Questions:

1. Looking at our various discussions of British popular culture throughout the semester--from Jane Austen to the Sex Pistols--in what ways has Britain's entertainment industry intersected with important political, social, and economic trials and triumphs?

2. Why and how did punk music develop into its own subculture? Aside from its subculture, what made punk music different from other popular genres of the 1960s and 1970s?

3. In the text, Worley argues: "As the old Communist Party fell into decline, new social movements and political groupings arose to contest both the inequities of capital and the repressive forces of imperialism and patriarchy. With the empire receding into the background, so the very point and purpose of the UK appeared open to question: Scottish and Welsn nationalism revived; relations with Europe cut across political battlelines; the Irish Republican Army (IRA) brought its war to the mainland in bloody and spectacular style."

--How does Worley support his argument that punk music emerged to help solve Britain's impending identity crisis? Explain whether or not you agree with his assessment and provide examples.

4. How and why did definitions of punk music evovle and change in the historical lexicon? Where does Worley's work fit into this historiographical debate and what contributions (if any) does he make to this historical discourse?

5. What role did gender play in British punk culture?