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Diploma Programme subject in which this extended essay is registered: __World Studies__

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: Music as a medium for culture, language and identity - Anarchy in the UK; To what extent was punk in 1970's Britain a significant social movement or a popular fashion?

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This declaration must be signed by the candidate; otherwise a grade may not be issued.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

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I spent [3] hours with the candidate discussing the progress of the extended essay.

MUSIC AS A MEDIUM FOR CULTURE, LANGUAGE AND IDENTITY – ANARCHY IN THE UK: TO WHAT EXTENT WAS PUNK IN 1970'S BRITAIN A SIGNIFICANT SOCIAL MOVEMENT OR A POPULAR FASHION?

World Studies

Candidate number –

Supervisor –

Word count – 3,736

Abstract

This essay examines the question; "To what extent was punk in 1970's Britain a significant social movement or a popular fashion?" The global issue for this world studies essay is music was a medium for expressing culture, language and identity and the local example I have used in punk in 1970's Britain. In this essay I have focused on several parts of the punk movement – the beginnings of punk in South America, the creation of the notorious Sex Pistols, the attitude towards and general perception of 1970's Britain and the activism that followed punk. I have used various sources ranging from books to documentaries. By the end of this essay, the conclusion will be reached that whilst for some punk had substance and had social value, for others it was merely a fashion, no ore special to any other. Punk has joined many other instances in history where music has been used as a social catalyst such as the Flower Power movement in the 1960's to the upcoming of jazz in Weimar Germany in the 1920's.

Research question is present

Good to see the global issue and local manifestation mentioned.

Conclusion is present

Inadequate coverage of methodology

Assessment of the abstract depends on the clear statement of three ingredients: the research question, the scope or methodology used and the conclusion. In this case the research question is present but the methodology is not developed or explained. It would again have been helpful to make some reference to academic subjects.

Contents

The abstract is not in the page numbering, which is correct,
but the title and contents pages are not included. This is a
minor point.

Introduction

Music has been a medium for social metamorphosis on many occasions in history. From the anti-war protest music of 1960's and '70's United States, back to the birth of jazz in the 1920's which lead to profound social change of the of a younger generation. Music is a form of communication which is almost impossible to avoid, thus has the capability to change the hearts and minds of many. One example of this would be the rise of punk in the UK.

There are two assertions in this paragraph (first and third sentences) which need supporting with references

1970's Britain was met with a radical new sub-culture which grasped the attention of the nation; Punk. With Britain suffering unparalleled inflation and unemployment reaching 1.4 million, approximately one in ten of the population by the end of the decade, this rebellious new sub culture, punk, quickly rose in popularity. This is a World Studies Extended Essay whereby my global issue is music as a catalyst for change and my local example is punk in 1970's Britain. This essay will contain material from the following IB subjects; History and Music.

Correct but unreferenced figure

Are these points causally linked?

It's good to see these two sentences but they need further development

The aim of this essay is to evaluate how punk acted as a medium for social change and individualism in the arduous era, or whether it was a bandwagon focused around fashion. First of all I will explore the brief history of punk from its roots in the 1960's America to the late 70's/early 80's UK movement. This essay will also explore the economic status quo and how that had a profound effect on the attitude of a discontented generation. This essay will also look at the different organisations and ideas which were born in conjunction with the new, radical subculture.

The research question is present in the introduction

2

From Peru to London, via New York

The origins of punk are fiercely debated. One of the very first notable punk bands came not from the US, not from the UK, but from a cinema in Lima, Peru in the 1960's. Unlike the typical stereotype of punks, Los Saicos avoided the use of drugs and were a decade before the breakthrough of punk fashion. Despite this, Los Saicos still had a raw energy and "break the mould" attitude which had not been seen before in the "Spanish Dictionary of Punk and Hardcore"; Los Saicos are listed as "The world's first punk band"[1]. Los Saicos put the spotlight on their "bad boy" image which allowed them to stand out from the crowd. Straight out of high school, the members of Los Saicos were unaware of the expanding popularity in Garage Rock in the United States and the United Kingdom.

Los Saicos rose to fame almost a decade before the punk phenomenon arose in North America and the United Kingdom; their revolutionary style was unseen before. Their style was derived from their inspiration to emulate the "Rock n Roll" similar Elvis Presley and The Beatles, coupled with their lack of equipment and practice. These factors ended up with Los Saicos producing a sound which was far ahead of their time.

Los Saicos' appearance was not that of the stereotypical punk with Mohicans, boots and safety pins. At a first glance, they could be mistaken for a South American version on The Beatles. Despite this, Los Saicos were locally renowned for drinking, smoking and

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[1] J. Watts and D. Collyns, 14th September 2012, "Where did Punk begin? A cinema in Peru", retrieved from http://www.theguardian.com/music/2012/sep/14/where-punk-begin-cinema-peru

misbehaving[2]. However, none of the members used drugs, aside from alcohol and nicotine. This differs from the later wave of punk, where hard drugs were widely consumed and more often than not, caused the breakdown of groups. Los Saicos would often sing about prison breaks, destruction (their most famous song is called *Demolicion*) and funerals. The members of the band were frequently detained for speeding and they were once arrested for brining fake TNT and sledgehammer and a pickaxe to a photo shoot for their track "Demolicion".

But to what extent were Los Saicos fighting for change or social movement? The answer is; not at all. Despite their tracks being played across South America by revolutionists and the politically dissatisfied for years to come, drummer Pancho Guevara says: *"I don't know what 'punk' is, we wanted to play rock'n'roll, but this is the sound that came out. I don't know where it came from. It was just something that emerged when we started playing."*[3] This essentially proves the point that Los Saicos, despite what people may say, did not carry the punk attitude.

The late 60's and early 70's gave way for a significant change in musical styles. Musicians felt more comfortable with the idea of breaking off from the mainstream and developing individual, revolutionary styles. As we jump into the beginning of the 1970's, bands such as The Stooges, New York Dolls and Television came into the spotlight, especially for the younger generations who were increasingly frustrated with the mainstream rock and roll which had dominated the previous decade.

By the end of the 1960's, Detroit had a new sound. A blend of the Doors, Chuck Berry, Velvet Underground and the Rolling Stones; The Stooges blasted onto the music scene in full force. The feeling behind music had gone from idealistic, to purely frustrated. It could be said that The Stooges were the first band to embrace the abandoned, dissolute impression that they

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[2] Ibid
[3] Ibid
4

This section seems to be concerned with identifying the origins of Punk and thus is largely descriptive. It is not made clear why it is important to do this in responding to the research question. It is based on paraphrasing a few sources though these are cited

gave off. Similar to Los Saicos, The Stooges never deeply referred to politics[4] in their lyrics,

which suggests that there was no intention of encouraging social change. Iggy Pop, front man

of The Stooges felt that all contemporary bands, good and bad were not fulfilling their

potential due to their "crummy" stage performances. With this in mind, The Stooges would

but on chaotic shows which attracted a specifically disaffected, angry and predominantly

young audience. In the United States, the arrival of punk was a *musical* revolution, as

opposed to a social revolution.

Punk was not only a fast growing subculture in the United States. On the other side of the

Atlantic, the United Kingdom was going through various cultural changes. On the musical

aspect, the younger generations seemed to feel saturated with Disco and "prog rock", feeling

that large record labels were dominating the music charts and were not connected to society.

With high unemployment, high racial tension and with their parents telling them what to do, a

young, white generation felt inherently bored and disenfranchised. For many, specifically the

working class, punk was about pride in where you stood in society. Over the years in the

1970's, punk generated an attitude which said no to capitalism and corporations. It could be

said that in many ways punk was a "working class protest" in the UK. One of the reasons

why punk was so influential for young, working class people was its "do-it-yourself" idea.

With raw vocals, thrashing guitar and no concern for quality among many groups, punk was

an easy way for young people to join the movement. By the early 1970's, punk was a

definitely a real thing in the UK. This emergence of punk was a reaction to a saturated music

industry which was dominated by rock, disco and other mainstream styles. There was more

emphasis on becoming a rich star and the feeling amongst many that most subcultures were

part of an "intensifying consumer society"[5]

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[4] http://starling.rinet.ru/music/stooges.htm
5 Clark, Dylan 2003. "The Death and Life of Punk, The Last Subculture" pp.223-36

5

"To be an artist in the late 20th century, you have…to be…a thief" – Malcolm McLaren 1986

Better not to use quotations as chapter headings

During this section, I will look at whether fashion was the key reason for punk's popularity, especially via the Sex Pistols and try to understand whether the musical talents of the band were really that significant in its rise to fame. Some conceptual links to music or consideration of causality from history would be useful here

"To be an artist in the late 20th century, you have…to be…a thief"

This is a typically provocative comment from Malcolm McLaren; a man who many people say was the founding father of punk in the UK. Born on the 22 of January 1946, Malcolm Mclaren grew up in London and left home as a teen and jumped head first into the world. He attended various art schools, but quit education in 1971.[6]

Mclaren made several trips in New York where he saw up-coming punk bands such as The Stooges and where he spent time costuming for the New York Dolls. The raw energy and style which Mclaren saw in the US inspired him to take what he had seen back to the UK and emulate it. This came in the form of the iconic band, the Sex Pistols. Prior to the creation of the Sex Pistols, Mclaren became charge of a struggling band, The Strand. The members of The Strand came to Mclaren at his niche boutique, "SEX", looking for help. With his

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6 Malcolm McLaren. (2013). The Biography Channel website. Retrieved 02:32, Dec 01, 2013, from http://www.biography.com/people/malcolm-mclaren-20881971.

newfound ideas which he got from the US, Mclaren renamed the band with a typically

suggestive name, the "Sex Pistols" (pistol not referring to a gun) and dressed them up in a

particular style with the help of his girlfriend, Vivienne Westwood[7].

Mclaren wanted the band to match his vision, thus, he headed to the street and asked unkempt

men if they were interested in joining the band. With this in mind it is arguable that Mclaren

had no interest in the musical talent of the group, and he in fact was only concerned about the

image which he had envisioned. After no success, with the help of his friend Bernard

Rhodes[8], Mclaren came across John Lydon. [9]

Whether they knew it or not, Mclaren influenced everything the Sex Pistols did. He and,

Vivienne Westwood chose their image, based around what he had seen from the energetic

bands in the United States. As it happens, Glen Matlock, the original bassist from The Strand

was one of the only members of the band who could proficiently play his instrument. The

first practice sessions that the band had were considered unsuccessful and unorganised – they

later improved, yet it could easily be suggested that their attitude and image was of a far

greater concern than their musical ability. Once the band had been created, Mclaren named

his small yet significant movement "Punk Rock" – a term which was completely taken from

the American press. These factors lead to the question, was early punk and the Sex Pistols a

challenge to society *via musical expression*, or was it just the new popular social trend?

Some further explanation and citation needed here

In early 1977, it was confirmed that Glen Matlock, bassist for the band, had left the group in

what he called a "mutual agreement"[10]. Despite this claim, McLaren said that Matlock had

been ""thrown out...because he went on too long about Paul McCartney.... The Beatles was

too much." Steve Jones reiterated this claim a few months later by saying Matlock had been

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[7] **Vivienne Westwood** is a British fashion designer and businesswoman.
[8] **Bernard Rhodes** is the former manager of the English band, the Clash.
[9] http://krazykillers.wordpress.com/tag/malcolm-mclaren/).
[10] Gimarc, George, Punk Diary, p. 56

Not references but text extensions

sacked because "he liked the Beatles"[11]. Jon Savage, critically acclaimed broadcaster and

musical journalist suggested that Rotten kicked Matlock out of the band in order to show that

he was detached from McLarens overwhelming influence.[12] (Savage, Jon.. England's

dreaming...) ← *Why is this source not in a footnote like the others?*

One of the reasons why it could be argued that it was the clothes, rather than the music that

was so influential was the fact that due to their aggressive nature, many of the songs released

had little media exposure. A good example of this is the iconic song "God Save The Queen",

released on the Queens jubilee, described as a "massively publicized insult to the

monarchy"[13] was banned from being played on the radio or television. However, going along

with the saying that there is no such thing as bad press, the Sex Pistols gained notoriety and

soon became almost a household name. The Sex Pistols were so revolutionary that they the

government deemed them as a threat to society.

Attempts evaluative content but it is not rooted in either music or history

When punk was in its early days, it could be said that for those who were not interested in the

message which punk conveyed, the clothes served as a warning[14] (The Economist), however,

despite a large majority of early punk music going out of the spotlight in the 21st century, the

attire still plays a huge role in today's fashion world. In New York, the theme for the 2013

Met Ball was punk. It was designed to bring attention to a new art exhibition at the

Metropolitan Museum of Art; "Punk: Chaos to Couture". This shows that Mclaren and

Westwood changed the cultural landscape for a generation at the time, and that the legacy

continued up until now.

A current example used retrospectively to support a contemporary argument

Citation is inconsistent: books lack publishers and articles are not fully sourced.

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[11] Olsson, Mats (23 July 1977) "Sex Pistols". Expressen.

[12] Savage, Jon, *England's Dreaming*, p.308

[13] Stephens, Michael, 25 Up: Punk's Silver Jubilee: Shadow of a Gunman: Brit-Punk and Northern Irish Terrorism, (29 November 2001)

[14] N.L, Prospero, The Economist, (May 19th 2013)

But to what extent did Mclaren and Westwood's vision follow the ideas of punk? Their fashion phenomenon was manufactured and designed to attract, where as many of the ideals of punk follow the ideas of being anti-establishment and personal expression. The same idea can be said about the Sex Pistols, to what extent did they believe in what their lyrics contained? Most of the lyrics were unfriendly and shocking, which is exactly what Mclaren wanted. In an interview with Mclaren in 2007, he said that he would prefer to be called; "The Man responsible for turning British culture into a cheap marketing gimmick"[15] , which it could be argued, is exactly what he did.

On the contrary to this idea of manufactured bands, I am going to focus on another group, the Clash. The Clash were created in 1976 after Joe Strummer (1952 – 2002) who was the vocalist for a band called the "The 101'ers", saw the Sex Pistols play as a supporting act for one of their shows. Strummer was very impressed by the new, revolutionary style of music and broke up the 101'ers in early 1976 in order to join a London based band called London SS. London SS's style was revised – leading to a hard and authentic style similar to the Sex Pistols, and were later renamed the Clash.

According to ex-punk musician and music journalist, John Robb: "Amidst the Sex Pistols' inertia in the first half of 1977, the Clash found themselves as the flag-wavers of the punk rock consciousness"[16] . Unlike the Sex Pistols, the Clash was fuelled by leftist politics, particularly Strummer. The Clash was against the monarchy, aristocracy, yet unlike many other early punk bands, they rejected nihilism[17]. The Clash were overall, more involved in politics and were directly involved in demonstration events such as Rock Against Racism. This difference between the Sex Pistols and the Clash shows two bands hailed for their "punk" identity which in reality quite different. It could be argued that the Clash focused on

Perhaps it would be useful to define some political terms here: nihilism?

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[15] Farndale, Nigel. "Malcolm McLaren: Punk? It made my day. *Telegraph* 20 09 2007, n. pag. Print.
[16] Robb 2006, Punk Rock: An Oral History, p. 325
[17] Henke, James. ""There'll Be Dancing In The Streets: The Clash"." *Rolling Stone* 3 04 1980, n. pag. Print.

their political intent and values, whereas the Sex Pistols were more focused on their image

and the cult following that was created.

On one level this chapter seems to be narrative plus opinions, yet the author is quite capable of deploying valid sources to support arguments, occasionally. Some points of relevance to the research question have been made but they are not linked to it or made to contribute to a coherent argument supporting or denying the proposition

The "No Future" philosophy

"Crisis, What Crisis?"

In this section I will explore whether punk rockers threw their energies into the movement

because of politics and the fragile political situation between labour and conservative and

high unemployment. 1970's Britain was a difficult time and place for a young generation to

grow up. There was a conflict between two political parties, the Labour party and the

Conservative party. Unemployment was on the rise and politicians had been complacent

about the strength of British industries. Unemployment managed to jump from a meagre

2.6% in 1970, to a record high (excluding the Great Depression) of 14.8% in 1986[18].

The 1970's began with the Conservative party having power with Edward Heath as the Prime

Minister. Heath encountered various problems, most significantly, strikes from miners, dock

workers and power workers[19].Heath was pro ECC (European Economic Community) and he

managed to nationalise Rolls Royce[20], one of Britain's largest manufacturing companies

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[18] Boyer and Hatton 2002: 667
[19] "Sir Edward Heath". Encyclopædia Britannica. Encyclopædia Britannica Online. Encyclopædia Britannica Inc., 2013.   References are incomplete
[20] The Economist 18 January 2009. U.S. print edition. "Coming in from the cold"

before it reached collapse in 1971 due to the expensive cost of new jet engines. Despite hard efforts to save the UK economy, like in the US, Britain fell into a recession in 1973. This recession lasted up until 1975. During this time, the GDP dropped by 3.9%[21]

Although economic stability was reached by 1975, the working class still put on strikes and unemployment was still on the rise (unemployment in Britain had reached 1,000,000 on January the 20th 1972).

Punk, with its controversial and political lyrics seemed to convey the feelings of many younger, inner city people and the working class who were sure-enough frustrated by the tough economic climate.

In the UK Punk flourished from 1976, rather later than some of these points

One significant event which took place from the 1st of January until the 7th of March was what was called the Three Day Working Week. Britain was suffering an energy crisis due to miner strikes and increasing oil prices. To combat the energy shortage, Edward Heath imposed the Three Day Working Week, where any commercial use of electricity would be limited to three days a week – unless deemed necessary such as hospitals, printing press and supermarkets. BBC and ITV were forced to cease broadcasting after 10:30PM and offices were forced to keep the temperature at a maximum of $18C^{o}$[22].

With endless power-cuts, strikes and large inflation, tensions were on the rise and people became very frustrated with the Conservative government and how the country was being managed. Britain was going through massive social changes and the political and socioeconomic turmoil served as fuel for the anger and bitterness that many young British citizens felt at heart. It could be suggested that punk acted as a means for the disaffected to channel their political discontent.

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[21] Bank of England February 2009 Quarterly inflation report
[22] The UK in the 70's, ABC, Monday 8 November 2010 4:05PM, Radio.

This idea of the people feeling dissatisfied with the government and how their lives were

being lived lead many young people to be attracted to subcultures such as punk.

This largely descriptive chapter argues that Punk arose in Britain from the political and economic background. The historical material and the general claims made are juxtaposed rather than proved.

Activism

Rock Against Racism, Anti-Nazi League, SWP, "We Mean It Man!"

This section will explore whether punk rock was galvanized by the issues of the day such as racism, feminism, animal rights and environmentalism. Whilst I had already looked at the influence of fashion and economic decline of the times, the era was full of cultural change and revolution. Britain was becoming a far more diverse place in the 70's. Despite this, many of the older and younger generations alike were becoming increasingly concerned about the increasing level of immigration, worrying that space and resources were limited and that due to the economic climate, native Brits would have to put their own well-being before the well-being of immigrants.[23]

In 1972, more than 28,000 immigrants entered the UK in two months, mainly African Asians who were expelled from Uganda by the dictator General Idi Amin[24]. Coupled with the overall negative attitude of the "Grim 70's", it led to high racial tension in the UK. Groups such as Skinheads emerged, originally influenced by the Afro-Caribbean[25] and hippie communities, their ideals were flipped and they became notorious for their racist views and violence. Immigrants began to live their lives in fear of very real violence.

After the famous Eric Clapton said: 'Enoch was right, I think we should send them all back.'- whilst drunk on stage on August 5th 1976, people were inspired to say no to racism. In 1978,

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[23] blackhistorywalks, "Anti-Immigration campaign 1970's Britain" *Youtube*. Youtube, 27 03 2009.
[24] "1972: Asians given 90 days to leave Uganda". British Broadcasting Corporation. 7 August 1972.
[25] http://onepeoplesproject.com/index.php?option=com_content&task=view&id=336

Sources are not academic but from mass media. This could be acceptable if reliability is discussed

the first ever Rock Against Racism concert was held in Victoria Park in East London.[26]

People came from all over the country in masses and it was an event which, it could be

argued, changed the way Britain developed over the next few decades. The music not only

entertained but it brought people together and united people in a time where there was a racial

crisis.

Bands such as The Class, Crass and Generation X were influenced to make a difference and

stand up for what they saw as the right thing. The National Front had firm views on

immigration into the UK such as:

"The National Front advocates a total ban on any further non-White immigration into Britain,

and the launching of a phased plan of repatriation for all coloured immigrants."[27] When asked

about what he thought about the National Front, a far right, racial nationalist party in Britain,

lead singer of the Sex Pistols, Johnny Rotten said:

'I despise them. No one should have the right to tell anyone they can't live here because of

the colour of their skin or their religion... How could anyone vote for something so

ridiculously inhumane?'

With many big names and controversial stars supporting Rock Against Racism Professor

John Street from the University of East Anglia said: "Rock against Racism made it cool to be

anti-racist". [28]

The National Front grew in popularity during the 70's. By 1974, the National Front had

between 16,000 and 20,000 members and 50 local branches nationwide[29]. The Anti-Nazi

League collaborated with Rock Against Racism and put on large scale, multiracial concerts

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[26] Manzoor, Sarfraz. "The year rock found the power to unite."*Guardian* 20 04 2008, n. pag. Print.
[27] National Front, For a New Britain: The Manifesto of the National Front, London, 1974, pp. 17-19
[28] Manzoor, Sarfraz. "The year rock found the power to unite."*Guardian* 20 04 2008, n. pag. Print.
[29] The National Front, Nigel Fielding, Taylor & Francis, 1981, p.38.

and would encourage supporters to vote against the National Front. The Socialist Workers

Party (SWP), Rock Against Racism (RAR) and the Anit-Nazi League (ANL) all worked in

close collaboration with each other in order to organise large anti-fascist rallies. This proves

that punk had the power to change the way that a generation thought and encouraged them to

act.

This chapter, again largely descriptive, summarises a huge topic, activism in the 1970s. It is not related to the research question overtly. Punk's causative role in political activism is not really proved.

Why is there no similar Movement in the Year 2013?

I am going to raise the question; why is there no similar movement in the UK in the year

2013 when there are such similar global effects? Unemployment is reaching record highs, the

music industry is becoming saturated with corporately led artists and racial tension still

remains in the UK and Europe. This being said, Pan African music is managing to unite and

develop societies in African which have various religious and cultural differences. This goes

to show that even today; music is a powerful force which can have profound social and

political effects. This is another question entirely.

Conclusion

Punk managed to grasp a generation and influenced the lives of many. Punk was a reaction to

the political and social climate left by the post war politicians and also a reaction the banal

and saturated music charts. Punk began as a reaction which then acted as a political catalyst

and a method of expressing individualism, culture and identity.

To understand punk, you have to break it down into different sections In my opinion there is a punk attitude which revolves around personal freedom and being independent, not relying on, or caring about anything others say. The recession of 1973 meant that many people changed their attitudes and became frustrated with how they were being managed and they wanted to break out of the mould. There is also punk music which was a totally revolutionary mix of music which had a DIY element to it which inspired many. There are also punk ideals which revolve around tolerance, anti-authoritarianism and free thought.

But despite all these real factors, it is undeniable that for many, it was simply the fashion the attitude which mattered. Malcolm Mclaren, for example, mis managed the Sex Pistols and generated almost everything about the band, which is in essence, the exact opposite of punk.

One way to explain the phenomenon is simply that all the factors, social, economic and cultural happened in the same place, at the same time and generated a significant social movement. It was simply a coincidence that all of the ingredients for a social phenomenon were present in 1970's Britain.

The main feature of this Essay is the interesting juxtaposition of music, political history and activism in 1970s Britain. However, little is done to make the Essay interdisciplinary by showing how the skills of the historian can be applied to a relatively short-lived type of music, or how the features of Punk can be used to "read" a particular period of history. Instead the various aspects are juxtaposed in the hope that something will emerge. The global issue (music as a medium for the development of culture, language and identity) is not developed clearly at all: a longer introduction considering other examples of this would have helped.

Bibliography

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-Savage, Jon, *England's Dreaming*, p.308

-Gimarc, George, *Punk Diary*, p. 56

-Fielding, Nigel, *The National Front*, Taylor & Francis, 1981, p.38.

Journals, magazines and newspapers.

-THE BIOGRAPHY CHANNEL, 2013 Malcolm McLaren. website. Retrieved 02:32, Jul 01, 2013, from: http://www.biography.com/people/malcolm-mclaren-20881971.

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-GUARDIAN J. Watts and D. Collyns, 14th September 2012, "Where did Punk begin? A cinema in Peru",

- GUARDIAN 20 04 2008 Manzoor, Sarfraz. "The year rock found the power to unite.", n. pag. Print.

- ROLLING STONE 3 04 1980, Henke, James. ""There'll Be Dancing In The Streets: The Clash".", n. pag. Print.

- TELEGRAPH 20 09 2007 Farndale, Nigel. "Malcolm McLaren: Punk? It made my day. ", n. pag. Print.

Needs a consistent approach including publisher and date

Video and Radio

-The UK in the 70's, ABC, Monday 8 November 2010 4:05PM, Radio.

- blackhistorywalks, "Anti-Immigration campaign 1970's Britain" *Youtube.* Youtube, 27 03 2009.

Organisation reports and broadcasts

- Bank of England February 2009 Quarterly inflation report

- Boyer and Hatton 2002: 667

- "1972: Asians given 90 days to leave Uganda". British Broadcasting Corporation. 7 August 1972.

Miscellaneous websites

- http://starling.rinet.ru/music/stooges.htm

- http://krazykillers.wordpress.com/tag/malcolm-mclaren/).

- http://onepeoplesproject.com/index.php?option=com_content&task=view&id=336

The author would benefit from following a consistent pattern. Help from the librarian or learning resouce co-ordinator should be available. On the positive side, an attempt has been made to organise sources coherently.