Amber Quattlebaum

ENG 234

Professor Johnson

October 11, 2010

It’s Bigger than Hip Hop Quiz

1. In chapter one he talks about our generation as being a post-hip-hop generation. It’s like what we listen to now is not hip-hop it’s not just music; hence the title *It’s Bigger Than Hip-Hop.* It talks about how Hip-Hop has begun to take over the behavior of the young black person. It also says that hip-hop has dived into mainstream and Asante interviews a young lady by the name of Tiffany Cole who is from the seventh ward in New Orleans. Her excerpt is on page 3 she quotes Rosie Perez monologue from *White Men Can’t Jump.* She is saying hip-hop is a win-win situation, You can either be a part of it and get rich or be a part of it and lose; Lose your life, money, and/or dignity. Chapter two is Keepin’ It Real vs. Reel. This discusses how you can be one way at home but in the streets you have to keep up this reputation that isn’t who you really are and there is no way out of it because in the streets you cannot be perceived as being weak. On pages 15 and 16 it talks about these brothers one who uses the end of his middle name which is Malo but instead of using the positive definition of the name his mother gave him he rather use the Spanish word for bad to make his image harder. His brother does the same by going by Uzi to get respect from the streets. In hip-hop and especially rap artist use names that appear “hard” to make their images harder even though it has nothing to do with their names or who they really are as a person. I do not agree with this your nick name or stage name should be what is gaining respect from others. Chapter 3 is entitled What’s Really Hood? It’s an interview but Asante is portraying as if the ghetto is a human and is answering his questions. It tells of how the ghetto became to be and who lives there and how they end up there and can’t ever get out. On page 34 it says that the ghetto is a place where people are and have been historically been forced to live. Like a refugee place that could never become anything positive. In some ways I do not agree with Asante because he is only portraying a percentage of black people that live that way and follow every word that they hear in the music and how the music has a bad influence on the black community as a whole but it is false because you cannot categorize every black person into these stereotypical chapters.
2. Well the post hip-hop generation is suppose to be tagged as the blacks and browns born after the Civil Rights and Black Power movements. This generation is rebellious, courageous, creative, and political. This was stated in chapter one page one. In chapter five it is the timeline of hip-hop and history. It’s compelling how he starts off with the story of *Sankofa* and how the flying bird means that you must look at your past and your roots in order to move forward. (pg. 75) The people in this generation do not honor their history and past and in a way that is what is holding us back from advancing our people’s race more. We are in modern day slavery because black people do not own the music they produce. White men own our music as discussed in chapter six entitled Old White Men (Or Who Owns Hip Hop?). On page 104 the analogy is that Hip-Hop Community = The Streets but the Hip-Hop Industry = Wall Street, neither one equals each other. They are totally separate in the fact that old white men in a conference room decide what gets distributed and what doesn’t. So in the essence these board room executives decide what this little black man can say. They also control the amount of money they make. So again slave work for little pay and little say and what they want. The post hip-hop generation has no positive effect on what is going on in this generation. Even their music has no pull in the world. It is ineffective.
3. Chapter 13 is a discussion about one generation vs. another which would be this post-hip-hop generation. Tells of how Public Enemy and KRS-One were political rappers and that they were all about rapping with a purpose. Even then the black people did not take an emcee seriously. Even Jesse Jackson didn’t use his own people’s tribute to his presidential campaign as stated on page 226. The new generation artist tries to make their music appeal to this generation by speeding up the tempo and rapping about something that young people are not fond of. For example on pages 228-229 The argument is that Outkast miss used and disrespected the name of Rosa Parks and what she did for the Civil Rights Movement by putting her name as a title of their song in the summer of ’98 when the sing that everybody should move to the back of the bus. Mrs. Parks ended up suing them for using her name for commercial use and sales and hindering the sales of her gospel CD tribute. Asante is trying to argue that our own black culture is divided in the fact that our generations are against each other instead of coming together to better our people in this hip-hop/musical generation. He explains the feud between Tupac and C. Delores Tucker on rap music being degrading and Tucker going against her people instead of lifting up her fellow brother is an example on pages 227 that demonstrates the division of the community due to the lyrics that are produce in this new generation.
4. I honestly do not see Asante’s overall argument in this book. He talks about the stereotypes of black culture. He just throws the hip-hop in there because it is in fact part of our people and our generation as being a newer generation. This book was really about the American black culture to me. It tells of what people on the outside looking in sees. His interviews and discussions deal with how the black community lives and are perceived. He quoted Zora Neale Hurston stating that; “the older generation believed that the “good-for-nothing, trashy Negro is the one the white people judge us all by.” (pg. 225) I feel that Asante is doing a little bit of what Hurston stated. He is only getting the one side of the hip-hop community. What the white people perceive black folk is what he is writing about the ghetto, the fakeness to be hard, the only coming together when we feel we are being done wrong. That is not the whole black culture and that is not all of the Post-Hip-Hop Generation. I personally do not belong in any of these chapters he writes about but I love and respect my hip-hop music and my black community but it does not reflect who I am. I think that is what Asante was trying to get at but I do not think he went about this point the right way. He probably could have interviewed his black students to get a broad understanding of our black culture and how to portray it in this book. Chapter 3 is the Interview with the ghetto, which not all black people live or have lived. He should have done an interview of the ghetto and then an interview of a rural community or even a suburb. Chapter 2 was talking about keeping it real. Not everyone is fake or has to put up this front in the hood to get respect. Chapter 7 is the Beyond Jena: Free ‘Em All in this generation we really do not have any full time activist who fight for the advancement of our black culture. Black people only come together when something big is done to our kind of people and then they feel the need to protest and be heard. They should be doing this everyday against black on black violence and gang war. Stand together for those topics that make our people suffer each and every day.