

New Wave



Authors

Mirela Nenadović and Helena Roštaš

Contacts

mirela.nenadovic@gmail.com;
hrosta@gmail.com

Topic

The topic of this lesson plan is new wave music scene that emerged in the former Yugoslavia at the turn of the 70s and 80s of the 20th century, social-subversive themes of lyrics of new wave music bands and the reaction they provoked in the part of the general public and state institutions.

Context

New wave music scene develops in the late 70s and early 80s of the 20th century under the influence of punk and New Wave from the United Kingdom and the United States.

The centres of this music genre were Ljubljana, Rijeka, Zagreb and Belgrade, where its most prominent representatives were active. However, new wave music bands were also active in other larger and smaller urban areas. 1977 is considered the starting year of New Wave. By the end of the first third of the eighties New Wave began to fade and some of the bands ceased to exist, while others turned to new music genres.

The period of the development of New Wave in the Yugoslav music is marked by the death of Yugoslavia's lifelong president, Josip Broz Tito, on May 4th, 1980, growing economic crisis and the rise of nationalism which resulted in protests of Albanians in Kosovo in the spring of 1981.

Due to these socio-historical circumstances certain new wave music bands are susceptible to additional taxation aimed at discouraging public from buying their albums because of socially subversive messages their lyrics carried.

In the same period, new wave music scene enjoys direct or indirect support of state institutions. Thus, for example, the central promoter of new wave music in Zagreb is Polet magazine, weekly periodical published by the League of Socialist Youth of Croatia.

At the peak of the New Wave, in 1980 new wave music bands win jury and audience awards at Subotica Youth Festival, organized by the Youth Cultural Artistic Association Mladost. In 1981 Slovenian band Lačni Franz is given prestigious award Sedam sekretara SKOJ-a (Seven Secretaries of the Union of Communist Youth of Yugoslavia), granted by the League of Socialist Youth of Croatia for the greatest artistic achievements of young people in Yugoslavia. A year later Pankrti is awarded the same prize.

Outline of this lesson's topic allows correlation between subjects and includes content of Civic Education, History, native language, English, Politics and Economy and Music.

Aims

The aim of this lesson is for students to learn the basic concepts related to the emergence of New Wave in music of the former Yugoslav republics, understand the social circumstances in which such cultural scene developed, and consider the fact that the lyrics of new wave representatives' songs often contained social criticism and topics that were not represented in the music scene until then. At the same time, the existence of these bands was tolerated by the official regime.

Teacher should use teaching methods and techniques interchangeably. In this way students will develop the following skills: communication and argumentation, critical understanding of media, active listening, summarizing, managing and moderating group work, working in groups and using various sources. This will contribute to their information and digital literacy.

Learning Outcomes

Students will be able to:

- compare and critically evaluate information and select information according to their needs and the purpose of research
- explain the socio-historical circumstances of the emergence of the New Wave
- indicate the main features, foreign influences, representatives and the time frame of the emergence of the New Wave
- analyze innovativeness and social provocativeness of the songs' lyrics
- critically evaluate the impact of socio-historical and cultural context on the literary text
- explain the term censorship and its consequences
- give examples of censorship of new wave bands' songs
- promote freedom of speech
- research the reception of new wave music today
- promote democratic attitudes and values

Material and Equipment Needed

computer, projector, speakers, handouts, Power Point presentation, video-material

Duration

Two class periods (90 minutes)

Lesson Activities Overview (Process)

A week before teacher divides students into five groups. Each group is given a worksheet with tasks, information about the sources and instructions for independent research (Annex 1).

Using the sources and worksheets each group explores one topic related to the teaching unit:

1. Death of Josip Broz Tito
2. Economic indicators
3. The growth of nationalism
4. Šund (trash/pulp) and censorship
5. Punk

INTRODUCTION (15 minutes)

In the introductory part of the class students present results of their research obtained prior to the class. With teacher's help they interpret the collected information and link everything together.

After students' presentation of the basic information about punk, teacher continues with his/her lecture emphasizing that New Wave developed on the Yugoslav music scene in the same time period. Teacher gives further information about the origin of the name, its time frame as well as its main representatives.

CENTRAL PART OF THE LESSON

First period

In the central part of the lesson students analyse lyrics of new wave bands' songs to find elements of social criticism and related topics that became the focus of the Yugoslav music scene with the emergence of this generation of musicians.

Analysis begins with the screening of a video-clip Vjeran pas by music band called Termiti.

Before the screening teacher instructs students to pay attention to the elements of stage performance and the lyrics that could cause negative public reaction.

- projection of the video clip Termiti - Vjeran pas

Video-clip screening is followed by a conversation about stage performance and song lyrics. During the discussion lyrics can be shown on the screen (Annex 2). (10 minutes)

Teacher remarks that new wave bands often provoked public outrage with their performances or lyrics of their songs.

Topics of some of the songs of new wave bands were completely new to the music scene.

Some of these topics were: criticism of the social system, economic conditions and the repressive system, the motive of homosexuality, the image of a woman completely opposite to the prevailing one, fascination with the city, political events at the time of the Cold War, the feeling of the individual's lack of perspective.

According to the number of students in the class and teacher's assessment, he/she can select the topics to be addressed at this stage; using PowerPoint presentation teacher projects the list of topics on the screen (Annex 3).

In pairs, students receive a copy of a song and, after reading it and determining its topic, form groups they will continue to work in.

At this stage of the lesson, students may be offered the following songs for analysis:

Criticism of the Social System

Prljavo kazalište: Veze i poznanstva (1979, Prljavo kazalište)
Paraf : Visoki propisi (1980 A dan je tako lijepo počeo)
Pekinška patka: Sive eminencije I. (1981, Strah od monotonije)
Azra: Uvijek ista priča (1981, Sunčana strana ulice)
Šarlo Akrobata: Mali čovek (1981, Paket aranžman)

Criticism of the Economic Situation

Prljavo kazalište: U mojoj općini problema nema (1979, Prljavo kazalište)
Električni orgazam: Zlatni papagaj (1981, Paket aranžman)
Haustor: Radnička klasa odlazi u raj (1984, Treći svijet)

Criticism of the Repressive System

Paraf: Narodna pjesma (1980, A dan je tako lijepo počeo)
Azra: Nemoj po glavi d. p. (1981, Sunčana strana ulice)

Homosexuality and the Image of a Woman

Prljavo kazalište: Neki dječaci (1979, Prljavo kazalište)
Azra: Žena drugog sistema (1980, Azra)

Idoli: Retko te viđam sa devojkama (1980, singl)

Šarlo Akrobata: Balada o tvrdim grudima (1981, za film Dečko koji obećava)

Film Moderna djevojka (1981, Novo! Novo! Novo! Još jučer samo na filmu, a sada i u vašoj glavi)

Fascination with Urban Themes

Paraf: Rijeka (1979, singl)

Prljavo kazalište: Na posljednjoj tramvajskoj stanici (1979, Prljavo kazalište)

Problemi: Grad izobilja (1981)

Azra: Grad bez ljubavi (1981, Sunčana strana ulice)

Film Zagreb je hladan grad (1982, Zona sumraka)

Between East and West

Azra: Iggy Pop (1980, Azra)

Idoli: Maljčiki (1981, Paket aranžman)

Azra: Kurvini sinovi (1981, Sunčana strana ulice)

Azra: Poljska u mom srcu (1981, Sunčana strana ulice)

My Perspective is Grey

Paraf: Perspektiva (1980, A dan je tako lijepo počeo)

Pekinška patka: Apatija (1981, Strah od monotoniije)

Radnička kontrola: Dosada (1981)

Teacher distributes worksheets for analysing the songs among student groups and gives instructions for work (Annex 4).

- group work (10 minutes)
- presenting the results of group work (part one, 10 minutes)

Second period

- presenting the results of group work (part two, 5 minutes)

Prior to showing an excerpt from the documentary film Druga strana rock'n'rolla (The other side of Rock'n'Roll) teacher gives instructions and emphasizes that students should try to take notice of the way in which the official authorities tried to discourage citizens from buying new wave bands' albums and concrete examples of censorship of certain songs mentioned in the excerpt.

- projection of excerpt from the documentary (10 minutes)
- discussion after the projection of the excerpt (5 minutes)

A discussion follows the screening of the documentary film excerpt. An emphasis should be placed on the role of so-called Komisija za šund (Pulp Commission) as well as on concrete examples of censorship.

Students are told about the next task - a brief debate, which will actualize the topic of the lesson. Teacher divides students into two groups and selects several students (3-5, depending on the number of students in the class) for the panel of judges.

Projection of the video clip of the song that will be the topic of debate follows.

The first group of students (so-called Pulp Commission) will defend the thesis that there are reasonable grounds for censorship, and support it with examples from the song that is the starting point of the debate, whereas the second group will defend the thesis that censorship can never be justified, and on the basis of the song explain why there must be freedom of artistic expression and freedom of speech.

For this activity, we suggest the following tracks:

- Dubioza kolektiv: Brijuni (Apsurdistan, 2012)
- Dubioza kolektiv: 1. maj (Apsurdistan, 2012)
- Hladno pivo: Firma (Dani zatvorenih vrata, 2015)
- Hladno pivo: Na ovim prostorima (Dani zatvorenih vrata, 2015)
- Rundek Cargo Trio: Ima ih (Mostovi, 2015)
- S.A.R.S.: Perspektiva (Perspektiva, 2011)
- TBF: Krist (Danas sutra, 2015)

Both teams will have 3 minutes for "brainstorming" and group work before presenting their views. Meanwhile, the task of the judges will be to write down several current examples of censorship, and name other examples of other music, film or literary works they think could provoke a reaction of the public or state institutions.

Representatives of the groups present their basic views, and the other groups' members have the right to respond and comment on them.

After 10 minutes the judges decide which group was more successful in the debate and present the results of their work.

- debate (20 minutes)

FINAL PART OF THE LESSON (5 minutes)

Teacher presents students with a set of true or false statements (Annex 5).
In that way students will revise the most important lesson content.

Sources

Video-material:

Termiti Vjeran pas: <https://www.youtube.com/watch?v=G15veq1EhE0>

Druga strana rock'n'rolla (The Other Side of Rock'n'Roll) (first 10 minutes of the documentary film):

<https://www.youtube.com/watch?v=VEtIJJpUjoE>

or:

Novi talas u SFRJ kao društveni pokret (excerpt according to the teacher's choice):

<https://www.youtube.com/watch?v=d0kNGapq7U8>

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https://en.wikipedia.org/wiki/New_Wave_music_in_Yugoslavia
www.enciklopedija.hr (entry: Kosovo)
<http://www.hrleksikon.info/definicija/sund.html>
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Kyaw, Natalja (2009) „Računajte na nas: "Pank i novi talas / novi val u socijalističkoj Jugoslaviji".
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Beograd: Rende, Zagreb: Postscriptum

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Mrnjavčić, Sonja Figurativnost u pjesmama Branimira Štulića
<http://stilistika.org/mrnjavcic>

Perasović, Benjamin (2001) Urbana plemena: sociologija subkultura u Hrvatskoj.
Zagreb: Hrvatska sveučilišna naklada

Prica, Ines Novi val kao anticipacija krize. Etnološka tribina 13(1990), 21-29

Štulić, Johan B. (1985) Bing bang! Knjiga pjesama 1975-1985. Zagreb: samozaložba
<http://strazarni-lopov.blogspot.hr/>

Documentary film Kad Miki kaže da se boji – tko su junaci Johnnyjevih pjesama,
directed by Ines Pletikost: <https://www.youtube.com/watch?v=8g9MpvFnfSY>

Documentary film Sretno dijete (Happy child), directed by Igor Mirković

Documentary film Novi talas
<https://www.youtube.com/watch?v=PvFu-Q07FJ8> (epizoda 1)
<https://www.youtube.com/watch?v=Ax7Oqqud4LA> (epizoda 2)
<https://www.youtube.com/watch?v=fWRQ9FtazjI> (epizoda 3)

Naši dani – Priče o hrvatskom rocku 5, novi val: <https://www.youtube.com/watch?v=bM78Bt5JvJI>

Tv series Crno-bijeli svijet, directed by Goran Kulenović

Movie Dečko koji obećava, directed by Miloš Mića Radivojević

Assessment Options

During the teaching process teacher will assess students' class participation, quality of the presentation of the results to the other students in the class, as well as interpretative, argumentative and analytical essays of students.

Homework Ideas

- talk to family members, friends and teachers about their memories of the New Wave period and their attitude to new wave music (information gathered will be discussed during the next lesson)
- watch video clips of the songs analyzed during the lesson on the Internet (students share their thoughts in the next lesson)
- write an interpretative essay (up to 500 words) about the opus of a certain new wave music band
- write an argumentative essay (up to 500 words) about the impact of new wave music on contemporary musicians, and its reception today
- write an analytical essay (500 words) about the knowledge acquired during the lesson
- watch one of the documentaries, films or television series episodes suggested in Additional information and prepare an analysis of the material for the next lesson
- explore other ways of expressing civil disobedience (information obtained will be analyzed in the next lesson)

Adaptation ideas

Given the specificity of the topic of this teaching unit, teacher should tailor the choice of songs for the analysis to the interests of students.

Teachers from Macedonia and Slovenia may include in the analysis songs in Slovenian and Macedonian language which were not originally included in this lesson plan.

Teachers from Bosnia and Herzegovina can use only the introductory part of their lesson to cover the New Wave topic, and then put an emphasis on Novi primitivism (New Primitivism), a movement that developed in Sarajevo in the 80s of the 20th century.

The content of this lesson plan is designed for high school students.

Annex 1: WORKSHEETS (research before the class; introductory part of the class)

Group 1	When and where did Josip Broz Tito die? Where was he buried? Search the Internet for three reactions of the Yugoslav public and citizens to his death.																														
Group 2	Examine the table with the information about the economic development of Yugoslavia from 1979 to 1985, and report on any changes you notice. <table><tr><th>Year</th><th>GDP in total (expressed in billions of U.S. dollars)</th><th>GDP per capita (expressed in billions of U.S. dollars)</th><th>Annual growth (%)</th><th>External debt (expressed in billions of U.S. dollars)</th><th>Inflation (%)</th></tr><tr><td>1979.</td><td>68,0</td><td>3 070</td><td>5,8</td><td>3,7</td><td>21,4</td></tr><tr><td>1981.</td><td>58,3</td><td>2 591</td><td>2,2</td><td>18,4</td><td>39,5</td></tr><tr><td>1983.</td><td>53,9</td><td>2 067</td><td>-1,3</td><td>19,0</td><td>58,0</td></tr><tr><td>1985.</td><td>48,6</td><td>2 120</td><td>1,7</td><td>19,6</td><td>86,6</td></tr></table> <p>Table: economic indicators of development of Yugoslavia Data source: Mikac, Vedran Od „novog vala“ do nove države (www.povijest.net/od-novog-vala-do-nove-drzave-1/), according to: Radelić, 2006., p. 498</p>	Year	GDP in total (expressed in billions of U.S. dollars)	GDP per capita (expressed in billions of U.S. dollars)	Annual growth (%)	External debt (expressed in billions of U.S. dollars)	Inflation (%)	1979.	68,0	3 070	5,8	3,7	21,4	1981.	58,3	2 591	2,2	18,4	39,5	1983.	53,9	2 067	-1,3	19,0	58,0	1985.	48,6	2 120	1,7	19,6	86,6
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Group 3	In the spring of 1981 Albanians' protests in Kosovo gain momentum. What were the causes of																														

	those protests, and what followed? (www.enciklopedija.hr , entry Kosovo)
Group 4	<p>Explain the following terms:</p> <ul style="list-style-type: none"> • šund (trash/pulp) • censorship <p>Give at least one example of censorship.</p> <p>(http://www.hrleksikon.info/definicija/sund.html, http://www.hrleksikon.info/definicija/cenzura.html)</p>
Group 5	<p>At the turn of the 70s and 80s of the 20th century some of the musicians in Yugoslavia were strongly influenced by the emergence of punk in the second half of the seventies in the United Kingdom and the United States.</p> <p>Give at least five features which made punk in its beginnings different from the music genres which were at the height of popularity at the time. Name several most important representatives of this musical genre.</p> <p>(source: Zlatko Gall: Velika svjetska rock enciklopedija, https://hr.wikipedia.org/wiki/Punk)</p>

Annex 2:

Termiti

Vjeran pas

Svašta nam se događa

Mozgove nam tupe

U život kreće samo dio nas

U životu prolazi samo vjeran pas

U životu prolazi samo vjeran pas

Učim, da naučim

Da nauka je sranje

Uče me u školi

U životu prolazi

U životu prolazi samo vjeran pas

U životu prolazi samo vjeran pas

Doći će takav dan

Kad će ljudi umjesto

Umjesto da govore

Početi da laju

U životu prolazi samo vjeran pas

U životu prolazi samo vjeran pas

U životu prolazi samo dio nas

U životu prolazi samo dio nas

Annex 3: PowerPoint Presentation (content):

New Wave

The term "novi val" (New Wave) entered music through film. At first, it referred to young French filmmakers who appeared in the 1960s.

- time frame: from the late 1970s until the end of the first third of the 1980s
- some of new wave bands cease to exist at the time, and some turn to new music genres

Representatives:

Ljubljana – Pankrti...

Maribor/Ljubljana – Lačni Franz

Zagreb – Prljavo kazalište (first album Prljavo kazalište), Haustor, Azra, Film, Aerodrom...

Rijeka – Paraf, Termiti...

Sarajevo - Bijelo dugme (album Doživjeti stotu)

Beograd – Šarlo Akrobata, Idoli, Električni orgazam, Radnička kontrola...

Novi Sad – Pekinška patka, Laboratorija zvuka...

Skoplje – Mizar, Foljazik, Cilindar...

-topics:

- criticism of social system
- criticism of economic situation
- criticism of repressive system
- homosexuality and the image of a woman
- fascination with urban themes
- between the east and the west
- my perspective is grey

Annex 4: WORKSHEET (central part of the lesson)

- 1 Name the songs analysed by your group. Name the bands that performed these songs.
- 2 Determine motives and/or the topic that is common to all the songs of your group.
- 3 Substantiate your answer with quotations from the songs that you have analyzed.
- 4 What do you think, why could this topic cause a negative reaction of the public or official authorities in Yugoslavia at the turn of the 70s and 80s of the 20th century?
- 5 Do you think the song's topic can be current in today's society?
- 6 Which song did you find most interesting? Explain your answer.

Annex 5: Read the following statements. Are they true or false? Correct the false ones.

- In the former Yugoslavia New Wave appeared in music in the early 1970s and lasted until the end of the decade.
- Punk as a music genre developed in Australia.
- The development of the New Wave occurred in very turbulent socio-historical circumstances in the Yugoslav society.
- Tito died in the spring of 1981.
- Yugoslavia is at the peak of its economic development in the late 70s and early 80s.
- New wave bands were mainly active in small towns.
- Topics of new wave bands' songs were close to those of popular musicians in the period before the emergence of New Wave.
- Centres of new wave music were Ljubljana, Rijeka, Zagreb and Belgrade.
- Haustor and Azra were from Belgrade, Idoli and Radnička kontrola were for Zagreb.
- Lyrics of the new wave music bands' songs did not provoke negative reactions of the public and state institutions.

- So-called Pulp Commission tried to encourage publishing of new wave music with the decision that no taxes were to be paid for such albums.
- There were no cases of censorship and changes of new wave bands' songs under the pressure of the so-called Pulp Commission.

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