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Hip-Hop: Beyond Beats & Rhymes

This movie was selected for the Sundance Film Festival in the year 2006. It is directed by Byron Hurt whose goal was to seek answers why many consumers, artists, and hip hop producers participate in the kind of lifestyle they lead and the kind of music they produce. This film asks queries about how Hip-Hop culture expresses and represents common societal attitudes about violence, compassion, and love. It gives Hip-Hop a hard stare, un-relenting and questions its stance on hyper-sexuality, misogyny, homophobia, hypocrisy, materialism, and homoeroticism.

According to this film, manhood is the author's extermination of systems, lyric, and images that define it within the context of hip-hop culture. Artists insert a lot of weight on manhood by writing many lines directed to praises. Hip-Hop plays a role in weighing more on manhood because it stresses more on misogyny, homophobia, and homoeroticism. After college, the director, Hurt, takes a journey to learn Africa –American cultures and how they influenced the hip-hop art.

Everybody wants to be Hard

When the author went to Florida, he found that every man wants to be heard and when they hold of a mic, they become completely different people. According to Michael Eric Dyson, the landscape of hip-hop shows assault on feminism through masculinity by some men. He further argues that the worst insult a man can give another is to treat him as a lesser man by

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assigning him derogatory terms associated with women. James Peterson argue that one can only understand hip-hop if they think of a trespasser intentionally disturbing their peace. He supports this argument saying that systematic violence exhibited in communities facilitated a world response that was hip-hop. This means that it emerged from as an answer to the acts of violence like home destruction during the Bronx reconstruction project (Belford).

Fat Joe says that one of the post hood flaws is the fact that every person wants to be heard. This is the reason people change to different being once they hold a mic. Scholar Jelani Cobb explains why hip-hop history simplifies black boast. In other words, one is trying to settle the black men history in America but most people take for granted. Other artists like Chuck D maintain that the cancer of manhood in the world is BET. This is because they have commoditized and dimensionalised them into a trick image. Jackson Katz says that a young man brought up in a culture informing him that manhood is all about masculinity they will exhibit hyper masculinity posture (Media Education Foundation).

Shut Up and Give Me Your Bone Marrow

Sut Jhally argues that women are only represented in music videos and advertisements. As a result, sexuality is the sole way that men connect with the popular culture pursuing their own desires.

Sisters and Bitches

Women argue that the masculine nature of the industry drives the activities. Some are ready to protect their dignity while others are ready for what the industry offers. In addition, police are brutal when solving cases of women violence (Media Education Foundation).

Bitch Niggaz

This title refers to the extensive use of this word by many hip-hop artists. According to Jonnes, men call each other words that are going to degrade them as a form of insult like 50cent did to jar rule.

Manhood in a Bottle

According to Mark Anthony Neal, getting a record deal is the most essential thing for most young rappers. Hip-hop convention is the addresses the notion from record companies that they allow limited blackness to flaw. In conclusion, Hurt ends by the inquiry as to whether artists are satisfying the audience, and most think they are successfully taking their message home.

Works Cited

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