



Wonder Women!

The Untold Story of American Superheroines

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Using this Guide



Community Cinema is a rare public forum: a space for people to gather who are connected by a love of stories, and a belief in their power to change the world. This discussion guide is designed as a tool to facilitate dialogue, and deepen understanding of the complex issues in the film *Wonder Women! The Untold Story of American Superheroines*. It is also an invitation to not only sit back and enjoy the show—but to step up and take action. This guide is not meant to be a comprehensive primer on a given topic. Rather, it provides important context, and raises thought provoking questions to encourage viewers to think more deeply. We provide suggestions for areas to explore in panel discussions, in the classroom, in communities, and online. We also provide valuable resources, and connections to organizations on the ground that are fighting to make a difference.

For information about the program, visit www.communitycinema.org





From the Filmmaker

Like most women and men of my generation, I grew up with Lynda Carter's *Wonder Woman* TV show. It was the late '70s, the show was already in the constant rotation of syndication, and there simply wasn't anything else out there that captured my imagination as a little girl. I had friends who were Wonder Woman for Halloween year after year because there were so few options for girls as fantasy heroes.

When I started telling people about this film, men and women had wildly different reactions. Most of the guys admitted that Wonder Woman was their first TV crush. Women reminisced about how they pretended to be her: twirling a rope to capture foes or spinning to transform themselves into superheroes.

Fast-forward some thirty years and I was reading a *New York Times* article that introduced Gail Simone as (the comic book) *Wonder Woman*'s first female "ongoing writer" EVER. Here was this incredible feminist symbol who had always been stuck, like a lot of strong female characters, between being created by men and being primarily consumed by boys.

The story stayed with me, and I began looking into Wonder Woman's origins. Her creator, William Moulton Marston, was a fascinating character who set out to create an empowering role model amid a lot of superviolent male heroes. Of course, he also had some interesting ideas about what a strong female hero should look like. But his creation has endured while so many others have been forgotten.

I loved the idea of looking at something as populist as comics to reveal our cultural obsessions—in particular, how women's roles have changed over time. The narratives of our most iconic superheroes, told and retold over decades, boldly outline our shifting values. That's one story *Wonder Women!* tells, but to me, it's not the most interesting one. I hope the film also conveys the unpredictable ways those icons can shape and even transform us in return. For some it's *Tomb Raider*'s Lara Croft, for others it's Buffy the Vampire Slayer, but we all need those iconic heroines who tell us we have the power to slay our dragons and don't have to wait around to be rescued.



Kristy Guevara-Flanagan
Filmmaker



The Film

Comic books have been a staple of American popular culture since the 1920s, but their popularity soared when the adventures of superheroes began filling their pages in the late 1930s. For a population coming out of the Great Depression, comic-book superheroes provided a much-needed boost to the spirits. Overwhelmingly, these action heroes were men—until 1941, when a female superhero arrived on the scene and captured the imagination like no others before her. She was Wonder Woman, and *Wonder Women!* tells the story of her creation and her enduring popularity as a role model and feminist icon.

Wonder Woman was created by William Moulton Marston, a Harvard-educated lawyer and psychologist. Marston was a strong supporter of the early 20th-century movements for women's rights. He felt that women were the key to world peace and that fostering feminine values of harmony and strength through love would set humanity on the right path. In addition to showing that there was an alternative to the physical violence of male superheroes, Marston's Wonder Woman served as propaganda for a system of female rule.

Wonder Woman was a patriotic symbol during World War II as women entered the workforce to take the place of men, but once the men returned after the war, she morphed into a more docile, traditional female. Over the next several decades, the comic-book character of Wonder Woman mirrored the changes in women's roles and status in American society. The feminist movement of the 1960s, looking for a figure that embodied strong womanhood, returned to the original depiction of Wonder Woman, who burst onto the cover of the first issue of *Ms.* magazine. In the wake of the popularity of the 1970s *Wonder Woman* TV show, other superheroines appeared, both on TV and in movies. The portrayal of women in the mass media underwent numerous changes, from muscular, gun-toting, male-like characters to softer, self-sacrificing individuals, reflecting not just societal attitudes toward women but also the demographics of mass-media production, where 97 percent of the decision-making positions are held by men.

An array of experts appears in the film, extolling the virtues of Wonder Woman and emphasizing the importance of female role models in the mass media. From feminist leader Gloria Steinem to fourth grader Katie Pineda, the message is that we need superheroines in our lives. The enduring appeal of Wonder Woman rests on what she symbolizes—strength, love, truth, a sense of fairness and justice, and an unending quest for harmony among human beings.

Selected Individuals Featured in *Wonder Women!* The Untold Story of American Superheroines

Danny Fingeroth—Author, *Superman on the Couch: What Superheroes Really Tell Us about Ourselves and Our Society*

Mike Madrid—Author, *The Supergirls : Fashion, Feminism, Fantasy, and the History of Comic Book Heroines*

Gloria Steinem—Feminist; Journalist

Jennifer Stuller—Author, *Ink-Stained Amazons and Cinematic Warriors: Superwomen in Modern Mythology*

Trina Robbins—Author, *The Great Women Superheroes*

L. S. Kim—Associate professor of Film and Digital Media, UC Santa Cruz

Dr. Kathleen Noble—Psychologist; Author

Lynda Carter—Actress, *Wonder Woman*

Lindsay Wagner—Actress, *The Bionic Woman*

Judith “Jack” Halberstam—Professor; Author, *Female Masculinity*

Dr. Katy Gilpatric—Sociologist

Kathleen Hanna—Lead singer, Bikini Kill; Co-founder, *Riot Grrrl* zine

Jane Espenson—TV writer, *Buffy the Vampire Slayer*

Jehmu Greene—Former president, Women's Media Center

(Find more information on featured individuals at wonderwomendoc.com)

Background Information

The Need for Superheroes...

Superheroes figure prominently in our national culture. They “star” in a variety of media – print, TV, film, video games – and the size of audiences for superhero movies is just one measure of their widespread popularity. The attractiveness of these larger-than-life figures is not a modern phenomenon. Human history is filled with heroic tales, from the mythology of the Greeks and Romans, to the Norse legends, to the tall tales of the American West.

Why are we so drawn to these characters? What is their appeal? On one level, they provide role models who exemplify “good” behavior, showing us the right thing to do. When they use their superhuman powers to conquer wrongdoers, we can glimpse the possibility of overcoming “evildoers” in our own lives. On another level, stories of heroes and superheroes help us understand what often seems to be a chaotic world. Ancient peoples created myths to explain the causes of both natural and man-made events, to impose a kind of clarity on an otherwise mysterious world. By drawing clear lines between good and evil, superheroes strive to maintain an ideal society, where good is rewarded and evil is rooted out. Through their selfless actions they champion the moral and the ethical, showing us that we too can follow their path to creating a better world, and in this way, they give us hope.

... and Superheroines

Comic-book superheroes began appearing in the 1930s with the creation of Superman in 1938, and until Wonder Woman came along in the early 1940s, almost all comic-book action heroes were men. Wonder Woman’s creator, William Moulton Marston (see sidebar), recognized that the superhero role should not be limited to men using aggressive force and physical prowess as their main weapons. Marston saw the need for a female hero who combined strength and love to fight evil and who would also serve as a positive role model for girls. “Not even girls want to be girls so long as our feminine archetype lacks force, strength, and power,” he said. “The obvious remedy is to create a feminine character with all the strength of Superman plus all the allure of a good and beautiful woman.” Believing in the educational potential of comic books, Marston intended to impress young readers with his creation, who represented a new type of strong, independent, self-confident woman, a type he felt was the hope for a better future.

Source

- » www.scu.edu/ethics/publications/ethicsoutlook/2005/heroes.html
- » wiki.answers.com/Q/Why_do_we_need_superheroes_in_your_society

The Man Who Created Wonder Woman

Three things inspired William Moulton Marston (1893-1947) to create a female superhero: his studies of emotions and behavior, his own interest in and support of women’s rights, and his wife Elizabeth. Marston, who had three Harvard degrees – a BA, a law degree, and a Ph.D. in psychology – was the inventor of the lie detector, a device based on the changes in a person’s blood pressure while being questioned. During the 1920s he taught at American University and Tufts University, among other places; conducted research; and developed his DISC theory, which centers around four different personality traits: dominance, inducement, submission, and compliance. Marston applied this theory when he consulted with Universal Studios in 1930 to help them with the transition from silent pictures to movies with sound. A fan of popular culture, he described the educational potential of the comics in an article published in *Family Circle* magazine in 1940. This caught the eye of comic-book publisher Max Gaines, who hired Marston as an educational consultant for the two companies that would later merge to become DC Comics. At the time, the comics were dominated by powerful male characters such as the Green Lantern, Superman, and Batman. Marston, an ardent supporter of women’s rights – including birth control, suffrage, and career equity – came up with the idea of a new kind of superhero, one who would rely not on fists and firepower, but who would use the personality traits of his DISC theory. It was his wife who suggested that he make the superhero a woman.

Wonder Woman began her long-running career in 1941 when she first appeared as a character in *All-Star Comics*; she made her solo debut in her own comic book in 1942. Marston based her character on the two women in his life – his wife, Elizabeth Holloway Marston, and his former student Olive Byrne, who was the author of the article in *Family Circle* magazine. Both women could be described as truly “liberated” by modern standards. Elizabeth earned three degrees and became a career woman at a time when doing such things was revolutionary for a woman. She had her first child at age 35 and continued to work after her children were born. Olive lived with the Marstons in a three-way relationship beginning in the late 1920s and gave birth to two of Marston’s children. Elizabeth and Olive remained together for four decades after Marston died, until Olive’s death in the late 1980s.

Sources

- » www.discprofile.com/williammoultonmarston.htm
- » www.comicbookresources.com/?page=article&id=7921

Feminism – A Brief Review

In spite of changes in the way she was portrayed in the decades following World War II, Wonder Woman in her original incarnation remains a feminist icon. Like Wonder Woman, feminism too has gone through changes since women first took up the cause.

Definitions

Feminism—the belief that women should be allowed the same rights, power, and opportunities as men and be treated in the same way; it encompasses activities aimed at defining, establishing, and defending equal political, economic, and social rights for women.

Feminist theory—the extension of feminism into theoretical or philosophical discourse with the aim of understanding gender inequality by examining women's social roles and lived experience; it takes into account such things as gender politics, power relations, and sexuality.

Feminism's *first wave* was defined by the suffrage movement of the early 20th century, which resulted in women in the United States obtaining the right to vote in 1919.

The *second wave* of feminism began in the 1960s, stirred by the publication of *The Feminine Mystique* by Betty Friedan. The movement focused on the limits placed on women, especially in the workplace, and struggled against the accepted notion that a woman's place was in the home. The term *women's liberation* was often used synonymously with *feminism*.

The *third wave* of feminism arose in the 1990s, challenging the second wave's emphasis on the experience of middle-class white women. It broadened feminism's goals to encompass equal rights for all people regardless of race, creed, economic or educational status, physical appearance or ability, or sexual orientation.

An Evolving Movement

In recent years, there have been mass-media reports suggesting that feminism is dead. While women are no longer marching in the streets to demand equal rights as they did in the 1970s, progressive feminism is still very much alive. Many women are still struggling with issues such as equal pay and reproductive rights—two of the major goals of second-wave feminists—and younger women are looking at women's rights more broadly. Their focus is not only on equality for women here in the United States, but also on justice and a better life for women around the world. Thus, their concerns now include violence against women both here and abroad, working conditions for women in garment factories in poor countries, and the rights of LGBTQ individuals.

Work Remaining

In spite of the seeming quiescence of feminism, the movement is far from dead. Among the issues affecting women's status and well-being that feminists of both sexes continue to tackle are

- women's control over their bodies, including reproductive rights;
- equal pay for equal work;
- increased access to professional opportunities in the fields of science, diplomacy, mass media, and others;
- even-handed treatment by law enforcement and the legal system;
- freedom from sexism in the public sphere.

Sources:

- » campusprogress.org/articles/feminism_today_breaks_new_ground_but_it_isnt_pro-life
- » theradicalidea.wordpress.com/2012/03/23/feminism-today-do-we-still-need-it-wtffeminism-pt-3

How Are Women Doing?

In the Labor Force:

- In 2011, women made up 46.6% of the labor force, which included 56.5% of all mothers with children under the age of 1.
- In 2010, the median weekly earnings of women who were full-time wage and salary workers were \$669, or 81% of men's \$824.

In Business:

- According to a 2012 study, women received only 11% of the capital investment but comprised the top 20% of successful entrepreneurs in 2011, while male entrepreneurs received 89% of the capital investment and comprised 80% of the top entrepreneurs.
- Net income growth for companies with women on the board has averaged 14% over the past six years, whereas companies with no female representation have seen just 10% growth.
- Women's representation in Fortune 500 leadership positions has stagnated in recent years (from 2009-2011), hovering between 13.5% and 14.1%.

In Leadership:

- In 2012, women constituted 26% of senior leadership roles on average across all governmental agencies and 26% of federal judgeships.
- Twenty women will hold Senate seats in the 113th Congress, the most ever.
- Of the 435 members of the House of Representatives, 78 of those in the 113th Congress will be women, breaking the current record of 73.
- Women in New Hampshire made political history in the 2012 election. For the first time, a state will have not only a woman governor (Maggie Hassan), but also an all-female congressional delegation that includes both representatives in the House and both U.S. senators.

Sources:

- » www.catalyst.org/knowledge/statistical-overview-women-workplace
- » www.dol.gov/wb/factsheets/Qf-laborforce-10.htm#.ULd68Y7FVdg
- » www.newswise.com/articles/study-highlights-the-current-state-of-women-in-leadership-roles
- » www.policymic.com/articles/18655/women-candidates-made-historic-gains-in-representation---2012-election-results

Women, the Mass Media, and Popular Culture

The mass media, including print, film, and TV, provide a picture of "reality" created through deliberate decisions by writers, producers, and others, reflecting its creators' vision and ideas about the society we live in. From the demographics associated with most mass-media products, the picture that emerges is that of a man's world. Women may comprise 51 percent of the U.S. population, but they are present in much smaller numbers in the mass media. This is true both for women on the screen and behind the scenes. According to 2011 statistics compiled by the Women's Media Center:

- In mainstream broadcast and print news, 24 percent of the people interviewed, heard, seen, or read about were female; only 13 percent of stories focused specifically on women and 6 percent on issues of gender equality or inequality.
- Women represented just over 21 percent of guests on Sunday morning news talk shows airing on NBC, CBS, ABC, CNN, and Fox News.
- On situation comedies, dramas, and reality programs airing on the broadcast networks in the 2010-11 prime-time TV season, women accounted for 25 percent of all creators, executive producers, producers, directors, writers, editors, and directors of photography. The breakdown of women's positions is: writers, 15 percent; directors, 11 percent; and directors of photography, 4 percent.
- On the top 250 highest-grossing domestic films, women comprised 18 percent of all directors, executive producers, producers, writers, cinematographers, and editors. The breakdown of women's positions is: directors, 5 percent; writers, 15 percent; and cinematographers, 4 percent.

Portrayal on the Small Screen

As Wonder Women! points out, how women are portrayed in the mass media has shifted from decade to decade, depending on developments in the broader American society. Using the shorthand of stereotyping, the visual media often show women as sexualized, decorative, weak, and dependent on men. A 2012 study sponsored by the Geena Davis Institute on Gender in Media looked at prime-time sitcoms and dramas, children's programming, and family films. It revealed a dearth of females in popular entertainment and described the limited roles played by those characters. For example:

- The number of male characters and narrators exceeds the number of females, especially in family films and children's shows.
- Females are far more likely than males to be shown wearing sexy and revealing attire, have exposed skin, and be referred to as physically attractive.
- When it comes to occupations, women characters hold a minority of the jobs—20.3 percent of the total on-screen occupations in family films and 34.4 percent of all jobs in prime-time programs; they are 25.3 percent of those employed in children's shows, and only a minority overall are depicted in high-level jobs.

Sources:

- » www.womensmediacenter.com/pages/the-problem
- » www.thegeenadavisinstitute.org/downloads/KeyFindings_GenderRoles.pdf

More Women Needed

An article by Alan Kistler at *Newsarama.com*, a source of news about the comic-book industry, calls for more movies featuring female superheroes. Here is one example of the gender imbalance in the presence of superheroes in film:

In the past 22 years, Batman has been the star of six live-action theatrical films (and a seventh coming next year), one animated theatrical film, about a half dozen direct-to-DVD animated films (with another one coming in a few months), and has starred in three of his own cartoon shows with another one coming up. In the past 22 years, Wonder Woman has had one direct-to-DVD film, no cartoon shows where she was the main star, no theatrical films, and a failed pilot.

Sources:

- » www.newsarama.com/comics/female-superheroes-need-movies-111005.html



Topics and Issues Relevant to *Wonder Women! The Untold Story of American Superheroines*

A screening of *Wonder Women! The Untold Story of American Superheroines* can be used to spark interest in any of the following topics and inspire both individual and community action. In planning a screening, consider finding speakers, panelists, or discussion leaders who have expertise in one or more of the following areas:

Feminism

Female heroes

Mythology

Power: varieties, sources, expressions

History of comics

Role models

Media and culture

Gender issues

Women in the mass media

Media literacy

Female leaders

Thinking More Deeply

1. Are powerful women at a disadvantage in our society? If so, why? What are some of the ways people—both men and women—describe and react to a strong woman?
2. What do you think of when you hear the words *feminism* or *feminist*? How do you define those terms?
3. Some young women today say they don't need to be feminists because all the battles for equality have been won, while others say the status and the rights of women still need to be improved. Which assessment do you agree with and why?
4. Why do you think women are so often portrayed in the mass media as sexualized, as having only romantic interests, and generally as accessories to men? If men constitute the majority of writers and producers of mass media, what does this say about them?
5. Is the portrayal of women as muscular, aggressive, and physically strong an appropriate way to show that women can be powerful? Is it realistic to portray women in this way? Where in our culture are there strong, muscular women? Where are there women doing the same type of physical labor as men?
6. William Moulton Marston, the creator of Wonder Woman, believed that having women in positions of authority was the key to having a peaceful world. Do you agree? Why or why not? Do women rule differently than men?
7. What did the 2012 campaign and election results say about the role, status, and power of women in the United States?
8. Is it important to have female heroes and other female characters in the mass media to serve as role models for girls? Can male figures serve this purpose for both sexes? Why or why not?
9. The term *hero* is used in many different contexts today. What do you feel are the characteristics of a hero? Who are your heroes?

Suggestions for Action

Together with other audience members, brainstorm actions that you might take as an individual and that people might do as a group. Here are some ideas to get you started:

1. Plan some critical TV viewing with your family. Choose a particular day or a specific set of programs and watch for the way female characters are portrayed. How are the males portrayed? Count the number of male characters and female characters. Do the same with the commercials. Have a family discussion about reasons for the gender imbalance and how female characters could be given an equal voice.
2. Help fight sexism in the mass media. If you notice sexism, report it to the Women's Media Center, which provides a form for this purpose; you can find it at www.womensmediacenter.com/page/s/report-media-sexism.
3. The Girl Scouts of the USA offers a number of ways to get involved in helping girls reach their full potential. One program is "ToGetHerThere," a bold advocacy initiative dedicated to girls' leadership issues and the long-term goal of which is to create gender-balanced leadership in one generation. Opportunities for volunteers include actions to promote healthy body image, support STEM careers, end "mean girl" bullying, and more. Get detailed information at www.togetherthere.org.
4. Help to put more women in leadership roles. Encourage qualified women you know to run for office and support women candidates who are committed to policies that will have a positive impact on women. Visit the She Should Run website (www.sheshouldrun.org) to find out how you can be actively involved in getting more women to run for public office.
5. Organize a celebration of heroines in your community. Work with local houses of worship or civic organizations to identify local heroes (this could include an essay contest or other nomination process through schools or libraries) and plan an event where the heroes could be honored.
6. Take note of the bylines in the publications you read, especially articles about business, politics, and government. If the journalists are mostly male, write to the editor(s) and ask to see more writing by women on those topics. Similarly, if news and talk shows you see on TV are dominated by men, write to the program directors asking for more women's voices on those programs.

For additional outreach ideas, visit www.communitycinema.org. For local information, check the website of your PBS station.

Resources

wonderwomendoc.com — This is the official website of the film *Wonder Women!*

femalesuperheroes.blogspot.com — This website provides brief descriptions of seven major comic-book superheroines.

womenandgirlslead.org — The website for Women and Girls Lead is a resource to find independent documentaries, public media initiatives, and organizations that promote the advancement of women and girls.

Mass-Media Images of Girls and Women

www.about-face.org — About-Face is a San Francisco-based project that equips women and girls with tools to understand and resist harmful mass-media messages that affect their self-esteem and body image.

www.sparksummit.com — SPARK is a girl-fueled activist movement to demand an end to the sexualization of women and girls in the mass media.

www.thegeenadavisinstitute.org/index.php — The Geena Davis Institute on Gender in Media is “the only research-based organization working within the media and entertainment industry to engage, educate, and influence the need for gender balance, reducing stereotyping, and creating a wide variety of female characters for entertainment targeting children 11 and under.”

www.womensmediacenter.com/content — The Women’s Media Center works with the mass media to ensure that women’s stories are told and women’s voices are heard. Its methods include mass-media advocacy campaigns, mass-media monitoring for sexism, creating original content, and training women and girls to participate in the mass media.

www.girlscouts.org/who_we_are/advocacy/watchwhatyouwatch/healthymedia.asp — With the support of the National Association of Broadcasters, the National Cable and Telecommunications Association, and the Creative Coalition, the Girl Scouts of the USA’s Healthy Media Commission convened the first national dialogue on healthy images of women and girls in the mass media and is spearheading an industry-wide commitment to promote positive mass-media images.

Women’s Rights

feminist.org — The Feminist Majority Foundation, founded in 1987, is a cutting-edge organization dedicated to women’s equality, reproductive health, and nonviolence, utilizing research and action to empower women economically, socially, and politically. Its website includes a list and brief descriptions of feminist comics.

now.org — The National Organization for Women (NOW) is the largest organization of feminist activists in the United States, with chapters in all 50 states and the District of Columbia. NOW works to eliminate discrimination and harassment in the workplace, schools, the justice system, and all other sectors of society; secure abortion, birth control, and reproductive rights for all women; end all forms of violence against women; eradicate racism, sexism, and homophobia; and promote equality and justice in our society.

msmagazine.com — *Ms.* magazine was the first national magazine to make feminist voices audible and to make a feminist worldview available to the public. It is recognized nationally and internationally as the mass-media expert on issues relating to women’s status, rights, and points of view.

www.wherisyourline.org — The Line Campaign is a nonprofit organization that is committed to empowering young leaders to create a world without sexual violence by using critical dialogues and original media to inspire action and by developing leadership among diverse groups within their communities.

Women as Leaders

www.womensmedia.com/lead/88-women-and-leadership-delicate-balancing-act.html — This article sums up the prevailing perceptions of women in leadership roles and the challenges they face.

www.sheshouldrun.org — She Should Run is a nonprofit, nonpartisan organization dedicated to increasing the number of women in public leadership roles by eliminating and overcoming barriers to success.

plen.org — The Public Leadership Education Network (PLEN) is the only national organization with the sole focus of preparing college women for leadership in the public-policy arena. A nonpartisan, nonprofit organization based in Washington, D.C., PLEN introduces college women to role models, career paths, and skills trainings before they enter the workforce.

itvs.org/women-and-girls-lead/resources — A collection of discussion guides and free curriculum for documentary films that spotlight women and girls’ leadership.

Resources

Role Models

myhero.com/go/home.asp — The My Hero Project uses media and technology to celebrate the best of humanity and to create a virtual space where people of all ages can share and discover stories about real-life heroes from around the globe. By providing a variety of free resources, the My Hero Project enables people to recognize the heroes who inspire them and in turn to inspire others.

[tvtropes.org/pmwiki/pmwiki.php/Main/](http://tvtropes.org/pmwiki/pmwiki.php/Main/GirlsNeedRoleModels)

[GirlsNeedRoleModels](http://tvtropes.org/pmwiki/pmwiki.php/Main/GirlsNeedRoleModels) — This site surveys a variety of media, focusing on female characters who serve as role models.

[www.amightygirl.com/books/mighty-girls-women/](http://www.amightygirl.com/books/mighty-girls-women/role-models)

[role-models](http://www.amightygirl.com/books/mighty-girls-women/role-models) — A Mighty Girl is an extensive resource list of books, toys, movies, and music for parents, teachers, and others dedicated to raising smart, confident, and courageous girls.

Media Literacy

[namle.net/wp-content/uploads/2009/09/](http://namle.net/wp-content/uploads/2009/09/NAMLEKeyQuestions0708.pdf)

[NAMLEKeyQuestions0708.pdf](http://namle.net/wp-content/uploads/2009/09/NAMLEKeyQuestions0708.pdf) — The National Association for Media Literacy Education (NAMLE) is a national membership organization dedicated to advancing the field of media literacy education in the United States. This list of key questions is a guide for analyzing and critiquing the mass media.

www.aml.ca — The Association for Media Literacy is made up of teachers, librarians, consultants, parents, cultural workers, and media professionals concerned about the impact of the mass media on contemporary culture.

itvs.org/educators — Find curriculum that uses documentary film, online games, and apps to discuss media literacy. Visit this website for announcements about curriculum for the Wonder Women online game.

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The Independent Television Service (ITVS) funds, presents, and promotes award-winning independently produced documentaries and dramas on public television and cable, innovative new media projects on the internet, and the Emmy Award-winning series *Independent Lens* on PBS. ITVS receives core funding from the Corporation for Public Broadcasting, a private corporation funded by the American people.

Learn more at www.itvs.org

Women and Girls Lead is a public media initiative to focus, educate, and connect citizens worldwide in support of the issues facing women and girls. Learn more at womenandgirlslead.org

