Meghan Trainor’s brand—while thoroughly debated among critics and consumers—provides a gateway to
collections on body acceptance, gender equality, and female empowerment through the use of
provocative lyrics, catchy tunes, and memorable music videos. This study considers Meghan Trainor’s most
popular songs from her first two albums, Title (2015) and Thank You (2016). The work aims to decide, not
whether Trainor is feminist per se, but how her work contributes to feminist conversations.

Popular music scholar James Lull argues that the consumption of music “implies that music has some kind
of impact, since listeners pick up information, feelings, even values from their contact with music.” In effect,
that is what this thesis attempts to uncover, using Trainor by way of example. Trainor may not be as
popular as Lady Gaga, Beyoncé, and Taylor Swift, but her music has the power to signify across
generations—deepening the conversations needed across genders, social classes, races and political
perspectives.