

MEDIA EDUCATION
FOUNDATION
STUDY GUIDE

HIP-HOP:

BEYOND BEATS & RHYMES

A FILM BY BYRON HURT

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CONTENTS

NOTE TO TEACHERS	3
OVERVIEW	4
PRE-VIEWING DISCUSSION QUESTIONS	5
SECTION 1: INTRODUCTION	6
Key Points	6
Discussion Questions	7
Assignments	7
SECTION 2: EVERYBODY WANTS TO BE HARD	8
Key Points	8
Discussion Questions	9
Assignments	10
SECTION 3: SHUT UP AND GIVE ME YOUR BONE MARROW	11
Key Points	11
Discussion Questions	12
Assignments	13
SECTION 4: SISTERS AND BITCHES	14
Key Points	14
Discussion Questions	14
Assignments	15
SECTION 5: BITCH NIGGAZ	16
Key Points	16
Discussion Questions	17
Assignments	17
SECTION 6: MANHOOD IN A BOTTLE	18
Key Points	18
Discussion Questions	20
Assignments	21
ADDITIONAL RESOURCES	22
Selected Books and Articles on Hip-Hop	22
Selected Books and Articles on Masculinity	23
OTHER MEF FILMS ON RELATED ISSUES	24

NOTE TO TEACHERS

This study guide is designed to help you and your students engage and manage the information presented in this video. Given that it can be difficult to teach visual content—and difficult for students to recall detailed information from videos after viewing them—the intention here is to give you a tool to help your students slow down and deepen their thinking about the specific issues this video addresses. With this in mind, we’ve structured the guide so that you have the option of focusing in depth on one section of the video at a time. We’ve also set it up to help you stay close to the video’s main line of argument as it unfolds. The structure of the guide therefore mirrors the structure of the video, moving through each of the video’s sections with a series of key summary points, questions, and assignments specific to that section.

Pre-viewing Discussion Questions are designed to inspire preliminary discussion about the issues the video addresses prior to viewing.

Key Points provide a concise and comprehensive summary of each section of the video. They are designed to make it easier for you and your students to recall the details of the video during class discussions, and as a reference point for students as they work on assignments.

Questions for Discussion & Writing provide a series of questions designed to help you review and clarify material for your students; to encourage students to reflect critically on this material during class discussions; and to prompt and guide their written reactions to the video before and after these discussions. These questions can therefore be used in different ways: as guideposts for class discussion, as a framework for smaller group discussion and presentations, or as self-standing, in-class writing assignments (i.e. as prompts for “free-writing” or in-class reaction papers in which students are asked to write spontaneously and informally while the video is fresh in their mind).

Assignments for each section encourage students to engage the video in more depth—by conducting research, working on individual and group projects, putting together presentations, and composing formal essays. These assignments are designed to challenge students to show command of the material presented in the video, to think critically and independently about this material from a number of different perspectives, and to develop and defend their own point of view on the issues at stake.

OVERVIEW

Hip-hop came to life in the early to mid-1970s in the Bronx and other urban areas as a movement of cultural expression by and for working class black and Latino youth. It encompasses not only rap music, but also dance, graffiti art, and fashion.

In the wake of the demise of Lyndon B. Johnson's "Great Society" and the reemergence of conservative domestic policies, America's inner cities in the latter half of the twentieth century fell victim to deindustrialization, rising unemployment, the withdrawal of governmental social support and, subsequently, increased poverty, crime, and drug abuse. Simultaneously, however, a vibrant and organic youth culture emerged in small nightclubs, public spaces, and private homes. Young urban youth began creating their own music, marked by a strong and unrelenting beat and chanted, rather than sung, rhyming lyrics. Rap thus emerged as a new music genre and a cornerstone of hip-hop culture. While many mainstream critics initially dismissed rap as a novelty and predicted that it would soon fade away, the ensuing decades have proven them very wrong.

Hip-hop has become one of the most vital, and profitable, forces in popular culture. Rap music is now an international art form and is regularly heard in advertising and on radio and television. Furthermore, hip-hop beats have influenced popular music genres from rock to jazz to reggae. The fashions, styles, and attitude of hip-hop have been adopted by America's commercial culture industries and by youths of all cultural and socio-economic backgrounds. In fact, it is estimated that 60 to 70 percent of mainstream rap music is purchased by whites. Having come a long way from its underground roots, born in poverty and despair, hip-hop is now truly mainstream.

Along with this transformation of hip-hop from a marginal to mainstream cultural form, a particular type of rap music has emerged as the recording industry's most widely produced and promoted subgenre. Sometimes referred to as "gangsta rap," this style is marked by lyrics and visual images that glorify violence, misogyny, and homophobia, and promote a hunger for the acquisition of flashy and expensive material goods.

In the film *Hip-Hop: Beyond Beats and Rhymes*, a longtime hip-hop fan, Byron Hurt, takes a step back from the music that he loves to ask difficult questions about how rap music may be shaping our culture, reinforcing racist stereotypes of black men, and promoting harmful ideas about gender and sexuality.

PRE-VIEWING DISCUSSION QUESTIONS

1. How many of you are fans of hip-hop or rap? What do you like about it? Who are some of your favorite artists? Why do you like those particular artists?
2. What do you know about the origins of rap music—when and where it started, its historical influences, the political and social conditions that accompanied its emergence?
3. Is there anything about rap music or videos that bother you? Why or why not?
4. Do the lyrics of popular music matter? Do they play any role in influencing how people think about the world? What about the images in music videos?

SECTION 1: INTRODUCTION

KEY POINTS

- The filmmaker places special emphasis on the fact that throughout his life he has been a fan of hip-hop music.
- He criticizes hip-hop, however, for the picture it paints of what it means to be a man. He says that he wants “men to take a hard look at ourselves.”
- Hip-hop presents a very rigid and narrow version of manhood -- one that suggests that to be a “real” man you must be strong and tough, you must have a lot of women and money, you must always be in control, and you must always dominate women and other men.
- If you do not live up to these ideals, you will be ridiculed for not being man enough. You will be called names like “soft, weak, pussy and faggot.”
- This need to conform to the narrow definition of manhood in hip-hop is a trap for men, boxing them into a restricted, unhealthy style of manhood and masculinity.
- Many male hip-hop artists feel compelled to project an image of themselves as thugs, even if that doesn’t reflect who they really are, or who they really want to be.
- It took a long time for Hurt to arrive at these conclusions about hip-hop. When he was a high-school and college football star he used the hip-hop music he loved to pump himself up before games. He partied to hip-hop music constantly and never thought to question the lyrics.
- But his life changed when he became an anti-male-violence educator. At the workshops he led, people often asked questions about misogyny in hip-hop lyrics and Hurt always defended hip-hop.
- The more he learned, however, the more he started to ask questions about the music he loved. Gradually, he became concerned about the way men and women were represented in hip-hop lyrics and music videos.
- One day, while watching hip-hop videos, he realized that although he still loved the music, he could no longer defend what he had come to believe were harmful portrayals of men and women. That’s when he decided to make this film.

DISCUSSION QUESTIONS

1. Have you ever had some of the same feelings about rap that Byron Hurt has?
2. Are all hip-hop artists alike? Do they all present similar images of men and women in their lyrics and videos? If you believe there are differences, who are some of the artists that present alternative images?
3. Should men be strong and tough? Is it okay for men to show other sides of their personality in public or should they always project an image of 'cool'? What does 'cool' mean to you? Do you see 'cool' as being linked to how manhood gets defined in American culture, or are they separate things in your mind? How do men display their coolness?
4. Are there any other forms of popular culture that you enjoy and yet feel uneasy about? Why?
5. Could Hurt's initial critique of hip-hop be extended to other types of popular music and/or popular culture?

ASSIGNMENTS

1. Bring in lyrics or videos from some of your favorite hip-hop artists and lead a discussion on the implications of the lyrics or the images in the videos. Pay special attention to any consistent patterns you notice, and how these patterns may or may not relate to what Hurt is saying about manhood and masculinity.
2. Research the sales figures and promotional support for mainstream hip-hop artists as compared to alternative hip-hop artists. Then prepare a short report discussing whether there seem to be any connections between the amount of money spent promoting an artist, the popular appeal of the artist, and the types of imagery and messages embedded in their lyrics.
3. Interview hip-hop fans not in this class and ask them about their feelings about the representation of men and women in hip-hop. Then present a summary of the responses you receive to the class. What conclusions can be drawn from those responses? More specifically, do you note anything about how these representations of manhood may in some sense depend on – or feed off of – these representations of woman, and vice versa?

SECTION 2: EVERYBODY WANTS TO BE HARD

KEY POINTS

- Hurt attended Spring Bling in Florida and talked to aspiring rappers. He found that all of their raps revolve around guns, killing, being tough and invulnerable, feminizing other men, and terrorizing other men.
- This vision of violent masculinity is not found only in rap music. In fact, it is a longstanding and central part of American culture and American identity.
- By way of example, Michael Eric Dyson points to the early years of America, the expansion of the frontier, and the manner in which guns were equated with manhood and the ability to protect and care for one's family.
- Guns in American culture are in fact a standard symbol of masculinity.
- Today young men of color employ guns and gunplay as outlets for their rage.
- The ability to use words skillfully and aggressively is central to being masculine in the hip-hop world, as is the ability to survive the violence that is so much a part of young, poor, and working class men's lives.
- Hip-hop and rap were born out of poverty, created in what Kevin Powell calls urban "war zones," cityscapes torn apart by neglectful and abusive government policies.
- This societal neglect is itself a form of violence in America—a systematic, structural form of violence historically directed at poor people.
- From out of these conditions emerged the creative defiance and energy of rap music, dance, graffiti art, fashion, and other aspects of hip-hop culture.
- Rap also grew out of a long tradition of male boasting in African American culture, a tradition of boys and men fighting for respect by projecting and proclaiming their own power and ability while simultaneously denigrating other men.

- Being “hard” in American culture is equated with being a real man. Not showing any weakness or emotion is a crucial aspect of being hard and therefore considered “manly”.
- Jackson Katz argues that males who feel powerless – particularly men of color and working-class white men – often turn to their own bodies as a source of power. Men who have other forms of power (economic, social, political) do not have the same need to adopt this kind of hyper-aggressive physical posture.
- Chuck D. points out that often men of color don’t confront the real sources of their oppression, but instead turn their rage on each other. He refers to this as a “culture of black animosity.”
- Violence is so much a part of American culture that we have become desensitized to it. It is found not only in rap music, but across the culture in movies, sports, video games, and the real-world politics of militarism and war.
- American culture as a whole, at its very historical core, is hyperviolent and hypermasculine.
- There is a self-destructive element to this societal glamorization of violence. Black men, in particular, are murdering one another in disproportionate numbers, and the notion that this is simply a natural state of events must be challenged.
- But Chuck D. argues that instead of challenging the notion that black male violence is natural, the industries that produce popular culture actually exploit stories and images of black death for profit.

DISCUSSION QUESTIONS

1. Do any students in the class write rap lyrics? What do you write about? Why?
2. Hurt asks the question: “Why are so many rappers preoccupied with violence and gunplay?” What answers does the film offer? What do *you* think is the answer to this question?
3. Fat Joe says “everybody wants to be hard.” Do you agree? Why or why not? Does “everybody” include women?

4. He also imitates the tough demeanor of men in clubs. Do you see this kind of behavior when you go out? Where else do you see it?
5. Katz argues that not only men of color but also working class white men feel the need to be physically hard and tough. Do you think his argument could be extended to other men as well? Why or why not? What connections do you see between this working class white male need to be tough and what Hurt is saying about the need of so many black men to project hardness?
6. What do you think is meant by the phrase “the culture of black animosity”? What is your initial response to that phrase?

ASSIGNMENTS

1. Research the prevalence and availability of guns in America, and the number of gun deaths every year in comparison to other nations, and present your findings to the class.
2. Watch the documentary *Bowling for Columbine* by Michael Moore and discuss his arguments for why there is so much gun violence in the U.S. Make a list of points in his film that you agree with and points that you believe can be disputed.
3. Look up information on the creation of the Cross Bronx Expressway and the dislocation of thousands of residents of the Bronx. Discuss what you find with the class.
4. Research the history of boasting in African-American culture and bring in some historical examples.
5. Write short essays on the economic policies of the Reagan administration and their effects on urban areas and working class people.
6. Consider Chuck D.’s claim that “black death has been pimped by corporations” and bring in examples that illustrate – or refute – what you think he is getting at.
7. Watch the MEF videos *Tough Guise* and *Wrestling with Manhood*. Think about and list some of the connections you see between those films and this one. Then participate in a discussion about the relationship between traditional American definitions of manhood and violence.

SECTION 3: SHUT UP AND GIVE ME YOUR BONE MARROW

KEY POINTS

- The ultra-successful rapper Nelly is known for his social consciousness and the two non-profit organizations that he sponsors. He also owns a company that makes a beverage called “Pimp Juice.”
- In 2004 Nelly was slated to appear at Spelman College for a bone marrow drive. The women of Spelman, however, planned to protest his appearance because of their belief that his video “Tip Drill” is demeaning to women. They gave him the option of addressing their concerns in a public forum but he refused.
- The images of women of color on display in videos like “Tip Drill” are similar to beliefs about black women held by nineteenth century slaveholders. In both, women are viewed as things, literally as *property* to be used as the male owners wish.
- In many rap videos women have no identity except as sexual playthings and “eye candy.”
- These images do provide pleasure to some viewers. But the concern is that men may internalize the notion that women are nothing more than sexual objects waiting to be used.
- These sorts of images are not unique to hip-hop. Objectified female bodies are everywhere. They appear throughout American culture, in films, advertisements, television programs, etc. However, across the landscape of music video, this is virtually the *only* vision of women available.
- When Byron Hurt confronted the rap mogul Russell Simmons about the portrayal of women in rap videos, Simmons first tried to avoid the question and then dismissed it by saying, “I can’t address every issue.”
- Beverly Guy-Shetfall argues that black people don’t believe sexism is as urgent a social issue as racism.
- But Michael Eric Dyson points out that both black men and black women are victimized by sexism *and* racism.

- 1 in 4 black women are raped after the age of 18.
- Black women are 35% more likely to be assaulted than white women.
- More than 700,000 women are assaulted in the U.S. every year. This equates to one woman assaulted every 45 seconds. 61% of the victims are under 18.
- Guy-Shetfall suggests that the women who appear in rap videos are themselves participating in the degradation and commodification of women.

DISCUSSION QUESTIONS

1. What is your position on the Nelly controversy? Should he have been encouraged to come to Spelman and just run his bone-marrow drive or were the women there correct in trying to hold him accountable for his videos as well?
2. How would you respond to the observation that images of women in music videos do provide pleasure for some viewers?
3. What did you think of Russell Simmons' response to Hurt's question about the image of women in rap videos? Do you feel Simmons has a responsibility to respond publicly to the issue of female objectification in rap music? Why or why not?
4. Do you agree with Guy-Shetfall's statement that black people are more concerned about racism than they are about sexism? What is your response to this?
5. Why does the video provide statistics about sexual violence? Knowing that rap videos don't simply cause people to act violently, what connection do you see between popular culture and violence? Leaving aside simplistic cause-and-effect arguments, what do you think Hurt was trying to say here?
6. Are women who appear in rap videos benefiting from something that harms women in general? What about women who appear in *Playboy*, *Maxim*, pornographic videos, etc.?

ASSIGNMENTS

1. Bring in examples from other aspects of American pop culture – *not* drawn from hip-hop – of degrading images of women, and deconstruct those images with the class. (For example, magazine ads, descriptions of billboards or TV commercials, etc.). What connections do you see between any patterns you notice in these images and the specific patterns Hurt highlights in rap videos?
2. Watch the MEF video *Killing us Softly 3*. Compare the images of women in advertising with those in rap videos. Think about any similarities – or differences – between Jean Kilbourne’s analysis and Hurt’s. How are they similar? How are they different?
3. Research and report on Russell Simmons’ career, business enterprises, net worth, etc., as well as the types of lyrics and videos created by the artists he produces.
4. Look for studies that have been done on the connection between media images and violent behavior and report back to the class on what these studies seem to suggest.
5. Do some research to find out what the typical women who appear as dancers or models in rap music videos make, and then lead a class discussion on whether you feel these women are being exploited given the other, wider cultural issues Hurt is discussing.

SECTION 4: SISTERS AND BITCHES

KEY POINTS

- At BET's (Black Entertainment Television) Spring Bling, Hurt talked with an 18 year old man who said that there is a difference between "sisters" (women worthy of respect) and "bitches" (women not worthy of respect) and that you could tell the bitches because of the provocative clothing they wear: "Sisters don't dress like that."
- Hurt also observed men touching and grabbing women they didn't know, putting cameras between their legs, calling them names, and many other types of harassment. The police stood by and did nothing while this was going on.
- Women that he interviewed said they aren't offended when men talk about "bitches and ho's" because "they're not talking about me." Hurt argues that this is shortsighted and that in fact all women are degraded by this language.
- The rapper Jadakiss said rap should not be taken seriously because "it's just entertainment." He also argued that women are some of the biggest fans of rap music that includes lyrics about "bitches and ho's" and that they in fact like hearing these words.
- Hurt argues that we have become desensitized to the sexism, misogyny, and sexual objectification of rap and that this has blinded us to how demeaning and harmful it really is.

DISCUSSION QUESTIONS

1. Have you observed (or participated in) the type of behavior that Hurt saw at Spring Bling? Where and when? What do you think of men acting this way? Why do they do it? Do women participate as well in their own objectification? If yes, how and why?
2. What do you think of the idea that there are women worthy of respect and women who are not worthy of respect? Have you heard similar ideas expressed about other groups of people? Provide some examples.

3. Do you think women should be offended by words like “bitch and ho”? Do you or your friends use those words? Why or why not?
4. Rap music is entertaining but is it “just entertainment”? What else could be at stake besides just entertainment when it comes to popular culture?
5. What do you think of Hurt’s argument that we have become desensitized to sexism? Can you think of examples that you have observed in your own life that support or contradict this argument?

ASSIGNMENTS

1. Interview a number of female students on campus about demeaning language in rap music and ask them if they are offended by it. Report your results back to the class.
2. Also interview male students about their use of offensive names for women and report your results back to the class. After both sets of interviews are completed have the class compare male and female attitudes about offensive language directed at women. What similarities and differences did you find?
3. There have been hundreds of articles written about the power of words to affect the way we perceive ourselves and others. Find several recent articles and synthesize the authors’ findings in an oral report to the class.
4. Research the theory of desensitization brought on by exposure to media images and write a paper summarizing what you find.

SECTION 5: BITCH NIGGAZ

KEY POINTS

- In a lot of rap music men refer to other men by demeaning feminized terms like “bitch.” Calling a man a feminine name is the greatest insult that can be inflicted. Hurt believes that this reflects the deep insecurity that many men have about their masculinity.
- Michael Eric Dyson points out that this is also a double assault. It is an attack on women, through the demeaning language, and also an attack on any type of masculinity that does not fit the stereotypical hypermasculine image.
- This feminizing of men for purposes of insult does not happen just in hip-hop culture but throughout American culture itself, in media, interpersonal interactions, and even the world of politics.
- The use of feminizing terms for men calls into question both their manhood and their sexuality.
- Hurt tried to get a group of rappers to discuss homophobia in the hip-hop world but they refused to even have the conversation. Busta Rhymes got up and walked out of the room.
- One gay rapper, Tim’m West, says that he finds the rampant homophobia in hip-hop ironic because so much of the imagery associated with rappers is also very homoerotic.
- There is a blurring between styles of masculinity that originated in prison culture with homoerotic displays of masculinity. They are both “thug” and homoerotic simultaneously.
- Hurt interviewed three cross-dressers who said that they get a lot of attention from men who on the surface appear to be hypermasculine and “thuggish.”
- There are a lot of rap lyrics that deal with sex between many men and one woman. Dyson argues that in these lyrics there is a type of erotic bonding between men that comes at the expense of any real connection to the woman involved.

DISCUSSION QUESTIONS

1. When men really want to hurt and dominate other men they call them by feminized names. Why do you think this is? What might be some of the effects of this? Do you think it's always been this way?
2. Do you see other examples in popular culture and the real world that reflect men's insecurity about masculinity?
3. Why do you think the rappers that Hurt interviewed were unwilling to even discuss homophobia?
4. What do you think is meant by the term "homoerotic"? Do you agree that the type of imagery discussed in this section can be seen as homoerotic? Why or why not?
5. Do you think there may be a connection between intense male bonding and the need for men to then act homophobic? Why or why not? What connections might there be between these two attitudes?
6. Why do you think young men try to emulate a "thuggish" style? Is this true for only young men of color?

ASSIGNMENTS

1. Bring in pictures of male rappers and discuss the type of imagery used in the construction of their personas and personal styles.
2. Hurt suggests that many men feel insecure about their masculinity. In her 2000 book, *Stiffed*, Susan Faludi presents several case studies of men who are very unsure about their place in the world and the roles they should be playing. In collaboration with other students, read individual chapters from *Stiffed* and present case studies of contemporary male insecurity to the class. Then hold a class discussion on the causes, symptoms, and solutions to this problem.
3. Try and get other students on campus to discuss homophobia and then report to the class on the reactions you received. How does this compare to what Hurt experienced in the film when he brought homophobia up?
4. Research and write short essays on prison culture and how it is has influenced urban American culture.

SECTION 6: MANHOOD IN A BOTTLE

KEY POINTS

- Hurt talked with many aspiring rappers who said the reason their lyrics are filled with images of violence, drug dealing, and misogyny is because that is all the recording industry is interested in selling.
- The recording industry, dominated by a handful of huge corporations, serves as the gatekeeper for what sorts of images of black masculinity will be conveyed to the public.
- The recording industry makes huge profits by selling images of violent, materialistic, sexist black masculinity, and by turning the misery of black poverty into a commodity that benefits white-owned corporations.
- In previous decades, when there were still many small, independent record labels, it was easier for more diverse and positive artists to obtain recording contracts and get their music out in front of the public.
- The former president of Def Jam Records told Hurt that the rise of so-called “gangsta” rap as the dominant sub-genre coincided with the takeover of independent labels by major corporations.
- At the same time, white consumers became the dominant market for rap, purchasing between 60 and 70% of mainstream releases.
- White fans of hip-hop interviewed by Hurt admitted that they know little about African American culture beyond what they hear and see in recordings and videos. They also admitted that the music they listen to tends to reinforce negative stereotypes of blacks as violent, sexually predatory, and obsessed with material goods.
- The rapper M-1 noted that white fans adopt rap music as a fashion statement—like baggy jeans or oversized sports jerseys.
- Hurt interviewed one white fan who said he feels a close emotional connection to rap music. He also said that rap began in the 1990s and he referred to blacks as “colored people.”

- The stereotypes of black men commonly found in hip-hop actually have a long history in U.S. media. For example, the first full-length feature film, *Birth of a Nation*, released by D.W. Griffith in 1915, glorified the Ku Klux Klan as defenders of white women against predatory and dangerous black men.
- When Hurt asked the president of BET (Black Entertainment Television) Music Video Programming how he feels about the stereotypes in rap videos, he walked away without even answering the question.
- Chuck D., of the political rap group Public Enemy, called BET “the cancer of black manhood in the world” because of their promotion of rigid stereotypes of greedy, violent, sexist black men.
- When Hurt asked the rap duo, The Clipse, whether their music reinforces stereotypes, they had no response and wouldn’t even make eye contact with him.
- Chuck D., however, points out that individual rappers cannot be blamed for what is really a state of affairs brought on by the recording industry itself. Artists create what they know the industry will support. The industry supports music that glamorizes sexism and violence, not music that is political or includes positive or anti-corporate messages.
- Jadakiss admitted that he prospers from the promotion of black stereotypes but pointed out that he doesn’t benefit nearly as much as the white executives who run the music industry.
- The music industry is controlled by white-owned corporations and it is therefore white businessmen who make the decisions about what rap music gets released and promoted.
- White executives are clearly not interested in music that critiques white power and the system that supports it.
- Hurt points out that glorification of violent and sexist masculinity does not occur just in hip-hop but is a central part of all American culture, from sports to movies to advertising and beyond. Hurt says that, in this way, “hip-hop is pure Americana.”

- Hypermasculine popular culture shapes the conceptions of manhood held by millions of boys and men from all cultures. These ideals hurt both men and women.
- New visions of manhood are desperately needed and Chuck D. insists that change can only come from men stepping up and challenging the status-quo.

DISCUSSION QUESTIONS

1. Why are images of violence and sexism easier to sell than positive or political messages?
2. Why do the big recording companies shy away from political rap music?
3. Why are white youth the dominant consumers of rap music? What sorts of rap music do white youth purchase the most? What other types of rap music are not as popular among white audiences? Why not?
4. Do you agree that there is a historical thread that connects the representation of black men in *Birth of a Nation* and the images of contemporary hip-hop? Why or why not?
5. Why are some music executives and rappers unwilling to even discuss stereotypes in hip-hop?
6. Do you agree that the stereotypes are not the fault of rappers themselves? Why or why not?
7. What are some other examples of popular culture that reinforces hypermasculinity?
8. How does hypermasculinity hurt both men and women?
9. What are some alternatives to the narrow vision of manhood found in much of popular culture? Can you think of examples from popular culture that challenge hypermasculine ideals?

ASSIGNMENTS

1. Bring in examples of lyrics from positive rap music and discuss how they are different from the lyrics and images that Hurt critiques in his film.
2. Research concentration and conglomeration in the music industry and share your findings with the class.
3. Research ownership patterns and diversity in the music industry and share your findings with the class.
4. Conduct interviews with white fans of rap music and discuss what you learned from these interviews.
5. In collaboration with other students, read chapters of your choice from the anthology, *Everything but the Burden: What White People are Taking from Black Culture* edited by Greg Tate. Then present case studies of white involvement with black cultural forms over the years.
6. Byron Hurt's film suggests that as a culture we need new visions of manhood. Bring in some current examples that you believe answer this call.

ADDITIONAL RESOURCES

SELECTED BOOKS AND ARTICLES ON HIP-HOP

The words have changed but the ideology remains the same: Misogynistic lyrics in rap music by Terri Adams and Douglas Fuller (in the Journal of Black Studies, vol. 36 (6), 2006).

Can't Stop, Won't Stop: A History of the Hip-Hop Generation by Jeff Chang (Picador, 2005).

Fight the Power: Rap, Race, and Reality by Chuck D. (Delacorte Press, 1997).

That's the Joint! The Hip-Hop Studies Reader edited by Murray Forman and Mark Anthony Neal (Routledge, 2004).

Hip Hop America by Nelson George (Viking, 1998).

The Hip Hop Generation: Young Blacks and the Crisis in African American Culture by Bakari Kitwana (Basic Civitas Books, 2003).

Why White Kids Love Hip Hop: Wankstas, Wiggas, Wannabes, and the New Reality of Race in America by Bakari Kitwana (Perseus, 2006).

Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture edited by William Eric Perkins (Temple University Press, 1996).

Prophets of the 'Hood: Politics and Poetics in Hip Hop by Imani Perry (Duke University Press, 2005).

Nuthin' but a "G" Thang: The Culture and Commerce of Gangsta Rap by Eithne Quinn (Columbia University Press, 2004).

Black Noise: Rap Music and Black Culture in Contemporary America by Tricia Rose (Wesleyan University Press, 1994).

Evaluating agency and responsibility in gendered violence: African American youth talk about violence and hip-hop by Catherine Squires, Laura Kohn-Wood, Tabbye Chavous, and Prudence Carter (in Sex Roles, Vol. 15 (11-12), 2006).

Hip Hop Matters: Politics, Pop Culture, and the Struggle for the Soul of a Movement by S. Craig Watkins (Beacon Press, 2005).

Blackophilia and blackophobia: White youth, the consumption of rap music, and white supremacy by Bill Yousman (in *Communication Theory*, Vol. 13 (4), 2003).

SELECTED BOOKS AND ARTICLES ON MASCULINITY

The Male Body: A New Look at Men in Public and in Private by Susan Bordo (Farrar, Straus, and Giroux, 2000).

Masculinities by R. W. Connell (University of California Press, 2005).

Men, Masculinity, and the Media edited by Steve Craig (Sage, 1992).

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- *I Am A Man: Black Masculinity in America* (Byron Hurt)
- *Dreamworlds 3: Desire, Sex, and Power in Music Video* (Sut Jhally)
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- *Tough Guise: Violence, Media, and the Crisis in Masculinity* (Jackson Katz)
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