played turntable and practiced hip hop. MC HotDog was one of the members in this group of hip-hop promoters. MC HotDog is called the father of rap in Taiwan. He was rising up from underground; at that time his demo was spreading in the pirated CD

¹⁹ 劉雅文.

²⁰ 統籌策劃·顏社 KAO!INC, *嘻哈團：台灣饒舌故事* (台灣: 避風港文化有限公司, 2018).

market and dormitory websites. And there was a bigger scare of hip hoppers. They operated hip hop recode shop, held a lot of hip hop activities and invited underground hip hop groups or foreign rappers and so on.²¹ At the same time, National Taiwan University Hip Hop Club has been set up. During this time period, more people enjoy in hip hop circle. What is more, some recording companies begin to produce hip hop album. And there were two important milestones for Taiwanese hip hop music, in two thousand four year and two thousand seven year Shawn won the best prize of best lyrics and MC HotDog won the best prize of the national language album.²²

The Current Situation of Hip Hop Culture in Taiwan

Nowadays, Taiwanese hip-hop circle distributes to north Taiwan, middle of Taiwan and south Taiwan; five labels in generally. G.U.T.S. Music (Get Your Trouble Straight), this label is focusing on stage effect and making mainstream hip-hop music. KAO!INC is different from other label, KAO!INC not only makes music but holds hip-hop exhibition, even publishes hip hop book to promote Taiwanese hip hop. KUNG-FU RAP is devoting to cultivate brilliant rappers and use hip hop music to concern Taiwanese society. AINOKO ENTERTAINMENT is a label which develops Taiwanese hip hop style. And the rappers under this label are good at putting Taiwanese culture into their songs.

Taiwanese hip hop music often uses directly, real and sometimes vulgar way to describe things or give vent to dissatisfied. For instance, anti-nuclear movement, the opposition of Kuokuang Petrochemical, bulling incidents and the issue of dog adoption and so on. Hip hop music not only sing for hip hop but for the society. This

²¹ 小個, 老莫, and 林老師, *參劈的饒舌大計劃* (聯經出版事業股份有限公司, 2008).

²² 文化部, *金曲獎*, by 文化部影視及流行音樂產業局 (台北: 文化部影視及流行音樂產業局, 2004,2007).

scene was hard to see in the pop-music, and that is why hip hop is mainstream in young people. But for the public, it is hard to accept. Now, there are many new bloods in hip hop music circle, but it is difficult to be well known by the public. Otherwise, street dance was usually be independent and developed well in Taiwan.

Hip Hop Clubs in Taiwanese Colleges

The Mode of Operation in Taiwanese Colleges' Hip-Hop Clubs

School club is organized by a group of students who have same interest or preference. In order to satisfy students' preferences or develop their interests, a club is usually found by willing students. And generally, school clubs are provided students to educated, develop and administrate themselves. Thus, founding a club in school must be pass through school constitution and relative principle. There are a variety of students' clubs in Taiwanese colleges, such as service student club, recreational student clubs or academic student clubs. Some of the clubs are operating well but some of are facing difficulty. Because the clubs are established by students, the operation of the clubs' are based on clubs' cadres. The clubs' cadres will arrange the clubs' lesson, engage teacher or invite lecture. However, there are some problems in school clubs. For instance, the core member of the club is not responsible, then the club may hard to work. The school does not take the school clubs in important. Some of the clubs' teachers or lectures are not professional and he/she may convey incorrect knowledge and information. The club's members do not want to enjoy the clubs seriously, just for fun or follow suit. Or the clubs' original goal is different from the practical situation.

Taiwanese colleges' hip hop clubs today are tending to practice hip hop music. And sometimes they practice graffiti, however, the part of street dance is usually

practicing in dancing club. But some b-boy or b-girl prone to hip hop club. The researcher through observed Taiwanese colleges' hip hop clubs' Facebook groups and colleges' forums to know how Taiwanese colleges' hip hop clubs to operate. For one thing, most of the Taiwanese colleges' hip hop clubs post some information on their Facebook groups. And the information is usually talking about what hip hop it is; the clubs hold some hip hop events and the event usually relative with Djing or Mcing; or invite hip hop clubs' members to participate in hip hop activities. For the other thing, their clubs lesson included many aspects about hip hop. For example, the teachers will teach the members how to make and practice rap, how to arrange music, how to beatbox and how to scratch. And sometimes, the clubs will invite lecturers to introduce what hip hop it is.

National Taiwan University Hip Hop Club could be known the first one hip hop club in Taiwanese universities. In that period, hip hop was unfamiliar for the public. And the establishment of NTU Hip Hop Club was becoming the learning indicator for other colleges' hip hop clubs. Back to two thousand one, NTU Hip Hop Club was set up by two person Mr. Su and Mr. Lin. In the beginning, hip hop club was just for students to understand hip hop's culture, elements or knowledge and share hip hop's things.²³ These two founders hoped that they could be mainly with hip hop music to promote hip hop. Until a group of students participated in the hip hop club, they changed some operated mode. They started to practice hip hop and make hip hop music by Chinese. And the group of students including in Kumachan, BR and DJ RayRay. These members are the well known hip hoppers in currently.

²³ 統籌策劃·顏社 KAO!INC.

Significance and Distribution of Taiwanese Colleges' Hip Hop Clubs' Members

Compare to street dance club, hip-hop club is less prevailed in Taiwanese college. Every year, there are many competitions about street dance held in Taiwan. The government and civil organizations will hold many competitions such as Future Wave, New Taipei B-boy City and Metro Street Dance Competition and so on.²⁴ Also, most of schools have been founded street dance clubs. That means the people that contact or practice street dance are many and the public also can easily get to know what it is. On the contrary, hip hop clubs do not have many support and resource. The people who practice or promote hip-hop music and culture is in minority all the time. The researcher by the means of searching Facebooks hip hop clubs in Taiwanese colleges, there are fifty to sixty colleges having hip-hop clubs approximately. In Taiwan, the main hip hop culture's supporter are from college hip-hop clubs.²⁵ Because the hip hop clubs' members listen to hip hop album, participant hip hop events, hold some hip hop events and try to write hip hop music, even some people release hip hop songs on their personal behalf. The members do the action to promote and develop this culture. In two thousand nine, National Taiwan University Hip Hop Club unite with another six colleges' hip hop clubs to hold an event.²⁶ For the purpose of changing the public bias about hip hop and convey hip hop culture and meaning. Also, many hip hop clubs cooperate and make cypher with one another. It can increase the diversity of Taiwanese hip hop music.

²⁴ 陳婷薇 and 廖俊儒, "台灣街舞發展影響因素與策略之研究-以街舞工作者之觀點為例," *成大體育學刊* 47, no. 1 (2015).

²⁵ Chen Vicroria, "Hip Hop 培養皿 | 越來越多的嘻哈學生社團, 是怎麼影響嘻哈生態," *Cool 潮流第一品牌*, 2017, accessed, <https://www.cool-style.com.tw/wd2/archives/223919>.

²⁶ 卡拉雞, "台大嘻研社 hip-Hop Academic Party," *饒舌狂愛之家*, 12/17, 2009, accessed, <http://rappin-club.blogspot.com/2009/12/hip-hop-academic-party.html>.

Research Approach for This Study

Methodological Approach for Similar Studies

Street dance was the earliest hip-hop natural element to enter to Taiwan, although hip hop was based on music. Hip hop culture was introduced to Taiwan in late 1980s. About hip hop culture, people usually divided it into MCing, DJing, street dance, graffiti and some other attached activities such as tattoo, clothes or skateboard. Thus, street dance was not merely the main hip hop activity, but developing more completely than the other three elements in Taiwan. In addition, street dance was the most popular hip hop activity in young people. That was why there were more hip hop culture's researches about street dance than the other three in Taiwan. And most of the researches about street dance would use case study, participant observation or interview to do the research.

About hip hop music aspect, besides, most of Taiwanese hip-hop music belonged to underground, there were only a few well known rappers and Djs in Taiwan. Until recent years, by the medium of media, more and more rappers and Djs emerged. Therefore, Taiwanese hip hop music's researches were tending to content analysis and participant observation. From the lyrics to explore Taiwanese hip-hop music's development and Taiwanese society. Even went into hip-hop circle to do the research. In graffiti aspect, Taiwan has not enough space to develop graffiti art so there were little people to engage graffiti. But still some researches were talking about graffiti. On top of that, some of the researches discussed the development of hip hop culture in Taiwan and clarify Taiwanese hip hop culture.

Taiwanese hip-hop music was different from pop music. No matter in development, preference or influence. According to Lee's research was *The Establishment and Development of Taiwan's Rap Music: A Case Study of Dwagie*

and Soft Lipa.²⁷ In his research, he wanted to explore the development of hip hop music in pop music's marketing. Because Taiwan did not have as same cultural background as America. He wondered how did hip hop music to be presented and how did it to be understood in Taiwan. And what the difference between rapper and pop singer are. Lee analyzed Dwagie and Soft Lipa's lyric and used field research to know the process of Taiwanese hip hop music, redefine Taiwanese hip-hop music and look into the change of Taiwanese hip-hop music. In publics opinion, hip-hop music was full of swear word, sex and violence. And to perform with quick tongue and twitter ways. After his analysis, he broke the stereotype of Taiwanese hip hop music. Taiwanese hip hop music could be contained ideology and social issue. What is more, there are many literary characteristics in the Taiwanese hip-hop music.

Students joined in street dance club may enhance their capability. Based on Huang's research was *Stepping up: A Case Study on Adolescents' Participation Process in Hip Hop Dance Club*.²⁸ Her research took hip-hop dance clubs members for study population. She wanted to know hip hop dance club's members' learning experiences and how hip-hop dance club influenced them. She took some hip-hop dance clubs in Taipei for cases. And she used the method of referencing some previous researches, participant observation in street dance club and in-depth interview to the members. Huang knew hip hop dance clubs' members' capacity of leadership, communicated and solved problem and self-identity were strong.

Hip hop culture was becoming a trend in the young in Taiwan. According to Li's research was *The Identity and Practice of Hip Hop Culture in Taiwanese Young*

²⁷ 張李誌, "臺灣饒舌音樂的確立與發展-以大支與蛋堡為例," *成功大學台灣文學系學位論文* (2015).

²⁸ 黃琬琳, "舞出自我：青少年參與街舞社團歷程之個案研究," *臺北市立大學舞蹈學系碩士論文* (2017).

People Circle.²⁹ Hip hop influenced on young people no matter in wearing, music or activity participated. Jing-Yi Li's research focused on hip-hop industry and media aspect. And under the process of the identity of hip hop culture, the role of hip-hop industry and media played in young people. She wanted to know how Taiwanese consumed hip hop culture. Realizing and reconstructing Taiwanese hip hop culture. She used the method of literature analyzed. And based on hip-hop relative products, industry, young people and media to do field research. Jing-Yi Li's research was large scale to understand hip hop culture in Taiwan rather than focusing on one aspect. She wanted to reconstruct publics' identity to the hip hopper. And provide some hip-hop information to the publics who did not understand hip hop culture.

As many students access hip hop, maybe school could put it into education. In Lu's research which was Teacher Education's Perspective on Hip Hop Culture: The Analytic Research of The School Course in Hip Hop Culture.³⁰ She wanted to prove the feasible of hip hop culture under the school course through hip hop cultural value and the current education. Also, she hoped hip hop cultural education could provide abundant courses' resource, promote courses' development and make the education progressive. Syuan Lu used the method of collect and analysis data and literature. And do interview from hip hoppers such as hip hop product' seller, hip hop club's members and hip hoppers' parents. Then she found three problems. First, in the development of hip hop cultural course, the subject of students were be neglected. Second, hip hop cultural courses' resources were most from external school but school usually only used the internal school resources. Third, the awareness of promoted hip hop cultural course was low and also lack of enthusiasm.

²⁹ 李靜怡, "台灣青少年嘻哈文化的認同與實踐," *成功大學藝術研究所學位論文* (2005).

³⁰ 劉璇, "教育學視角下的嘻哈文化——嘻哈文化作為校本課程資源的分析研究," *東山師範大學碩士學位論文* 1-63 (2011).

The writer treated graffiti as a way to make the city beautiful. According to Bih, Kuo and Hsia's research on Street Graffiti Culture in Taiwan.³¹ One of the reasons for introducing hip hop culture into Taiwan is using graffiti to make the street looking better. In their research, they wanted to know why the writers wanted to engage in graffiti. Also referred the characteristics of Taiwanese graffiti. For the purposes of studying the research purposes, they used the way of interviewing graffiti writers and through these graffiti writers to interview other graffiti writers. These researchers also collected the graffitied people's data from their own websites or blogs to do analyze. In addition, the researchers took graffiti pictures in Taipei, Tainan and Kaohsiung for analyzing Taiwanese graffiti's content, style and meaning. Then they founded that Taiwanese graffiti was focusing on signing. Taiwanese graffiti was not monument. The Taiwanese graffiti engaged people wanted to make the city become beautiful. Graffiti was usually regarded as environmental damage and illegal so the government would lay out a zone to go graffiti. But for the Taiwanese graffiti writers, challenging the system and pursue freedom were the core of graffiti.

The involvement and self-concept could affect with each other when people join in street dance club. According to Xue's research that was The study on self-concept of adolescent and involvement of street dance—A Case Study of senior high schools and Vocational High Schools Students in Taitung.³² He would like to know street dance clubs' members' self-concept. To understand the members' involvement in street dance club. And to use the members' self-concept and involvement to analyze difference and relation. He used the method of survey and adopted Tennessee Self-Concept Scale to design his questionnaire. The questionnaire's content included

³¹ 畢恆, 郭一勤, and 夏瑞媛, "台灣的街頭塗鴉文化," *台灣社會研究季刊*, no. 70 (2008).

³² 薛紹君, "青少年自我概念與街舞活動涉入程度之研究-以台東縣高中職學生為例," *台東大學健康促進與休閒管理研究所休閒事業組學位論文* (2010).

general information, action involvement and social psychology's involvement. After his research, he found the members' self-concepts are high. Male action involvement was higher than female. And social psychology's involvement, the members had lots of visions of street dance because they had less opportunity to exposure street dance.

Issue Questionnaire Survey to Taiwanese Colleges' Hip-Hop Clubs' Members

Most of the researches about hip hop culture were tending qualitative. Hip hop culture's researchers took interview, field research or content analysis to complete their research. For Taiwan, hip hop culture was a new and foreign culture. And most of the previous researches were based on knowing the development of hip hop culture in Taiwan or how hip hop culture influent in Taiwan. Or some researches would study the hip-hoppers action and psychology. Thus, the previous researchers chose to go deep into hip-hop circle to explore everything about hip hop culture in Taiwan and answer their research questions.

The researcher thought Taiwanese college's hip hop club's members are important in Taiwanese hip-hop circle. In recent years, hip-hop clubs were setting up one by one in many colleges even senior high schools. More and more college students would like to join in hip hop clubs to practice hip hop. Furthermore, hip hop clubs' members were the main groups that practice hip hop culture in Taiwan. Thus, hip-hop clubs' members played important roles in Taiwanese hip hop culture. However, the research maintained about Taiwanese hip-hop clubs is none. The researcher was going to figure out that while more and more students joined in hip-hop clubs, did they understood what hip hop it is. The researcher wanted to realize the level of understanding of hip hop culture in Taiwanese hip hop clubs' members. The study population was big scaled and widespread, so it was not suitable to use interview. It fitter to adopt survey methodology to analyze the members'

understanding of hip hop culture. However, most of the research related hip hop culture were used qualitative way so there was not a questionnaire sample. The researcher used these previous researches to comprehend hip hop culture and its meaning. Then produced a questionnaire to be the research instrument.

METHODOLOGY

Research Design

This research was one-shot case study. As hip hop culture became mainstream even spread to many countries, including Taiwan. While the internet grew universal, many hip-hopers got together and began to promote hip hop culture to let more people knew it. They held hip hop events, invite foreign rappers or MCs to preform, even managed hip hop music's record shop. What's more, some of the colleges started to set up hip hop clubs. Gradually, hip hop culture went a subculture in the young. In recent years, media boost hip hop culture. Lunched some TV programs about hip hop, put some hip hop elements into the advertisements and many hip-hop groups or rappers was catapulted to fame because of a hottest hip hop music. With this trend, hip-hop club established by more and more colleges. Many people jump on the bandwagon and join in hip hop clubs.

The researcher wondered whether these people who joined in the hip-hop clubs understand hip hop culture, or not. In the modern society, the form of hip hop culture often revealed on consumption level. Such as people may wear hip-hop clothing. In addition, media convey wrong information about hip hop culture as a rule and lead many people have misperception on hip hop culture. The young pursue the current blindly, it would make hip hop culture go out of form. When people understand hip hop culture truly, they can maintain a correct attitude to develop and promote hip hop culture. That is why the researcher wanted to know how much do these hip-hop clubs members understand hip hop culture.

Source of Data

The survey of the research was for whole Taiwanese colleges' hip hop club's members. The researcher has to collect every hip-hop clubs' members' answered questionnaires in Taiwanese colleges. Although there are a lot of hip hop clubs, not every college has hip hop club in Taiwanese colleges. The data is distributed throughout Taiwan.

First, the researcher has to figure out which colleges had hip hop clubs and which colleges did not have hip hop clubs. The researcher produced a list of whole Taiwanese college. Then search the internet, go to Facebook or Instagram to check if the college has hip-hop club's group or not. The researcher can preliminary to know which colleges has hip-hop clubs. Next, for those colleges that cannot find hip-hop club group on Facebook or Instagram, the researcher went the college's website— student activity division; making sure if these colleges have hip hop club. Finally, the researcher found out there were one hundred and seventy one colleges. And among the whole college, there were approximate fifty-six hip hop clubs in Taiwan.

Instrumentation and Data Collection

In the instrumentation and data collection. After making sure which colleges have hip-hop clubs and which colleges had not hip hop clubs, the researcher would target those colleges that had hip hop clubs. For the purpose of issuing the questionnaire in large scale, the researcher would started form the internet.

First, the researcher had to ensure the questionnaire could be issued. Thus, the researcher went to hip hop clubs' Facebook or Instagram's groups and asked the manager if the researcher could issue the questionnaire to hip hop clubs' members through their groups. In these fifty-five hip hop clubs, thirty-two hip hop clubs replied

and promised the researcher's request. And there were two hip hop clubs did not give me an exact answer. In order to get more and more responded questionnaires, the researcher send on the questionnaire's link for the hip hop clubs four times. And even if the hip hop clubs which did not rely the researcher, the researcher still send the questionnaire's link to them.

Second, the researcher joined in Wenzao University's hip-hop club. To accessed and met hip hop club's members in reality. Told the members that the researcher was doing a research about hip hop culture. Then the researcher met other colleges' hip hop clubs members via Wenzao University's hip hop club's members. Also, the researcher went to Wenzao University's hip-hop club's performance day. The participants were not only from Wenzao's hip-hop club's members, but form other colleges. The director introduced other college's hip hop clubs' members to the researcher.

Third, the researcher asked all of friends to know if they had hip hop club's members' friends or if they had friends who relative hip hop club's member. Finally, the researcher collected twenty-nine hip hop clubs. Most of the survey will adopt issue questionnaire on the internet. Because hip hop clubs were dispersed in whole Taiwan, it was hard to use paper questionnaire. And in order to ensure all of the questionnaire was written by hip-hop club's member, the researcher would ask the respondent if he/she was the member of hip hop club in the end of the questionnaire.

Forth, the researcher found a forum which gather many young hip hop buffs in Taiwan. The forum members would share some information about hip hop culture, composed hip hop music or discussed something related hip hop. After the researcher got the manager's permission, the researcher posted the questionnaire to let the member to fill in the form. Although the members in the forum were not all the

college's hip hop club's member, there were still many people from college's hip hop club. Ultimately, the researcher received forty-six colleges' responses.

Method of Data Analysis

The researcher divided the survey into three parts. First part was hip-hop club's member the level of involvement. The question was including the developing age of hip hop field, the frequency of participating hip hop activity, the length of each time, the hip-hop activity's performed experience, the times of buying hip hop product, the times of watching hip hop event and the primary element of the responder accessed. Second part was listed by some critical questions about hip hop background and the natural elements of hip hop culture. This part was the most important aspect in the whole questionnaire. In order to respond the four research questions, the researcher divided this part into four aspects. One was the hip hop culture, another was hip hop music which contained MCing and DJing, the other was street dance and the other was graffiti. Each aspect had ten questions. The way of question was arranged by true or false. For example, hip hop was born under the post-civil right in America, true or false? The answer was true. Or the natural element of hip hop culture included MCing, DJing, street dance and beat box, true or false? The answer was false. Using this way to know if the member understood hip hop culture. And the questions totally have forty. Third part was the member's personal information. The question included the member's gender, college, school, grade, level of English and club's cadre.

After the researcher collect all data, the research would be used SPSS to analyze it. And to see how much the members understood hip hop culture in the four aspects respectively. Then respond the research questions. Also, the researcher will develop some sub questions. The researcher also used SPSS to see the relation between the

level of members' hip-hop involvement and the understanding level. The relation between gender or college and understanding level.

DATA ANALYSIS

Introduction of the Collected Data

The ways to dispatch questionnaires to whole Taiwanese colleges' hip hop clubs in the summer of 2019 included: posted the questionnaire on the hip hop clubs' community websites (Facebook and Instagram), joined in Wenzao's hip hop club to meet hip hop buffs and sent questionnaire, called for my friends sending the questionnaire to their friends who played hip hop and posted the questionnaire on a hip hop forum. At the beginning, the questionnaire's respondents had 250 approximately. However, there were not all respondents from hip hop clubs, some were just hip hop's buff. Thus, the researcher deducted the questionnaires that were not from colleges' hip hop club. Finally, the total number was 205 from 46 colleges' hip hop clubs. The all data were analyzed with SPSS.

Data Profile

In these 205 questionnaires, most of the respondents were male. There were 165 male and 40 were female. Most of the people engaged in hip hop were male. In 46 hip hop clubs, 22 hip hop clubs were from northern colleges. And middle, southern and eastern each half. From the data, most of the respondents were majoring in touch with MCing. And second was street dance. Otherwise, DJ and graffiti were a few. The grade of respondent had junior college to graduate school. And almost fifty and fifty percent respondents were to be a cadre and were not be a cadre. The completed demographic information of the 205 respondents were listed as appendix B. Half respondents have been developing hip hop for more than three years (102). However,

the numbers of the frequency of playing hip hop in a week were one time a week or less accounting for the most.

Before data analyzed, some raw data needed to compile and code. The first section of the questionnaire was about involved behavior. The years you developed in hip hop, the frequency you played hip hop in a week or the times you bought something about hip hop and so on. The higher times the more involved in hip hop. The second section was a knowledge scale about hip hop culture, hip hop music, street dance and graffiti. As illustrated in chapter three. The answer of this section was true or false (e.g. True =1 False = 0). Every respondent had four scores in these four aspects respectively. The higher score they got, the more understanding level of hip hop they had. The researcher could direct each of the four score to analyze four research questions. And the third section was the respondents' basic information. The questions were including gender, college, school, grade, cedar, level of English and the major hip hop element the respondent developed. Because the respondents' colleges were too many, it recoded in northern, middle and southern. Eastern college added into southern because the numbers were a few.

Next, the following sections were based on the five research questions. The all correct answers were added in the knowledge scale and then to respond each four research questions. In order to analyze the differences between understanding and the members' attribute or the involved behavior, the method would be used by Independent Sample T-test, one-way ANOVA and Regression.

Research Question One

Research Question One: "How much did Taiwanese colleges' hip hop clubs' members know about hip hop cultural background?" Ten questions were related about

the extended of knowing hip hop culture. The average score was 7.55. It meant the respondents were able to get seven answers right in ten questions about hip hop culture. The rate of accuracy was higher than 70%. However, more than half members got the wrong answer of hip hop's origin. The Bronx was the birthplace of hip hop culture, not the Queens. Next, some different attributes were used to analyze the data: gender, the areas of colleges, the times of the members bought hip hop product and the years of the members developed hip hop. Then to observe their differences.

The Differences of Gender

The male members were much more than female members. Thus, the researcher was wondering whether the male member was more understanding than female member, or not. The two-sample t test was used to compare the average knowledge of hip hop culture for male members and female members. The statistic indicated that the mean knowledge of hip hop cultural background for male and female were 7.55 and 7.58 respectively. The t value for these two means were -0.096, and its p was .924, which was higher than 0.05. This indicated that the mean of the male member was not significantly greater than female member. In other words, the male member's understanding about hip hop culture's knowledge was not higher than the female member.

The Differences of the Colleges' Area

In addition, hip hop culture's activities were held more times in northern Taiwan than middle, southern and eastern Taiwan. Northern colleges' hip hop clubs' members had more chance to get a lot of exposure to hip hop culture. Therefore, the researcher was curious to know if the northern colleges' members were more understanding hip

hop cultural background than other areas. A one-way between subjects ANOVA was conducted to compare the effect of the understanding of hip hop cultural background's knowledge in northern college, middle college and southern and eastern college condition. There was not a significant effect of different areas on the understanding of hip hop culture's knowledge at the $p > .05$ level for the three conditions [$F(2,201) = 1.416, p = .245$]. It could say that different hip hop clubs' areas did not affect the understanding level of hip hop culture significantly.

The Times of Hip Hop Clubs' Members Buying Hip Hop Product

Hip hop products were including book, magazine and CD and so on. In general, when people absorbed or read more knowledge about hip hop culture, they understand hip hop cultural background more. Thus, the researcher wanted to know if the members bought more times hip hop relative product, they would more understood hip hop cultural background. A simple linear regression was calculated to predict the higher score of hip hop culture base on the times of buying hip hop product. A significant regression equation was found [(Hip hop culture score = $0.214 * \text{Hip hop product buying times} + 7.041$), $p = .032$], with an R^2 of 0.023. It could be seen like the members bought more hip hop relative products, they more understood hip hop cultural background.

The Years of Hip Hop Clubs' Members Developing in Hip Hop

Basically, when people spend more time developing or engaging a certain thing, they would more understand of this certain thing. As a consequence, the researcher wanted to know if the members spent more years developing hip hop, they more understood hip hop culture. Unfortunately, a simple linear regression was

calculated to predict higher score of hip hop culture based on the year of developing hip hop. No significant regression equation was found ($P = .206$, $R^2 = 0.033$)

Research Question Two

Research Question Two: “How much did Taiwanese colleges’ hip hop clubs’ members know about hip hop music?” Ten questions were related about the extended of knowing hip hop music. The average score of hip hop music was 8.05. It meant the respondents were able to get eight answers right in ten questions about hip hop music. The rate of accuracy was higher than 80%. Next, some different attributes were used to analyze the data: the level of English, the major elements of the members developing and the times of hip hop club’s member performing in the college or in the public.

The Differences of English Level

Hip hop music was a kind of music from America. No matter the musical background, lyrics, or some terminologies were in English. Therefore, researcher wanted to know if the level of English would affect the differences. In other words, whether the high level English’s members were more understanding than low level English’s member, or not. A one-way between subjects ANOVA was conducted to compare the effect of the understanding of hip hop music knowledge in the English level of very good, good, normal, not good and bad conditions. There was not a significant effect of different English level on the understanding of hip hop musical knowledge at the $p > .05$ level for the three conditions [$F(4,197) = 1.523$, $p = .197$]. It meant the English level did not affected the understanding of hip hop music significantly.

The Differences of the Primary Developing Element

Hip hop elements were divided into four kinds. One was MCing, another was DJing the other was street dance and another the other was graffiti. Among them, MCing and DJing were more relative hip hop music. As this reason, the researcher resumed that MC (rapper) and DJ were more understanding than other elements majored members. A one-way between subjects ANOVA was conducted to compare the effect of the understanding of hip hop music knowledge in majored developing element; DJing, MCing, street dance and graffiti conditions. There was a significant effect of primary developing element on the understanding of hip hop musical knowledge at the $p < .05$ level for the four conditions [$F = (3,198) = 5.073, p = .002$]. Moreover, in post hoc, it indicated that between MCing and street dance had significant difference. It proved that the member who primary developed music was more understanding in hip hop music.

Table 1. Mean Differences of MCing, DJing, Street Dance and Graffiti in Hip Hop Musical Knowledge

	Element	source	Sum of Square	DF	Mean Square	F	P	Turkey HSD
Hip Hop Music Score	1. MCing	bg	25.072	3	8.357	5.073	0.002**	1>3
	2. DJing	wg	326.215	198	1.648			
	3. Street dance	sum	351.287	201				
	4. Graffiti							

The Times of Hip Hop Clubs' Members Performing in School

When a person stood on a stage, he/she must make a lot of efforts. The hip hop clubs' members should be as same. If he/she was able to stand on the stage to perform rap or scratched, he/she must had learned hip hop music and understood hip hop music. The researcher thought that the members had more experiences of performing, the more knowledge the members may had. A simple linear regression was calculated

to predict the higher score of hip hop music base on the times of performing in school. A significant regression equation was found [(Hip hop music score = $-0.192 * \text{performing times in school} + 8.566$), $p = .026$], with an R2 of 0.024. However, it was opposite, the members had more experiences of performing, he/she had less hip hop musical knowledge

The Times of Hip Hop Clubs' Members Performing in Public

Besides, the times of experience of performing in public also had a significant. But it was also demonstrating opposite. A simple linear regression was calculated to predict the higher score of hip hop music base on the times of performing in public. A significant regression equation was found [(Hip hop music score = $-0.212 * \text{performing times in public} + 8.525$), $p = 0.015$], with an R2 of 0.029. Form the statistic, the more experiences they had, the less hip hop musical score they got.

Research Question Three

Research Question Three: "How much did Taiwanese colleges' hip hop clubs' members know about street dance?" Ten questions were related about the extended of knowing street dance. The average score of street dance was 7.44. It meant the respondents were able to get seven answers right in ten questions about street dance. The rate of accuracy was higher than 70%. However, compared to the other three aspects, the average score of street dance was the lowest. Street dance usually set up its own self club in Taiwanese college. Therefore, hip hop club would not focus on street dance knowledge too much. Next, some different attributes were used to analyze the data: the major elements of developing, gender and the years of the

members developing in hip hop and the frequency of the members developing hip hop.

The Differences of the Primary Developing Element

In hip hop four elements, one of them was street dance. Street dance was the first hip hop element introduced in to Taiwan. Thus, its developed time was also the longest in Taiwan. In the all respondents, the numbers of primary developed in street dance element was the second most. The researcher would like to know whether those who developed in street dance members' street dance knowledge had difference to the other elements members, or not. A one-way between subjects ANOVA was conducted to compare the effect of the understanding of street dance's knowledge in majored developed element; DJing, MCing, street dance and graffiti conditions. There was a significant effect of primary developing element on the understanding of street dance knowledge at the $p < .05$ level for the four conditions [$F = (3,200) = 15.263$, $p = .000$]. In addition, in post hoc, it indicated that between street dance and MCing and DJing had significant difference. It was obvious that the members primary developed in were getting more score in street dance knowledge than the other three elements hip hopper.

Table 2. Mean Differences of MCing, DJing, Street Dance and Graffiti in Street Dance Knowledge

	Element	source	Sum of Square	DF	Mean Square	F	P	Turkey HSD
Street Dance Score	1. MCing	bg	56.709	3	18.903	15.263	0.000***	3> 2, 3>1
	2. DJing	wg	247.698	200	1.238			
	3. Street dance	sum	304.407	203				
	4. Graff							

The Differences of Gender

Street dance were usually including many highly difficult actions. For female, sometimes it would be hardly to dance. That was why people heard b-boy more often

than b-girl. In the survey of the data indicated that male majored in street dance was having 77% and female was 33%. The researcher was wondering to know if the gender had significant difference in street dance knowledge. The statistic indicated that the mean knowledge of street dance for male and female were 7.41 and 7.60 respectively. The t value for these two means were -0.886, and its p was 0.377, which was higher than 0.05. This indicated that the mean of the male member was not significantly greater than female member. Namely, male and female had no significant difference in street dance knowledge.

The Years of Hip Hop Clubs' Members Developing in Hip Hop

Basically, when people spend more time developing or engaging a certain thing, they would more understand of this certain thing. Even though most of the members in hip hop clubs majored developing in MCing, they may understand street dance in certain level if they played hip hop for long time. Because street dance was one of element in hip hop, the member would have a touch on street dance. A simple linear regression was calculated to predict the higher score of street dance base on the years of developing hip hop. No significant regression equation was found [F (1, 202) =1.647, p =.201], with an R2 of .008.

The Frequency of Hip Hop Clubs' Members Practicing Hip Hop

The frequency of the members developed in hip hop in a week had significant. A simple linear regression was calculated to predict the higher score of street dance base on the frequency of practicing hip hop in a week. A significant regression equation was found [(Street Dance score = .185* the frequency of practicing hip hop +6.990),

$p = .000$], with an R^2 of 0.061. In other words, the level of street dance's knowledge would be increased when the members more often have a touch on hip hop in a week.

Research Question Four

Research Question Four: "How much did Taiwanese colleges' hip hop clubs' members know about graffiti?" Ten questions were related about the extended of knowing graffiti. The average score of graffiti was 8.13. It meant the respondents were able to get eight answers right in ten questions about graffiti. The rate of accuracy was higher than 80%. In Taiwan, graffiti was not as usual as MCing, Djing and street dance. There was less information about graffiti. Thus, the score could high to 80 % that make the researcher surprised. It looked like most of the respondents were understanding graffiti. Next, some different attributes were used to analyze the differences by inputting the major elements of the members developing, school and the times of the member buying hip hop product.

The Differences of the Primary Developing Element

In the 205 respondents, there were only three people were primary developing in graffiti. It gone to show people that graffiti was not a flourishing art in Taiwan. Although less people developed in graffiti, the researcher still wanted to know the differences. A one-way between subjects ANOVA was conducted to compare the effect of the understanding of graffiti knowledge in the primary developed element; Djing, Mcing, street dance and graffiti conditions. There was no significant effect of the primary developed element on the understanding of graffiti knowledge at the $p > .05$ level for the four conditions [$F = (3,200) = 0.440, p = 0.725$]. Obviously, there was no significant differences among the four elements.

The Differences of School

Graffiti was a kind of a visual art. It was containing some knowledge of aesthetic and chromatology. In the questionnaire, one of the question was about the member's school. The school of design's members would more sensitized to something about art. Art was relative to their department, maybe they would learn graffiti or pop art before. Therefore, the researcher would like to know whether these art's schools' members knew much more graffiti knowledge than the other schools' members, or not. A one-way between subjects ANOVA was conducted to compare the effect of the understanding of graffiti knowledge in different schools; engineering and science, humanities and the arts, business and management, medical, social science, electrical engineering and computer science, communication, agriculture and design conditions. There was no significant effect of school on the understanding of graffiti knowledge at the $p > .05$ level for the nine conditions [$F(8,190) = 1.143, p = 0.336$]. Apparently, between the school of design's members and the other schools' member were not have significant different on graffiti knowledge.

The Times of Hip Hop Clubs' Members Buying Hip Hop Product

From the hip hop book, magazine, album or any product related to hip hop, people could learn or know some graffiti element. In hip hop books or magazines, the author may mention to graffiti's history or characteristic. It may have some graffiti patterns on the album cover or have some graffiti design on hip hop clothing. Accordingly, the researcher curious that if the times of buying hip hop product would affect the differences of graffiti knowledge. A simple linear regression was calculated to predict the higher score of graffiti base on the times of buying hip hop product. A

significant regression equation was found [(Graffiti score = 0.198* hip hop product buying times +7.658), $p = 0.022^*$], with an R^2 of 0.026. Thus, the times of buying hip hop product had significant difference.

Data Summary

From the aspect of data analysis result, there were three indications worthy to be clarified. First, hip hop club's members were truly understanding hip hop. The whole average score of each section was high to 7.79. It meant in each section, the members only got three answers wrong.

Second, Mcing was developing primarily element in Taiwanese colleges' hip hop clubs. Compared to Mcing, Djing, street dance and graffiti were less developing in hip hop clubs. Djing needed many instruments, such as playing music needed computer or CD and mixing songs turntable or controller. Street dance usually set up its own club and focused on dance. And the graffiti writers were the least. People could see that Taiwanese hip hop clubs consisted mostly of MCing from the responds.

Third, when the member developed certain element, they knew and understood this certain element more. The members of developing Djing and Mcing, had got more correct answers than the members of developing street dance and graffiti in hip hop music section. And the members of developing street dance had got more correct answers than the members of developing Djing, Mcing and graffiti in street dance section.

Table 3. Summary of Data Analysis

Dimension	Attributes	Finding
Hip Hop Culture	1. Gender	1. Gender, the area of college and the years of developing hip hop had no significant.
	2. The area of college	
	3. Times of buying hip hop product	2. Buy more products know more hip hop culture.
	4. Years of developing hip hop	
Hip hop Music	1. English level	1. English level had no significant
	2. Primary developing element	2. Rappers know more hip hop music than street dance.
	3. Times of performing in school	3. Had more performing experience had less hip hop musical knowledge.
	4. Times of performing in public	
Street Dance	1. Primary developing element	1. B-boy or B-girl know more street dance than MC and DJ.
	2. Gender	2. Practicing more times hip hop in a week, know more street dance knowledge.
	3. Years of developing hip hop	
	4. Frequency of practicing hip hop	3. Gender and the years of developing hip hop had no significant in street dance.
Graffiti	1. Primary developing element	1. Buy more products know more graffiti.
	2. Different schools	2. Between graffiti writers and the other three elements had no significant differences.
	3. Times of buying hip hop product	
		3. Different departments had no significant.

CONCLUSION

Discussion

The whole average rate of each section was higher than 75%. It was meaning that the members only got about three answers wrong in each section. The researcher could extrapolate that the members understood what hip hop it is, no matter in hip hop culture, hip hop music, street dance or graffiti. The members join in hip hop club did not just for fun. They possessed hip hop knowledge. In these four sections, there were two sections' significant differences relating to times of buying hip hop product. It was nothing wrong to present hip hop on consumption, because it may let the member more understand hip hop. And the member practiced certain element primarily, then he/she would more understand this element. This was reasonable because that was his/her main developed element. The following section was discussing the meaning of four research questions.

Research Question One (Hip Hop Culture)

The members understood hip hop culture very much. Because they were able to get about 7.5 score in ten questions. The members knew hip hop's history, primary essences and spirit. It was breaking the public' thoughts, hip hop clubs' members did not jump on the bandwagon. They knew hip hop so they joined in the clubs. Even if they jump on the bandwagon in the beginning, they knew what hip hop culture it is afterwards. The times of buying hip hop product affected significant. If the members bought more times of hip hop products, they more understood hip hop. Therefore, in addition to joining in hip hop club, if the members blended hip hop with their lives, such as buying books, magazine album or any product related to hip hop, it could make the members know hip hop culture well.

Research Question Two (Hip Hop Music)

The member understood hip hop music extremely well. Since the rate of right answer was high to 80%, the researcher determined that the members understood hip hop music. The element of MCing and DJing were based on music. It would involve many musical knowledges, regardless of some rap's skills, the styles, the fundament or the terms of hip hop music. From the hip hop clubs' members' relies, most of the members were developing MCing, meant that they were rappers. Compare to others, the rappers had significant differences under the hip hop music knowledge scale. They knew more hip hop musical knowledge because they practiced hip hop music primarily. They had to follow the beat, write their own lyrics and rap it. However, there were an interesting finding. The times of performing experience in school or in public affected the members' knowledge about hip hop music. The less performance times the more score got. Thus, it was not meant that the members who had lots of performing experiences would know well in hip hop music.

Research Question Three (Street Dance)

The member understood street dance well, too. However, the average score was the lowest in the four aspects. Usually, street dance had dance club in Taiwan. Because street dance included a lot of dancing styles and forms, Taiwanese colleges would direct street dance to sat up its own club. It could be understood why street dance's score was the lowest. And the members who were b-boy or b-girl more understood street dance than the other three elements. Since b-boy and b-girl were developing street dance primarily.

Research Question Four (Graffiti)

The member also knew graffiti well. It was so surprised. Because graffiti was not as flourishing as the other three elements. Graffiti writers needed huge space to create, writing skills and instrument. Moreover, graffiti was hard to clean. Thus, in these conditions, it was difficult to develop graffiti in Taiwan. Even though there were few graffiti writers in the whole respondents, the members still understood graffiti very well. The researcher was able to infer that the teachers or lectures may deliver some knowledges about graffiti in the club's course. Otherwise, the more times of buying hip hop product, the more score about graffiti they got. For the book, magazine, album or any products related to hip hop may refer something about graffiti or had some graffiti patterns. Accordingly, the members would learn some graffiti knowledge from them.

Conclusion

Overall, the level of understanding hip hop culture in Taiwanese colleges' hip hop clubs were high. Hip hop usually gave people kind of naughty, funny even rebel images. This image would let people consider that the hip hop clubs' members were not taking hip hop in seriously. However, people forgot "having fun" was the one of vital spirit in hip hop culture. From Mrs. Hsu's research; A Study on Learning Outcomes and Correlation Factors of Student Clubs Course in Tamkang University indicated some factors of high learning outcome.³³ The identity of club's course, if the participation and the devotion of the clubs were more and positive, then the learning outcomes were higher. In this research more than half respondents have been

³³ Yen-Chi Hsu, "A Study on Learning Outcomes and Correlation Factors of Student Clubs Course in Tamkang University," 公民教育與活動領導學系 (2017).

developed hip hop culture over than three years, also more than half respondents held the post of cadres. Hip hop club need high participation and high devotion, hence the level of understanding hip hop culture was high. However, when people thought that the hip hop clubs' members were having fun, actually they were learning hip hop. People had to break the stereotype. And the most important thing is when the hip hop clubs' members had correct knowledge then they could develop hip hop better in Taiwan.

Suggestion

This research project proved that hip hop clubs' members had professional knowledge. According to the research, the researcher raised two suggests. First, this research can be sent to Taiwanese colleges' hip hop clubs. Then the members can know their learning outcome. And also let people know those hip hop clubs' members were not just having fun, they were taking hip hop culture seriously. They play an important role in Taiwanese hip hop culture. Second, extend the scale of this research. In the future, the researcher could join in hip hop club and involve in hip hop activity to see how the members practice hip hop culture in Taiwan by the method of interview and observation. To make the research become more completely.

APPENDIX

A. Questionnaire for the Survey

台灣各大學之嘻哈社團對嘻哈文化的認知及瞭解。

各位同學你好：

這是一份學術性的研究問卷，調查內容的主要目的是想研究台灣各大專院校之嘻哈社團成員對於嘻哈文化的認知及瞭解，您的作答與否對於本研究及其重要，請惠賜你的寶貴意見。

本問卷採不記名方式，所蒐集到的全部數據將僅提供統計分析和學術論文的研究，絕不對外公開，故請各位安心作答。請依照你自身的認知及實際情形回答即可。由衷的感謝你的幫忙，致上我最誠摯的感謝。

祝福你：

學業順利，平安快樂。

文藻外語大學國際事務系
指導教授：林建宏 教授
學 生：張煒涵 敬上

【第一部分】嘻哈活動行為涉入情形

1. 請問你接觸嘻哈相關活動多長時間了？

- (1) 半年以下。 (2) 半年~1 年以下。
(3) 1 年~2 年以下。 (4) 2 年~3 年以下。
(5) 3 年以上。

2. 請問你平時參與嘻哈活動的頻率？

- (1) 平均一週 1 次以下/含次 1 次。 (2) 平均一週 2 次。
(3) 平均一週 3 次。 (4) 平均一週 4 次。
(5) 幾乎每天。

3. 每次參與時間？

- (1) 1 個小時以下。 (2) 1~2 個小時以下。
(3) 2~3 個小時以下。 (4) 3 個小時以上。

4. 請問你有參與校內嘻哈活動的公開表演經歷？
 (1) 無。 (2) 1~3 次。 (3) 4~6 次。 (4) 7 次以上。
5. 請問你有參與校外嘻哈活動的公開表演經歷？
 (1) 無。 (2) 1~3 次。 (3) 4~6 次。 (4) 7 次以上。
6. 請問你有買過嘻哈相關的產品？（例如：嘻哈的書、唱片、雜誌等等）
 (1) 無。 (2) 1~3 次。 (3) 4~6 次。 (4) 7 次以上。
7. 請問你有看過嘻哈相關活動？（例如：街舞比賽、饒舌比賽、饒舌歌手表演等等）
 (1) 無。 (2) 1~3 次。 (3) 4~6 次。 (4) 7 次以上。
8. 請問你最主要接觸的嘻哈元素？
 (1) MC (饒舌)。 (2) DJ。 (3) 街舞。 (4) 塗鴉。

【第二部分】嘻哈文化的認知度

說明：以下問題是想瞭解您對於嘻哈文化的認知，請在內勾選您自身的認知即可。

	是	否
嘻哈文化之背景		
1. 嘻哈是美國「後民權運動」下的產物？	<input type="checkbox"/>	<input type="checkbox"/>
2. 早期玩嘻哈主要是由非洲裔美國人所組成的？	<input type="checkbox"/>	<input type="checkbox"/>
3. 嘻哈一詞是起源於紐約皇后區？	<input type="checkbox"/>	<input type="checkbox"/>
4. 嘻哈文化是起源於街頭？	<input type="checkbox"/>	<input type="checkbox"/>
5. 嘻哈文化主要是在傳達愛、和平、團結與享樂？	<input type="checkbox"/>	<input type="checkbox"/>
6. 嘻哈文化主要是由打碟(DJ)、說唱(MC)、街舞、滑板所組成的？	<input type="checkbox"/>	<input type="checkbox"/>
7. Kool Herc 被視為嘻哈的創始人之一？	<input type="checkbox"/>	<input type="checkbox"/>
8. Afrika Bambaataa 被視為嘻哈的創始人之一？	<input type="checkbox"/>	<input type="checkbox"/>
9. 2Pac 被視為嘻哈的創始人之一？	<input type="checkbox"/>	<input type="checkbox"/>

10. 嘻哈服飾常以寬鬆大尺寸衣著呈現，是因為以前美國貧民區人民覺得這樣很酷？	<input type="checkbox"/>	<input type="checkbox"/>
嘻哈音樂		
11. 接歌、混音、刷盤皆是 DJ 所要會的？	<input type="checkbox"/>	<input type="checkbox"/>
12. 一位好的 MC 只需要會饒舌即可？	<input type="checkbox"/>	<input type="checkbox"/>
13. 依時間來劃分嘻哈樂可分為嘻哈根源時期、老派時期 (Old School)、新派時期(New School)、黃金年代？	<input type="checkbox"/>	<input type="checkbox"/>
14. 依區域來劃分嘻哈樂大致可分為東岸、西岸、南岸？	<input type="checkbox"/>	<input type="checkbox"/>
15. 西岸饒舌樂比東岸饒舌樂早？	<input type="checkbox"/>	<input type="checkbox"/>
16. 東岸的曲風通常會比西岸沈重？	<input type="checkbox"/>	<input type="checkbox"/>
17. 南岸饒舌率先將 G-funk 的元素放入嘻哈樂中？	<input type="checkbox"/>	<input type="checkbox"/>
18. Flow 可以說是饒舌歌手的風格，包括語度、斷句、咬字、節奏等。	<input type="checkbox"/>	<input type="checkbox"/>
19. Rhyme 是韻腳？	<input type="checkbox"/>	<input type="checkbox"/>
20. Punchline 是指饒舌歌曲中最為出色的歌詞，通常能引起聽眾的共鳴？	<input type="checkbox"/>	<input type="checkbox"/>
街舞		
21. 街舞有舊派(Old School)與新派(New School)之分？	<input type="checkbox"/>	<input type="checkbox"/>
22. 新派通常強調身體的律動及流暢感？	<input type="checkbox"/>	<input type="checkbox"/>
23. Old School 的舞蹈中包含了嘻哈、雷鬼、新爵士？	<input type="checkbox"/>	<input type="checkbox"/>
24. New School 的舞蹈中包含了霹靂舞、機械舞、鎖舞、電流？	<input type="checkbox"/>	<input type="checkbox"/>
25. 跳霹靂舞的男生被稱為 B-boy？	<input type="checkbox"/>	<input type="checkbox"/>
26. 霹靂舞(Breaking)包含了許多動作技術，像是頭轉、大地板、小地板、風車等？	<input type="checkbox"/>	<input type="checkbox"/>
27. 機械舞(Popping)是運用肌肉的收縮來產生身體停格及震動的動作？	<input type="checkbox"/>	<input type="checkbox"/>
28. 鎖舞(Locking)強調腳的旋轉及頓點的動作變化？	<input type="checkbox"/>	<input type="checkbox"/>
29. 電流(Wave)是指肢體動作呈流動貌？	<input type="checkbox"/>	<input type="checkbox"/>

30. Battle 並不是一種即性的比賽模式？	<input type="checkbox"/>	<input type="checkbox"/>
塗鴉		
31. 塗鴉早期被大眾視為是一種藝術？	<input type="checkbox"/>	<input type="checkbox"/>
32. 早期幫派經常利用塗鴉來劃定界線？	<input type="checkbox"/>	<input type="checkbox"/>
33. 起初塗鴉者經常把地鐵站和地鐵車廂當作作畫的場地？	<input type="checkbox"/>	<input type="checkbox"/>
34. 簽名是塗鴉的基礎？	<input type="checkbox"/>	<input type="checkbox"/>
35. 泡泡字是塗鴉的一種表現方式？	<input type="checkbox"/>	<input type="checkbox"/>
36. 狂野風格是塗鴉的一種表現方式？	<input type="checkbox"/>	<input type="checkbox"/>
37. 塗鴉會蓬勃發展是因為普普風藝術？	<input type="checkbox"/>	<input type="checkbox"/>
38. 塗鴉的精神通常是內斂且沉著的？	<input type="checkbox"/>	<input type="checkbox"/>
39. 塗鴉皆是以平面化的方式來呈現？	<input type="checkbox"/>	<input type="checkbox"/>
40. 塗鴉常以黑白兩種顏色來呈現？	<input type="checkbox"/>	<input type="checkbox"/>

【第三部分】基本資料

1. 是否為嘻哈社社員：

(1) 是。 (2) 否。

2. 性別：

(1) 男生。 (2) 女生。

3. 學校：_____

4. 學院：

(1) 理學院。 (2) 工學院。

(3) 文學院。 (4) 商學院。

(5) 管理學院。 (6) 醫學院。

(7) 法學院。 (8) 教育學院。

(12) 其他 _____。

5. 年級：

(1) 大一。 (2) 大二。 (3) 大三。 (4) 大四。

(5) 其他_____。

6. 英文能力：

	1	2	3	4	5	
不好	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	非常好

7. 是否擔任社團幹部：

(1) 是。 (2) 否。

謝謝你的填答

B. Demographic Information of Respondents

Attribute	Demographic
Gender	Male: 165 Female: 40
College	Northern: 90 Middle: 48 Southern: 64 Eastern: 3
School	Engineering and Science: 57 Humanities and the Arts : 51 Business and Management: 36 Medical: 21 Laws: 1 Education: 3 Social Science: 5 Electrical Engineering and Computer Science: 8 Communication: 11 Agriculture: 4 Indigenous studies: 1 Design: 7
Grade	Fresh man: 66 Sophomore: 56 Junior: 38 Senior: 30 Sixth: 1 Graduate: 9 Master Student: 4
Cadre	Yes: 107 No: 98
English	Very Good: 23 Good: 57 Normal: 101 Not Good: 14 Bad: 10
Element	MC (rapper): 159 DJ: 7 Street Dance: 36 Graffiti: 3

BIBLIOGRAPHY

- 小個, 老莫, and 林老師. *參劈的饒舌大計劃*. 聯經出版事業股份有限公司, 2008.
- 文化部. *金曲獎*, by 文化部影視及流行音樂產業局, 2004,2007.
- 卡拉雞. "台大嘻研社 hip-Hop Academic Party." *饒舌狂愛之家*, 12/17, 2009.
Accessed. <http://rappin-club.blogspot.com/2009/12/hip-hop-academic-party.html>.
- 李瑜釗. "台南市流行性舞蹈社團對高中職學生休閒效益之研究." *台灣首府大學休閒管理學系碩士論文* 1-102 (2013).
- 李靜怡. "台灣青少年嘻哈文化的認同與實踐." *成功大學藝術研究所學位論文* (2005): 1-206.
- 林浩立. "流行化, 地方化與想像: 台灣嘻哈文化的形成." *人類與文化*, no. 37 (2005): 7-28.
- 張李誌. "臺灣饒舌音樂的確立與發展-以大支與蛋堡為例." *成功大學台灣文學系學位論文* (2015): 1-119.
- 畢恆, 郭一勤, and 夏瑞媛. "台灣的街頭塗鴉文化." *台灣社會研究季刊*, no. 70 (2008): 79-120.
- 陳婷薇 and 廖俊儒. "台灣街舞發展影響因素與策略之研究-以街舞工作者之觀點為例." *成大體育學刊* 47, no. 1 (2015): 1-17.
- 曾慧佳. *從流行歌曲看台灣社會*. Edited by 周文子. 台北: 桂冠圖書股份有限公司, 1998.
- 統籌策劃·顏社 KAO!INC. *嘻哈團: 台灣饒舌故事*. 台灣: 避風港文化有限公司, 2018.
- 黃琬琳. "舞出自我: 青少年參與街舞社團歷程之個案研究." *臺北市立大學舞蹈學系碩士論文* (2017): 1-103.
- 劉雅文. "台灣街舞運動的風格, 形式與基本舞步之研究." *北商學報*, no. 19 (2011): 43-58.

- 劉璇. "教育學視角下的嘻哈文化——嘻哈文化作為校本課程資源的分析研究." *東山師範大學碩士學位論文* 1-63 (2011).
- 薛紹君. "青少年自我概念與街舞活動涉入程度之研究-以台東縣高中職學生為例." *台東大學健康促進與休閒管理研究所休閒事業組學位論文* (2010): 1-107.
- Ed, Kiersh. "Run-D.M.C. Is Beating the Rap." *Rolling Stone* 1986.
- Fletcher, Edward G., Sylvia Robinson, Grandmaster Melle Mel, and Clifton "Jiggs" Chase. *The Message*. Translated by Sylvia Robinson Edward G. Fletcher. The Message. Edited by Grandmaster Melle Mel, 1982.
- George, Nelson. *Hip Hop America* [嘻哈美國]. 城邦文化: 商周出版, 2002.
- Hsu, Yen-Chi. "A Study on Learning Outcomes and Correlation Factors of Student Clubs Course in Tamkang University." *公民教育與活動領導學系* (2017): 1-206.
- Katz, Mark. *Groove Music: The Art and Culture of the Hip-Hop Dj*. Oxford University Press on Demand, 2012.
- Powell, Catherine T. "Rap Music: An Education with a Beat from the Street." *Journal of Negro Education* 60, no. 3 (1991): 245-59.
- Price, Emmett George. *Hip Hop Culture*. ABC-CLIO, 2006.
- Steven, Best and Kellner Douglas. "Rap, Black Rage, and Racial Difference." *Enculturation* 2, no. 2 (1999): 1-23.
- Vicroria, Chen "Hip Hop 培養皿 | 越來越多的嘻哈學生社團，是怎麼影響嘻哈生態." *Cool 潮流第一品牌*, 2017. Accessed. <https://www.cool-style.com.tw/wd2/archives/223919>.
- Hip-Hop Evolution*. Directed by Wheeler, Darby, Sam Dunn, and Scot McFadyen, 2016.

