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"I amar prestar sen: han mathon ne nen, han mathon ne chae... a han noston ned wilith."

"Svět se změnil. Cítím to ve vodě. Cítím to v půdě. Cítím to ve vzduchu. Mnohé, co kdysi bylo, je ztraceno. Neboť již nežije nikdo, kdo by to pamatoval."



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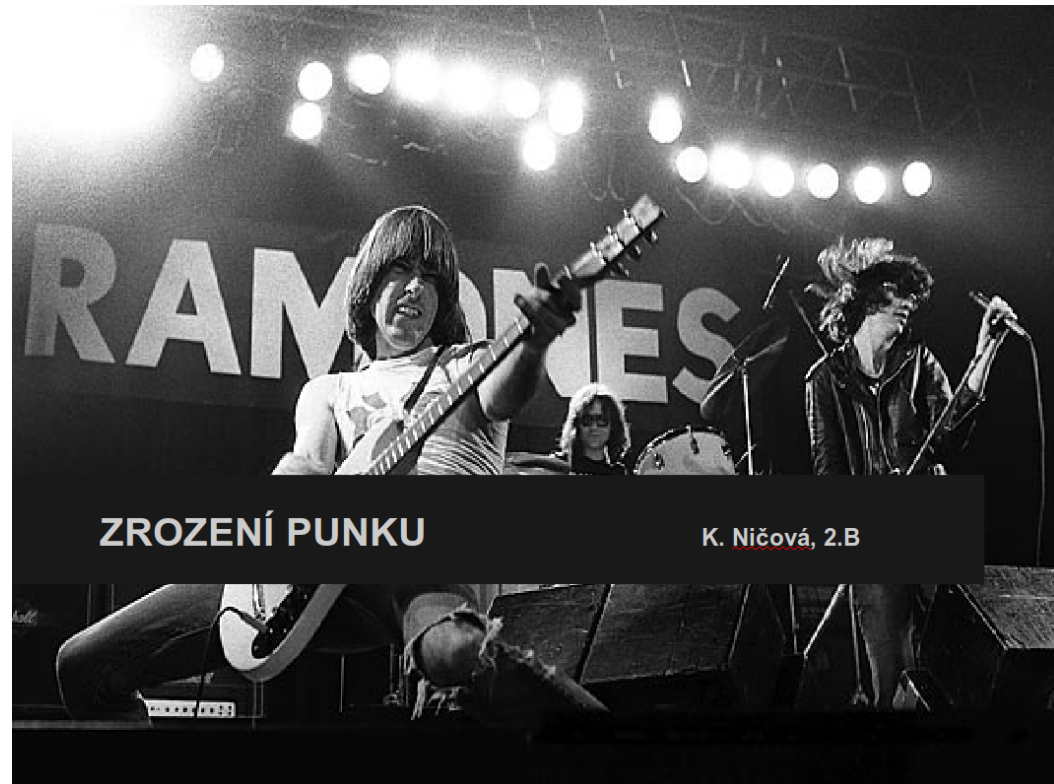
ročníková práce

Zrození punku

Klára Ničová

➤ gymnázium Arabská

❖ <http://goo.gl/2eYDwz>



ZROZENÍ PUNKU

K. Ničová, 2.B

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Wikipedia - punk rock



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Punk rock



From Wikipedia, the free encyclopedia

Punk rock (or simply **punk**) is a [rock music](#) genre that developed between 1974 and 1976 in the United States, United Kingdom, and Australia. Rooted in [garage rock](#) and other forms of what is now known as [protopunk](#) music, punk rock bands eschewed perceived excesses of mainstream [1970s](#) rock. Punk bands typically use short or fast-paced songs, with hard-edged melodies and singing styles, stripped-down instrumentation, and often political, [anti-establishment](#) lyrics. Punk

Punk rock	
Stylistic origins	Rock and roll, rockabilly, hard rock, surf rock, garage rock, glam rock, pub rock, protopunk, 1960s ska
Cultural origins	Mid-1970s, United States, United Kingdom, and Australia
Typical instruments	Vocals, electric guitar, bass, drums
Derivative forms	New wave, post-punk, gothic rock, alternative rock, grunge, NWOBHM
Subgenres	
Anarcho-punk · art punk · Christian punk · crust punk · garage punk · glam punk · hardcore punk · Oi! · pop punk · riot grrrl · skate punk (complete list)	
Fusion genres	
2 Tone · anti-folk · avant-punk · Celtic punk ·	

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- ale neplatí: co je psáno, to je dáno
- ověřování informací by se mělo stát vaším podmíněným reflexem

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- dvakrát měř, jednou řež



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[Relaxation of antiferromagnetic order in spin-1/2 chains following a quantum quench](#) [arxiv.org](#) [\[PDF\]](#)

[P Barmettler](#), [M Punk](#), [V Gritsev](#), [E Demler](#), [E Altman](#) - [Physical review letters](#), 2009 - APS

Abstract We study the unitary time evolution of antiferromagnetic order in anisotropic Heisenberg chains that are initially prepared in a pure quantum state far from equilibrium. Our analysis indicates that the antiferromagnetic order imprinted in the initial state ...

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[CITATION] One chord wonders: Power and meaning in **punk** rock

[D Laing](#) - 1985 - [Open University Press Milton](#) ...

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[Spectral functions and rf response of ultracold fermionic atoms](#) [arxiv.org](#) [\[PDF\]](#)

[R Haussmann](#), [M Punk](#), [W Zwerger](#) - [Physical Review A](#), 2009 - APS

Abstract We present a calculation of the spectral functions and the associated rf response of ultracold fermionic atoms near a Feshbach resonance. The single-particle spectra are peaked at energies that can be modeled by a modified BCS dispersion. However, even at ...

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[Theory of rf-spectroscopy of strongly interacting fermions](#) [arxiv.org](#) [\[PDF\]](#)

[M Punk](#), [W Zwerger](#) - [Physical review letters](#), 2007 - APS

Abstract We show that strong pairing correlations in Fermi gases lead to the appearance of a gaplike structure in the rf spectrum, both in the balanced superfluid and in the normal phase above the Clogston-Chandrasekhar limit. The average rf shift of a unitary gas is ...

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Trpělivost růže přináší (2)

[BOOK] **Punk rock: So what?: The cultural legacy of punk**

R Sabin - 2002 - books.google.com

It's now over twenty years since **punk** pogo-ed its way into our consciousness. **Punk Rock So What?** brings together a new generation of academics, writers and journalists to provide the first comprehensive assessment of **punk** and its place in popular music history, culture and ...

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[CITATION] Break all rules!: **punk rock** and the making of a style

T Henry, TH Young - 1989 - Umi Research Pr

Cited by 75 [Related articles](#) [Cite](#) [Save](#)

[CITATION] England's Dreaming, Revised Edition: Anarchy, Sex Pistols, **Punk Rock**, and Beyond

J Savage - 2002 - Macmillan

Cited by 170 [Related articles](#) [All 5 versions](#) [Cite](#) [Save](#)

Punk's not dead: The continuing significance of punk rock for sagepub.com [PDF]
an older generation of fans

A Bennett - *Sociology*, 2006 - soc.sagepub.com

Abstract This article examines how older fans of **punk rock** articulate their continuing attachment to the music and its associated visual style. While sociological research on popular music audiences is well established, little attention has been paid to the ...

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Trpělivost růže přináší (3)

[BOOK] Please kill me: The uncensored oral **history** of **punk**

L McNeil, G McCain - 2006 - books.google.com

A Time Out and Daily News Top Ten Book of the Year upon its initial release, Please Kill Me is the first oral **history** of the most nihilist of all pop movements. Iggy Pop, Danny Fields, Dee Dee and Joey Ramone, Malcom McLaren, Jim Carroll, and scores of other famous and ...

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[CITATION] From the Velvets to the Voidoids: A Pre-**punk History** for a Post-**punk** World

C Heylin - 1993 - Penguin Books

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Subculture: The meaning of style

wordpress.com [HTML]

D Hebdige - Critical Quarterly, 1995 - Wiley Online Library

... simpZe ideas about youth and youth music ever again (Hebdige thus provided, among other things, a capsule post-war social **history**). Nowadays, though, people read and teach Subculture as if the Britain it described were still contemporary. It's like post-**punk** never happened. ...

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[BOOK] Rock and roll: a social **history**.

P Friedlander - 1996 - cabdirect.org

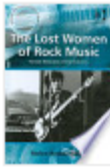
... This book chronicles the first 30 years of rock/pop music **history**. ... the essential elements of rock and roll, 19 chapters go on to consider the development of new musical styles such as the San Francisco sound, soul music, folk music, motown, the Mersey sound, **punk** and rap. ...

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The Lost Women of Rock Music: Female Musicians of the Pu...



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Helen Reddington - 2007 - [Preview](#) - [More editions](#)

Helen Reddington investigates the social and commercial reasons for how these women became lost from the rock music record.

Punk: Music, Fashion, Attitude!



<https://books.google.com/books?isbn=140621695X>

Charlotte Guillain - 2010 - [Preview](#) - [More editions](#)

This book discusses the rise of punk as musical genre and as a culture and how its changed to become what it is today.

Encyclopedia of Punk Music and Culture



<https://books.google.com/books?isbn=0313333408>

Brian Cogan - 2006 - [Snippet view](#)

Ideal for the serious punk scholar as well as a novice to the punk music scene, The Punk Encyclopedia is the first comprehensive reference work to examine punk rock and its evolution through the decades.

Punk: the illustrated history of a music revolution



<https://books.google.com/books?id=Gz0UAQAAIAAJ>

Adrian Boot, Chris Salewicz - 1997 - [Snippet view](#) - [More editions](#)

Original. Punk is the definitive visual history of the explosion of a rock culture form, the impact of which reverberates all the more strongly now in the 1990s.

Úryvky textu i celé stránky

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of their skills in playing music that fitted into the existing rock style to their shelf-life:

The Slits had an ability to play together, but often it would almost fall apart and then it would come back even better together – but The **Clash** could play together all the time and I was quite impressed by that. Of course, looking back now I see what they were, they were just a rock band and they are successful like a rock band. So The **Clash** earn millions of pounds now⁸ and The Slits earn a few thousand every year. It's no measure of the quality of the music at all, but they fit into the male rock thing and The Slits didn't fit into anything.⁹

[Page »](#)

Particular thanks go to C of The Slits, used on the

I took the photo on 15 light outside, as The backdrop can just be Tessa joined The Slits photo she had only be

[Page 85 »](#)

This was in great contrast left:

Did you feel there was
For me it was absolut

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of their skills in playing music that fitted into the existing rock style to their shelf-life:

The Slits had an ability to play together, but often it would almost fall apart and then it would come back even better together – but The **Clash** could play together all the time and I was quite impressed by that. Of course, looking back now I see what they were, they were just a rock band and they are successful like a rock band. So The **Clash** earn millions of pounds now⁸ and The Slits earn a few thousand every year. It's no measure of the quality of the music at all, but they fit into the male rock thing and The Slits didn't fit into anything.⁹

Her description of the practical experience of The Slits' career drawing to a halt as she desperately tried to make them more accepted by mainstream TV and radio channels in the UK rang very true:

We tried *everything*. A lot of our meetings would be, 'What should we do next, who should we try next?' Their greatest desire was to go on *Tiswas*, maybe with a birthday cake, and have a cake fight, you know, the sort of thing they did on *Tiswas* anyway. Could we? No – we couldn't get *near* it!¹⁰ No real anarchy on there at all, I'm afraid; they couldn't get near it. There was a block. I don't want to get into a syndrome of 'Oh it's all the men's

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By: HANSEN, CH; HANSEN, RD
JOURNAL OF BROADCASTING & ELECTRONIC MEDIA Volume: 35 Issue: 3 Pages: 335-350 Published: SUM 1991
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☐ 3. **Friends, porn, and punk: Sensation seeking in personal relationships, Internet activities, and music preference among college students**
By: Weisskirch, RS; Murphy, LC
ADOLESCENCE Volume: 39 Issue: 154 Pages: 189-201
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Abstrakty

Sociology

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Volume 40(2): 219–235
DOI: 10.1177/0038038506062030
SAGE Publications
London, Thousand Oaks,
New Delhi



Articles

Punk's Not Dead: The Continuing Significance of Punk Rock for an Older Generation of Fans

■ **Andy Bennett**
Brock University, Canada

ABSTRACT

This article examines how older fans of punk rock articulate their continuing attachment to the music and its associated visual style. While sociological research on popular music audiences is well established, little attention has been paid to the articulation and management of fan practices of individuals beyond the age of 30. Based on ethnographic interviews conducted with older punk fans in East Kent, England, the article begins to redress this oversight in studies of popular music audiences. This involves an assessment of both the way in which articulations of punk style transgress with age from the visual to the biographical and how older punks develop particular discursive practices as a means of legitimating their place within a scene dominated by younger punk fans.

- ★ stručná shrnutí
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 - *přebírají různé databáze*
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*Review of International Studies (2008), 34, 193–210 Copyright © British International Studies Association
doi:10.1017/S0260210508007869*

Never mind the bollocks: the punk rock politics of global communication

KEVIN C. DUNN*

Abstract. Largely ignored by scholars of world politics, the global punk rock scene provides a fruitful basis for exploring the multiple circuits of exchange and circulation of goods, people, and messages that moves beyond the limitations of IR. Punk can also offer new ways of thinking about international relations and communication from the lived experiences of people's daily lives. At its core, this essay has two arguments. First, punk offers the possibility for counter-hegemonic expression within systems of global communication. Punk has simultaneously worked within and against the hegemony of capitalist telecommunication networks, navigating an increasingly interconnected and mediated world. Second, punk is a subversive message in its own right. Focusing on punk's Do-It-Yourself (DIY) ethos and the resource it offers for resisting the multiple forms of alienation in modern society, the story I construct here is one of agency and empowerment often overlooked by traditional IR.

Úvody článků

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In June 1996 when veteran UK punk rockers the Sex Pistols performed their 20th-anniversary reunion concert at London's Finsbury Park, early into the set the band's lead singer John Lydon (alias Johnny Rotten) is reputed to have said: 'Forty, fat and back!'¹ Offered as a self-mocking remark by Lydon on the ageing profile of the Sex Pistols, this comment also reflects on the longevity of punk music and its fan base. Over 25 years after the original punk summer of 1977, punk continues to attract a considerable following. Many of those who follow punk today were first attracted to punk music during the late 1970s and have remained fans ever since. As with research on other genres of popular music, studies of punk have focused primarily on its

Since that experience, I have become increasingly convinced that punk rock has something to teach me about world affairs. Largely ignored by scholars of world politics, the global punk rock scene provides a fruitful basis for exploring the multiple circuits of exchange and circulation of goods, people, and messages that moves beyond the limitations of IR. Punk can also offer new ways of thinking about international relations and communication from the lived experiences of people's daily lives. At its core, this essay has two arguments. First, punk offers the possibility

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- když nezaujme, možná nemáte dost znalostí
 - zkuste později
- mnoho článků ale nepochopitelných proto, že v nich není co pochopit
 - **kde nic není, ani čert nebere**
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