

Gender stereotypes in soundtracks for children

Estereótipos de gênero em trilhas sonoras infantis



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Abstract: Identifying and addressing gender stereotypes contributes to reducing sexist ideas and social discrimination against women and some men. The growing concern about its influence in education has intensified interest in analysing the cultural products children consume. This study focuses on the soundtracks of animated films: a sample of 25 films, comprising 62 songs, is analysed to examine the presence of gender stereotypes and their disruption across five categories: bodily, attitudinal, social, affective-sexual, and musical. A qualitative methodology was employed, through the GS_5x4 stereotype analysis table (adapted and revalidated with CVI = .80). The results revealed that soundtracks until 2010 predominantly reinforced stereotypes; from 2012 onwards, the portrayal of stereotype-breaking elements increases, particularly for female characters. This trend is more pronounced in the songs than in the films as a whole. The affective-sexual dimension is the most stereotyped category, while the attitudinal one shows the highest degree of stereotype disruption.

Keywords: soundtracks. co-education. gender stereotypes. measurement tools. non-formal education.

Resumo: Identificar e abordar estereótipos de gênero contribui para reduzir ideias sexistas e a discriminação social contra mulheres e alguns homens. A crescente preocupação com sua influência na educação intensificou o interesse em analisar os produtos culturais consumidos por crianças. Este estudo se concentra nas trilhas sonoras de filmes de animação: uma amostra de 25 filmes é analisada, compreendendo um total de 62 músicas, para examinar a presença de estereótipos de gênero e sua ruptura em cinco categorias: corporal, atitudinal, social, afetivo-sexual e musical. Uma metodologia qualitativa foi empregada, por meio da tabela de análise de estereótipos GS_5x4 (adaptada e revalidada com IVC = 0,80). Os resultados revelaram que as trilhas sonoras até 2010 reforçavam predominantemente estereótipos; a partir de 2012, a representação de elementos que quebram estereótipos aumenta, principalmente para personagens femininas. Essa tendência é mais pronunciada nas músicas do que nos filmes como um todo. A dimensão afetivo-sexual é a categoria mais estereotipada, enquanto a atitudinal apresenta o maior grau de ruptura de estereótipos.

Palavras-chave: trilhas sonoras. coeducação. estereótipos de gênero. instrumentos de medida. educação não formal.

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1. Introduction and Theoretical Framework

In recent decades, there has been an increasing concern about the persistence of certain stereotypes in society, particularly gender stereotypes, due to their association with discriminatory and degrading thoughts and behaviours. This is especially true for men who deviate from these norms and for women, regardless of whether they conform to or challenge these stereotypes (Cao et al., 2025; De Andrade et al., 2019).

Research on gender stereotypes is often more complex than it may seem, primarily because it exposes asymmetric power dynamics, albeit not always in a straightforward manner. Stereotypes are closely linked to prejudices; they consist of associations and ideas, often operating unconsciously, that predispose individuals to be judged on the basis of specific subaltern identities.

Gender stereotypes are images or ideas that are exclusively linked to masculinity and femininity within a culture, often attributing positive connotations to masculinity and negative ones to femininity. In this context, traits such as agency and instrumentality are commonly assigned to males—characteristics like aggressiveness, competitiveness, action, toughness, and insensitivity—while expressiveness and communal characteristics are attributed to females—qualities such as tenderness, empathy, weakness, dependency, passivity, social sensitivity, and understanding. Without a critical perspective, these psychological constructs can perpetuate sexist attitudes and create confusion among children regarding their identity as men or women, particularly if they do not conform to the stereotypes associated with their sex. These stereotypes are based on generalised beliefs that do not reflect reality but are easily recalled and exert a significant influence on society (Hentschel et al., 2019). In this regard, the representation of male and female figures in media discourse is particularly relevant (García-Huidobro et al., 2023), as a substantial portion of the population shapes their self-perception according to learnt gender constructs (Rodríguez et al., 2016).

Understanding what a stereotype is and recognising deviations from it is crucial for affirming one's identity without fear of not conforming to preconceived norms (Bejarano et al., 2019; Carrasco et al., 2022). For instance, Maroto and Rodríguez (2022) analysed twelve characters from the series *Hit* and concluded that, "despite the innovative focus of the plot and the intention to showcase new female patterns and recurring scenes in favour of feminism, the women portrayed largely fit the maternal archetype of the caregiver" (p. 99). Conversely, Garrido and Zaptsi (2021) identified up to twenty-five feminist series that present challenging models concerning gender stereotypes.

These gender issues also permeate the realms of music and education (Barrios, 2016; Bolaño, 2015) and can be addressed from various perspectives. Music education operates within the same discursive gender structures of the society and culture in which it is situated (Green, 2001). Even today, young people encounter invisible gender barriers that restrict their participation and expression in the musical sphere. These barriers are rooted in how gender is culturally constructed in society, and media such as television and cinema exert significant influence through their original soundtracks (Belmonte-Aroch & Guillamón-Carrasco, 2008; Garrido & Zaptsi, 2021; Partti & Devaney, 2023). Consequently, teaching practices play a fundamental role in students' socialisation (Trollinger, 2021; Zhao et al., 2021).

Students learn about gender through both direct and indirect means—through the curriculum and by observing differential treatment (Apple, 2004). Schools, as reflections of culture, incorporate messages about the nature of boys and girls, masculinity, and femininity. This is evident in the gender structure of the educational system, the academic curriculum itself, the gender beliefs and behaviours of various members of the educational community, and the expectations and conduct of teachers based on whether they are addressing boys or girls (Basow, 2004). These elements reinforce traditional cultural messages about gender. Without intentional gender equity programmes and teaching

interventions, stereotypes will continue to be perpetuated through the hidden curriculum (Koch, 2003).

In parallel with these investigations, a paradox emerges between the advancement of feminism and the increasing violence and exploitation of women. Hernando (2022) questions this dynamic and concludes that the explicit struggle against patriarchy requires its recognition and may even involve its reproduction. In other words, the exaltation of traditionally feminine traits and the questioning of masculine ones could prove counterproductive, as patriarchy is built upon these traits, which are linked to individuality—rationality, technology, and specialisation—while undervaluing those associated with relational aspects—care, belonging, and connections. Similar conclusions are drawn in Rodríguez Magda's (2019) essay, which highlights women's discomfort as a troubling issue. Hernando (2022) refers to the new stage of humanity, characterised by virtual relationships, as *Poshitoria*, which paradoxically reactivates patriarchal elements believed to be overcome.

Some studies on gender stereotypes or proposals to combat them emphasise that merely reversing these stereotypes is insufficient. The goal is to dilute them, which not only liberates women but also benefits men. According to Manzi (2019), the fact that this discrimination is more harmful to women does not imply that men are immune to sexist prejudices in evaluations. The same applies to feminised areas, where women are not compared to men: the restriction of access to these areas is often not considered discriminatory. Thus, issues such as the lack of recognition or the minimisation of women's contributions throughout history contribute to the perpetuation of certain gender discourses. This phenomenon is also evident in the history of music, where interpreting women's presence in specific musical fields as a reaffirmation of their femininity or limiting their professional practice to stereotyped instruments are notable examples (Green, 2001).

Another critical issue is that the domestic sphere has been undervalued for centuries due to its association with femininity, leading to the notion that “the domestic-public dichotomy tends to reproduce problems linked to the concept of ‘male prestige,’ relying on the idea that one space (the public-paid) contains the other (domestic and submissive) and that the latter is an isolated sphere from the social” (Zafra, 2011, p. 119).

This research aims to analyse the extent to which specific cultural influences permeate the melodies and lyrics of animated films, one of the most impactful cultural realities in shaping individuals. Music has consistently exerted a profound influence on human will and spirit, engagingly conveying content while fostering emotional connections, especially during adolescence, when musical preferences act as a ‘badge of identity’ (North & Hargreaves, 1999). Participating in music-making, such as singing together, facilitates the development of relationships among individuals across diverse contexts and social strata (Vesterlid Strøm et al., 2022). This phenomenon aligns with the tendency to form emotional attachments to songs from early childhood.

This is particularly relevant in children’s cinema, which frequently embodies musical characteristics, including moments when characters sing songs that reflect their attitudes, concepts, and concerns—often in a way that resonates with the audience’s reality. Additionally, many songs from these animated musicals are frequently sung during children’s play and leisure activities (Monleón, 2020). Collective singing fosters a sense of connection and belonging. Consequently, recent research advocates for adjustments in educational curricula for early childhood educators to prioritise collaborative musical creation skills. Kulset and Halle (2025) assert that choral vocal practice is not only a valuable activity for children but is equally essential for all members of the educational community to engage in (Ferm Almqvist & Holmgren, 2025).

Turning to the representation of gender, the way culture portrays these identities is crucial, particularly in shaping youth

perceptions (Baeza & Lamadrid, 2021), with cinema being a primary focus of research. Recently, there has been an increasing interest in understanding the nuances of masculinity and femininity in animated films. Studies have demonstrated the highly stereotypical nature of works within the Disney Classics (Monleón, 2022), while also noting an inevitable evolution that aligns more closely with contemporary values, particularly regarding the division of gender roles in Pixar films (Cuenca-Orellana & López-Heredia, 2020; Schiele et al., 2020). Moreover, an increasing number of children's films not only feature women breaking stereotypes but also explicitly challenge them, with female rebellion often serving as the central plot—conveyed through visuals as well as the language of dialogues and songs, which play a fundamental role in the social impact of these and other cultural products (Robinson et al., 2020).

These stereotypes persist in content found in non-formal educational channels, including television, cinema, streaming platforms, and online productions. Sometimes, these representations are intentional, aimed at questioning stereotypes or exaggerating them for comedic effect. However, at other times, they unconsciously promote stereotypical associations. Stereotypes can simplify our understanding of the world, allowing audiences to identify with characters or traits easily. The issue arises because, unlike stereotypes related to nationalities, professions, eras, or styles—which can be helpful to for humour or mental categorisation—gender stereotypes create genuine barriers to achieving equality between men and women.

This backdrop, coupled with the lack of an effective response from families (Conde & Delgado-Ponce, 2021), underscores the need to analyse the cultural and recreational products consumed by children in their leisure time, particularly those based on audiovisual media, given their significant impact on consciousness. This includes examining the stereotypes present in songs and their potential to be addressed within formal education to foster a critical stance against machismo and violence (Sell et al., 2014; Sevillano et al., 2015).

Given the connection between stereotypes and sexism, feminist studies on music, film, and education also provide valuable insights. Buhler (2013) highlights how cinematic imagery is often sexualised in perception, noting that films adapt to reflect the social patterns and trends of their respective eras and cultural contexts (Buhler et al., 2010). This adaptability explains why audiences may accept characters that align with contemporary social trends; however, societal acceptance is also contingent upon what is commonly depicted on screen. Thus, consuming stereotypical films may lead to a greater tolerance for certain stereotypes and myths surrounding sexual violence (Polo-Alonso et al., 2018).

2. Purpose and Method

In light of the issues outlined and considering previous studies, it was deemed essential to contribute to the identification and categorization of stereotypes, particularly in the soundtracks of children's films. This overarching objective was refined into three specific objectives (SO): SO1) to analyze and quantify the gender stereotypes associated with both female and male characters as evidenced in the lyrics and melodies of songs from a recent corpus of animated films; SO2) to identify stereotypes related to bodily, attitudinal, social, affective-sexual, and melodic dimensions; SO3) to pinpoint the breaks or neutralizations between stereotypes within those exact dimensions.

To achieve this, the stereotype analysis tool GS_5x4 (Saneleuterio-Temporal & Soler-Campo, 2022) was adapted. During validation, it achieved a construct validity index of .71. Its items are organized into five dimensions. The traits, as per the original design, are labeled with M or F based on whether they are stereotypically associated with men or women. The convergence of these traits indicates the identification of a stereotype, while their intersection signifies a break. However, since this instrument was initially designed for the analysis of animated feature films, some adjustments were necessary; specifically, the first items of the audiovisual dimension were removed, retaining only the final item

related to melody. This adaptation was subsequently reviewed by an expert committee—comprising researchers from the University of La Coruña (Teresa Piñeiro, PhD), Jaume I University of Castellón (Ana Mercedes Vernia, PhD), and the Polytechnic University of Valencia (Nadia Alonso, PhD), along with four researchers from the University of Barcelona (Magdalena Alegret, PhD; Josep Anton, PhD; Maria Eugènia Arus Leita, PhD; and Salvador Oriola, PhD)—who evaluated the modified instrument using an interjudge system. Each expert rated the dimensions on a scale of 1 to 5, initially focusing on their relevance and then on the clarity of their wording, and provided suggestions and comments for improvement.

According to Tristán (2008), content validity is confirmed when the index is equal to or greater than .582, indicating that statistical agreement is unlikely due to chance. For this assessment, only items deemed essential—those receiving the maximum score of 5—were considered. Following his calculations, the adaptation of GS_5x4 for soundtracks yielded a CVI of .80 for relevance and .77 for clarity.

The final design of the instrument utilized in this research thus comprises fifteen pairs of items, as detailed in Table 1.

Table 1. Adapted design for the soundtracks of GS_5x4 instrument.

1 Body	1.1	M. Association of beauty or attractiveness with vigor, strength, sturdiness, robustness...
		F. Association of beauty or attractiveness with delicacy, fragility, thinness...
	1.2	M. Lack of concern for complying with beauty standards
		F. Obsession with one's own physical appearance
	1.3	M. Disconcern for fashion or use of functional clothing and footwear
		F. Concern about following fashion or wearing uncomfortable or inappropriate clothing (heels and bathing suit, long dress to go to the mountains...).
	1.4	M. Highlights in gross motor skills
		F. Highlights in fine motor skills

2 Attitudinal	2.1	M. Active tendency (authoritarianism, courage, impatience, open, determined, and fearless attitude)
		F. Passive tendency (permissiveness, fear, cowardice, patience, prudence, modesty, indecision)
	2.2	M. Rudeness or aggressiveness in language or gestures, coarse manners
		F. Fineness of language or gestures, gentle or discreet manners
	2.3	M. Tendency to rational or emotional balance
		F. Tendency to passion or emotional imbalance
	2.4	M. Transparency, sincerity, simplicity
		F. Darkness, mystery, folding, complexity
3 Social	3.1	M. Occupation of public space (labor, social...)
		F. Occupation of domestic space (household chores, care...)
	3.2	M. STEM interests: Stereotypically male professions or hobbies (mechanics, aeronautics, soccer, extreme sports, etc.).
		F. HSS interests: Stereotypically female professions or hobbies (hairdressing, secretarial, manicure, soft sports...)
	3.3	M. Marked identification or preference for strong substances, alcohol, classically masculine activities/toys/objects...
		F. Marked identification or preference for light things, infusions, classically feminine activities/toys/objects...
	3.4	M. Makes direct and/or major contributions (physical or conceptual): solves the conflict, goes to battle, stands up for him- or herself, charges/commands more, is independent (financially and in decision making)
		F. Makes indirect and/or secondary contributions (physical or conceptual): is in the rearguard, is in charge of provisioning, is paid/commanded less, is dependent (financially or when making decisions)

4 Affective- -Sexual	4.1	M. Conception of love as something transitory (fear of commitment)
		F. Conception of love as a romantic ideal (myth of the better half, true love is forever...)
	4.2	M. Conception of the other for one's own enjoyment (sexual object, subjugation) and/or initiative role
		F. Submission to the other and/or lack of sexual initiative
	4.3	M. Attraction to a person of a smaller age, stature, and/or wingspan
		F. Attraction to a person of larger age, stature, and/or wingspan
	4.4	M. Distant, calculating, and cold character (few signs of affection towards others, emotional-affective independence)
		F. In-love, effusive, and warm character (frequent displays of affection towards others, emotional-affective dependence)
5 Musical	5	M. Associated with energetic melodies, with a very marked rhythm
		F. Associated with sweet, soft melodies and a slow tempo

This table aims to identify the gender stereotypes, disruptions, and neutralizations present in the corpus described below. The selected corpus for this research consists of the complete soundtracks, in Spanish, of twenty-five animated films released over the past fifteen years, from 2009 to 2023, inclusive. The data is provided in Table 2. The selection was made from the most well-known works among 100 Spanish children and adolescents aged eight to fourteen.

As noted by García Jiménez (2025) and Shraideh and Abdul-Hadi (2025), translations—especially of artistic works or those that go beyond mere description—can alter the stereotypical representations found in the original. Therefore, it is methodologically important to clarify that the indices of stereotypes detected through the application of the analytical instrument can only be rigorously attributed to the versions analyzed. As shown in

the table, while many of the films analyzed feature only one song in Spanish, more than half contain between two and nine songs in this language. In total, 62 songs fully comprehensible to Spanish-speaking audiences have been analyzed.

Table 2. Analyzed corpus

Films	Release year	Songs in Spanish	
<i>The Princess and the Frog</i>	2009	5	"Ven a Nueva Orleans" "Ya llegaré" "Tengo amigos del más allá" "Si humano fuera ya" "Hay que saber llegar al fondo"
<i>How to Train your Dragon</i>	2010	-	
<i>Tangled</i>	2010	3	"Madre sabe bien" "Mi sueño ideal" "Algo quiero"
<i>Shrek Forever After</i>	2010	1	"Mañana (Tomorrow)"
<i>Toy Story 3</i>	2010	2	"Nos pertenecemos" "Cuando estamos juntos"
<i>Cars 2</i>	2011	1	"Mucha gente"
<i>Brave</i>	2012	4	"Volaré" "A la luz del sol" "Viento y cielo alcanzar" "Con toda libertad"
<i>Wrwck-It Ralph</i>	2012	1	"¿Cuándo te volveré a ver?"
<i>Planes</i>	2013	1	"Soy tu máquina"

<i>Frozen</i>	2013	5	"Hazme un muñeco de nieve" "Por primera vez en años" "La puerta hacia el amor" "En verano" "La nieve brilla esta noche aquí más"
<i>Monsters University</i>	2013	1	"Montsers University - Te doy mi corazón"
<i>Inside Out</i>	2015	2	"El reino del revés" "Inside out"
<i>Finding Dory</i>	2016	1	"La canción de la mantarraya"
<i>Sing</i>	2016	1	"Bamboleo"
<i>Moana</i>	2016	9	"Yo soy Vaiana" "Un nuevo hogar" "Qué hay más allá" "De nada" "Saber volver" "Brillante" "Cuán lejos estoy" "Tu lugar" "Quién eres de verdad"
<i>Zootopia</i>	2016	1	"Todo lo intentaré"
<i>Cars 3</i>	2017	1	"Ride (Hinds)"
<i>Coco</i>	2017	4	"Un poco loco" "El latido de mi corazón" "El mundo es mi familia" "Recuérdame"
<i>Despicable Me 3</i>	2017	2	"Papa mama loca pipa" "Mi villano favorito"
<i>Ralph Breaks the Internet</i>	2018	1	"Quebrando a Internet - A Place Called Slaughter Race"
<i>How to Train your Dragon 3</i>	2019	1	"El cielo nunca cambiará"

<i>Frozen II</i>	2019	7	"Mucho más allá" "Desde el corazón" "Cuando sea mayor" "Mil memorias" "Tu luz" "Muéstrate" "Lo que hay que hacer"
<i>Toy Story 4</i>	2019	4	"Yo soy tu amigo fiel" "No acepto" "Hay un amigo en mí" "No dejaré que te heches a perder"
<i>Puss in Boots: The Last Wish</i>	2022	2	"La vida es una" "La muerte viene por mí"
<i>Elemental</i>	2023	2	"Somos dos" "Steal the show"

Thus, the selected corpus for analysis is representative of the works consumed by child and adolescent audiences, whose soundtracks play a significant role in shaping the music that new generations grow up with. These are the songs they have sung and embraced since childhood through the soundtracks of musical films, where characters sing themes related to the plot in the film’s language.

3. Results

After applying the GS_5x4 instrument adapted for song analysis, the data have been gathered and systematized in Excel sheets. The overall result is presented in Table 3, and the most significant specific results are discussed below.

Table 3. Summary of analysis by categories.

Dimensions	D1		D2		D3		D4		D5	
Films	S	B	S	B	S	B	S	B	S	B
<i>Brave</i> (2012)		2		4		1		1		1
<i>Cars 2</i> (2011)										
<i>Cars 3</i> (2017)										1
<i>Coco</i> (2017)							1	2		1
<i>Despicable Me 3</i> (2017)										
<i>Elemental</i> (2023)				1			2	2		
<i>Finding Dory</i> (2016)										
<i>Frozen</i> (2013)		1	2	5		3	4	3	1	1
<i>Frozen II</i> (2019)			2	5			2	3		
<i>How to Train Your Dragon</i> (2010)										
<i>How to Train Your Dragon 3</i> (2019)			1	1						
<i>Inside Out</i> (2015)								2		1
<i>Moana</i> (2016)	2	4	2	7		2				1
<i>Monsters University</i> (2013)										
<i>Planes</i> (2013)								1		
<i>Puss in Boots: The Last Wish</i> (2022)							3			

<i>Ralph Breaks the Internet</i> (2018)				1						
<i>Shrek Forever After</i> (2010)										
<i>Sing</i> (2016)										
<i>Tangled</i> (2010)	4		6	3	7	4	4			
<i>The Princess and the Frog</i> (2009)	3	1	1	3			5			
<i>Toy Story 3</i> (2010)							1	3		
<i>Toy Story 4</i> (2019)				1						
<i>Wreck-It Ralph</i> (2012)			1							
<i>Zootopia</i> (2016)				3						

As shown in the table, the film from the analyzed period that features the most stereotypes in its soundtrack is *Tangled*, followed at a significant distance by *The Princess and the Frog*, *Puss in Boots*, *Frozen*, *Frozen II*, and *Moana*. However, in the last three, the breaks from stereotypes help to balance this prevalence.

It is also essential to discuss some of the categories that exhibit the highest number of observed stereotypes and breaks. These include attitudinal and affective-sexual categories, likely due to their common thematic motifs within the lyrical genre. Songs often focus on love, feelings, and attitudes toward issues, rather than

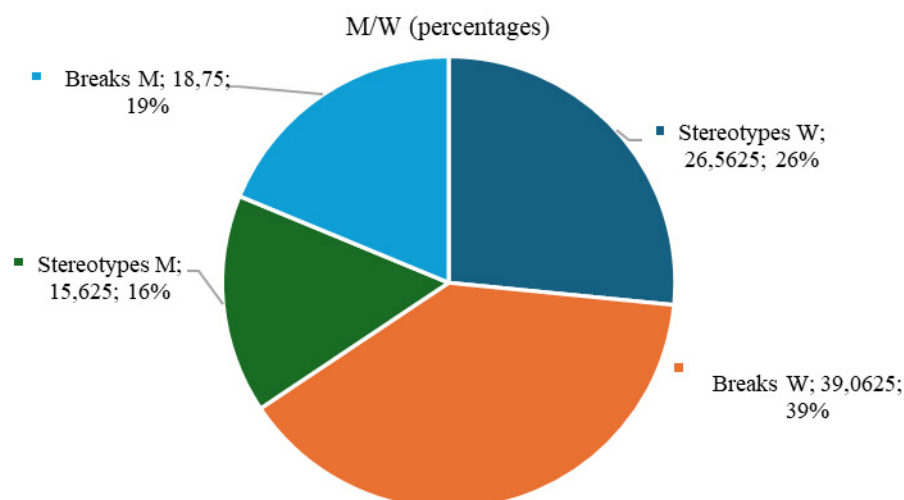
on physical descriptions or social norms. Notably, songs from films that celebrate female agency show breaks from attitudinal stereotypes: *Brave* (4), *Frozen* (5), *Frozen II* (5), *The Princess and the Frog* (3), *Moana* (7), and *Zootopia* (3).

In terms of the affective-sexual realm, it is striking to observe the predominance of stereotypes over breaks, particularly in *Puss in Boots* (3 vs. 0), *Tangled* (4 vs. 0). The *Princess and the Frog* (5 vs. 0). This trend may arise because songs that discuss love—especially as fewer children’s films incorporate romantic plots into their main storylines—tend to rely on romantic clichés, which the film’s narrative may help to balance. This information is significant when considering the use of these melodies in educational contexts.

Regarding musical stereotypes, it can be concluded that contemporary animated films do not generally present stereotypes. However, there are instances where energetic melodies are associated with female characters, as seen in *Brave*, *Inside Out* (notably featuring the energetic electronic music group OK GO), and *Frozen*, among others. It is also worth noting that in *Cars 3*, the song in the Spanish version is performed by Hinds, a leading feminist music group from Madrid composed entirely of women, whose lyrics are often groundbreaking.

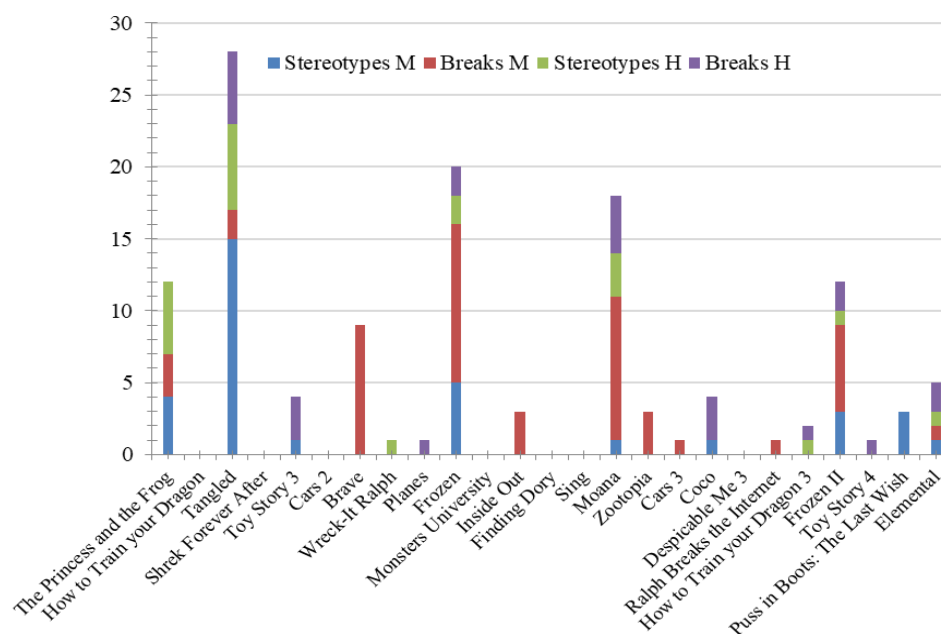
Regarding the gender of the characters to whom stereotypes and breaks are attributed, it can be observed that, for the most part, the soundtracks of the films in the corpus refer to women when reflecting traits that either reinforce or contest stereotypes, representing nearly 40% of the total (Figure 1). Therefore, it is evident that the music of the analyzed films concerns presenting female characters who break stereotypes. Regarding men, they are depicted more equally overall.

Figure 1. Summary of analysis by sex (relative values).



If visualized the data is visualized by titles (Figure 2), the soundtracks of the films *Brave*, *Frozen*, *Moana*, and *Frozen II* stand out in terms of breaking female stereotypes, all of which were released after 2012, while two films released before 2010, *The Princess and the Frog* and *Tangled*, draw attention for the presence of insufficiently contrasted female stereotypes. However, the latter contains many stereotypical portrayals of men in its songs.

Figure 2. Details of the analysis by sex (absolute values).



4. Discussion and Conclusions

This research has addressed the study of adjustments and breaks with gender stereotypes in the representations of men and women in the Spanish soundtracks of a sample of twenty-five animated films released since 2009: *Planes*, *Finding Dory*, *Cars 2*, *Cars 3*, *Coco*, *How to Train Your Dragon*, *How to Train Your Dragon 3*, *Inside Out*, *Puss in Boots: The Last Wish*, *Elemental*, *Tangled*, *Frozen II*, *Frozen*, *Despicable Me 3*, *Monsters University*, *Ralph Breaks the Internet*, *Wreck-It Ralph*, *Shrek Forever After*, *Sing*, *The Princess and the Frog*, *Toy Story 3*, *Toy Story 4*, *Moana*, *Brave*, and *Zootopia*.

When comparing our findings with more recent research in this field, García-Ruiz et al. (2014) propose a typology of stereotypes for general civic use, which is not intended for research purposes. Moreover et al. (2021), Maroto and Rodríguez (2022), and García-Huidobro et al. (2023) focus exclusively on female characters, highlighting the need to identify the patterns that also constrain masculinities (Boscán, 2023; Manzi, 2019).

In contrast, the present application of the adapted GS_5x4 instrument has explicitly revealed, through qualitative methods, which traits attributed to men and women are disruptive and which are stereotypical across the analyzed dimensions. This has enabled us to pinpoint the weaknesses in male and female characterization in the sampled songs, considering the informal co-education implications, while noting that these results pertain solely to the soundtracks and specifically the Spanish lyrics included in the corpus.

In conclusion, this study has significantly advanced the identification and categorization of stereotyping within the soundtracks of children's films, aligning with the overarching objective established at the outset. Each specific purpose has been successfully addressed. First, in relation to SO1, the current analysis of gender stereotypes regarding both female and male characters in the lyrics and melodies of a recent corpus of animated films indicates that the movies that contribute most to breaking

stereotypes concerning women include *Brave*, *Frozen*, *Moana*, and *Frozen II*. In contrast, the most stereotypical soundtracks affecting both genders are *Tangled* and *The Princess and the Frog*.

Second, SO2 was achieved through the explicit identification of stereotypes and breaks across bodily, attitudinal, social, affective-sexual, and melodic dimensions, with attitudinal and affective-sexual stereotypes being the most prevalent. However, the latter tends to perpetuate gender stereotypes, whereas the attitudinal domain more frequently breaks from them.

Finally, SO3 aimed to identify breaks or neutralizations within stereotypes across these dimensions, which, surprisingly, occurred in only two cases: the attitudinal domain of the soundtrack for *How to Train Your Dragon 3* and the affective-sexual domain of *Elemental*. Thus, the soundtracks of the analyzed corpus reinforce stereotypes or depart from them, as they do not neutralize stereotypes except by omission—when songs do not convey attributes associated with stereotypical traits for either gender.

These conclusions carry significant educational implications, highlighting the need to detect and eliminate gender biases embedded in the hidden curriculum (Bolaño, 2015). This analysis should be incorporated into the design of co-educational teaching proposals in music, based on animated films and potentially applicable to other musical works (Cabrera, 2008; Crowther & Briant, 2022). The educational experiences derived from the explicit curriculum, alongside the resources and methods used in its implementation, can serve as vital vehicles for transmitting attitudes (Tomé González, 2002). By leveraging the emotional engagement cinema elicits, the music of specific songs can be explored in the classroom, using instruments, styles, and costumes that reflect the characters' idiosyncrasies. This approach connects musical content to the communication of lifestyles and other essential messages, recognizing that mere information is insufficient, especially concerning decision-making management (Santana et al., 2023).

Moreover, there is a historical relationship between music and education, transcending both individual and collective advancements in rhythm, instrument mastery, and vocal techniques. Therefore, engaging students in discussions about the musical representations and interpretations of selected songs can illuminate gender stereotypes and breaks, fostering the understanding that neither men nor women are obligated to conform to specific behavioral patterns or identities, and that striving for otherwise is both sexist and limiting—an objective that co-education seeks to eradicate. This dynamic not only restricts the visibility of women's contributions but also reinforces stereotypes that influence each student's identity development, similar to other well-documented sexist practices, such as the use of curricular materials that omit female musical representation or diminish women's roles, contributing to the construction of gender identities that perpetuate historically associated roles (Green, 2001).

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