

8-1979

# Images of women and men in contemporary pop song: production and perception

Gloriaa Norgang

Follow this and additional works at: <http://scholarship.richmond.edu/masters-theses>



Part of the [Psychology Commons](#)

---

## Recommended Citation

Norgang, Gloriaa, "Images of women and men in contemporary pop song: production and perception" (1979). *Master's Theses*. Paper 806.

This Thesis is brought to you for free and open access by the Student Research at UR Scholarship Repository. It has been accepted for inclusion in Master's Theses by an authorized administrator of UR Scholarship Repository. For more information, please contact [scholarshipprepository@richmond.edu](mailto:scholarshipprepository@richmond.edu).

IMAGES OF WOMEN AND MEN IN CONTEMPORARY  
POP SONG: PRODUCTION AND PERCEPTION

BY

GLORIA NORGANG

A THESIS  
SUBMITTED TO THE GRADUATE FACULTY  
OF THE UNIVERSITY OF RICHMOND  
IN CANDIDACY  
FOR THE DEGREE OF  
MASTER OF ARTS  
IN PSYCHOLOGY

RUNNING HEAD: POP SONGS

AUGUST 1979

LIBRARY  
UNIVERSITY OF RICHMOND  
VIRGINIA

---

Joanne Preston  
University of Richmond

---

Nancy Spencer  
Virginia Commonwealth University

---

James Tromater  
University of Richmond

## Abstract

This study explored the images of women and men presented in the 1978 top 25 pop songs. An evaluation of these images was made by 23 women and 21 men. Each evaluator chose one of seven descriptors (objectifier, diminutizer, user, appreciating, used, diminutized, and objectified) to describe each female and male character in each pop song. Chi square analyses indicated that the sex of character effect on the descriptor frequencies was significant for women and men evaluators. Differences between women and men evaluators were not significant for female nor male characters. Analyses of data from both women and men evaluators indicated significant differences for actor, appreciating, and acted upon groups between female and male characters in the actor group. These findings are of considerable relevance as they both reflect and effect the values of a culture which gives extensive attention to these songs.

## IMAGES OF WOMEN AND MEN IN CONTEMPORARY

## POP SONG: PRODUCTION AND PERCEPTION

Song has long been recognized as a powerful socio-political agent. In recent years particular concern has been expressed about the influence of music on the youth culture. Gleason (1972) claimed that rock music has "firmly allied youth, bound them together with an invisible chain of sounds and network of verbal images in defense against the elders." Huck (1972) accused the music industry of wanting to "con these kids into enslaving themselves to drugs, sex, and revolution. ... to talk them into destroying their own society and heritage, in the perfectly asinine expectation that some Utopia will spring full blown from an alliance of old perverts and spoiled brats." The recognition of popular song, in this case - rock as a transmitter of social ethics is clear. Huck and Gleason speak for those who were fearful that rock would create or popularize new social ethics. However, rock also served to maintain old social ethics. Grossman (1976) in a history of rock music notes, "It was quite all right for the boys to play and sing musical intimations of teen-age mattress dancing, but it just wouldn't do to have girls mouthing such filth, so as rock became raunchier and more vigorous women were relegated to the backwaters of the scene."

Few women achieved prominence as rock singers, nor were many involved in the writing or production of rock music. What about women's representation in songs written, performed, and produced almost exclusively by men? According to Meade (1972), "Rock music, in fact the entire rock 'culture' is tremendously degrading to women....Again and again throughout rock lyrics women emerge either as insatiable, sex-crazed animals or all-American emasculators....they still wind up in a servile position where they exist only to enhance the lives of men." Are these the images of women which contemporary pop music continues to present? How are men represented?

Although systematic analyses of female/male images in contemporary pop song have not been performed, the images presented in contemporary writing or speech may provide some indication of what to expect in contemporary song. In speech and writing women and men have been described as adults, as children, and as animals.

When women and men are described as adults, they are primarily viewed as sexual beings. Faust (1970) in discussing obscene and derogatory words noted that men were rarely defined entirely as sexual entities whereas women often were (tart, harlot, slut, prostitute). Faust (1970) also noted that women may be further objectified sexually and defined as a body part

as in piece, tail, or pussy. Miller and Swift (1976) noted that English words having sexual connotations were more often associated with women than with men. For example, in a study of standard English dictionaries, Todasco (1973) found 89 entries related to women as whore and another 129 to women as whorish. Men were less often defined sexually. When they were it was either in terms of achievement and success or in relation to the woman as temptress and gateway to hell, that is, woman as vagina (Miller & Swift, 1976).

Diminution and child imagery are used to describe women. Faust (1970), Merriam (1974), and Miller and Swift (1976) commented on the multitude of diminutives applied to women - babykins, doll, cutie, sweetie, jockette, poetess. Hiatt (1977) found that men described women as ethereal, innocent, and non-threatening, and most often as children (ex. "an attentive child"). However, in Hiatt's sample of over 200,000 words of contemporary prose, women never referred to men as children.

Women and men may also be described in animal terminology. Hiatt (1977) found that men and women frequently described men as animals, but rarely described women as animals. In Roget's Thesaurus (1967) male animal terminology connotes power and pride (buck, stag, stallion); female animal terminology connotes contempt

(bitch, slut, vixen).

The images in the above studies were essentially female negative/male positive. Women were sexually objectified, diminutized, and described in contemptuous animal terminology. Men were sexually affirmed, never diminutized, and described in admiring animal terminology. This is the representation of women and men in writing and speech samples.

The present study incorporated the information suggested by the above studies into a set of seven descriptors; objectifier, diminutizer, user, appreciating, used, diminutized, and objectified. In choosing descriptors appropriate for evaluation of both the images of women and men in contemporary pop song, the emphasis on positive vs. negative became less appropriate and an actor/acted upon dichotomy emerged. For example, the descriptor "diminutized" indicated a person defined by the use of diminutives or child imagery as noted above by Faust (1970), Merriam (1974), Miller and Swift (1976), and Hiatt (1977), while the descriptor "diminutizer" indicated that person who defined another using those images. The descriptors "used" and "user" were included to provide evaluation choices in keeping with those images noted in writing and speech samples, yet less extreme and perhaps better suited for contemporary pop song imagery. A final descriptor, "appreciating", was



included in this study to represent a point of equality, where women and men are neither actors nor acted upon and power is shared. Such an image was not discussed in any of the above writing and speech samples. Given the opportunity, however, it was expected that evaluators in this study might find that this descriptor was appropriate to define some images of women and men in contemporary pop song.

According to studies of speech and writing, women were described more frequently as being acted upon, while men were more frequently described as actors. While it may be clear to evaluators of writing and speech samples that a woman called "doll" or "sweetie" was being diminutized, this may not be equally clear to the evaluators of pop music. Nor may samples of popular song provide such explicit imagery. Therefore, this study explored not only the production of images of women and men, but the perception of images of these images as well. Images similar to those noted in writing and speech samples may occur in pop songs but may be interpreted differently by these evaluators than they were by those who have studied writing and speech samples.

It was expected that images of women and men presented in pop song would differ significantly -

with women being described more frequently as being acted upon and men more frequently being described as actors. No hypothesis was made concerning differences in data from women and men evaluators.

### Method

Subjects and Materials: Twenty-three female and twenty-one male Introductory Psychology students evaluated the songs in this study. These students were predominately affluent white sophomores and were all involved in coeducational study at a Southeastern University. One female and one male subject received an incomplete packet and were dropped from the study.

The 1978 top 25 pop songs according to Billboard (December 23, 1978) were selected. Based on lyric availability, the first 20 pop songs were evaluated. Each song was copied on a separate page which included the song title, the sex of the performing artist, the lyrics, an evaluation form, and two questions concerning familiarity with and liking for that song.

Insert Figure 1 about here

Each evaluator received a packet including 20 randomly distributed song sheets and a descriptor explanation sheet.

Insert Figure 2 about here

Evaluators were instructed by a taped recording which first briefly introduced the experiment to them. Then

the experimental procedure and directions for evaluation were presented. Two sample songs were evaluated to illustrate the procedure. Evaluators were assured that there were no correct answers and that they should not struggle with the evaluation of any song - just indicate what seemed most correct to them. Evaluators were told that they would be asked to answer some questions about the experiment after they had finished. The recording then indicated that students should now begin evaluating the songs in their packets.

After returning their packets, students were asked to fill in a blank descriptor explanation sheet and to complete a short questionnaire.

Insert Figure 3 about here

Procedure: The experimenter met the evaluators at one of three one-hour scheduled meeting times. The experimenter introduced herself, explained the purpose of the taped recording, and pointed out that this purpose would be defeated by any further comment by her after the recorder was started. The evaluators were assured that after they had completed the task the experimenter would be glad to answer any questions they raised. She then distributed the packets and began the taped recording.

After returning completed evaluations to the exper-

imenter, evaluators received a descriptor sheet and were asked to fill in the descriptor explanations as they remembered them. At the same time, they received a short questionnaire.

Results: Frequency of each descriptor used by women and men evaluators for female and male characters was calculated to determine a single score for each group. As predicted, chi square analyses of this data indicated that differences between female and male characters were significant for women evaluators,  $\chi^2(6)=71.76$ ,  $p<.001$ , and for men evaluators,  $\chi^2(6)=109.74$ ,  $p<.001$ .

Insert Figure 4 about here

Differences between women and men evaluators for female characters,  $\chi^2(6)=4.78$ ,  $p<.70$ , and for male characters,  $\chi^2(6)=9.69$ ,  $p<.20$ , were not significant. Data for women and men evaluators were then combined and a chi square analysis was performed to determine whether differences in actor (objectifier, diminutizer, and user), appreciating, and acted upon (used, diminutized, and objectified) groups occurred between female and male characters. As was expected, differences between these groups were significant,  $\chi^2(2)=156.00$ ,  $p<.001$  with female characters appearing disproportionately in the acted upon group and male characters in the actor group.

Insert Figure 5 about here

Scores from women and men evaluators were also analysed according to responses to questions concerning liking for and familiarity with songs. Women evaluators ( $\bar{x}=1.89$ ) reported being more familiar with songs than men evaluators ( $\bar{x}=2.28$ ),  $t(38)=-2.25$ ,  $p<.01$ . Women and men evaluators did not differ significantly in reported liking for songs,  $t(38)=1.09$ ,  $p<.30$ . However, women and men evaluators did differ significantly ( $p<.01$ ) for both female and male characters in descriptor frequencies between liked and disliked songs: women evaluators/female characters,  $\chi^2(6)=26.66$ ; women evaluators/male characters,  $\chi^2(6)=22.42$ ; men evaluators/female characters,  $\chi^2(6)=17.83$ ; and men evaluators/male characters,  $\chi^2(6)=22.31$ .

When descriptors were grouped according to actor (objectifier, diminutizer, user), appreciating, and acted upon (used, diminutized, objectified), chi square analyses of women and men evaluators' descriptors of female and male characters determined that the liked/disliked effect on the group frequencies was significant.

Insert Figure 6 about here

Descriptor frequencies for female characters did not differ significantly between women and men evaluators in liked songs,  $\chi^2(2)=2.30$ ,  $p<.50$ , or in disliked songs,  $\chi^2(2)=2.02$ ,  $p<.50$ . Descriptor frequencies for male

characters did not differ significantly between women and men evaluators for disliked songs,  $\chi^2(2)=2.86$ ,  $p<.05$ . In songs that were liked, women evaluators most often chose appreciating to describe male characters, while men evaluators most often chose actor descriptors (objectifier, diminutizer, or user) for male characters.

Since data for women and men evaluators on female characters did not differ, a chi square analysis for differences between liked and disliked songs for female characters for all evaluators was performed. Women and men differently evaluated liked and disliked songs for actor, appreciating, and acted upon groups,  $\chi^2(2)=22.79$ ,  $p<.001$ . Acted upon female characters in liked songs was the largest group (25%) and appreciating women characters in disliked songs was the smallest group (7%).

A further analysis was made of descriptor frequencies for liked songs. The combined frequencies for women and men evaluators for all songs were compared with the descriptor frequencies for women and men evaluators' liked songs for female and male characters. Chi square analyses indicated a significant difference between descriptor frequencies for all evaluators on all songs for female characters,  $\chi^2(6)=16.59$ ,  $p<.02$ , and for male characters,  $\chi^2(6)=14.78$ ,  $p<.05$ . There was no significant difference in this data for men evaluators of female characters,

$\chi^2(6)=4.16$ ,  $p<.70$ , or male characters,  $\chi^2(6)=3.98$ ,  $p<.70$ . Women evaluators' ranking of the descriptors of female characters differed from all evaluators for all songs on every descriptor except appreciating, but differed only on objectifier and diminutizer descriptors of male characters. Men evaluators' ranking of the descriptors of female characters differed from all evaluators for all songs only on used and diminutized females, and did not differ at all for male characters.

Insert Figure 7 about here

Responses to questions concerning the ease/difficulty in understanding directions and descriptors were summed to determine the mean response for women and men evaluators. Mean responses for women and men all occurred in the easy end of the ease/difficulty continuum (directions: women ( $\bar{x}=1.59$ ), men ( $\bar{x}=2.05$ ); descriptors: women ( $\bar{x}=3.27$ ), men ( $\bar{x}=3.3$ )). Both groups found the first songs in their packet (though song order in each packet was random) slightly easier to evaluate (women and men,  $\bar{x}=3.2$ ). All evaluators completed the study. Eighty-two percent of the women reported that they had "carefully" completed the study, and the remaining women reported that they had "carefully" completed a mean of 15.7 of the 20 song evaluations. Sixty-five percent of the men reported

that they had "carefully" completed the study, and the remaining men reported that they had "carefully" completed a mean of 12 of the 20 evaluations.

Evaluators' definitions of the seven descriptors were rated according to how closely they approximated the definitions on the descriptor explanation sheet. A "three" indicated an almost perfect approximation; a "two" indicated a relatively close approximation; a "one" indicated some approximation; and a "zero" indicated no response or an inaccurate response. All descriptor mean ratings for women and men evaluators were "two" or greater.

Insert Figure 8 about here

#### Discussion

Songs which reach Billboard's yearly top 25 charts not only receive extensive national air time, but also are highly marketable for repeated private listening during and beyond the time they are being aired regularly. The images they present of women and men receive wide and frequent reception. According to both the women and men evaluators in this study, the images of women and men presented in the 1978 top 25 pop songs differ significantly. Women, in these lyrics, are acted upon, and the men are actors.

These images are not merely those of the top pop songs. To some extent they also mirror the images of the women and men who listen to these songs. Studies of



attitudes of rock audiences have shown that musical preference is related to socio-political orientation (Robinson, Pilska, and Hirsch, 1976; Fox and Williams, 1974). So, we may assume, in examining images of women and men in pop song lyrics, some picture of the images of women and men held by pop audiences emerges.

Answers to questions concerning liking/disliking for the songs in this study provides further information about the images of women and men held by pop song audiences. Although women and men did not differ in their liking for these 20 songs, they did differ in their evaluations of characters in liked and disliked songs. As Figure 6 indicates, women evaluators most frequently described both female and male characters as appreciating in liked songs, but most frequently described females as acted upon and males as actors in disliked songs. Most frequently chosen descriptor for female or male characters for liked and disliked songs did not differ for men evaluators. According to this data, liking for a song significantly effected the descriptor choices for both women and men, and for women evaluators this effect is very clear - in liked songs, characters were most frequently described as appreciating. It is not clear whether women liked a song better when the characters were presented as appreciating, or whether when

women liked a song, they were more likely to describe a character in that song as appreciating. Either interpretation indicates that women favored appreciating characters in song lyrics.

Women and men evaluators did not differ significantly in their evaluations of female and male characters for disliked songs, or of female characters in liked songs, but did differ significantly in their evaluations of male characters in liked songs. As Figure 6 indicates, women most frequently described males as appreciating and men most frequently described males as actors in songs which they liked. Women favor appreciating male characters in song lyrics, while men favor males who are actors.

And, it seems, it is the images which men prefer which are presented in pop music. As Figure 7 shows, the descriptor frequencies for female and male characters in songs which women liked differed significantly from those in the top 20 songs. Recall that there was no significant difference between women and men in liking for the top 20 pop songs. It appears that in this instance, women like what they get, while men get what they like.

The difference noted above between descriptor choices for liked and disliked songs, appeared clearer for women than for men evaluators. Perhaps liking/

disliking has a greater effect on descriptor choices for women. Or, considered in conjunction with the significant difference between descriptor frequencies for female and male characters in songs women liked and in the top 20 pop songs, another interpretation is suggested. As the descriptors men evaluators chose songs which they liked did not differ from those for the top 20 pop songs, there would be a less clear distinction for them between characters in liked and disliked songs, as to some extent, they like the characters in all songs.

This study provides some information about the images of women and men in pop song lyrics and this discussion has suggested that these images may reflect the attitudes of the women and men who listen to these songs. But song lyrics are not simply a reflection of their culture. Song and culture are interdependent. Fear of the impact of song lyrics prompted Vice President Agnew (Denisoff & Peterson, 1972) to issue a press release in 1970 cautioning that "in too many of the lyrics, the message of the drug culture is purveyed." Agnew didn't advocate what he called "song censorship" but less than a year later the Federal Communications Commission did. The FCC "warned the nations commercial broadcasters March 6 that they faced punitive action if they failed to keep off the air song lyrics 'tending to promote or

glorify the use of illegal drugs'" (Facts on File, 1971). And in 1973 the Supreme Court "declined to disturb the lower court ruling which upheld FCC regulations requiring broadcasters to censor songs whose lyrics promoted or glorified the illegal use of drugs" (Facts on File, 1973). Clearly, song lyrics are believed to exert considerable influence on cultural values. Then, the images of women and men in the song lyrics evaluated in this study are not only the products of their culture, they are the producers as well.

And the producers of culture in this case all are men. None of the 20 1978 top 25 songs evaluated were written by women. Women did collaborate with men in the writing of two of these songs. It is therefore important, to keep in mind that although the descriptors allow for both actor and acted upon definitions of women and men, in a sense all of these characters are acted upon, that is - defined by male writers. Men are the actors, defining other men and women. Women are acted upon, being defined and defining no one.

In addition to exploring men's images of women and men, this study explored another related issue: Are these images perceived differently by women and men. Differences between women and men evaluators for female and male characters were not significant. The women

and men in this study similarly perceived the images of women and men presented in pop music. Differences between women and men evaluators' descriptor frequencies occurred only between liked and disliked songs.

Evaluators all completed a questionnaire and filled in a blank descriptor sheet after completing this study. Analyses of this data afford information concerning possible differences between women and men evaluators' understanding of and therefore performance in this study. Data from the questionnaires indicated that both women and men evaluators understood the task and completed it "carefully". Ratings of the descriptor definitions, as shown in Figure 8, indicated that evaluators shared common definitions of these descriptors. These means, when compared with the frequencies in Figure 4, suggest that evaluators' use of the descriptors was not directly correlated with their understanding of the descriptors. For example, the descriptor user was the second most frequently chosen descriptor by men evaluators and was also one which was defined most inaccurately by them. According to analyses of both the descriptor definitions and the questionnaires, then, results were not determined by misunderstanding of the study or by differences in understanding between women and men evaluators.

This study explored two issues: First: What are

the images of women and men in contemporary pop song lyrics? According to the data discussed here, women and men were presented quite differently in these pop song lyrics. Male characters were described as actors and female characters as acted upon. And the second issue: Do women and men identically perceive male images of female and male characters in contemporary pop song? Women and men evaluators did not differ significantly in their perceptions of these characters. Women and men evaluators did differ significantly in their descriptor frequencies for female and male characters in liked and disliked songs. And the images of females and males in the songs that men liked were the images of females and males presented in the top 25 pop songs for 1978. These findings are of considerable relevance to a culture which gives extensive attention to these songs.

## References

- Denisoff, R. Serge & Peterson, Richard A. (Eds.)  
The sounds of social change. Chicago: Rand  
McNally College Pub. Co., 1972.
- Facts on file yearbook. New York: Facts on File, Inc.,  
1971, p. 277-G2.
- Facts on file yearbook. New York: Facts on File, Inc.,  
1973, p. 870-C1.
- Faust, J. Words that oppress. Women speaking, 1970,  
April (KNOW, Inc. Reproduction No. 03101).
- Fox, W. & Williams, J. Political orientation and music  
preferences among college students. Public Opinion  
Quarterly, 38, 1974, pp. 353-371.
- Gleason, Ralph J. A cultural revolution. In Denisoff, R.  
Serge & Peterson, Richard A. (Eds.) The sounds of  
social change. Chicago: Rand McNally College Pub.  
Co., 1972.
- Grossman, Lloyd. A social history of rock music. New  
York; David McKay Co., Inc., 1976.
- Hiatt, M. The way women write. New York: Teachers  
College Press, 1977.
- Huck, Susan. The great kid-con. In Denisoff, R. Serge  
& Peterson, Richard A. (Eds.) The sounds of  
social change. Chicago: Rand McNally College  
Pub. Co., 1972.
- Meade, Marion. The degradation of women. In Denisoff, R.  
Serge & Peterson, Richard A. (Eds.) The sounds of  
social change. Chicago: Rand McNally Pub. Co., 1972.
- Merriam, E. Sex and semantics: Some notes on BOMFOG.  
New York University Education Quarterly, 1974, 5(4),  
22-24. (KNOW, Inc. Reproduction No. 28104).
- Miller, C. & Swift, K. Words and women. New York:  
Anchor Press/Doubleday, 1976.
- Robinson, John P.; Pilskaln, Robert; and Hisch, Paul.  
Protest rock and drugs. Journal of Communication,  
1976, 26(4), 125-136.

Roget's Thesaurus. New York: Pocket Cardinal/Simon  
& Schuster, Inc., 80th printing 1967.

Todasco, R. An intelligent woman's guide to dirty  
words, Volume one of the Feminist English Dictionary.  
Chicago, Loop Center YWCA, 1973. In Miller, C.  
& Swift, K. Words and women. New York: Anchor  
Press/Doubleday, 1976.



Figure 1

Title: Liars One, Believers Zero

Performing Artist: Male

**Hello Honey!****I'm working late again tonight****I just called so you would know.****Liars one, believers zero****Liars one, believers zero.****I see the look in her eyes****I know that she believes****Before the night is over, she'll give herself to me****I'll hold her close and I'll kiss her soft****Tell her I love her so****Liars three, believers zero.****Hello baby, can I buy you a drink?****Am I married? Heavens, no!****Liars two, believers zero****Honey, I'm home, I had to work all night****With a job like mine, that's the way it goes****Liars four, believers zero.****But wait, she's not here, she's gone with all her things****She found she couldn't beat me, so she started a brand****new game****I checked the house and I called her friends****Where she's gone, nobody knows****Believers one, liars zero.****Believers one, liars zero.****©Copyright 1976 by Tree Publishing Co., Inc. International copyright secured. All rights reserved.**Circle the one descriptor which best describes each character:

singer:     objectifier     diminutizer     user     appreciating  
                   objectified     diminutized     used

female 1:     objectifier     diminutizer     user     appreciating  
 (honey)             objectified     diminutized     used

female 2:     objectifier     diminutizer     user     appreciating  
 (baby)             objectified     diminutized     used

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have (very often 1 2 3 4 5 6 never) heard this song.

## Figure 2

Descriptor Explanation Sheet

- objectifier: Controls other as commodity. Master.  
Treats other as object, thing, property.
- diminutizer: Treats other as child. Acts superior to  
other. Humors other. Protector. Guardian.
- user: Expects other in appropriate role. Expects  
services of other. Expects other to conform  
to a particular image.
- appreciating: Power shared with other. Role-free. Human.  
Partner. Whole.
- used: Acts appropriately for role. Stereotype:  
"Nurse", "provider", girlfriend, boyfriend.
- diminutized: Treated as pet or child. Not taked seri-  
ously. Innocent. Moralized.
- objectified: Controlled as body part, decoration, sex object.  
Depersonalized. Expected to be good/bad -  
whatever suits objectifier.

## Figure 3

## ONE LAST QUESTION.....

The directions were (very easy 1 2 3 4 5 6 very hard) to understand.

The (first 1 2 3 4 5 6 last) songs in the packet were easier to evaluate.

The explanation of descriptors was (very easy 1 2 3 4 5 6 very hard) to understand.

Did you evaluate all songs carefully? Yes No  
If not, approximately how many songs did you carefully evaluate?

Did you complete this study? Yes No Please note your  
reason(s) for completing/not completing this study:

Did you evaluate each character in every song? Yes No  
If you didn't evaluate some characters, please give your reason(s)  
for omitting those evaluations:

Do you have any impressions of the characters in these songs  
which the descriptors in this study did not include? Please  
comment if you did:

If you wish, please make any additional comments about this study:

THANK YOU FOR PARTICIPATING!

Figure 4

Frequency of descriptor choice by evaluators.

|              | <u>Women evaluators</u>    |     | <u>Men evaluators</u>      |     |
|--------------|----------------------------|-----|----------------------------|-----|
|              | <u>Character described</u> |     | <u>Character described</u> |     |
|              | ♀                          | ♂   | ♀                          | ♂   |
| objectifier  | 30                         | 60  | 27                         | 75  |
| diminutizer  | 30                         | 57  | 23                         | 54  |
| user         | 53                         | 83  | 48                         | 90  |
| appreciating | 135                        | 191 | 108                        | 138 |
| used         | 69                         | 45  | 58                         | 36  |
| diminutized  | 63                         | 26  | 68                         | 27  |
| objectified  | 55                         | 18  | 64                         | 18  |
|              | $\chi^2(6)=71.76, p<.001$  |     | $\chi^2(6)=109.74, p<.001$ |     |

Figure 5

Differences in actor/acted upon continuum for descriptor choices between women and men characters.

Women and Men evaluators

|              | <u>Women characters</u> |                  | <u>Men characters</u> |                  |
|--------------|-------------------------|------------------|-----------------------|------------------|
| objectifier  | 57                      |                  | 135                   |                  |
| diminutizer  | 53                      | actor 211        | 111                   | actor 419        |
| user         | 101                     |                  | 173                   |                  |
| appreciating | 243                     | appreciating 243 | 329                   | appreciating 329 |
| used         | 127                     |                  | 81                    |                  |
| diminutized  | 131                     | acted upon 377   | 53                    | acted upon 170   |
| objectified  | 119                     |                  | 36                    |                  |

$$\chi^2(2) = 155.99, p < .001$$

Figure 6

Comparison of descriptor frequencies on actor/acted upon continuum between liked and disliked songs.

|                     | Women evaluators  |          |                   |          | Men evaluators   |          |                   |          |
|---------------------|-------------------|----------|-------------------|----------|------------------|----------|-------------------|----------|
|                     | ♀                 |          | ♂                 |          | ♀                |          | ♂                 |          |
|                     | liked             | disliked | liked             | disliked | liked            | disliked | liked             | disliked |
| <u>actor</u>        | 75                | 42       | 95                | 105      | 57               | 46       | 123               | 89       |
| <u>appreciating</u> | 100               | 35       | 133               | 56       | 80               | 26       | 103               | 34       |
| <u>acted upon</u>   | 93                | 94       | 53                | 34       | 119              | 73       | 49                | 35       |
|                     | $\chi^2(2)=20.16$ |          | $\chi^2(2)=21.17$ |          | $\chi^2(2)=9.72$ |          | $\chi^2(2)=11.78$ |          |
|                     | $p<.01$           |          | $p<.01$           |          | $p<.01$          |          | $p<.01$           |          |

Figure 7

Comparison of descriptor frequencies in songs liked by women and songs liked by men with descriptor frequencies in all songs according to all evaluators.

Figure 7

Women Characters

|              | All evaluators<br>and songs |      | Women evaluators<br>liked songs |      | Men evaluators<br>liked songs |      |
|--------------|-----------------------------|------|---------------------------------|------|-------------------------------|------|
|              | total                       | rank | total                           | rank | total                         | rank |
| objectifier  | 57                          | 6    | 20                              | 7    | 16                            | 6    |
| diminutizer  | 53                          | 7    | 27                              | 5    | 14                            | 7    |
| user         | 101                         | 5    | 28                              | 3.5  | 27                            | 5    |
| appreciating | 243                         | 1    | 100                             | 1    | 80                            | 1    |
| used         | 127                         | 3    | 40                              | 2    | 49                            | 2    |
| diminutized  | 131                         | 2    | 28                              | 3.5  | 41                            | 3    |
| objectified  | 119                         | 4    | 25                              | 6    | 29                            | 4    |

$$\chi^2(6)=16.59, p<.02 \quad \chi^2(6)=4.16, p<.70$$

Men Characters

|              | All evaluators<br>and songs |      | Women evaluators<br>liked songs |      | Men evaluators<br>liked songs |      |
|--------------|-----------------------------|------|---------------------------------|------|-------------------------------|------|
|              | total                       | rank | total                           | rank | total                         | rank |
| objectifier  | 135                         | 3    | 27                              | 4    | 34                            | 3    |
| diminutizer  | 111                         | 4    | 29                              | 3    | 29                            | 4    |
| user         | 173                         | 2    | 39                              | 2    | 59                            | 2    |
| appreciating | 329                         | 1    | 133                             | 1    | 103                           | 1    |
| used         | 81                          | 5    | 24                              | 5    | 18                            | 5    |
| diminutized  | 53                          | 6    | 17                              | 6    | 17                            | 6    |
| objectified  | 36                          | 7    | 12                              | 7    | 14                            | 7    |

$$\chi^2(6)=14.78, p<.05 \quad \chi^2(6)=3.98, p<.70$$



Figure 8

Mean ratings for evaluators on descriptor definition recall.

|              | <u>Women evaluators</u> | <u>Men evaluators</u> |
|--------------|-------------------------|-----------------------|
| objectifier  | 2.9                     | 2.3                   |
| diminutizer  | 2.4                     | 2.0                   |
| user         | 2.2                     | 2.0                   |
| appreciating | 2.9                     | 2.7                   |
| used         | 2.1                     | 2.0                   |
| diminutized  | 2.2                     | 2.2                   |
| objectified  | 2.5                     | 2.3                   |

## Appendix A

## Transcript of Taped Instructions

This study will explore the images of women and men presented in the 1978 top 20 song lines. Your part in this study will be to read 20 songs and indicate your impressions of each of the characters in each song.

Before you begin, I will take a few minutes to discuss the descriptors you will use to evaluate the characters in each song. Then I will review the evaluation procedure using two sample songs. Following this, you will begin evaluating the songs. After completing all song evaluations and handing in your song packets, you will receive a two-page questionnaire concerning this study. This entire procedure will probably take about one hour.

Please take the first three sheets out of your packet. They are: one, the descriptor explanation sheet; two, the sample song, "Enjoy Yourself"; and three, the sample song, "Liars One, Believers, Zero".

.....The descriptors you will use to evaluate each song are: objectifier, diminutizer, user, appreciating, used, diminutized, and objectified. These descriptors suggest ways people may interact with each other. That is, a person described as an objectifier, objectifies

the other. The objectifier controls the other as a commodity. The objectifier is master of the other. The objectifier treats the other as an object, a thing, property.

In a relationship where one person is the diminutizer, that person diminutizes the other. The diminutizer treats the other as a child, acts superior to the other, humors the other. The diminutizer acts as the protector or guardian for the other.

In a relationship where one person is the user, that person uses the other. The user expects the other to be in their appropriate role, expects services of the other, expects the other to conform to a particular image.

In a relationship where one person is appreciating, that person appreciates the other. That person shares power with the other, relates to the other in a role-free manner. The appreciating person acts as a partner with the other and allows the other to be whole, human.

You would choose the descriptor used to describe the person in a relationship who is used by the other. The used person acts appropriately for their role. The used person may be stereotyped so that they must act as the provider, act as nurse, act like the appropriate girlfriend, or the appropriate boyfriend.

The descriptor diminutized describes a person who

is diminutized by the other. The other treats the diminutized person as a pet or child. The diminutized character is not taken seriously. They may be treated as though they were innocent, not quite aware of what is going on; or the other may moralize the diminutized person.

The descriptor objectified describes a person who is treated as an object in a relationship. The objectified character may be controlled as a sex object, a decoration, or simply a body part. The objectified person is depersonalized, expected to be good/bad - whatever suits the person objectifying them.

You will be using these descriptors to evaluate the images of women and men presented in song lyrics. Sometimes these lyrics clearly describe a character so that you will have no difficulty choosing one of these descriptors to identify that character. However, sometimes you will have to give your impression of a character in a song even though the lyrics do not give you a clear indication of which descriptor best describes each character. Keep in mind that you are asked to note which descriptor seems most appropriate to you, and that there are no right answers.

Now, let's evaluate the sample song, "Enjoy Yourself". First, I'll read the lyrics, then we'll begin the

evaluation. (Lyrics are read aloud.)

After reading the lyrics you are asked to circle the one descriptor which best describes each character. Which descriptor do you think best describes the singer in this song? ..... Since he calls the other "girl" - like a child, and since he acts a little superior or as though he can take care of her - be her guardian - when he says, "I can wipe away that frown", perhaps you chose the descriptor, diminutizer. However, perhaps you chose another descriptor for other reasons - this is fine. OK, would you describe the character he calls "girl" as an objectifier, diminutizer, user appreciating, objectified, diminutized, or used? ..... Since she doesn't say anything in this song, nor does the singer tell us how she responded to him, then she might be described as being diminutized by the singer.

The two questions at the bottom of the page ask you to indicate your like or dislike for the song and your familiarity with it. If you liked it very much, you would circle the one. If you did not like it at all, you would circle the six. But perhaps your feelings about this song fit neither extreme, so you would choose maybe a two if you liked it fairly well, or a four if you were rather indifferent but slightly disliked this song. And if you happen to have heard this song

not too often you might circle the four on that question, the one if you'd heard it very often, and so on.

Now let's consider the next song, "Liars One, Believers, Zero". Again, first I'll read the lyrics. (Lyrics are read aloud.)

Would you describe the singer, who we know is male by reading at the top of the page, "Performing Artist: Male", as an objectifier, diminutizer, user, appreciating, used, diminutized, or objectified? ..... The singer in this song tells of lying four times - three times to his wife, "honey" and once to another woman "baby". He seems to fully expect that his lies are believed, that he is fooling both women. He humors one by "Hello baby, can I buy you a drink?" and the other by telling her he "loves her so, Liars three, believers zero". He is scoring, while he thinks, she is scoring zero. So you might have characterized him as a diminutizer. However, you might have chosen another descriptor and this is quite all right. In either case, circle the descriptor you chose and then continue.

How would you describe female 1 (honey)? ..... In the end of the song we hear that she is not at home believing his lies, rather, she has "started a brand new game". It seems then, that she is not being diminutized

or used or objectified. Perhaps she is off in search of an appreciating relationship, or maybe one where she can be the user, or maybe one where she will be diminutized by someone with a better story. Which descriptor should you circle? ..... Since all these years she's been at home taking care of him, or so it seems since that's what he expects, you might describe her as appreciating. Whatever, circle the descriptor that seems most appropriate and then continue.

How would you describe female 2 (baby)? .....

She asks him if he's married. He lies to her. Since she asks, can we assume that this is an important issue for her - that she wouldn't let him buy her a drink or she wouldn't, if he was married, spend the night with him ("Honey, I'm home. I had to work all night.") It appears that he has fooled her. He calls her "baby". How would you describe her? ..... Whichever descriptor seems most appropriate circle it, and then answer the questions at the bottom of the page.

As you can see by these sample songs, there are no right answers. There is not a correct descriptor for each character. Please remember this, and just indicate the one descriptor which to you best describes each character. Don't struggle with any one character, just indicate your answer and continue with the next character.

After evaluating all songs, please place them in your packet, hand them to me, and I will give you the two-page questionnaire concerning this study. Your answers on this questionnaire will help me evaluate this study.

I appreciate your participation in this study. Please begin evaluating the songs in your packet now. Enjoy them, and Thank You.



## Appendix B

Sample song, "Enjoy Yourself" and top 20 pop songs  
in order of Billboard rating.

Title: Enjoy Yourself

Performing Artists: Male

Enjoy yourself, enjoy yourself

Enjoy yourself with me

Enjoy yourself, enjoy yourself

Enjoy yourself with me

Better enjoy yourself

Better enjoy yourself.

You sittin' over there starin' in space a-while people  
are dancin', dancin' all over the place  
But you shouldn't worry about things that cha can't  
control

A-come on girl while the night is young  
Why don't cha let, let yourself go woo.

(Repeat chorus)

Let's have some fun

Let's have a good time you an' me

Sittin' there wit-cha mouth poked out

Just as sweet as you can be

Why don't-cha live, live the life you got

Come on girl let's git it while the music's runnin' hot

woo.

(Repeat chorus)

Pretty girl I been watching you

I can wipe away that frown

Ah you an' I should git together

We could tear the house down

We could tear the house down

We could tear the whole house down woo.

(Repeat chorus)

Enjoy yourself

Git down, git down

Enjoy yourself.

Come on, come on, come on, come on

(Come on, come on, come on

You can do it, you can do it, you can do it, you can do it)

Woo.

©Copyright 1976 by Mighty Three Music.

Circle the one descriptor which best describes each character:

singer: objectifier    diminutizer    user    appreciating  
          objectified    diminutized    used

girl:    objectifier    diminutizer    user    appreciating  
          objectified    diminutized    used

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have (very often 1 2 3 4 5 6 never) heard this song.

Title: Shadow Dancing

Performing Artist: Male

You got me looking at that heaven in your eyes  
 I was chasing your direction  
 I was telling you no lies  
 And I was loving you  
 When the words are said, baby, I lose my head  
 And in a world of people, there's only you and I  
 There ain't nothing come between us in the end  
 How can I hold you when you ain't even mine  
 Only you can see me through  
 I leave it up to you.

Do it light, taking me through the night  
 Shadow dancing baby you do it right  
 Give me more  
 Drag me across the floor  
 Shadow dancing  
 All this and nothing more.

All that I need is just one moment in your arms  
 I was chasing your affection  
 I was doing you no harm  
 And I was loving you  
 Make it shine  
 Make it rain  
 Baby I know my way  
 I need that sweet sensation of living in your love  
 I can't breathe when you're away  
 It pulls me down  
 You are the question and the answer am I  
 Only you can see me through  
 I leave it up to you.

Do it light, taking me through the night  
 Shadow dancing baby you do it right  
 Give me more  
 Drag me across the floor  
 Shadow dancing  
 All this and nothing more.

Copyright ©1978 by Stigwood Music, Inc., Brothers  
 Gibb B.V., Andy Gibb Music, Joye Publishing and  
 Hugh & Barbara Gibb. Publishing in the U.S.A. &  
 Canada by Stigwood Music, Inc. (Unichappoll Music,  
 Inc., Administrator). International copyright secured.  
 All rights reserved.

Circle the one descriptor which best describes each character:

singer:      objectifier      diminutizer      user      appreciating  
                  objectified      diminutized      used

baby:        objectifier      diminutizer      user      appreciating  
                  objectified      diminutized      used

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have (very often 1 2 3 4 5 6 never) heard this song.





Title: Kiss You All Over

Performing Artists: Male

When I get home baby  
 Gonna light your fire  
 All day I been thinkin' about you babe  
 You're my one desire  
 Gonna wrap my arms around you  
 Hold you close to me  
 Oh baby I want to taste your lips  
 I want to fill your fantasy yeah.

I don't know what I'd do without you babe  
 Don't know where I'd be  
 You're not just another lover, no  
 You're everything to me  
 Every time I'm with you baby  
 I can't believe it's true  
 When you're layin' in my arms  
 And you do the things you do  
 You can see it in my eyes  
 I can feel it in your touch  
 You don't have to say a thing  
 Just let me show how much.

Love you need you yeah  
 I want to kiss you all over  
 And over again  
 I want to kiss you all over

Till the night closes in  
 Till the night closes in  
 Stay with me, play with me  
 Holding me, loving me baby.

No one else could ever make me feel the way you do  
 Keep on loving me baby  
 And I'll keep loving you  
 It's easy to see when something's right or something's  
 wrong

Stay with me baby and hold me all night long  
 Show me, show me everything you do  
 Cause baby no one does it quite like you.

Love you need you yeah  
 I want to kiss you all over  
 And over again  
 I want to kiss you all over  
 Till the night closes in  
 Till the night closes in  
 Here with me, near with me  
 Feeling you close to me baby.

Copyright ©1978 by Chinnichap Publishing, Inc. All  
 rights reserved. International copyright secured.

Circle the one descriptor which best describes each character:

singer:    objectifier    diminutizer    user    appreciating  
                  objectified    diminutized    used

baby:        objectifier    diminutizer    user    appreciating  
                  objectified    diminutized    used

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have ( very often 1 2 3 4 5 6 never) heard this song.



Title: Love Is Thicker Than Water Performing Artist: Male

|  |  |
|--|--|
| <p>Love is higher than a mountain<br/>Love is thicker than water<br/>You are this dreamer's only dream<br/>Heaven's angel, devil's daughter.</p> <p>Save my mind should I go with her on silent nights<br/>She'll drive me crazy in the end<br/>And I should leave this paradise but I can't leave her<br/>While I need her more than she needs you<br/>That's what I'm living for.</p> <p>Love is higher than a mountain<br/>Love is thicker than water<br/>You are this dreamer's only dream<br/>Heaven's angel, devil's daughter.</p> <p>Save my fall should I find out<br/>She don't care at all</p> | <p>She'll leave me crying in the end<br/>Wondering thru the after glow<br/>But I can't leave her while I need her<br/>More than she needs you<br/>That's what I'm praying for.</p> <p>Love is higher than a mountain<br/>Love is thicker than water<br/>You are this dreamer's only dream<br/>Heaven's angel, devil's daughter.</p> <p>Copyright ©1977 by Stigwood Music, Inc./Andy Gibb<br/>Music/Joye Publishing / Hugh &amp; Barbara Gibb.<br/>Unichappell Music, Inc. administrator. International<br/>copyright secured. All rights reserved. Used by per-<br/>mission.</p> |
|--|--|

Circle the one descriptor which best describes each character:

singer:      objectifier      diminutizer      user      appreciating  
                 objectified      diminutized      used

female:      objectifier      diminutizer      user      appreciating  
                 objectified      diminutized      used

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have (very often 1 2 3 4 5 6 never) heard this song.

Title: Three Times A Lady

Performing Artists: Male

Thanks for the time that you've given me  
 The memories are all in my mind  
 And now that we've come to the end of our rainbow  
 There's something I must say out loud.

You're once, twice, three times a lady  
 And I love you  
 Yes you're once, twice, three times a lady  
 And I love you  
 I love you.

You shared my dreams, my joys, my pains  
 You made my life worth living for  
 And if I had to live my life over again  
 I'd spend each and ev'ry moment with you.

You're once, twice, three times a lady  
 And I love you  
 Yes you're once, twice, three times a lady  
 And I love you  
 I love you.

When we are together  
 The moments I cherish with ev'ry beat of my heart  
 To touch you, to hold you, to feel you, to need you  
 There's nothing to keep us apart ooo ooo ooo.

You're once, twice, three times a lady  
 And I love you  
 You're once, twice, three times a lady  
 And I love you  
 Yes you're once, twice, three times a lady  
 And I love you  
 I love you.

Copyright ©1978 by Jobete Music Co., Inc. & Commodores Entertainment Publishing Corp. All rights reserved.

Circle the one descriptor which best describes each character:

singer:      objectifier      diminutizer      user      appreciating  
                  objectified      diminutized      used

3x a lady: objectifier      diminutizer      user      appreciating

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have (very often 1 2 3 4 5 6 never) heard this song.





Title: I Go Crazy

Performing Artist: Male

Hello girl it's been a while  
 Guess you'll be glad to know that I've learned how to  
 laugh and smile  
 Getting over you was slow  
 They say old lovers can be good friends  
 But I never thought I'd really see you  
 I'd really see you again  
 I go crazy when I look in your eyes  
 I still go crazy  
 No my heart just can't hide that old feeling inside  
 Way down deep inside

Oh baby you know when I look in your eyes  
 I go crazy.

You say he satisfies your mind  
 Tells you all of his dreams  
 I know how much that means to you  
 I realize that I was blind  
 Just when I thought I was over you  
 I see your face and it just ain't true  
 No it just ain't true  
 I go crazy

When I look in your eyes  
 I still go crazy

That old flame comes alive it starts burning inside  
 Way deep down inside

Oh baby you know when I look in your eyes I go crazy.

Copyright ©1977 by Web IV Music Inc. All rights  
 reserved. International copyright secured.

Circle the one descriptor which best describes each character:

singer:    objectifier    diminutizer    user    appreciating  
                  objectified    diminutized    used

girl:        objectifier    diminutizer    user    appreciating  
                  objectified    diminutized    used

male (he): objectifier    diminutizer    user    appreciating  
                  objectified    diminutized    used

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have (very often 1 2 3 4 5 6 never) heard this song.











Title: With A Little Luck

Performing Artists: Male &amp; Female

With a little luck we can help it out  
 We can make this whole damn thing work out  
 With a little love we can lay it down  
 Can't you feel the town exploding.  
 There is no end to what we can do together  
 There is no end  
 The willow turns his back on inclement weather  
 And if he can do it, we can do it, just me and you.

And a little luck we can clear it up  
 We can bring it in for a landing  
 With a little luck we can turn it on  
 There can be no misunderstanding.  
 (Repeat chorus)

With a little push, we could set it off  
 We can send it rocking skywards  
 With a little love we could shake it up  
 Don't you feel the comet exploding.

With a little luck, with a little luck, with a little luck,

with a little luck.

With a little luck we can help it out  
 We can make this whole damn thing work out  
 With a little love we can lay it down  
 Can't you feel the town exploding.

With a little love, we can set it off  
 We could send it rocking skywards  
 With a little luck, we could shake it up  
 Oh yeah.

With a little luck we can help it out  
 We can make this whole damn thing work out  
 With a little love we can lay it down  
 Can't you feel the town exploding.

With a little push, we could set it off  
 We can send it rocking skywards  
 With a little love we could shake it up  
 Don't you feel the comet exploding.

Copyright ©1978 by MPL Communications, Inc. Administered by MPL Communications, Inc. by arrangement with ATV Music Corp. International copyright secured. All Rights Reserved. Used by Permission.

Circle the one descriptor which best describes each character:

male:            objectifier    diminutizer    user    appreciating  
                   objectified    diminutized    used

female:        objectifier    diminutizer    user    appreciating  
                   objectified    diminutized    used

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have (very often 1 2 3 4 5 6 never) heard this song.



Title: If I Can't Have You

Performing Artists: Female

Don't know why I'm surviving ev'ry lonely day  
 When there's got to be no chance for me  
 My life would end  
 And it doesn't matter how I cry  
 My tears of love are a waste of time  
 If I turn away am I strong enough to see it through  
 Go crazy is what I will do.  
 If I can't have you  
 I don't want nobody baby  
 If I can't have you ah ah  
 If I can't have you

I don't want nobody baby  
 If I can't have you ah ah.  
 Can't let go and it doesn't matter how I try  
 I gave it all so easily to you my love  
 To dreams that never will come true  
 Am I strong enough to see it through  
 Go crazy is what I will do.  
 If I can't have you  
 I don't want nobody baby  
 If I can't have you ah ah  
 If I can't have you  
 I don't want nobody baby  
 If I can't have you ah ah.

Copyright ©1977 by Brothers Gibb B.V. Stigwood  
 Music, Inc., sub-publisher for the U.S.A. Unichappell  
 Music, Inc., Administrator. International copyright  
 secured. ALL RIGHTS RESERVED. Used by permission.

Circle the one descriptor which best describes each character:

singer:     objectifier     diminutizer     user     appreciating  
                   objectified     diminutized     used

baby:        objectifier     diminutizer     user     appreciating  
                   objectified     diminutized     used

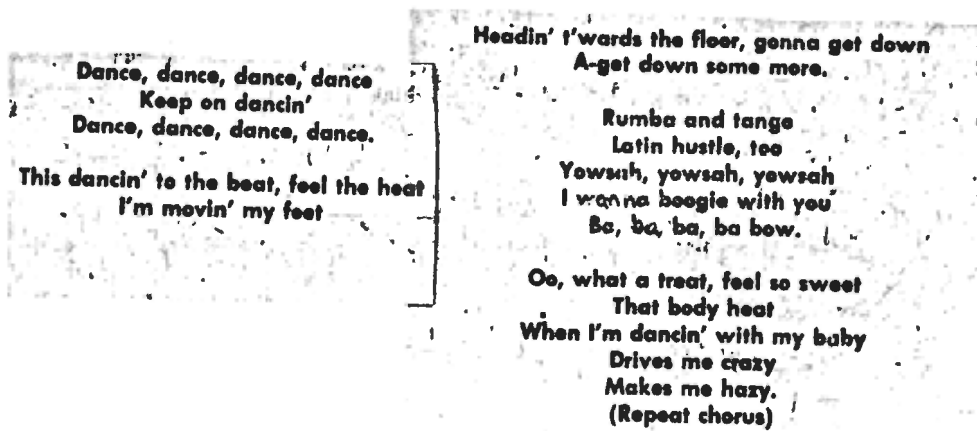
Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have ( very often 1 2 3 4 5 6 never) heard this song.

Title: Dance, Dance, Dance  
(Yowsah, Yowsah, Yowsah)

Performing Artists: Male & Female



Copyright © 1977 by Cotillion Music & Kreimer Music.

Circle the one descriptor which best describes each character:

male:            objectifier        diminutizer        user        appreciating  
                  objectified        diminutized        used

female:        objectifier        diminutizer        user        appreciating  
                  objectified        diminutized        used

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have (very often 1 2 3 4 5 6 never) heard this song.

Title: Love Is Like Oxygen

Performing Artists: Male

Love is like oxygen  
 You get too much you get too high  
 Not enough and you're gonna die  
 Love gets you high.

Time on my side  
 I got it all  
 I've heard that pride  
 Always comes before a fall  
 There's a rumour goin' 'round the town  
 That you don't want me around  
 I can't shake off my city blues  
 Every way I turn I lose.

Love is like oxygen  
 You get too much you get too high  
 Not enough and you're gonna die  
 Love gets you high.

Time is no healer  
 If you're not there  
 Lonely fever  
 Sad words in the air

Some things are better left unsaid  
 I'm gonna spend my days in bed  
 I'll walk the streets at night  
 To be hidden by the city lights, city lights.

Copyright ©1977 by Sweet Publishing Ltd. All rights  
 for U.S.A. and Canada controlled by WB Music Corp.  
 and Sweet Publishing Ltd.

Circle the one descriptor which best describes each character:

singer:      objectifier      diminutizer      user      appreciating  
                  objectified      diminutized      used

female:      objectifier      diminutizer      user      appreciating  
                  objectified      diminutized      used

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have (very often 1 2 3 4 5 6 never) heard this song.

Title: It's A Heartache

Performing Artist: Female

|   |  |
|---|--|
| <p>It's a heartache, nothin' but a heartache<br/>Hits you when it's too late<br/>Hits you when you're down<br/>It's a fool's game<br/>Nothin' but a fool's game<br/>Standing in the cold rain<br/>Feeling like a clown<br/>It's a heartache, nothin' but a heartache<br/>Love him 'til your arms break<br/>Then he'll let you down.</p> <p>It ain't right with love to share<br/>When you find he doesn't care for you<br/>It ain't wise to need someone<br/>As much as I depended on you.</p> <p>It's a heartache, nothin' but a heartache<br/>Hits you when it's too late<br/>Hits you when you're down</p> | <p>It's a fool's game<br/>Nothin' but a fool's game<br/>Standing in the cold rain<br/>Feeling like a clown.</p> <p>It ain't right with love to share<br/>When you find he doesn't care for you<br/>It ain't wise to need someone<br/>As much as I depended on you.</p> <p>It's a heartache, nothin' but a heartache<br/>Love him 'til your arms break<br/>Then he'll let you down<br/>It's a fool's game<br/>Standing in the cold rain.</p> <p>©Copyright 1978 by Pi-Gem Music, Inc.</p> |
|---|--|

Circle the one descriptor which best describes each character:

singer:      objectifier      diminutizer      user      appreciating  
                 objectified      diminutized      used

male:      objectifier      diminutizer      user      appreciating  
                 objectified      diminutized      used

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have ( very often 1 2 3 4 5 6 never) heard this song.

Title: We Are The Champions/  
We Will Rock You      Performing Artists: Male

I've paid my dues time after time  
I've done my sentence but committed no crime  
And bad mistakes I've made a few  
I've had my share of sand kicked in my face  
But I've come through  
And I need to go on and on and on and on.

We are the champions my friend  
And we'll keep on fighting til the end  
We are the champions  
We are the champions  
No time for losers  
'Cause we are the champions of the world.

I've taken my bows and my curtain calls  
You've brought me fame and fortune  
And everything that goes with it

I thank you all  
But it's been no bed of roses  
No pleasure cruise  
I consider it a challenge  
Before the whole human race  
And I ain't gonna lose  
And I need to go on and on and on and on.

We are the champions my friend  
And we'll keep on fighting til the end  
We are the champions  
We are the champions  
No time for losers  
'Cause we are the champions of the world.

We are the champions my friend  
And we'll keep on fighting til the end  
We are the champions  
We are the champions  
No time for losers  
'Cause we are the champions.

©Copyright 1977 by Queen Music Ltd. All rights assigned U.S.A. and Canada by Beechwood Music Corp.

Circle the one descriptor which best describes each character:

singer:      objectifier      diminutizer      user      appreciating  
                 objectified      diminutized      used

Circle the number which best represents your point of view:

I (like very much 1 2 3 4 5 6 do not like at all) this song.

I have (very often 1 2 3 4 5 6 never) heard this song.