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Sexually Suggestive Songs and Singers: Music Media and Its Effects on the Sexualization of Women

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SEXUALLY SUGGESTIVE SONGS AND SINGERS:
MUSIC MEDIA AND ITS EFFECTS ON THE SEXUALIZATION OF WOMEN

by

JESSICA BRANDT

A thesis submitted in partial fulfillment of the requirements
for the Honors in the Major Program in Psychology
in the College of Sciences
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Thesis Chair: Dr. Chrysalis Wright

ABSTRACT

The purpose of this research was to examine the relationship between music and the sexualization of women. The study focused on 450 participants, both male and female, belonging to various ethnic backgrounds, ages 18 and up. It was hypothesized that a participant's exposure to sexually suggestive music would impact their views of women. Specifically, exposure to sexual explicit or suggestive music would relate to more sexist views towards women. Results indicated that there were relationships between music and the sexualization of women. The breakdown of each genre of music and the different measures proved to be surprising, as some genres had a very strong correlation, while others had none at all. Overall, the results supported the idea that media, specifically music, does certainly have an impact on listeners and viewers. This supports most previous research, and disproves the very few studies that suggest otherwise.

DEDICATION

For Danny. Thank you for making so many of my dreams come true.

For Mom and Dad. It has been a crazy ride, but, if I am allowed to be proud for a minute, I would certainly say you have been successful parents.

For Ashley and Chase. I have always aimed to pave a clear and easy path for you both, and while we are now on our own paths, going in our own directions, I still share this accomplishment with you both.

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Thank you to each member of UCF's Western Region faculty and staff and to all of my classmates for holding me accountable, even if you did not know that you were.

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And Danny, even though I have said it before, I cannot thank you enough for giving me the ultimate gift of my education. I am anxious and humbled (yes, both at the same time) to return the favor...and then we can finally get rich! "I love you" will never be enough.

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CHAPTER ONE: INTRODUCTION

It is not difficult to debate the fact that children are easily influenced by the people and situations which they encounter on a daily basis. Parents, teachers, and peers have a major impact on how a child thinks, speaks, and acts. The media, and the people depicted in it, are certainly no different. Movies, television, video games, magazines, and music all influence children, be it in a very mild manner, or an obvious, rather conspicuous way. The influence on young and emerging adults, however, is not as clear. The purpose of this study was to examine the relationship between music choices and amount of exposure to musical celebrities and the sexualization of women. It was hypothesized that men and women who are exposed to sexually suggestive artists would hold more permissive attitudes towards sex and would have more traditional and sexist views towards women. For the purposes of this study, the term sexually suggestive was defined as anything relating to any sexual act or sexy appearance through oral or visual communication. Traditional views towards women were defined as views or beliefs that hold women in less dominant roles than men, or roles that are more domestically oriented.

Regulating Media

In 1922, the Motion Picture Association of America (MPAA) was developed as a way to regulate movies. Movies were originally rated as moral or immoral, in an effort to control their distribution; the MPAA that we recognize today is made up of parents and acts a way to rate movies based on their content that could be deemed inappropriate for children (MPAA, 2011). The establishment of such a group is evidence of the ongoing need to protect children from

negative influences in the media. This need is not only based on opinion or parental preference, it is a need based on scientific research.

Media Influences and Children

Numerous studies have been conducted on various types of media influences, such as internet, sports, print, and video, and the impact that they have (Hust, Brown, & L'Engle, 2008; Pardun, L'Engle, & Brown, 2005; Brown, Halpern, & L'Engle, 2005; Kaestle, Tucker Halpern, & Brown, 2007). A study of the covers of *Rolling Stone* magazine from the past four decades has shown an increase in sexualization in both men and women. It was also found, however, that the greatest increase in sexualization was seen in women (Hatton & Trautner, 2011). Another similar study, by Conley and Ramsey (2011), found that women are portrayed as more passive and flawless in magazines with a domestic subject than they are in magazines directed towards men or magazines that are fashion based. Both of these studies support the idea that the level of sexualization has increased over the recent past. Studies also show that the objectification and sexualization of women seem to be a result of this highly sexualized media.

Studies involving children have found a profound impact of media on their views of women. Peter and Valkenburg (2007) examined the relationship between exposure of adolescents to sexually explicit media and the objectification of women and found that the more an adolescent was exposed to sexually explicit materials, the more likely they were to see women as sex objects. There were also relationships between the type of materials viewed, the degree of sexual explicitness, and gender: boys were more likely to see women as sex objects, especially younger boys and boys that were exposed to a more intense degree of sexual explicitness.

Daniela and Wartena (2011) found that boys who were exposed to sexualized pictures made

significantly more comments on the appearance of the woman than did boys who were exposed to the pictures of performance athletes. Similarly, terBogt, Engels, Bogers, and Kloosterman (2010) conducted an international study that examined measures of sexual attitude, media exposure, TV preferences, music preferences, internet surfing and chatting, sexual experience and sensation seeking habits and found that boys were using the internet for more erotic purposes than were girls and that they were more likely to be okay with casual sex. Boys were also found to hold more sexist views of women and how they should look than did the girls. A study of school children found that media also impacts the way children view themselves, with girls who are exposed to objectified images of women scoring lower on the Body Esteem Scale than boys. The boys, however, were more likely to internalize the objectified pictures of males, feeling that they should look like them (Murnen, Smolak, Mills, & Good, 2003).

Media Influences and Adults

While the fact that media has such an impact on children is not a surprise, it is interesting to find that even adults are affected by the media's sexualization of women. Harrison and Secarea (2010) conducted a study in which college aged participants were exposed to a picture of a real professional athlete, along with a story about the athlete. Some participants were told that the athlete engaged in "tawdry" and sexy behavior, while others were told that the athlete engaged in professional, admirable behavior; the picture remained the same and was a black and white headshot. The participants who were told the "tawdry" story rated the athlete as more feminine and more likely to be heterosexual than did participants who were told the non-sexualized story.

In addition, the sexualized athlete was viewed as having less athletic ability and had a lower approval rating. Miller and Halberstadt (2005) found that women are more aware and critical of their bodies than men and that they suffer from body dissatisfaction more than men. Stermer and Burkley (2012) found that men play more sexist video games than do women, and that of the participants who play sexist video games, men hold more sexist views of women than do the women who play the same games. Machia and Lamb (2009) looked at the relationship between exposure to sexualized print ads and scores on the Child Sex Abuse Myth Scale (CSAMS). Participants were exposed to one of three different types of print ads: nature ads, sexy adult ads, and sexy child ads, which portrayed adult women in sexy clothing and poses with elements of childhood included (e.g., braided hair, baby doll dresses, or teddy bears). The study found a relationship between the sexy ads and ratings on the CSAMS, while there was no relationship found with the nature ads. Hardin and Greer (2009) examined sports and their ratings of masculinity and femininity based on opinions of men and women. The results showed that both men and women hold traditional gender-typing views of sports, but that women were more likely to rate certain sports as neutral than men were. For hyper masculine sports, such as football, men and women rated them equally.

Music and the Sexualization of Women

Exposure to sexual content in music has been related to expectations regarding sexual activity, permissive attitudes toward sexual behavior, and engagement in risky sexual behaviors (Annenberg Media Exposure Research Group, 2008; Bleakley, Hennessy, Fishbein, & Jordan, 2008; 2009; Collins, Elliot, & Miu, 2009; Hansen, 1995; Johnson, Jackson, & Gatto, 1995; L'Engle, Jackson, & Brown, 2006; Pardun, L'Engle, & Brown, 2005; Primack, Douglas, Fine, &

Dalton, 2009; Wright, 2013). Sexual content in music has also been correlated with sexual initiation and the timing of sexual intercourse (Collins et al., 2004).

Popular media is believed to play a critical role in the sexual socialization of young people in that listening to music with sexually explicit lyrics is associated with a greater likelihood of initiating intercourse at an early age (Zhang, Miller, & Harrison, 2008).

Examinations of media content have found that exposure to sexual messages is more common in music than television (Roberts, Henriksen, & Foehr, 2009). For instance, more than 1/3 of popular songs contain explicit sexual content and 2/3 of these references are degrading (Martino et al., 2006; Primack, Gold, Schwarz, & Dalton, 2008). Lyrics often contain explicit sexual messages (Wallis, 2011). Additionally, previous research has demonstrated variations of sexual content exposure based on music genre in that risky behaviors are positively associated with rap music but negatively associated with country music (Chen, Miller, Grube, & Waiters, 2006).

Music videos often contain some form of sexual content, with an estimated 40% to 75% of music videos containing sexual imagery (Zhang et al., 2008). Previous research has documented that frequently viewing music videos containing sexual imagery is related to more sexually permissive attitudes (Chandra et al., 2008; Zhang et al., 2008). Additionally, previous research has documented that exposure to increased levels of sexual content in music videos can affect men's perceptions of women and of gender roles (Kistler & Lee, 2010).

When examining the influence of music on views of women, results are somewhat conflicting. A content analysis of rap videos by Conrad, Dixon, and Zhang (2009) found that women are more often portrayed in sexualized ways than are men and found "an emphasis on themes of materialism and misogyny." Studies on heavy-metal rock music found that

participants held negative or aggressive attitudes towards women and held stereotypical views of women (St. Lawrence & Joyner, 1991; Rubin, West, Mitchell, 2001). Wallis (2010) examined gender differences in music videos and found that women are more often sexually stereotyped than are men. Sprankle and End (2009) and Sprankle, End, and Bretz (2012), however, found that sexually explicit music had no impact on participants. These results significantly contradict what other studies have found and open a door to a reexamination of the subject.

Theoretical Perspective and the Current Study

This research was grounded in the social cognitive theory (Bandura, 1977). According to social cognitive theory, behavior occurs through the attainment of information from the external environment, specifically from other people. Social cognitive theory (Bandura, 1977) speculates that we learn behavior by observing the actions of others, as well as the consequences associated with those actions. Here, music content and popular artists are viewed as a primary source of observational learning, with popular artists serving as role models (Kohn, 1969, 1983).

In line with the social cognitive framework, adolescents and emerging adults who are listeners to particular forms of music may look up to popular music artists and view them as acceptable role models for how to view sexual behaviors and how to view women. Additionally, through repeated exposures via music lyrics and music videos, listeners begin to understand the content contained in such media exposures to be reality. A primary goal of this research was to assess the level of exposure to sexual content via music lyrics and music videos and the sexualization of women and attitudes regarding sexual activity. It was theorized that increased exposure to sexual content via these avenues of music would result in more permissive attitudes towards sex and more traditional and sexist views towards women.

CHAPTER TWO: METHOD

Participants

Data was originally collected from 491 undergraduate students from the University of Central Florida. All participants were recruited through psychology courses and received research credit or class extra credit for their participation. A total of 41 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. Of the 450 participants remaining, 76% ($n = 342$) were female and 108 (24%) were male. The majority of participants were White ($n=335$, 74.4%) and African-American ($n=46$, 10.2%). Most participants were between the ages of 18 and 21 ($n=335$, 74.4%). Pop was reported as the most popular music genre, with 402 (89.3%) of participants indicating their preference as “like very much” or “like somewhat.” Heavy metal was reported as the least popular music genre, with 294 (65.3%) of participants indicating their preference as “do not like” or “strongly dislike.”

Measures

Femininity Ideology Scale

Participants answered forty-five questions that assessed their ideology of women (Levant, Richmond, Cook, House, & Aupont, 2007). Examples of the questions include “Women should have men make decisions for them,” “Women should not make more money than her partner,” “A woman should remain a virgin until she is married,” and “A woman should have a petite body.” Response options ranged from 1 (*strongly disagree*) to 5 (*strongly agree*). Overall, higher scores indicated more stereotypical views. Questions were grouped into five subscales:

stereotypic images and activities (11 questions) ($\alpha=.85$), dependency/deference (10 questions) ($\alpha=.84$), purity (9 questions) ($\alpha=.76$), caretaking (7 questions) ($\alpha=.80$), and emotionality (8 questions) ($\alpha=.85$). For all forty-five questions, alpha reliability was .93.

Sexual Attitudes Scale

Twenty-five scenarios were presented that assessed participants' sexual attitudes (Hudson, 1997). Examples of these items include "I think there is too much sexual freedom given to adults these days," "Pre-marital sex may be a sign of decaying social order," "Sex should only be for the young," and "People should not masturbate." Response options ranged from 1 (*strongly disagree*) to 5 (*strongly agree*). Two questions were reverse coded. All items were added together to come up with a Total Sexual Attitudes variable which was used in analysis. Higher scores indicated more restrictive attitudes and lower scores indicated more permissive attitudes. Alpha reliability for the scale was .88.

Music Genres Questionnaire

Eleven genres of music were presented (i.e., pop, rap/hip-hop, R&B/ soul, blues, jazz, reggae, heavy metal/rock, punk, techno, country, salsa). Of particular interest were the music genres of rap, pop, rock, R&B, and country. Participants were asked to rate their preference of the genre on a five point scale. This questionnaire was reverse coded with 5 being "*like very much*" and 1 being "*don't know this type of music.*"

Exposure to Sexual Content in Music

Participants rated 25 music artists on how much they liked the artists, how frequently they listened to the artists, and how often they were visually exposed to the artists (though music

videos, television programs, movies, etc). Ratings ranged from 1 (*extremely dislike*) to 5 (*don't know this artist*) for how much they like the artists and 1(*never*) to 5 (*daily*) for how often they listen to the artists or watch the artists.

Exposure to sexual content in music lyrics and corresponding videos were based on measures of content analysis using the frequency method for five songs performed by artists of interest using two independent raters. Three artists were selected to represent each music genre (e.g., rap, pop, rock, R&B, country) based on the current popularity of the artist. The artists selected to represent rap were Lil Wayne, Drake, and Jay-Z; artists selected to represent R&B were Chris Brown, Beyoncé, and Rihanna; artists selected to represent pop were Britney Spears, Katy Perry, and Lady Gaga; artists selected to represent rock were Green Day, Red Hot Chili Peppers, and Black Eyed Peas; and artists selected to represent country were Miley Cyrus, Taylor Swift, and Kelly Clarkson. Ten additional music artists were included in order to prevent participants from determining the purpose of the study. Those artists, however, were not of interest in the current research and were not used in analyses. Songs for each artist were selected from the top-40 charts that had been given air play on radio stations and music television.

Raters attended an orientation to content analysis and lyrical and video 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 lyrics and videos 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.

Raters coded for the frequency of the following sexual references: (a) sexual behavior and body language (e.g., flirting, passionate kissing, intimate touch, hand gestures to sexual acts, thrusting as a reference to a sexual act, intercourse implied, intercourse explained), (b) sexual language (e.g., about plans or desires for sex, talk about sex that has occurred, talk toward sex, advice regarding sex, sex as a priority), and (c) demeaning messages (e.g., objectification of women, men in power over women, sexual violence, women defined by having a man, women valuing themselves based on sex). This technique was modified from a similar method that was implemented by Collins, Martino, Elliot, and Miu (2011) in an examination of exposure to sexual content on television. More recent research has used this technique to examine content within current popular music and its relation to sexual behaviors as well as retrospective behaviors that occurred within the past ten years (Wright, 2013), considering that many current artists (e.g., Beyoncé, Britney Spears, Lil Wayne, Green Day) were also popular while participants would have been adolescents and that the content within their songs and music genre tends to be stable over time. Inter-rater reliability for the current study was significant, $r(149) = .66, p < .001$.

Exposure variables for each genre's exposure to sexual references via lyrics and videos were derived by multiplying self-reported listening and viewing habits of each artist of interest by the average content contained in song lyrics and music videos. 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). Total exposure variables for each genre were created by summing the lyrical and video content across artists. The total exposure genre variables were used in analysis.

Demographic Questionnaire

Participants were asked four questions that assessed their gender, age, and race.

Procedure

The current study was submitted to the IRB for review and was approved as exempt. The approval letter can be found in Appendix A. The questionnaire was entered into the University of Central Florida's Sona System, which is used to collect data.

All participants read an explanation of research prior to completing the online questionnaire. Participants took on average 18.34 minutes to complete the questionnaire. Participants were asked questions about their demographic information, dating behavior, and sexual attitudes. The questionnaire also contained sections pertaining to favorite music genres, favorite musicians, and how frequently participants are exposed to particular artists. The questionnaire used the Femininity Ideology Scale (Levant, et al, 2007), to determine sexist attitudes.

Preliminary analyses indicated that missing data for the current study was less than 3% for the 450 participants that were retained for analyses. Therefore, a simple mean substitution imputation method was used (Kline, 2005). This method involves replacing the missing data with the overall mean value for the variable. There is the possibility that replacing missing data in this manner can distort the distribution of the data. However, comparison of variable distributions before and after imputation indicated that this method had no detectable effect on the data. The new data set was used in analyses.

CHAPTER THREE: RESULTS

Sexual Content in Music

Two repeated measures analysis of variance (ANOVAs) were conducted to determine if there were significant differences in reported exposure to sexual lyrical content and sexual video content of popular music artists between rap, pop, rock, R&B, and country music. The overall ANOVA was significant for sexual lyrical content, $F(4, 1796) = 714.33, p < .001$ and for sexual video content, $F(4, 1796) = 921.01, p < .001$. Analyses indicated that participants were exposed to more sexual content in rap music lyrics when compared to the other music genres. Results also demonstrated that participants were exposed to more sexual content in R&B music videos when compared to the other music genres. Descriptive statistics for sexual content via music lyrics and music videos is depicted Figure 1.

Sexualization of Women and Sexual Attitudes Among Participants

Responses to the Femininity Ideology Scale (FIS) indicated that participants mostly disagreed with the stereotypic images and activities, dependency/deference, and purity subscales. However, participants were more likely to agree with the caretaking and emotionality subscales. Descriptive statistics for the Femininity Ideology Scale can be found in Table 1. Responses to the sexual attitudes questionnaire indicated that participants held more permissive attitudes towards sexual behaviors ($M = 55.42, SD = 14.40$).

Intercorrelations of Study Measures

Intercorrelations of study measures can be found in Table 2. Significant correlations were found between music exposure and the sexualization of women. In regards to sexual lyrics in songs, correlations were found between rap and the stereotypic images and activities, dependency/deference, caretaking, and the emotionality subscales of the FIS. With sexual lyrics in country songs, there was a strong correlation with the sexual attitudes scale and the dependency/deference subscale and a moderate correlation with the stereotypic images and activities subscale. In the genre of rock, a significant correlation was found between sexual lyrics and the dependency/deference subscale, with a moderate correlation between the sexual lyrics and the purity subscale. Sexual lyrics in pop songs correlated with the stereotypic images and activities and the dependency/deference subscales. In the R&B genre, strong correlations were found between sexual lyrics and the sexual attitudes scale and the caretaking subscale of the FIS. A moderate correlation was also found with the purity subscale.

In regards to sexual images in music videos, strong correlations were found between rap videos and the stereotypic images and activities, dependency/deference, and caretaking subscales. Sexual images in country music videos were found to correlate with the sexual attitudes scale, only. In the rock, R&B, and pop music genres, no correlations were found.

Other significant correlations were found between the sexual lyrics in songs and sexual images in videos, and age, race, gender, as well as correlations between age, race, gender, and the sexual attitudes scale and the FIS subscales.

How Does Music Impact the Sexualization of Women and Sexual Attitudes?

A series of linear regression models were conducted to determine how music exposure to sexual content influences the sexualization of women and sexual attitudes. Gender, age, race, music sexual lyrical content, and music sexual video content were included as predictors. Results were significant for sexual attitudes, $F(15, 449) = 3.22, p = .00, R^2 = .10$. Sexual lyrics in rock songs, $t(15, 449) = -2.74, p = .01$, sexual images in Rock videos, $t(15, 449) = 2.19, p = .05$, sexual lyrics in R&B songs, $t(15, 449) = 2.34, p = .05$, and sexual images in country videos, $t(15, 449) = 2.34, p = .05$, all contributed significantly to the sexual attitudes of participants. The overall model accounted for 10 percent of the variance in how music exposure to sexual content contributes to sexual attitudes. Unstandardized regression coefficients for sexual attitudes can be found in Table 3.

A second linear regression was performed to determine how music exposure to sexual content impacted the stereotypic images and activities subscale of the Femininity Ideology Scale (FIS) using the same predictors as before. Results were significant for stereotypic images and activities, $F(15, 449) = 5.40, p = .00, R^2 = .16$. Participant gender, $t(15, 449) = -.01, p = .01$, and sexual lyrics in rap songs, $t(15, 449) = 2.20, p = .05$, both contributed significantly to views regarding stereotypic images and activities. Sexual lyrics in rock songs, $t(15, 449) = -1.89, p = .059$, had a marginal contribution. The overall model accounted for 16 percent of the variance in how music exposure to sexual content contributes to views regarding stereotypic images and activities. Unstandardized regression coefficients for stereotypic images and activities can be found in Table 4.

A third linear regression was conducted to determine how music exposure to sexual content impacted the dependency/deference subscale of the FIS, using the same predictors as before. Results were significant, $F(15, 449) = 3.51, p = .00, R^2 = .11$. Participant gender, $t(15, 449) = -3.31, p = .01$, sexual lyrics in rock songs, $t(15, 449) = -3.49, p = .01$, and sexual images in rock videos, $t(15, 449) = 3.20, p = .01$, all contributed significantly to views regarding dependency/deference. The overall model accounted for 11 percent of the variance in how music exposure to sexual content contributes to views regarding dependency/deference. Unstandardized regression coefficients for dependency/deference can be found in Table 5.

A fourth linear regression was performed to determine how music exposure to sexual content impacted the purity subscale of the FIS, using the same predictors as before. Results were significant for the purity subscale, $F(15, 449) = 3.36, p = .00, R^2 = .07$. Participant gender, $t(15, 449) = 2.52, p = .05$, sexual lyrics in rock songs, $t(15, 449) = -2.56, p = .05$, sexual lyrics in R&B songs, $t(15, 449) = 3.06, p = .01$, sexual images in pop videos, $t(15, 449) = -2.20, p = .05$, and sexual lyrics in country songs, $t(15, 449) = 2.71, p = .01$, all contributed significantly to views regarding purity. The overall model accounted for 7 percent of the variance in how music exposure to sexual content contributes to views regarding purity. Unstandardized regression coefficients for purity can be found in Table 6.

A fifth linear regression was performed to determine how music exposure to sexual content impacted the caretaking subscale of the FIS, using the same predictors as before. Results were significant for caretaking, $F(15, 449) = 3.31, p = .00, R^2 = .10$. Sexual lyrics in rock songs, $t(15, 449) = -1.98, p = .05$, and sexual lyrics in rap songs, $t(15, 449) = 3.13, p = .01$, both contributed significantly to views regarding caretaking. The overall model accounted for 10 percent of the

variance in how music exposure to sexual content contributes to views regarding caretaking.

Unstandardized regression coefficients for caretaking can be found in Table 7.

A sixth and final linear regression was performed to determine how music exposure to sexual content impacted the emotionality subscale of the FIS, using the same predictors as before. Results were significant, $F(15,449) = 1.14, p = .00, R^2 = .04$. Only sexual lyrics in rap songs, $t(15, 449) = 2.21, p = .05$, contributed significantly to views of emotionality. The overall model accounted for 4 percent of the variance in how music exposure to sexual content contributes to views of emotionality. Unstandardized regression coefficients for emotionality can be found in Table 8.

CHAPTER FOUR: DISCUSSION

The aim of this study was to assess the relationship between music media and the sexualization of women. It was hypothesized that music with high levels of sexual content would have an impact on the participants' views of sex and views of women. Previous studies have offered conflicting information on this topic (Sprankle & End, 2009; Sprankle et al., 2012), which is why the current study is important.

Sexual Content in Music

Content analysis of the genres described and used in the current study (i.e., rock, rap, country, pop, R&B) support findings in previous research that sexual content is heavily present in music (Martino et al., 2006; Primack et al., 2008). In the current study rap music contained the highest level of sexual content in the lyrics. Sexual content was also prevalent through images, in music videos, which is also supported by previous research (Zhang et al., 2008). In the current study, R&B music was found to have the highest level of sexual content in music videos.

Sexualization of Women and Sexual Attitudes

Overall, results showed that participants held permissive attitudes towards sexual behaviors. In regard to the Femininity Ideology Scale, most participants disagreed with the stereotypic images and activities, dependency/deference, and purity subscales. Participants were, however, more likely to agree with the caretaking and emotionality subscales. Results found significant correlations between the Sexual Attitudes Scale and each subscale of the Femininity Ideology Scale. The strongest correlation was found between the Sexual Attitudes Scale and the purity subscale. These results were expected; as the ideas of women remaining pure lessen,

sexual restrictions lessen and become more permissive. In fact, this supports the social cognitive theory (Bandura, 1977), by showing that as the sexual content in music increases, sexual permissiveness increases.

Predicting the Sexualization of Women and Sexual Attitudes

Results support the hypothesis that exposure to sexually suggestive songs and singers influence the sexualization of women. Participants' responses, however, indicated that music has more of an impact on views of women than it has on sexual attitudes.

Sexual lyrics seem to have the greatest impact, which was no surprise when considering the previous research (Martino et al., 2006; Primack et al., 2008; Wallis, 2011). Most correlations were found between sexual lyrics and the different genres of music. In fact, all five genres that were examined (rap, country, rock, R&B, and pop) had correlations with the sexualization of women in some way. Rap music was found to have the most correlations with views of women, with country just behind it. Country music and R&B were the only genres that correlated with the Sexual Attitudes Scale when considering lyrics.

While previous research has found a surprisingly high level of sexual content in music videos (Zhang, et al., 2008), the current research found a lesser impact from sexual images in music videos. Results of the current study showed that sexual images do have an impact on attitudes towards women, though the relationship is not nearly as strong as when considering sexual lyrics in music. Rap, again, was found to have the most correlations, with country music following. R&B, rock, and pop had no correlations between sexual images and the sexualization of women. While a relationship was found between sexual images in rap music and views of women, country music was the only genre to correlate with the Sexual Attitudes Scale when

considering sexual images in music videos. Again, these results were expected based on the findings of previous research (Roberts et al., 2009).

Overall, rap music was found to have the strongest impact on the sexualization of women. This finding supports previous research which found that rap music was positively associated with risky behavior and that women are more often portrayed in sexualized ways in rap videos (Chen et al., 2006; Conrad, et al., 2009). Sexual images and sexual lyrics both correlated with stereotypic images and activities, dependency/deference, and caretaking. Emotionality was only correlated with sexual images. Country music rated just behind rap and was the only genre which correlated with the sexual attitudes in both lyrics and videos. Sexual lyrics in country music found a strong correlation with sexual attitudes and the dependency/deference subscale and a moderate correlation with stereotypic images and activities.

Some previous research is not supported by the current study. St. Lawrence and Joyner (1991) and Rubin et al. (2001) found that rock music was related to negative and stereotypical views of women. Chen et al. (2006) found that country music was negatively associated with risky behaviors. Some studies found that music had no impact at all on participants (Sprankle & End, 2009; Sprankle et al., 2013). While certain genres may have more or less of an impact, the current study shows that music, as a whole, definitely impacts the sexualization of women in a number of ways, including sexual attitudes and views of women.

Limitations of Study

There are some limitations of the current study that merit discussion, such as the limited generalizability of the findings, directionality issues of findings, and the use of retrospective

data. With respect to effect sizes, although the regression analyses were significant, some specific hypothesized links were marginally significant. The sample used in this study was a college population, representing a distinct group of emerging adults. Also, the survey was administered online. This may have interfered with how participants responded to questions. Future research should include a social desirability question in order to help assess the honesty of participants in regards to their sexual histories.

The data analyzed in the current study consisted of single-item, retrospective data. Also, the current study could not assess change in participants or establish a cause and effect relationship between variables. It should also be noted that due to the nature of the data and the manner in which variables were assessed and measured a directionality issue exists, which should be taken into consideration when interpreting the results. Because of the retrospective feature of the data, participants may have had difficulty with accurate recall of their past encounters.

Future Research

Although the results of this study help to answer questions regarding the association of various music exposures to sexual content and the sexualization of women and attitudes regarding sexual activity, they also pose implications for future research directions within this domain. In particular, future research should examine how gender relates to the sexualization of women, since this has been a major topic in previous research (Peter & Valkenburg, 2007; Daniela & Wartena, 2011; terBogt et al., 2010; Murnen et al., 2003; Kistler & Lee, 2010). Past research suggests that gender plays an important role in how media impacts the sexualization of women. While gender was included as a predictor variable in regression analyses in the current

study, results varied based on how gender and music influences impact differing attitudes regarding women. Participants' parent's marital statuses could also have an impact on certain measures, such as the Femininity Ideology Scale and Sexual Attitudes Scale. Other factors, such as religion, educational achievements and goals, age, and previous and current sexual and dating behaviors could certainly all have an impact on the sexualization of women.

APPENDIX A: APPROVAL OF EXEMPT HUMAN RESEARCH



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

Approval of Exempt Human Research

From: UCF Institutional Review Board #1
FWA00000351, IRB00001138

To: Chrysalis L. Wright and Co-PI: Jessica L. Brandt

Date: December 14, 2012

Dear Researcher:

On 12/14/2012, the IRB approved the following activity as human participant research that is exempt from regulation:

Type of Review: Exempt Determination
Project Title: Music Influences on the Sexualization of Women
Investigator: Chrysalis L. Wright
IRB Number: SBE-12-08904
Funding Agency:
Grant Title:
Research ID: N/A

This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these changes affect the exempt status of the human research, please contact the IRB. When you have completed your research, please submit a Study Closure request in iRIS so that IRB records will be accurate.

In the conduct of this research, you are responsible to follow the requirements of the Investigator Manual.

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

Signature applied by Joanne Muratori on 12/14/2012 09:56:25 AM EST

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

IRB Coordinator

APPENDIX B: FEMININITY IDEOLOGY SCALE

Factor 1: Stereotypic Images and Activities

- 29. Women should have large breasts.
- 23. A woman should have a petite body.
- 28. Women should have soft voices.
- 19. A woman should wear attractive clothing, shoes, lingerie and bathing suits, even if not comfortable.
- 43. It is unlikely that a pregnant woman would be attractive.
- 31. A girl should be taught how to catch a husband.
- 20. It is expected that a woman who expresses irritation or anger must be going through P.M.S.
- 45. Girls should not enjoy “tomboy” activities.
- 1. It is more appropriate for a female to be a teacher than a principal.
- 41. A woman should not be expected to do mechanical things.
- 27. A woman should not show anger.

Factor 2: Dependency/Deference

- 10. Woman should not want to succeed in the business world because men will not want to marry them.
- 11. A woman should not expect to be sexually satisfied by her partner.
- 4. A woman should not make more money than her partner.
- 9. A woman’s worth should be measured by the success of her partner.
- 16. A woman should not consider her career as important as a man’s.
- 13. A woman should not be competitive.
- 6. Women should have men make decisions for them.
- 18. Women should act helpless to attract a man.
- 3. A woman should not marry a younger man.
- 8. A woman should not initiate sex.

Factor 3: Purity

- 25. Women should not read pornographic material.
- 15. A woman should remain a virgin until she is married.
- 26. It is not acceptable for a woman to masturbate.
- 30. A woman should not tell dirty jokes.
- 12. A woman should not swear.
- 32. A woman should not have a baby until she is married.
- 22. A woman should be dependent on religion and spirituality for guidance.
- 35. Women should dress conservatively so they do not appear loose.
- 5. If a woman chooses to have an abortion, she should not feel guilty.

Factor 4: Caretaking

- 7. An appropriate female occupation is nursing.
- 2. When someone’s feelings are hurt, a woman should try to make them feel better.
- 14. A woman should know how people are feeling.
- 21. Women should be gentle.
- 17. A woman’s natural role should be the caregiver of the family.
- 38. A woman should be responsible for teaching family values to her family.
- 24. A woman should be responsible for making and organizing family plans.

Factor 5: Emotionality

- 39. It is expected that a woman will be viewed as overly emotional.
- 36. It is expected that women will have a hard time handling stress without getting emotional.
- 37. It is expected that women in leadership roles will not be taken seriously.
- 40. It is expected that a single woman is less fulfilled than a married man.
- 42. It is expected that a woman will engage in domestic hobbies such as sewing and decorating.
- 44. It is likely that a woman who gives up custody of her children will not be respected.
- 34. It is expected that women will discuss their feelings with one another.
- 33. It is expected that women will not think logically.

APPENDIX C: FIGURES & TABLES

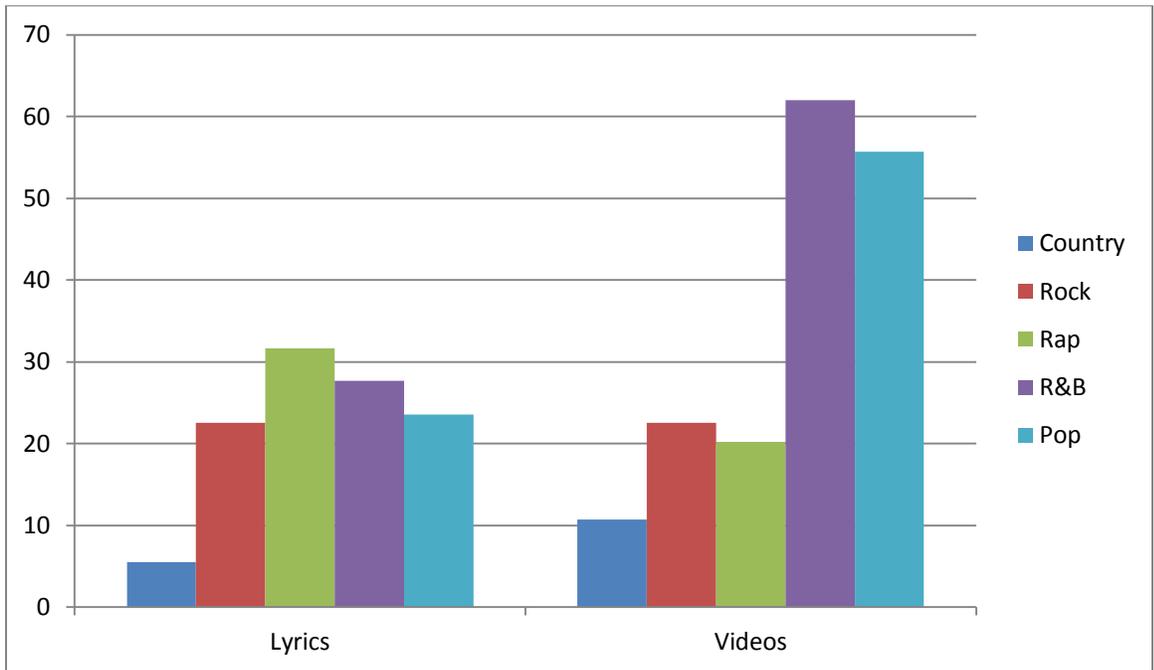


Figure 1. *Sexual Content in Music*

Table 1. *Descriptive Statistics for Femininity Ideology*

Subscale	<i>M</i>	<i>SD</i>
Stereotypic Images and Activities	1.89	.59
Dependency/Deference	1.46	.45
Purity	2.36	.65
Caretaking	2.92	.69
Emotionality	2.47	.79

Table 2. *Intercorrelations of Study Measures*

	1	2	3	4	5	6	7	8	9	10
1. Sexual Attitudes		.41**	.45**	.68**	.31**	.28**	.05	-0.8	-.02	-.03
2. Stereotypic Images and Activities	.41**		.71	.55**	.59**	.59**	.06	-.05	.16**	.21**
3. Dependency/Deference	.45**	.71**		.52**	.35**	.40**	.09	-.13**	.12*	.12*
4. Purity	.68**	.55**	.52**		.50**	.36**	-.02	-.09	.00	.01
5. Caretaking	.31**	.59**	.35**	.50**		.51**	.03	-.03	.12*	.23**
6. Emotionality	.28**	.59**	.40**	.36**	.51**		.02	-.02	.05	.14**
7. Sexual Images in Rock Videos	.05	.06	.09	-.02	.03	.02		.43**	.46**	.25**
8. Sexual Lyrics in Rock Songs	-.08	-.05	-.13**	-.09*	-.03	-.02	.43**		.06	.20**
9. Sexual Images in Rap Videos	-.07	.16**	.12*	.00	.12*	.05	.46**	.06		.55**
10. Sexual Lyrics in Rap Songs	-.03	.21**	.12*	.01	.23	.14**	.25**	.20**	.55**	
11. Sexual Images in R&B Videos	.06	.05	.02	.02	.07	.05	.47**	.07	.65**	.42**
12. Sexual Lyrics in R&B Songs	.09*	.05	-.02	.09*	.14**	.09	.26**	.31**	.38**	.65**
13. Sexual Images in Pop Videos	.02	-.04	-.04	-.07	.01	.02	.58**	.16**	.38**	.20**
14. Sexual Lyrics in Pop Songs	-.01	-.14**	-.15**	-.08	-.02	.02	.26**	.49**	.04	.16**

* $p < .05$, ** $p < .01$

Table 2 cont. *Intercorrelations of Study Measures*

	1	2	3	4	5	6	7	8	9	10
15. Sexual Images in Country Videos	.14*	-.01	-.00	.06	.08	.05	.52**	.16**	.37**	.18**
16. Sexual Lyrics in Country Songs	.12*	-.09	-.11*	.08	.06	.07	.19**	.43**	-.02	.12*
17. Gender	.09	-.32**	-.22**	-.06	-.05	-.02	-.03	.06	-.10	-.07
18. Age	.05	-.09	-.10*	-.08	-.10*	-.00	.02	.11*	-.08	-.16**
19. Black	.10*	-.00	.04	.11*	.01	-.01	.05	-.15**	.25**	.16**
20. White	-.12*	.01	-.03	-.04	.09	.04	-.04	.12**	-.17**	-.12
21. Hispanic	.06	.01	.04	-.02	-.13**	-.01	.02	-.03	.01	-.02

* $p < .05$, ** $p < .01$

Table 2 cont. *Intercorrelations of Study Measures*

	11	12	13	14	15	16	17	18	19	20	21
1. Sexual Attitudes	.06	.09*	.02	-.01	.14**	.12*	.09	.05	.10*	-.12*	.06
2. Stereotypic Images and Activities	.05	.05	-.04	-.14**	-.01	-.09	-.32**	-.09	-.00	.01	.01
3. Dependency/Deference	.02	-.02	-.04	-.15**	-.00	-.11*	-.22**	-.10*	.04	-.03	.04
4. Purity	.02	.09*	-.07	-.08	.06	.08	-.06	-.08	.11*	-.04	-.02
5. Caretaking	.07	.14**	.01	-.02	.08	.06	-.05	-.10*	.01	.09	-.13**
6. Emotionality	.05	.09	.02	.02	.05	.07	-.02	-.00	-.01	.04	-.01
7. Sexual Images in Rock Videos	.47**	.26**	.58**	.26**	.52**	.19**	-.03	.02	.05	-.04	.02
8. Sexual Lyrics in Rock Songs	.07	.31**	.16**	.49**	.16**	.43**	.06	.11*	-.15**	.12**	-.03
9. Sexual Images in Rap Videos	.65**	.38**	.38**	.04	.37**	-.02	-.10*	-.08	.25**	-.17**	.01
10. Sexual Lyrics in Rap Songs	.42**	.65**	.20**	.16**	.18**	.12*	-.07	-.16**	.16**	-.12*	-.02
11. Sexual Images in R&B Videos		.57**	.70**	.30**	.60**	.21**	.17**	-.09	.26**	-.22**	.03
12. Sexual Lyrics in R&B Songs	.57**		.35**	.45**	.32**	.41**	.27**	-.07	.24**	-.20**	.00
13. Sexual Images in Pop Videos	.70**	.35**		.55**	.75**	.38**	.19**	-.06	-.03	-.05	.04
14. Sexual Lyrics in Pop Songs	.30**	.45**	.55**		.43**	.70**	.39**	-.01	-.10*	.01	-.01

* $p < .05$, ** $p < .01$

Table 2 cont. *Intercorrelations of Study Measures*

	11	12	13	14	15	16	17	18	19	20	21
15. Sexual Images in Country Videos	.60**	.32**	.75**	.43**		.55**	.24**	-.08	-.00	-.02	.03
16. Sexual Lyrics in Country Songs	.21**	.41**	.38**	.70**	.55**		.40**	-.02	-.10*	.07	-.05
17. Gender	.17**	.27**	.19**	.40**	.24**	.40**		.08	.02	-.03	.01
18. Age	-.09	-.07	-.06	-.01	-.08	-.02	.08		-.01	-.06	.07
19. Black	.26**	.24**	-.03	-.10*	-.00	-.10*	.02	-.01		-.41**	-.16**
20. White	-.22**	-.20**	-.05	.01	-.02	.07	-.03	-.06	-.41**		-.67**
21. Hispanic	.03	.00	.04	-.01	.03	-.05	.01	.07	-.16**	-.67**	

* $p < .05$, ** $p < .01$

Table 3. *Regression Coefficients for Sexual Attitudes*

	Sexual Attitudes
Gender	.01
Age	.05
Black	.04
White	-.07
Hispanic	.02
Sexual Images in Rock Videos	.16*
Sexual Lyrics in Rock Songs	-.18**
Sexual Images in Rap Videos	-.09
Sexual Lyrics in Rap Songs	-.09
Sexual Images in R&B Videos	-.03
Sexual Lyrics in R&B Songs	.19*
Sexual Images in Pop Videos	-.18
Sexual Lyrics in Pop Songs	-.10
Sexual Images in Country Videos	.20*
Sexual Lyrics in Country Songs	.14
R^2	.10
F	3.22**

* $p < .05$, ** $p < .01$

Table 4. *Regression Coefficients for Stereotypic Images and Activities*

	Stereotypic Images and Activities
Gender	-.32**
Age	-.02
Black	-.01
White	.12
Hispanic	.10
Sexual Images in Rock Videos	.07
Sexual Lyrics in Rock Songs	-.12
Sexual Images in Rap Videos	.02
Sexual Lyrics in Rap Songs	.16*
Sexual Images in R&B Videos	.06
Sexual Lyrics in R&B Songs	.06
Sexual Images in Pop Videos	-.11
Sexual Lyrics in Pop Songs	-.04
Sexual Images in Country Videos	.02
Sexual Lyrics in Country Songs	.08
R^2	.16
F	5.40**

* $p < .05$, ** $p < .01$

Table 5. *Regression Coefficients for Dependency/Deference*

	Dependency/Deference
Gender	-.18**
Age	-.06
Black	.04
White	.09
Hispanic	.12
Sexual Images in Rock Videos	.23**
Sexual Lyrics in Rock Songs	-.23**
Sexual Images in Rap Videos	.02
Sexual Lyrics in Rap Songs	.09
Sexual Images in R&B Videos	-.00
Sexual Lyrics in R&B Songs	.01
Sexual Images in Pop Videos	-.15
Sexual Lyrics in Pop Songs	-.01
Sexual Images in Country Videos	.01
Sexual Lyrics in Country Songs	.07
R^2	.11
F	3.51**

* $p < .05$, ** $p < .01$

Table 6. *Regression Coefficients for Purity*

	Purity
Gender	-.14*
Age	-.06
Black	.06
White	.02
Hispanic	.02
Sexual Images in Rock Videos	.09
Sexual Lyrics in Rock Songs	-.17*
Sexual Images in Rap Videos	-.04
Sexual Lyrics in Rap Songs	-.12
Sexual Images in R&B Videos	.00
Sexual Lyrics in R&B Songs	.25**
Sexual Images in Pop Videos	-.22*
Sexual Lyrics in Pop Songs	-.14
Sexual Images in Country Videos	.13
Sexual Lyrics in Country Songs	.22**
R^2	.07
F	3.36**

* $p < .05$, ** $p < .01$

Table 7. *Regression Coefficients for Caretaking*

	Caretaking
Gender	-.05
Age	-.03
Black	-.05
White	.04
Hispanic	-.10
Sexual Images in Rock Videos	.05
Sexual Lyrics in Rock Songs	-.13*
Sexual Images in Rap Videos	-.01
Sexual Lyrics in Rap Songs	.22**
Sexual Images in R&B Videos	-.01
Sexual Lyrics in R&B Songs	.06
Sexual Images in Pop Videos	-.11
Sexual Lyrics in Pop Songs	-.07
Sexual Images in Country Videos	.10
Sexual Lyrics in Country Songs	.11
R^2	.10
F	3.16**

* $p < .05$, ** $p < .01$

Table 8. *Regression Coefficients for Emotionality*

	Emotionality
Gender	-.05
Age	.04
Black	.03
White	.14
Hispanic	.09
Sexual Images in Rock Videos	.04
Sexual Lyrics in Rock Songs	-.13
Sexual Images in Rap Videos	-.03
Sexual Lyrics in Rap Songs	.16*
Sexual Images in R&B Videos	.02
Sexual Lyrics in R&B Songs	.02
Sexual Images in Pop Videos	-.08
Sexual Lyrics in Pop Songs	.02
Sexual Images in Country Videos	.02
Sexual Lyrics in Country Songs	.11
R^2	.04
F	1.14**

* $p < .05$, ** $p < .01$

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