
YOUTH CULTURE

ART, MUSIC, STYLES AND FASHION CREATED BY YOUNG PEOPLE

Type of module	Creative communication
Level	B1
Target group	16–19-year-old learners
Written by	Csíky Anna, Fehér Judit

A kiadvány az Educatio Kht. kompetenciafejlesztő oktatási program kerettanterve alapján készült.

A kiadvány a Nemzeti Fejlesztési Terv Humán erőforrás-fejlesztési Operatív Program 3.1.1. központi program (Pedagógusok és oktatási szakértők felkészítése a kompetencia alapú képzés és oktatás feladataira) keretében készült, a sulinoVA oktatási programcsomag részeként létrejött tanulói információhordozó. A kiadvány sikeres használatához szükséges a teljes oktatási programcsomag ismerete és használata.

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1.1 WALL SENTENCE SLIPS

I like him/her/them.

I don't like him/her/them.

He/She's OK. / They're OK.

I don't know him/her/them.

1.2 WALL PICTURES

A



<http://trancemafia.goatrance.net/gallery/displayimage.php?album=12&pos=0>

1.2 WALL PICTURES (CONT.)

B



TheKinks.jpg (44KB, MIME type: image/jpeg)

http://images.amazon.com/images/P/B0001XLXDE.01._SCLZZZZZZZ_.jpg

<http://en.wikipedia.org/wiki/Image:TheKinks.jpg>

1.2 WALL PICTURES (CONT.)

C



Tony Iommi and Ozzy Osbourne

BlackSabbath19720012200.sized.jpg (55KB, MIME type: image/jpeg)

http://en.wikipedia.org/wiki/Back_beat

1.2 WALL PICTURES (CONT.)

D



http://www.imdb.com/gallery/mptv/1415/Mptv/1415/2144_0040.jpg.html?path=pgallery&path_key=Byrnes,%20Edd

1.2 WALL PICTURES (CONT.)

E



Emo.JPG (27KB, MIME type: image/jpeg)
<http://en.wikipedia.org/wiki/Image:Emo.JPG>

1.3 SLIDES

Youth Culture_1.3 Slides_the 50's

Youth Culture_1.3 Slides_the 60's

Youth Culture_1.3 Slides_the 70's

Youth Culture_1.3 Slides_the 80's

Youth Culture_1.3 Slides_the 90's

1.3 READING TEXTS

The 50's

Rock and roll (also known as rock 'n' roll), is a genre of music that first appeared in the United States in the late 1940s and became popular in the early 1950s, quickly spreading to the rest of the world. It later gave birth to the various sub-genres of what is now called simply 'rock'. Rolling Stone magazine argued in 2004 that "That's All Right (Mama)" (1954), Elvis Presley's first single for Sun Records in Memphis, was the first rock and roll record. Other artists with early rock 'n' roll hits were Bill Haley, Chuck Berry and Little Richard. The musical basis of rock and roll is its beat, usually accompanied by lyrics. The beat is basically a boogie woogie blues rhythm. The massive popularity and eventual worldwide scope of rock and roll made it the socially most influential music ever. Far beyond simply a musical style, rock and roll influenced lifestyles, fashion, attitudes, and language.

Adapted from: http://en.wikipedia.org/wiki/Rock_and_roll

The 50's

Teddy boys/girls were Britain's first teenagers, the first generation to talk with their clothes, their fists and their haircuts, they were the first young people, who combined aggression with style, first working class teenagers who expressed their anger, frustration and youthful energy through their dress: Neo-Edwardian clothes. (Edwardian period: about the first decade of the 20th century, Teddy is short for Edward.) Their preferred hairstyles included long, strongly greased-up hair with a quiff at the front, with the side hair combed back to form a 'DA' (duck's arse) at the back of the head.

Parts of the text taken from: http://en.wikipedia.org/wiki/Teddy_boy

1.3 READING TEXTS (CONT.)

The 50's

Pop art was a visual artistic movement that started in the early 1950s in Britain and in parallel in the late 1950's in the United States. Pop art is one of the major art movements of the Twentieth Century. It is characterized by themes and techniques drawn from *popular* mass culture, such as advertising and comic books. Pop art, like pop music, aimed to employ images of popular as opposed to elitist culture in art, emphasizing the banal or kitschy elements of any given culture.

Adapted from: <http://en.wikipedia.org/wiki/Popart>

The 60's

Rockers were the first mobile juvenile delinquents, the first groups of young people on motorbikes, who behaved in a criminal way. They wore black leather jackets and Elvis's hairstyle with a greasy quiff (a part of a man's hair style where the hair stands up at the front above his forehead). Rockers became defined as the antitheses of their scooter-riding contemporaries, the mods. Mods and Rockers attracted attention in 1964 because of sensationalistic media coverage of fights between the two groups. Mods and rockers became known for Bank Holiday clashes in southern English holiday resorts.

Adapted from: <http://en.wikipedia.org/wiki/Rockers>

1.3 READING TEXTS (CONT.)

The 60's

Early **mods** were generally middle class, and were obsessed with new fashions and music styles, such as slim-cut Italian suits, modern jazz (hence their name) and rhythm and blues. They rode scooters and had a taste for pop art, French New Wave films and existentialist philosophy. Their all-night urban social life was fuelled, in part, by amphetamines.

Adapted from: [http://en.wikipedia.org/wiki/Mod_\(lifestyle\)](http://en.wikipedia.org/wiki/Mod_(lifestyle))

The 60's

Since 1958, the terms **Beat Generation** and *beat* have been used to describe the anti-materialistic literary movement that began with Kerouac in 1948, stretching on into the 1960s. It influenced musicians such as Bob Dylan, the early Pink Floyd and The Beatles and grew into the first sub-culture, whose members are often referred to as “beatniks”. Belonging to this sub-culture group sometimes extended into physical appearance, e.g. with men wearing goatees and women wearing their hair long, straight and plain in a rebellion against middle-class standards. The beat philosophy was generally counter-cultural, anti-materialistic and stressed the importance of bettering one's inner self over and above material possessions. The Beat Generation phenomenon itself has had a huge influence on Western Culture more broadly. There's no question that Beats produced a great deal of interest in lifestyle experimentation (notably in regards to sex and drugs); and they had a large intellectual effect in encouraging the questioning of authority (a force behind the anti-war movement); and many of them were very active in popularizing interest in Zen Buddhism in the West.

Adapted from: http://en.wikipedia.org/wiki/Beat_generation#The_Beatnik_stereotype

1.3 READING TEXTS (CONT.)

The 60's

Hippie, usually spelled hippy in the United Kingdom, refers to a subgroup of the 1960s and early 1970s counterculture that began in the United States, becoming an established social group by 1965 before declining during the mid-1970s. Hippies were part of a youth movement formed mostly (but not necessarily) by white teenagers and young adults between the ages of 15 and 25 years-old. Hippies rebelled against established institutions, criticized middle class values, opposed the Vietnam War, were open to non-Judeo-Christian religions, promoted sexual liberation, and created intentional communities. By 1968, self-described hippies had become a significant minority, representing just under 0.2 percent of the U.S. population. Hippies opposed “political and social orthodoxy”, choosing a “gentle and non-doctrinaire” politics that favoured “peace, love, and personal freedom.” They saw the dominant culture as a corrupt, monolithic entity that exercised unnecessary power over their lives, calling this culture “The Establishment,” “Big Brother,” or “The Man.” The hippie ethos spread worldwide through a fusion of early rock, folk, blues and psychedelic rock.

Adapted from: <http://en.wikipedia.org/wiki/Hippie>

1.3 READING TEXTS (CONT.)

The 60's

The **blues** is a vocal and instrumental form of music based on the use of the blue notes (notes sung or played at a lower pitch for feeling) and a repetitive pattern that typically follows a twelve-bar structure. The 12-bar blues has a distinctive form in both lyrics and chord structure. Most commonly, lyrics are in three lines, with the first two lines almost the same:

I hate to see the evening sun go down,
Yes, I hate to see that evening sun go down
'Cause it makes me think I'm on my last go 'round
W.C. Handy's "St. Louis Blues"

The chord progression is simple to identify after some study and attention as it rises and falls in a regular and very familiar pattern.

The blues evolved in the United States in the communities of former African slaves, from spirituals. The blues influenced later American and Western popular music, as it became part of the genres of ragtime, jazz, bluegrass, rhythm and blues, rock and roll, hip-hop, country music and pop songs.

Adapted from: <http://en.wikipedia.org/wiki/Blues>

1.3 READING TEXTS (CONT.)

The 60's

Skinheads, named after their cropped or shaven heads, are members of a working class subculture that originated in Britain in the 1960s. In subsequent decades, the skinhead subculture spread to other parts of Europe, North America and other continents. Politically, they range from far-right and racist to far-left and anti-fascist — and everything in between (including apolitical). Fashion-wise, they range from the more clean-cut, mod-influenced 1960s image to the less-strict punk- and hardcore-influenced styles.

Adapted from: <http://en.wikipedia.org/wiki/Skinhead>

The 70's

The term **reggae** is sometimes used in a broad sense to refer to most types of Jamaican music. It includes two subgenres: roots reggae (the original reggae) and dancehall reggae, which originated in the late 1970s.

Reggae is often associated with the Rastafari movement, which influenced many prominent reggae musicians in the 1970s and 1980s. Reggae song lyrics deal with many subjects, including faith, love, sexuality and broad social issues. Rasta people often wear dreadlock. Dreadlocks are matted (twisted or stuck together) ropes of hair which will form by themselves if the hair is allowed to grow naturally without the use of brushes, combs, razors or scissors for a long period of time. The word itself comes from the Bible and the “dread” of God. People of various cultures have worn dreadlocks

Adapted from: <http://en.wikipedia.org/wiki/Reggae>

1.3 READING TEXTS (CONT.)

The 70's

Punk rock is an anti-establishment rock music genre and movement that emerged in the mid-1970s in the United States, the United Kingdom, and Australia, where groups such as the Ramones and Sex Pistols were recognized as the leading force of a new musical movement. Punk bands created short, fast, hard music, with often political or nihilistic lyrics. The associated punk subculture expresses youthful rebellion, distinctive clothing and hair styles, such as the Mohawk cut, a variety of anti-authoritarian ideologies, and a DIY (do it yourself) attitude. Punk rock became a major phenomenon in the United Kingdom during the late 1970s; its popularity elsewhere was more limited. During the 1980s, forms of punk rock emerged in small scenes around the world, often rejecting commercial success and association with mainstream culture. By the turn of the century, punk rock's legacy had led to development of the alternative rock movement, and new punk bands popularized the genre decades after its first heyday.

Adapted from: http://en.wikipedia.org/wiki/Punk_rock

The 70's

Protopunk is a term used to describe a number of performers who influenced early punk rockers. Often, protopunk bands were not considered punk themselves. Most protopunkers are rock and roll performers of the 1960s and early-1970s. Protopunk has proven difficult to define, and many widely different groups have been so called. Most had a certain attitude or appearance seen as important, as opposed to any specific musical tendencies. Significant examples include The Who (frequently called the "godfathers of punk"), Lou Reed (often called the "father of punk") and the Velvet Underground, Iggy Pop (commonly nicknamed the "grandfather of punk" and claimed as influential by many early punk artists) and his band the Stooges, as well as the Sonics, Alice Cooper, Blue Öyster Cult, the MC5, the Monks, David Bowie, the Modern Lovers, electric eels, Doctors of Madness, T. Rex, Link Wray, and the New York Dolls. Also important is Patti Smith, who is sometimes called "the godmother of punk." Some protopunk bands also fall into the categories of glam rock or UK pub rock.

Adapted from: <http://en.wikipedia.org/wiki/Protopunk>

1.3 READING TEXTS (CONT.)

The 70's

Heavy metal is a genre of rock music that emerged as a defined musical style in the 1970s, having its roots in hard rock bands which, between 1969 and 1974, mixed blues and rock music to create a hybrid with a thick, heavy, guitar-and-drums-centred sound. Out of heavy metal various subgenres later evolved, many of which are referred to simply as “metal”. Examples of original heavy metal bands of the 1970s are Black Sabbath, Deep Purple, and Led Zeppelin. The origin of the term *heavy metal* in relation to a form of music is uncertain. An early use of the term *heavy metal* in modern popular culture was by counter-culture writer William S. Burroughs. In the 1962 novel, *The Soft Machine*, he introduces the character “Uranian Willy, the Heavy Metal Kid”.

Adapted from: http://en.wikipedia.org/wiki/Heavy_metal_music

The 70's

The term **hip hop** (also spelled “hip-hop” or “hiphop”) refers to both a musical and a cultural genre or movement that was developed predominantly by African Americans and Latinos (primarily of Puerto Rican ethnic heritage) in urban communities, starting in the 1970s. The term “hip hop” was first used by Keith Cowboy, a rapper in Grandmaster Flash & The Furious Five. The fundamental elements in hip hop are: break dancing, graffiti, DJing, rapping and beat boxing (the art of reproducing drum sounds using one's voice, mouth).

Early hip hop has often been credited with helping to reduce inner-city gang violence by replacing physical violence with hip hop battles. Many believe that with the emergence of commercial and gangsta rap during the early 1990s, the emphasis on non-violence has been greatly removed, with many rappers boasting about drugs, weapons, crimes, and violence. Many artists are now considered to be alternative/underground or conscious hip hop when they attempt to reflect what they believe to be the original elements of the culture. Artists/groups such as Talib Kweli, Mos Def, Dilated Peoples, Dead Prez, Blackalicious, and Jurassic 5 may emphasize messages of verbal skill, unity, or activism instead of messages of violence, material wealth, and misogyny (hating women), which is Gangstarap.

Adapted from: http://en.wikipedia.org/wiki/Hip_hop

1.3 READING TEXTS (CONT.)

The 80's

The origins of **Acid House** can be traced back to the 1980s when DJs used the house music that was already popular in Chicago and New York mixed with the “squelch” and deep bass line of the Roland TB-303 synthesizer. Eventually Acid House spread across the Atlantic and arrived in the United Kingdom where it would become the central part of the early rave scene. A yellow smiley face is considered an emblem of Acid House.

Adapted from: http://en.wikipedia.org/wiki/Acid_house

The 80's

Emo is a subgenre of hardcore punk music. Originally the term emo was used to describe the music of the mid-1980s Washington, DC scene and its associated bands. In later years, the term emocore, short for “emotional hardcore”, was also used to describe the DC scene and some of the regional scenes that spawned from it. The term emo was derived from the fact that, on occasion, members of a band would become spontaneously and strongly emotional during performances. The most recognizable names of the period included Rites of Spring, Embrace, One Last Wish, Beefeater, Gray Matter, Fire Party, and, slightly later, Moss Icon.

Emo fashion is usually defined to have roots in punk fashion as well as gothic fashion. Emo clothing is characterized by tight jeans on males and females alike, long bangs (fringe) often brushed to one side of the face, dyed black hair, tight t-shirts (often bearing the names of emo bands), studded belts, belt buckles, Chuck Taylor All-Stars or other black shoes (often old and beaten up), and thick, black-rimmed glasses

Adapted from: http://en.wikipedia.org/wiki/Emo_%28music%29

1.3 READING TEXTS (CONT.)

The 80's

In the early eighties a trio of pioneers in Detroit began merging the sounds of synthpop and Italo-disco with funk. Juan Atkins, Derrick May, and Kevin Saunderson were high school friends who went to dance parties where the music ranged from Kraftwerk to Parliament. They listened to an influential radio DJ, The Electrifying Mojo, who played European imports alongside Prince and the B-52's. In 1983 Atkins and Richard Davies, aka 3070, released the hit "Clear" under the name Cybotron. **Techno** was born.

Adapted from: http://www.gridface.com/features/a_brief_history_of_techno.html

The 90's

Trance is a style of electronic dance music that developed in the 1990s. Trance music is generally characterized by a tempo of between 130 and 160 bpm, featuring repeating melodic synthesizer phrases. Sometimes vocals are also utilized. The style is arguably derived from a combination of largely electronic music and house. 'Trance' received its name from the repetitious beats, and the throbbing (low sounds or vibrations WITH A STRONG REGULAR BEAT) melodies which would presumably put the listener into a trance-like state. As this music is almost always played in nightclubs at popular vacation spots and in inner cities, trance can be understood as a form of club music.

Adapted from: http://en.wikipedia.org/wiki/Trance_music

1.3 READING TEXTS (CONT.)

The 90's

Goa trance (sometimes referred to as *GOA* or by the number *604* where G = 6, O = 0, A = 4) is a form of electronic music and is a style of trance music. It originated in the late 1980s and early 1990s in the Indian state of Goa and is distinctive, as most forms of trance music were developed in Europe. Goa trance enjoyed the greater part of its success from around 1994–1998. Goa parties have a definitive visual aspect - the use of “fluoro” (fluorescent paint) is common on clothing and on decorations.

Adapted from: http://en.wikipedia.org/wiki/Goa_music

The 90's

Rave music consists of forms of electronic music for dancing that are associated with the rave scene. Most often, it is used to describe music that depends heavily on samples and is high energy. Rave music closely followed the acid house phenomenon. Initially “rave music” was considered a particular style that was a combination of fast break beat and more hardcore forms of techno. Early 1990s efforts by Nebula 2, Acen, The Prodigy (*Experience*), Utah Saints and The Shamen (*En-Tact*) were quintessential “rave music”.

By the early 2000s, the term was used more generically to mean any one of a number of different styles (or combinations thereof) that might be played at a rave party. In this sense, rave music is more associated with an event than a particular genre. At a rave there can be different “arenas” or areas which play different styles of rave music. Very large raves called massives may include ten or more separate arenas, each with their own music style.

Adapted from: http://en.wikipedia.org/wiki/Rave_music

1.4 TASK SHEET

The Immortals: The First Fifty(-one)

The Rolling Stones Magazine <http://www.rollingstone.com>, which is perhaps the most renowned magazine of popular music, has selected the most important and most influential musicians. Below is the list of who they think are the 50 top artists of all time in popular music. You have the chance to add one more name to the list.

- Write here the names of the artists that are nominated in your class:
-
-
-

- | | | | |
|--------------------------------------|-------------------------|------------------------------|-----------------------|
| 1) The Beatles | 2) Bob Dylan | 3) Elvis Presley | 4) The Rolling Stones |
| 5) Chuck Berry | 6) Jimi Hendrix | 7) James Brown | 8) Little Richard |
| 9) Aretha Franklin | 10) Ray Charles | 11) Bob Marley | 12) The Beach Boys |
| 13) Buddy Holly | 14) Led Zeppelin | 15) Stevie Wonder | 16) Sam Cooke |
| 17) Muddy Waters | 18) Marvin Gaye | 19) The Velvet Underground | |
| 20) Bo Diddley | 21) Otis Redding | 22) U2 | 23) Bruce Springsteen |
| 24) Jerry Lee Lewis | 25) Fats Domino | 26) The Ramones | 27) Nirvana |
| 28) Prince | 29) The Who | 30) The Clash | 31) Johnny Cash |
| 32) Smokey Robinson and the Miracles | 33) The Everly Brothers | | |
| 34) Neil Young | 35) Michael Jackson | 36) Madonna | 37) Roy Orbison |
| 38) John Lennon | 39) David Bowie | 40) Simon and Garfunkel | |
| 41) The Doors | 42) Van Morrison | 43) Sly and the Family Stone | |
| 44) Public Enemy | 45) The Byrds | 46) Janis Joplin | 47) Patti Smith |
| 48) Run-DMC | 49) Elton John | 50) The Band | 51) |

- Choose one from the nominated artists and research him/her/ them. Use facts to back up your choice. Think of

- Achievements in music
- Influence on society, politics, fashion

- Bring your notes, the references to your sources, relevant pictures, audio and video recordings to the next lesson.

Look at the Rolling Stone website to see how the artists' appraisal is done there:
http://www.rollingstone.com/news/story/5939214/the_immortals_the_first_fifty/

2.3.A ROLE CARDS

<p style="text-align: center;">Information Seeker</p> <p>You are at a party, where you meet a friend who is very much into popular music. You like popular music, too, but you do not know all the up-to-date information. You are really interested who was added to the List of Immortals. Ask your friend. Unfortunately, you do not know the artist. Ask lots of questions to find out as much as possible about him/her/them.</p>	<p style="text-align: center;">Information Giver</p> <p>You are at a party, where you meet a friend who does not know much about popular music. (S)he does not even know who was added to the List of Immortals! Answer all their questions. If you have music or pictures available, show them to him/her.</p>
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2.3.B SCORING SHEET

Artist:

Three-minute talk	One-minute talk
Highest number of arguments:	Highest number of arguments:
Lowest number of arguments:	Lowest number of arguments:
Average:	Average:
Total Average:	

2.4.A WORKSHEET – CAREERS IN POPULAR MUSIC

A

How would it be for you to choose a career in music? You don't play music only like it? That's not a problem. There are lots of exciting jobs in music that do not involve playing music at all. Below, you can read about some of them.

- Match the descriptions with the job titles.

1 Careers in Music Business/Management

Independent Radio Promoters, Personal Managers, Entertainment Attorneys, Booking Agents, Concert Promoters

- a) represent one or more musical groups or artists, and oversee all aspects of an act's career. They deal with and advise the act(s) on all business decisions and many of the creative decisions an artist must make, and attempt to guide the artist's rise to the top.
- b) work to secure performance engagements for musical artists and groups. They must possess good communication skills to sell talent and develop contacts in the music industry. They are paid a percentage of the negotiated fee for an act's performance.
- c) present, organize, advertise, and in many cases, finance concerts at performance venues such as arenas, festivals, clubs, etc. Often they take all the financial risk but they may make a huge profit from the concert, too.
- d) generate airplay of a particular song or record. They contact radio station program directors, music directors, and disc jockeys in a local, regional, national or even an international market. They may also bring a program director to a club in order to listen to a group play a song(s) live and see the audience's response.
- e) handle all the aspects of contracts within the entertainment industry. They usually have a solid understanding of copyright laws and artist/band agreements with managers, publishers, record labels, booking agents, etc. You need to have a degree in law to do this job.

2.4.A WORKSHEET – CAREERS IN POPULAR MUSIC (CONT.)

2 Record Label Business Careers and Music Publishing

College Representatives (or Campus Representatives), Music publishers, Publicists, Artist & Repertoire coordinators, Artist Relations Representatives

f) are to find talent for the record company to sign. They search for new talent by visiting clubs, going to showcases, listening to tapes and demo recordings, and watching videotapes of acts performing. He or she is often responsible for helping find songs for the artists signed to the record label.

g) must be able to get an artist's name in the news (magazines, music trades, TV, radio, etc.) as often as possible. This is accomplished by writing press releases, sending them to the correct media, talking to media about acts, and arranging interviews, sending out promotional copies of new records and other important materials to the media.

h) 's responsibility is to represent the label's interest to the artist/band and the artist/band's interest to the label, and maintain proper communication, cooperation and mutual understanding between the two. This person's job is to make the artist feel appreciated by the label by thoughtful gestures such as buying flowers, writing letters, arranging appointments etc. If there is a problem or concern that the label or artist have with the other, they will seek to mediate the situation. They may also advise the artist on creative/performing related issues.

i) are responsible for promoting a record label's products to students on campus or perhaps to music shops. They are students working towards a degree who have an interest and/or skill in the music industry.

j) are to find and acquire potential hit songs (copyrights) and songwriters, promote them for financial gain. They should have knowledge of the music business, an ability to hear hit tunes, knowledge of copyrights laws, and contacts in the music business.

2.4.A WORKSHEET – CAREERS IN POPULAR MUSIC (CONT.)

3 Tour/Road Work Business Careers

Tour Publicists, Sound Technicians, Tour Coordinators, Advance Persons, Road Managers

k) are responsible for coordinating the many facets of an act's tour, including travel, lodging, arranging for services, and budgeting for expenses.

l) handle the problems that occur while an act is travelling. They supervise equipment, sound, and light personnel.

m) are responsible for publicizing an act's tour to both fans and the media through press releases, press conferences, and special promotions.

n) are responsible for arriving ahead of the act to prepare for a concert, and assisting the tour coordinator or road manager with details prior to the show.

o) are responsible for high quality sound during the live performance. They are involved in unloading and setting up the equipment and instruments along with the road crew. They supervise the placement of equipment, and works with the talent during the sound check to achieve the best sound.

For more information go to <http://www.berklee.edu/careers/mbm.html>

B

■ Now **choose a popular-music-related job** you think you would like to do. It can be either an artist's job or a business-related or administrative job. **Do some research** to find out what **skills** and **studies** you may need. It may also be possible that you need some **experience** in the music business before you can get your chosen job. What experience do you think you would need? What job(s) would possibly lead to finally getting the job you really want?

■ **Draw a time line** starting in the year you finish secondary school and mark the steps you need to make in the future to get to your chosen job in music. Good luck!

2.5.B WORKSHEET – CAREERS IN POPULAR MUSIC

A

■ How would it be for you to choose a career in music? You don't play music only like it? That's not a problem. There are lots of exciting jobs in music that do not involve playing music at all. Below, you can read about some of them. Which would interest you? What skills and knowledge do you think you would need to do that job?

1 Careers in Music Business/Management

Personal Managers represent one or more musical groups or artists, and oversee all aspects of an act's career. They deal with and advise the act(s) on all business decisions and many of the creative decisions an artist must make, and attempt to guide the artist's rise to the top.

Booking Agents work to secure performance engagements for musical artists and groups. They must possess good communication skills to sell talent and develop contacts in the music industry. A booking agent is paid a percentage of the negotiated fee for an act's performance.

Concert Promoters present, organize, advertise, and in many cases, finance concerts at performance venues such as arenas, festivals, clubs, etc. Often the Concert Promoter takes all the financial risk but they may make a huge profit from the concert, too.

Independent Radio Promoters generate airplay of a particular song or record. The IRP contacts radio station program directors, music directors, and disc jockeys in a local, regional, national or even an international market. They may also bring a program director to a club in order to listen to a group play a song(s) live and see the audience's response.

Entertainment Attorneys handle all the aspects of contracts within the entertainment industry. An attorney that specializes in the music industry usually has a solid understanding of copyright laws and artist/band agreements with managers, publishers, record labels, booking agents, etc. To be an entertainment attorney, you need to have a degree in law.

2.5.B WORKSHEET – CAREERS IN POPULAR MUSIC (CONT.)

2 Record Label Business Careers and music publishing

Artist & Repertoire coordinators are to find talent for the record company to sign. A&R Coordinators search for new talent by visiting clubs, going to showcases, listening to tapes and demo recordings, and watching videotapes of acts performing. He or she is often responsible for helping find songs for the artists signed to the record label.

Publicists must be able to get an artist's name in the news (magazines, music trades, TV, radio, etc.) as often as possible. This is accomplished by writing press releases, sending them to the correct media, talking to media about acts, and arranging interviews, sending out promotional copies of new records and other important materials to the media.

Artist Relations Representatives' responsibility is to represent the label's interest to the artist/band and the artist/band's interest to the label, and maintain proper communication, cooperation and mutual understanding between the two. This person's job is to make the artist feel appreciated by the label by thoughtful gestures such as buying flowers, writing letters, arranging appointments etc. If there is a problem or concern that the label or artist have with the other, the Artist Relations Representative will seek to mediate the situation. The Artist Relations Representative may also advise the artist on creative/performing related issues.

College Representatives (or Campus Representatives) are responsible for promoting a record label's products to students on campus or perhaps to music shops. They are students working towards a degree who have an interest and/or skill in the music industry.

Music publishers are to find and acquire potential hit songs (copyrights) and songwriters, promote them for financial gain. A good music publisher has knowledge of the music business, an ability to hear hit tunes, knowledge of copyrights laws, and contacts in the music business.

2.5.B WORKSHEET – CAREERS IN POPULAR MUSIC (CONT.)

3 Tour/Road Work Business Careers

Tour Coordinators are responsible for coordinating the many facets of an act's tour, including travel, lodging, arranging for services, and budgeting for expenses.

Road Managers handle the problems that occur while an act is travelling. They supervise equipment, sound, and light personnel.

Tour Publicists are responsible for publicizing an act's tour to both fans and the media through press releases, press conferences, and special promotions.

Advance Persons are responsible for arriving ahead of the act to prepare for a concert, and assisting the tour coordinator or road manager with details prior to the show.

Sound Technicians are responsible for high quality sound during the live performance. They are involved in unloading and setting up the equipment and instruments along with the road crew. The sound technician supervises the placement of equipment, and works with the talent during the sound check to achieve the best sound.

For more information go to <http://www.berklee.edu/careers/mbm.html>

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■ Now **choose a popular-music-related job** you think you would like to do. It can be either an artist's job or a business-related or administrative job. **Do some research** to find out what **skills** and **studies** you may need. It may also be possible that you need some **experience** in the music business before you can get your chosen job. What experience do you think you would need? What job(s) would possibly lead to finally getting the job you really want?

■ **Draw a time line** starting in the year you finish secondary school and mark the steps you need to make in the future to get to your chosen job in music. Good luck!

3.2 PICTURES

■ These two pictures focus on using substances to change how you feel. Compare the two pictures. Consider the following:

- What are the legal aspects of using the substances in the two pictures?
- What are the health risks of use?
- What may be the consequences of use for the individual, their life, their family relations, friendships, love affairs?
- What cultural and social aspects of use can you mention?



3.2 NOTES GRID

Law

Health

Relationships

Culture and society

3.2 WALL READING TEXTS

Before we were married, he had tried crack (cocaine) and became hooked (addicted) instantly. He said it was the most intense euphoria he'd ever felt. And now, so easily, he was hopelessly addicted.

He would be absent each fortnight, that is to say after every pay-day. And, the money never made it home any more. We were living on my unemployment benefit.

LOVE CRACK KILLED

There were nights when I lay in bed, hearing the door open and close every 20 minutes as he went out to buy another hit. The sound of him flickering the lighter became familiar, the last sound I would hear as I fell asleep, alone.

He started to steal from me. I would hide things and he would find and take them. Nothing was sacred.

A year after, he was back on my balcony, but this time he couldn't get in. He pushed the locked door until it shattered. Bleeding, standing in a pile of glass, he had only one concern: money. „Please, just give me five pounds and I'll leave,” he said. ”Please, I need it.” He was crying.

I picked up his address book, absent-mindedly, and something fell out. It was a tiny plastic bag, filled with white granulates. I had no idea those crystals would become more attractive to André than any woman I have been worried about. Within a few months, my gorgeous young husband would have spiralled down into the world of drug addiction.

Then, André stared stealing from strangers and going in and out of jail.

He became constantly paranoid, always looking out of the window, convinced that someone was after him.

I had a screwdriver in my hand. We fought like two men. Even though André had lost so much weight, he still had the strength of a crackhead. I kicked and punched. He wrestled the screwdriver from me and stood there holding it. I ran to his grandmother's with a bloody lip.

3.2 WALL READING TEXTS (CONT.)

FAMILY TROUBLES

PARENTS' DILEMMAS

Having celebrated drug use as adolescents, the Woodstock generation now has teenager children of its own. And some of the parents are getting pretty, uh, uptight about it. In a recent survey of parents with teenage kids, 75 percent said they “would be upset if my child even tried marijuana, “ and 77 percent said “parents should forbid their kids to use drugs at any time”. For a generation that believes they fought against anti-drug hypocrisy, this can be a source of real parental anxiety. How much should you tell your kids about your own past? When? How can you just say no, when you spent your salad days just saying yes? In short, how does the drug generation now talk to its children about drugs?

Adapted from: Newsweek,
19th February, 1996.

LOSING A SON

The call came at 5 a.m. on March 7th, just as Tom and Karen Schlendorf were getting up for work in suburban Long Island. The local police department was on the line, and an officer said he'd be right over because he had something to tell them. “For two or three minutes I didn't think anything of it,” Karen recalls. “Then my blood just went cold as ice and I said, ‘Oh, my God, I hope it's not Pete.’” The Schlendorfs had spoken a few days earlier with their 20-year-old son, a junior studying history and theatre at the University of Albany. He was in Panama City, Fla., enjoying spring break with several buddies. Now, as Karen feared, her life was changing. “I'm sorry to have to tell you this,” the officer said after greeting them at the door. “Your son is dead.”

If the fact of his death was hard to accept, so was the cause. From talking to her son's friends, Karen has learnt that on March 6th they used a legal herbal food supplement, Ultimate Xphoria. The package suggested a dose of four tablets, but most of them followed a store clerk's advice and took 12 to 15. Pete took just eight, but they hit him hard. Complaining of tingling sensations and a headache, he decided to stay behind at the hotel while his pals went out for the evening. They found him dead on the floor when they returned.

Adapted from: Newsweek,

3.2 WALL READING TEXTS (CONT.)

FILM AND ART: PLEASURE, PAIN, DEATH

<p>“People think it’s all about misery and desperation and death and all that s____, which is not to be ignored. But what they forget is the pleasure of it. Otherwise we wouldn’t do it.”</p> <p style="text-align: right;">Renton in Trainspotting</p>	<p>Suffering the terrible pains of heroin withdrawal, Mark Renton, the central character in Irvine Welsh’s novel, “Trainspotting”, takes stock of his circumstances. His bones ache, his skin feels like it’s full of pins. He is terribly sick, his bloody tongue is nearly bit through. He’s haunted by nightmares of little Dawn, a neglected baby who died in the shooting gallery while he and his friends shot up. He’s afraid to know his HIV status.</p> <p style="text-align: right;">Newsweek, 15th July 1996</p>
<p>Freddy spent the months before he died with a girl dancer over in an apartment near St. Mark’s Church, taking more and more amphetamine. He began staying inside, never going out. He never smiled anymore. He withdrew from the whole apartment into one single room, and then from the room to the end of the hall, and then from the end of the hall into a walk-in-closet – he’d stay in there for days at a time in his mess of textiles and beads and records.</p> <p style="text-align: right;">Andy Warhol and Pat Hackett: Popism, the Warhol 60’s</p>	

3.2 WALL READING TEXTS (CONT.)

I need a fix 'cause I'm going down
Mother Superior jump the gun
Happiness is a warm gun
When I hold you in my arms
And I feel my finger on your trigger
I know no one can do me no harm
Because happiness is a warm gun.
Yes it is.

Beatles: Happiness is a warm gun

Heroin
Gonna be the death of me
Heroin
It's my wife and it's my life
Because mainline to my veins leads to
a centre in my head
And then I'm better off than dead

Lou Reed: Heroin

POP STARS ON USE

“If you're going to get into junk (heroin), it stands to reason you should ... for a start, in guys particularly, it takes the place of everything. You don't need a chick (girl), you don't need music, you don't need nothing. It doesn't get you anywhere. It's not called junk for nothing.”

Keith Richards, Rolling Stones

„I had a more-than-platonic relationship with drugs. Actually, I was zonked out of my mind most of the time. You can do good things with drugs, but then comes the long decline. I was skeletal. I was destroying my body.”

David Bowie

3.3 EVALUATION GRID

Name of speaker:

Name of assessor:

Tick as relevant.

Criteria	Yes	No	So-so
You gave a lot of details.			
Your speech was logical.			
Your speech was well-organised.			
You responded to my questions.			
You took the lead in the conversation.			
You used a lot of special words related to the topic.			
Your grammar sounded fine to me.			

Name of speaker:

Name of assessor:

Tick as relevant.

Criteria	Yes	No	So-so
You gave a lot of details.			
Your speech was logical.			
Your speech was well-organised.			
You responded to my questions.			
You took the lead in the conversation.			
You used a lot of special words related to the topic.			
Your grammar sounded fine to me.			

Name of speaker:

Name of assessor:

Tick as relevant.

Criteria	Yes	No	So-so
You gave a lot of details.			
Your speech was logical.			
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You responded to my questions.			
You took the lead in the conversation.			
You used a lot of special words related to the topic.			
Your grammar sounded fine to me.			