

## A Content-Based Variation on the Whole Language Theme- A Model Syllabus

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### Abstract

This paper presents a model syllabus designed for a communicative English course. The syllabus is content-based and is meant to be used in conjunction with the Whole Language Approach. After a brief introduction, the pedagogical underpinnings of the model are put forth. Methodology, strengths and weaknesses, and extensions of the model are then discussed.

Key Words: Syllabus, Content-based, Whole Language Approach

### Introduction

After having taught English as a Second Language (ESL) at several different Japanese universities over a seven year period, I experienced the usual joys and grief. However, after becoming a full-time instructor at a technical institute, I was exposed for the first time to classes composed almost entirely of male students majoring in engineering, computer science, or chemistry. While in the past I have always had classes where students' ability and/or motivation was distributed in close approximation to the normal curve, I discovered in my classes a distribution where the norm appeared to be greatly skewed to the left: both ability and motivation were on-average much lower than anything I had encountered previously.

After struggling the first year, I realized that my main obstacle was my student's lack of motivation; in general, they had little to no interest in learning English. As a student of a second language myself, I understand first-hand that without interest, there is little intrinsic motivation. And without motivation, there can be no substantive learning. At the end of the first year, in an effort to find a solution to the problem of low motivation, I informally surveyed the students, asking them what they would like to study, what their interests were, and why they showed little enthusiasm for English. The one topic that seemed of interest to everyone was popular music.

Avoiding the negative connotation in the minds of many students with traditional English classes (and their titles), I designed a course which I titled: "The History of Rock and Roll". Using a text, video, and audio cds, the class theme progresses weekly, moving chronologically through the various periods and genres of rock and roll music. Students perform a variety of reading, writing, listening, and speaking tasks all based on, and generated by, the content topic.

In this paper I will present a model syllabus for a university ESL course formally titled "Communicative English". Utilizing the Whole Language Approach as a pedagogical foundation, the syllabus is structured ostensibly as a content-based course with the student-generated theme, popular music, as the topic of study. After introducing and discussing a sample lesson, I will review the strengths and weaknesses of this approach. I will finish with proposals for alternate topics using the same methodology.

### Rationale

The design and organization this syllabus contains three key features: it is content based with the history of popular music as a subject, it utilizes the Whole Language Approach, and it makes extensive use of authentic materials. Information is organized and presented in chronological order with

integrated reading, writing, listening and speaking tasks derived from audio and visual material including text, video, and audio cds.

Over the past 10 years, much progress has been made in developing, implementing, and refining strategies and techniques that effectively integrate language and content instruction. Integrated language and content instruction has become a popular alternative to traditional ESL instruction (see Brinton, Snow, & Wesche (1989); Cantoni-Harvey (1987); and Center for Applied Linguistics (1993)). Mohan (1986) states the need for skill integration in language learning since each language skill is not used separately in real life communication.

Whole language learning is "student-centered and carried out for the sake of the students, encouraging their growth as learners" (Harp, 1991). The whole language philosophy counteracts traditional teaching methodologies requiring students to learn standardized sets of information in discrete, isolated units, such as grammar points or five paragraph essays. As one of the main proponents of the Whole Language Approach, Krashen (1982, 1985, 1994) proposes that second language (L2) acquisition is unconscious in the way that first language (L1) acquisition seems to be; he contends that adult learners can access the unconscious processes that guide L1 "acquisition," and that conscious "learning" was minimally influential on the ability to learn and use an L2 in communication.

Given the non linear nature of much syntactic, lexical and pragmatics learning, as revealed by research into second language development, syllabuses utilizing tasks as units of organization are generally acknowledged to be preferable to structural, or lexical, language focused syllabuses (Long & Robinson, 1997; White & Robinson, 1995).

The interest in using authentic, creative, and interesting materials has created a flood of texts and internet sites which feature popular music for educational purposes. Adapting Davis' (1997) reasoning as applied to the educational use of comic books, "the inherent characteristics that make this medium (comics) so attractive as an educational tool: (a) motivation-a built-in desire to learn (Richie, 1479); (b) easy accessibility (c) the interesting and ingenious way in which this authentic medium depicts real-life language and every facet of people and society; and (d) the variety of visual and linguistic elements that appeal to students with different learning styles (Bangs, 1988; Davis, 1990). Additionally, lessons can be adapted to reach different levels of students."

Continuing, Davis identifies a wide variety of skills that can be taught through comics. This list could just as easily be referring to music and video:

- \*To practice descriptions using adjectives
- \*To expand vocabulary
- \*To introduce culture-specific onomatopoeia words
- \*To practice direct speech and reported speech
- \*To identify different family roles and stereotypes
- \*To improve students' listening
- \*To identify social, political, economic, or environmental problems facing the world today
- \*To introduce paralinguistic-lexical items with out a written correlate
- \*To practice formation of different verb tenses
- \*To help student recognize word reductions in written text, identify the corresponding long form, and practice these reductions orally
- \*To practice basic rules of pronunciation

The use of video has a sound pedagogical foundation; as Loneragan (1984) says, "By generating interest and motivation,...video ... can create a climate for successful learning." Written texts can take a long

time for learners to read and students can "... get bogged down in the reading process ..." (Hemps-Lyon & Heasley (1987). Allan (1985) makes the point that video, on the other hand, has an immediate impact and the language is supported by visual clues. By using "authentic", modern music-much of which the students are intimately familiar with, the 'balance of power' within the classroom is altered. As Phillips and Shettlesworth (1978) note, "the teacher is no longer the undisputed authority on the text and must acknowledge the student's expertise in the subject." This can result in discussions in the classroom as the students turn the tables by assisting the teacher's comprehension of the material!

The role of music in the development of human languages, as well as the linguistic development of the individual, has been documented by anthropologists (Murphy, 1990). Studies suggest that music aids retention and promotes overall language development and reading skills (McCarthy, 1985; Jalongo & Bromley, 1984). According to Kanel (1997), "popular songs in the L2 classroom not only increase interest and motivation, they also serve to meet many pedagogical needs... The topics and language of popular songs tends to reflect the interests, values, and tastes of young adult EFL learners more accurately than the material used in commercial textbooks."

### Methodology

The course is taught in a weekly 90 minute session, over a two semester term of a nominal 30 weeks. Class size varies from 4 to 38 students. A model syllabus is shown in Appendix A, and a sample weekly lesson taken from the course text is illustrated in Appendix B. A sample listening worksheet is shown in Appendix C.

As shown in the syllabus, the course covers the history of rock and roll music in chronological order through the weekly introduction of a new topic. After introducing the topic, several artists of the period or genre are presented. Attendance is required; students are failed automatically if they incur more than three unexcused absences per term. Students are required to present a short (2-3 minute) discussion on an artist of their choice as a mid-term report. Similarly, a short discussion on a musical theme is required at the conclusion of the second term. Several reference books on the topic, along with copies of the videos and cds used in class, are placed on reserve in the library for student self-study. Japanese is not allowed in class, although in practice it does (naturally) creep in.

The text contains 30 chapters, each a new topic to be covered on a weekly basis. Each chapter begins with a warm-up question designed to relax the students and start them thinking about the weekly topic. A pre-reading vocabulary activity follows. Once vocabulary issues have been discussed, a short passage introducing the particular topic for the week is read. This is followed by a variety of activities designed to check reading comprehension. Next, students learn about a popular artist of the period, either through a written passage or aurally. Afterwards, more exercises follow, typically question and answer activities which usually involve pair work. Students then view a video clip; first watching and listening, then listening and reading along with the transcript. Different activities interface with the video; close exercises, vocabulary exercises, etc. After the video clip and associated tasks are completed, students listen to actual recorded music by the artists discussed. Again, close exercises, vocabulary building, grammar points, and other tasks are performed. The units often finish with a question or two to stimulate deeper thinking on an issue related to the weekly topic.

While students are provided with reading, writing, listening and speaking opportunities, there is an emphasis on listening and speaking due to the fact that these are generally the weakest two areas for most Japanese students of English.

Students are actively encouraged to ask questions and to avoid the use of Japanese at all times.

## Strengths and Weakness of the Model

### Strengths

While the strengths of a content-based, whole language approach which uses authentic music video and cd input are many, perhaps the major strength is the inherent interest among the students in the subject (music); even students with a strong dislike for English find themselves caught up in the subject matter and at times seem to forget that they are in an English class! Through a content-based course, the focus can be shifted from "studying English" to "studying in English"; when student interests become the topic of instruction, the application of the Whole Language Approach, integrating the four language skills, becomes a natural occurrence.

While other benefits have already been touched upon above, to reiterate I will paraphrase Grenough (1998) on the benefits of popular music in the classroom:

popular music:

- \*Develops listening and reading skills--enjoyably;
- \*Teaches natural pronunciation efficiently;
- \*Easily embeds new vocabulary and grammatical structures in the conscious and unconscious memory;
- \*Generates enthusiasm for learning;
- \*Evokes memories, images and feelings;
- \*Stimulates spirited discussion and creative writing;
- \*Introduces slang and poetic description in an easy-to-remember context.

In addition, students are sure to be familiar with the artists, and songs are flexible; they accommodate all learning styles, levels and student backgrounds. Music provides ready-made activities, review exercises, and homework for classes and for self-learners.

For the teacher, there are also benefits to the approach. A relaxed, motivated, and engaged class is every teacher's dream-I have had many such experiences while using this design. There is a near endless supply of materials for class use-music video, cds, concert posters, and certainly the internet are all rich sources for new ideas and materials. The design is flexible, if certain topics strike a chord (no pun intended) with a particular class, discussion can proceed. Activities can be shortened or expanded to increase or decrease the level of difficulty in response to ability levels. Students can supply materials for the course which they themselves are interested in. There are endless possibilities.

### Weaknesses

There are several factors which may impinge upon success with this model; the more important of these are:

- \* not all students like, or are interested in, rock and roll music. This can be mitigated by giving students the opportunity to supply music of their own.
- \* students at both ends of the ability scale may find the material too difficult or too easy. This is a problem all ESL teachers face in classes that have not been "leveled" or "streamed".
- \* it is difficult at times to keep a dialog up between the students and teacher. The nature of a content course is the transfer of information from teacher to student; creative methods of information transfer are necessary to keep the course from becoming too lecture-like.
- \* progress assessment and evaluation. Students and teachers alike realize most assessment instruments test both content concepts and language ability. Because language and content are intricately intertwined, it is difficult to isolate one feature from the other in the assessment

process. This is particularly difficult in an integrated content/language course. Much work is currently being done in the field of assessment (see Harp (1991)).

### Alternate Topics

As previously mentioned, one major benefit of this approach is flexibility. While the topic of the model presented here was the history of rock and roll music, this theme can be expanded, reduced, or mutated to fit a variety of educational situations. Listed below are only a few possibilities; this list should serve as a springboard for further development.

### Possible Alternate Topics:

- \* The course could be shortened by exploring the music of one time period or genre-the music of the 1950's, or Gospel music, for example.
- \* Music from different cultures could be investigated-the music of South America (samba, salsa, merengue, rumba, bossa nova) or other countries.
- \* Woman artists through the history of music could be investigated.
- \* The role of MTV in modern music.
- \* Students could generate each weekly topic after consultation during the first class.
- \* Music and its social impact; the '60's and the protest movement; disco; punk music and fashion, etc.

### Conclusion

Most ESL and SLA research in the past 10 years has confirmed the benefits of the Whole Language Approach to integrated language learning. Similarly, the trend today in ESL is towards content-based classes which utilize "authentic" materials. In this paper I have presented a model for a communicative English class which is content-based and uses the Whole Language Approach. Through the use of music video and cds, the course is designed to be interesting, motivating, and student-centered. After one term of practical application, there is insufficient data to determine the overall effectiveness of this methodology. However it is clear, based on attendance, student engagement and feedback, that this approach is a large leap in the right direction.

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## APPENDIX A- COURSE SYLLABUS

### English--The History of Rock Music Syllabus

#### Teacher Information:

Chris Bowen  
Office: C-6; #219                      Office Hour: Friday 1:20-3:00  
e-mail: kuribo@gen.kanagawa-it.ac.jp              tel: 91-3211

#### Class Description:

This is a communicative English class, which means we will communicate in all forms of English: reading, writing, listening, and speaking. Our theme will be the history of rock music from the 1950's to the present. We will use video, music cds, and the class text to study English as we discover the history of rock.

#### Text:

We will use a print text that you will buy in class. Please bring your print to every class. Also, please bring a dictionary to class every week.

I will put several books on Rock music, a copy of the video tapes we will watch in class, and cassette tapes with more music by the artists we will study, in the library for you. If you are interested, please watch the video tapes and listen to the music; they are very interesting and are a good way to study English.

#### Grading:

Your grade will be given based on the following:

##### **Attendance:                      33%**

- 3 absence limit per term-if you miss more than three classes, you will fail.
- 2 lates=1 absent. More than 15 minutes late=absent.
- If you sleep, read manga, play with your telephone, etc., I will mark you absent.
- If you forget your print more than once, I will mark you absent.

If you have a good reason to be absent or late, please tell me.

##### **Participation:                      34%**

ask questions, speak English, bring your book, follow directions

##### **Presentation:                      33%**

you will be asked to give a short presentation in English as a mid-term and final exam. I will tell you more about this later.

#### How To Get a Good Grade in This Class

1. Come to class; don't be late.
2. Speak English, not Japanese.
3. Ask questions, don't be shy.
4. Bring your print and a dictionary.
5. Give your best effort every class.

#### Goals:

The goals for this class are to help you feel more comfortable with English, to improve your ability to communicate in English, and to have fun learning English through Rock music.

This is **your** class, so please help me teach you-ask questions any time. Let's ROCK!

Weekly Schedule:

1. African-American Roots of Rock-Gospel  
-Mahalia Jackson
2. Blues  
-Robert Johnson, Bessie Smith, Ma Rainey
3. Electric Blues and Early R&B  
-Muddy Waters, B.B. King
4. R&B and the Birth of Rock and Roll  
- Little Richard, Chuck Berry, Bill Haley and the Comets
5. The Birth of Rock, continued  
-Elvis Presley, Buddy Holly
6. The Rise of Top 40 AM-Doo Wop, "Girl Groups", Teen Idols  
-The Platters, The Shirelles, Neil Sedaka
7. Soul Music  
-Temptations, Supremes, Jackson 5, Ray Charles, James Brown
8. Surf Music and the Move to the West Coast  
-Beach Boys, Mamas and Papas
9. The Folk and Folk-Rock  
-Bob Dylan, The Byrds, Simon and Garfunkel
10. The British Invasion  
-The Beatles, Rolling Stones, The Who
11. The Beatles  
-The Beatles
12. British Blues Revival  
-Eric Clapton, Led Zepplin
13. Psychedelic '60's-San Francisco  
-Greatful Dead, Janis Joplin
14. Psychedelic '60's-Music of the Counterculture  
-The Doors, CSNY
15. Psychedelic '60's  
-Hendrix
16. The Counterculture Moves beyond San Francisco  
-Woodstock
17. Diverging Styles -- Jazz Rock, Art Rock  
-Yes, King Crimson, Pink Floyd
18. Diverging Styles -- Country Rock/ Southern Rock  
-Eagles, Allman Brothers
19. Metal and Headbangers  
-AC/DC, Aerosmith, Van Halen
20. Punk Precursors  
-Alice Cooper, Iggy Pop, David Bowie
21. Punk in New York/ London Punks  
-Sex Pistols, Ramones, Clash
22. New Wave-the Second British Invasion  
-Elvis Costello, The Police
23. The MTV Generation  
-Madonna, Micheal Jackson
24. Rap and Hip-Hop Culture  
-Run DMC, N.W.A.
25. Grunge/Alternative Rock  
-Nirvana, Guns and Roses, etc.

I will try to follow this schedule, but we may have to change it as we go along.



## APPENDIX B- SAMPLE WEEKLY LESSON

Chapter 21-History of Rock  
Punk in New York/ London Punks

Warm up: Punk music started when the economy in the US and the UK became bad and people lost hope. Do you think punk music and fashion will become more popular in Japan because of the bad economy in Japan and Asia? Do you know of any Japanese punk bands?

Read the story. Check the underlined words in your dictionary. Then answer the questions.

## NO FUTURE!

## New York Punk

The live house CBGB's was where New York punk music was born. Early NYC punk bands such as the Ramones, the Patti Smith Group began their careers there.

The economy in the U.S. in the late 1970's was doing poorly. Many people were losing their jobs. Young people had lost hope in the American dream. They were depressed, angry, and looking for a way to show their unhappiness with the American way.

Many people were bored with the large, over-produced stadium concerts popular at the time. Punk music was a return to a simpler style that anyone could play-sometimes called "garage rock".

Punk music expresses the anger of young people. It was rough, violent, and powerful. Punk fashions showed these violent emotions: hair spiked, clothes torn, body pierced.

The Ramones' simple, driving music with monotone vocals became the model for most punk rock.

## UK Punk

The music of the New York punk was brought to London by Malcolm McLaren, the owner of an anti-fashion clothing store in London called Sex. He started a band called The Sex Pistols with customers from his store. What was the Sex Pistols' sound? Pounding drums and bass; loud distorted guitar; and angry, shouted vocals. Punk was rebellion - an anti-music movement; it was loud, aggressive, and chaotic with simple rhythms, a few distorted chords on the guitar, and someone to scream out their opinions. In the UK, punk became very popular. The message from this subculture was NO FUTURE!

Read about the Sex Pistols and the Clash. With a partner, check these words in your dictionary:

Partner A check these words:

inspired \_\_\_\_\_  
apathy \_\_\_\_\_  
major \_\_\_\_\_

Partner B check these words:

facism \_\_\_\_\_  
anarchy \_\_\_\_\_  
abortion \_\_\_\_\_

Share the meanings with your partner.

### The Sex Pistols

The Sex Pistols may have only been together for two years in the late 70's, but they changed the face of popular music. Through their raw and violent performances, the band revolutionized the idea of what rock & roll could be. Many bands were inspired by the force of their music and their independent, do-it-yourself attitude. The band started the giant independent music underground in England and America. Guitarist Steve Jones and drummer Paul Cook were regulars at a shop owned by their manager, Malcolm McLaren; bassist Glen Matlock worked at the store. Vocalist John Lydon, who would later perform under Johnny Rotten, met the rest of the group at the shop. While the band played simple rock & roll loudly and roughly, Rotten sang of anarchy, abortion, violence, facism, and apathy. Matlock's replacement was Sid Vicious, who couldn't play an instrument. The band's one original album, Never Mind the Bollocks -- Here's the Sex Pistols remains their best; without it, popular music would have been much different.

### The Clash

The Clash, 1976-1986, was the most talented band to come out of the British punk rock scene of the 70's. The group was formed by singer Joe Strummer, guitarist Mick Jones, bassist Paul Simonon, and drummer Terry Chimes. They became famous while opening for the Sex Pistols, the other major punk band. At first their music was also simple and loud, but their music became more complex later. In December 1979, the Clash released London Calling. Sandinista!, a triple-LP set was released in December 1980. Their next, Combat Rock (1982), was a straight rock collection. It hit #2 in the UK and #7 in the US (where it sold a million copies), and its singles "Should I Stay or Should I Go?" and "Rock the Casbah" were hits on both sides of the Atlantic ocean. By the start of 1986, the Clash was finished.

### Watch the video. Find these sentences:

1. FOUR TEENAGERS CHANGED THEIR NAMES AND WITH THE CRY "ALL FOR ONE AND ONE FOR ALL" BECAME THE RAMONES.
2. I THINK OUR INITIAL SET WAS SEVEN, EIGHT SONGS BECAUSE I THINK THAT'S ALL... THAT WAS REALLY THE ONLY SONGS WE KNEW HOW TO PLAY AND WE'D PLAY VERY SHORT SONGS.
3. THE RAMONES TOOK JONATHAN RICHMAN'S SIMPLE GUITAR SOUND EVEN FURTHER. THE RULE WAS NO MORE THAN THREE CHORDS PER SONG.
4. LIKE NOT EVEN FUNNY PRETENSE TO US SO WE JUST SORT OF WORE OUR STREET CLOTHES WHICH ALSO HAPPENED TO HAVE, IN SOME CASES, SAFETY PINS.

### VIDEO (ROCK 5)-Ramones

00:09:52 Hell: THE HIPPIE CULTURE IS WHAT WE WANTED TO REPLACE. IT HAD FAILED, IT WAS PATHETIC- ALL THESE LEFTOVER PEOPLE TRYING TO PRETEND THAT HANDING OUT FLOWERS WAS GOING TO BEAT NIXON. Man: THE NEW YORK DOLLS AND THEIR GLAMOUR GROUPS HAD LONG HAIR.

00:10:11 WE DECIDED TO FORGET THAT AND THE COSTUMES AND ALL THAT-- WE HATED ALL OF THIS STUFF. IT SEEMED LIKE.. \_\_\_\_\_ 1 \_\_\_\_\_.

00:10:28 □ I BELONG TO THE... GENERATION, BUT... □

Hell: WE SURE DIDN'T LOOK LIKE ANY BAND IN THE WORLD AND WE WERE THE ONLY BAND THAT HAD SHORT HAIR PROBABLY IN THE WORLD. AND, UM... EVERYBODY WORSHIPED US FOR IT. THEY'D CRAWL INTO CBGB's. THEY WERE STACKED UP LIKE... LIKE THESE TIRES. ( clears throat ) SO THIRSTY WERE THEY FOR REALITY. Narrator: AT FIRST, THE ONLY CLUB THAT WOULD LET TELEVISION AND THE PATTI SMITH GROUP PLAY WAS AT THE SLEAZY END OF THE

BOWERY. ANOTHER BAND SOON JOINED THEM THERE. \_\_\_\_\_ 2 \_\_\_\_\_ ( "Blitzkrieg Bop" playing )

00:11:37 □ HEY HO, LET'S GO... □

Man: WE FIRST PLAYED CBGB's IN, I THINK IT WAS, AUGUST OF 1974. BASICALLY, I THINK IT WAS A COUNTRY AND WESTERN BAR IN THE BOWERY IN NEW YORK WHICH IS LIKE A SKID ROW SECTION.

00:11:53 □ THEY'RE GOING THROUGH A TIGHT WIND □  
 □ THE KIDS ARE LOSING THEIR MINDS □  
 □ BLITZKRIEG BOP... □  
 □ I DON'T WANT TO WALK AROUND WITH YOU □  
 00:11:59 □ I DON'T WANT TO WALK AROUND WITH YOU □  
 □ I DON'T WANT TO WALK AROUND WITH YOU □  
 □ SO WHY YOU WANT TO WALK AROUND ME? □

00:12:06 "UH, I DON'T WANT TO GET INVOLVED WITH YOU THAT'S NOT WHAT I WANT TO DO." AND THAT'S THE THINGS WE WOULD WRITE ABOUT WHEN WE FIRST STARTED-- THE BOREDOM OF WHAT TO DO. WE JUST HAD TO WRITE ABOUT WHAT CAME NATURAL INSTEAD OF SINGING LOVE SONGS AND ABOUT CARS. WE DIDN'T HAVE THIS STUFF. WE WERE... PROBABLY HAVING DIFFICULTY FINDING A GIRLFRIEND SO WE REALLY COULDN'T SING ABOUT LOVE.

00:12:28 WE SANG ABOUT JUST BOREDOM, GLUE SNIFFING. ( playing guitar riff ) Narrator:  
 \_\_\_\_\_ 3 \_\_\_\_\_

00:12:47 □ I DON'T CARE □  
 □ I DON'T CARE... □

Joey: YEAH, I REMEMBER, YOU KNOW, WE AUDITIONED FOR HILLY AND HILLY SAID, "NOBODY IS GOING TO LIKE YOU GUYS BUT I'LL HAVE YOU BACK." WHEN THE RAMONES FIRST STARTED PERFORMING THEY WERE A PRETTY CRUDE BAND AND THEY GOT SO WITHIN A FEW MONTHS THEY WERE DOING, YOU KNOW PRETTY DECENT GARAGE-Y ROCK AND ROLL.

00:13:15 □ YOU FELT YOU FAILED WITH IT TONIGHT... □

Joey:

00:13:32 \_\_\_\_\_ 4 \_\_\_\_\_ WELL, I GUESS THEY WERE LONG SONGS PLAYED QUICKLY.

00:13:48 □ SHEENA IS A PUNK ROCKER □  
 □ SHEENA IS A PUNK ROCKER □  
 □ SHEENA IS A PUNK ROCKER NOW. □

Johnny: YOU FELT LIKE IF SOMEBODY DOESN'T LIKE THE SONG YOU'D BE OVER TO THE NEXT SONG BEFORE THEY KNOW IT.

□ DO YOU WANT TO DANCE AND HOLD MY HAND... □

Johnny: DEE DEE DID ALL THE COUNTING ON THE SONGS. DON'T KNOW WHY, IT JUST CAME NATURAL FOR HIM. HE DID IT REALLY WELL. JUST COUNTED TO FOUR WELL.

00:14:04 ( playing "Pinhead" ) WE THOUGHT WE WERE PLAYING BUBBLE GUM MUSIC, YOU KNOW SORT OF LIKE A SICK BUBBLE GUM MUSIC AND...YOU KNOW, WHICH BECAME PUNK.

□ I DON'T WANT TO BE A PINHEAD NO MORE □  
 □ I JUST MET A NURSE THAT I COULD GO FOR... □

With a partner, find these words in your dictionary. Share the answers: Find these words:

Partner A  
 HORRIBLE \_\_\_\_\_  
 STEALING \_\_\_\_\_  
 EXORCISM \_\_\_\_\_

Partner B  
 INSULTING \_\_\_\_\_  
 SPOTTED \_\_\_\_\_  
 GLOBAL \_\_\_\_\_

Watch the videos, write the above words in the blanks:

VIDEO (HIST 9)-Sex Pistols

00:25:10 AND BIT BY BIT, THIS SCENE SORT OF CREATED THE RIGHT CIRCUMSTANCE. AND ONE OF THE THINGS THAT DREW US ALL TOGETHER HAD A LOT TO DO WITH THE SHOP THAT MALCOLM McLAREN HAD STARTED. ORIGINALLY, IT WAS A TEDDY BOY SHOP, WHICH, OF COURSE, ALIGNED IT WITH ROCK 'N' ROLL. AND THEN THEY MADE IT INTO THIS SORT OF SADOMASOCHIST STORE CALLED SEX. McLaren: BASICALLY, HERE WAS A SHOP THAT WAS SELLING BLACK RUBBER, BLACK LEATHER, FETISH WEAR, ON THE KING'S ROAD TO EVERYDAY KIDS

00:25:42 WHO WERE SEARCHING FOR A SCENE. Man: IT WAS THE KIND OF STORE WHERE YOU COULD GO IN AND JUST HANG OUT. I GOT TALKING TO MALCOLM. WE BECAME KIND OF FRIENDS. BUT I WAS \_\_\_\_\_ (1) \_\_\_\_\_ CLOTHES OFF HIM, AS WELL, AT THE SAME TIME.

00:25:57 McLaren: SOME OF THOSE KIDS BEGAN TO ASK ME WHETHER I WAS INTERESTED IN HELPING THEM BECOME ROCK 'N' ROLL STARS. I WASN'T. I'D HAD ENOUGH AFTER THE NEW YORK DOLLS. I REALLY WAS MORE INTERESTED IN WORKING IN THIS SORT OF FETISH FASHION IN CLOTHING. BUT IT SOON DAWNED ON ME THAT MUSIC NEEDED TO GIVE IT SOME PROPELLING FORCE. Jones: I USED TO STEAL A BAND'S EQUIPMENT. AND HE SAID, "WHY DON'T YOU LEARN TO PLAY SOME OF THIS STUFF, AND GET A BAND TOGETHER?" SO THAT'S WHAT I DID. I WAS \_\_\_\_\_ (2) \_\_\_\_\_ ON KING'S ROAD IN A "I HATE PINK FLOYD" T-SHIRT. I'D PERSONALIZED IT MYSELF. THAT, AT THE TIME -- I KNOW IT SEEMS HARD TO BELIEVE NOW WHEN YOU LOOK BACK ON IT -- BUT THAT WAS JUST ABOUT THE MOST \_\_\_\_\_ (3) \_\_\_\_\_ THING YOU COULD EVER DO. THEY WERE AS POPULAR AS THE ROYAL FAMILY. WE SAID, "CAN YOU SING?" HE SAID, "NO, BUT I CAN SCREAM AND SHOUT." I SAID, "COME BACK TO THE SHOP." AND THERE WAS A JUKEBOX IN THE CORNER. WE SAID, "SING ALONG TO A SONG, THEN." ACTUALLY, I PICKED THE ALICE COOPER RECORDS BECAUSE THE REST OF THE STUFF THEY HAD WAS UNBEARABLE TO ME. SO I PUT THE SONG ON. JOHN WAS AT THE OTHER END. WE ALL STOOD BY THE JUKEBOX AND WATCHED AS HE PERFORMED, LOOKING AND BEHAVING LIKE THE HUNCHBACK OF NOTRE DAME. HE WAS JUST TAKING THE PISS OUT OF THE SONG WHEN HE WAS SINGING IT. AND I HATED THE GUY. AND THAT'S ACTUALLY HOW WE GOT OUR SOUND. I COULDN'T PLAY, AND JOHNNY ROTTEN COULDN'T SING. AND IT CREATED THIS \_\_\_\_\_ (4) \_\_\_\_\_ NOISE.

00:27:43 □ IS THIS THE M.P.L.A.? □  
 □ OR IS THIS THE U.D.A.? □  
 □ OR IS THIS THE I.R.A.? □  
 □ I THOUGHT IT WAS THE U.K. □  
 00:27:55 □ OR JUST □  
 □ ANOTHER COUNTRY? □

Bono: JOHN LYDON'S VOICE WAS JUST THIS BIG HOWL.

00:28:06 IT WAS A SENSE OF \_\_\_\_\_ (5) \_\_\_\_\_. THE SEX PISTOLS WERE JUST BLOWING EVERYTHING OUT OF THE WAY. IT WAS AN INCREDIBLE ROAR OF ROCK 'N' ROLL.

00:28:21 □ AND I'M PISSED □  
 □ I GET PISSED □  
 □ DESTROY □□

## VIDEO (HIST 9)- Clash

00:51:06 Strummer: TO REACH A WIDE AUDIENCE, YOU HAVE TO GIVE SOMETHING UP.

00:51:16 PEOPLE STILL HATE US IN ENGLAND FOR MAKING IT IN AMERICA. I'M GLAD WE DID.  
SOMEBODY HAD TO BREAK OUT AND PROVE THAT THIS THING WAS A \_\_\_\_\_ (6) \_\_\_\_\_ THING, IT  
WASN'T JUST A NEIGHBORHOOD THING.

00:51:32     □ LONDON CALLING ZOMBIES OF DEATH □  
              □ KEEP HOLDING OUT FOR ANOTHER BREATH □  
              □ LONDON CALLING TO THE IMITATION ZONE □  
              □ FORGET IT, BROTHER, GO IT ALONE □  
00:51:42     □ LONDON CALLING I DON'T WANT TO SHOUT □  
              □ WHILE WE WERE TALKING I SAW YOU RUNNING OUT □  
              □ LONDON CALLING WE AIN'T GOT NO HIDE □  
00:51:53     □ 'CEPT FOR THAT ONE THE YELLOWY EYES □  
              □ THE ICE AGE IS COMING THE SUN'S ZOOMING IN □  
              □ MELTDOWN EXPECTED THE WHEAT IS GROWING THIN □  
00:52:04     □ A NUCLEAR ERROR I HAVE NO FEAR □  
              □ LONDON IS DROWNING □  
              □ AND I LIVE BY THE RIVER □□

Answer these questions, then ask a partner the questions.

1. Do you like punk music? Why or why not?

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2. When you think about punk music, what words, ideas, images, etc. come to your mind?

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**APPENDIX C- SAMPLE LISTENING WORKSHEET****Listening**

When you listen to the songs try to answer these questions:

**Music**

1. What instruments can you hear (piano, saxophone, etc.)?
2. What is the rhythm like (fast, slow, medium, etc.)?
3. What is the vocal like (soft, loud, clear, high, etc.)?
4. Are there any instrumental solos?

**Lyrics**

1. What is the theme of the song (love found /lost, social comment, etc.)?
2. Is this a "happy" song, a "sad" song, or something else?
3. How does this song make you feel?
4. Is this a "thinking" song, "feelings" song, a "sexual" song, or a "dance" song?

**The Artist**

1. What band/artist performs this song?
2. What type of music is this (Gospel, R&B, Soul, etc.)?
3. Do you like this song? Why or why not?