

Counter-culture in Great Britain in the 1970s

Classe de Seconde Générale et technologique
Lycée Générale et Technologique des Eaux-Claires

Mémoire : héritage et rupture

Problématique : comment se manifestait le malaise des jeunes dans la société britannique des années 70?

Fil directeur de la séquence : lien entre société et l'apparition d'un code vestimentaire nouveau accompagnée d'une nouvelle forme d'expression artistique

Tâche finale : écrire une chanson punk des années 70

Tâche intermédiaire 1: Se mettre dans la peau d'un jeune punk et écrire ce que l'on ressent

Tâche intermédiaire 2: Se mettre dans la peau d'un jeune punk et écrire ce que l'on pense de la société dans laquelle on vit

Objectifs

Culturels : la société britannique sur fond de crise économique des années 70s ; la contre-culture des années 70s

Compétences linguistiques :

- maîtriser les formes du passé pour parler d'une époque révolue : V+ed, Had+en-

-maîtriser la prononciation et l'accentuation de certains mots : society, crisis, economy, riot, strikes, chaos, garbage...
Créer des rimes avec les mots

-maîtriser le lexique lié à la situation économique des années 70, aux mouvements sociaux et la critique d'une société

Compétence sociolinguistique : savoir intégrer les dimensions culturelles et écrire une chanson empreinte d'une certaine tonalité rebelle

Compétences pragmatique : savoir recourir à des énoncés adaptés et les organiser pour donner forme à une chanson

Compétence numérique : travailler sur l'ENT de l'établissement (Moodle) et avec des outils collaboratifs en ligne (Mindmeister, Padlet, Calaméo)

Démarche - Partir de certains éléments de civilisation, le portrait de la société britannique dans les années 70, pour comprendre la naissance du courant punk. Ensuite, regarder de près le personnage du punk, le reflet qu'il donne à voir au monde, son attitude, ses pensées. Etudier la forme classique d'une chanson et quelques modèles de chansons punk. Enfin, à l'aide d'outils, s'exercer à écrire les paroles d'une chanson punk.

Séance 1: Présentation - Introduction à la thématique (2heures)

La première heure se déroule en salle informatique. Le cours est inscrit sur la plateforme d'apprentissage Moodle, intégrée à l'ENT.

Objectif : présenter la société britannique des années 70.

1. Dans un premier temps, partir des représentations des élèves avec la question suivante : « *What do you know about British society in the 1970s ?* » (5 mins)

Comme cela est prévisible, les élèves connaissent très peu d'éléments sur cette période. Ils ont certainement à l'esprit quelques éléments (mais ne connaîtront probablement pas les équivalents en anglais) tels que les pantalons à pattes d'éléphant, les chaussures à talon compensé, les coiffures afro, la musique disco... mais il sera nécessaire de les inviter à découvrir d'autres éléments en effectuant des recherches sur internet.

2. Les élèves seront donc guidés vers les domaines à rechercher afin de gagner du temps car bien souvent, ils sont un peu perdus devant une question générique telle que « les années 70 en Grande Bretagne ».

L'encadré ci-dessus est un extrait des instructions visibles par les élèves sur Moodle.

Step 1 (20 minutes)

1. What do you know about the 1970s (British context). Brainstorming

If you don't know anything about the subject, go on the internet and do some research work.

Use the following guidelines to help your research work

- **fashion : clothes and hairstyle**

- **music**

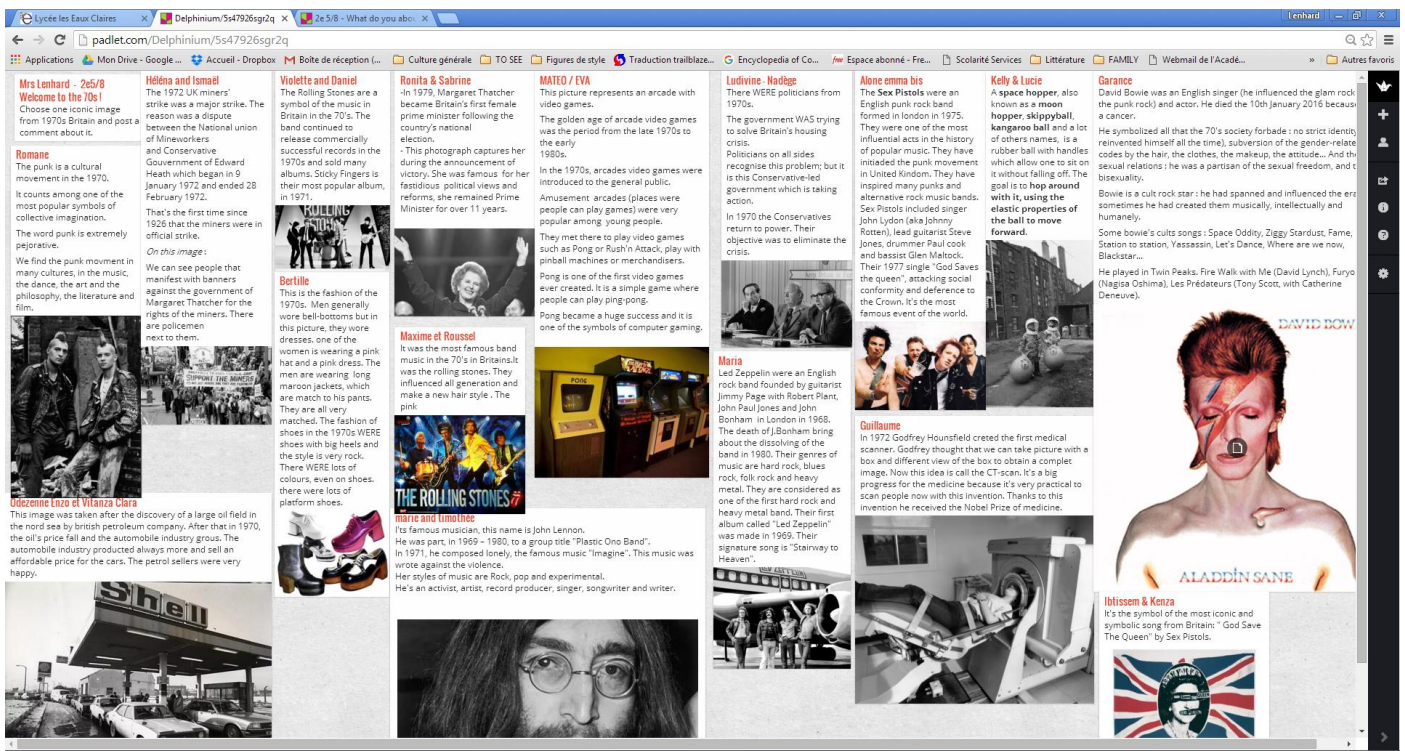
- **entertainment - objects used**

- **the economy**

- **house (what kind of appliances)**

- **politics**

Ci dessus les productions écrites des élèves retravaillées à la maison. Tout comme pour un travail écrit classique chez soi, les élèves savent qu'ils doivent respecter certaines règles : à savoir, ne pas faire des copier-coller et ne pas utiliser « Reverso » pour faire traduire des phrases entières. Ceux qui avaient « oublié » ces règles ont été invités à refaire leur travail et de reformuler le contenu avec leurs propres mots.



4. Deuxième heure : les recherches sont ensuite présentées à l'oral à la classe. Depuis le début de l'année, les élèves ont reçus des instructions pour progressivement s'affranchir de leur support papier lorsqu'ils font une présentation orale. A partir du mois janvier, ils ne peuvent désormais plus lire (écrit oralisé) – ils doivent reformuler à partir de bribes de phrases. Les élèves moins à l'aise ont dû apprendre par cœur, ce que je tolère, en espérant que petit à petit, cette façon de faire (même la mémorisation du texte) faciliterait la fixation du lexique et des structures syntaxiques.

Nous avons consacré une heure aux présentations orales, ensuite pour limiter le temps passé sur cette activité, en chaque début d'heure, j'appelle seulement un à deux binômes à passer devant la classe. La page Padlet est ouverte, et l'on peut cliquer sur le travail d'un binôme pour que celui-ci apparaisse en grand, et le reste de la page est grisée.

Pour chaque présentation, quelques élèves sont désignés pour repérer les erreurs de prononciation ou de grammaire. J'interviens pour les compléments de correction. Certaines mises au point grammaticales sont faites et notées comme trace écrite (par exemple, correction des erreurs concernant l'utilisation de l'article déterminée pour le nom générique comme « disco », « punk », « Great-Britain »...

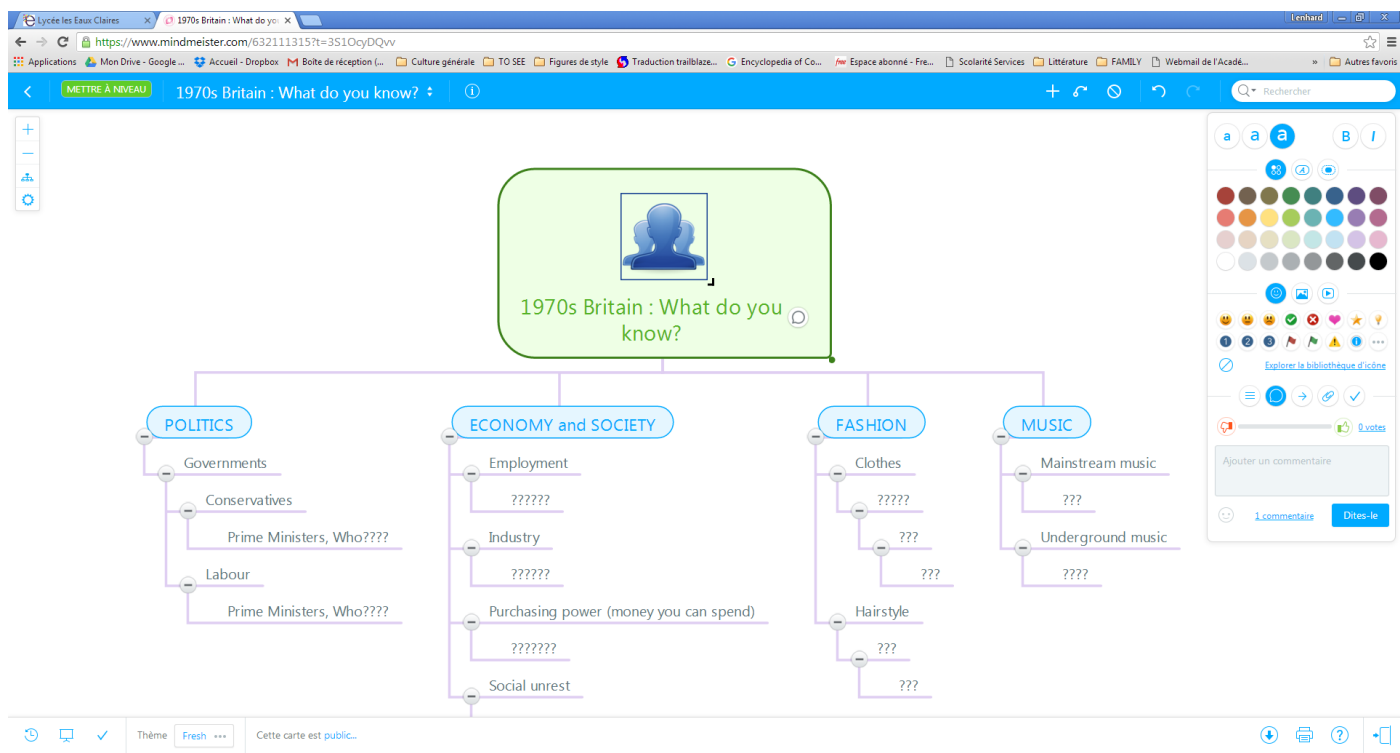
Etaler les présentations orales dans le temps permet aussi de fixer certains éléments de contenu dont les élèves auront besoin tout au long de la séquence.

Séance 2 : Organiser le contenu (1 heure)

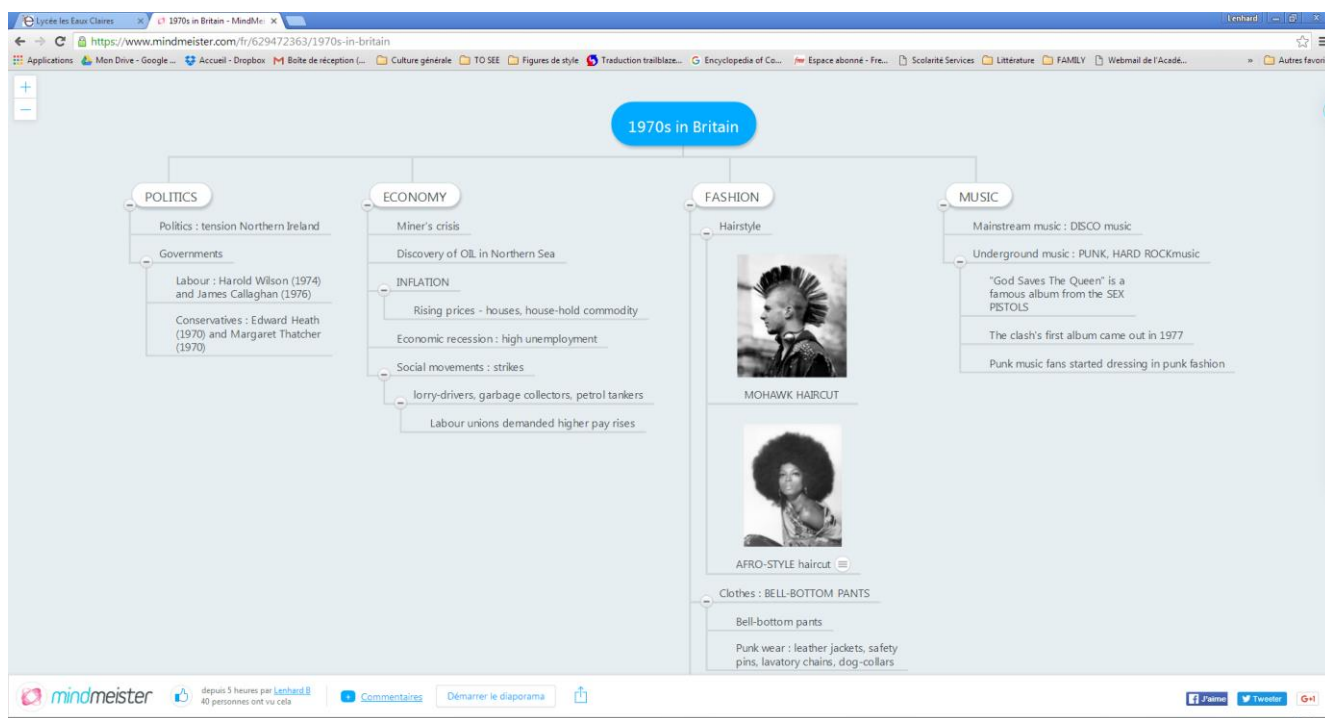
Travail en salle informatique sur le site Mindmeister. A la différence de Padlet qui est un outil idéal pour une écriture synchronique, Mindmeister permet une écriture collaborative, c'est-à-dire que les élèves peuvent modifier le support de travail ou co-construire sur le même support. Cependant, il est très difficile de faire travailler toute une classe sur une même carte mentale. En revanche, avec Padlet, il suffit d'importer l'URL de la page dans Moodle et tous les élèves peuvent travailler sur la même page. Avec Mindmeister, pour faire travailler les élèves sur la même page, il faut entrer le courriel de tous élèves de la classe, ce qui est une procédure assez fastidieuse. J'ai donc limité le travail de collaboration à un groupe de 4 à 6 élèves qui partagent une carte en s'échangeant leur adresse mail. Deuxième difficulté, Padlet permet l'affichage d'un nombre illimité de photos alors que Mindmeister limite l'affichage gratuite à deux photos seulement. Malgré ces obstacles, la carte mentale de Mindmeister est un outil approprié pour permettre la

fixation du contenu d'apprentissage. Elle facilite l'organisation des idées et permet une visualisation rapide des liens entre rubriques. Pour les élèves, la mémorisation devient plus efficace à travers l'organisation spatiale des idées.

1. Dans un premier temps, j'ai utilisé cette carte en classe pour faire un rappel à l'oral des éléments résultants de la recherche des élèves en salle informatique. (10 minutes en interaction)



Les éléments non encore connus des élèves seront rajoutés plus tard. Nous allons donc construire progressivement une carte commune issue des autres cartes des élèves. Le résultat attendu correspond à peu près à la carte ci-dessus.



2. Travail en salle informatique. **Objectif : développer chaque rubrique plus en profondeur**

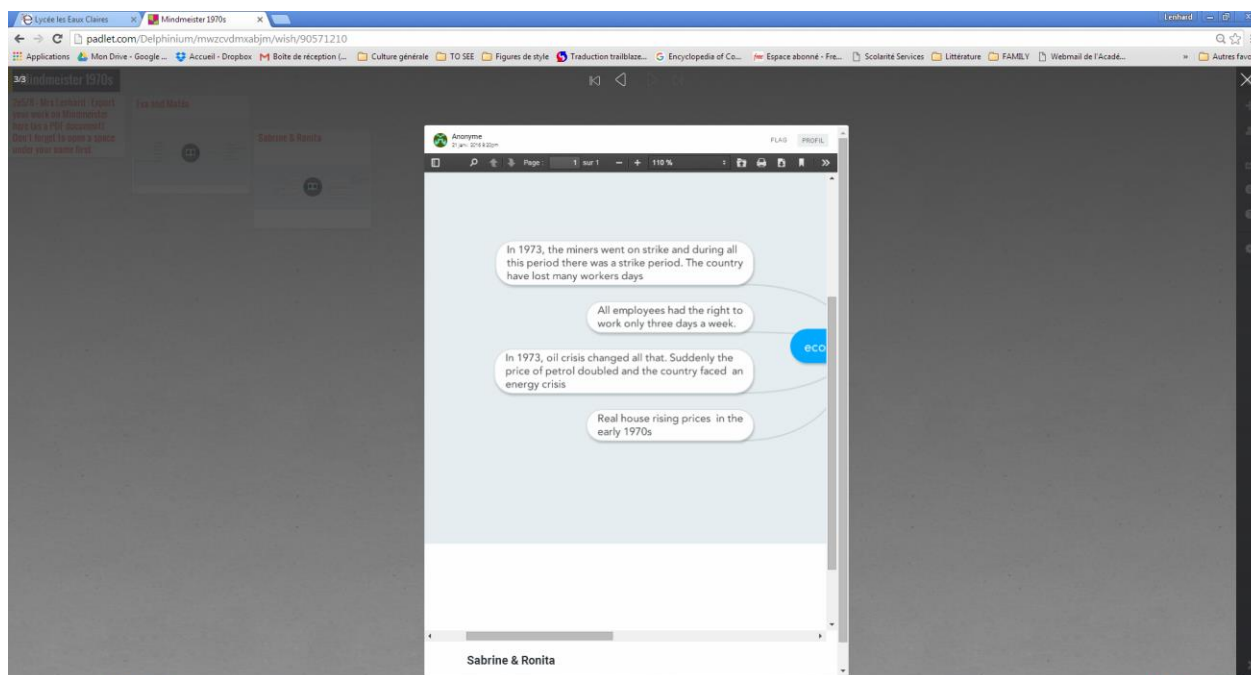
La classe est divisée en 4 groupes: Politics (moins d'élèves), Economy, Fashion, Music (le plus d'élèves). Dans un premier temps, les élèves travaillent à deux. Ensuite, ils doivent partager leur carte avec un groupe d'élèves. J'ai

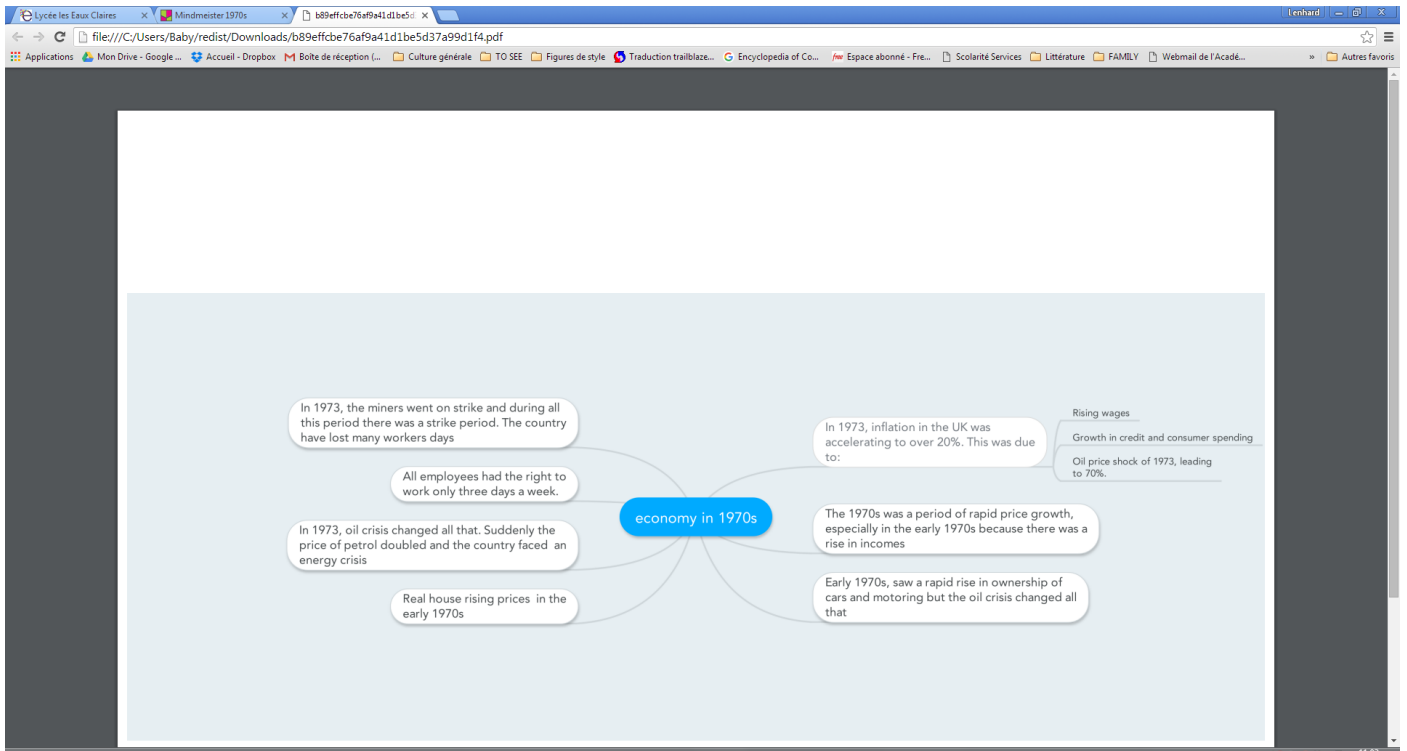
démarré la séance en passant un tutoriel sur Mindmeister en anglais, puis en français. (10 minutes). Travail sur la carte (25 minutes).

Le travail sur Moodle a l'avantage de permettre aux élèves de travailler à leur rythme, d'arrêter et de reprendre à souhait l'activité à la maison. Ainsi, contrairement au travail classique en cours, la limite de temps ne constitue plus une barrière pour les élèves lents ou faibles en langue. Le travail des élèves peuvent entre-temps se nourrir des apports du contenu traité en classe.

Il s'est avéré que les élèves ont eu des difficultés à partager leur carte à la maison. Une séance en salle serait peut-être nécessaire pour leur apporter de l'aide. Je me rends compte que l'apprentissage du contenu disciplinaire se double d'une autre difficulté, l'apprentissage numérique des élèves. Je leur ai donc demandé de rester en binôme sur la même carte réalisée en salle informatique. Les élèves construisent progressivement leur carte et le travail sera arrêté au moment où nous commencerons à nous focaliser sur l'écriture de la chanson.

Exemples de productions de 2 binômes :





Séance 3 : Travail sur un texte (2 heures)

Objectif : Il s’agit surtout d’un apport lexical à travers ce texte synthétique, mais nous complétons également les éléments de contenu qui n’ont pas été amenés par les élèves à la suite de leur recherche.

Lecture silencieuse d’un paragraphe, suivie de la correction sous la forme d’une interaction à l’oral. Les élèves sont invités à se corriger mutuellement et à contribuer aux réponses incomplètes.

TEXTE distribué aux élèves :

1970s Britain : Historical Facts

Politics

1970: The Conservatives in power with Prime Minister (PM) Edward Heath.

1974-1979: Labor Party in power. Harold Wilson became PM in 1974. He resigned in 1976 and was replaced by James Callaghan.

1979: Margaret Thatcher, a Conservative, became Britain’s first female Prime Minister.

The economy

The economy was in **deep recession** and the country was in debt. Industrial workers were badly affected as manufacturing industry collapsed.

Inflation: The peak was reached in 1975 at almost 25% annually. So, prices were high and it was hard for people to buy basic commodities for everyday use. There was also a high rate of unemployment among young people.

1973: International Oil Crisis. Price inflation reached double digits (=two figures like 10, 11, 12...)

1976: IMF bail-out (IMF: International Monetary Fund; bail-out = the IMF help with money). This was very extremely unusual for a developed nation.

Society

Social unrest in Britain: the Winter of Discontent

Winter of 1978-79, is called the “Winter of Discontent”. It was coldest winter for 16 years. Strikes paralyzed Britain: Lorry drivers, petrol tankers, hospitals, dustmen went on strike.

Public sector trade unions were demanding larger pay rises but the government (Labor government with James Callaghan as PM) was imposing rules that kept pay rises below 5% to counter inflation. The governments were unable to contain the strikes and this led to the rise of Margaret

Thatcher (1979-1983; 1983-1987; 1987-1990).

The phrase "Winter of Discontent" is from the opening line of William Shakespeare's III "Now is the Winter of our Discontent / Made glorious summer by this sun of York..."

The weather turned very cold in the early months of 1979 with blizzards and deep snow, the coldest since 1962-63, rendering some jobs impossible, reducing retail spending and worsening the economy.

Under Heath government, the country would go on to lose 9 million working days to strike action. His government was in constant turmoil, declaring a state of emergency in a peacetime record of five times. The last of these, in 1974, triggered an early election, bringing Harold Wilson back in power: a known face hoping to govern an increasingly ungovernable Britain. Many important private and public services were halted across the country. Unburied coffins in Liverpool piled up and there was no garbage collection in many cities. The strikes were having a highly disruptive effect on the lives of average British citizens. The country was now in gridlock. (=dead end). There was a general feeling of helplessness. The government seemed completely unable to control either inflation or the strike action.

Counter-culture movement

Punk rock emerged out of this chaos to express the British working class's sense of anger and despair at the apparent hopelessness of its situation at the bottom of a rigid class hierarchy (Kallen, History of Rock and Roll 87).

Punk rock was explicitly anti-establishment, and it articulated its opposition to socio-economic inequality not only through its songs but also through its fashion style. Punk championed a Do-It-Yourself aesthetic that involved appropriating banal objects from everyday life for outrageously bizarre purposes.

Safety pins, lavatory chains, belts and ripped clothing became "signs" that alluded to the bondage of the working class to poverty in a decadent consumerist society. The deliberate outlandishness (=bizarre, strange) of punk fashion also signaled the working class' resigned acceptance of its alienated, 'outcast' status in British society (Hebdige, Subculture 65-66).

Punk was also opposed to racism, which was strong in the 1970s. In fact, punk openly identified with the black music subculture of reggae. It admired reggae's opposition to race and class oppression and its complete disavowal (= refusal) of white mainstream society (Hebdige, Subculture 63-64).

<http://www.nlb.gov.sg/blogs/librariesplanade/music/anarchy-in-the-uk-the-explosive-emergence-of-punk-rock-and-its-aftermath/>

Trace écrite élaborée collectivement. Certains points n'ont été traités qu'à l'oral. L'apport lexical de ce texte devrait constituer une partie des outils pour l'élaboration des paroles de la chanson.

Politics

1. The four Prime Ministers in Great Britain in the 1970s WERE Edward Heath, Harold Wilson, James Callaghan and Margaret Thatcher
2. The two Conservatives PM of the decade WERE Edward Heath and Margaret Thatcher
3. The two Labour (labor in am.eng.) PM of the decade WERE Harold Wilson and James Callaghan

Summary: In Great Britain, there are two major political parties: the Labor Party and the Conservative Party. Ideologically speaking, the Labor Party traditionally favors more state intervention, a larger public service, and some measures of social equality. The Conservatives prefer to adopt free-market policies and think that individual initiatives are more efficient to solve economic and social issues (=problems). The Conservatives put more emphasis on the notion of private enterprise.

The Economy

1. All the words that indicate a movement or an economic movement (one example : recession)

Recession - backward movement

Inflation - is an UPWARD movement

COLLAPSE - To fall down ABRUPTLY; a downward movement

PEAK - to peak means to reach the top

REACH - is a movement in a certain direction

HIGH - like in high inflation means an upward movement

A crisis in terms of the economy means that the economy is going backward or it has been stagnating FOR A WHILE.

Summary: The economic situation in Great Britain in the 1970s was fairly bad. There was a recession and inflation was at a peak. This meant very high prices and therefore purchasing power (the money you have for spending) for the working classes went down. The recession also led to (lead-led-led) an increase in unemployment. (instead of "led" you can also say "cause").

Society

1. List all the problems that British society had to face in the 1970s

-Weather: It was an extremely cold winter. Some jobs were impossible to do during freezing weather. This SLOWED DOWN the economy. The economy WORSENEDED. (Bad - worse -worst).

- Trade unions (collective organizations of workers for bargaining power with bosses; to bargain= to negotiate) CALLED FOR STRIKES. They were a lot of strikes during the 1970s. Economic productivity **went down**. The consequences: there were no garbage collection. Garbage would PILE UP in some areas. There were also **unburied coffins**. A coffin is a kind of box where you put when you die.

Vocabulary :

unrest = disorder

lorry drivers - am.eng. TRUCK drivers

Consequence of lorry drivers' strikes = There is a LACK of provisions in supermarkets (food, house-hold COMMODITIES or house-hold GOODS)

Petrol tankers = am. eng. GAS tankers = trucks carrying / transporting gas

Consequence of petrol tankers' strikes: Transport is HALTED (=slowed down or even stopped). There is no gas for private cars or public transportation.

Dustmen = am.eng. Garbage men or garbage collector

Pay rise or pay raise (pay = salary / salary increase)

Above = the contrary is Below

Trade Unions = work organizations that defend workers rights, negotiate higher pay raises with bosses and fight for workers' benefits

Strikes - when you stop working at the call of a workers organization and you demand changing work conditions or benefits

Blizzards - a severe snow storm

retail - distribution (usually of goods / products)

to spend = you spend money when you buy something /Spending

To Worsen - to make the situation worse - more negative

Turmoil - chaos

State of emergency - declared by the government in times of social or political trouble

Trigger - to start

Coffin - people are put in a coffin where they lay underground when they die

Disruptive - something that is disruptive acts negatively - to break apart or to cause trouble

Gridlock - a dead-end; there is no exit possible

Summary: There were a lot of strikes in the 1970s. This paralyzed the economy even more. The garbage collectors' strikes meant a pile-up of trash in some areas. There was a SHORTAGE (=lack /Not enough) of gas ("petrol" in brit.eng.) for transportation. People couldn't go to work

Counter-culture movement

1. Pick out the negative expressions in the first paragraph.

A sense of anger /despair/ hopelessness/rigid class hierarchy

Reformulate (interaction à l'oral, enseignante - élèves)

The working classes in Britain were angry.

They were desperate.

They were (or felt) hopeless.

They lived in a system of rigid class hierarchy. There are three categories of classes : upper class, middle class and lower class(or working class)

A rigid class hierarchy means that that there is no social mobility.

2. Describe what characterizes the punk movement (2nd paragraph)

What characterizes the punk movement was that they were against government and the authority. They were against the rigid class hierarchy. They wanted more social equality. They thought that the working classes WERE OPPRESSED by the capitalist system.

3. List the different items used by punks (2nd paragraph)

Punks used different items: safety pins, dog collars (not in the text), lavatory chains, ripped (=torn) clothing and pins and spikes on leather jackets (not in the text).

3b. What do they signify?

These items symbolized the working class bondage (to be chained like a slave) to poverty in a capitalist system. They are signs of people's passivity because they accepted their situation without rebellion. The punk objects acted like a message to society saying "Look here, you are like a slave, attached to your present condition, and you are not doing anything!". Furthermore, they were also provocative.

4. What is the relationship between punk and black music?

Punk has a certain relationship with black music. Like reggae musicians, they are opposed to RACISM. Reggae music DEALS WITH class oppression and reggae openly refuses MAINSTREAM VALUES (the dominant values of the white upper or middle classes) of a capitalist system.

A la fin de chaque paragraphe et en début de la prochaine heure de cours, les éléments traités dans ce texte sont rebrassés sous la forme de questionnement. Je m'assure que l'essentiel du contenu ait été compris et demande aux élèves de reformuler leurs réponses : "How was British economy in the 1970s?" / "British society had to face a lot of troubles in the 1970s. Can you name them?" / "What were the consequences of the strikes for the general public?"..

Séance 4 : Vidéo de la BBC The Clash, New Year's Day '77 (1 heure)

Il s'agit d'un document de la BBC de 2014 en hommage à Joe Strummer (décédé en décembre 2002), chanteur emblématique du group punk légendaire « The Clash ». C'est la scène d'ouverture qui a été choisie. On y voit des images d'archives, en noir et blanc et couleur juxtaposées, sur deux types de fond sonore : la célèbre chanson de « Culture » intitulée « Two Sevens Clash » par le chanteur Joseph Hills. L'on entend également une voix-off réciter le non moins célèbre poème de Noël de Alfred Lord Tennyson « Ring out, Wild bells ». La conjonction des deux récits renforce d'emblée le propos du documentaire – la transition vers 1977 représentait effectivement un renouveau - pour les uns (Joseph Hills reprenant à son compte les prédictions de Marcus Garvey) c'était la fin probable du monde en 1977, et pour les autres, avec recul, notamment pour les fans du punk et les critiques de musique, l'année 1977 était un tournant dans l'histoire du punk, avec l'arrivée en scène des Clash.

Ce document a l'avantage de présenter de façon concentrée un portrait complet de la société britannique à la fin des années 70. L'objectif est de permettre aux élèves d'appréhender deux aspects de cette société : d'une part, elle est caractérisée par des classes sociales distinctes (cf. texte supra. « *rigid class hierarchy* »), et d'autre part, elle est marquée par le multiculturalisme. On y voit ainsi, sur une toile de fond festive, puisque l'on fête le nouvel an, toutes les strates sociales : l'aristocratie, la classe moyenne et la classe ouvrière, et l'on perçoit également plusieurs communautés, notamment, la communauté noire jamaïcaine et la communauté indienne. Le code vestimentaire comme signe d'appartenance sociale ou idéologique (ex. l'uniforme militaire de Joseph Hills) indique clairement les divisions entre classes sociales. Enfin, parmi les gens dansant au rythme de « Two Sevens Clash », l'on distingue nettement quelques punks qui eux ne dansent pas comme les autres. Un élève a remarqué à juste titre qu'il n'y avait « pas de chorégraphie » et que cette danse ressemblait plus à « une danse primitive », ce qui accentue la marginalité des punks par rapport au reste de la société.

Les élèves visionnent la vidéo une fois sans coupures, et deux autres fois entrecoupée d'une pause vers le milieu de la bande.

BBC VIDEO - British society in the 1970s (2m.45)	
What kind of society? Look at the video and fill in the grid. WHO do we see?	
Identify the different communities	

Social categories	
Describe the people's physical appearances : clothes, hairstyle	
Attitudes : what are the people doing	

WHO do we see?	
Identify the different communities	Jamaicans, Indians, the white British people, some kind of sect
Social categories	The upper class, the middle-class, the Lower class We see rich people and poorer people - all the different <u>social strata</u>
Describe the people's physical appearances : clothes, hairstyle	People's professional identity : We see policemen, soldiers, a priest and a monk (or a man in a monk costume). Some ARE WEARING COSTUMES. We saw punks, rastas, sikhs. The Sikh has his hair dressed in a sikh turban. The singer has rasta hair. Some women have afro hair-cut and some punks have mohawk hair-style. The singer was wearing a military uniform.
What are they doing?	The scene takes place in London. We can see fireworks in front of the Big Ben. People are celebrating the new year of 1977. People are dancing in a fountain; They seem DRUNK. We saw a woman KISSING a policeman. The policeman is wearing the traditional <u>booby hat</u> . The people are mostly young. They are all PARTYING to celebrate the new year. Some people are drinking pints of beer. Some people are smoking marijuana. Some people are dancing waltz, some are dancing rock and roll. Some punks are jumping and shouting.
Conclusion: British society in the 1970s was <u>multi-cultural</u> . This video shows all the different classes and social categories of British society at that time.	

Les informations suivantes sont données aux élèves mais ne sont pas traitées en cours

The song you hear

It is from a Jamaican band called “Culture” and the album is titled *Two Sevens Clash* (1977).
The lead singer is Joseph Hills.

“Culture” is widely acknowledged as the greatest roots reggae harmony group of all time; they made acclaimed records and toured widely for 30 years.

TWO SEVENS CLASH is hailed as one of the greatest, most influential records ever made; the title track's predictions brought the city of Kingston, Jamaica to a standstill on the fateful date of July 7, 1977, the date when 7s would fully clash. The album was an important influence on a whole generation of punk rockers including The Clash and The Sex Pistols.

The poem you hear (part of it)

Is part of “Ring out, Wild bells” (1850), a Christmas poem from Alfred Lord Tennyson.

‘Ring Out Wild Bells’ by Lord Alfred Tennyson reminds of the transitional nature of life and also of the world at large, of which transition of the old year to the New Year is also a part. In this poem the poet hopes that whatever transition takes place should be in a positive direction.

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

Ring out the grief that saps the mind
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes
But ring the fuller minstrel in.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,

The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

Séance 5: La présentation du punk (1 heure)

Objectif : l'on aborde ici la phase préliminaire de l'écriture de la chanson. Afin de pouvoir se mettre dans la peau d'un jeune punk des années 70, les élèves doivent savoir qui il est, pourquoi il a choisi de se démarquer des normes (« mainstream values ») de la société britannique et comment se manifeste cette marginalité.

1. Des images de punk sont vidéo-projetées. Ce sont des photos d'archives qui ont été tirées en noir et blanc, ce qui convient à la problématique des punks (noirceur des idées, le chaos..). Les élèves observent les photos et travaillent sur plusieurs axes.

British punks in the 1970s: Punk attitude



Photo 1



Photo 2



Photo 3

Consignes: Look at these pictures and think about the following points.

2. Exploitation des points 1 et 2. Interaction à l'oral Faire répéter, reformuler les réponses. Pas de prise de notes à ce stade.
3. Trace écrite collective des points 1 et 2.

4. Traiter le point 3. Comme il s'agit d'exploiter l'implicite et des notions plus abstraites, donner un laps de temps aux élèves pour la réflexion et l'écriture.

5. Mise en commun du point 3.

Punk Attitude	Fill in the grid
1. The Punks - How do they look like? CLOTHES HAIRSTYLE	
2. Who are they? - AGE GROUP / SOCIAL CLASS	
3. What do they think about society? IDEAS ABOUT SOCIETY	

Trace écrite construite collectivement British punks in the 1970s - Punk attitude

Description of three photos

Clothes : they wore (wear-wore-worn) customized leather jackets with spikes. The woman in the subway is wearing a ripped T-shirt

Their hair-do (hairstyle) was done in the MOHAWK style

There wore very unusual jewels : lavatory chains, safety pins as earrings, and a lot of piercings.

Some punks also had tattoos. On photo 3, the man in the foreground is wearing make-up around his eyes. He also had his mouth pierced with a safety pin and with a chain hanging from his mouth to his ear.

Detail descriptions

Picture 1

This picture had been taken (past perfect) in the subway. The woman is not posing. She occupies the right-hand corner at the bottom of the picture.

The photograph has chosen (present perfect - present tense because you are describing something that you see) to show her ISOLATION. She is a marginal in her society. The woman standing on the left seems to LOOK DOWN ON HER. Or she may be looking at the photograph. The woman's face is BLANK / She HAS A BLANK LOOK. She seems as if she is not expecting anything from society anymore.

Photo 2

It is a group of punks in the streets of London. Their heads are either SHAVEN or done in mohawk style.

It is a social moment - the group is talking, drinking and smoking during DAYTIME.

Photo 3

It looks as if these two punks ARE CHAINED TO EACH OTHER. They have the same style of make-up - a THICK black line around their eyes (opposite of THICK is THIN)

Age and Social group

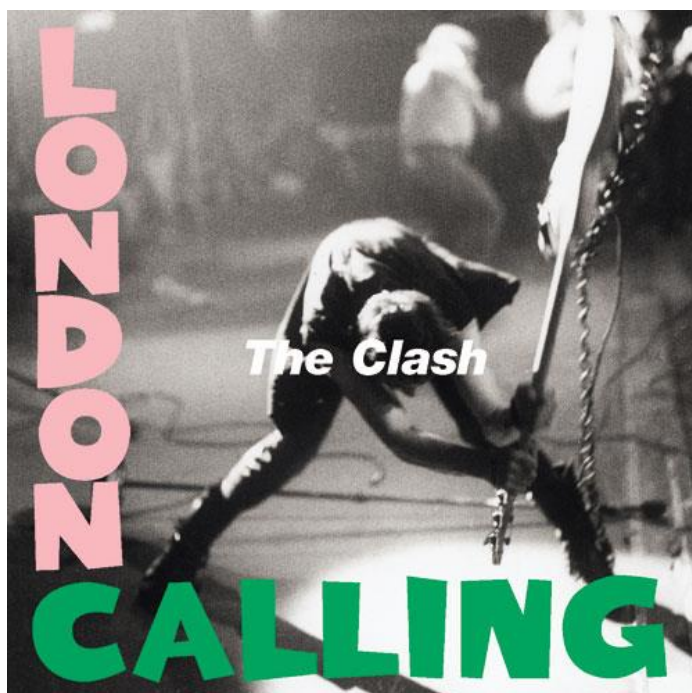
Punks are quite young and they are BOTH males and females.

They come from both lower classes and middle classes (sometimes even higher classes; for example, Joe Strummer, the lead singer of The Clash). Punks are MOSTLY whites.

Deuxième étape :

Describe this picture and imagine its context. (Where? Who? What's happening and why).

Read the text and check your answers.



<http://www.rollingstone.com/music/pictures/readers-poll-the-best-album-covers-of-all-time-20110615/the-clash-london-calling-0390006>

READERS POLL: THE BEST ALBUM COVERS OF ALL TIME

Pennie Smith is one of the UK's leading rock photographers. She made one of the most famous photographs in the history of rock 'n' roll - the cover image for London Calling by The Clash.

Pennie Smith was snapping photos of the Clash at New York's Palladium in September of 1979 when **she captured one of the most iconic images in rock history**. Paul Simonon (bass player for The Clash) was annoyed by the relatively quiet audience, so he began smashing his bass against the floor. "The Palladium had fixed seating, so the audience was frozen in place," Simonon has said. "We weren't getting any response from them, no matter what we did. I'm generally good-natured, but I do bottle things up and then I'm like a light switch, off and on, and it can be quite scary, even for me, when I switch, because it's very sudden. Onstage that night I just got so frustrated with that crowd and when it got to the breaking point I started to chop the stage up with the guitar."

Joe Strummer (lead singer of The Clash) loved the photo, but Smith tried to convince him it was too out of focus for the *London Calling* cover. She was overruled. The smashed bass now resides at the Rock and Roll Hall of Fame in Cleveland, Ohio.

Trace écrite construite collectivement

Description album cover

It is a very famous album cover. It is considered as an iconic image of counter-culture in the 1970s. We can see Paul Simonon, The Clash's bass player smashing his bass guitar on

the ground. This photo is enigmatic because the VIEWER has NO IDEA what is going on. You have to read the anecdote (the text) to understand the situation.

Why is this picture so famous?

This image is iconic for SEVERAL reasons:

First, a musical instrument is precious for a musician. He/she usually doesn't break it, and definitely NOT in front of his public. So by doing this, it becomes a provocative act but it also tells something - it's like an act of speech.

Second, the photo becomes important because IT HAS STORY VALUE. It tells a story and this particular story reveals a lot about punks. It reinforces their anti-conformist attitude and their desire to wake the population up. They hate passivity: physical passivity during a concert and ideological passivity in general when people don't react in society in front of negative issues (for example about the rigid class system or the working class exploitation).

Third, this photo captures a moment in punk history because it is related to one of the most important punk band in music history. And the moment that is captured is symbolical of punk attitude, that is their RAGE, and how they don't hesitate to say that they don't agree with how society is evolving. And they SHOW it by their actions.

Last, this is a very good photo for several reasons. The bassist's position is very interesting: he seems to have really long skinny legs that are SPREAD in a large V position. It is as though he were in a choreographic movement.

We cannot see his face as his look is directed towards the floor. So, the anonymity makes the picture more symbolical - it represents the rage of a WHOLE GENERATION. Besides, the focus is on him and the background IS BLURRED. Therefore, it re-inforces the impact of the gesture (or the act of breaking).

Séance 6 : travail préparatoire en vue de l'écriture d'une chanson punk (2 heures)

1. TOOLBOX for your lyrics

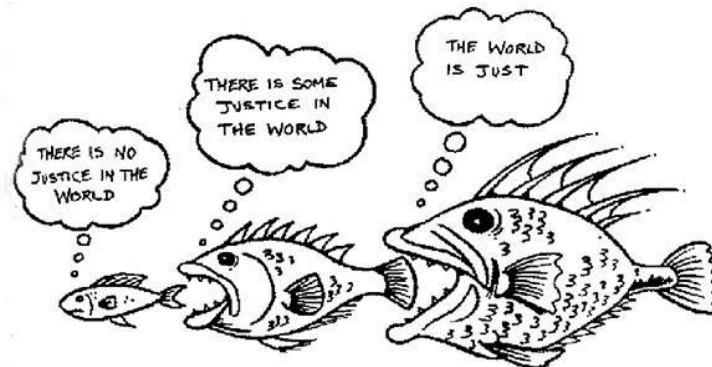
Poverty	People in Government	Civil Unrest
(1) Poverty	(1) King	(1) Protest
(2) Street person/bum/homeless/begger	(2) Queen	(2) Crowd
(3) Insanity	(3) Voters	(3) Demonstration
(4) Drugs	(4) Citizens	(4) Signs
(5) Homeless shelter	(5) President	(5) Revolution
(6) Malnutrition	(6) Prime minister	(6) Tear gas
(7) Employment	(7) Official	(7) Riot
(8) Slums	(8) Bureaucrat	(8) Strike
(9) Hunger	(9) Political leaders	(9) Freedom
(10) Unemployed	(10) Civil servants	(10) Protestors

Adjectives

(1) ambitious (2) greedy (3) stupid
 (4) angry (5) arrogant (6) cruel
 (7) cynical (8) bitter (9) vain (10)
 ruthless

Others

Struggle, freedom, truth, youth, material, materialist, no control, no future, no hope, , rage, pain, vain, brain, drain, restriction, limitation, subjection, money, commercial, supermarket, doom, soon, downfall, coming up, ruin, approaching, near, criticize, applaud, accuse, damn, rights, power, opportunity, privileges, freedom, justice, hypocrisy, hostile, madness, anger, hatred, clash, smash, break, knock, corrupt, rotten, oppress.

1. Explain this drawing and propose a title for it.**Fish drawing**

Time: 20 m'

1. Look at the drawing and explain it.

(To help you - think about the possible links between the drawing the ideas of punks?)

2. Find a title for it**3. Exchange your ideas with your partner**

One pair tells about the drawing to the class. Discussion.

Trace écrite: Proposition of ideas from students (with the help of Henry, language assistant)

FISH DRAWING

We see three fish of different sizes. Each fish is eating the smaller fish, and the smallest fish is not eating anything. It's like the representation of a food chain. It represents society. The biggest fish represents the upper-class, the smallest fish, the lower class and the medium-sized fish the middle class. So, the biggest fish is the most powerful, and in the end its opinion is the only one that matters. The smallest fish has no power. Each fish/class sees the world differently, depending on their size (or power). We can say that "Might makes right".

The fish are passive. They accept the structure of society. If there were a "punk" fish, he would probably try to escape or resist (good remark!). We can say that the smallest fish is being exploited by the more powerful ones. Often in a society, the lower classes work for the benefit of the more powerful.

Propositions for a Title (from pupils) : The social food chain / Justice and Power / Survival

Teacher : what is the link between the drawing and society? (in relation with the economic system or the notion of justice) Draw parallels between Darwinism and the Capitalist system.

2. Prepare for your song lyrics - Writing activities

You are a young unemployed person and also a punk in the 1970s in Britain.

2.1 Write about **how you feel** (50-60 words). Work on your own (10 minutes) and then exchange your ideas with your partner (5 minutes).

Trace écrite

Correction collective - propositions des élèves à l'oral (améliorées par Henry, assistant de langue)

I am angry about my country's situation - all the poverty, the whole capitalist system is rotten. I want to cry and I feel bad in my skin. The prime minister doesn't care about me and my friends who are also in this situation. I've got no hope for the future. I have no job. In the past I had a job at a fast food restaurant, but it was like modern slavery. Now I'm unemployed, my parents kicked me out, so I live on the streets now. I want to rebel! I spend my time participating in riots and strikes to demand justice. I am angry and desperate about this society. I think poverty is a great injustice. I'm lost and alone in this world. But the strikes are useless. The prime minister is unconcerned. I'm rejected from society. I feel left behind like a piece of trash. I'm part of the lower-class.

2.2 Write about **what you think about your society** (50-60 words)

Trace écrite co-construite

I think that politicians make a lot of PROMISES that they don't respect.

I think that there is no justice in this world. There is such a GAP between the rich and poor.

I think that rich people have too much power and the poor are OPPRESSED and they don't have any power. Rich people have power but poor people are afraid to take it. Society is unjust because the lower classes ARE NEGLECTED. There is a lot of inequality.

There is a lot of racism in society against ETHNIC MINORITIES (Jamaicans and Indians).

There is a lot of unemployment and people don't have jobs because the government is not doing the right thing. Our government is weak.

There are a lot of strikes because working conditions are too difficult. People are not paid ENOUGH. There are disagreements between employers and the representatives of employees who are the LABOUR UNIONS.

I think that society is unjust and the government is not finding any solutions. There is a big difference between the rich and the poor (there is a GAP). I feel that I don't belong here and I cannot integrate into society. I feel left out. I am marginalized. I feel alienated (=feeling of separation).

There is no equality. There are no jobs. There is no future. There is no hope.

2.3 Choose one particular feeling and write about it (for example : you feel angry at the government because they are not doing anything to improve your situation) – (50-60 words)

Use this grid to help you. List possible feelings that you may have for each of the following.

The establishment	Your parents	Society
- The Queen - The government - The Police		

Trace écrite co-construite

The Queen : I'm angry at the Queen because she is NO HELP to anybody. She is useless. She doesn't care about people - she only cares about herself. She only thinks about her own crown. She's extremely rich *and* she doesn't pay any taxes. This is UNFAIR.

The government : I'm angry AT the government because they NEGLECT us and they are not really SOLVING our problems, for example, they are not SOLVING the problems of inflation, unemployment and the inequality between the social classes.

The Police doesn't allow us to demonstrate freely without using violence.

I am against authority, I am against the Police because the police REPRESSES demonstration too violently. The police use too much violence. The police abuse of their power.

The Police is REPRESSIVE and most of them are just CORRUPT.

Parents: My parents are passive and they always listen to the ideas of the establishment. They never criticize the government. They don't have any opinion OF THEIR OWN. They don't have any independence of mind. They are BLIND and they are conditioned by the MAINSTREAM ideology.

I am angry at my parents because they don't BELIEVE in me. My parents HAVE FAITH in the institutions. My parents are too different FROM me. My parents believe in the ideas of the establishment. They believe in the MAINTREAM values.

Society : In our society there are too many passive people - just followers who obey every stupid rule; they BEHAVE just like sheep. They are CONDITIONED by the ideas of the establishment.

I believe in a world where there is FREEDOM OF EXPRESSION.

.

-To whom are you addressing your song? Think about the audience. **Think about the subjects in the song**
 – I / You / they /We

2.4 Once you have chosen your subject (for example, what you think about authority or the establishment, or about what you want from your government), think about a list of words that you will need (you can use the toolbox). Then, **try the words that rhymes**. (You can use the following site to help you - <http://www.rhymer.com/>)

Examples of students :

For them the world is just
 But we are biting the dust

They have all the power

We have all the anger

I received an invitation

For a revolution

The government's corruption is a fact

And they demonstrate it by their act

3. Song Structure

There are seven pieces used in songs: **Intro, Verse, Chorus (Refrain), Hook, Bridge, Break (a break is a pause) & Outro**. Not every piece is required for each song, but **you do need at least one verse and one chorus**.

When you write your lyrics, an Intro or Outro is possible, but **you will need the verse and the chorus**.

Intro/Outro : A unique section that comes at the beginning / end of the piece.

Verse: when two or more sections of the song have basically identical music and different lyrics each section is considered one verse.

Chorus: The chorus or "refrain", in popular music is normally the repeated section, often the dynamically height of the music.

HOOK : Often this is a melody sequence that is normally based within or close to the song's chorus. The part that is easy to remember and hard to stop singing to yourself.

3.1 Have a look at these two songs from the Clash. **What kind of structure do they have? List the words that are repeated and the words that rhymes.**

Les élèves de bon niveau travaillent sur « London Calling » and les élèves ayant plus de difficultés se pencheront sur « White Riot ».

3.2 Read about two punk songs - London Calling and White Riot (The Clash)

Pair work : Read, understand and talk about the song and the informative text. Summarize and reformulate your answer.

Lecture silencieuse dans un premier temps, puis échanges entre binômes.

Binômes - présentation orale (au tableau - résumer les informations apportées par chaque binôme).

Objectif de Compréhension écrite : faire le lien entre éléments de la chanson et le contexte.

The lyrics: London Calling and White Riot

Travail sur les deux chansons : prise de notes individuelles et ensuite, pair-work à l'oral.

Quelques binômes devant la classe pour présenter le texte et échanges avec le groupe classe - confirmer, infirmer ou compléter les informations sur White Riot

2e étape : guider vers l'essentiel si repérage des éléments clé des chansons incomplet ou si texte non compris.

Pour White Riot

- Faire comprendre le parallélisme que fait le chanteur entre les noirs et les blancs (quel parallélisme et sur quoi?)

- Faire le lien entre les 3 éléments - communauté noire, communauté blanche et le terme "émeute des blancs" ("white riot")

Fiche de lecture:

White Riot: exploitation

1. Difference of attitude between black people and white people. Explain.

What does the singer say about :

- White people

- Black people

What is the link between the title "White Riot" and the two communities?

Black people gotta lot a problems

But they don't mind throwing a brick

White people go to school

Where they teach you how to be thick

(*Thick* here means stupid or dumb)

What do they do? Find one action the white do and one action for the black do

Black people

They throw bricks when they have problems.

This means that the blacks rebel (revolt) and don't hesitate to use violence to SOLVE their problems.

White people

When white people have problems they go to school .

This means that the whites are PASSIVE - they OBEY RULES (LAWS) (N -OBEDIENCE / OBEDIENT)

The singer is inviting the audience to rebel when white people have problems.

According to the song, black people are more willing to react to injustices, WHEREAS white people respect the rules and obey.

Two actions mentioned in this stanza:

- throwing a brick

- going to school

What the singer IMPLIES by throwing a brick is that black people fight for their rights by active measures.

What the singer means by going to school is that white people are OBEDIENT and they are passive.

2. Explain these lines. (Comment on the opposition between everybody and nobody)

An' **everybody's** doing

Just what they're told to

An' **nobody** wants

To go to jail!

Everybody - What does everybody do?

Everybody obey the rules because they don't want to TAKE ANY RISKS.

People are like sheep, they obey rules BLINDLY.

People are obedient; this means that they accept to FOLLOW the rule.

Nobody - Nobody wants to go jail.

Jail =PRISON

Why does nobody want to go to jail?

People are too much afraid / are too scared to disobey the rules because they FEAR they MIGHT go to jail.

This stanza criticizes people who are passive and afraid to break rules and go to jail.

There is an opposition between everybody and nobody.

What the singer means by "everybody's doing what they're told to" is that everybody is obedient and RESPECT THE RULES.

Nobody wants to break the rules because they are afraid / SCARED/ to go to JAIL.

3. Explain the relationship between “power”, “rich people” and “we”.

All the power's in the hands

Of people rich enough to buy it

While we walk the street

Too chicken to even try it

(Chicken here means to be afraid / to be a coward)

There is an opposition between rich people and poor people. Poor people are represented by the word "we". The singer STATES that rich people can buy power but poor people like the lower class are too afraid to take power. They LACK courage. We are COWARDS.

The power is in the hands of the rich is because they have money (ENOUGH to buy it)

This means that white people are COWARD (for the singer - according to the singer) coward is opposed to BRAVE.

The opposition is between the rich and us. We are too much afraid to try power - to try to access to power.*

4. Explain the different positions mentioned by the singer?

Are you taking over (take control)

or are you taking orders? (obey)

Are you going backwards

Or are you going forwards?

The singer is saying that in society there are LEADERS and FOLLOWERS. Leaders are those who take over - they are DECISION-MAKERS. Followers are like sheep - they obey the rules without QUESTIONING them.

The singer talks about the people who take orders (who obey rules) - these are FOLLOWERS. And he also talks about the people who take over which means people who control things - they are considered as LEADERS.

The message of the singer - he is asking people to choose their own destiny. He says that if people obey rules all the time, they are passive followers and they will go BACKWARDS. So, they won't make any progress in their life. In life, you should go forward.

London Calling : Pair-work

What is the purpose of an apocalyptic song?

What is the link between the apocalyptic message and the situation in Great Britain in the 1970s?

Exploitation: London Calling

Work on the first stanza. Find out the most important words / link those words together in order to make sense of this passage.

What does the text say about the Beatles? What is the difference between the Beatles and the punks. Find two words that oppose them in the text.

Correction : Trace écrite élaborée collectivement

London Calling - What is it about?

What is the purpose of an apocalyptic song?

What is the link between the apocalyptic message and the situation in Great Britain in the 1970s?

Production élèves

It's about an apocalyptic song. It tells about the ways the world could end. London was flooded in the past and is going to be flooded in the future. The title "London Calling" refers to the BBC radio service during World War Two. The song invites people (especially the lower classes) to rebel against the Establishment. It tells about the possible destruction of London but the singer has no fear.

1st stanza

"This is London Calling" is the call from the BBC during the Blitz (London during the Nazi bombardment). So, it is a RALLY for resistance JUST AS the British civilians did when they fought the Nazis' invasion of Britain. Therefore, there is a parallelism between the movement of resistance during WWII and the band's call for rebellion against the ESTABLISHMENT. The singer is using the same rally cry but this time he addresses young people ("come out boys and girls") and the UNDERDOG (those people who are oppressed and poor) to take to the streets, to resist and rebel against the Establishment. So, the singer is declaring war.

Beatlemania is the craze about the Beatles. The Beatles' tool is the swing whereas the punks' tool is the truncheon. Therefore, there is more engagement on the punks' side. The punks are more reactive to what is happening in society whereas the Beatles focuses only on amusement (dancing - the swing).

Chorus : The three catastrophes mentioned

The first catastrophe is the ice age - but here it doesn't mean a literal ice age. The singer is referring to Margaret Thatcher taking power in 1979. This IMPLIES that her reign is going to be destructive for British society. Therefore, the singer IRONICALLY ASSIMILATES the arrival to power of Margaret to an ice age. The second catastrophe mentioned is a nuclear accident (MELT-DOWN) that really happened in Three Mile Island (East of the US, in Middletown in the state of Pennsylvania).

The third catastrophe the singer talks about is the rising North Sea, and how if this happens, London **would be flooded. So, everybody would drown.**

"London Calling" by The Clash, 1979

London calling to the faraway towns
Now war is declared, and battle come down
London calling to the underworld
Come out of the cupboard, you boys and girls
London calling, now don't look to us
Phoney Beatlemania has bitten the dust
London calling, see we ain't got no swing
'Cept for the ring of that truncheon thing (truncheon =thick club or stick used by policemen)

[Chorus 1:]

The ice age is coming, the sun's zooming in
Meltdown expected, the wheat is growing thin
Engines stop running, but I have no fear
'Cause London is drowning, and I live by the river

London calling to the imitation zone (punk music was imitated by lots of other commercial bands)
Forget it, brother, you can go it alone
London calling to the zombies of death
Quit holding out, and draw another breath
London calling, and I don't wanna shout
But while we were talking, I saw you nodding out
London calling, see we ain't got no high
Except for that one with the yellowy eyes

[Chorus 2: x2]

The ice age is coming, the sun's zooming in
Engines stop running, the wheat is growing thin
A nuclear error, but I have no fear
'Cause London is drowning, and I live by the river

Now get this
London calling, yes, I was there, too
An' you know what they said? Well, some of it was true!
London calling at the top of the dial
After all this, won't you give me a smile?
London calling

I never felt so much alike [fading] alike alike alike

THE CLASH - LONDON CALLING

This is an apocalyptic song, detailing the many ways the world could end, including the coming of the ice age, starvation, and war. It was the song that best defined The Clash, who were known for lashing out against injustice and rebelling against the establishment, which is pretty much what punk rock was all about.

Joe Strummer explained in 1988 to *Melody Maker*: "I read about ten news reports in one day calling down all variety of plagues on us."

The title came from the BBC World Service's radio station identification: "This is London calling..." The BBC used it during World War II. (thanks, Stefan - Houston, TX)

The line "London is drowning and I live by the river" came from a saying in England that if the Thames river ever flooded, all of London would be underwater.

The line about the "Nuclear Error" was inspired by the Three Mile Island nuclear reactor meltdown in March 1979.

Rolling Stone magazine named London Calling the best album of the '80s. Pedantic readers noted that it was first released in the UK in December 1979. In the US it was released two weeks into January 1980, meaning that from a US perspective, it's a 1980s album.

This is one of the most popular Clash songs, and has been used in many

commercials and soundtracks. It was used in promos counting down the 2012 Summer Olympics in London, as well as the film soundtracks for *Intimacy*, *Billy Elliot*, and the James Bond movie *Die Another Day* (2002). The lyrics contain an observation about how society often turns to Pop music to make them feel better about world events, and how The Clash didn't want to become false idols for folks looking for escapism. This can be heard in the line, "Don't look to us - phoney Beatlemania (a reference to The Beatles' massive fan base in the 60s) has bitten the dust!"

A check of the archives reveals that this song - hailed by many music journalists as a monumental track - received far from unanimous praise from critics when it was released. <http://www.songfacts.com/detail.php?id=2527>

"White Riot" by The Clash, 1977

White riot - I wanna riot
White riot - a riot of my own
White riot - I wanna riot
White riot - a riot of my own

Black people gotta lot a problems
But they don't mind throwing a brick
White people go to school
Where they teach you how to be thick

An' everybody's doing
Just what they're told to
An' nobody wants
To go to jail!

White riot - I wanna riot
White riot - a riot of my own
White riot - I wanna riot
White riot - a riot of my own

All the power's in the hands
Of people rich enough to buy it
While we walk the street
Too chicken to even try it

Everybody's doing
Just what they're told to
Nobody wants
To go to jail!

White riot - I wanna riot
White riot - a riot of my own
White riot - I wanna riot
White riot - a riot of my own

Are you taking over
or are you taking orders?
Are you going backwards
Or are you going forwards?

WHITE RIOT by THE CLASH

THE

In this song, Clash frontman Joe Strummer is expressing his view that young white people should be outraged over their oppressive government just as blacks were, and should demonstrate through direct action and protest. He made it clear that the song - and the group - in no way advocated violence, and that it was certainly not racist. Strummer explained to *NME*: "The only thing we're saying about the Blacks is that they've got their problems and they're prepared to deal with them. But white men, they just ain't prepared to deal with them - everything's too cozy. They've got stereos, drugs, hi-fis, cars. The poor blacks and the poor whites are in the same boat."

- This song was inspired by the Notting Hill riots in west London on August 30, 1976. The carnival was a celebration of Caribbean culture, but it turned violent when police were attacked after arresting a pickpocket. Over 100 police officers were hospitalized along with about 60 crowd members. A lot of the tension was along racial lines, with black youths clashing with white officers, although gangs of white youth were also involved. Clash members Joe Strummer, Paul Simonon, and their manager Bernie Rhodes were at the event and got caught up in the riots, which led to this song. They included a photo of the Notting Hill riots on the back cover of the album.

Released in the UK on CBS Records March 26, 1977, "White Riot" was The Clash's first single. It became one of their signature songs and was an indication of things to come. The Clash spent the next eight years speaking out for the lower class and against the establishment. Targets of their scorn included the British government and their record company.

- Predictably, this song caused some problems during Clash concerts at times when audience members - often political punks - would use it as an excuse to cause trouble. Whether they should play it or not was sometimes a source of tension in the band.

Tâche finale (2 heures)

La tâche finale sera faite en partie en classe (le contrôle du travail pour voir si les élèves partent dans la bonne direction) et en partie à la maison.

L'écriture de la chanson sera réalisée en binôme et publiée sur Calaméo (<https://en.calameo.com/account/dashboard>) sous forme de recueil de chansons et le lien posté sur le blog du lycée.

Les élèves seront ensuite invités à scander les paroles de leur chanson. Pour les plus timides, il est possible de déposer un enregistrement sur Padlet, ou dans le fichier élèves sur le réseau du lycée.

Les liens de renvoi à la tâche finale de trois classes de Seconde :

<https://fr.calameo.com/read/0046463008f1b690fb882>

<http://fr.calameo.com/read/004646300d31035caa110>

<http://fr.calameo.com/read/0046463006bd3f1c973fc>