COURSE TITLE (FFYS 1000 – 64): Revolution Girl Style: Punk Feminism, Then and Now
   First Year Seminar, LMU, Fall 2013: Culture, Art and Society
   Tuesdays and Thursdays, 3-415 p.m.
   St. Rober’s Hall 357

INSTRUCTOR: Evelyn McDonnell
   Room 3866, University Hall
   310-258-2662
   Office hours: T, Th 12:45 – 2:45 p.m.
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WRITING INSTRUCTOR: Liz Goldhammer
   University Hall 3225
   Office Hours: Tuesday, 4:30-6:30, or by appointment

Course Description:
   In the early 1990s, a group of young women from both coasts of the United States began calling for, as the punk band Bikini Kill put it, Revolution Girl Style Now. Twenty years later, their cry was picked up by a performance-art collective in the Soviet Union who, in homage to their Riot Grrrl predecessors, called themselves Pussy Riot. Revolution Girl Style will explore the flash point in feminist and musical history that’s generally known as Riot Grrrl. By analyzing the music, art, and writings of such acts and artists as Bikini Kill, Mecca Normal, Bratmobile, the Runaways, Tribe 8, Fifth Column, Guerrilla Girls, the Slits, X-Ray Spex, Sleater-Kinney, and Pussy Riot, the course will examine how music can be used for political action, and visa versa. Students will explore the activist and artistic history and context of Riot Grrrl and its global resuscitation in 2012. By crafting their own print or multimedia fanzines, students will learn how to express themselves politically and creatively. Musicians, artists, scholars, and experts will speak about their own involvement with RGS.

Learning Outcomes

FYS students will:
   Understand and appreciate the intellectual rigor and academic excellence that defines an LMU education.
   Engage critically and reflectively in scholarly discourse.
   Learn to read critically and carefully.
   Exercise critical thinking in oral discussion and writing.
   Be able to evaluate sources for quality (e.g., by learning to differentiate between scholarly and popular sources).
   Acquire research skills including use of the library catalog and electronic databases to retrieve books or articles, whether in print or online.
RGS students will:
- Explore the meanings of the feminist adage “the personal is political.”
- Express themselves through writings, performances, collage, vlogs, fanzines, etc.
- Explore the punk adage “do it yourself.”
- Enact the Riot Grrrl slogan “support girl love.”
- Rock out.

**Required Texts**
Sara Marcus, *Girls to the Front: The True Story of the Riot Grrrl Revolution*
Evelyn McDonnell, *Queens of Noise: The Real Story of the Runaways*
*The Riot Grrrl Collection*
*Pussy Riot! A Punk Prayer for Freedom*

**Recommended Texts:**
Marisa Meltzer, *Girl Power: The Nineties Revolution in Music*
Maria Raha, *Cinderella’s Big Score: Women of the Punk and Indie Underground*
Lucy O’Brien, *She-Bop: The Definitive History of Women in Rock, Pop and Soul*
Barbara O’Dair, *The Rolling Stone Book of Women in Rock: Trouble Girls*
Judith Halberstam, *Female Masculinity*
Alice Echols, *Daring to Be Bad: Radical Feminism in America, 1967-75*
Naomi Wolf, *The Beauty Myth*
Susan Faludi, *Backlash*
Evelyn McDonnell and Ann Powers, *Rock She Wrote: Women Write about Rock, Pop and Rap*

**Assignments:**
At the end of every unit, students will write reactions to that unit’s topic. These reactions can be personal, poetic, polemical, musical, artistic, or critical. These writings will be workshopped with the lead professor and the writing instructor. Specific prompts will be assigned. In addition, you must attend at least one of the optional off-campus events and write about it.

Halfway through the semester, students will write a five-page informational research paper on a person/act/publication of their choosing. This paper will be a piece of original scholarship that should draw on secondary sources, from academic publications, the popular press, the internet, etc. Students are also encouraged to draw on primary sources, including interviews with the subjects, audio recordings, films, artwork, and writings. You must explain not only who this person is or was, but why this person is important and special. These papers will be developed in workshops during the semester. Possible topics include Kathleen Hanna, Joan Jett, Allison Wolfe, Courtney Love, Skin (Skunk Anansie), the Slits, Poly-Styrene, Tribe 8, Alice Bag, Vaginal Creme Davis, Carrie Brownstein, Mia Zapata, L7, Babes in Toyland, the Donnas, Sleater-Kinney, Miranda July, Sadie Benning, Guerrilla Girls, Girl Germs, etc.
At the end of the semester, students will give a 10-minute oral presentation on what Revolution Girl Style means to them.

At the end of the semester, students will compile their workshopped and revised writings into either a print or multimedia fanzine, along with any additional material they desire.

**Participation and communication:**

Revolution Girl Style is a seminar. That means students are to be active in discussion. Participation is key to foster a workshop atmosphere of respect and trust. Missing more than four classes will lower your grade a third of a letter. The grade will drop another third for each subsequent class missed. Missing more than 10 classes will result in automatic failure.

Occasionally I will need to email you, so please check your LMU Lion accounts regularly or have them forwarded to your other email address. I will use MYLMU Connect for additional readings and grading.

**Work Load:** In keeping with LMU policy, students are expected to work an average of 9 hours per week for every 3-unit course. Minus 2 ½ hours of instructional time, this means you should spend 6 ½ hours per week on reading, papers, in-class presentation prep, and your fanzine.

**Grading:**

- Class participation: 15 percent
- Reaction papers: 10 percent
- Research paper: 25 percent
- Final project/fanzine: 25 percent
- In-class presentation: 15 percent
- Information literacy: 10 percent

A’s are reserved for excellent work: Work that is original in its ideas, shows mastery of the reading, is clear, and has a strong and distinct voice. B’s are for work that shows understanding of the reading and is clear and intelligent. C’s are for work that shows poor understanding of the reading and lacks clarity and insight. D’s are for work that does not meet the assignment requirements or is late. F’s are for work that is late, plagiarized, not of college-level quality, or is missing.

**Schedule:**

This schedule is tentative and subject to change. The professor will let you know of changes during class and will post the updated syllabus in MYLMU Connect. It is the student’s responsibility to stay on top of schedule changes.

The course will be broken up into units. The last day of each unit will be dedicated to workshopping reaction papers with the lead professor and writing instructor.
Week 1: Revolution Girl Style: An introduction to the art, ideas, music and personalities of Riot Grrrl

August 27: Intro to course materials and each other
Reading: RGC, pages 168 and 192

August 29: Research paper, presentations, and finals
Reading: Queens of Noise, pages 1-75

Weeks 2 to 4 (Unit 1): Queens of Noise: Buildup to Revolution

Sept. 3: Reading: QON, pages 75 – 176

Sept. 5: First information literacy module due (Starting Your Assignment)

Sept. 7 (optional): Screening of The Punk Singer (Kathleen Hanna documentary), Long Beach, http://qfilmslongbeach.com/tickets/ Buy tickets in advance!

Sept. 10: Reading: QON page 177 – end

Sept. 12: Watch Edgeplay
   Second info lit module due (Types of information)

Sept. 14 at 2 p.m.(optional): Evelyn McDonnell at Book Frog

Sept. 17: Oh Bondage, Up Yours: Riot Grrrl Foremothers

Sept. 19: Runaways reaction paper due

Weeks 5 to 7 (Unit 2): Riot Grrrl: Olympia Explodes

Sept. 24: Bikini Kill, Bratmobile, Huggy Bear, Heavens to Betsy
   Reading: Marcus, 1 - 136

Sept. 26: Research paper workshop.
   Third info lit module due (Finding and evaluating information).

Sept. 28 at 2 p.m. (optional): Evelyn McDonnell at the Corner Store

Oct. 1: Media whores:
   Reading: Marcus, 138-271; Emily White

Oct. 3: Film: Abby Moser's Grrrrl Love
August 29, 2013, RGS Syllabus

Oct. 8: The art of the fanzine: Riot Grrrl Collection, selected readings
   Guest speaker: Allison Wolfe

Oct. 10: Reaction papers due

Weeks 8 and 9 (Unit 3): There’s a Dyke in the Pit: Queer Punk

   Oct. 15: Fifth Column, Tribe 8, Team Dresch
   Reading: Riot Grrrl Collection; McDonnell, “Girls + Guitars;” Maria Raha’s
   Cinderella’s Big Score; Judith Halberstam’s Female Masculinity

   Oct. 17: Research paper workshop
      Assignment: Info lit mod 4 due (Using information ethically)

   Oct. 22: Sadie Benning

   Oct. 24: Reaction paper due

Weeks 10 to 12 (Unit 4): Race, class, and the ends of Riot Grrrl

   Oct. 29: Reading: Girls to the Front, pages 272 – end

   Oct. 31: Research papers due

   Nov. 5: Reading: RGC selections and Raquel Guttierez blogpost

   Nov. 7: Guest speaker: Raquel Guttierez


   Nov. 12: Riot Grrrl Diaspora
      Reading: RGC

   Nov. 14: Reaction paper due

Weeks 13 and 14 (Unit 5): Pussy Riot: Grrrls Rise Again

   Nov. 19: Reading due Pussy Riot! A Punk Prayer for Freedom

   Nov. 21: Pussy Riot movie

   Nov. 26: Reaction paper due

Week 15: Permanent Wave: Do It Yourself
Dec. 3: Student presentations

Dec. 5: Student presentations

Dec. 10 (final exam time): Student presentations and Final fanzines due

ELECTRONICS IN CLASS: Students may bring laptops, netbooks, tablets, etc. to class to take notes, look up information for class, add to discussions, or work on assignments. They are not to be used for personal or social reasons, including Tweeting and Facebook. Cell phones are not to be used in class, except for the above reasons.

ACADEMIC HONESTY: Academic dishonesty will be treated as an extremely serious matter, with serious consequences that can range from receiving no credit for assignments/tests to expulsion. It is never permissible to turn in any work that has been copied from another student or copied from a source (including Internet) without properly acknowledging the source. It is your responsibility to make sure that your work meets the standard of academic honesty set forth in the “LMU Honor Code and Process” which appears in the LMU Bulletin 2010-2011.) In journalism, plagiarism will end your career.

AMERICANS WITH DISABILITIES ACT: Students with special needs as addressed by the Americans with Disabilities Act who need reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the Disability Support Services Office. Any student who currently has a documented disability (physical, learning, or psychological) needing academic accommodations should contact the Disability Services Office (Daum Hall Room 224, 310-338-4535) as early in the semester as possible. All discussions will remain confidential. Please visit http://www.lmu.edu/dss for additional information.

TO PROMOTE CLASSROOM RESPECT: As an LMU Lion, by the Lion’s code, you are pledged to join the discourse of the academy with honesty of voice and integrity of scholarship and to show respect for staff, professors, and other students.