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Swinging Sixties

REPRÉSENTATION DE SOI
ET RAPPORT À AUTRUI

How did British youth transform
society in the 1960s?



↑ **Blow-up**, Michelangelo Antonioni (1966)

SCENARIO

Every generation is different from the previous one: today people think that change is a normal process. But what Britain experienced in the 1960's was a real revolution! This "swinging" decade was incredibly influential in British culture—and in other countries too.

FINAL TASK

Design the front and back cover for a book entitled "Swinging Sixties"

ANTICIPATE ➔

- a. What generation is this unit about?
Write keywords that could define the "Swinging Sixties".

I don't know much about it, but I'd say...

- b. Look at the still from "Blow-up". How is it typical of the period?

For me, the image might be a good representation of... because...

prof. 42
élève 39

- dull /dʌl/ = boring
- hip = trendy = fashionable /'fæʃənəbl/
- swinging: animé, qui bouge

DOCUMENTS

1 A mod teenager

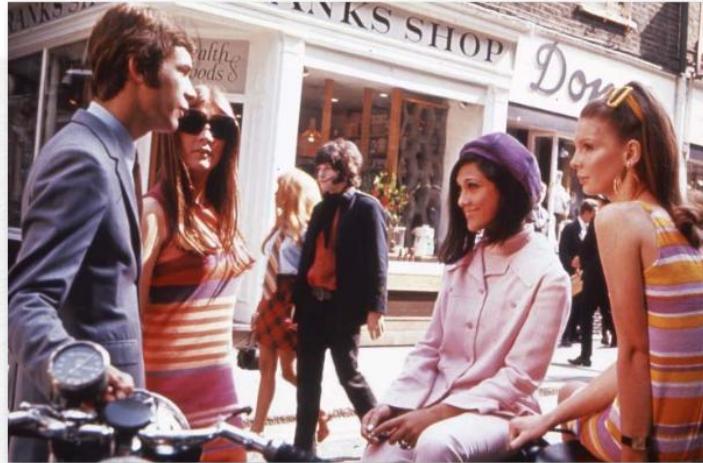
So he plucked at my short-arse Italian jacket with his great big cucumber fingers and said, "What you wear this thing for?"

5 "Excuse me, Vernon," I said, edging past him to unload my camera on my table. "I wear it," I said, taking the jacket off and hanging it up, "to keep warm in winter, and, in summer, to captivate the chicks by swinging my tail around."

"Hunh!" he said, his mind racing fast, but nothing coming out except this noise like a polar bear with wind. He looked me up and down while 15 his thoughts came into focus. "Those clothes you wear," he said at last, "disgust me." (...)

"And you, I suppose," I said, deciding that attack was the best method of defence though oh! so wearisome, "you imagine you look alluring in that horrible men's wear suiting that you've bought in a marked-down summer 20 sale at the local casbah."

"It's manly," he said, "and it's respectable."



↑ Young people in London's Carnaby Street, wearing miniskirts, colourful coats, and geometric prints.

← Absolute Beginners,
Colin Macness (1959)

ANTICIPATE

a. Look at the picture.

What do you know about fashion in the sixties?
What was considered "revolutionary" at the time?

As far as I know, people started wearing...

b. Read the text. What sort of document is it?

Who are the characters?
What is the main topic of their dialogue?

They are having an argument about...

c. Take notes about what Vernon and the narrator say about each other's clothes.
Who is a better representative of the Swinging Sixties? Why?

d. In pairs, memorise the dialogues.
Act out the scene.



2 Mary Quant

prof. 43

a. Listen to the first part of the recording.
Take notes: **when**, **where**, **what** and **who**.

prof. 44

b. Listen to the rest of the recording.
Take notes about these words: **King's Road**, **Bazaar**, **The Beatles**, **miniskirt**, **dance**, **her favourite car**.

c. In pairs, write a paragraph about Mary Quant using the previous words.



prof. 45
élève 40

TRAIN YOUR VOICE



Le « r » en fin de mot en anglais britannique

1 Écoutez cette phrase de l'enregistrement sur Mary Quant. Concentrez-vous sur la prononciation du « r » en fin de mot. **The year is nineteen sixty-four.**

2 Lisez le texte suivant en veillant à garder une prononciation britannique.

"In 1964 I was a young teenager. I remember that my older sister drove an open-top car. She had very short hair. She used to wear beautiful miniskirts that she had bought at Bazaar."

3 The hair revolution

ANTICIPATE

- a. Look at the photo.

Read the caption.

What do you think of the haircut?

To be honest, it looks... to me.

- b. Mary Quant wrote this text right after Sassoon's death in 2012.

Read the text. Describe her feelings about him and justify.

- c. Focus on the first paragraph.

What was her reaction when she first encountered Vidal Sassoon? What did she decide that day?

- d. Write a title for each paragraph.

- e. Send a tweet or post a photo and a text on Instagram to let everybody know why he was so revolutionary.



- f. React to your classmates' texts.



prof. 46
élève 41

- colourful /'kʌləfʊl/
- revolutionary = groundbreaking
- to innovate /'ɪnəveɪt/
- to introduce = to invent = to come up with
- to look up to = to admire /əd'maɪə/
- to make the best / most of sth: tirer le meilleur parti de quelque chose
- to revolutionise /rə'velju:ʃənائز/



My first encounter with Vidal Sassoon was a tremendous shock. I saw this photograph of a haircut that absolutely astonished me. I had never seen hair styled like that before. The sign on the window said "Vidal Sassoon" and I discovered the man himself upstairs in an attic. It was a tiny room, but up there he ruled, cutting hair and performing, rather like a four-star chef. He was a great show-off in the nicest possible way. I sat there and simply watched. I didn't have the money for a Vidal Sassoon haircut that day, though I knew I would save up. This determination was hardened by a woman who turned out to be an actress called Jill Bennett, who, seeing my long, thick ponytail, shouted: "Don't do it!" But I did and never regretted it.

Vidal Sassoon completely changed hair. Before him, it was simply hairdressing: Vidal made it cut and style. He saw that, like architecture, hair could be cut into shapes and textures that not only flattered the character and texture of the hair, but projected the best qualities of the head and face, pointing out the cheekbones and focusing on the eyes, and making the maximum impact on the individuality of the face and personality.

He liberated women from the punishment of hours spent under the bonnet of a hairdryer. We found the freedom to swim in the sea, drive in an open-top car, walk in the rain and then just shake our head to look good again.

25 Your hair did not forget the shape he created and it simply returned to base.

30 Vidal Sassoon, the pill and the miniskirt changed everything.

↑ Vidal Sassoon remembered
by Mary Quant, The Guardian
(2012)

← Mary Quant getting a bob
by Vidal Sassoon himself.

- L'article zéro (Ø) → p. 206

Ø Fashion played a large part in defining the Swinging Sixties.

Ø Britain produced a lot of outstanding designers.

- Le géondif → p. 209

Getting a bob was trendy at the time.

In the sixties girls loved wearing miniskirts.

British youth were obsessed with transforming society.

He started a revolution by creating comfortable haircuts.

4 A new kind of spy

One of the first British series to air on American television, "The Avengers", emblematised changing morals overseas. In the sixties England became the site for the emergence of new forms of popular culture—the music of The Beatles, The Rolling Stones, and other rock groups, miniskirts, and a new style of fashion called Mod—all coalesced around the image of "swinging London." These new trends had a tremendous influence on American youth culture as Beatlemania and the rock music of the so-called "British invasion" took America by storm.

"The Avengers" revolutionized the patriarchal discourse of the spy genre, transforming woman from an object of male desire into a subject who possessed "masculine" power and independence. For the first time on television, a woman fought back rather than being a passive victim. Mrs. Peel was a martial arts expert who used Kung Fu and Karate to best opponents. (...) The series reversed traditional gender definitions: while Emma represented the modern masculinized woman, John Steed was a feminized male, an aristocrat who favoured bowler hat and umbrella.



↑ **The Avengers** (1961–1969)

← **Television's First Feminist,**
Thomas Andrae

- ANTICIPATE** a. **Look at** the picture. Do you know these TV characters? What can you say about their style and appearance?

They must be...
Both actors look...

- b. **Read** the first paragraph.
How did Britain influence American culture in the 1960s?
c. **Read** the second paragraph. What was new and different in the characters of Emma Peel and John Steed?

As opposed to other TV characters, Emma Peel was...
Emma Peel was the first female TV character to...

- d. **Correct** these sentences by quoting from the text.
1. "The Avengers" never appeared on American television.
2. British bands were not known in the USA.
3. "The Avengers" was a drama series.
4. In the series, women were shown as victims.
5. Emma Peel could not defend herself.
6. John Steed was an example of classic virility.
e. **Record** a radio spot to promote a podcast series based on "The Avengers".



- **influential**
- **one-of-a-kind:** unique, exceptionnel(le)
- **a heroine**
- **an icon = an iconic figure** /'ɪkɒŋ/
- **to be a phenomenon =**
 to be a success
- **to reverse** /rɪ'ves/; inverser
- **to take sth by storm = to conquer**

VOCABULARY

→ Banque d'exercices p. 185



to create | a new form of popular culture
a shift in culture
to | question | the values of the older generations
reject | traditional gender definitions
reverse
to revolutionise
to shape the future
to transform British society

to change = to modify ≈ to innovate
to cut one's hair = to | have | a new | (hair) cut hairstyle
to dance
to | design | trendy | clothes
wear | modern
to favour = to prefer
to follow | a trend | a fashion
to form a rock and roll band
to have an influence on sb
to introduce ≈ to invent

miniskirts
geometric prints



WHAT

SWINGING SIXTIES

HOW

CHARACTERISTICS

ICONS

amazing = incredible
colourful ≠ grey
emblematic = iconic
exciting ≠ dull
fashionable = stylish = hip = trendy
liberating
memorable = unforgettable
original = different = one-of-a-kind
revolutionary = groundbreaking
swinging = exciting, fashionable

arrogant
narrow-minded ≠ open-minded
pessimistic ≠ optimistic
rebellious ≠ conformist
strict = repressive ≠ permissive

the bob
the miniskirt
the Mini
convertible cars = open-top cars
The Beatles
The Rolling Stones



Make your own mind map
Make a mind map with the words and expressions that best describe one of the people or bands from the unit.

PREPARATION TIME

How to design a book cover

Vous devez concevoir la couverture d'un livre. Pour faire en sorte qu'elle séduise les lecteurs potentiels au premier coup d'œil, suivez les conseils ci-dessous.

La première de couverture

- La première de couverture doit être accrocheuse plutôt que descriptive. Elle doit donner envie aux futurs lecteurs d'acheter ce livre !
- Vous avez déjà le titre et le sous-titre du livre, ainsi que le nom de l'auteur(e). Vous devez donc vous concentrer sur la recherche d'une ou plusieurs images fortes qui reflèteront le contenu de l'ouvrage.
- Vous pouvez aussi imaginer un nom de maison d'édition et inventer un logo original. Si vous préférez, utilisez le nom et le logo d'un véritable éditeur britannique.

La quatrième de couverture

La quatrième de couverture doit être accrocheuse elle aussi, mais elle doit également être descriptive.

• Écrivez un bon texte de présentation

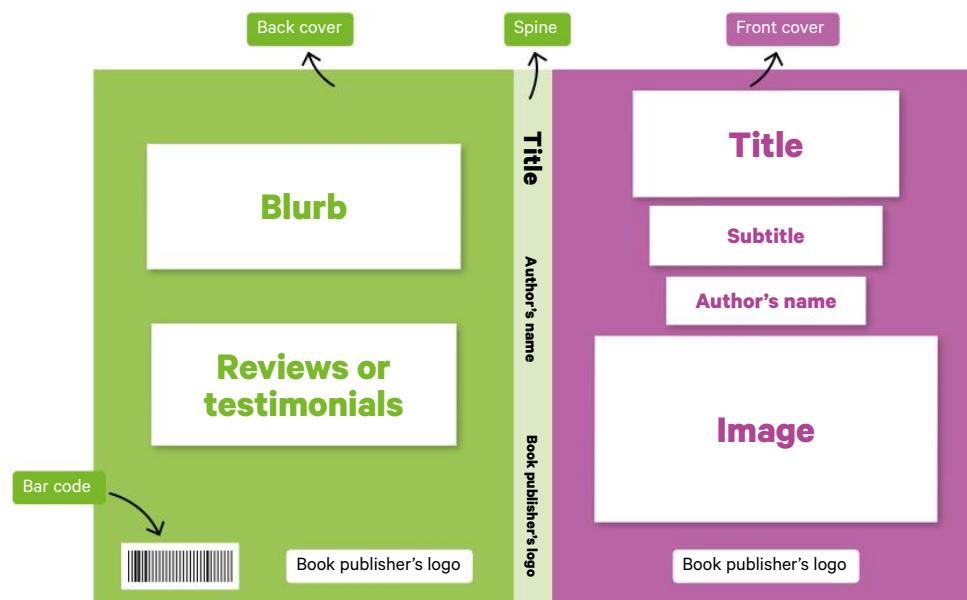
Ce texte est l'élément le plus important de la quatrième de couverture. Il doit présenter l'œuvre en esquissant l'intrigue, en indiquant le genre littéraire, en donnant des informations

sur la biographie de l'auteur(e), ou encore en vantant ses qualités stylistiques.

- Voici quelques conseils pour le rédiger :
- Écrivez-le à la troisième personne. La plupart du temps, c'est l'éditeur qui écrit ce texte.
 - Soignez la première ligne, c'est la plus importante !
 - N'écrivez pas plus de 150 mots, répartis en un ou deux paragraphes, afin que la quatrième de couverture ne soit pas trop chargée.

• Utilisez des témoignages

- Comme il s'agit d'une couverture fictive, vous pouvez inventer des témoignages de personnes célèbres qui sont apparues dans l'unité. Mais assurez-vous qu'ils soient bien vivants !
- Vous pouvez aussi imaginer une fausse critique d'un journal britannique comme "The Guardian" ou "The Times".
- Tous les commentaires et témoignages doivent être brefs et enthousiastes.



FINAL TASK



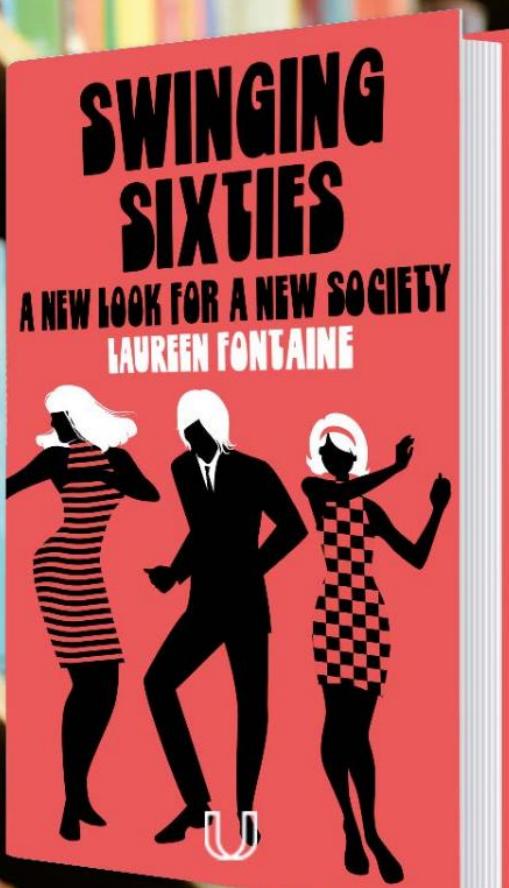
DESIGN THE FRONT AND BACK COVER FOR A BOOK ENTITLED “SWINGING SIXTIES: A NEW LOOK FOR A NEW SOCIETY”



A British publishing house wants to publish an illustrated book entitled “Swinging Sixties: A new look for a new society”. Its editor has asked you to create a proposal for the book cover.

- a. **Focus on** the front cover.
Choose an image that illustrates the topic of the book.
- b. **Focus on** the back cover.
Write a blurb and a few reviews and / or testimonials by famous people or prominent newspapers.
- c. **Design** the front cover, back cover and spine.
- d. **Print it and paste** it on cardboard to make it look like a real book.
- e. **Exhibit** your creations in the school's library.

MEDIATION



MORE BOOKS, FILMS... ABOUT THE TOPIC

REPRÉSENTATION DE SOI
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Born in the USA?

Books

- **Everything I Never Told You**, by Celeste Ng (2014)
- **The Absolutely True Diary of a Part-time Indian**, by Sherman Alexie (2007)
- **The Spirit Catches You and You Fall Down**, by Anne Fadiman (1997)
- **The House on Mango Street**, by Sandra Cisneros (1984)
- **The Bluest Eye**, by Toni Morrison (1970)

Films

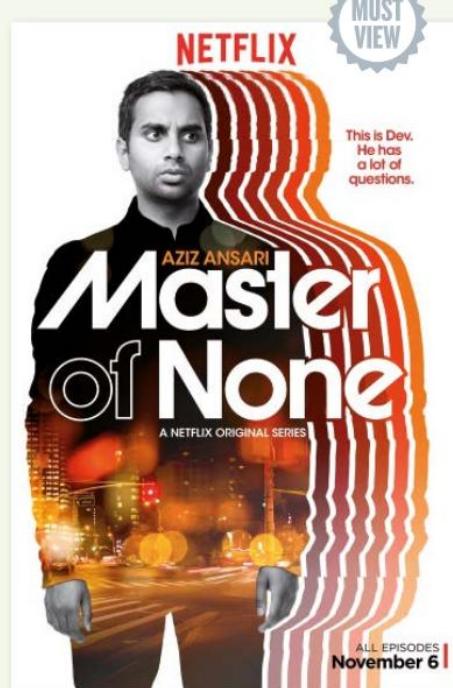
- **Crazy Rich Asians** (2018)
- **Gran Torino** (2008)
- **Spanglish** (2004)

TV Series

- **Master of None** (2015-today)

TEDxYouth

- Bilingual and Bicultural Latina

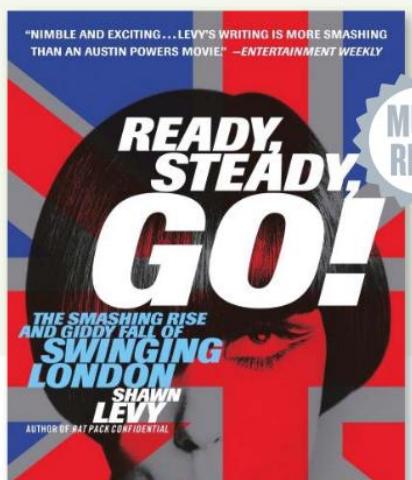


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Swinging Sixties

Books

- **The Mersey Sound**, by Roger McGough, Adrian Henri and Brian Patten (1967, 2007)
- **Ready, Steady, Go! The Smashing Rise and Giddy Fall of Swinging London**, by Shawn Levy (2003)
- **Revolution In The Head: The Beatles Records and the Sixties**, by Ian Macdonald (1995)



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Films

- **Quadrophenia** (1979)
- **A Hard Day's Night** (1964)

Documentaries

- **My Generation** (2017)

Photographies

- **The Swinging Sixties: Fashion in the 1960s**, by Mark Armstrong (2014)
- **The 1960s Photographed by David Hurn**, by David Hurn
- **Britain in Pictures: the 1960s**, by Ammonite Press (2012)
- **London in the Sixties**, by George Perry (2001)

Songs

- **Dedicated Follower of Fashion**, by The Kinks (1973)
- **Revolution**, by The Beatles (1968)
- **I Feel Free**, by Cream (1966)
- **My Generation**, by The Who (1965)

Blockbuster 2^{de}