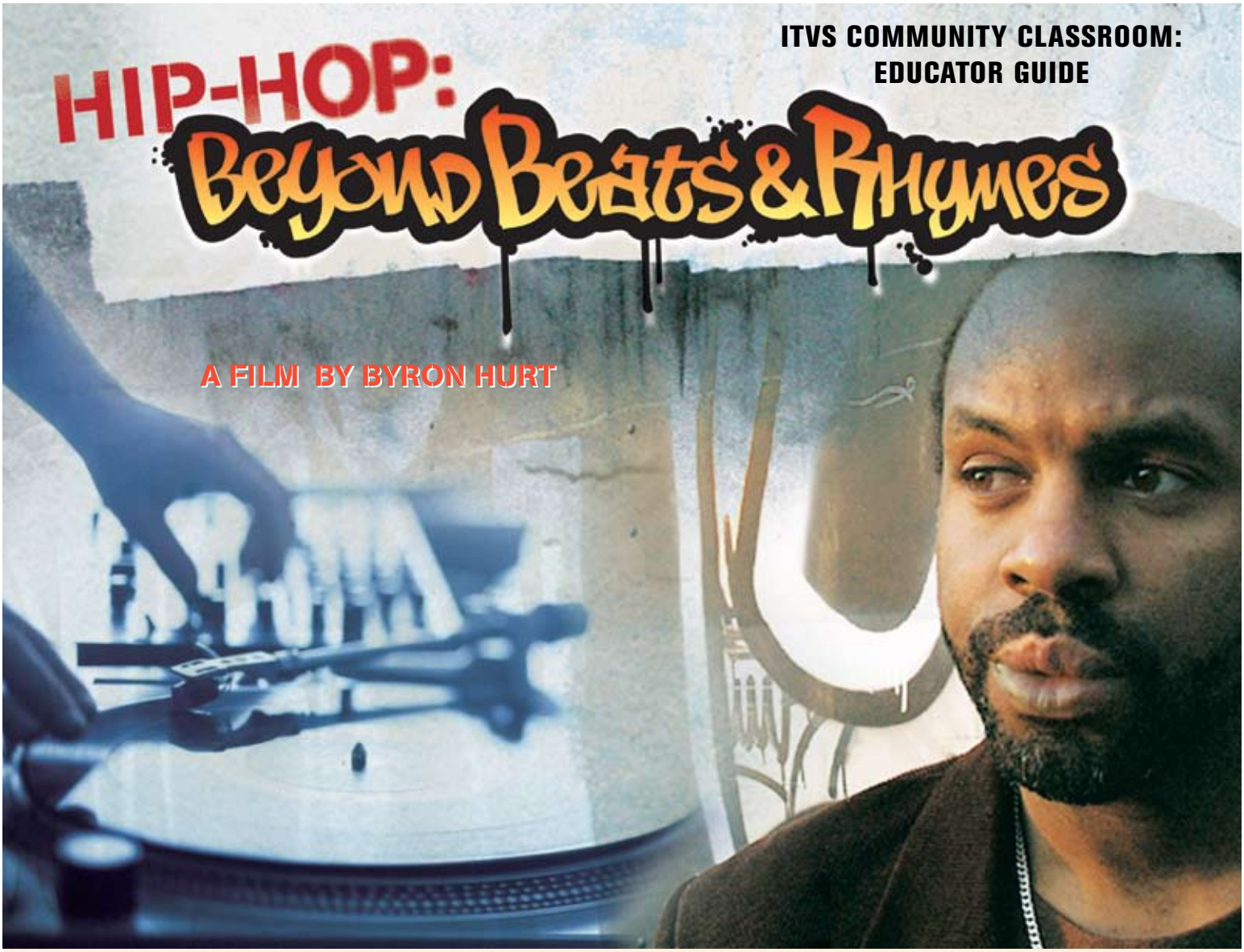
ITVS COMMUNITY CLASSROOM:
EDUCATOR GUIDE

HIP-HOP: Beyond Beats & Rhymes

A FILM BY BYRON HURT



"A hip-hop head weighs in on manhood in hip-hop culture"

HIP-HOP: Beyond Beats and Rhymes takes an in-depth look at representations of manhood, sexism and homophobia in hip-hop culture. This groundbreaking documentary is a "loving critique" of certain disturbing developments in rap music culture from the point of view of a fan who challenges the art form's representations of masculinity. Leading rap and hip-hop artists including Mos Def, Busta Rhymes, Russell Simmons are interviewed—and pressed—to answer some difficult questions about the violent and sexually explicit content of many hip-hop songs and videos.

cpb Corporation for Public Broadcasting
ITVS COMMUNITY CLASSROOM
KQED education network
NATIONAL ENDOWMENT FOR THE ARTS
NBPC
firelight media
INDEPENDENT LENS
WWW.PBS.ORG/INDEPENDENTLENS/CLASSROOM

Activity 5

Media Literacy (90 min + assignments)

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The film takes a critical look at how hip-hop's image is portrayed, especially in popular media. This lesson provides students with an opportunity to do their own media research on and analysis of how images are manufactured and marketed. For this activity show **Video Module 4**, "Media Literacy" (5:34)

1. In small groups, have students brainstorm as many places and spaces as they can think of (television, films, commercials, billboards, video games, magazines, news, characters in books, etc.) where images of hip-hop can be seen and hip-hop music can be heard.

2. From that list, each student should pick a different media outlet that he or she will research, view and bring in examples to report on (refer to the Media Literacy MAP framework at http://www.kqed.org/topics/education/medialiteracy/mapframework.jsp). Have the students use the following guide questions:
   - What type of media is being used?
   - Who or what aspect of hip-hop is being presented?
   - What stereotypes are being reinforced (or invalidated)?
   - Is the image positive or negative? In what ways?
   - What are the lyrics and images communicating to the viewer/listener?
   - Who is the target audience? How might they receive the images?
   - Who produced and funded the image? How much input do you think the hip-hop subject had in producing the representation?
   - Who would benefit from this image? What product or service is being sold with the help of this image?

3. Have groups present their findings. They should share the media examples they found and explain and discuss their analysis of them.

4. Filmmaker Byron Hurt came up with the vision and the critique that drives this film. Have students read this VIBE magazine interview with Hurt: http://www.vibe.com/news/online_exclusives/2006/06/byron_hurt_on_manhood_in_hip_hop/.
   Hurt explains that in approaching the subjects he interviews and in presenting his critique "it was important that people know me as somebody who really loves hip hop and not someone trying to dis hip hop." He also begins the film with a disclaimer to emphasize that he is critiquing hip hop from the point of view of a participant, hip-hop community member and insider. Use these guide questions to discuss Hurt's statements:
   - Why does Hurt feel it is important that he make this disclaimer to the viewer?
   - How do his disclaimer and his explanation for his critique of hip-hop affect how you, as a viewer, receive the points he is making?
   - How do you think his insider position affected the responses he received from his interviewees?
   - Who else do you think he should have interviewed or included as a voice in the film? What other questions would you have asked the interviewees if you were behind the camera?

5. Back in small groups, have students design and present a media representation of hip-hop in the way they would like to portray it. It could be a treatment for a music video, a television show, a film, a print, radio or television advertisement, a news report, and so on. Have them consider why they choose the images they do and what impact their representation would have on viewers/listeners and consumers. After each group presents its representation, have the class give the group feedback using the same guide questions from Step 2 of this activity.

RECOMMENDED NATIONAL STANDARDS

Curriculum Standards for the English Language Arts
National Council of Teachers of English and the International Reading Association

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and non-fiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

Curriculum Standards for Social Studies
Expectations of Excellence, National Council for the Social Studies

Performance Expectation 1: Culture
- Predict how data and experiences may be interpreted by people from diverse cultural perspectives and frames of reference.
- Demonstrate the value of cultural diversity as well as cohesion within and across groups.
- Interpret patterns of behavior reflecting values and attitudes that contribute or pose obstacles to cross-cultural understanding.

Performance Expectation 9: Individual Development and Identity
- Examine the interactions of ethnic, national or cultural influences in specific situations or events.
- Compare and evaluate the impact of stereotyping, conformity… and other behaviors on individuals and groups.
- Explain and analyze examples of tensions between expressions of individuality and efforts to promote social conformity by groups and individuals.
- Evaluate the role of institutions in furthering both continuity and change.

Performance Expectation 12: Production, Distribution and Consumption
- Apply economic concepts and reasoning when evaluating historical and contemporary social developments and issues.

For specific content standards on subjects such as ethnic studies, U.S. history, media literacy and art, please refer to your respective State Standards.

GUIDE CREDITS

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Ken Garcia-Gonzales is a former high school teacher of ethnic studies and history. He has been working for KQED for almost three years and manages the Bay Area Mosaic Project, a workshop series that utilizes PBS films to help teachers integrate ethnic studies and diversity content into the classroom. Please visit Bay Area Mosaic at www.kqed.org/mosiac.

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David Maduli is a veteran Bay Area middle school language arts and social studies teacher, DJ and writer.

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About ITVS:
The Independent Television Service (ITVS) funds and presents award-winning documentaries and dramas on public television, innovative new media projects on the Web and the Emmy Award-winning weekly series Independent Lens on Tuesday nights at 10 PM on PBS. ITVS is a miracle of public policy created by media activists, citizens and politicians seeking to foster plurality and diversity in public television. ITVS was established by a historic mandate of Congress to champion independently produced programs that take creative risks, spark public dialogue and serve underserved audiences. Since its inception in 1991, ITVS programs have revitalized the relationship between the public and public television, bringing TV audiences face-to-face with the lives and concerns of their fellow Americans. More information about ITVS can be obtained by visiting itvs.org. ITVS is funded by the Corporation for Public Broadcasting, a private corporation funded by the American people.

About *Independent Lens*:
Independent Lens is an Emmy® Award-winning weekly series airing Tuesday nights at 10 PM on PBS. Hosted this season by Terrence Howard, the acclaimed anthology series features documentaries and a limited number of fiction films united by the creative freedom, artistic achievement and unflinching visions of their independent producers. Independent Lens features unforgettable stories about a unique individual, community or moment in history. Presented by ITVS, the series is supported by interactive companion websites, and national publicity and community engagement campaigns. Further information about the series is available at pbs.org/independentlens. Independent Lens is jointly curated by ITVS and PBS, and is funded by the Corporation for Public Broadcasting (CPB), a private corporation funded by the American people, with additional funding provided by PBS and the National Endowment for the Arts. The series producer is Lois Vossen.

About KQED Education Network:
KQED Education Network engages with community and educational organizations to broaden and deepen the impact of KQED media to effect positive change. Through parent education and professional development workshops, public screenings, multimedia resources, and special events, Education Network reaches more than 200,000 Bay Area residents a year and serves people of all ages, with a particular emphasis on reaching underserved communities. Learn more about its three unique services, Early Learning, Educational Services, and Community Engagement, at kqed.org/ednet.

About PBS:
PBS is a media enterprise that serves 354 public noncommercial television stations and reaches almost 90 million people each week through on-air and online content. Bringing diverse viewpoints to television and the Internet, PBS provides high-quality documentary and dramatic entertainment, and consistently dominates the most prestigious award competitions. PBS is a leading provider of educational materials for K-12 teachers, and offers a broad array of other educational services. PBS' premier kids' TV programming and Web site, PBS KIDS Online (pbskids.org), continue to be parents' and teachers' most trusted learning environments for children. More information about PBS is available at pbs.org, one of the leading dot-org Web sites on the Internet.