

WE ARE STILL TALKING THE WRONG LANGUAGE TO 'TV BABIES'

by

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ABSTRACT

In order to reach a young generation diagnosed with “nature deficit disorder” and flooded with mass media messages from a myriad of channels, non-governmental organizations (NGOs) and environmental educators need to embrace musical videos as a tool for conservation education. Rare Conservation is one NGO that utilizes music videos as an innovative technique to reach a younger audience in order to foster a sense of pride and concern for the environment in which they live. In 1992, RARE Conservation produced a music video for the song “Quincy Rap” by Tony (The Obeah Man) McKay. The “Quincy Rap” music video was one environmental tool in the overall campaign to save the endangered and endemic Bahamian Parrot. By analyzing the “Quincy Rap” music video, a guideline for creating persuasive music videos can be constructed. In order to analyze a music video, like “Quincy Rap,” it is best to take a multi-perspective approach, first dissecting the visual elements of the video then looking at the audio elements and then concluding with how the visual and audio elements intersect. By juxtaposing music video techniques with those found in other forms of video production, certain persuasive elements of music video production can be highlighted. This unique rhetoric of music videos can be utilized as persuasive environmental education.

CHAPTER 1

INTRODUCTION

In 1990, Robert Pittman, one of the creators and long-standing president of the MTV channel, wrote an op-ed piece in the New York Times defending the new “multidimensional” language of music videos. Warding off attacks on whether or not MTV created an unfocused, attention deficit generation, Pittman encouraged educators to embrace music video’s new grammar in order to “improve the chances of affecting change in those whom we so desperately need to reach” (A23). He argued that the MTV Generation did not lack focus; rather, unlike previous generations, they focused and processed more “information from different sources almost simultaneously” (A23).

Almost two decades later, MTV Babies have evolved into an even more plugged-in, techno-savvy, terabyte-processing generation. So how are educators, in general, expected to reach and capture the attention of an audience that is flooded with mass media messages from a myriad of media channels? And how are environmental educators, specifically, supposed to break through to a generation that Richard Louv (qtd. in Coyle Foreword) has diagnosed with “nature-deficit disorder”? Using the parlance of Pittman, educators need to “speak the right language.” The right language is the music video in which (1) visual elements, (2) audio elements, and (3) visual and audio elements combined, become an important tool in environmental communication and education.

Mass Media and Environmental Education

A ten-year study published in 2005 by The National Environmental Education and Training Foundation (NEETF), in collaboration with Roper Reports, concluded that, “Professional environmental educators often give short shrift to the media [but] children get more environmental information (83%) from the media than any other source” (x). Educators in fields other than the environment have begun to champion the idea of combining education with mass media tools to reach today’s youth. John Morgan, a high-school geography teacher, wrote a paper urging his co-workers to revolutionize the way they teach their subject, stating, “school life is becoming increasingly marginal to how young people inform, present and position themselves as social actors...Rather than regard pedagogy as something that happens exclusively in schools and classrooms...it is now recognized that pedagogy occurs in a variety of cultural sites.” Just as Morgan argues for a ‘cultural turn’ in geography, involving a shift from a negative and dismissive treatment of popular culture (294), professional environmental educators, as well as Non-Governmental Organizations (NGOs) should take note and try and embrace, and perhaps usurp, this outside influence of popular culture media.

Since “educating the public and developing support for conservation issues are increasingly recognized as fundamental components to long-term success of conservation programs,” NGOs have also been looking towards mass media as a potentially powerful tool for achieving these objectives (Kempton, Schweizer, Stringer 2). However, the study by Kempton, Schweizer, and Stringer, “The Use of Mass Media as a Tool for

Conservation,” finds that the most frequently used formats of mass media are newspapers, radio, and magazines. Music videos are not even mentioned in the study. Kempton, Schweizer, and Stringer stated that the use of newspapers, radio, and magazines may reflect both the frequency of production and the relatively cheap cost of these formats (8). I would contend that music videos have been omitted from the study because (1) they have a relatively large cost-of-production-per-finished-minute-of-video ratio, (2) NGOs specifically target the adult market that is able to contribute financially or politically to their organization’s goals, and (3) NGOs may be a generation or more behind in their knowledge and comfort level in using up-to-date technology. Whatever the reasons for this omission, it is becoming increasingly clear that NGOs are missing an important opportunity to use new media to educate the young.

But it is important that educators, as well as NGOs take the time, energy, and money to infuse the youth viewers with an educational message. First, the Earth is changing more rapidly than humans can understand the changes (Nickerson 47) and the detrimental environmental costs of personal behavior are becoming more apparent. Young citizens’ actions are not without consequences and in an ever-increasing population, the large youth-force must be reminded of that fact. Second, as we are often reminded, these youths are the leaders of tomorrow. In order for the leaders of tomorrow to believe in an environmental ideology that prioritizes the health of our natural world, the youth have to be infused with childhood experiences that would support that ideology.

In her book Communicating Nature, Julia Corbett breaks these childhood

experiences into three categories: first, direct experiences with nature involving actual physical contact with natural settings and nonhuman species; second, indirect experiences involving physical contact with nature but in a more restricted, programmed, and managed contexts like a zoo or park; and third, vicarious symbolic experiences that lack physical contact with nature but instead take place via representations that are sometimes realistic like television, books, and videos. Music videos would fall under Corbett's idea of a vicarious symbolic experience.

Music videos created as vicarious symbolic experiences with nature are few and far between. Bindi Erwin, child television personality, environmental activist, and daughter of the late television host Steve Erwin, is probably the most prolific advocate of using music videos as a tool for reaching a young audience with an environmental message¹. However, some environmental NGOs are utilizing this form of popular culture to reach younger audiences. Rare Conservation is one such NGO. Their conservation education campaigns, "focus on national symbols and, through the development and use of innovative techniques and materials, foster a sense of pride for the target species and a concern for its plight and the environment in which it lives" (Butler). Rare's philosophy is that wildlife protection through legislation and reserve establishment is not effective if the local population is apathetic to the animal and ecosystem in danger. Rare creates broad-based education projects designed to, "generate a pride in the environment which leads to a greater appreciation and understanding for established reserves and the laws

¹"Save Me," and "Trouble in the Jungle," can be viewed on the YouTube website.

that protect them” (Butler). Their broad-based education efforts vary in order to reach differing target audiences. Music videos are one of the innovative techniques they use to reach a younger audience. In 1992, a music video was produced by Rare, The Bahamas National Trust and The National Audubon Society for the song “Quincy Rap” by Tony (The Obeah Man) McKay.² The “Quincy Rap” music video was one environmental communication tool in the overall campaign to save the endangered and endemic Bahamian Parrot. By analyzing the “Quincy Rap” music video, a guideline for creating persuasive music videos can begin to be constructed.

However, environmentally persuasive music videos alone cannot create an environmental ideology in our youth that revolutionizes our society and makes the natural world a priority. That is why an organization like Rare uses a multi-pronged campaign; then music videos comprise one of many simultaneous channels of education. The “Quincy Rap” is proof that even on a small NGO budget a relatively simple music video can be an effective environmental communication tool targeting young audiences. Environmental music videos are an important step in an overall propaganda revolution that could overhaul the driving force of our consumer-oriented society in favor of placing a priority on our natural world.

Persuasion and Propaganda

Of course, the term ‘propaganda’ is a very controversial word whose use must be justified. There have been countless researchers and academics who have tried to define

² The “Quincy Rap” music video can be viewed on the Rare Conservation website.

propaganda. It, more than other terms regarding persuasion, has taken on a sinister tone, especially in the annals of American academia. More accepted lines of study in the realm of propaganda are that of inter-personal relations, marketing, public relations, and advertising. But these labels are more a game of semantics than fundamentally divergent areas of study. Each focuses on the manipulation of an audience to obtain the goals of the manipulator. What propaganda seems to have that the others do not, is a more complete, all-encompassing view of permeating an audience with a message.

A seminal piece on propaganda was written in 1962 by Jacques Ellul. In his book, Ellul discusses the ignored topic of ‘sociological propaganda.’ He states that it is much harder to grasp than other forms of propaganda. It involves, “the existing economic, political, and sociological factors progressively allow[ing] an ideology to penetrate individuals or masses...The way of life decides what is good and bad through a produced conception of what is society and a particular way of life” (64-65). Unlike the mass rallies of Hitler, or the agit-prop of the Soviets, sociological propaganda acts gently. It conditions an audience and introduces it to a truth, an ethic that creates an established personality structure (66). Unlike agitation propaganda which is the most visible, recognized and studied type of propaganda throughout history, sociological propaganda is a propaganda of integration that, “aims at making the individual participate in his society in every way (economic, ethical, esthetic, political). Sociological propaganda is a long-term propaganda, a self-reproducing propaganda that seeks to obtain stable behavior, to adapt the individual to his everyday life, to reshape his thoughts and behaviors in terms of the permanent social setting” (Ellul 75). In today’s American

society, sociological propaganda is the propaganda of a five day work week and a two-day weekend, the Protestant work-ethic and the desire to “succeed.” It is the notion that constantly buying and consuming will compensate for a loss of personal connection and societal purpose. Sociological propaganda becomes the base of the pyramid on top of which a hegemony or ideology of a state can be solidly built.

According to Ellul, “the propagandist must utilize all the technical means at his [or her] disposal...[and] each usable medium has its own particular way of penetration...To draw the individual into the net of propaganda, each technique must be utilized in its own specific way, directed toward producing the effect it can best produce, and fused with all the other media, each of them reaching the individual in a specific fashion and making him react anew to the same theme – in the same direction, but *differently*. Thus one leaves no part of the intellectual or emotional life alone; man is surrounded on all sides” (9-10). It is important to envelope the target audience with a message because people have a tendency to take in a message both centrally and peripherally. A central route to persuasion involves the message recipient’s active engagement and time for careful consideration of the information presented. While, more often than not, people are engaged in a peripheral relationship with most persuasive messages. Our day-to-day existence is swamped with messages and our ability to process this information is finite. So people adopt strategies of peripheral route processing to simplify the complex problems of information overload. Propagandists understand this dilemma and try to cultivate knee-jerk responses to symbols and slogans in their audience, bypassing the need for laborious central route processing (Aronson and

Pratkanis 35-39).

Music Videos as Propaganda

Mass media, especially music videos, is a fertile medium for creating emotional, knee-jerk peripheral propaganda responses in an audience. In the last decade, researchers have found that mass media can produce many subtle, or “indirect” effects. The mass media might not tell you what to think, but they do tell you what to think about and how to do it (Aronson and Pratkanis 28). Music videos’ unique combination of audio and visual elements certainly has its own particular persuasive penetration. It is a medium that has a unique visual and auditory rhetoric that create and transmit messages.

How to study and analyze music videos has been a hotbed for debate. Ever since the advent of talking pictures, the role and purpose of images and sound in a film have been questioned and analyzed. Differing theoretical approaches were established. Some place an emphasis on the visual, some on the audio, and others understand this media through the interaction of the visual and audio elements.

In order to analyze a music video, like “Quincy Rap,” it is best to take a multi-perspective approach, first dissecting the visual elements of the video then looking at the audio elements and then concluding with how the visual and audio elements intersect. By juxtaposing music video techniques with those found in other forms of video production, certain persuasive elements of music video production can be highlighted.

Quincy Rap Case-study: Visual Elements

Music videos are almost a pure rhetorical form of propaganda since their main

purpose is to sell products. Not only do music videos generate sales of music paraphernalia, they also sell lifestyle, brands, and image. Their strongest sales strategy is often connected to the visual elements of the video, specifically to the lead singer of the band. The director of the music video creates an intimate experience between the performer and the audience through a variety of visual techniques. First, a majority of music videos place an emphasis on returning to a close-up shot of the lead musician singing and looking right into the camera, allowing the performer to break the dramatic fourth wall (unlike in film but similar to a commercial). Third, the audience is positioned as the camera, a touch below the singer's eye-line creating a seemingly private conversation between the watcher and the performer. However, the performer is placed in a position of slight authority over the watcher by the slightly tilted-up angle of the camera, forcing the watcher to look up at the performer. Fourth, the authority of the lead performer is also magnified by the arrangement of the visual elements behind him or her. Background scenery like other band members or background players or graphic effects, are positioned so that they create forward moving vectors towards the lead singer. It is almost as if within the world of the music video, the vanishing point of perspective rests where the lead singer and the watching audience member converge. Locked in this energy rich position, the viewer is manipulated to feel a personal relationship with the performer but always tinged with a sense of awe. A cult of personality is created around the lead performer and the watcher sees the performer as a person with a position of authority and credibility.

Since research has shown that people often extend this notion of authority and

credibility from one realm of society to others (Aronson and Pratkanis 123), it is a small step to understand why performers can move from selling their own product (in this case a song or music video) to selling other products like sodas and clothing lines. But this cult of personality can be manipulated for a good cause. Propagandists put an emphasis on a message's persuasive force coming from someone whom the audience believes is credible. If the lead-singer of a popular band is associated with an environmental message, the message becomes even more credible. This extension of authority is more of a shortcut to understanding a message and gives the audience member the luxury not to think about the message being sold but just to believe (a notion that is unnerving when trying to sell something other than the environment).

The "Quincy Rap" music video capitalized on this idea of credibility through cult personality by having a well-known musician and recording artist Tony (The Obeah Man) McKay record the "Quincy Rap" song and star in the "Quincy Rap" music video. By constantly anchoring the music video back to the performance of The Obeah Man singing and swaying, the message of the song is associated with his fame and credibility. This matching of musical star with social message in a music video is not new. This technique can also be seen in older music videos such as "Sun City" and "We Are The World," as well as more recent videos like Mindy Erwin's "Save Me." A less persuasive visual in the "Quincy Rap" video is that The Obeah Man was often placed in front of a beautiful receding horizon that placed the point of perspective behind him, driving the energy of the visual vectors away from his performance instead of towards it. The image as it exists actually undermines his authority as a person of authority and credibility.

However, an interesting use of a converging perspective towards the audience was used in the shots in the video that featured the endangered parrot. Some of the most powerful moments in the music video are the intimate close-up shots of two parrots sitting on a branch looking into the camera. The camera is positioned directly at the eye-line of the parrots so not only does it seem like they are looking straight into the audience's soul, but it also makes the watcher feel as if he or she is the third parrot sitting in line on the branch. This penetrating look of an animal into the camera is a technique often utilized by the director Godfrey Reggio in his Qatsi movie series. The Qatsi movies are a series of three poetic movies (Koyaanisqatsi, Powaqatsi, Naqoyqatsi) containing neither dialogue nor a vocalized narration. Instead, images of cities, natural landscapes, humans and animals are juxtaposed with music. In these feature length musical videos, Reggio repeatedly uses the human and animal gaze as a penetrating and pointed shot. Reggio also used these types of shots in "Anima Mundi," a promotional piece he created for the World Wildlife Fund. A direct eye-line between animal and watcher creates a feeling of connection between the two that is an important part of mobilizing a force to help save an animal's existence. Kals and her colleagues have emphasized the role of emotions in determining how a person will act with respect to the environment. They found that environmentally friendly behavior can be motivated by positive feelings toward nature (qtd. in Nickerson 86). Feeling as if one is a beautiful parrot on a branch next to other beautiful parents certainly creates positive feelings.

Other visual elements that generate positive emotions in the music video are created through the use of associative montage editing. Visual editing of video has been

a very important source for creating persuasive messages in a film. Sergei Eisenstein, a pioneering Soviet filmmaker and film theorist, developed film montage as a persuasive editing technique. With the creation of the montage, Eisenstein felt that the juxtaposition or “collision” of shots could be used to manipulate the emotions of the audience and create cinematic metaphors. An apple juxtaposed with a skull and bones can suddenly turn a healthy, benign object into something sinister. This manipulation of symbols is exactly what propagandists exploit when creating peripheral routes to persuasion. While symbol manipulation can be culturally specific, a large amount of symbols are understood across cultural boundaries. In the “Quincy Rap” music video, the visual montages set between the anchoring moments of The Obeah Man and the endangered parrots, include smiling, dancing children. The message of the montage is clear, ‘saving the parrot makes our future generations happy and healthy.’ This association between saving the Bahama Parrot and securing the happiness and health of the island’s youth is cognitively strategic. It places the viewer in a position where he or she cannot disagree with the message of the overall video. If the viewer disagrees with saving the parrot then he or she disagrees, by association, with providing a healthy and happy future for the children.

Quincy Rap Case-study: Audio Elements

Along with the visual elements of a music video, the audio elements of a music video also play an enormous part in the peripheral reception of its message. Daniel Levitin mapped the neurological processing of music. Levitin found that “far more than

language does, music taps into primitive brain structures involved with motivation, reward, and emotion” (187). Then why not tap these structures in order to create an environmental movement like saving an endemic parrot? But tapping the right emotions for the message is important. The genre of music chosen for a music video can affect its persuasive message. The “Quincy Rap” is an upbeat Reggae riff, popular in the Bahamas and cheerful in tone. A morose choice in music for trying to gather support to save a national bird would not have been appropriate. As John Dryden once said, “What passions cannot music raise or quell?” (qtd. in Perris). Political leaders like Hitler, Stalin, and Mao Zedong, knew the value of a good propaganda video and stirring music to incite an audience and arouse the masses. Even “The Star Spangled Banner” has an uplifting, mobilizing fervor behind its orchestral organization.

A close look at a more mainstream example of environmental communication, the BBC’s *Planet Earth* series, shows the power of music to influence the mood of a shot. A very specific shot was used at least twice in the series in completely different contexts. The image was from outer-space, looking down at the Earth. It showed the melting of ice caps in the Northern region of the Earth and the emergence of green land. In the “Plains” show of the series, the shot was used as a positive image accompanied by cheerful music and a voice-over that celebrated the joys of an emerging summer and new grass. The shot was later used in the “Saving Species” show accompanied by more sinister music and a voice-over warning the viewer about the evils of global warming. Without the voice-over, each shot would still have had very specific music that created a very specific emotion. Without the music, the shot would just be a shot. Music made the difference

between a shot and a rhetorical force.

Although the genre of the “Quincy Rap” music video was a powerful choice, lyrics, another audio element particular to most music videos, actually fell a bit short in the realm of persuasion. Andrew Goodwin, a respected music video analyst, argues that music videos are structured in a fashion parallel to the popular songs they are meant to sell. He says that the strength of the pop song to sell a song, album and new act is that it is a “vehicle designed to hook a listener [and] in that respect it has certain properties: the title will usually be contained in the chorus; the chorus and/or bridge will be the most “catchy” part of the song; the verse will lead up to a song’ and a chorus...will be repeated at the end of the song” (82). The “Quincy Rap” certainly employs all of these persuasive popular song techniques, especially the catchy hook chorus of “Bahamas Parrots, Quincy needs a park.” However, the songwriters of the “Quincy Rap” pushed the purpose of a music video’s lyrics too far. Lyrics like “If you were a parrot, how would you feel, chased from your home by a quick land deal,” take the listener outside of the peripheral enjoyment of the song. The listener is jolted out of an easy upbeat peripheral route of persuasion into one that is requiring central cognition.

Music videos are not the most appropriate medium for trying to impart hard, complex facts or ask thought-provoking questions. Due to its short-form, there is little time to assert complex messages or ask the listener to actually think. Instead, the visual and audio associative-heavy elements of a music video make it the perfect medium for creating peripheral associations to a message. A type of hermeneutics for relating to a specific topic, a short-form or crib-note version of interpreting and understanding a

message, is what is conveyed. The music video form of environmental communication is sociological propaganda that lays the foundation and eases the way for more complex, fact-heavy persuasive messages to permeate an audience.

Quincy Rap Case-study: Visual and Audio Elements Combined

As separate elements, the visual and audio components of a music video can be analyzed for their persuasive forces, but the characteristic unique to music video, unlike other forms of film and video, is the manner in which the music video's visual and audio elements are combined. As Joe Gow, a musical video theorist, exclaims, "Instead of conceiving of the aural and visual images in video clips as competing forces, capable of overshadowing one another, we need to think of them as the intertwined components in a larger, more sensuous whole...creating an amalgam that is more evocative than either of its elements" (257).

Kevin Williams takes up Gow's "call-to-arms" in his book Why I (Still) Want My MTV. Williams places a heavy emphasis on music video as a synesthetic experience. Williams defines synesthesia as the "consciousness of the cross-sense modalities: seeing sound, tasting smells, and hearing colors" (1). He discusses a style of expression in which sights and sounds interpenetrate creating a third expressive domain that he calls "musical vitality." "Sight becomes musical and what you listen to is visualized. Seeing then, becomes a nonlogocentric experience, a sensuous (indeed, cross-sensual), tactile, sonorous, and visual activity" (13). Images, Williams states, are an access to our sense of what things are, while sound provides depth, impact and velocity to that state of being

(134). Thus the sound and music of the music video can be considered as foreground and background (137). The visual and audio elements of the “Quincy Rap” music video are powerful in their own right, but when combined, their message is even more powerful. Many educational researchers cannot stress enough that information is best remembered when encoded through different pathways of the brain. If you are watching, hearing, singing and dancing a message, it will be a difficult message to forget. This very non-Western view of music video, “taxes the limits of language, because language must be used to describe and interpret a nonlinguistic experience” (Williams 181). However, the language of music video for getting out an environmental message is one of the right ones to be speaking.

Reaching the Audience

In relation to creating a visually and acoustically persuasive message, propagandists tout the importance of repetition of that message. From a business perspective, familiarity with a message does not necessarily correlate to sales but the two are frequently linked (Aronson and Pratkanis 181). In regard to music videos, it is no longer easy to find channels of distribution, so it is difficult to disseminate a music video message let alone guarantee its repetition. MTV, VH1 and even MTV2 were the major sources of distribution of music videos in the past twenty-plus years. However, these channels have warped into almost twenty-four hour reality television programming. Music videos, especially in their entirety, are nowhere to be found on these channels. Luckily, in the Bahamas, programming runs differently than in the United States, and the

“Quincy Rap” music video was played throughout the twenty-four hour cycle of news and sitcom programming. Unlike in the United States, a music video in the Bahamas has a more reliable chance for distribution and repetition; therefore, as a tool for conservation, propaganda it is certainly a viable option.

Although this type of distribution can no longer be accomplished in the United States, the youth market can be reached online where they are now accessing music videos. The “Quincy Rap” music video also utilized an interesting source of distribution by playing the video before the showing of feature films in the city cinema. This strategy has the unique ability of capturing the attention of a large audience in an impressive cinema-sized format. However, this distribution channel should be utilized with caution. One rule of persuasion and propaganda is not to seem like you are trying to persuade. By placing a music video alongside advertisements for Coca-cola and previews for the next new box-office release, it makes the music video seem overtly like another advertisement. Although I think that audiences would not mind being overtly manipulated in regards to saving a charismatic parrot, persuasion music videos like the “Citizen Soldier” piece for the National Guard are ill-placed before a film. I remember when commercial advertisements were first introduced alongside movie previews and were “booed.” In regards to the “Citizen Soldier” music video and the selling of joining the National Guard, not only did young adults “boo” in the theaters, but they also jeered and outwardly mocked the piece. Selling a message is not just about what you say, but also about how you say it and where it gets heard. Context, as with most things in life, is everything.

CHAPTER 2

CONCLUSION

Jacques Ellul once stated that, “the movies and human contacts are the best media for sociological propaganda in terms of social climate, slow infiltration, progressive inroads, and over-all integration” (10). Music videos produced mindfully, with their unique synesthetic experience, are a powerful form of sociological propaganda.

The “Quincy Rap” is a powerful tool of environmental persuasion because the organizations involved in its development understood the power of context. The music video would not be able to stand alone in the fight to create a national park. However, the “Quincy Rap” was just one of many promotional tools utilized to promote the Bahama Parrot and generate public support for a national park for the species. RARE also understood that garnering public support meant educating all age groups on the islands. Targeting a specific audience involves utilizing the right language to get through to that audience, and according to people like Robert Pittman, the youth speak music video.

John Grierson, a prolific documentary filmmaker and critic once wrote of the purpose behind his work:

...instead of propaganda being less necessary in a democracy, it is more necessary. In the authoritarian state you have powers of compulsion and powers of repression, physical and mental, which in part at least take the place of persuasion... We can, by propaganda, widen the horizons of the schoolroom and give to every individual, each in his place and work, a living conception of the community which he has the privilege to serve. (Hardy 245-247)

Borrowing from the deep ecology movement, our society needs a change in

consciousness towards the Self being intricately linked with all life (Bullis 128). Deep ecologists believe, as do I, that our community needs to question its fundamental truths and ethics and reprioritize our standing in nature and our relationship with the natural world with the Earth receiving the seat of prominence. Since a sociological propaganda revolution focused on prioritizing the natural world is possible but not probable, educators and NGOs can still learn from propaganda studies and borrow techniques in order to build a persuasive campaign for the environment within the modern social paradigm. So perhaps music videos will not be part of an all-invasive propaganda overhaul, but their unique rhetoric can be utilized as persuasive environmental reprogramming. It can speak the right language to a young audience. To challenge Audre Lorde, perhaps the Master's tools can be used to dismantle the Master's house (Lorde 110).

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