

Sexual Content in Music Lyrics and their Effects on Sexual Cognition

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SEXUAL CONTENT IN MUSIC LYRICS AND THEIR EFFECTS ON SEXUAL
COGNITION

by

NICOLE NOWOTNY

A thesis submitted in partial fulfillment of the requirements
for the Honors in the Major Program in Psychology
in the College of Sciences
and in The Burnett Honors College
at the University of Central Florida
Orlando, FL

Spring Term, 2016

Thesis Chair: Dr. Chrysalis Wright

ABSTRACT

The purpose of this study was to examine the sexual content found in music lyrics of different genres and their relationship to specific sexual cognitions. The study included 902 participants, both male and female, belonging to various ethnic backgrounds, ages 18 and up. It was hypothesized that listening to music containing frequent sexual lyrics will have an affect on men and women's sexual cognitive beliefs. Results indicated that there was a relationship between frequency of sexually explicit lyrics and views on sexual cognitions. The breakdown by genre shows a more detailed relationship between the lyrics and sexual cognitions. Overall, the results supported the notion that frequent exposure to sexually explicit lyrics has a significant relationship to sexual cognitions.

DEDICATION

For my parents. Thank you for always supporting me and for
always being on my team.

For Rachel and Alexa. Thanks for pushing me to accomplish something
I never thought I would and for pushing me to
work when I just wanted to sleep.

ACKNOWLEDGEMENTS

I'd like to thank my advisor, mentor, and thesis chair Dr. Chrysalis Wright. Your constant support and guidance has allowed me to accomplish something I never thought would be possible. I had given up hope on really getting into research during my undergraduate career but then you reached out and gave me this wonderful opportunity to accomplish something I've always wanted. Thank you to my other chair members Dr. Daniel McConnell and Mr. David Schreier for keeping engaged in my work and helping me whenever necessary. Although I already thanked you, thank you again Mom and Dad for always being my support system and my cheerleaders even when I wanted nothing else than but to go my own path. I love you both so much and I'm proud to call myself your daughter.

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CHAPTER ONE: INTRODUCTION

In today's music, a majority of songs contain some sort of sexual reference. The music industry today almost thrives on sex as the common saying "sex sells" certainly applies. From music videos to Internet streaming, it's hard to escape the influence of sexually explicit songs. Previous research has projected that adolescents and young adults listen to music between two and four hours daily (Agho-Ouave & Robertson, 2010; Primack, Nuzzo, Rice, & Sargent, 2012). However, with all this exposure to sexual content in music, it's unclear how that affects certain sexual cognitions of emerging adults. The purpose of this study was to examine the sexual content in today's music lyrics and its relationship to listeners' views on sex. It was hypothesized that men and women who listen to songs containing sexual content would show sexual cognitions that tend to be more open to sex as well as follow sexual stereotypes more closely. For the purposes of this study, sexual content refers to anything relating to a sexual act, whether direct or indirect, or the mention of dressing proactively.

Sexual Content

The growing number of sexual references in music has not gone unnoticed. After studying the Billboard's Top 100 songs, Hobbs (2011) discovered 219 reproductive phrases, which meant an average of 8.76 sexual references per song. Ward (2005) found that 60.7% of music videos on Black Entertainment Television (BET) illustrate some kind of sexual content while Music Television (MTV) exhibited 26.3%. Additionally, more than 33% of popular tracks contain overt sexual content, and 66% of these can be considered degrading (Primack, Gold, Schwarz, & Dalton, 2008; Martino et al, 2006). Previous research has also found that many music lyrics contain explicit sexual messages, and that women portrayed in music videos are

often objectified (e.g., dress, provocative dancing) (Wallis, 2011). Bretthauer, Zimmerman, and Banning (2007) found specific messages in many pop, R&B, and hip hop songs. These included men having power over women, sex as a top priority for males, the objectification of women, sexual violence against women, women being defined by having a man, and women as not valuing themselves. Ward (2002) noted that “exciting” examples of risky sex are most often mentioned. Additionally, it is important to note is that sexual content in pop songs can be broken down in to four frequent categories: sex appeal, reputation, short-term strategies, and fidelity assurance (Hobbs, 2011). Considering the lyrical content in many popular songs and the listening practices of emerging adults, it makes sense that exposure to this form of music could influence the sexual cognitions of listeners.

Theoretical Perspective

The current study is grounded in Cultivation theory. This theory examines how the media influences perception of reality. This theory speculates that the more a person is exposed to media, the more a person begins to believe that what they are exposed to is normal or real (Cohen & Weimann, 2000; Gerbner et al., 1994). Cultivation theory even proposes that enough exposure to certain sexual views will lead men to adopt such views (Ward, 2011).

It may be musicians create a deceitful reality concerning sexual activity and the probable negative effects of engaging in risky sexual behaviors based on how they validate such behaviors through in their lyrical content (Beullens, Roc, & Van, 2012). If that is the case then listeners are more likely to make decisions, adopt thinking processes, and behave similar to the content contained in the music lyrics (Knoblock-Westerwick, Musto, & Shaw, 2008; Kohn, 1969; 1983).

Female versus Male Sex Roles

Sex is not simply sex. Rather, society has constructed certain roles for each gender to play. There are two key factors in making sexual decisions: perception of how sexually active peers are and assumptions of masculine and feminine roles (Ward, 2002). Both men and women exhibit connections with the sexual stereotype that women are to be seen more as an object or something to be “won” (Kalof, 1999) while men are to be adventurous, dominant, and aggressive (Arnett, 2002). Women are supposed to focus entirely on their sexual appearance. Thus their sexual role is solely to please men (Ward, 2005). We generally accept the media we receive without question. Thus, sexual media depictions can alter our criteria used in the formation of opinions; meaning media can help us favor sexual qualities in a certain gender over other qualities (Carpentier, 2014). Misogyny is the hatred or disdain of women. Rap artists in particular tend to use degrading lyrics towards women in order to boost their own masculinity (Adams, 2006).

These stereotypes are prevalent in today’s music, particularly the hip-hop and pop genres. Bogt (2010) found that boys and girls who preferred hip-hop, R&B, and hard music displayed a stronger endorsement of stereotypical sexual attitudes. However, girls who were found to prefer classical music, rock, or heavy metal tended to disagree with the female sexual stereotype.

Sprankle (2012) on the other hand found that participants exposed to sexually degrading lyrics showed no change in cognition or attitudes compared to those not exposed to sexually degrading lyrics. Also, in this particular study, the majority of the sample was white. This may mean that participants had not been exposed to genres of music that have been associated with increased sexual content.

Effects of Lyrics

Greitemeyer (2009) found that music lyrics can effect a person's General Aggression Model (GAM). GAM is a person's internal state affected by media thus creating relations to violent thoughts, arousal, and possibly acts of violence. In the study, males were exposed to sexist rap music versus music that contained few to no sexual references. Greitemeyer found that those exposed to the sexist music were more likely to behave in a sexually aggressive manner towards females than those who were not exposed. Burt (2010) found that sex role stereotyping varies directly with rape myth acceptance. Primack (2009) determined that high school students who were exposed to sexually degrading lyrics were more than 50% more likely to engage in sexual intercourse than those not exposed. More recent research has found that exposure to sexual content in music lyrics and videos is associated with increased risky sexual behaviors (Wright & Craske, 2015; Wright & Qureshi, 2015). Additionally, sexual lyrical content has been found to influence risky sexual behaviors of those from non-continuously intact homes (Wright, 2013) and that music lyrics both mediate and moderate this relationship (Wright & Brandt, in press).

Fischer (2006) found that exposure to violent music videos increased stereotypical sex-role behavior. Additionally, male participants who listened to misogynous song lyrics reacted more aggressively to females than those who did not listen to the songs. Yet, he also found that there was no gender-specific impact of sexual aggressive song lyrics for positive and negative emotions, meaning that aggressive lyrics were hard to impact one's cognitions.

While those studies found positive correlations between lyrics and people's sexual cognitions, Treat (2014) found conflicting results. In the study, participants were exposed to sexually degrading lyrics. However, no increases in endorsements of those negative sexual stereotypes were found. Music genre rather than music lyrics may actually pronounce those sex-stereotype roles. Other explanations for possible null results included that there were several interactions across contextual, perceptual, and dispositional levels of analysis. Music lyrics may also be harder to gain influence due to the nature of having to listen attentively. Violent music lyrics may actually operate through both affect and cognitive routes (Anderson, 2003). While Primack (2009) determined that students exposed to sexually degrading lyrics correlated positively with higher rates of sexual intercourse, the same study also found that the relationship between non-degrading sexual lyrics and sexual intercourse were non-significant. Overall, there is a general disagreement on whether lyrics actually affect sexual cognitions.

The Current Study

The current study sought to examine the relationship between sexual content in music lyrics and listeners' sexual cognitions. It was hypothesized that men and women more frequently exposed to music lyrics containing sexual content would reflect views on sex that follow gender stereotypes regarding sex as well as typical views on sex. Specific sexual cognitions examined included dating is a game or recreational sport, men are sex driven, women are sex objects, men are tough, sexual conservatism, masculine and feminine ideals, sexual stereotypes, and adversarial sexual beliefs.

CHAPTER TWO: METHOD

Participants and Procedures

Data for the current study came from a recent study conducted at the University of Central Florida (UCF) via the Sona System. Participants in the original study took 32.50 minutes to complete the online questionnaire and received class credit or extra credit for their participation. The current study was submitted to the IRB for review and was deemed non-human subjects research (see Appendix A) considering that new data was not collected. A total of 1,013 college students participated in the original study. A total of 111 participants were deleted from the study because their responses indicated that they were not involved with the survey or they did not answer important questions in the study, leaving a total sample size of 902. The majority of participants were female ($n = 647$, 71.7%) and identified as white ($n = 613$, 68%). The age of students ranged from 18 to 59 ($M = 21.58$). Two hundred and eighty-six (31.7%) participants indicated that they were in their freshman year, 12.7% ($n = 115$) were sophomores, 29.5% ($n = 266$) were juniors, 25.4% ($n = 229$) were seniors, and the remaining .7% ($n = 6$) were graduate students.

Measures

Demographic questionnaire

Participants answered four questions related to their current age, race/ethnicity, and gender.

Sexual Cognitions

Participants answered a total of 88 questions to assess their sexual cognitions. These questions were used to assess particular themes of sexual cognitions found in previous research.

Seven questions derived from Ward (2002) and ter Bogot et al. (2010) were used to assess the cognition that dating is a game or recreational sport ($\alpha = .70$), eight questions (Ward, 2002) were used to assess the cognition that men are sex driven ($\alpha = .77$), twelve questions (ter Bogot et al, 2010; Ward, 2002) were used to assess the cognition that women are sex objects ($\alpha = .73$), four questions (ter Bogot et al, 2010) were used to assess the cognition that men are tough ($\alpha = .64$), two questions (Ward 2011) were used to assess level of acceptance of nonrelational and procreational intercourse, sixteen questions modified from Ward, Handbrough, and Walker (2005) were used to assess participants feminine and masculine ideals ($\alpha = .85$), fourteen questions (Ward et al., 2005) were used to assess participants sexual stereotypes ($\alpha = .83$), nine questions (Burt, 1980) were used to assess participants sex role stereotyping ($\alpha = .80$), nine questions (Burt, 1980) were used to assess participants adversarial sexual beliefs ($\alpha = .80$), and an additional ten questions (Burt, 1980) were asked to determine participants sexual conservatism ($\alpha = .81$). Participants responded to all questions using a 6-point Likert type scale (*strongly disagree, disagree, slightly disagree, slightly agree, agree, strongly agree*). The complete list of questions can be found in Appendix B.

Sexual Lyrical Content in Music

Participants rated the top 55 music artists from the top-40 charts on how much they liked the artist with response options ranging from 1 (*I don't know this artist*) to 8 (*extremely like*). Participants also rated artists on how much they listened to the artists' music, with responses ranging from 1(*never*) to 5(*daily*).

Exposure to sexual content in music lyrics was based on measures of content analysis using the frequency method for the most current popular songs performed by the top 25 rated

artists by participants using two independent raters. Artists not rated in the top 25 by participants were not analyzed in the current study. Songs from each artist were selected from the top- 40 charts that had been given air play on radio stations and music television. Top songs included songs off their most recent album as well as songs from previous albums as radio stations and music television often play current and previous songs and fans often listen to current and previous songs of artists they prefer (wright & Qureshi, 2015).

Raters attended an orientation to content analysis and lyrical categories to be examined, participated in training using the frequency method, and were given practice assignments to check for coding accuracy prior to coding for lyrical content used in the current study. This process was implemented to ensure that raters did not change the standards of their coding or alter their proficiency in coding during the process. Raters were given several weeks to complete coding used in the current study to prevent fatigue.

As in previous research (Wright, 2013; 2014; Wright and Brandt, in press; Wright & Qureshi, 2015), raters coded for the frequency of the following sexual references: (a) sexual behavior and body language (e.g., intimate touch, hand gestures to sexual acts), (b) sexual language (e.g., talk about sexual encounters, advice regarding sex), and (c) demeaning messages (e.g., objectifications of women, sexual violence). This technique was modified from a similar method implemented by Collins, Martino, Elliot, and Miu (2011) in an examination of exposure to sexual content on television. This technique has also been used to examine content within current popular music and its relations to sexual behaviors as well as retrospective behaviors that occurred within the past ten years (Wright, 2013; Wright & Qureshi, 2015). Inter-rater reliability for the current study was significant for lyrical content, $r(221) = -.95, p < .001$.

The list of artists assessed in the current study can be found in Appendix C. Exposure variables for each music genre were created for exposure to sexual references via lyrics by multiplying self-reported listening habits of each of the top rated artists by the average content contained in song lyrics. This technique, too, was modified from that used by Collins et al. (2011) and was recently used to assess sexual content in music (Wright, 2013; Wright & Qureshi, 2015). The total exposure variable for music lyrics were used in analysis.

CHAPTER THREE: RESULTS

The data was analyzed using SPSS through several linear regressions and correlations. The dependent variables included sexual cognitions such as dating is a game or recreational sport, men are sex driven, women are sex objects, men are tough, sexual conservatism, masculine and feminine ideals, sexual stereotypes, and adversarial sexual beliefs. The Z scores for music lyrics were used in analyses in order to standardize the variables.

Intercorrelation of Variables

First, a correlation was run between all the variables. None of the sexual cognitions correlated with the rock lyrics because there was a lack of sexual content in the lyrics. Dance lyrics correlated positively with dating as a sport, $r(900) = .15, p < .01$. Dance lyrics also correlated positively with men being sex drive, $r(900) = .08, p < .05$, and sexual stereotypes, $r(900) = .07, p < .05$. Dance lyrics correlated negatively with sexual conservatism, $r(900) = -.08, p < .05$. Dance lyrics did not correlate significantly with women being viewed as sex objects, men are tough, feminine ideals, masculine ideals, or adversarial sexual beliefs. Hip-hop lyrics correlated positively with men being viewed as tough, $r(900) = .14, p < .01$, and sexual stereotypes, $r(900) = .08, p < .05$. Hip-hop lyrics did not correlate significantly with viewing dating as a sport, men as sex drive, women as sex objects, sex conservatism, masculine and feminine ideals, and adversarial sexual beliefs. Country lyrics correlated positively with viewing dating as a sport, $r(900) = .09, p < .01$, and men as tough, $r(900) = .13, p < .01$. Country lyrics did not correlate significantly with men as being sex driven, women as sex objects, sex conservatism, feminine and masculine ideals, adversarial sexual beliefs and sexual stereotypes. Pop lyrics correlated negatively with sexual conservatism, $r(900) = -.07, p < .05$. Pop lyrics did

not correlate significantly with viewing dating as a sport, men as being sex driven, women as sex objects, men as tough, feminine and masculine ideals, adversarial sexual beliefs, and sexual stereotypes. R&B lyrics correlated positively with viewing men as being sex driven, $r(900) = .16$, $p < .01$, women as sex objects, $r(900) = .11$, $p < .01$, men as tough, $r(900) = .14$, $p < .01$, sex conservatism, $r(900) = .11$, $p < .01$, feminine ideals, $r(900) = .17$, $p < .01$, masculine ideals, $r(900) = .18$, $p < .01$, adversarial sexual beliefs, $r(900) = .10$, $p < .01$, and sexual stereotypes, $r(900) = .15$, $p < .01$. R&B lyrics did not correlate significantly with viewing dating as a sport. A summary of the correlation results can be found in Table 1.

Predicting Sexual Cognitions

Following the correlations, linear regressions were done for each sexual cognition using the standardized music lyric variables as the predictor variables. Results were significant for viewing dating as a sport, $F(6, 895) = 4.91$, $p = .000$, with an R^2 of .03. Sexual lyrics in dance songs, $t(6, 895) = 4.11$, $p = .00$, sexual lyrics in country songs, $t(6, 895) = 2.21$, $p = .03$, and sexual lyrics in pop songs, $t(6, 895) = -2.23$, $p = .03$, all contributed significantly to the sexual cognition of viewing dating as a sport. Unstandardized regression coefficients for dating as a sport can be found in Table 2.

A second linear regression was performed to determine how the content of music lyrics of various genres impacted the sexual cognition of viewing men as sex driven. Results were significant $F(6, 895) = 6.95$, $p = .00$, with an R^2 of .05. Sexual lyrics in dance songs, $t(6, 895) = 2.50$, $p = .01$, sexual lyrics in country songs, $t(6, 895) = -2.30$, $p = .02$, sexual lyrics in pop songs, $t(6, 895) = -2.97$, $p = .003$, and sexual lyrics in R&B songs, $t(6, 895) = 5.38$, $p = .00$, all

contributed significantly to the sexual cognition of viewing men as sex driven. Unstandardized regression coefficients for viewing men as sex driven can be found in Table 2.

A third linear regression was performed to determine how the content of music lyrics of various genres impacted the sexual cognition of viewing women as sex objects. Results were significant $F(6, 895) = 4.36, p = .000$, with an R^2 of .03. Sexual lyrics in pop songs, $t(6, 895) = -3.37, p = .001$, and sexual lyrics in R&B songs, $t(6, 895) = 3.87, p = .000$, all contributed significantly to the sexual cognition of viewing women as sex objects. Unstandardized regression coefficients for viewing women as sex objects can be found in Table 2.

A fourth linear regression was performed to determine how the content of music lyrics of various genres impacted the sexual cognition that men are tough. Results were significant, $F(6, 895) = 6.81, p = .00$, with an R^2 of .04. Sexual lyrics in hip-hop songs, $t(6, 895) = 2.20, p = .03$, sexual lyrics in pop songs, $t(6, 895) = -3.40, p = .00$, and sexual lyrics in R&B lyrics, $t(6, 895) = 3.20, p = .00$, all contributed significantly to the sexual cognition of men are tough. Unstandardized regression coefficients for men as tough can be found in Table 2.

A fifth linear regression was performed to determine how the content of music lyrics of various genres impacted sexual conservatism. Results were significant, $F(6, 895) = 8.55, p = .00$, with an R^2 of .05. Sexual lyrics in country songs, $t(6, 895) = -2.33, p = .020$, sexual lyrics in pop songs, $t(6, 895) = -2.90, p = .004$, and sexual lyrics in R&B songs, $t(6, 895) = 5.10, p = .00$, all contributed significantly to sexual conservatism. Unstandardized regression coefficients for sexual conservatism can be found in Table 2.

A sixth linear regression was performed to determine how the content of music lyrics of various genres impacted masculine ideals. Results were significant, $F(6, 895) = 6.27, p = .00$,

with an R^2 of .04. Sexual lyrics in pop songs, $t(6, 895) = -2.02, p = .04$, and sexual lyrics in R&B songs, $t(6, 895) = 5.65, p = .00$, both contributed significantly to masculine ideals.

Unstandardized regression coefficients for masculine ideals can be found in Table 2.

A seventh linear regression was performed to determine how the content of music lyrics of various genres impacted feminine ideals. Results were significant, $F(6, 895) = 5.72, p = .00$, with an R^2 of .04. Sexual lyrics in R&B lyrics, $t(6, 895) = 5.51, p = .00$, significantly contributed to feminine ideals. Unstandardized regression coefficients for feminine ideals can be found in Table 2.

An eighth linear regression was performed to determine how the content of music lyrics of various genres impacted adversarial sexual beliefs. Results were significant, $F(6, 895) = 5.18, p = .00$, with an R^2 of .03. Sexual lyrics in pop songs, $t(6, 895) = -3.27, p = .00$, and sexual lyrics in R&B songs, $t(6, 895) = 3.66, p = .00$, both contributed significantly to adversarial sexual beliefs. Unstandardized regression coefficients for adversarial sexual beliefs can be found in Table 2.

A ninth linear regression was performed to determine how the content of music lyrics of various genres impacted sexual stereotypes. Results were significant, $F(6, 895) = 5.21, p = .00$, with an R^2 of .03. Sexual lyrics in pop songs, $t(6, 895) = -2.87, p = .004$, and sexual lyrics in R&B songs, $t(6, 895) = 4.33, p = .00$, both contributed significantly to sexual stereotypes. Unstandardized regression coefficients for sexual stereotypes can be found in Table 2.

CHAPTER 4: DISCUSSION

In today's culture, little thought is given as to what the music we listen to actually expresses. With media portraying more sexual themes than ever before, music is one of the most prevalent means of promoting a sexual agenda. While all genres of music have sexual content of some sort, the question if certain genres correlate with various sexual cognitions remained unanswered. It was postulated that the sexual content in music lyrics affects the social cognitions of participants. Specific sexual cognitions examined included viewing dating as a sport, men as sex driven, women as sex objects, men are tough, conservative sexual views, certain masculine and feminine ideals, adversarial sexual beliefs, and sexual stereotypes. It was further hypothesized that the music genres of hip-hop and R&B would correlate most strongly with the sexual stereotypes due to the frequency of sexually explicit lyrics. Results of the current study indicate that there is a relationship between sexual content in music lyrics and sexual cognitions. Additionally, exposure to sexual content in music lyrics among the various genres examined were able to predict the sexual cognitions of participants. Overall results indicate that the frequency of sexual content in music lyrics influences listeners' sexual cognitions.

Results support the hypothesis that frequent exposure to sexually explicit lyrics influence listeners' sexual cognitions. This is not surprising considering the previous research that has been conducted (Burt, 2010; Primack, 2009; Wright & Craske, 2015). Five out of the six music genres correlated with at least one of the sexual cognitions with rock lyrics not correlating significantly with any of the sexual cognitions. This can be explained by the lack of sexual content found in the rock lyrics assessed. In the current study R&B lyrics correlated the strongest with all of the sexual cognitions, except for viewing dating as a sport.

The regression results showed that when it comes to the sexual cognition of viewing dating as a sport, sexual content in dance, country, and pop lyrics all significantly predicted the belief, with dance lyrics having the most significant results. This is slightly unexpected as the frequency of R&B lyrics suggests that it would have the most influence on all the sexual cognitions and in fact this is the only sexual cognition that did not have significant results regarding R&B lyrics. This could be due to the nature of R&B music of being more soulful rather than competitive in nature therefore the lyrics wouldn't lead to a significant result for viewing dating as a sport.

The regression results regarding the view that men are sex driven showed that only hip-hop did not significantly predict the cognition. This is surprising because the study conducted by Bogt (2010) showed that students who prefer hip-hop music tend to display more preferences towards sexual stereotypes, including the stereotype that men are primarily sex driven. What is interesting is that although hip-hop did not significantly predict this cognition, it significantly predicted the men are tough, thus indicating that sexual hip-hop lyrics focus more on men being presented as tough rather than sexually promiscuous.

The remainder of the regression results was as expected with pop and R&B lyrics significantly predicting the remaining sexual cognitions examined. These results do coincide with the current studies' hypothesis that genres with a higher frequency of sexually explicit lyrics would significantly predict a majority of sexual cognitions. As a majority of the sexual cognitions promoted negative views of women and masculine ones of men, it is not surprising that the genres with the most lyrics regarding such topics showed the most significant results.

However, some previous research is not supported by the findings of the current study. Treat (2014) found that sexually degrading lyrics have no impact on sexual cognitions. Primack (2009) found that non-sexually degrading lyrics had no effect on increased sexual activity, however sexually degrading lyrics did. This study seems to support more of Primack's work in that while not all genres of music proved to be a significant predictor of sexual cognitions, R&B and pop, whose frequency of sexually lyrics were the highest, did significantly predict sexual cognitions.

Limitations of Study

With all studies, this one has its limitations. The study included 902 participants and gathered the data via an online questionnaire. Some confounding variables include the fact that the music pulled was from the top charts at the time, thus not accurately demonstrating the range of music of which participants might listen to. Classical, alternative, and bluegrass were not included in the study, which might be the main source of music that the participants listen to. The questions were subjective in nature and one person's version of the Likert scale could potentially differ from another's measurement of the scale. Another limitation includes the uneven distribution of questions meant to assess each sexual cognition in the questionnaire. The uneven number of questions directed toward each sexual cognition could lead to certain cognitions receiving a wider scope of attitudes than other cognitions thus leaving more substantial data for one cognition versus another.

Significance

The overall significance of the study illustrates a correlation between the frequency of sexual content in various genres of music's lyrics and certain sexual cognitions. The study also

illustrated that several of the genres can significantly predict the level or agreeance with sexual cognitions via linear regressions. Music can be found everywhere from the radio to TV commercials to elevators. The widespread availability of music makes it imperative that its effects on people's thoughts are studied and understood. Popular music continuously turns towards more and more sexually explicit lyrics. As this study shows several of the most popular music genres contain sexual content. This sexual content does not go unnoticed by listeners, even by younger audiences. The results of the study illustrate that the frequency of sexual content in music lyrics does correlate with sexual cognitions with several of those cognitions being negative sexual stereotypes. While it can't be said that the content of this music causes the often stereotypical views of sex, it does correlate strongly and R&B and pop lyrics most frequently can act as predictors for the majority of the sexual cognitions thus illustrating that music lyrics have an impact on how people view sex.

Future Studies

Future studies can expand the list of music genres used in order to further generalize the results. Future studies may also want to address other sexual cognitions. While the current study addressed several sexual cognitions, there are others out there that the study did not address, such as views on relationships. They can also address how music lyrics affects other gender-related stereotypes in general such as women are seen as homemakers and men are seen as dominant. Future studies may also want to address the participants' relationship status as it may affect their views men and women in a sexual role.

APPENDIX A: IRB OUTCOME LETTER

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University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901, 407-882-2012 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

From : **UCF Institutional Review Board #1
FWA00000351, IRB00001138**

To : **Chrysalis L. Wright and Co-PI: Nicole Nowotny**

Date : **May 08, 2015**

Dear Researcher:

On 05/08/2015 the IRB determined that the following proposed activity is not human research as defined by DHHS regulations at 45 CFR 46 or FDA regulations at 21 CFR 50/56:

Type of Review:	Not Human Research Determination
Project Title:	Sexual content in music lyrics and sexual cognitions
Investigator:	Chrysalis L Wright
IRB ID:	SBE-15-11308
Funding Agency:	
Grant Title:	
Research ID:	N/A

University of Central Florida IRB review and approval is not required. This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are to be made and there are questions about whether these activities are research involving human subjects, please contact the IRB office to discuss the proposed changes.

On behalf of Sophia Dziegielewski, Ph.D., L.C.S.W., UCF IRB Chair, this letter is signed by:

A handwritten signature in black ink that reads "Joanne Muratori".

Signature applied by Joanne Muratori on 05/08/2015 02:02:53 PM EDT

IRB manager

APPENDIX B: SEXUAL COGNITIONS QUESTIONNAIRE

APPENDIX B: SEXUAL COGNITIONS QUESTIONNAIRE

1. Casual sex is okay.
2. You don't need a relationship to have a good time; all you need are two people who are attracted to each other.
3. Sexual activity is desirable as early in a relationship as possible.
4. It's okay to have sex with several different people, because then you start getting good at it.
5. Dating is basically a game, a battle of the sexes, where both males and females try to gain the upper hand and manipulate each other.
6. A good way to reward or punish someone is by giving or withholding sex.
7. A man will be most successful in meeting or picking up women if he has a "rap" or uses flattery, sexy, or cute pick-up lines.
8. Men more often think of sex and therefore they cannot be faithful to their girlfriends.
9. Men are mostly interested in women as potential sex partners and don't want to be "just friends" with a woman.
10. It's difficult for men to resist sexual urges and to remain monogamous.
11. It is natural for a man to want to admire or ogle women and to comment on their bodies, even if he has a girlfriend.
12. Something is wrong with a guy who turns down a chance to have sex.
13. Men who are "good with the ladies" and who can get any woman into bed are cool.
14. Men are always ready and willing for sex; they think about it all the time.
15. It is only natural for a man to make sexual advances to a woman he finds attractive.
16. Women should really take care of their appearance; men don't want an ugly woman as a girlfriend.
17. A woman has to look sexy in order to be attractive to men.
18. It is cool for a guy to have a sexy girlfriend.
19. Women are sexual objects whose value is based on their physical appearance.
20. An attractive woman should expect sexual advances and should learn how to handle them.
21. Women should be more concerned about their appearance than men.
22. Using her body and looks is the best way for a woman to attract a man.
23. Women should spend a lot of time trying to be pretty; no one wants to date a woman who has "let herself go."
24. There's nothing wrong with men whistling at shapely women.
25. It bothers me when a man is interested in a woman only if she is pretty.
26. There is nothing wrong with men being primarily interested in a woman's body.
27. Being with an attractive woman gives a man prestige.
28. Handsome boys can get any girl.
29. It is cool for a girl to have a real hunk as a boyfriend.
30. Girls prefer a tough guy as a boyfriend.
31. As a boy you better be a macho than a nerd.

32. It is okay to have sex with someone you are very much attracted to but don't know very well.
33. Sex belongs only in married relationships.
34. It is important for a man to be athletic or in good shape
35. It is important for a man to be intelligent
36. It is important for a man to be cool or stylist
37. It is important for a man to be daring or to be a risk taker
38. It is important for a man to be physically attractive or 'fine'
39. It is important for a man to be nice or polite
40. It is important for a man to be funny or to have a good sense of humour
41. It is important for a man to have money or nice things
42. It is important for a woman to be athletic or in good shape
43. It is important for a woman to be intelligent
44. It is important for a woman to be cool or stylist
45. It is important for a woman to be daring or to be a risk taker
46. It is important for a woman to be physically attractive or 'fine'
47. It is important for a woman to be nice or polite
48. It is important for a woman to be funny or to have a good sense of humour
49. It is important for a woman to have money or nice things
50. Most women are sly and deceptive when they are out to attract a man, often hiding their flaws, and play it sweet.
51. Women are most attracted by a muscular body and a handsome face.
52. Being with an attractive woman gives a man prestige (e.g., a trophy date).
53. What women find most attractive about a man is his money, job, or car.
54. There is nothing wrong with men whistling at shapely women.
55. Using her body and looks is the best way for a woman to attract a man.
56. Something is wrong with a guy who turns down a chance to score with a woman.
57. Men want sex; women want relationships.
58. Women should not be afraid to wear clothes that show off their figure; after all, if you've got it, flaunt it.
59. It is okay for a woman to pursue a man who is already taken. After all, all is fair in love and war.
60. Women should do whatever they need (e.g., use make-up, buy attractive clothes, work out) to look good enough to attract a man.
61. A man should fight when the woman he's with is insulted by another man.
62. It is acceptable for the woman to pay for the date.
63. A woman should be a virgin when she marries.
64. There is something wrong with a woman who doesn't want to marry and raise a family.
65. A wife should never contradict her husband in public.
66. It is better for a woman to use her feminine charm to get what she wants rather than ask for it outright.
67. It is acceptable for a woman to have a career, but marriage and family should come first.
68. It looks worse for a woman to be drunk than for a man to be drunk.
69. There is nothing wrong with a woman going to a bar alone.

70. A woman will only respect a man who will lay down the law to her.
71. Many women are so demanding sexually that a man just can't satisfy them.
72. A man's got to show the woman who's boss right from the start or he'll end up henpecked.
73. Women are usually sweet until they've caught a man, but then they let their true self show.
74. A lot of men talk big, but when it comes down to it, they can't perform well sexually.
75. In a dating relationship a woman is largely out to take advantage of a man.
76. Men are out for only one thing.
77. Most women are sly and manipulating when they are out to attract a man.
78. A lot of women seem to get pleasure in putting men down.
79. A woman who initiates a sexual encounter will probably have sex with anybody.
80. A woman shouldn't give in sexually to a man too easily or he'll think she's loose.
81. Men have a biologically stronger sex drive than women.
82. A nice woman will be offended or embarrassed by dirty jokes.
83. Masturbation is a normal sexual activity.
84. People should not have oral sex.
85. I would have no respect for a woman who engages in sexual relationships without any emotional involvement.
86. Having sex during the menstrual period is unpleasant.
87. The primary goal of sexual intercourse should be to have children.
88. Women have the same needs for a sexual outlet as men.

APPENDIX C: MUSIC ARTISTS

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1. Katy Perry
2. Robin Thicke
3. Lorde
4. Jay-Z
5. Justin Timberlake
6. Lana Del Rey
7. Drake
8. Eminem
9. Capital Cities
10. Awolnation
11. Miley Cyrus
12. Image Dragons
13. Maroon 5
14. Daft Punk
15. Kendrick Lamar
16. Zedd
17. Ariana Grande
18. Sage the Gemini
19. Bruno Mars
20. Miley Cyrus
21. Anna Kendrick
22. Big Sean
23. Lil Wayne
24. Jhene Aiko
25. Ylvis
26. Hunter Hayes
27. Tyler Farr
28. Luke Bryan
29. Sara Bareilles
30. Carrie Underwood
31. Paramore
32. Jake Owen
33. J. Cole
34. TLC
35. Blake Shelton
36. Macklemore
37. Ryan Lewis
38. Ray Dalton
39. Phillip Phillips
40. Chris Brown
41. Nicki Minaj
42. Jason Aldean

43. Ke\$ha
44. Will.i.am
45. One Republic
46. T.I.
47. Pharrell
48. Lorde
49. One Direction
50. Calvin Harris
51. Lady Gaga
52. Avicii
53. Ciara
54. August Alsina
55. Sean Kingston

APPENDIX D: TABLES

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Measure	Dating Sport Total	Men Sex Driven Total	Women Sex Objects	Men Tough Total	Sexual Conservatism	Masculine Ideals	Feminine Ideals	Adversarial Sexual Beliefs	Sexual Stereotypes
Rock Lyrics	0	0	0	0	0	0	0	0	0
Dance Lyrics	.15***	.08*	.04	.05	-.08*	.06	.06	.03	.07*
Hiphop Lyrics	.02*	.06	.05	.15***	.03	.04	.03	.03	.08*
Country Lyrics	.09	.02	.03	.13***	-.03	.03	.03	.01	.06
Pop Lyrics	.01	-.01	-.04	-.01	-.07*	.04	.02	-.05	-.00
R&BLyrics	.05	.16***	.11**	.14***	.11**	.18***	.18***	.10**	.15***

Table 1. Correlation Results

***P < .001, **p < .01, * p < .05

Table 2. Regression Results

	Dating Sport Total	Men sex Driven total	Women Sex objects	Men as Tough Total	Sexual Conservatism	Masculine Ideals	Feminine Ideals	Adversarial Sexual Beliefs	Sexual Stereotypes
Dance Lyrics	.96***	.63*	.61	.10	-.51	.32	.25	.45	.61
Hiphop Lyrics	-.46	.47	.56	.39*	.62	.02	.00	.28	.58
Country Lyrics	.67*	-.74*	-.53	.20	-.82*	-.38	-.40	-.44	-4.13
Pop Lyrics	-.55*	.79**	-1.32**	-.53**	-.84**	-.47*	-.28	-1.00**	-9.72**
R&B Lyrics	.12	1.40***	1.49***	.49**	1.44***	1.29***	1.28***	1.10***	1.44***
R ²	.03	.05	.03	.04	.05	.04	.04	.03	.03
F	4.91***	6.95***	4.36***	6.81***	8.50***	6.27***	5.72***	5.19***	5.21***

***P < .001, **p < .01, * p < .05

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