

How were women portrayed in the lyrics of popular early 2000s songs?

AP Research

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Introduction:*Context:*

In my research, I will be analyzing what misogynistic stereotypes are present in popular early 2000s music. Misogyny is the dislike of, contempt for, or ingrained prejudice against women. It has been prevalent in music for decades, and researchers have seen misogyny in songs that do not have lyrics: classical music. According to Sam De Boise of The School of Music, Theatre and Art (Örebro University), classical music mainly showcased misogyny through its structural dynamics and techniques that brought to light men's celebration of violence and women's victimization of that violence. (De Boise, 2020) Although misogyny is seen more abundantly in music with lyrics, the presence of misogyny in classical music shows how deep the roots of misogyny are in musical history.

Hip-hop and rap are the two most common genres in which the discussion of misogyny takes place because they are the two most common genres in which misogyny plays a vital role. They usually misrepresent, to give a false or inaccurate portrayal of something or someone which can involve distorting or manipulating information or presenting it in a way that is misleading or deceptive, through stereotypes or widely held and oversimplified generalizations about groups of people that are often based on limited or inaccurate information. Edward G. Armstrong of Murray State University states that a subgenre of rap, gangsta rap, is heavily influenced by misogyny. Not only are the songs usually viewed through patriarchal lenses, but 22% of gangsta rap songs contain violent, misogynist, and stereotypical lyrics. Similarly, Sam De Boise states that genres such as Hip-Hop, Rap, and Metal have "masculine" instrumentals and regularly show violent male personas in their lyrics and on-stage performances. (Armstrong,

2004) Overall, substantial research on analyzing and discussing misogyny in hip-hop and rap music is present.

Relevance/Importance:

There has not been a notable amount of research on the presence of misogyny in popular music. Gwendolin Bresnan of Northern Illinois University states that popular music reflects its time. Popular music's themes and overall sound reflect the events surrounding its release date. Popular music also has a long history of rape culture and misogyny. According to Loren Glass, popular music is to be listened to by the less musically inclined and thus contains themes and sounds that are easy to understand, which results in misogynistic themes being prevalent in popular music. Misogyny is a relevant social phenomenon and the objectification of women is considered a norm. Most sources do not narrow in on a time period when analyzing misogyny or narrow in on either hip-hop or rap. My research will discuss the early 2000s when popular music was influential and misogyny was prevalent in the media.

The research on popular music is important because the lyrics and messages conveyed in songs can shape people's attitudes and beliefs towards different groups, such as women. Studies have shown that exposure to certain types of music can influence people's perceptions of women (Greitemeyer, 2015), which can in turn be passed down to their children. (Condon, 2015) This is especially relevant in the case of early 2000s music, which was primarily consumed by millennials. The views and values that millennials formed about women while listening to this music may have been internalized and passed on to their children, who belong to Generation Alpha. Therefore, understanding the impact of popular music on societal attitudes towards women is crucial for promoting gender equality and combating harmful stereotypes.

Literature Review:

History of women in music

Women have a long history of being objectified and taken advantage of by the media. One medium of media in which women have been repeatedly misrepresented and exploited is the music industry. The exploitation of women in music can be most clearly seen in gangsta rap. Rap in general was made on the backs of women and exploiting them. The environment in which rap was born breeds a misogynistic nature and in turn, misogynistic lyrics. The misogyny can also be seen in the way rap songs are developed. Their simple instrumentals and reliance on lyrics makes it important for the rapper to have hard punching and shocking lyrics to gain popularity. The structure also calls for the rapper to recount their life stories which leads to confessions of heinous actions they committed. (Armstrong, 2001) Some music's very structure calls for the harm of women such as rap and more shockingly classical music. According to Sam De Boise, postdoctoral researcher in the School of Music, Theatre and Art at Örebro University, Sweden, with a background in sociology, classical music has been a staple in American culture for decades at this point but it also breeds misogyny and contains tons of misogynistic elements. The very structure of classical music is similar to rap. The instrumental is uncomplicated and simple. The instrumentals give the artist a lot of room to express their opinions which most of the time are misogynistic. (De Boise, 2020) Misogyny has been ingrained in the very nature of music in our society and has, in turn, affected the women of our society in drastic ways.

Women have been underrepresented in other parts of society too, such as the government. The researchers Narayana, A., & Ahamad, T. discuss stereotypes of women in the media and how that stereotype affects them in the long run. Additionally, it discusses the historical aspect of women's stereotypes and how the stereotypes today reflect the stereotypes of the past. (Narayana, 2016)

Effect of media on women

According to a study by Tobias Greitemeyer, Jack Hollingdale, and Eva Traut-Mattausch, scientists from the American Psychology Association, lyrics in music heavily affect women. In her experiment she tested how lyrics affect self esteem and found a positive relationship between misogynistic lyrics and negative self perception views. They highlighted their findings in the scientific article, "Changing the track in music and Misogyny: Listening to music with pro-equality lyrics improves attitudes and behavior toward women." In the experiment participants were exposed to certain song lyrics. Some participants were exposed to pro equality song lyrics and some participants were exposed to neutral song lyrics. The participants of whom were exposed to pro equality song lyrics reported holding fewer adversarial sexual beliefs than participants in the neutral condition. Additionally, the participants that were exposed to pro equality songs reported feeling more empathy for women who are victims of sexual harassment and reported having more positive feelings toward women. (Greitemeyer, 2015) The study showed that women can be affected by lyrics in music and that positive lyrics have a positive effect on people's ideals regarding women. The study also showed that the media has a part in misogyny in our society.

Another experiment by Isabelle H.S. Mischner , Hein T. van Schie, Daniël H.J. Wigboldus, Rick B. van Baaren, and Rutger C.M.E. Engels also showed that the media has an effect on women. They highlighted their findings in the scientific article, "Thinking big: The effect of sexually objectifying music videos on bodily self-perception in young women." The experiment was conducted by exposing groups of women to music videos objectifying women and showcasing unrealistic body standards. The study concluded that the media heavily affects women and the objectification of women negatively affects their self esteem and their perception

of themselves. (Mischner et al., 2013) The articles “Changing the track in music and Misogyny: Listening to music with pro-equality lyrics improves attitudes and behavior toward women.” and “Thinking big: The effect of sexually objectifying music videos on bodily self-perception in young women.” Both explain how the media can affect women. Second article addresses how media in general can affect women by objectifying women and the first article addresses how lyrics can affect women. The second article especially explains how lyrics pertaining to women’s equality positively affect them, so in turn, how lyrics pertaining to misogyny can negatively affect women.

Parents’ ideas being passed onto their children:

Parents' ideas regarding marginalized groups such as women and people of color can be passed onto their children. According to Rhiannon W. Condon, a doctor of counselor education, children use their parent's definitions regarding men and women to interpret male and female gender roles. Therefore, parents will pass on their attitudes regarding gender or a specific gender to their children. Additionally, such attitudes imply having a substantial influence on children. In the experiment conducted by Rhiannon W. Condon, the participants also noted that most of their internal conflicts were directly related to parental influences. Thus, parents' beliefs regarding gender can be passed down to their children and can affect their children's perception of gender. The research discussed establishes that music can affect how people perceive certain groups, such as women. The idea of music affecting how people perceive women can most clearly be seen in the article “Changing the track in Music and Misogyny: Listening to Music with pro-equality lyrics improves attitudes and Behavior toward women.” The article, as explained before, shows that people who listened to music with positive attitudes toward women had a better perception of the female gender compared to people who listened to music with a negative

portrayal of women. Therefore, the millennial generation was heavily influenced by the themes/ideals regarding women in popular early 2000s music regarding women, since they grew up with that kind of music and those ideals have a significant possibility of being passed down to their children, the newest generation, and the future of our society, generation alpha.

Women in Popular music

Gwendolin Bresnan, a highly educated Ph.D. candidate who has experience in the field of history conducted an experiment to determine if contemporary trends have an effect on lyrics of songs. She conducted her research by analyzing top charting songs from The United States and Germany. The author also analyzed how these top charting songs correlated with the contemporary trends of that time. The conclusion drawn from this article is that popular music reflects its time to a significant extent. Bresnan research showed that trends and social situations are reflected in popular music. Thus, popular music is a good medium to understand the opinion of people during a certain period of time. Popular music is also very culturally significant and can have an effect on its listeners. (Bresnan, 2022) Popular music has also evolved with time. As went on popular music in America has leaned more toward the genres of Rap, Hip-Hop, and rock—genres that, as discussed before, are historically linked with misogynistic themes. (Mauch et al., 2015) Thus, popular music not only follows and reflects contemporary trends but also shifts in genres that are more prone to express certain ideals over others.

Women never had much control over how they were expressed in media and music. Janell Hobson and R. Dianne Bartlow, a Professor at California State University, Northridge, wrote an article titled, “Representin’: Women, Hip-Hop, and Popular Music”. The author notes that throughout history, lyrics written by women were regarded as less creative and less sophisticated by the general public. In the article, it says that the vocals are more important in

women's music as opposed to the lyrics. The author concludes by stating that women are held to an unfair standard than men are held in music and specifically hip-hop. (Hobson and Bartlow, 2008) Therefore, misogyny and objectification of women in music was readily available since women did not have much of a say in the field of music, and historically that is the case. Popular music has a strong link to misogyny. Its lyrics readily objectify women and without many women in the music field to contradict the misogynistic claim, misogyny runs wild in the popular music field. (Cable, 2017)

Women in early 2000's music

Misogyny in early 2000s music has been pointed out several times. Bustle, a popular and reliable news source, wrote an article listing several songs from the early 2000s that are misogynistic in nature. (Lulic, 2016) A similar source from Kadeen Griffiths focuses on Rap and Hip-Hop songs with similar misogynistic ideals. (Griffiths, 2014) Both sources discuss songs from the early 2000s and discuss how as a society many people forget how misogynistic the early 2000s were as a whole.

Gap Statement:

The studies mentioned above primarily focus on the misogyny present in genres like hip-hop and rap. Rarely any focus on the misogyny in pop music, even less focus on the misogyny of popular music from a certain time period. The generation of the millennials grew up listening to early 2000s popular music and are now raising the next generation of children. The sources above clarify that media and music has an effect on the listener. Knowing the amount of misogyny parents who are raising the next generation consume is important because it can help understand in what type of ways they are affecting their children. An analysis on music of the

time period of the early 2000s or of any specific time period is seriously lacking which may negatively affect the blooming generation of children.

Hypothesis

Based on previous research and cultural trends, it is hypothesized that pop music will exhibit similar patterns to rap and hip-hop music in terms of stereotyping and dehumanizing women. This hypothesis is rooted in the observation that mainstream pop music often portrays women as sexual objects and reinforces traditional gender roles and stereotypes. Moreover, I believe pop music will, like rap and hip-hop, often emphasizes hypermasculinity and objectification of women as a means of achieving social status and success. It is therefore expected that pop music will contribute to the perpetuation of harmful gender norms and potentially lead to the normalization of sexism and misogyny in society through the use of various stereotypes.

Methods:

Rationale:

I selected 10 of the most popular songs from the years 2000 to the year 2009. I then determined what stereotypes were present in the music regarding women using operational definitions. Afterwards, I deduced how many times the stereotypes themselves were present in the songs and if the stereotypes were present at all, putting that information into graphs. Using the graphs I established the most common stereotypes regarding women in popular early 2000s music. I then analyzed the data and concluded how women are portrayed in the lyrics of popular early 2000s songs and if misogyny is prevalent in these songs based on the quantitative data.

Research Method:

The research method of coded content analysis was suitable for this experiment. There were other contenders for the research method, most notably the grounded theory method and factor analysis. Researchers use factor analysis to reduce a lot of variables into fewer variables. Factor analysis is not ideal for this experiment because researchers primarily use it for math-based research, and it requires multiple factors. My experiment only tests one factor and is not math based, so it is not ideal for my experiment. The difference between the grounded theory method and coded content analysis is very nuanced but, according to Ji Young Cho and Eun-Hee Lee (professors in research), the two research methods have a significant difference. In grounded theory, there is no hypothesis, and researchers do not look for anything specific but rather analyze the source of the material. Coded content analysis, on the other hand, has a hypothesis and examines a defined factor in the designated source material. Therefore, coded content analysis is a more suitable research method for my experiment but ultimately lost to coded content analysis. I chose coded content analysis to conduct my research because it sufficiently identifies patterns, themes, or trends within the data that can help to answer research questions or support hypotheses. The downfall of coded content analysis is that although it is sufficient in finding trends in media, it will not allow me to look at the context in which those stereotypes are present.

Coded content analysis requires prior research's operational definitions as a rubric for coding the source material. An earlier article, "Women in Popular Music: A Quantitative Analysis of Feminine Images Over Time." contains the operational definitions used in this research. The study analyzed popular song lyrics from 1946 to 1976 for feminine images and identified 11 stereotyped female images, including woman as evil, delicate, mother, sex object, and child. Significant changes over time were found for 8 of the 11 images. The study found that

96% of the songs sampled contained at least one of the female stereotypes examined. These operational definitions helped me analyze how women were portrayed in early 2000s music and if they were stereotyped at all by providing a rubric from which I could decipher women's portrayal in music.

Image	Definition	Examples
Woman as evil	Any explicit reference to a woman as bad or evil or exhibiting evil behavior	Lying, tempting or seducing a man, being unfaithful
Physical Characteristics	Any mention of any part of a woman's body	Eyes, hair, mouth, skin
Need for man	Any reference to a woman's need for or reliance on a man	Depending on a man, clinging to a man, finding fulfillment in a man, waiting for a man
Possession of man	Any explicit reference to a woman as a possession of a man	"She belongs to me," "make her mine"
Woman as mother	Any explicit reference to a woman exhibiting nurturant, maternal behaviors	Taking care of a man, soothing a man's hurt feelings
Woman as sex object	Any explicit reference to a woman as being sexually desirable or of a man desiring sex with a woman	"Desirable to kiss," "make love," or "getting it on"
Woman as delicate	Any explicit reference to a woman as soft, delicate or gentle	"Like a flower"
Woman as childlike	Any reference to a woman as being a child or exhibiting immature behavior	"Girl," "baby," "immature," "helpless," "emotional," "flighty"
Woman on a pedestal	Any reference to a woman being elevated to a position of worship or status higher than man	"Precious," "apple of my eye," or "my dream come true"
Woman as attractive	Any description of a woman as physically attractive	"Beautiful," "pretty," "lovely" or "fair"
Woman as supernatural	Any explicit reference to a woman as having supernatural powers	"Eyes that make angels smile" or "I could

		<p>move mountains for you”</p>
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Table 1

Sample selected

I first selected the top ten most popular songs from the years 2000-2009 while negating the ones that did not refer to women at all. I selected the music from Billboard. Billboard charts are published by Billboard magazine using key metrics of music consumption, blending album and track sales, radio airplay, and streaming. The chart rankings are based on sales (physical and digital), radio play, and online streaming in the United States. The Billboard Hot 100 is the music industry standard record chart in the United States for songs published weekly by Billboard magazine. Therefore, Billboard is the most reliable source when identifying the most popular songs in a specific year. I chose the songs to be from the years 2000- 2009 because those years are referred to as the "early 2000s" by the public (2000s., 2023). Additionally, I chose the songs to be from the Billboard Hot 100 because my research is on popular music. Pop music is defined as popular music by the general public and music experts alike, so the most popular songs from Billboard Hot 100 conform to popular music. I decided to negate the songs that did not refer to women in any capacity because it would be irrelevant to my research, and I would be unable to use the operational definitions to decode them. I negated the songs not referring to women by replacing them with the song that follows them on the list. For example if song number 5 in 2002 on the billboard hot 100 did not refer to women, I replaced it with song number 6.

Analyzing the lyrics:

I read the lyrics of the songs two times. I abstained from listening to the music because I wanted to focus on the lyrics of the songs. Listening to the instruments and rhythms of the songs would hinder my ability to concentrate on the themes presented in the lyrics. The first time I read

it was to decipher the slang or rhetorical devices used in the song according to the time the respective artist created the song. I first focused on the main idea of the song's lyrics, so I could get a better idea of how the women, who were being referred to, fit the narrative of the song. The second time I read the lyrics of the song, I specifically looked for lyrics about or relating to women in the context of the operational definitions. When analyzing the lyrics, I had a chronological method: starting with the top ten songs in the year 2000 and ending with the top ten songs in the year 2009, while negating the songs not referring to women.

Data collection:

After matching the lyrics from each song to a stereotype or writing “none” under the songs that did not contain stereotypes, I put my data into charts and graphs and formed my conclusions.

Results and Analysis:

How results were obtained:

The results were obtained using excel to construct the clustered bar graph and meta chart to construct the pie chart. Throughout the data collection process, I recorded every song, the stereotypes present in the song, and the lines where those stereotypes appeared. In the end, I tallied the amount of each stereotype present and created the clustered bar graph in excel from there. One song could have more than one stereotype. The pie chart was constructed by taking into consideration how many had no stereotypes compared to the songs that did.

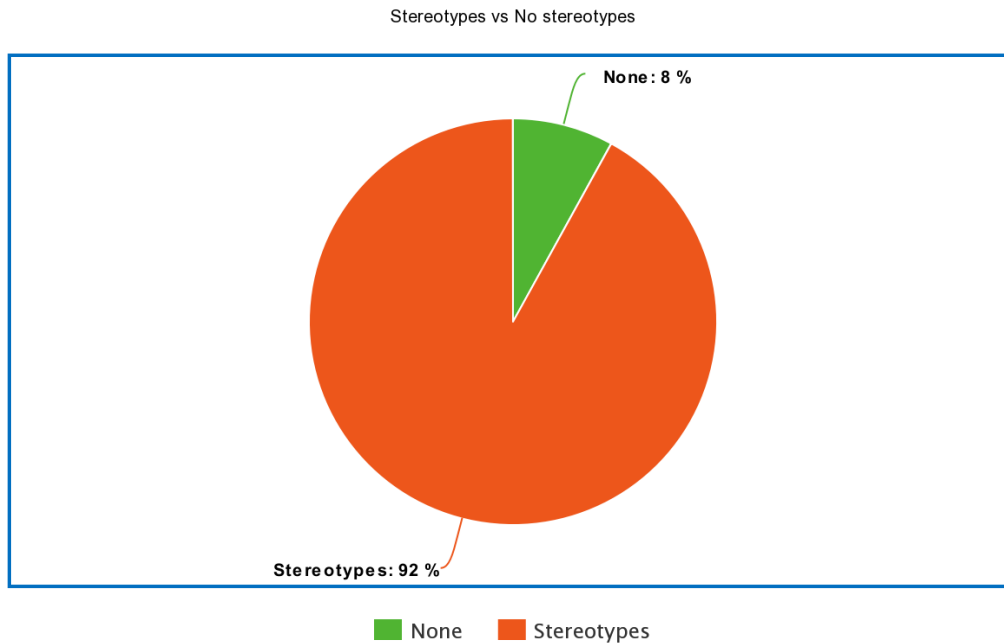


Figure 1

Analysis of Figure 1:

After analyzing the top 10 songs from the years 2000-2009, it was evident that most of the songs contained at least one stereotype regarding women. As shown in *figure 1*, 92 percent of the songs contained a female stereotype. The data showed that overall, in the period of the early 2000s, women were represented stereotypically. The songs that fit into the "none" in *figure 1* do not portray women according to any of the stereotypes listed in the operational definitions. Most of these songs were written by women about women's empowerment or escaping the abuse of a man. An ideal example of this type of song is "Independent Women" by Destiny's Child. In the song, which charted as the top 10th song of 2001, the female speakers recite an empowering message about what it means to be an independent woman. Other songs such as "Let me blow ya mind" by Eve featuring Gwen Stefani and "Lose Control" by Missy Elliott, attempt to convey a similar message of independence but ultimately fall victim to multiple stereotypes such as "woman as attractive" and "physical characteristics".

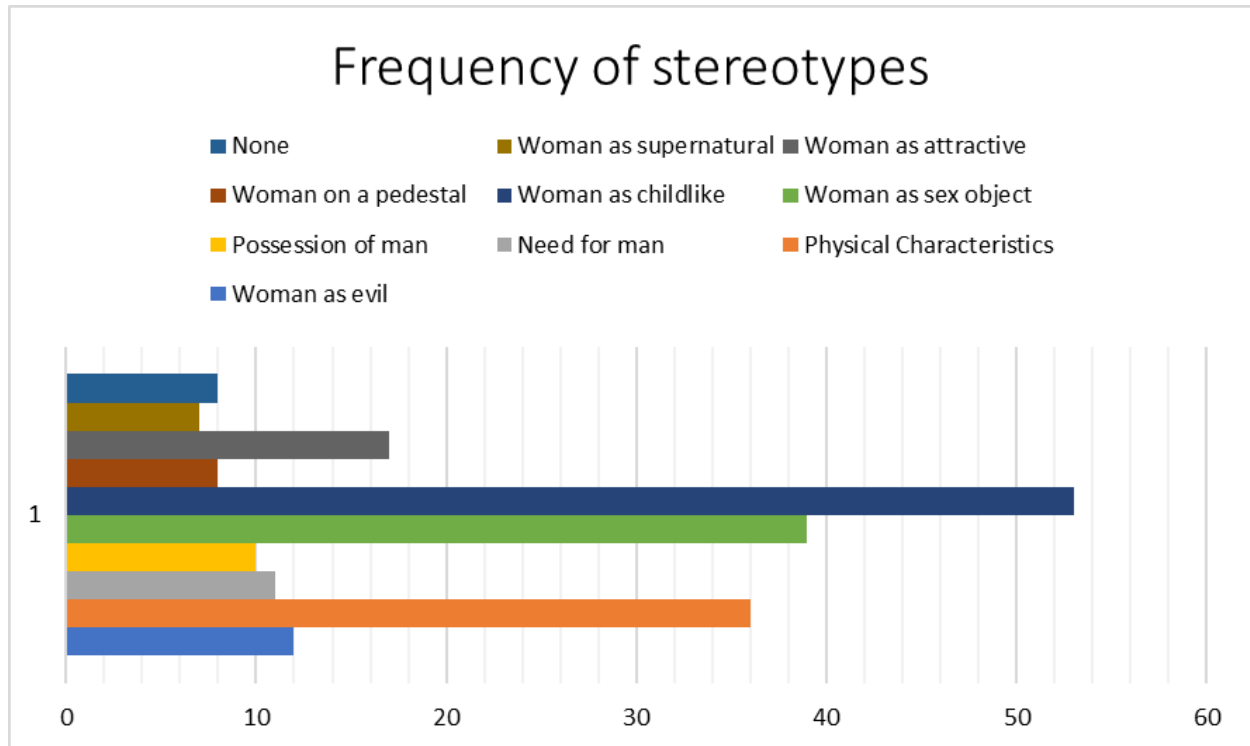


Figure 2

Analysis of Figure 2

The stereotype represented most frequently in the songs is "woman as childlike." The commonness of the "woman as childlike" stereotype is seen in *figure 2*, as more than half of the songs contained this stereotype. The stereotype is depicted in these songs at such an extensive frequency because several songs in the analysis used the term "girl" or "baby" when referring to women. Additionally, several songs portray women as being immature. A good example of this is "He Wasn't Man Enough" by Toni Braxton, in which the speaker highlights the immaturity of her past lover's new significant other. Another example is "Right Thurr" by Chingy, in which the speaker comments on how young the woman he is having sexual relations with is by saying, "I know you're grown a 'lil bit, twenty years old, you legal." Following "woman as childlike,"

"woman as sex object" takes second place for appearing in the songs. The "woman as sex object" stereotype showed up in more songs sung by men compared to songs sung by women; this is because most of the songs by men were recallings of their sexual encounters and desires with women. The two most common stereotypes were often used together as the speakers would often express their desire to sleep with women by calling the woman "girl" or "baby." "Physical characteristics" were the next most common stereotype. This stereotype persisted because of the perpetual objectification of women by men in several of these songs. The "physical characteristics" stereotype was often used in conjunction with the "woman as attractive" stereotype since the male speakers would highlight the attractiveness of a woman by noting her physical characteristics. The rest of the stereotypes seen in *figure 2* were used in a similar frequency to each other, although "woman as a mother" did not appear in any of the songs and was thus excluded from figure 2.

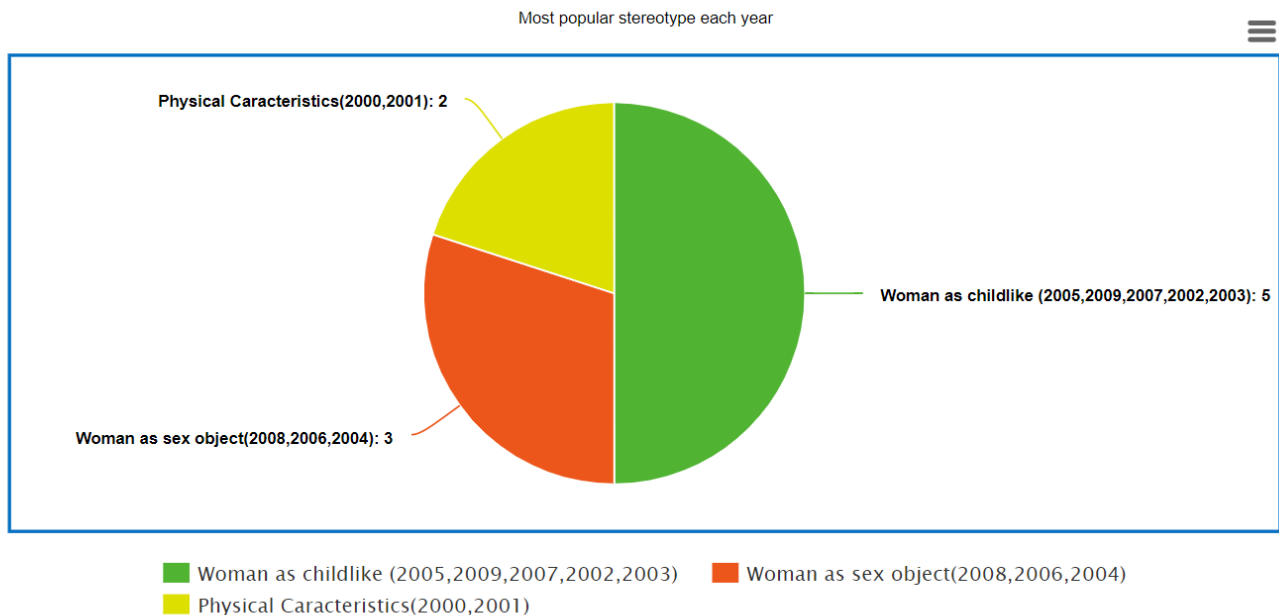


Figure 3

Analysis of Figure 3:

Figure 3 shows the most popular stereotype every year. In the earliest years of 2000 and 2001 the most popular stereotype is the same, Physical Characteristics. The similarities between the dates and the most popular stereotypes end there though. Woman as childlike is the most popular stereotype most years although it does not have a specific pattern to it. The years of 2002, one of the earliest years, and 2009, the latest year, both have Woman as childlike as it's most popular stereotype. The lack of pattern in the popularity of the stereotype of women being portrayed as childlike indicates that this stereotype is pervasive and persistent over time, rather than being a trend that comes and goes. It suggests that this stereotype is deeply ingrained in our culture and is reinforced by various societal factors, including media representations and gender norms. The lack of a clear pattern also indicates that stereotypes are not fixed and unchanging, but rather can shift and evolve over time based on various factors such as changes in social attitudes and cultural values. Overall, the lack of pattern highlights the need for ongoing efforts to challenge and disrupt harmful stereotypes and to promote more nuanced and diverse representations of gender and other social identities.

Discussion:*Data in relation to hypothesis:*

The data was interpreted to support my hypothesis. Women were portrayed negatively in the early 2000s which could reflect on the ideals and parenting styles of the millennials. Women were portrayed as sex objects and as immature thus addressing my overall questions about how women were portrayed in early 2000s music. They were over all portrayed in an inhumane and degrading manner.

Data in relation to prior research:

The article "Representin': Women, Hip-Hop, and Popular Music" by Janell Hobson and R. Dianne Bartlow was discussed before in the literature review and can be shown differently in light of the information present now of the results of my research. Janell Hobson and R. Dianne Bartlow analyzed how misogynistic popular rap music is and concluded that the genre of rap music is inherently built on misogyny and contained an unprecedented amount of female degradation. A similar phenomenon can be seen in popular music during the early 2000s. Most of the songs had some sort of hip-hop or rap influence showing a similar reliance on the degradation of women. Additionally, another article, "Eminem's Construction of Authenticity, Popular Music and Society," showed that during the early 2000s music was expected to be misogynistic and thus accepted by the mass public. The music of the early 2000s was a product of its time which we have seen before through similar articles such as "Popular Music and History: An Interconnected Narrative." by Gwendolin Bresnan which was discussed in the literature review for determining that popular music reflects its time period.

Conclusions:*Key findings and Implications:*

The findings of this research support the hypothesis and the trends presented by past studies. Women were portrayed in a childlike, degrading manner. They are referred to as "baby" or "girl" and shown as immature in over half of the songs, demeaning and infantilizing them. The infantilization of women is harmful because it reinforces gender stereotypes that women are weaker, less capable, and in need of protection and guidance from men. It implies that women are not fully grown adults and are not capable of making their own decisions or taking care of themselves. This can limit women's opportunities and undermine their autonomy, self-esteem,

and confidence. It can also contribute to a culture of sexism and misogyny, where women are not treated as equals and are viewed as objects to be controlled or manipulated. Infantilizing language and behavior towards women perpetuate gender inequality and hinder progress toward gender equality. Therefore, it is essential to avoid the infantilization of women and treat them as equal and capable adults, which the songs in the early 2000s did not. Additionally, women were sung about sexually in popular early 2000s music to a significant extent. 39 percent of the songs referred to women as sex objects, and 36 percent referred to women's physical characteristics. Sexualizing women in songs can be harmful because it reinforces gender stereotypes and objectifies women. It reduces women to their physical appearance and their sexual appeal, rather than valuing them for their intelligence, talents, and character, which can contribute to a culture that normalizes sexual harassment, assault, and violence against women. Sexualized lyrics can also create unrealistic expectations for women to conform to certain beauty standards and engage in sexual behavior to please men, as suggested by prior research. It can make women feel insecure, uncomfortable, and unsafe. Popular music in the early 2000s did not portray women in a positive light and often stereotyped them, as 92 percent of the songs analyzed referred to women as a stereotype in one way or another. The portrayal of women in this decade of music has influenced the millennial generation's beliefs and ideas that could be passed down to the newest generation of generation alpha, putting their future and all of our futures in jeopardy.

My findings showed that the answer to my research question was that popular early 2000s music portrayed women as infantilizing, sexual objects as seen in *figure 2*. Additionally, my research showed that women were overall inaccurately represented in popular early 2000s music through a multitude of stereotypes shown in *figure 1* and *figure 2*. My data also showed that popular music followed the likes of Rap and Hip-Hop music when considering women. The

lyrics dehumanized women using stereotypes such as “Woman as sex object”, “Physical Characteristics”, and “woman as attractive” just to name a few. Similarly articles such as “Representin': Women, Hip-Hop, and Popular Music || Introduction: Representin': Women, Hip-Hop, and Popular Music” by Janell Hobson and R. Dianne Bartlow and “Sexism and misogyny in music land.” by Edward G. Armstrong states that Hip-Hop and Rap music, which most prior research centered around, also dehumanized and degraded women to a significant extent. Although by comparing my research to these two articles it is clear that although they both share the similar ideas of demeaning women, Rap and Hip-Hop music were more violent in nature while popular music was not.

How research fills gap:

The conclusion drawn based on my research shows that popular music in the early 2000s also has a significant amount of misogynistic lyrics and stereotypes similar to the nature of more heavily studied genres such as rap and hip-hop. This is significant because it suggests that the issue of misogyny in music is not limited to specific genres but is a pervasive problem across popular music as a whole. By addressing this gap in research, the study provides a more comprehensive understanding of the prevalence and nature of misogynistic lyrics and stereotypes in popular music, which can help inform efforts to combat this issue in the music industry and beyond.

Limitations:

In my research, I analyzed 100 songs from 2000-2009, and although a large sample population is good because it gives more accurate and reliable results, reduces the impact of random variation, and makes it easier to apply the findings to a larger population, it ultimately leads to a limitation as well: lack of context. Because of my large sample population, I could not

give my attention to each song the same way I would with a smaller sample population. For example, the most frequent stereotype in popular early 2000s music was "Woman as childlike." The "Woman as childlike" stereotype often presented itself in the terms such as "baby" and "girl." Although those terms are considered infantilizing and immature, the context in which these terms were present could have led me to a different or more accurate conclusion. A singer referring to a woman as "baby" or "girl" could be seen as a term of endearment or affection, and I was unable to make that connection due to the sheer number of songs I analyzed.

Future works:

Based on the conclusions of this study, several opportunities for future research and intervention can be identified such as analyzing popular music from later decades such as the 2010s and the 2020s. It would be beneficial to see how the stereotypes and trends changed over time regarding women in popular music and if the more modern decades of the 2010s and 2020s shared any similarities with the years of the early 2000s. *Figure 3* showed the most popular stereotype each year and there is no real correlation between the most popular stereotype and the year it was most popular in. Therefore, it would be interesting to see if there is a correlation between different decades' most frequent stereotypes regarding women in popular music since the results may vary when looking at it from a wider point of view.

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Appendix A:

2000

Smooth by Santana, 2

Woman as supernatural: "Well, I hear you whisper and the words melt everyone"

Woman on pedestal: "I could change my life to better suit your mood"

Woman as childlike: "My muñequita (my doll)"

Maria Maria by Santana, 3

None

I wanna know By Joe Thomas, 4

Woman as childlike: "Baby, I'm the kind of man who shows concern"

Woman on a pedestal, woman as childlike: "Baby, anything you say I'll do"

Need for man: "I'll take good care of you, lady, have no fear"

Woman as attractive: "you take my breath away"

Everything you want by Vertical Horizon, 5

Need for man: "You're waiting for someone/To put you together/You're waiting for someone to push you away", "I am everything you need"

I knew I loved you Savage Garden, 7

Woman as supernatural: "A thousand angels dance around you"

Physical Characteristics: "And in your eyes",

Amazed by Lonestar, 8

Physical Characteristics: "I wanna spend the whole night in your eyes", "Your hair all around me"

Woman as childlike: "Baby, you surround me"

He Wasn't Man Enough by Toni Braxton, 10

Woman as childlike: "Listen, girl"

Woman as childlike (immature): "So why do you act like I still care about him?", "Then maybe you can be more into him/Instead of worrying about me"

jumpin', jumpin' by destiny's child, 13

Woman as evil (unfaithful): "Though he say he got a girl/Yeah, it's true, you got a man", "Ladies, leave your man at home/The club is full of ballers and their pockets full grown"

Thong Song by Sisqó, 14

Woman as sex object: "Ooh that dress so scandalous", "So you shakin' that thang" "Let me see that thong", "girl, I know you wanna show", "Let me see that thong"

Physical Characteristics: "She had dumps like a truck, truck, truck", "Thighs like what, what, what", "Baby, move your butt, butt, butt", "Your thighs, your knees", "Your breasts, your feet"

What a girl wants by Christina Aguilera, 19

Need for man: "what a girl needs"

2001

Hanging by a moment by Lifehouse, 1

Woman on a pedestal: "I'm standing here until you make me move"

Drops of jupiter by train, 4

Woman as supernatural: "Now that she's back in the atmosphere/With drops of Jupiter in her hair/She acts like summer and walks like rain"

I'm real (murder remix) Jennifer Lopez and Ja Rule, 5

Physical characteristics: "To bring pain to pussy n**** & pussy hoes", "The way you stare, the way you look, your style, your hair"

Woman as childlike: "But you still don't fuck with your baby"

If you're gone by matchbox 20, 6

Woman as evil: "And I think you're so mean, I think we should try"

Woman as childlike: "If you're gone, baby, you need to come home, come home"

Let me blow ya mind by Eve featuring Gwen Stefani, 7

Physical characteristics: "Drop your glasses, shake your asses"

Again by Lenny Kravitz, 9

Woman on a pedestal: "A sacred gift of heaven"

Need for man: "A lonely queen without her king"

Independent woman part 1 by Destiny's child, 10

None

Hit 'Em up Style (Oops!) by Blu Cantrell, 11

None

It wasn't me by shaggy ft. Rikrok,

Woman as sex object: "Creeping with the girl next door/Picture this, we were both butt-naked/Banging on the bathroom floor", "Heard the scream get louder (It wasn't me)"

Woman as evil: "You better watch your back before she turn into a killer"

Stutter by Joe, 13

Woman as evil: "You're lying 'cause you're stuttering", "Quit your lying heffer, watch yourself"

Woman as delicate: "Now it's "I-I-I'm sorry" my ass", "Girl you're crying"

Woman as childlike: "Girl you're crying"

2002

How You Remind Me by Nickelback, 1

Ask question: The thing is when looking up the song meaning it is about a man and a woman BUT THE song never explicitly mentions a woman so idk man also other songs on the list above did a similar thing

Foolish By Ashanti, 2

Need for man: "See, my days are cold without you"

Woman as delicate: "And I'm weak 'cause I believe you"

Hot in herre by Nelly, 3

Physical Characteristics: "I was like, good gracious ass is bodacious, uh", "Like, 'Girl I think my butt gettin' big"

Woman as sex object: "I was like, good gracious ass is bodacious", "B'cuz I feel like bustin' loose and I feel like touchin' you", "Flirtatious, tryin' to show faces", "What good is all the fame if you ain't fuckin' the models?"

Woman as attractive: "I was like, good gracious ass is bodacious, uh"

Dilemma by Kelly Rowland and Nelly, 4

Woman as sex object: "She got the hots for me"

Woman as attractive: "The finest thing I need to see"

Possession of man: "I plan to make this one here mine"

Wherever you go by the calling, 5

Need for man: "When I'm gone, you'll need love"

Possession of man: "If I could make you mine"

"What's Luv?" by Fat Joe Ft. Ashanti and Ja Rule,

Woman as childlike: "slow down baby"

Physical Characteristics: " I wanna chick with thick hips/That licks her lips", "Ass is fat, frame is little", " the way you shake your booty I don't want you to stop"

Woman as sex object: "She can be the office type or like to strip/Girl you get me aroused how you look in my eye"

Possession of man: "You should see the jewelery on my women"

U got it bad by Usher, 9

Physical Characteristics: "When you feel it in your body you found somebody who"

Woman as childlike: "Said I'm fortunate to have you, girl"

Possession of man: "Tell her, "I'm your man, you're my girl", "Ladies say, "I'm your glrl, you're my man"

Blurry by Puddle of Mudd, 10

Woman on pedestal: "My whole world surrounds you, I stumble and I crawl"

Always On Time by Ja Rule Ft. Ashanti, 12

Possession of man: "Gave you my, baby be mine", "And I gave you my all, now baby be mine"

Physical Characteristics: "And I love to see that ass in boots and shades", "While I'm smackin your ass and fuckin you all wild"

Woman as sex object: "Sprawled out on the bed while I'm yankin your braids", "While I'm smackin your ass and fuckin you all wild"

Woman as childlike: "Baby don't really want me to get up and leave off that easy"

The middle by Jimmy Eat the World

Woman as childlike: "Little girl, you're in the middle of the ride"

2003

In the club by 50 cent, 1

Woman as sex object: "I'm into havin' sex, I ain't into makin' love", "So come give me a hug, if you into getting rubbed", "When you sell like Eminem, and the hoes they wanna fuck", "I wink my eye at you, bitch, if she smiles she gone"

Ignition by R. Kelly, 2

Woman as childlike: "Girl, please"

Woman as sex object: "Let me stick my key in your ignition, babe", "See I'll be doin' about 80 on your freeway", "So buckle up, 'cause this could get bumpy, babe", "Girl, back that thing up so I can watch it, baby", "We foggin' up the windows" Like literally the whole song

Get busy by Sean Paul, 3

Physical characteristics: "Shake dat ting Miss Cana, Cana/Shake dat ting Miss Annabella/Shake dat ting, yo, Donna, Donna", "Just shake dat booty non-stop", "Oscillate your hip and don't take pity"

Woman as sex object: "Yo, sexy ladies wan' par wid us", "It's all good, girl, turn me on"

Woman as childlike: "It's all good, girl, turn me on", "Girl, it's all good, just turn me on"

Crazy in love by Beyoncé and Jay-Z, 4

Need for man: "When you leave, I'm begging you not to go"

Right Thurr by Chingy, 7

Woman as childlike: "Look at that girl right thurr (Oh)", "The type of girl that'll getcha up and go make you grind", "I know your grown a 'lil bit, twenty years old, you legal"

Physical Characteristics: "Swing your hips when you're walkin'", "Lick your lips when you're talkin'", "Look at her hips", "Look at her legs, ain't she stacked?"

Woman as sex object: "Lick your lips when your talkin'/That make me sturr", "The type of girl that'll getcha up and go make you grind", "I sure wouldn't mind hittin' that from the back/I like it

when I touch it 'cause she moan a lil' bit/Jeans saggin' so I can see her thong a 'lil bit", "Just look at her front to back", "Man she so stacked and she know that I want that"

Possession of man: "I'm thinkin' 'bout snatchin' her up, dirty, makin' her mine", "Man she so stacked and she know that I want that"

Miss you by Aaliyah, 8

Need for man: "Said, I been needin' you, wantin' you (said, I'm needin' you)"

Picture by Kid Rock Ft. Sherly Crow, 9

Woman as sex object: "Different girl every night at the hotel", "I can't look at you while I'm lying next to her"

Woman as childlike: "Different girl every night at the hotel", "I wish I had a good girl to miss me"

Get low by Lil Jon & The East Side Boyz featuring Ying Yang Twins, 11

Woman as sex object: "Til all these bitches crawl", "'Can she fuck?' That question been harassin' me", "Now, can I play with yo' panty line?", "And then I like to see them females twerkin'", "Takin' her clothes, off buck naked"

Woman as attractive: "... Three, six, nine, damn, she fine", "In the mind, this bitch is fine"

Physical Characteristics: "P-Pop yo' pussy like this", "And we all like to see ass and titties"

Woman as childlike: "Twerk somethin' baby, work somethin' baby"

Baby Boy by Beyonce Ft. Sean Paul

Woman as childlike: "Fulfill my fantasies (come on, girl tell me how you feel), "Me and you together is a wrap, dat girl/Driving around da town in your drop top, girl/You nuh stop shop girl"

Shake your tail feather by Murphy Lee, 13

Physical Characteristics: "Is that your ass or your mama half reindeer?", "Your body is bangin' mamma, but where your brains at?", "Just take that ass to the floor", "Yo, I'm the big booty type"

Woman as sex object: "Eighth girl this week and it's only Tuesday", "Rims them trucks, we do it for fun", "Enter the floor, take it low, girl, do it again", "You gotta love it in the dresses, the sexiest", "Look here mama, you're dead wrong for havin' them pants on", "Keep the women Weezy, many say they have my babies"

Woman as childlike: "Eighth girl this week and it's only Tuesday", "Girl, go and take it low", "Enter the floor, take it low, girl, do it again", "Now where them girls at?"

2004

Yeah! By Usher, 1

Woman as sex object: "I saw this shorty, she was checking up on me", "Shorty got down low and said 'Come and get me'", "Next thing I knew, she was all up on me screaming", "And rraaww, these women all on the prow/If you hold the head steady, I'ma milk the cow", "So gimme the rhythm and it'll be off with their clothes", "We want a lady in the street but a freak in the bed that say"

Woman as childlike: "Her and my girl, used to be the best of homies"

Possession of man: "Her and my girl, used to be the best of homies"

Woman as attractive: "Cause on a one to ten, she's a certified twenty"

Physical Characteristics: "Lil Jon got the beat that make your booty go", "Usher got the voice to make your booty go", "Ludacris got the flow to make your booty go"

Burn by Usher, 2

Woman as childlike: "Girl, I understand why"

Physical Characteristics: "When your feeling ain't the same and your body don't want to"

Possession of man: "Got somebody here, but I want you"

This love by Maroon 5, 4

Physical Characteristics: "The fire burning in her eyes", "My pressure on your hips, I'm sinking my fingertips"

"The Way You Move" by OutKast ft. Sleepy Brown, 5

Woman as sex object: "Now, that's for anyone asking, give me one, pass 'em/

Drip-drip-drop—there goes an eargasm/Now you cumming out the side of your face", "I love the way you move", "I like the way you move", "Now, they got me in the middle, feeling like a man-whore" "And let me study how you ride the beat, you big freak/Skinny-slim women got the cameltoe within them/You can hump them, lift them, bend them", "Oooh, 'cause you light me, and excite me"

Woman as childlike: "The whole room fell silent, the girls all paused with glee"

Woman as attractive: "You (Look so fine) You look so fine (Look so fine)"

"I Don't Wanna Know" by Mario Winans Ft. Enya and P. Diddy, 7

Woman as childlike: Baby, keep it to yourself

Hey ya! By OutKast, 8

Woman as childlike: "My baby don't mess around", "And baby dolls"

Woman as sex object: "Now, I want to see y'all on y'all baddest behavior/Lend me some sugar, I am your neighbor", "Get on the floor, you know what to do"

"Goodies" Ciara ft. Petey Pablo, 9

Woman as childlike: "All I got to do is tell a girl who I am (Petey)"

"Topsy" by J-Kwon, 11

Woman as childlike: "Baby girl ass jiggle like she want more", "If you 21, girl, that's alright", "If so baby can I get 'em super sized"

Physical Characteristics: "Baby girl ass jiggle like she want more", "Couple seconds passed now I'm lookin' at her thighs", "Girl, you super thick, so I'm thinkin that's cool", "Her eyes got big when she glanced at my jewels", "Expression on her face like she ain't got a clue"

Woman as sex object: "Couple seconds passed now I'm lookin' at her thighs"

"Confessions Part II" by Usher, 12

Woman as possession: "My chick on the side said she got one on the way"

Woman as sex object: "Bout that chick on part one I told ya'll I was creepin' with, creepin' with"

"Slow Motion" by Juvenile featuring Soulja Slim, 13

Woman as sex object: "She working that back, I don't know how to act", "I'm a dick thrower, her neck and her back hurting/Cut throater, have you like a brand new virgin"

Physical Characteristics: "My fingers keep slipping, I'm tryna grip that ass", "I like how that Victoria Secret sit in that ass"

2005

"Hollaback Girl" by Gwen Stefani, 2

None

"Let Me Love You" by Mario, 3

Woman as attractive: "Bad as you are, you stick around", "Your true beauty's description"

Woman as childlike: "Baby you're a star", "Baby good love and protection", "Baby you should let me love you, love you, love you", "That's all you need baby"

Physical characteristics: "From your head to your toes, out of control, baby you know"

"1, 2 Step" by Ciara featuring Missy Elliott, 5

Woman as sex object: "Work my body, so melodic, this beat goes right through my chest", "Goodies make the boys jump on it", "I shake it like Jello, make the boys say hello"

"Gold Digger" Kanye West featuring Jamie Foxx, 6

Woman as sex object: "Get down girl, go'n 'head get down"

Woman as attractive: "Cutie the bomb, met her at a beauty salon", "And I gotta take all they bad ass to ShowBiz?"

Physical characteristics: "My psychic told me she have a ass like Serena"

Woman as evil: "Cause when she leave yo' ass she gone leave with half/18 years, 18 years", "She was supposed to buy your shorty Tyco with your money/She went to the doctor, got lipo with your money/She walkin' around lookin' like Michael with your money/Shoulda got that insured, Geico for your money"

"Candy Shop" by 50 Cent featuring Olivia, 8

Woman as sex object: "I'll let you lick the lollipop", "You gon' back that thing up or should i push up on it", "Get on top then get to bouncing round like a low rider", "After you work up a sweat you can play with the stick", "Climb on top, ride it like you in the rodeo", "Lights on or lights off, she like it from behind/So seductive, you should see the way she wind/Her hips in slow-mo on the floor when we grind", "I melt in your mouth girl, fuckin not in your hands (ha ha)"

Woman as childlike: "Break it down for you now, baby it's simple"

"Don't Cha" by The Pussycat Dolls featuring Busta Rhymes, 9

Physical characteristics: "Smell good, pretty skin, so gangsta with it", "If shorty wanna jump in my ass then vanquish"

Woman as sex object: "Don't cha wish your girlfriend was a freak like me?", "Strip out the Chanel and leave the lingerie on", "As y'all could get so I could hit the both of y'all"

Disco inferno by 50 cent, 11

Physical characteristics: "Shake sha sha shake that ass girl", "Whoa, shorty's hips is Hypnotic", "I watch her I'm like bounce that ass girl", "She move so sure erotic"

Woman as sex object: "Lil' momma show me how you move it"

Don't Phunk with My Heart by Black Eyed Peas, 13

Woman as childlike: "Girl, you know you got me, got me", "Baby, have some trustin', trustin'", "Come on girl", "Girl, you had me, once you kissed me"

Woman as evil: "With your pistol shot me, shot me/And I'm here helplessly"

Woman as sex object: "When I come in lustin', lustin'", "I wonder if I take you home"

Physical characteristics: "Body, I want your mind too"

Lose Control by Missy Elliott, 14

Physical characteristics: "I've got a cute face/Chubby waist/Thick legs in shape", "Booty bouncing gon hit"

Woman as attractive: "Make you do a double take"

Woman as childlike: "Now shake it girl/Come on and jus shake it girl/Come on and let it pop right girl", "Back it up girl", "Bring it to da front girl go go"

Shake It Off by Mariah Carey, 15

None

2006

"Temperature" by Sean Paul, 2

Woman as childlike: "So me give it to, so me give to, so me give it to, to all girls", "Baby girl, all my girls, all my girls, Sean da Paul say", "But yuh nuh wasters cause gyal you impress out"

Woman as sex object: "So me give it to, so me give to, so me give it to, to all girls", "Oh lord, girl I got the right tactics to turn you on, and girl I", "And you fat inna you jeans and mi waan discover"

Physical characteristics: "Bumpa exposed and gyal you got your chest out"

"Promiscuous" Nelly Furtado featuring Timbaland, 3

Woman as childlike: "You lookin' for a girl that'll treat you right?", "I'm curious about you, you seem so innocent", "Promiscuous girl, wherever you are"

Woman as sex object: "Promiscuous girl, wherever you are", "Promiscuous girl, you're teasin' me You know what I want, and I got what you need"

"You're Beautiful" by James Blunt, 4

Woman as attractive: "You're beautiful"

Woman as supernatural: "There must be an angel with a smile on her face"

"Hips Don't Lie" by Shakira featuring Wyclef Jean, 5

Physical characteristics: "Reading the signs of my body", "You know my hips don't lie", "Nobody cannot ignore the way you move your body", "I'm on tonight, my hips don't lie"

Woman as childlike: "Hey, girl, I can see your body moving", "...move your body, girl"

Woman as attractive: "Yeah, she's so sexy, every man's fantasy"

"Ridin" by Chamillionaire, 8

Woman as childlike: "Girl you ain't know, I'm crazy like Krayzie Bone"

Woman as sex object: "Just tryin' to bone, ain't tryin' to have no babies"

"SexyBack" by Justin Timberlake featuring Timbaland, 9

Woman on pedestal: "You see these shackles baby, I'm your slave/I'll let you whip me, if I misbehave"

Woman as childlike: "Come here girl", "If that's your girl, better watch your back"

Woman as sex object: "Let me see what you're twerking with"

Physical Characteristics: "Look at those hips"

Woman as possession: "If that's your girl, better watch your back"

Check on It by Beyoncé, 10,

Woman as childlike: "Cause Good girls gotta get down with the gangstas/Go head girl put some back and some neck up on it"

be without you by mary j. Blige, 11

Need for man: "...need to be with you"

"Grillz" Nelly, Paul Wall and Ali & Gipp, 12

Woman as childlike: "Smile for me daddy"

"Grillz" Nelly, Paul Wall and Ali & Gipp, 13

None

2007

"Irreplaceable" by Beyoncé, 1

None

"The Sweet Escape" Gwen Stefani featuring Akon, 3

Woman as childlike: "And I could be your favorite girl", "I know I've been a real bad girl"

"Big Girls Don't Cry" by Fergie, 4

Woman as childlike: "It's time to be a big girl now/And big girls don't cry", "And I'm gonna miss you like a child misses their blanket", "I must take the baby steps 'til I'm full-grown, full-grown"

"Buy U a Drank (Shawty Snappin)" by T-Pain featuring Yung Joc, 5

Woman as childlike: "Baby girl, what's your name?"

Woman as sex object: "And then I'ma take you home with me", "We in the bed like, ooh, ooh, ooh, woah, woah, ooh, ooh"

Physical Characteristics: "And when you lick your lips I get a tingling sensation", "When I whisper in your ear, your legs hit the chandelier", "Passion fruit and sex all in the atmosphere"

"Before He Cheats" by Carrie Underwood, 6

Woman as evil: "With a bleached-blond tramp and she's probably gettin' frisky"

"Hey There Delilah" by Plain White T's, 7

Woman as childlike: "But, girl, tonight you look so pretty", "But just believe me, girl"

Woman as attractive: "But, girl, tonight you look so pretty"

"I Wanna Love You" by Akon featuring Snoop Dogg, 8

Woman as sex object: "I see you windin' and grindin' up on that pole", "I wanna fuck you (fuck you), you already know", "Grab you by your coattail, take you to the motel, ho sale", "D-O double G and I'm here to put this dick on you", "Cause pussy is pussy and baby you're pussy for life"

Woman as childlike: "I wanna fuck you (fuck you), you already know, girl", "Baby stick to me and I'ma stick on you"

Physical Characteristics: "I'm stuck on pussy and yours is right", "Cause pussy is pussy and baby you're pussy for life", "You're rubbin' your back and touchin' your neck/Your body is movin', you humpin' and jumpin'/Your titties is bouncin', you smilin' and grinnin' and lookin' at me"

"Say It Right" by Nelly Furtado, 9

Physical characteristics: "From my hands I could give you something that I made/From my mouth I could sing you another brick that I laid/From my body (from my body) I could show you (I could show you)"

"Don't Matter" by Akon, 11

Woman as childlike: "Cause I got you, babe"

Woman on pedestal: "How much of a queen you are to me"

"Girlfriend" by Avril Lavigne, 12

Woman as evil: "She's so stupid, what the hell were you thinkin'?", "She's like so whatever/You could do so much better", "Better yet, make your girlfriend disappear/I don't wanna hear you say her name ever again"

2008

"Low" by Flo Rida featuring T-Pain, 1

Physical Characteristics: "She turned around and gave that big booty a slap (hey)", "Had the million dollar vibe and a body to go", "That's what I told her, her legs on my shoulders"

Woman as sex object: "I'm into that, I love women exposed/She threw it back at me, I gave her more", "Sorry, but I had to fold her/Like a pornography poster, she showed her"

Woman as childlike: "What you think I'm playin'? Baby-girl, I'm the man"

"Lollipop" by Lil Wayne featuring Static Major, 4

Woman as sex object: "I said, 'He's so sweet, make her wanna lick the wrapper'/So I let her lick the rapper", "She-she-she lick me like a lollipop (yeah)", "Shawty wanna hump", "Call-ca-call me, s-so I can get it juicy for you", "Middle of the bed, give and gettin' head"

Physical Characteristics: "You know I like to touch your lovely lady lumps", "But man, I ain't never seen an ass like hers", "That pussy in my mouth had me lost for words", "And I made that ass jump, like jerp jerp", "And she bring that ass back, because I like that"

"Apologize" by OneRepublic, 5

Woman as supernatural: "And you say sorry like the angel"

Woman on a pedestal: "I'd take another chance, take a fall/Take a shot for you"

"No Air" by Jordin Sparks and Chris Brown, 6

Need for man: "Cause my world revolves around you/It's so hard for me to breathe"

"Love in This Club" by Usher featuring Young Jeezy, 8

Woman as childlike: "Well, come here baby and let daddy show you what it feel like", "I can tell by the way you lookin' at me girl", "I can't take it no more, baby I'm comin' for you"

Woman as sex object: "Doin' it on purpose, windin' and workin' it", "I wanna make love in this club (Hey)", "Cause the way I'm starin' you, got me, wanna give it to you all night", "You ever made love to a thug in the club wit' his ice on?"

"With You" by Chris Brown

Woman as attractive: "Hot little figure, yes you're a winner, and", "And oh little cutie, when you talk to me", "And oh little cutie, when you talk to me"

Woman as childlike: "And together, baby there is nothing we won't do", "Girl, you're my all and", "And girl, no one else would do"

"Forever" by Chris Brown

Woman as childlike: "So don't be scared, I'm right here, baby", "Baby, feel the beat inside (forever)", "Oh (girl), ah (girl), ah (girl)"

Woman as supernatural: "Sendin' for an angel to bring me your heart"

Woman as attractive: "What a beautiful lady"

"Sexy Can I" by Ray J featuring Yung Berg

Woman as childlike: "Girl how you shake it, got a nigga like", "Girl how you shake it, got a nigga like (oh)"

Woman as sex object: "Sexy can I, hit it from the front/then I hit it from the back.", "then we take it to the bed, then we take it to the floor"

Woman as evil: "Her boyfriend, she ain't missed him since."

Woman as choice: "How you make that pussy talk,"

"Take a Bow" by Rihanna

None

"I Kissed a Girl" by Katy Perry

Woman as childlike: "I kissed a girl and I liked it", "It's not what good girls do"

Woman as supernatural: "Us girls, we are so magical"

Physical Characteristics: "Soft skin, red lips, so kissable"

2009

Poker face by lady gaga

Woman as sex object: "I'll get him hot, show him what I got", "P-p-p-poker face, f-f-fuck her face (mum-mum-mum-mah)"

"Just Dance" by Lady Gaga featuring Colby O'Donis

Woman as attractive: "Can't believe my eyes, so many women without a flaw (Hey)"

Physical Characteristics: "The way you twirlin' up them hips 'round and 'round"

"I Gotta Feeling" by The Black Eyed Peas

Woman as sex object: "Look at her dancin', just take it, off (a fee-)"

Love story by Taylor Swift

Need for man: "Beggin' you, "Please don't go, " and I said", "I got tired of waiting"

"Right Round" by Flo Rida

Woman as childlike: "Girl, you the drink with all that goodie powers"

Woman as sex object: "From the top of the pole I watch her go down"

Woman as attractive: "Ain't nothin' more beautiful to be found", "Hotter than Cajun, girl won't you move a lil' close"

Physical Characteristics: "That body belong on a poster"

I'm Yours by Jason Mraz

Woman as attractive: "I tried to be chill, but you're so hot that I melted"

"Single Ladies (Put a Ring on It)" by Beyoncé

Physical characteristics: "I got gloss on my lips, a man on my hips"

Woman as childlike: "I'm not that kind of girl"

"Heartless" by Kanye West

Woman as evil: "He lost his soul to a woman so heartless", "How could he be so Dr. Evil?"

Woman as childlike: "Baby let's just knock it off"

You belong with me by TAYLOR SWIFT

Woman as evil: "Since she brought you down"

Woman as childlike: "Hey, what you doing with a girl like that?"

"Gives You Hell" by The All-American Rejects

Woman as evil: "And here's all your lies, you can look me in the eyes"