What is Robust Representation and Moral Identity?

Or what is moral identity?

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Contents

Chapter 1

About

Given current popular conversations regarding black representation in country music, perhaps now is a good time to talk about the importance of representation in popular music

Emerging work on country music argues that country music argues that the lack of ethnic diversity in country music erases the cultural contribution of racial and ethnic minority communities. I make a distinction between generic and robust ethnic representation and show that generic representation is maximally corrosive to ethnic identity while robust ethnic representation is maximally formative. One may argue that any representation is better than none. However this ignores the complexity of representation and identity

1.0.0.1 Example of Generic representation (Ty Dolla's By Yourself):

"Well is you single? Where my single ladies?
Stacked your bread and bought your own Mercedes (Vroom, vroom)
You your own boss, do it your way (Way)
Quick to tell a broke nigga,"Go away" (Go away)
You ain't never 'bout no drama (Nah, nah)"

1.0.1 Promotes self reliance but as humans, we are social creatures and so is not fully representational of who we are

As humans, we are vulnerable in that we rely on other humans for our well-being

Therefore accurate representation should express this vulnerability

1.0.1.1   Example of Robust Representation (LL Cool J's Sitting in my Room):

"Seems like ever since the first day we met
There is no one else I think of more than you
Can't seem to forget
Can't get you out my head
Guess the verdict's in, I'm crazy over you"

1.0.2   There many more (that I know of) examples of robust representation in country music than in commercial rap.

A couple:

1.0.2.1   Aaron Neville's cover of The Grand Tour

There's her rings all her thingAnd her clothes are in the closet
Where she left them when
She tore my world apart

1.0.2.2   Old Dominion's One Man Band

I don't wanna be a one man band
I don't wanna be a rolling stone alone
Putting miles on a run-down van
Baby, we can take our own show on the road
I'll lay down the beat, you'll carry the tune
We'll get tattoos, and we'll trash hotel rooms
Baby, take my hand
I don't wanna be a one man band
No

1.0.2.3   Tony Jackson's Old Porch Swing

Mama used to love to reminisce
She'd sat out on the porch on lights like this
She'd tell me about her favorite things in life
Like honeysuckle, rain, and fireflies

1.0.3 What is the importance of representation? Perhaps it has to do with how someone identifies, what a good life is for that person:

Consider someone say J, who was raised in the circus. Perhaps J's parents were trapeze artists. Although this is not true of many, J wants to be just like her parents, more importantly, J sees her parents as someone she is supposed to be. She thinks about nothing else being a great trapeze artist and works very hard at honing her craft. In J's eyes, no other trapeze artist could ever hope to be as good. Further, in J's estimation, though she is not nearly as great of a trapeze artist as her parents, she is better than any other trapeze artist.

J identifies as a trapeze artist.

J identifies as a great trapeze artist.

Under a robust sense of representation, J experiences regret when failing to perform as she believes she ought to do given who she is.

As such, if someone where to attempt to represent the kind of person J is, they would want to show J as endeavoring to be a great trapeze artist, and experiencing regret when she fails to do so.

Analogously, if someone perceives a family member, or teacher as a great moral exemplar, and to the extent that they identify with that individual (perhaps it is a member of the community which they belong to, they share the same language, practice the same customs, have had the same immigration experiences, lived in the same community, etc.), then they would likely see themselves as a moral exemplar (vulnerable and reliant on other humans for their well-being), perhaps not at the same level, but better than others. They too would experience regret when performing a given behavior, they feel is not conducive of the kind of person they are. When one represents them then, they would want to show similar regrets.

1.0.4 Therefore, conversations about representation in country music should be questions about Robust rather than Generic Representation

Chapter 2

Hello bookdown

All chapters start with a first-level heading followed by your chapter title, like the line above. There should be only one first-level heading (#) per .Rmd file.

2.1 A section

All chapter sections start with a second-level (##) or higher heading followed by your section title, like the sections above and below here. You can have as many as you want within a chapter.

An unnumbered section

Chapters and sections are numbered by default. To un-number a heading, add a {.unnumbered} or the shorter {-} at the end of the heading, like in this section.

Chapter 3

Cross-references

Cross-references make it easier for your readers to find and link to elements in your book.

3.1 Chapters and sub-chapters

There are two steps to cross-reference any heading:

1. Label the heading: `# Hello world {#nice-label}`.
   - Leave the label off if you like the automated heading generated based on your heading title: for example, `# Hello world = # Hello world {#hello-world}`.
   - To label an un-numbered heading, use: `# Hello world {-#nice-label}` or `{# Hello world .unnumbered}`.

2. Next, reference the labeled heading anywhere in the text using `\@ref(nice-label)`; for example, please see Chapter 3.
   - If you prefer text as the link instead of a numbered reference use: any text you want can go here.

3.2 Captioned figures and tables

Figures and tables *with captions* can also be cross-referenced from elsewhere in your book using `\@ref(fig:chunk-label)` and `\@ref(tab:chunk-label)`, respectively.

See Figure 3.1.

```r
par(mar = c(4, 4, .1, .1))
plot(pressure, type = 'b', pch = 19)
```
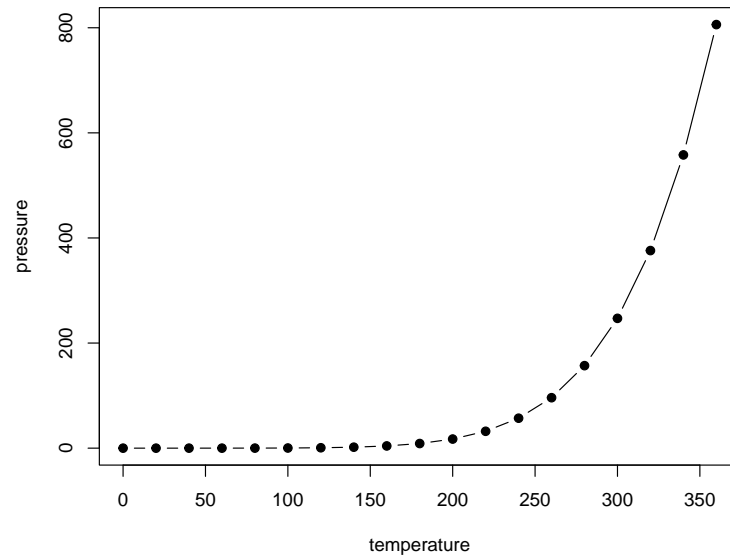

Figure 3.1: Here is a nice figure!

Don't miss Table 3.1.

```r
knitr::kable(
  head(pressure, 10), caption = 'Here is a nice table!',
  booktabs = TRUE
)
```

Table 3.1: Here is a nice table!

temperature	pressure
0	0.0002
20	0.0012
40	0.0060
60	0.0300
80	0.0900
100	0.2700
120	0.7500
140	1.8500
160	4.2000
180	8.8000

Chapter 4

Parts

You can add parts to organize one or more book chapters together. Parts can be inserted at the top of an .Rmd file, before the first-level chapter heading in that same file.

Add a numbered part: `# (PART) Act one {-}` (followed by `# A chapter`)

Add an unnumbered part: `# (PART\*) Act one {-}` (followed by `# A chapter`)

Add an appendix as a special kind of un-numbered part: `# (APPENDIX) Other stuff {-}` (followed by `# A chapter`). Chapters in an appendix are prepended with letters instead of numbers.

Chapter 5

Footnotes and citations

5.1 Footnotes

Footnotes are put inside the square brackets after a caret `^[]`. Like this one [1].

5.2 Citations

Reference items in your bibliography file(s) using `@key`.

For example, we are using the **bookdown** package [**?**] (check out the last code chunk in index.Rmd to see how this citation key was added) in this sample book, which was built on top of R Markdown and **knitr** [Xie, 2015] (this citation was added manually in an external file book.bib). Note that the `.bib` files need to be listed in the index.Rmd with the YAML `bibliography` key.

The RStudio Visual Markdown Editor can also make it easier to insert citations: https://rstudio.github.io/visual-markdown-editing/#/citations

---

[1]This is a footnote.

Chapter 6

Blocks

6.1 Equations

Here is an equation.

$$f(k) = \binom{n}{k} p^k (1-p)^{n-k} \tag{6.1}$$

You may refer to using `\@ref(eq:binom)`, like see Equation (6.1).

6.2 Theorems and proofs

Labeled theorems can be referenced in text using `\@ref(thm:tri)`, for example, check out this smart theorem 6.1.

Theorem 6.1. *For a right triangle, if c denotes the* length *of the hypotenuse and a and b denote the lengths of the* ***other*** *two sides, we have*

$$a^2 + b^2 = c^2$$

Read more here https://bookdown.org/yihui/bookdown/markdown-extensions-by-bookdown.html.

6.3 Callout blocks

The R Markdown Cookbook provides more help on how to use custom blocks to design your own callouts: https://bookdown.org/yihui/rmarkdown-cookbook/custom-blocks.html

Chapter 7

Sharing your book

7.1 Publishing

HTML books can be published online, see: https://bookdown.org/yihui/bookdown/publishing.html

7.2 404 pages

By default, users will be directed to a 404 page if they try to access a webpage that cannot be found. If you'd like to customize your 404 page instead of using the default, you may add either a `_404.Rmd` or `_404.md` file to your project root and use code and/or Markdown syntax.

7.3 Metadata for sharing

Bookdown HTML books will provide HTML metadata for social sharing on platforms like Twitter, Facebook, and LinkedIn, using information you provide in the `index.Rmd` YAML. To setup, set the `url` for your book and the path to your `cover-image` file. Your book's `title` and `description` are also used.

This `gitbook` uses the same social sharing data across all chapters in your book-all links shared will look the same.

Specify your book's source repository on GitHub using the `edit` key under the configuration options in the `_output.yml` file, which allows users to suggest an edit by linking to a chapter's source file.

Read more about the features of this output format here:

https://pkgs.rstudio.com/bookdown/reference/gitbook.html

Or use:

```
?bookdown::gitbook
```

Bibliography

Yihui Xie. *Dynamic Documents with R and knitr*. Chapman and Hall/CRC, Boca Raton, Florida, 2nd edition, 2015. URL http://yihui.org/knitr/. ISBN 978-1498716963.