

Paragraph Structure and Linking Support

Below are two support paragraphs for a paper concerning female punk bands and how they challenge the stereotypes of pop culture. On first glance, both paragraphs seem exactly the same—and they do develop the same supportive ideas—however, looking closer we can realize how the use of “linking” terms can help tie our supportive ideas together and allow for a more progressive clarity of prose to connect our support.

The lyrics used by female punk musicians discuss social and political issues that give female punks an arena to expose, share and discuss their views. Important issues discussed include sex, the female image, and politics. The female punk band “Crass” have lyrics that deal with “the commercialization of love, sexism and rape, and how to fight back against it all” (Lee 14). Such active fighting back became a defining factor for this feminist movement that separated itself from the first-wave feminist movements of the late 1950s and early 1960s who took a less aggressive stance. Female punk bands rejected the idea of being a victim and used lyrics to satirize popular culture and beliefs about the female gender. This is called “bricolage” that, as John Hart argues, “involves playing with cultural elements in order to bend their established meanings to serve new purposes” (76). The band named “7 Year Bitch” takes its name from a revision of the famous Marilyn Monroe film “7 Year Itch” in order to challenge the objectification of women as sexual objects to men in relationships. The lyrics and language of the female punk scene served as channels to express their views and challenge the stereotypes of women as objectified within popular culture.

The lyrics used by female punk musicians discuss social and political issues that give female punks an arena to expose, share and discuss their views. Important issues discussed include sex, the female image and politics. Specifically, the female punk band “Crass” have lyrics that deal with “the commercialization of love, sexism and rape, and how to fight back against it all” (Lee 14). However, such active fighting back became a defining factor for this feminist movement that separated itself from the first-wave feminist movements of the late 1950s and early 1960s who took a less aggressive stance. Instead, female punk bands rejected the idea of being a victim and began to take action on behalf of their beliefs within the lyrics of their songs. Such a do-it-yourself ideology is called “bricolage” that, as John Hart argues, “involves playing with cultural elements in order to bend their established meanings to serve new purposes” (76). In turn, the band named “7 Year Bitch” takes its name from a revision of the famous Marilyn Monroe film “7 Year Itch” in order to challenge the objectification of women as sexual objects to men in a relationship. Therefore, the lyrics and language of the female punk scene served as channels to express their views and challenge the stereotypes of women as objectified within popular culture.