

John Lennon's 'Imagine', so powerful when one is listening to it, may afterwards be quite easily broken down into fairly disparate elements: radical text; rock-ballad melody, harmony and orchestration; singer-songwriter ('confessional') piano; soul/gospel-tinged singing. What is tying these together is...a position associated with alienated intellectuals in late-capitalist society...(it) lacks sufficient material support and ideological legitimacy to sustain itself.

—Middleton, p.16-17

- **Do you agree that 'Imagine' fails at its ideological mission?**
- **Can you think of alternative works which can be more successfully articulated to a single position, and would be harder to appropriate (as the Conservative Party conference did with 'Imagine' in 1988)?**

Although...journalistic treatments (of women in rock) may have reflected, or continue to reflect, an important reality, they serve an ambivalent function in both defining a new trend and limiting it, and in diminishing the diversity of women's performance and musical styles under a single label. While such designations serve a descriptive function, they do so at the risk of essentialising women's punk or hardcore musical production, and hence of reifying and marginalising it as 'women's music'.

—Gottlieb and Wald, p. 254

- **In the age of mass media, how should we deal with the role of journalism in constructing and recording history?**
- **How can journalism help us in music history research? What are its limitations?**