

MARINÉ
Hugo

Anglais

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Synthèse.

Admis l'introduction, qui doit absolument être modifiée pour jouer pleinement son rôle et répondre aux attentes, c'est une synthèse satisfaisante dans l'ensemble. Garder toujours à l'esprit la nécessité d'être compris d'un lecteur ne connaissant pas les docs. De plus, il faut mieux exploiter le desir.

Titre or.

The influence of protest songs

Since the dawn of mankind, music has been of part of most societies. Across the ages, it ^{has} become more engaged in making a stand, to reach the form of protest songs that we know today. But to what extent ~~protest~~ songs have shaped society? This question will be addressed with the help of the following documents: a cartoon from Mark Lyach, and articles from The Economist, The Guardian, Spirituality and MusicLab, published between 2008 and 2017.

First of all, protest songs are - obviously - songs. And songs don't have much of an impact. No matter how violent, aggressive, vulgar hip-hop might be (according to the Economist and Spirituality), it ^{has} very little effect on the audience. Even on the ^{other} side of the spectrum, songs filled with good intentions are being made fun of by the cartoon. It's simply because a single song can't create a revolution.

△ synthèse

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The Guardian's journalist ^{says} that handwork and lot of people are required according to The Economist.

However, the article published in the Economist also ^{contributes to publication and} ^{democratisation of the} highlights that the civil-right movements were ^{second} inspired by protest songs, so they must have an impact.

Indeed, protest songs used to be so effective to put pressure on the elites that some artists managed to get blacklisted on sextors (source: The Guardian). As mentioned on the Guardian article, they were already a thing during Elizabethan times and even inspired Shakespeare.

They were a means for people to deliver their message to the world and this, raising social awareness about their situation. And today, hip hop is considered as a part of the culture of black Americans, because it enabled them to get heard by the government, and to denounce their social conditions, as stated in Frickley's article.

Yet, it seems that there are less/protest songs today than in the 90s. Why is that?

First, hip-hop shifted from the political side to the entertainment one as artists are now more concerned about getting famous by fitting in the mold designed by producers in order to smoothen the message (The Economist). Therefore, even if you want to share dissident ideas, the institutions you despise will still make money of you as explained in Musickoda's article. From there, we can see two different paths that lead to the same point. The first is the one taken by famous rappers like Lil Wayne who just despise

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re put 100
some / problems from time to time. The issue is that these
facts may be wrong ~~but nobody will care~~ or they are
just a drop of water in the ocean, the journalist of The
Economist take. On the other end, some artists are politically
engaged and since their message doesn't fit in the
market, they share their songs on social media -
however places that gather like-minded people - instead of performing
in the street (according to The Guardian and Music Radar).
And finally, protest songs have become a means for people with
privileges to complain or brag about themselves - a kind of ego-
trip - but that's simply pointless.

Protest songs have had their glorious days but they are done.
However, it's possible they will rise again to bring some
concerns to debates.

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