

Riot Grrrl's vexed relation to mass-media/academic coverage takes us back to the question of the group's ability to broach the gendered separation of public and private. The contradictions of this relation to the media are themselves embedded in punk's conflicted origins...while Riot Grrrl may have learned (from punk) how to manipulate imagery, the movement has not so readily adopted their strategy of engagement with the media...in pinning its resistance to the undifferentiated 'mainstream', Riot Grrrl risks setting itself up in opposition to the culturally 'popular'.

—Gottlieb and Wald, p.270

- **How can the ways in which a subculture chooses to publicly self-represent affect how it is recorded in history?**
- **How should we approach writing histories of scenes and subcultures which are less 'media-friendly'?**

Floyd's theory, which is useful for this examination, employs as its principle tool the 'Call Response'. Floyd tropes the black musical tradition of the call and response and turns that into an interpretation of discursive intertextuality—the literary and musical relationships between different pieces of music, between artists, and between artists and audiences. He writes, 'Call Response, the master trope, the musical trope of tropes, implies the presence within it of Signifyin(g) figures (calls) and Signifyin(g) revisions (responses in various guises) that can be one or the other, depending on their context.'

—Perry, pp.33-34

- **How might we apply the Call Response to black history itself, beyond just music?**
- **Is history a discursive process?**