

REBEL, REBEL. PROTEST SONGS

p.210. Art and Power. From PUNK to hip hop. Is art the voice of teenage rebellion?



Pages of the book :

<https://fr.calameo.com/read/0032216223f441892c0eb?authid=41ldjTlGGdh5&>

<https://manuelnumeriquemax.belin.education/anglais-premiere>

Adjectives

- banned *interdit(e)*
- branded *étiqueté(e), désigné(e)*
- crude *grossier(ère)*
- inflammatory *incendiaire, provocateur(trice)*
- outrageous *scandaleux(euse)*
- provocative *provocateur(trice)*
- rotten *pourri(e)*
- sacked *viré(e)*
- shocking *choquant(e)*
- subversive *révolutionnaire, subversif(ve)*

Verbs

- to criticize [sth/sb] *critiquer* [qqch/qqn]
- to get rid of [sth] *se débarrasser de* [qqch]
- to point out *mettre en avant*
- to provoke [sth] *susciter* [qqch]
- to rebel against [sth] *se rebeller contre* [qqch]
- to reckon (UK, fam.) *estimer, penser*
- to spit *cracher*

"We're the flowers in the dustbin"

Look at the photo.

What can you guess from the men's clothes and attitude?

How do you feel about them: threatened, disgusted, amused?



“We’re the flowers in the dustbin.” Johnny Rotten of the Sex Pistols makes faces while the group poses in a skip, London, 1977

Possibly the most iconic band of the 70s, the Sex Pistols will forever remain the symbol of punk, one of Britain’s most powerful youth movements. Led by singer Johnny Rotten, they created a new sound, with songs like “God Save The Queen” –and its memorable « No Future » chorus, which became a punk battle cry – and “Anarchy in the UK”. Through the way they challenged the Establishment, they changed the face of rock music.

The "Punk movement" **emerged** in Britain in 1975.

It was a music, but also an art and fashion movement.

Its most famous figures were the Sex Pistols, the Clash and the Damned.

The punk movement **erupted** from a **bleak and grey** period, with Britain **reaching a very** high level of unemployment.

Young people decided to express **their sense of frustration and anger with music, provocative attitude and clothes.**



Here's the Sex Pistols. Video study: <https://manuelnumeriquemax.belin.education/anglais-premiere/topics/ang1-chap13-212-a?chapterId=ang1-chap13>

Johnny Rotten: Can you imagine Johnny Rotten singing Shang-A-Lang? Ughh.

TV presenter: I think most of these groups would be vastly improved by sudden death. The worst currently are the Sex Pistols and they are the antithesis of humankind. Johnny Rotten singing "Anarchy in the UK": I am an Antichrist, I am an Anarchist... Female TV presenter: Music punk rock raw, outrageous and crude like that foul magazine Sniffin' Glue.

Johnny Rotten: Don't accept the old order – get rid of it.

Glen Matlock (Sex Pistols' first bass-guitarist): I really don't think what he was singing about was that outrageous. It was pretty much putting out what the truth was.

Malcolm McLaren (Sex Pistols' manager): God save the Queen was never number One, there was no number One that week.

Johnny Rotten: We declared a war on England without meaning to



Tattooed Shakespeare, Mathew McFarren

Rebellion is universal



- 1** Look at the painting.
 - a. Who is this man? What do you know about him? Could you name some of his works?
 - b. Why is he represented with tattoos? What is the artist trying to suggest?

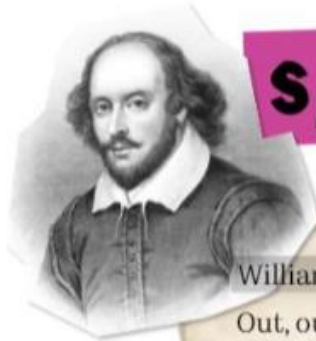
- 2** Now, read the texts.
 - a. What topics do both Shakespeare and Rotten address?
 - b. Find lines with similar meanings in both texts. What do they both reject or condemn?
 - c. What advice do they both give to young people?
 - d. Shakespeare died 360 years before the punk movement – but does that mean he isn't punk? Justify your answer.

The roots of punk

How punk was Shakespeare?

WHO SAID IT BEST?

SHAKESPEARE OR JOHNNY ROTTEN?



William Shakespeare, *Macbeth* (V, 5) (1606)

Out, out, brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

No Fear Shakespeare

Out, out, brief candle. Life is nothing more than an illusion. It's like a poor actor who struts and worries for his hour on the stage and then is never heard from again. Life is a story told by an idiot, full of noise and rage but without meaning.



Sex Pistols, *God Save the Queen* (1977)

Oh when there's no future
How can there be sin
We're the flowers
In the dustbin
We're the poison
In your human machine
We're the future
Your future

NO FUTURE!



William Shakespeare, *Macbeth* (I, 7) (1606)

Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'

No Fear Shakespeare

Are you afraid to act the way you desire?
Will you take the crown you want so
badly, or will you live as a coward, always
saying "I can't" after you say "I want to"?

No Fear Shakespeare

*"translates" Shakespeare into
modern English, because most
English speakers don't
understand his texts easily.*

BE BOLD AND CHALLENGE

THE ESTABLISHMENT!

Sex Pistols, Problems (1977)

Don't come to me if you need pity
Are you lonely you got no one
You get your body in suspension
That's no problem, problem
Problem, the problem is you

Eat your heart out on a plastic tray
You don't do what you want
Then you'll fade away
You won't find me working
Nine to five
It's too much fun being alive

How punk was Shakespeare?

How can we find in the most respectable literature - Shakespeare - links to punk rebellion?

Art can express the frustration of youth, and many artists, from Ronsard and Shakespeare to Johnny Rotten and Joe Strummer, urge us to break the bonds with authority, to live our youth to the full.

Comparing a few lines of Shakespeare with the lyrics of the Sex Pistols, we understand that, even if the language is not the same, we find the invitation to question the established order, and the idea that life is short and therefore deserves to be lived to the full.

VOCAB



Nouns

- a **coward** *un(e) lâche*
- a **dustbin** *une poubelle*
- a **sin** *un péché*
- a **tray** *un plateau*

Verbs

- to be **lonely** *se sentir seul*
- to **dare** *oser*
- to **esteem** *considérer*
- to **fade away** *disparaître*
- to **fret** *s'agiter*
- to **strut** *marcher fièrement, se pavaner*
- to **want** [sth] **badly** *désirer fortement [qqch]*
- to **work nine to five** (*lit.*) *travailler de 9h à 5h, (fig.) être employé(e)*

Other

- **eat your heart out** (*littér.*) *mange tout ton soûl, (fig.) tant pis pour toi*
- **upon** *sur*

HOW TO...



Understand Shakespeare

- **art thou** = are you
- **thine own** = your own
- **wouldst thou** = would you
- **thou esteem'st** = you esteem

THINK page 212

Look at the painting (page 215).

a. Who is this man? What do you know about him? Could you name some of his works?

This is William Shakespeare (1564-1616) the most famous British writer of all times. He wrote, among others, *Romeo & Juliet*, *Macbeth*, *Hamlet*, *King Lear*, etc.

b. Why is he represented with tattoos? What is the artist trying to suggest?

I guess the artist represented Shakespeare covered in tattoos to illustrate the modernity of his writing and the rebellious nature of his personality. He is saying to the young people of today: “Don’t be put off by Shakespeare: in more ways than one, he is like you!”

Now, read the texts.

a. What topics do both Shakespeare and Rotten address?

They both address the shortness of life and the necessity to live life to the full.

b. Find lines with similar meanings in both texts. What do they both reject or condemn?

Brief candle / There's no future – It is a tale told by an idiot, full of sound and fury / We're the flowers in the dustbin – As thou art in desire? Wouldst thou have that which thou esteem'st the ornament of life / You don't do what you want, then you'll fade away. Both texts reject the passiveness which makes one miss out on the beauty of life.

c. What advice do they both give to young people?

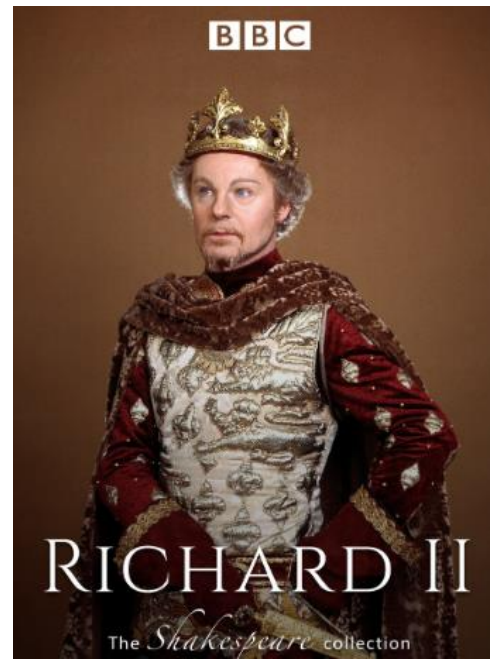
To not be afraid to do what they want, to cop out on things they should do and experiment whilst they are still young

d. Shakespeare died 360 years before the punk movement – but does that mean he isn't punk? Justify your answer.

Shakespeare was not a « punk » per se, but the themes he tackled echo with those the Punks of 76 do.

The punks encouraged a « DIY » approach to life and things in general, and these texts by Shakespeare express exactly that.

Teenage rebellion and the desire to enjoy life are eternal themes, and provocation, the urge to live in the moment, was not born with Johnny Rotten and the Sex Pistols. Some passages from Shakespeare are indeed echoed in the raw, direct language of the punks. Presented side by side, these extracts are surprisingly similar in terms of form and theme. We can highlight Shakespeare's modernity and show that the punk "revolution" was not entirely new...



-The work of William Shakespeare (1564-1616) is constantly being performed in the theatre, adapted for the cinema, in comics, in musicals... and its influence in modern culture seems never to die out. It is this modernity that should be highlighted, and we can, for example, watch Baz Luhrmann's film Romeo + Juliet - or its trailer - which stages the famous lovers in Verona Beach, near Los Angeles, today, but preserves the language of Bard

<https://www.youtube.com/watch?v=5ZqxOb2tJIo>

Paul McCartney and David Bowie pose for photographers backstage at the Live Aid charity concert

Paul McCartney and David Bowie pose for photographers backstage at the Live Aid charity concert, 1985

Paul McCartney (1942-) is a singer, songwriter and bass player. With John Lennon, he founded The Beatles, the most popular pop band in history. He has also had a long successful career as a solo singer.

David Bowie (1947-2016) reached international stardom with Ziggy Stardust and the Spiders from Mars in 1972. Often described as a “musical chameleon”, he created many personas and he is now recognised as one the greatest pop artists of his time. Alongside Freddie Mercury (Queen), he transformed the image of singers in the 70s and 80s.

How new was the new wave of 76-77?



- the boundaries *les limites*
- a freak-out *un(e) fou(folle)*
- gender-bending *l'androgynie*
- a glimpse *un aperçu*
- a persona *un personnage*
- weirdos *les gens bizarres, étranges*

Adjectives

- smashing (*fam., vieilli*) *génial(e), extra*
- suburban *de banlieue*

Verbs

- to be unbiased *être neutre, objectif(ive)*
- to come about *arriver, débarquer*
- to come up with [sth] *imaginer* [qqch]
- to design [a character] *concevoir, créer* [un personnage]
- to fashion [sth] *fabriquer* [qqch]
- to put [an idea] across *faire passer* [une idée]

Other

- at the time *à l'époque*
- long ago *il y a longtemps*

Difference between nouns and verbs

- a rebel ['rebəl] to rebel [rɪ'bel]
- a protest ['prəʊtest] to protest [prə'test]

Routine (past tense)

- Used to + V : une habitude révolue, finie.
I used to listen to pop music before I heard The Clash.
- Would + V : une routine dans le passé.
Every day, we would practise old songs on our guitars.

Complete the text with these words

Paul McCartney (who was in the Beatles) and David Bowie were two massively popular Although they are now well accepted as respected musicians, they both had to assert their and express their uniqueness.

Paul McCartney explains that no one should (or look down on) “weird people” just because they don’t understand what they are about. David Bowie created many personas, of which Ziggy Stardust was the most androgynous and gender-bending looking. In the video, he claims to be if he has helped (in any way, shape or form) people think “outside the box” in which they had been conditioned to think.

<https://www.youtube.com/watch?v=r0zGVVcsbPg>



<https://www.youtube.com/watch?v=Jr1lqs3QR0Y>

Paul McCartney

<https://www.youtube.com/watch?v=65wpqFrwB18&t=15s> (short version)

<https://www.youtube.com/watch?v=TJEr70of1pU&t=10s> (Long version)

Paul McCartney: I really wish the people that look sort of with anger at the weirdos, at the happenings, and the psychedelic freakout would instead of just looking with anger, just look with nothing, with no feeling, you know, be unbiased about it, because they really don't realise that what these people are talking about, is something they really want themselves. It's something that everyone... you know, it's personal freedom to be able to talk, to say things. And it's dead straight, it's a real sort of basic pleasure for everyone, but it looks weird from the outside... ***

Documentary about David Bowie <https://www.youtube.com/watch?v=LpgmfG78dew>

Presenter: But the boundaries were to be pushed even further when a strange creature landed in central London... Ziggy Stardust is the human manifestation of a creature from outer space fallen to earth to bring a message of peace and love to all humanity. In reality of course, Ziggy was merely the persona of the rock star David Bowie, whose album "The rise and fall of Ziggy Stardust and the Spiders from Mars" hit the charts in the summer of 1972. The key to Ziggy's appeal wasn't just that he was an alien – it was that he was an alien in a dress. Ziggy Stardust turned David Bowie into an international superstar.

Girl in tears: « I've been for ages to see him. »

Journalist: « Why are you so upset? »

Girl: « He's smashing! »

Presenter: What made Ziggy Stardust so successful wasn't just the music: it was the attitude. As a former art school student, Bowie saw gender-bending as a kind of performance, as well as a remarkably successful marketing exercise, but for thousands of suburban teenagers, his androgynous persona was a glimpse of another world, a world in which you could change your clothes, your hair, even your name and be whatever and whoever you wanted.

Bowie: And if I have been at all responsible for people finding more characters in themselves than they originally thought they had, then I'm pleased, because that's something I feel very strongly about: that one isn't totally what one has been conditioned to think.

Now answer these questions

Rebel, Rebel! - Questions - FEED 2

Meet counterculture icons

1. Look at the pictures of Paul McCartney and David Bowie.

Compare the one above and the two individual ones from when they were younger. How "revolutionary" do you think they were as artists?

2. Watch the video of Paul McCartney.

- What is he saying?
- How do "regular people" feel about "weirdos" according to McCartney? Why is that?

3. Watch the David Bowie documentary.

- Why did Bowie come across as "different" to the public? Pick out adjectives and expressions.

4. Conclude. Would you say Bowie and McCartney had the same goal? Did their actions or words change things?

- What made David Bowie's Ziggy so successful? Why did he leave such a big impact on young people?