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**Auszug aus:**

*Youth Styles and Subcultures - What influence do they have  
on teenagers?*

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**Titel:**

*Arbeitsblatt aus der Reihe "School-Scout – up-to-date"*

## **Youth Styles and Subcultures - What are they and what influence do they have on teenagers?**

**Bestellnummer:**

**58265**

**Kurzvorstellung:**

- Dieses komplett englischsprachige Arbeitsblatt inkl. didaktischer Umrahmung und Lösungsteil beschäftigt sich mit dem Thema „Jugendkultur“. Ihr Schüler/innen müssen sich aktiv mit den Funktionen, Mechanismen, Gemeinsamkeiten und Unterschieden verschiedener Kulturstile auseinandersetzen und diese auch kritisch hinterfragen.
- All diese Fragen werden den Schüler/innen alltagsnah und humorvoll in diesem Material beantwortet. In Form von binnendifferenzierter Stationenarbeit können sie sich den Einzelthemen in beliebiger Reihenfolge nähern.

**Inhaltsübersicht:**

- Mind Map "Youth Culture"
- Text "The Why and How of Youth Culture" mit Fragen
- 2 Pflichtstationen mit je 3 bzw. 5 Wahlmöglichkeiten zu verschiedenen aktuellen Subkulturen
- Lösungsteil mit Antworten und weiterführenden Anregungen



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## STATION 2: THE WHY AND HOW OF YOUTH CULTURE

**Task:** Read the text about the mechanisms and backgrounds of youth culture! Then, answer the questions below with a partner/alone, either

- in form of short but precise sentences or
- by drawing a scheme and inserting the key words!

??? What can be positive about being part of a specific youth culture?

??? How does a subculture emerge?

??? How does it come Punk is not dead but different?

Youth culture is part of “the culture” world-wide and therefore also a subculture. As there are different forms and groups, we generally speak of youth cultures in the plural form. That the youths of a culture are recognised as having their own culture is rather new, as the concepts of “childhood” and “teenage” did only come into existence in the 19<sup>th</sup> century. But it was in the 1950s when youths first had the chance to express their subculture properly, due to economic changes. As wages increased by 50% between 1939 and 1958, youths now had a considerable amount of money they could spend. Consequently, a teenage products market packed with clothes, records and food for teens developed. These external, visually recognizable factors became an important part of the emerging youth cultures. As the thirties to fifties were characterized by rather illiberal parent-child relationships, the youth cultures searched for a way to break free from parental authorities.

But why would any youth want to belong to a subculture? Becoming part of a youth culture can give an individual a place and the feeling of belonging to make them feel at ease. Growing up calls for lots of opportunities to find out what you want to do, be and appear like. Identity-forming processes do often include setting yourself apart from ways of thinking and behaving and developing own characteristics. Being part of a youth culture/group can be seen as a (first) attempt to do that. Youth cultures have widely differing aims and motifs. They may be politically, socially, economically, philosophically/etc. motivated and will express their group identity by different means.

For example, the Teds (Teddy Boys) in the 50s were working-class teens in England trying to express their aggressiveness against the social system producing a working class by dressing all posh and elegant. They dressed like romantic gunfighters mixed with Wild West elements to evoke certain nostalgia. You will certainly know a lot of other youth cultures by name; think of the Rockers, the Hippies and the Skinheads.

Standing in relation to a youth culture does not mean that the individual has only the identity of a group member. More likely, you will find yourself being part of a family, a neighbourhood, etc. as well. In any case, being part of a group always creates a certain group pressure/peer pressure as other group members expect something from you. This can range from poem presentations to make-up style to knife fights.



## **S** TATION 4: WHO IS WHO IN YOUTH CULTURE

**Task 4:** Choose one of the subtasks below! All tasks can be either done alone/with a partner or in groups of three.

### **Gothic is blacker than black**

**Task 4 A:** Write a Gothic poem and present it to the class.

**Before you start:** What prejudices do you know about Goths /Gothics? Collect them and then inform yourself about the subculture properly.

### **emos – facial expression forbidden**

**Task 4 C:** Write a monologue/dialogue and act it out, using mimic and gesture!

**Before you start:** What prejudices to you know about emos? Collect them and then inform yourself about the subculture properly.

### **Hipster – hipper than hip**

**Task 4 B:** Draw a typical hipster on a poster and explain it to the class!

**Before you start:** What prejudices to you know about hipsters? Collect them and then inform yourself about the subculture properly.

### **Hip Hop – diss is bliss**

**Task 4 D:** Write a Hip Hop song text and perform it for the class! Use a background melody if you want to.

**Before you start:** What prejudices do you know about hip hoppers? Collect them and then inform yourself about the subculture properly.

### **Punk – Protest has a name**

**Task 4 E:** Create ten buttons with slogans which a punk would wear!

**Before you start:** What prejudices to you know about punks? Collect them and then inform yourself about the subculture properly.

## Lösungen zu Station 2:

What can be positive about being part of a specific youth culture?

- find family equivalent in group
- have sth to identify with → feel safe
- rules (for clothing/behaviour/life philosophy/musical canon) to follow to prevent outsider-position
- set self apart from others: distinction from and belonging to

How does a subculture emerge?

- Lack of sth to identify with creates need for sth to identify with
- Popular culture not satisfying → subculture through conscious creation of manifesto/slogan or incidentally (opportunity/concert/demonstration/incident/idea)
- Spread from individuals to more people → popular phenomenon which may develop differently in subgroups/places

How does it come Punk is not dead but different?

- Youth cultures develop, so does the Punk subculture
- Punk was, in its beginnings, a protest underground movement against philistinism. As punk music and even the punk attitude and style became rather popular around 1980, it is not a subculture in its original sense any more, but rather an element in popular culture. Those who prefer to define punk, according to its original meaning, may think the movement as such is dead. Others may prefer to think of it as having developed and being different in looks, popularity, sound etc.

## Weiterführende Anregungen:

- Als Abschluss des Jugendkulturthemas kann der Film „**The Bling Ring**“ (2013) von Sofia Coppola geschaut werden. Der Film basiert auf den Einbrüchen von fünf reichen Jugendlichen in die Villen diverser Prominenter im Jahr 2010.

Trailer zum Film:

<http://www.youtube.com/watch?v=7Je4TSZKMPY>

Der Film basiert auf dem **Vanity Fair-Artikel** “**The suspects wore Laboutins**” und der **Reportage** ”**The Bling Ring: How a Gang of Fame-Obsessed Teens Ripped Off Hollywood and Shocked the World**” von Nancy Jo Sales.

Artikel Vanity Fair:

<http://www.vanityfair.com/culture/features/2010/03/billionaire-girls-201003>



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