



## ARTICLES

### Sexism in Music Hits. Audiovisual Perception of Prospective Teachers

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#### Abstract

Consumer music appeals to the masses, through a rhythm that captivates its listeners, without assessing whether the content promotes sexism. In this context, a mixed-method qualitative and quantitative study has been carried out, focusing on the audiovisual analysis of the summer hits of 2021. A total of 112 students from the Primary Education Degree participated to assess their impressions of four songs selected for their popularity and whether they would play this music in a school setting. The results show that consumer music has a diverse effect, ranging from acceptance (43%), when the focus is on entertainment; to rejection (41%), when the objectification of women and the sexist message are identified; to indifference (16%), due to the lack of emotional response or incomprehension of the lyrics (38%). Moreover, 17% of participants stated they would listen to this music with their future students in the classroom. The research highlights the difficulty of recognising sexism and underscores the need for awareness campaigns and training programs for teachers, students, and music producers in order to learn to identify it through a critical pedagogy, thus preventing discriminatory content.

**Keywords:** Sexism, Music, Students, Prospective Teachers, Education.

#### Resumen

La música de consumo atrae a las masas, a través de un ritmo que cautiva a sus oyentes, sin valorar si el contenido fomenta el sexismo. En este contexto, se ha realizado un estudio mixto de carácter cualitativo y cuantitativo centrado en el análisis audiovisual de los éxitos del verano de 2021, en el que han participado 112 estudiantes del Grado de Educación Primaria, para comprobar qué impresiones le transmiten 4 canciones, seleccionadas por su popularidad y si escucharían esta música en una escuela. Los resultados demuestran que la música de consumo tiene un efecto diverso, que va desde la aceptación (43%), cuando la atención recae en la diversión; hasta el rechazo (41%), cuando se identifica la cosificación de la mujer y el mensaje sexista; pasando por la indiferencia (16%), ante la falta de sensaciones o por la incomprensión de las letras (38%). Además, el 17% de las personas escucharía esta música con sus futuros discentes en las aulas escolares. La investigación muestra la dificultad de reconocer el sexismo y destaca la necesidad de trabajar en campañas de sensibilización y formación con docentes, discentes y productores musicales para aprender a identificarlos, desde una pedagogía crítica, y así evitar contenidos discriminatorios.

**Palabras Clave:** Sexismo, Música, Estudiantes, Magisterio, Profesorado.

#### Introduction. Sexism and Symbolic Violence

The most widely distributed musical styles have the ability to attract the masses through a rhythm that captivates listeners, without considering whether the content is suitable for the

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mental well-being of young people, whether it reinforces traditional male stereotypes or promotes discriminatory practices such as sexism (Díez-Gutiérrez, Palomo-Cermeño, y Mallo-Rodríguez, 2023). In Spain, the most listened to music genres are pop, reggaeton and urban music. Digital platforms have facilitated the expansion of reggaeton, allowing emerging artists to reach a mass audience and massive audiences and fostering cultural connections among different communities. Spotify has "551 million users, making it the world's leading platform by users among all music streaming services" (Moreno Cazalla, 2023). For three consecutive years (2020-2022), Bad Bunny was the singer who attracted the largest number of fans on Spotify. YouTube is also among the main platforms contributed to the popularity of reggaeton, where artists such as Bad Bunny create viral content. For this reason, this study has carried out an analysis of the most prominent musical trends and selected the lyrics and audiovisual content of the artists who achieved the highest number of views and streams in 2021 on Spotify and YouTube to examine the impact of this music on future Primary School teachers.

School age students have access to consumer music through digital platforms and social networks. "This exposure has led to the popularisation of songs that, at times, promote inequality" and "normalise gender-based violence" (Bravo-Fuentes, 2024). Furthermore, reggaeton has significantly influenced the identity and behaviour of young people, becoming a symbol of belonging and self-expression. Reggaeton works "due to the high production quality of its audiovisual material, its emphasis on the erotic aspect of interpersonal relationships, the simplicity of its rhythm and melodies, and its engagement with widely accepted and mass-consumed social media content" (Loyaga Bartra, 2022). The content of reggaeton can be detrimental because "through its lyrics, it promotes the objectification of women and toxic masculinity, reinforced by its audiovisual components, which influence the way young people perceive relationships and sexuality". This situation perpetuates "harmful gender stereotypes" with "a negative impact on interpersonal relationships" (Ramos-Zaga, 2024).

Hormigos-Ruiz, Gómez-Escarda y Perelló-Oliver (2018) state that 'we constantly receive messages that commodify women's bodies, promote female submission and male superiority, and may even implicitly or explicitly encourage violence'. Despite this reality, certain musical hits continue to succeed, which "reproduce traditional stereotypes of sexual violence" and objectify women (Prieto Quezada y Carrillo Navarro, 2019). In today's society, the content of such lyrics remains largely exempt from regulation and censorship, often disregarding ethical considerations. This was the case with a Latin trap song titled "Cuatro Babys" by Maluma (2016), when Pérez Sánchez (2016) launched a petition on Change.org calling for its censorship, arguing that "both the lyrics and the visuals openly advocate for violence against women, portraying them as mere valueless bodies, interchangeable and entirely available to satisfy the authors' unlimited sexual desires". For this reason, she requested the removal of the video clip but was unsuccessful. The video generated debate; however "it continues to accumulate millions of views each month, and Maluma remains one of the most famous artists in Latin pop, trap and reggaeton" (Díez-Gutiérrez, 2021).

In nightclubs, gyms or on public transport, reggaeton is part of the lives of a large number of people, being one of the most consumed music genres in Spain and Latin America (Navarro Amador y Pastor Comín, 2021). Its rhythm is captivating and its followers are carried away by the sound (Benavides Murillo, 2007). However, not everyone excuses the meaning of its lyrics, the more critical listeners are aware of the connotations in the songs. A few years ago, the controversy also sparked on social media with the following tweet: "if we take the music out of reggaeton, all that's left is sexual harassment" (quoted by Díez-Gutiérrez (2021)); however not everyone shares this view. Carballo Villagra (2007) explains that "there are those who reject its lyrics", while "others find it a point of identification". In fact, "there has been a divided public opinion on reggaeton, with positions ranging from criticism and rejection to acceptance and

following” (Díez-Gutiérrez, 2021). In an interview with feminist June García, she was asked her opinion on trap and reggaeton. She commented that “Reggaeton is super explicit, reggaeton is very sexual, it talks about sex. But talking about sex, being explicit, is not violence, it is not necessarily violence” (Sánchez, 2019). In response to this view, Pontrandolfo (2020) clarified that “it is important to distinguish between talking explicitly about sex—something modern society is not used to—and (re)presenting women as mere sexual accessories,” which is the situation depicted in this musical genre, as asserted in his study on “The Discursive Construction of Women in Maluma's Lyrics: A Critical Discourse Analysis Assisted by Corpus”. Similarly, a 2019 study by the University of Chile demonstrated that “85% of the most popular songs contained some form of violence toward women” (Sánchez, 2019).

Various studies affirm that misogynistic violence and the submission of women are present in the lyrics of reggaeton. Merlyn (2020) examined “the role of women within the videos, lyrics, and the place of the performers within reggaeton”, and the results indicate that “women in these songs are sexualised, objectified and described through traditional and negative relational models”. Furthermore, the author questions certain “positions (personal, experiential, from reggaeton artists and feminist activists), which propose the sexualized music of reggaeton and its dance as spaces of female empowerment” (Merlyn, 2020). The main conclusion reached by Díez-Gutiérrez y Muñiz-Cortijo (2023) in their research on the values transmitted through this musical genre is that “commercial reggaeton reproduces the most traditional stereotypes of machismo”. And especially within the educational sphere, “a critical perspective on these products of the cultural industry is needed, as they powerfully influence youth and establish part of their references and values.” Additionally, Martino et al. (2006) confirmed that exposure to degrading lyrics negatively affects the sexual behavior of young people. Fernández Estrella (2021) demonstrates that many young people are unaware of the aggressive content in reggaeton lyrics, highlighting the need to implement educational programmes that promote critical thinking about media and music. Such programs would help young individuals develop greater awareness of the content they consume and the potential impact it has on their attitudes and behaviors.

Digital competence implies a critical analysis of the digital resources used in today's society. Organic Law 3/2020, of December 29, which amends Organic Law 2/2006, of May 3, on Education, emphasises the importance of knowing how to use social networks through media literacy. However, in practice, there is a lack of specific content to achieve this, and the educational administration focuses more on providing technological support. This is a gap in research, as insufficient attention has been given to functional learning that can awaken students' critical thinking abilities. In Spain, “only one in three young Spaniards aged 16-24 knows how to identify the sources of what they read on social media” (Pérez-Femenía y Iglesias-García, 2022). The problem is compounded by the fact that “reggaeton is freely available to school age children without restrictions”, with the appearance of “sexualized lyrics and dances in these songs that can normalize machismo, violent, and gender-inequal behaviors.” (Bravo-Fuentes, 2024). Extending this problem to film and television, sexism and the objectification of women are also evident in images and programmes. As noted by Serttas et al. (2023), media producers, consumers and policy makers must acknowledge the harmful impact of these representations in order to collaborate and promote an empowering and equitable portrayal of women in the media.

According to García Bureta (2023), “audiovisual production should be a key tool to deactivate and counteract the dynamics that promote inequality”. Furthermore, it “can function as part of an educational strategy aimed at deconstructing entrenched gender stereotypes” and “ultimately foster change that significantly contributes to the eradication of gender-based violence.” In the same vein, Casas (2021) addresses the analysis of audiovisual discourse, considering it a fundamental tool for combating the reproduction of sexism in teacher training. Casas underscores the need for teacher education to incorporate critical tools for analysing and

challenging audiovisual narratives, thereby contributing to the construction of a more inclusive and equitable society. Soler-Campo, Saneleuterio y Alonso-López (2023) analysed advertising and urban music with a group of secondary school students and showed that the students were able to identify certain sexist patterns. However, “aspects such as aggression or false female empowerment went virtually unnoticed.” This highlights the importance of addressing sexism in secondary education, as this stage is crucial for the formation of identities and values.

Navarro Amador y Pastor Comín (2021) studied sexism in consumer music and the perceptions of education students regarding sexist messages. Their research demonstrated that “prospective teachers lack the ability to detect gender biases in song lyrics unless the message is explicit” (Navarro Amador y Pastor Comín, 2021). Considering the state of the research, this study is presented following the methodology of Navarro Amador y Pastor Comín (2021), but incorporating the video clip into the musical analysis. As previously mentioned, most studies demonstrate that song lyrics contain sexist messages; however, there is a lack of research on audiovisual content. Moreover, no significant studies have explored whether teachers would play sexist music in classrooms due to the absence of a critical music pedagogy integrated into the curriculum. Thus, this study offers an innovative approach by investigating whether prospective teachers are able to identify sexism, not only in the lyrics, but also in the audiovisual content of the songs most popular among young people in Spain. This is the main purpose of this research, which is carried out by means of a questionnaire in a university environment, with the following specific objectives: (1) to examine the emotions that consumer music evokes in students and their reactions to video clips; (2) to determine whether they would play popular music as teachers in a school context; and (3) to evaluate the portrayal of women and men in consumer music.

## **Methodology**

This study employs a cross-sectional research design with a mixed-methods approach, integrating both qualitative and quantitative data. The assessment instrument consists of a self-designed questionnaire that includes open-ended and closed-ended questions. The sample was tasked with evaluating two video clips and the lyrics of two songs, all of which were among the most popular summer hits of 2021.

## **Participants**

The sample consisted of 112 adult students enrolled in the bachelor’s degree in Primary Education in the blended learning modality at the Faculty of Education of UPSA during the 2021-2022 academic year. The sampling was non-probabilistic and conducted based on convenience. A total of 98 women (87.5%) and 14 men (12.5%) participated in the study, distributed in the following age groups: 26 and 30 years old (23%); 31 and 35 years old (17.2%); 36 and 40 years old (20.7%); and over 40 years old (39.1%). Given the blended learning format, 77% of the participants were over 30 years old, as this type of education particularly suited for individuals already working as teachers. At the time of the study, students were required to attend in-person sessions only once a month on Saturdays, while the remaining classes were conducted online through virtual classrooms. In terms of their musical tastes, the participants’ preferences reflect a strong inclination towards pop (52.7%) and rock (17.9%), followed by reggaeton (14.3%) and other unspecified genres (13.4%), with electronic music being the least listened to (1.8%).

Regarding reggaeton, 73.2% of participants expressed some degree of liking for the genre, distributed as follows: they like it very much (8.9%), quite a lot (8.9%), moderately (19.7%), or slightly (35.7%). Conversely, 26.8% reported that they do not like reggaeton at all. Those who listen to reggaeton typically do so on weekends (31.2%) or daily (42%). A total of 26.8% never listen to this genre, a figure that aligns with the percentage of respondents who

stated they do not like reggaeton (29.5%). The main reasons for listening to reggaeton include enjoying its rhythm (30.4%) and its danceability (30.4%), followed by entertainment (7.1%) and mood enhancement (5.4%). The majority of students listen to this genre when going out for drinks (43.8%). To a lesser extent, reggaeton is played during sports activities (11.6%), while commuting (10.7%), in other contexts such as the workplace (9.8%), or at home (3.6%).

## Procedure

Following the study by Navarro Amador y Pastor Comín (2021), their previously validated instrument was adapted. For this procedure, two experts from the Faculty of Communication, one in writing and the other in audiovisual language, collaborated in reviewing the content of the instrument. Secondly, a pilot test was conducted with 5 final year Education students, who were asked to provide feedback on the clarity and comprehensibility of the assessment. On April 30, 2022, during regular class sessions, the study and the objectives of the questionnaire were explained to the students enrolled in the bachelor's degree in Primary Education. Participation was requested on a voluntary and anonymous basis, as no personal identifying information was collected. The questionnaire was hosted on Google Forms (Drive) and was accessible via QR code that was distributed at the time and remained active for 5 days. Data analysis was conducted using SPSS 28.0.

To complete the questionnaire, participants were advised to access it from a quiet place where they could read excerpts from two selected songs and watch and listen to two video clips chosen for the study. They were also informed that the estimated time required to complete the questionnaire was at least 10 minutes. Participants did not receive any academic or financial compensation for their participation. The questionnaire was carried out within the framework of the legislation in force in Spain and in accordance with Organic Law 3/2018, of December 5, on the Protection of Personal Data and the Guarantee of Digital Rights and complied with the ethical guidelines established in the Declaration of Helsinki in all its provisions. Furthermore, prior approval was obtained from the Ethics Committee of the Pontifical University of Salamanca.

## Instruments

Participants were required to complete a questionnaire consisting of two main sections. The first section collected sociodemographic data (gender and age) and included questions regarding their musical preferences and listening habits, particularly to determine whether reggaeton was among the genres they listened to. Additionally, questions were included to assess the frequency of reggaeton consumption, the reasons for their musical choices, and the contexts in which they typically listen to music. In the second section, participants watched two video clips ("Todo de ti" ("All of you") by Rauw Alejandro and "Loco" ("Crazy") by Justin Quiles) and read the lyrics of two songs ("Fiel" ("Faithful") by Wisin, Jhay Cortez y Los Legendarios; and "Yonaguni" by Bad Bunny). After viewing each video and reading the lyrics, they were presented with a specific questionnaire designed to assess their perceptions and responses. The selection of these two video clips (see Table 1) was based on their high streaming numbers on Spotify (Top Songs 2021 Spain list) and YouTube during the summer of 2021 (Spotify, 2021).

**Table 1:** Selected songs: Times Played. Own Creation.

Song	Singers	YouTube: Subscribers	YouTube: Views	Spotify: Monthly Listeners
Yonanguí	Bad Bunny	41 Millions	655 Millions	61,4 Millions
Todo de ti	Rauw Alejandro	11,6 Millions	535 Millions	42 Millions
Fiel	Wisin, Jhay Cortez, Los Legendarios	7,3 Millions	221 Millions	15,7 Millions
Loco	Justin Quiles, Chimbala, Zion y Lennox	4,4 Millions	218 Millions	19,7 Millions



In the questionnaire participants are instructed to watch the first video and provide their opinion about the song. The first video clip, titled “Todo de ti” (“All of you”) by Raúl Alejandro Ocasio Ruiz, artistically known as Rauw Alejandro, features an upbeat melody that blends Latin rhythms, including reggaeton, with elements of synth-pop and disco music. This combination aims to convey a sense of fun in a dynamic and party-like setting, where the focus is on the interaction between the singer and the model, Valeria Morales, driven by the physical attraction they feel toward each other. The model's boyfriend portrays a mafioso who controls her, engaging in a figurative dance duel against his rival, the singer himself. In this scenario, the singer plays the role of a hero or savior, ultimately winning and taking the girl as his reward. Additionally, the lyrics use expressions that objectify the model, reducing her to a sexual object.

For their analysis, the questionnaire contains qualitative open-ended qualitative questions aimed to find out what the first song conveys to the students and how they feel when watching the video clip. Questions with affirmative (yes) or negative (no) responses are also included to assess whether they would listen to this music in the presence of Primary Education pupils. The aim of this assessment is to evaluate whether the pupils have a critical attitude towards the messages that promote symbolic violence and could be perceived as sexist, both in the video clips and the lyrics. The categorisation of responses to the open-ended questions was carried out through the consensus of three judges, resulting in a kappa concordance index of 0.83. In cases of disagreement, the most frequently selected category was chosen.

Regarding the sensations conveyed by the first video, the answers were grouped into the following categories: acceptance, between feelings of joy and the desire to dance; rejection due to the objectification of women; and indifference, represented by the response "nothing." For the question "How does the person feel?", the answers were concentrated in the following groups: "well or excited", "bad or humiliated" and "indifferent or nothing" (see Table 2). After the first video, another video clip, “Loco” (“Crazy”), performed by J. Quiles (Justin Rafael Quiles Rivera), Chimbala (Leury José Tejada Brito), Zion (Félix Gerardo Ortiz) and Lennox (Gabriel Enrique Pizarro), is presented. Before playing it, participants are encouraged to focus their attention on the clothing, gestures, looks of both men and women, accessories such as jewellery, glasses or hats, the dance, and the lyrics of the song.

The song, which belongs to the reggaeton genre, reflects the attraction a man feels for a woman. This is emphasized through the repeated phrase: "I'm crazy when she moves like that," highlighting the sexual attraction conveyed through movement and dance. The desire intensifies when he sees her dance, and a certain suggestive and sexual content is reflected (see Table 3). The women who take part in the choreographies, alongside the woman being desired, are depicted with exuberant anatomies and dressed in sexy, revealing clothing, positioning them as seductive and provocative figures. This portrayal evokes sexual scenes and aims to satisfy the protagonist's desires. In contrast, the appearance of the men accompanying the singer on the dance floor is different. The constant hand movements and masculine gestures seen in the video suggest control, power and strength. The physical representation conveys toughness and danger through the appearance of men wearing large chains, rings, gold watches and bracelets, and long, baggy trousers. This distinctive look has been analysed by Gallucci (2008) and Martínez Noriega (2014), who demonstrate the existence of traits that confer masculine superiority. For the analysis of the second video clip, nine quantitative questions were posed using a Likert scale, which defines a five-point range in ascending order, ranking from “not at all” to “very much”, as well as closed-ended formulations asking for agreement or disagreement with the following statements:

1. The lyrics contain explicit lewd and sexual content.
2. Women are portrayed as sexual objects.

3. Men are portrayed as sexual objects.
4. Women are shown as empowered.
5. Men are shown as empowered.
6. Submissive women are shown.
7. Submissive men are shown.
8. Perception of patriarchy.
9. Perception of matriarchy

The elements of analysis in the second video were categorized into: objectification, submission, empowerment, matriarchy and patriarchy. Additionally, the questionnaire includes two excerpts from the following songs:

- "Fiel" ("Faithful") by Juan Luis Morera Luna (known as Wisin), Jesús Manuel Nieves Cortés (known as Jhay Cortez), and Los Legendarios (a DJ and composer duo formed by Víctor Rafael Torres Betancourt and Marcos Alfonso Ramírez Carrasquillo).
- "Yonaguni" by Benito Antonio Martínez Ocasio, professionally known as Bad Bunny.

The aim is to gather the impressions of the students upon reading the lyrics. Three open-ended questions are posed: "what does the song say to you?", "how do you feel when reading it?", and "Would you like to share any additional thoughts regarding sexism in these songs?". These selected songs are also among the most streamed and followed songs on Spotify and YouTube in 2021 (see Table 1). In the analysis of the song lyrics, the responses were grouped based on the following situations: rejection, distinguishing between objectification and ignorance; acceptance, which includes love, sexual desire, and the urge to dance; and indifference, which corresponds to the response "nothing." The lyrics of the song "Fiel" ("Faithful") focus on the sexual desire the singer feels for his girlfriend. He justifies his fidelity through his physical attraction to her, and despite her leaving others in past relationships, the singer boasts of his power to possess her and keep her by his side.

The title of the song, 'Yonaguni', refers to an island in Japan, which the singer uses as a metaphor to explain that he would be willing to travel to any remote place to visit his lover. He acknowledges that he should not think about her because he has another partner, but when he drinks, he remembers her and demands expensive gifts in return. In terms of roles, the expression "assassin" is used to refer to the supposed influence the lover has over the protagonist, because he cannot resist her body, and this portrayal turns her into an evil woman. On the other hand, he, as the dominant figure, uses his wealth to emphasize that he can buy her whatever she desires in exchange for sex.

## Results

### Viewing Video Clips

**Table 2:** Impressions when listening to and watching "Todo de ti" ("All of you").

Dimensions	%
Impressions	41,4
<i>Rejection:</i> Objectification of women (sexual object)	24,1
<i>Acceptance:</i> Joy	19
Desire to dance	15,5
<i>Indifference:</i> None	
Feel	43,1
<i>Rejection:</i> Bad / humiliated	50
<i>Acceptance:</i> Good/cheerful	6,9
<i>Indifference:</i> None	

In the first video, the majority of participating students perceive that women are objectified (41.4%) (Table 2). However, for 24.1% of the respondents, the video conveys joy and 'good vibes'; 19% feel like dancing and 15.5% report that it leaves no impression on them. Regarding mood, 50% of the students reported feeling good and upbeat when watching the video clip, whereas 43.1% felt bad and/or humiliated, and 6.9% remained indifferent. When asked whether they would listen to this song in the presence of a child aged 6 to 12 years old (see Table 3), 17% responded affirmatively. Additionally, 13.4% did not identify any lascivious and/or sexual content in the music video. When the data are cross-checked to assess the appropriateness of the video clip for school-age pupils and whether prospective teachers would identify the lewd and sexual content, the results are surprising (see Table 3). Among those who did identify such content, 11.3% would still listen to the song in the presence of primary school students. A significant relationship was found between these two variables (Yate corrected  $\chi^2$ : 13.4;  $p < 0.001$ ).

**Table 3:** Consideration of Use for School-Age Children Based on Identification of Sexual Content.

Identifies offensive and/or sexual content	Would you listen to the song in the presence of a primary school child?		
	No	Yes	Total
No	46,7% <sup>a</sup>	53,3% <sup>a</sup>	100%
Yes	88,7% <sup>a</sup>	11,3% <sup>a</sup>	100%

a. Percentage Per Row

In the second video clip, “Loco” (“Crazy”), different perceptions of the men and women featured in the video were studied (see Table 4). Significant differences were found in all comparisons ( $\chi^2$ ,  $p < 0.001$ ). Thus, 86.6% of respondents perceived that women were portrayed as sexual objects, while the percentage was much lower for men (3.6%). In the justification for the open-ended response, those who considered that women were depicted as sexual objects added the following:

- They appear in bikinis, wearing less clothing than the men, showing parts of the female body that may be considered sexually appealing to viewers.
1. The song is about sex, the female body, and they use women's sexuality to produce music, but from the male and misogynistic perspective that dominates Latin America.
  2. The woman is shown as a trophy with little clothing, as a victim of micro machismo, which can be observed throughout the song.
  3. This is because the protagonists appear scantily dressed, exposing their bodies, while being observed by men, whose attention is focused on them because of their physical appearance. This is in addition to the content of the lyrics, which are explicitly sexual and refer to what men feel.

On the other hand, those participants who responded that women were not treated as sexual objects (8%) commented:

1. I don't think women are seen as sexual objects in the video. They just appear in bikinis and clothes, and if they like it, that's fine. But I don't think they're treated as objects. Often words or phrases like “I want you all to myself” are said, but in this case I don't think it's offensive or as if the woman is an object.
2. I think that women in the video dress in the style of Latin culture. This aspect should also be appreciated because, depending on the artist (and it is true that most of them are Latin American), their culture is different from ours in terms of clothing, the way they speak...



**Table 4:** Identification of Sexist Elements in the Audiovisual Analysis.

Perceptions	Women (%)			Men (%)		
	Yes	No	I don't know	Yes	No	I don't Know
Sexual object, objectification***.	86,6	8,0	5,4	3,6	89,3	7,1
Subjugation***.	64,3	20,5	15,2	1,8	93,8	4,5
Empowerment***.	8,9	72,3	18,8	83,9	8,9	7,2
Matriarchy or patriarchy***	1,8	82,1	12,5	79,5	8,0	12,5

\*\*\*p<0.001 (comparison between percentages of women and men)

The perception of men varies significantly, as 89.3% of the participants think that men are not shown as sexual objects (see table 4) and justify this as follows:

-Throughout the song, the man is shown to be interested in the figure of the woman as a sexual object, placing himself above her and leaving the woman as submissive, but at no point is the opposite shown.

1. Reggaeton and the humiliation of men are incompatible.
2. At no point does a man appear shirtless or semi-naked, nor is he the focus of a more sexualised shot. Men appear in groups or looking at women.
3. The songs only talk about women and what men do with them, showing women in an obscene way, while men present themselves in a decent way.
4. No, they are the masters, they have and choose what they want.
5. They are the dominant male, they only care about women because of how often they do it or how they do it.

3.6% of the participants think that men are indeed treated as sexual objects and add that "both men and women are sexualised in some way." On the other hand, 72.3% of respondents believe that the women are not empowered in this video clip, compared to 8.9% who think they are. Empowerment is more visible in the men featured in the video, as 83.9% of participants perceive it as such (see Table 4). The submissive role of women is identified by 64.3% of respondents, while 20.5% disagree (they do not perceive women as submissive). When asked about the submissive role of men in the video, 93.8% think that men are not submissive and 1.8% disagree (see Table 4). The patriarchal view is seen by 79.5% of the respondents. Conversely, only 1.8% consider that the video clip conveys a matriarchal image, while 82.8% think otherwise (see Table 4).

### Viewing video clips

As far as the analysis of the lyrics of the song "Fiel" ("Faithful") is concerned, 71% of the surveyed participants express rejection, either because perceive a demand for women to fulfill men's desires (43.3%) or because they perceive level of vulgarity and lack of cultural refinement in the lyrics (27.7%). Conversely, 18.6% accept the song, either because it makes them feel like dancing (3.4%) or because it evokes sexual desire (15.2%) (Table 5).

In the second song, "Yonaguni", 43.3% of the surveyed students also believe that the lyrics portray women as objects, and 12% perceive a certain degree of vulgarity and lack of cultural refinement. As a result, a high percentage (55.8%) reject the song, although this percentage is lower than that of the previous song. Additionally, 37.2% of respondents express indifference when reading the lyrics, while 7.2% believe the song conveys love, demonstrating an attitude of acceptance (see Table 5). Therefore, taking into account both songs, 63.4% of participants reject both, while 12.9% accept them, and 23.9% are indifferent to the lyrics as they do not convey anything to them (Table 5).

**Table 5:** Perception of Lyrics in Songs.

The lyrics convey or/and make you feel:	Song (%)		
	Fiel (Faithful)	Yonaguni	Total
<i>Rejection because of:</i>			
<i>Objectification of women (sexual object)</i>	43,3	43,3	43,3
<i>Vulgarity, uncultured, vulgarity</i>	27,7	12,5	20,1
<i>Aceptación:</i>			
Love	0	7,2	3,6
Sexual appetite	15,2	0	7,6
Desire to dance	3,4	0	1,7
<i>Indifference:</i>			
Nothing	10,6%	37,2%	23,9%

## Discussion and Conclusions

As demonstrated in this study, an increasing number of investigations confirm the presence of sexist components in consumer music (Benavides Murillo, 2007; Cruz-Díaz y Guerrero Moreno, 2018; Díez-Gutiérrez, 2021; Díez-Gutiérrez y Muñiz-Cortijo, 2023; Díez-Gutiérrez et al., 2023; Martínez Noriega, 2014; Merlyn, 2020; Navarro Amador y Pastor Comín, 2021; Penagos Rojas, 2012; Pontrandolfo, 2020; Prieto Quezada y Carrillo Navarro, 2019). However, such music continues to enjoy significant social acceptance. Among the various musical genres, reggaeton has a particularly high percentage of listeners due to its captivating rhythm. The ‘cloned and repetitive’ sound that characterises the songs attracts a large audience who often does not critically assess the content of the lyrics (Gallucci, 2008). Music is associated with fun and, as observed with the participants in this study, the prevailing impression is one of unconscious acceptance of the images of video clips when the content of their lyrics is not analysed. Navarro Amador y Pastor Comín (2021) had already warned of the placebo effects caused by popular music "due to the prevalence of its specific musical characteristics (easy and constant rhythms, simple melodies and simple and catchy lyrics)", which hinder the identification of "the sexist message" or downplay its importance.

The attention of listeners is drawn to the captivating musical element, which evokes a desire to dance and happiness. However, the ethical judgment is made by a significant proportion when they identify the objectification of women in the messages, consciously rejecting it. In such cases, according to Penagos Rojas (2012), the content may be "detestable", again perceiving the lack of "moral and personal values", as well as "the transgression of social codes". These perceptions can be related to the impressions gathered by Carballo Villagra (2007), as he points out the three main elements of reggaeton: sex, violence and male identity. Similarly, Cruz-Díaz y Guerrero Moreno (2018) highlight that "male identity" is, in turn, justified by "three self-images": the sexual power of the "macho", which attracts all women; "violence", which is manifested in the lyrics; and "the possession of abundant material goods".

Indifference can be considered an uninterested reaction when the meaning of the video clip is not understood, as there is a large number of words with apocopes and syncopations that hinder the reading and meaning of the song, although they are used for rhyme and rhythm. Cruz-Díaz y Guerrero Moreno (2018) state that the objectified image of women is reinforced by the audiovisual content; when only the lyrics are provided, the woman's body is not visually represented, as happens in the music video, which may lead to its diminished significance. When the audiovisual analysis includes defined elements, such as the objectification of women, students find it easier to identify it, and to a lesser extent, and recognise the subjugation of women in a position of subordination to men. Similarly, students are able to understand that

men are empowered, they struggle to determine whether women are. The confusion may stem from the male protagonist's desire to possess the woman, as situations of sexual dependence on her are portrayed, although this does not correspond to female empowerment. The difficulty in identifying sexism in music is due to the lack of teacher training in this area (Soler-Campo, Faure-Carvalho, y Carrasco, 2022; Soler-Campo y Saneleuterio, 2023) and a critical analysis of this reality is needed in the school context.

Sexual and lewd content is identifiable by the majority of people (86.6%), but it is concerning that 11.3% of this group claim they would listen to it with Primary School children. Moreover, when analyzing the lyrics, the rejection increases due to issues of ignorance and misunderstanding. The perceptions of participants in the study about the most consumed music in the summer of 2021 reinforce the thesis maintained, particularly in the research by Navarro Amador y Pastor Comín (2021) and Prieto Quezada y Carrillo Navarro (2019). The sexist lyrics are camouflaged by the music and the catchy rhythms of reggaeton. Sometimes, even the true meaning of the lyrics is not appreciated. For these reasons, there is a need for a pedagogical effort in music education and active listening.

Current and prospective teachers must be aware of the need to educate children in equality and respect during school years, while also awakening their critical awareness. As Izquierdo Santos (2020) points out, if women are treated as sexual objects or the property of men through different lyrics, this will also be assimilated in society, with the risk of promoting a more “machista” culture, perpetuating and normalising inequality and violence. In this regard, pedagogical resources, such as the one proposed by Soler-Campo y Saneleuterio (2023), can be used to address the content of sexist song lyrics, with applicability in compulsory secondary education. As Díez-Gutiérrez y Muñoz-Cortijo (2023) state, reggaeton song lyrics contain elements that can reinforce gender inequality, which can be prevented through an analysis that allows youth to reflect on the messages they consume.

From a critical music pedagogy perspective, group discussions and interactive activities would encourage reflection and attitudinal change among young people by ensuring active participation in the learning process, according to Fernández Estrella (2021). There is also a need for greater awareness and involvement of different social and political agents (Serttas et al., 2023). At the regulatory and curricular level, co-education, violence prevention and the eradication of sexist stereotypes should be promoted, following the guidelines of Organic Law 1/2004, of December 28, on Comprehensive Protection Measures against Gender Violence, and the guidelines of Royal Decrees 157/2022, of March 1, and 217/2022, of March 29, which establish the minimum teaching requirements for Primary and compulsory Secondary Education, respectively. It is also important to acknowledge 'the need for artists and the music industry to consider their ethical responsibility in promoting healthy and respectful representations of sexuality', as Ramos-Zaga (2024) acknowledges.

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