

FILM LESSON FOR
MIDDLE AND HIGH SCHOOL

GAME LESSON FOR
AGES 8-12

[i]NDEPENDENTLENS 

STUDY GUIDE

★ ★ SPECIAL EDITION! ★ ★

COMMUNITY
CLASSROOM

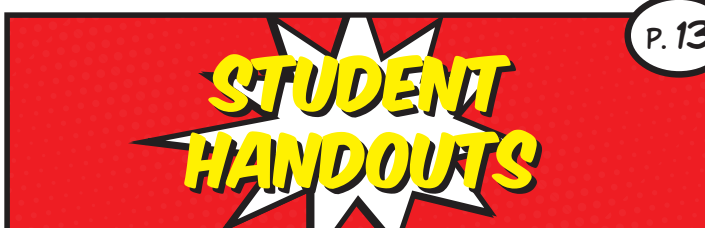
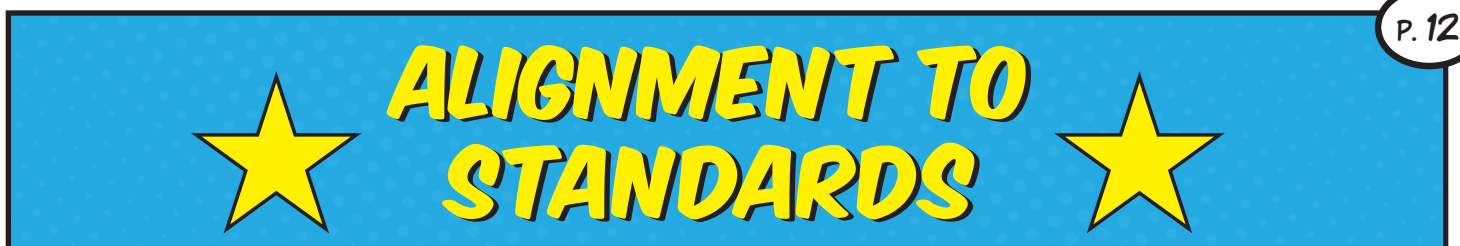
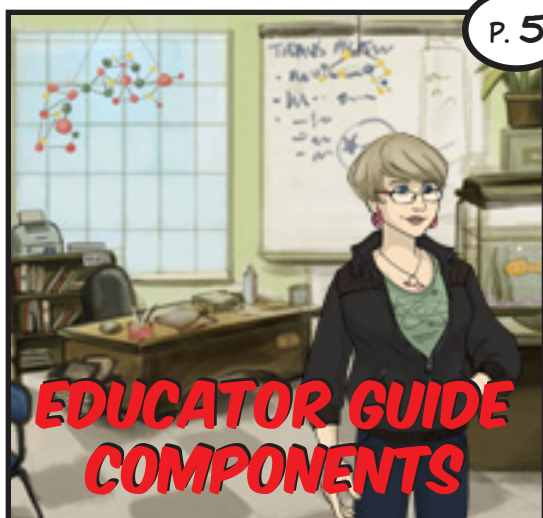


WONDER CITY



[TVS]
Public Media's
Independent Voice

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ABOUT THE FILM

Wonder Women! The Untold Story of American Superheroines traces the fascinating birth, evolution, and legacy of Wonder Woman, and introduces audiences to a dynamic group of fictional and real-life superheroines fighting for positive role models for girls, both onscreen and off.

Female superheroes, warrior princesses, and other icons of women's empowerment in pop culture owe their existence to Wonder Woman – the unlikely brainchild of a Harvard-trained pop psychologist. From Wonder Woman's original, radical World War II presence, to her uninspiring 1960s incarnation as a fashion boutique owner, to her dramatic resurrection by feminist Gloria Steinem and the women of *Ms. Magazine*, Wonder Woman's legacy continues today.

Wonder Women! explores the nation's long-term love affair with comic book superheroes and raises questions about the possibilities and contradictions of heroines within the genre. The film goes behind the scenes with Lynda Carter, Lindsay Wagner, Gloria Steinem, Kathleen Hanna, comic writers and artists, and others who offer an enlightening and entertaining counterpoint to the male-dominated superhero genre.

Exploring how our highly visual culture places more emphasis on the appearance of girls and women rather than on their deeds, ***Wonder Women!*** urges women to claim the action genre – and media in general – as their own, if they want to change how they are represented.

Wonder Women! harnesses the voices of literary critics, women writers, classicists, philosophers, impersonators, collectors, feminists, and fanatics to explore the notions of "heroism" and "power."



ABOUT THE FILMMAKERS



KRISTY GUEVARA-FLANAGAN – DIRECTOR

Kristy Guevara-Flanagan's first feature-length film was an acclaimed documentary covering four years in the lives of four adolescent girls. *Going on 13* was an official selection of Tribeca, Silverdocs, and many other international film festivals. Guevara-Flanagan has also produced and directed several short films, including *El Corrido de Cecilia Rios*, a chronicle of the violent death of 15-year-old Cecilia Rios. It was an official selection of the Sundance Film Festival. Now an assistant professor at Diablo Valley College, Guevara-Flanagan has a MFA in Film Production from San Francisco State University.



KELCEY EDWARDS – PRODUCER

Kelcey Edwards is an award-winning documentary filmmaker whose films have screened at many of the top-ranking festivals around the country, including True/False, Silverdocs, and SXSW. After receiving her MFA in Documentary Film & Video from Stanford University, she moved to New York City, where she works as a filmmaker, producer, and arts educator. In 2008, she teamed up with director Kristy Guevara-Flanagan to produce *Wonder Women! The Untold Story of American Superheroines*. She is also the co-producer of *Words of Witness*, a documentary feature by director Mai Iskander (*Garbage Dreams*) that was an official selection of Berlinale 2012.

ABOUT THE GAME

WONDER CITY: A GAME INSPIRED BY THE DOCUMENTARY FILM WONDER WOMEN! THE UNTOLD STORY OF AMERICA'S SUPERHEROINES

WONDER CITY is a comic book-style adventure game where players realize their own ideals of leadership and heroism by shaping the story of a teenage superheroine. Targeted to tween audiences (ages 8–12), players adopt a superhero identity and are encouraged to contemplate the characteristics that comprise a “hero.” As the film encourages young audiences to explore pop cultural history as a means of thinking critically about how we visualize power and gender, the game provides girls and boys with an interactive component to identify their own heroic qualities and make empowered choices.

The player starts by selecting a heroine with her own unique style, body shape, and skin color. As the player makes choices throughout the story, the heroine will learn how and when (and when not) to use the limitless powers of the Quanta—superpowers that manifest in both energetic and emotional ways—learning as much from her mistakes as her successes.

Throughout **WONDER CITY**, the player makes a series of choices: some as crucial as choosing how to expose the dastardly intentions of a villain, some as seemingly insignificant as choosing when to tell her best friend about her new powers. There's never a “correct” decision; players will have to balance different values, outcomes, and relationships to determine what's important to them. These choices—and the consequences that unfold—let each player identify his or her own individual values and strengths by experimenting with how a hero should act.

Each episode of **WONDER CITY** will explore the critical issues in young people's lives—stereotypes, beauty myths, harassment and bullying, peer influence, and conflict in a larger-than-life context—providing opportunities for each player to experience themselves as powerful actors, capable of righting wrongs, and standing up for others. The options available to **WONDER CITY**'s heroine will reflect practical esteem-building and communication strategies, and how they can be used in real life situations.



EDUCATOR GUIDE COMPONENTS

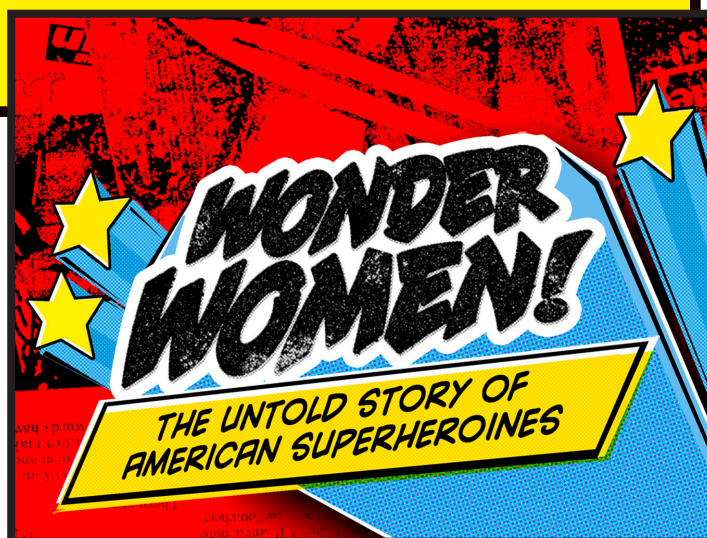


THE FILM

Teachers can provide context for the film by screening the **trailer and a short clip**. For additional information about the documentary, please download the free **Community Cinema Discussion Guide**. To acquire the full-length version of the film, visit the **filmmaker's website**.

LESSON PLANS

This guide contains lesson plans and activities to facilitate discussion and deepen understanding of the complex issues raised in the film. **Lesson Plan One** supports the viewing of the film and includes questions that will help students think critically about American popular culture's evolving attitudes toward powerful women. **Lesson Plan Two** supports playing the online game, **WONDER CITY**. Please note that while **WONDER CITY** can be played on its own, playing the game after watching the film will facilitate deeper understanding of the themes addressed in *Wonder Women!*



ALIGNMENT TO STANDARDS:

The lesson plans in this guide are aligned to key Common Core State Standards for English Language Arts and National Curriculum Standards for Social Studies. For a full list of standards, please review page 12.



LESSON PLAN 1

VIEWING THE FILM

GRADE LEVELS:
Middle and High School
Youth Development Organizations

In this lesson, students will identify stereotypical portrayals of female action heroes in the media, comparing the characteristics of female action heroes to their male counterparts. Students will discuss the causes and effects of gender stereotypes in the media, and consider how they influence the real-life attitudes and behaviors of viewers. After viewing the film, students will assume the role of television or movie producers and create a trailer for a television series or movie featuring a female superhero who challenges common gender stereotypes.

TIME:

20–30 min. Pre-Viewing Activity
60 min. Viewing the Film
20–30 min. Post-Viewing Activity

SUBJECT AREAS:

Women's Studies
Social Studies
Media Studies
Language Arts

MATERIALS:

- DVD of *Wonder Women!* or the trailer
- LCD projector or DVD player
- Pens/pencils and writing paper
- Whiteboard/blackboard and markers/chalk
- Chart paper
- Washable markers or colored pencils
- Computers with Internet access
- Student handouts:
 - **Student Handout A:**
Action Heroes Comparison Worksheet
 - **Student Handout B:**
Movie Trailer Rubric

PRE-VIEWING ACTIVITY

1. Ask students to define the word “gender.” Make sure that students understand that gender is much more than sex type—being male or being female. It includes the behavioral, cultural, and/or psychological traits associated with one sex¹.
- * **TEACHERS NOTE:** The topic of gender can be a sensitive issue to discuss in the classroom. It may take considerable work to establish a classroom culture that allows all students to feel safe enough to discuss some of the issues brought up in this lesson plan. Before teaching this lesson, you may wish to establish a safe space using the resources from *Welcoming Schools*.
2. Ask students to define the word “stereotype.” Make sure that students understand that stereotypes are fixed beliefs about a group that usually give us an incomplete or limited understanding about who people are. Explain that gender stereotypes dictate how men and women should act, behave, and even look like.
3. Tell students that until the creation of the comic book superheroine Wonder Woman in the early 1940s, almost all comic book action heroes were men. You may wish to share background information on the creation of Wonder Woman with students, which can be found in the *Community Cinema Discussion Guide*. Tell students that during this lesson, the class will investigate the gender stereotypes of female and male action heroes that appear in the media.
4. Using chart paper or the whiteboard, create a Venn diagram, headed “Male Action Heroes” and “Female Action Heroes.” Ask students to list some examples of male and female action heroes that they have seen in the media as well as the characteristics and traits that describe those heroes. List their suggestions under the appropriate heading.
5. Ask students:
 - Are there more male or female action heroes in the media? Why do you think this is?
 - What are the similarities between male and female action heroes? What are the differences? (Use the overlapping section of the diagram for similarities.)
 - Which of these characteristics/traits might be limiting? How so?
 - Which of these characteristics/traits might be positive? How so?
 - Why are heroes such a key archetype in Western culture? What do representations of heroes reveal about our society and ourselves?
 - What might be the consequences if most portrayals of action heroes in the media contain gender stereotypes?
6. Introduce the film *Wonder Women! The Untold Story of American Superheroines* by screening the trailer. Remind students that the film will focus on the story of Wonder Woman’s creation and the importance of female role models in the mass media.

¹<http://www.merriam-webster.com/dictionary/gender>

VIEWING THE FILM

Distribute **Student Handout A: Action Heroes Comparison Worksheet**. Explain to students that as they watch the film, they should record the attributes of male and female comic book characters, as explained by the experts in the film.

POST-VIEWING ACTIVITY

1. As a class, share and discuss ideas and observations. Ask:

- What are the common gender stereotypes of female action heroes?
- What are the common gender stereotypes of male action heroes?
- What do you think is missing in the portrayal of male and female action heroes (ex: Brave women? Sensitive men?)
- Have you ever thought about the affect these gender stereotypes have on you? How do you feel when you see male and female action heroes portrayed in stereotypical ways?
- Do you think stereotypical images in the media affect how women and men are treated in the real world? If so, give an example of a time you were treated differently because of a gender stereotype.
- What gender stereotypes do you see in Wonder Woman? How did her image change over time?
- What other kinds of heroes would you like to see more of?
- What do you think the effects are of not having a wide range of female heroes and leaders to look up to? Do you think this affects the way young women look at themselves and their long-term goals?
- Why might it be important to have diverse representation in the media?

2. Divide the class into small groups of 3–4 students, with each group assuming the role of television or movie producers who have been asked to create a show or a movie that will feature a female action hero, targeted at kids aged 8–12. Explain that the producers want to create a strong role model for viewers that is entertaining as well as non-stereotypical. Distribute **Student Handout B: Movie Trailer Rubric**. Review the elements that each trailer should include.

3. As a whole class, brainstorm some characteristics that a non-stereotypical female action hero would embody. Elicit student suggestions and record them on the board. Some examples might include: a female who is a leader, fights for a cause/represents an idea, shows bravery, has strong female relationships, has other interests besides boys and fashion.

4. Ask students to draw a picture of their female action hero and her friends. Remind students to incorporate characteristics that challenge conventional stereotypes, including race/ethnicity and body type.

5. Introduce students to the concept of a movie trailer—a short video that introduces a movie and generates audience interest. You may wish to use **Film Education's background information** on film trailers to get students think about how trailers are used as persuasive texts. Show a few examples of different movie trailers (movie trailers can be accessed from **iTunes Movie Trailers** and **YouTube**) that might be in theatres at the time of your lesson. Ask students what they liked about the trailers they watched. Make a list of the different characteristics of a good movie trailer.

6. Explain to students that a storyboard is a series of illustrations that visually lay out and sequence scenes in movies, TV shows, commercials, trailers, and other video projects. Storyboards usually include a sketch of the shot along with a written description of how the scene should look, and dialogue if appropriate. It may be helpful to show students an example of **well-developed storyboards**.

7. Using a digital tool such as **Storyboard That**, have groups create a storyboard for their trailer. Their panels should include a sketch of what each shot looks like along with any dialogue or text that will appear on the screen. Students can also include music or sound effects. If computers with Internet access are limited, give students large pieces of paper and markers to create their storyboard panels.

8. If time and technology permits, students can create their trailers using **Animoto**, **Stupeflix**, or **muvee Cloud**, free online video creation tools that offer effects such as animations, transitions, and music. Trailers can be created by using a student's own pictures and video, or with **Creative Commons** pictures and videos (with proper credit given.) Students can share their trailers with the class or the wider school community. Use the **Student Handout B: Movie Trailer Rubric** to assess students' trailers (also allow the students to assess themselves.)

LESSON PLAN 2

PLAYING THE GAME

GRADE LEVELS:
Middle and High School
Youth Development Organizations

After viewing the film, students will play the interactive game, **WONDER CITY**. The online comic book adventure game actively involves students in addressing the very same failure of imagination and opportunity that *Wonder Women!* documents. As the film encourages young audiences to explore pop cultural history as a means of thinking critically about how we visualize power and gender, the game provides an interactive component for the same audience to identify their own heroic qualities and make empowered choices.

Throughout **WONDER CITY**, the player will make a series of crucial choices – everything from figuring out how reform a villain, or bring him or her to justice before someone gets hurt. There's never only one "correct" decision – players will have to balance different values, outcomes, and relationships to determine what's important to them. These choices – and seeing how the consequences unfold – let each player identify her own individual values and strengths by experimenting with how she thinks a hero should act.

TIME:

5–10 min. Before Playing the Game
60 min. Playing the Game
20–30 min. Post-Game Discussion

SUBJECT AREAS:

Women's Studies
Social Studies
Media Studies
Language Arts

MATERIALS:

- **Wonder City Game**
- Pens/pencils and writing paper
- Whiteboard/blackboard and markers/chalk
- Computers with Internet access
- Student handouts
- C. Feminist Icon Bios
- D. Badges Earned
- E. Coloring Sheet of Badges Earned

BEFORE PLAYING THE GAME

1. Introduce the game to students by explaining that **WONDER CITY** is a comic book-style adventure game where players realize their own ideals of leadership and heroism by shaping the story of a teenage superheroine. As they play the game, they will have to balance different values, outcomes, and relationships to determine what's important to them and how they think a hero should act.
2. Review the qualities that students brainstormed for a non-stereotypical female action hero from **Lesson Plan One: Viewing the Film**. What qualities do they expect to see in a video-game version of a teenage female superhero?

PLAYING THE GAME

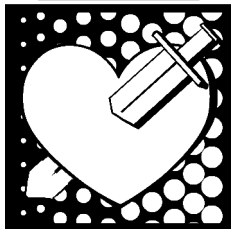
1. Players will find **WONDER CITY** to be pretty self-explanatory, but you may want to share these simple game rules either before or during game play. Students can play the game individually, with partners, or in small groups.
 - Each player starts by selecting a heroine with her own unique style, body shape, and skin color to represent her in the game.
 - In **WONDER CITY**, each decision a player makes is tracked throughout the game, dependent upon how the player chooses to solve problems, relates to others, and ultimately expresses what they value when trying to become a hero.
 - The player's actions and decisions can also affect their relationships with the other characters. Some decisions will strengthen their relationship with a particular character, while others may weaken the relationship. These choices affect how those characters will react to the player and what they will or won't be willing to do to help.



BADGES

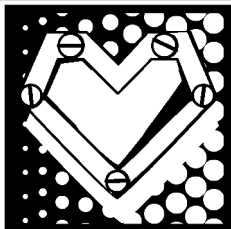
EACH PLAYER WILL EARN BADGES THAT EXPLAIN WHAT KIND OF HERO THEY'VE BECOME, WHICH WILL BE REVEALED TO THEM DURING AND AT THE END OF THE GAME. PLAYERS CAN PLAY MORE THAN ONCE TO EARN DIFFERENT BADGES. THE BADGES INCLUDE:

SELFLESS:



For putting the greater good ahead of your own interest.

SELF-PROTECTIVE:



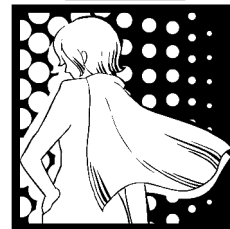
For making sure to take care of yourself first.

PEOPLE'S PROTECTOR:



For always thinking of others and doing your best to help and protect them.

LONER:



For going your own way and being independent of others.

COLLABORATOR:



For sharing and receiving support from others, even in conflict.

CELEBRITY HERO:



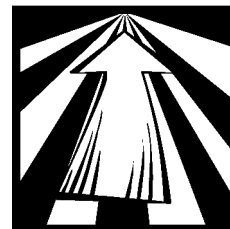
For making sure everyone knows you've got the power.

BRIDGE BUILDER:



For trying to reach out even to those who may not have your best interests in mind.

HEAD ON:



For dealing with challenges and problems directly.

ROUNDAABOUT



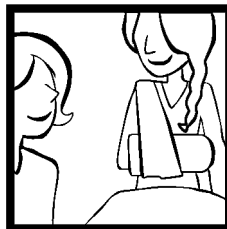
For thinking your way around problems and being clever.

BRAINY HERO:



For using your allies and verbal skills to solve problems, even without power.

LEAN ON ME:



For taking care of a friend after your choices left her in grave danger.

PUBLIC HERO:



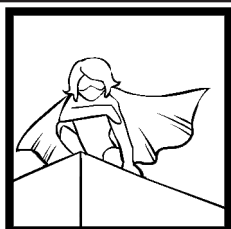
For being open and forthright with people about your power.

SECRET IDENTITY:



For safeguarding private information which others could use against you.

DARK CRUSADER:



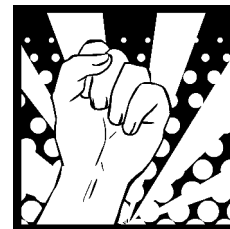
For being a mysterious champion of good.

TRUE FRIEND:



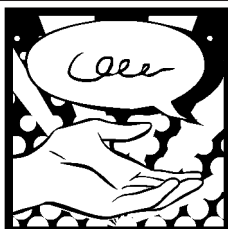
For always having a friend's back, no matter how much of a weirdo she is.

WITH YOUR POWER:



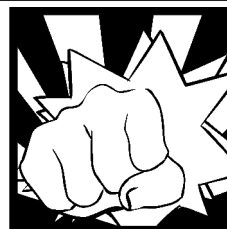
For recognizing your own power and being willing to use it.

RESPONSIBILITY & RESTRAINT:



For knowing you have great power, but choosing words instead.

CLOBBERIN' TIME



For using your power in the most direct ways possible.

POST-GAME DISCUSSION

1. When students have finished playing WONDER CITY, ask the following questions about their experience during the game:

- What are Quanta? How do they work?
- What is the Genetic Aptitude Test (GAT)?
- Did you score “HI” or “LO” on the GAT? What happened to those of you who scored “HI”? What happened to those who scored “LO”?
- Did you decide to support or defuse the student protest?
- How did you deal with Laleh and Dr. T?
- What were the obstacles to your success?
- Was there anyone older, wiser, or more experienced that offered you help?
- How did your decisions affect your relationships with the other characters, such as Cloud, Ms. Planck, and Albert? Were the other characters willing to help you when you needed assistance?
- What qualities did you possess that made you heroic?
- The film *Wonder Women* suggests that a hero and his/her journey represents the dreams and desires of the wider society. Given that premise, what values seem to be important to the society reflected in *WONDER CITY*?
- What types of video games have been developed to attract girls? How is *WONDER CITY* different than other mainstream video games targeted at girls? (To provide further context about video games and gender, you may wish to read “[Tween Girl Video Games: Let’s Go Shopping And Find Rich Boyfriends](#)”; “[Zelda Starring Zelda: Hack Makes Princess, Not Link, The Hero In ‘Legend Of Zelda’ Video Game](#)”, and/or “[Damsel in Distress \(Part 1\) Tropes vs Women](#)”).
- What choices will you make differently when you play again?

2. Allow students to share and discuss the badges they earned. Have them reflect on how their choices affected badges they received:

- Did you readily confide in your friends, peers and mentors about your newfound superpowers? Or were you more guarded, choosing to keep private information to yourself?
- Were you a team player who supported your friends and drew on support for help when you needed it? Or did you prefer to go your own way and be self-reliant?
- Did you tackle problems head-on, saying exactly what you thought, and dealing with challenges directly? Or did you prefer a more tactical, clever approach by solving problems more indirectly?
- During the game you discovered that you have amazing powers, which could change the world. Did you use your powers without hesitation to solve your problems? Or were you more cautious, choosing to preserve your powers unless absolutely necessary?
- Did you try and think about the impact your actions and goals would have on everyone, even at the cost of your own well-being? Or did you seek to make sure that you were going to be all right first, before trying to help others?
- Are values such as selflessness, restraint, friendship, and collaboration traditionally considered heroic? What might this reveal about our culture’s values?
- Which value badges would you add to the game?
- Future episodes of *WONDER CITY* will explore the critical issues that affect girls’ lives. Which issues/situations would you like to see the teenage heroine take on next?



POST-GAME DISCUSSION

1. Based on previous conversations about the film and gameplay, ask students to list the characteristics a good leader should possess. Record their ideas on the board. Tell students that the creator of Wonder Woman, William Moulton Marston, believed that having women in positions of authority was the key to having a peaceful world. Ask:

- Do you agree? Why or why not? Do women rule differently than men?
- Who holds most of the leadership positions in our school – boys or girls? In our community? Why do you think that is?

2. Show students these statistics of women in the workplace from Catalyst.org. Ask:

- What do the statistics reveal about women's leadership in America?
- What role do you think media representations of women play in these statistics?

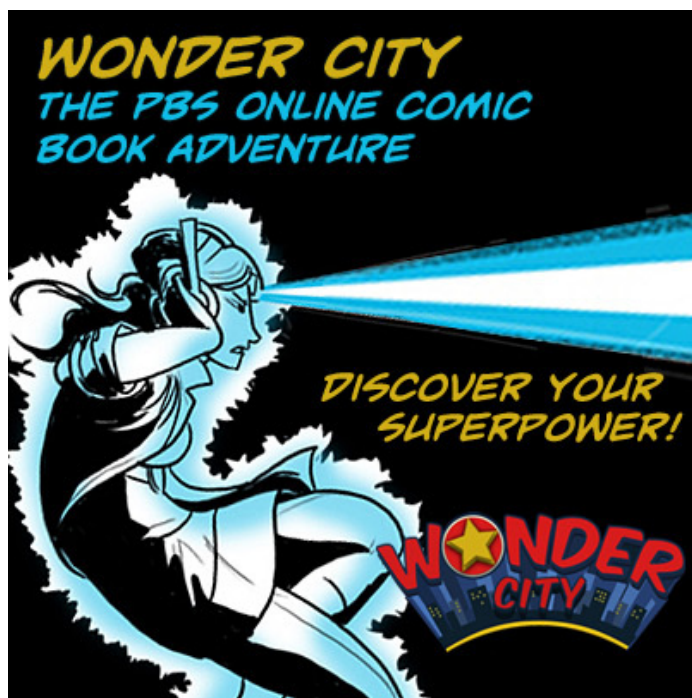
3. Have students identify a woman in a leadership role to interview*. If the technology is available, you may also have students videotape their interviews and compile footage to create a short documentary, similar to *Wonder Women*. As a class, brainstorm a list of appropriate questions that they want to ask their interviewee relative to the issues brought up in the film and the game. Suggestions include:

- Describe the leadership role you play.
- How were you able to obtain your position in leadership?
- What are some of your leadership related accomplishments?
- What characteristics/values do you feel a good leader should possess?
- What obstacles do women have to overcome to obtain positions of leadership? Do men have to overcome similar obstacles?
- What obstacles did you have to overcome, and how did you do so?
- What female role models do you look up to?
- Why do you think women occupy such a small percentage of leadership positions in the U.S.? What role do you think media representations of women play in this?

- *As an alternative, you can have the students research the feminist icons that were mentioned throughout the game and conduct a mock interview. Icons include, Amelia Earhart, Julia Child, Clare Boothe Luce, Jodi Picoult, Boudica, Madonna, Tina Fey, Frida Kahlo, Margaret Thatcher, Oprah Winfrey, Madeline Albright, RuPaul, Wilma Mankiller, and Benazir Bhutto. (See **Student Handout C. Feminist Icon Bios**)

4. Once students have conducted their interviews, have them discuss their responses as a class.

- What are some examples of values and characteristics exhibited by the women interviewed?
- Which badges from Wonder City would you award to your interviewee?
(See Student Handouts D. & E. Badges Earned)



WRITING STANDARDS

3. (9–10, 11–12) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

SPEAKING AND LISTENING STANDARDS

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

WRITING STANDARDS FOR LITERACY IN HISTORY/SOCIAL STUDIES, SCIENCE, AND TECHNICAL SUBJECTS

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

NATIONAL CURRICULUM STANDARDS FOR SOCIAL STUDIES

1. **Culture:** Through the study of culture and cultural diversity, learners understand how human beings create, learn, share, and adapt to culture, and appreciate the role of culture in shaping their lives and society, as well [as] the lives and societies of others.
2. **Time, Continuity, and Change:** Through the study of the past and its legacy, learners examine the institutions, values, and beliefs of people in the past, acquire skills in historical inquiry and interpretation, and gain an understanding of how important historical events and developments have shaped the modern world.
4. **Individual Development and Identity:** Personal identity is shaped by family, peers, culture, and institutional influences. Through this theme, students examine the factors that influence an individual's personal identity, development, and actions.
5. **Individuals, Groups, and Institutions:** Institutions such as families and civic, educational, governmental, and religious organizations, exert a major influence on people's lives. This theme allows students to understand how institutions are formed, maintained, and changed, and to examine their influence.
6. **Power, Authority, and Governance:** One essential component of education for citizenship is an understanding of the historical development and contemporary forms of power, authority, and governance. Through this theme, learners become familiar with the purposed and functions of government, the scope and limits of authority, and the differences between democratic and non-democratic political systems.
7. **Production, Distribution, and Consumption:** This theme provides for the study of how people organize for the production, distribution, and consumption of goods and services, and prepares students for the study of domestic and global economic issues.
10. **Civic Ideals and Practices:** An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship. This theme enables students to learn about the rights and responsibilities of citizens of a democracy, and to appreciate the importance of active citizenship.

NATIONAL STANDARDS FOR ARTS EDUCATION 9–12

VA1: Understanding and applying media, techniques, and processes

VA5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

VA4: Understanding the visual arts in relation to history and cultures

VA6: Making connections between visual arts and other disciplines

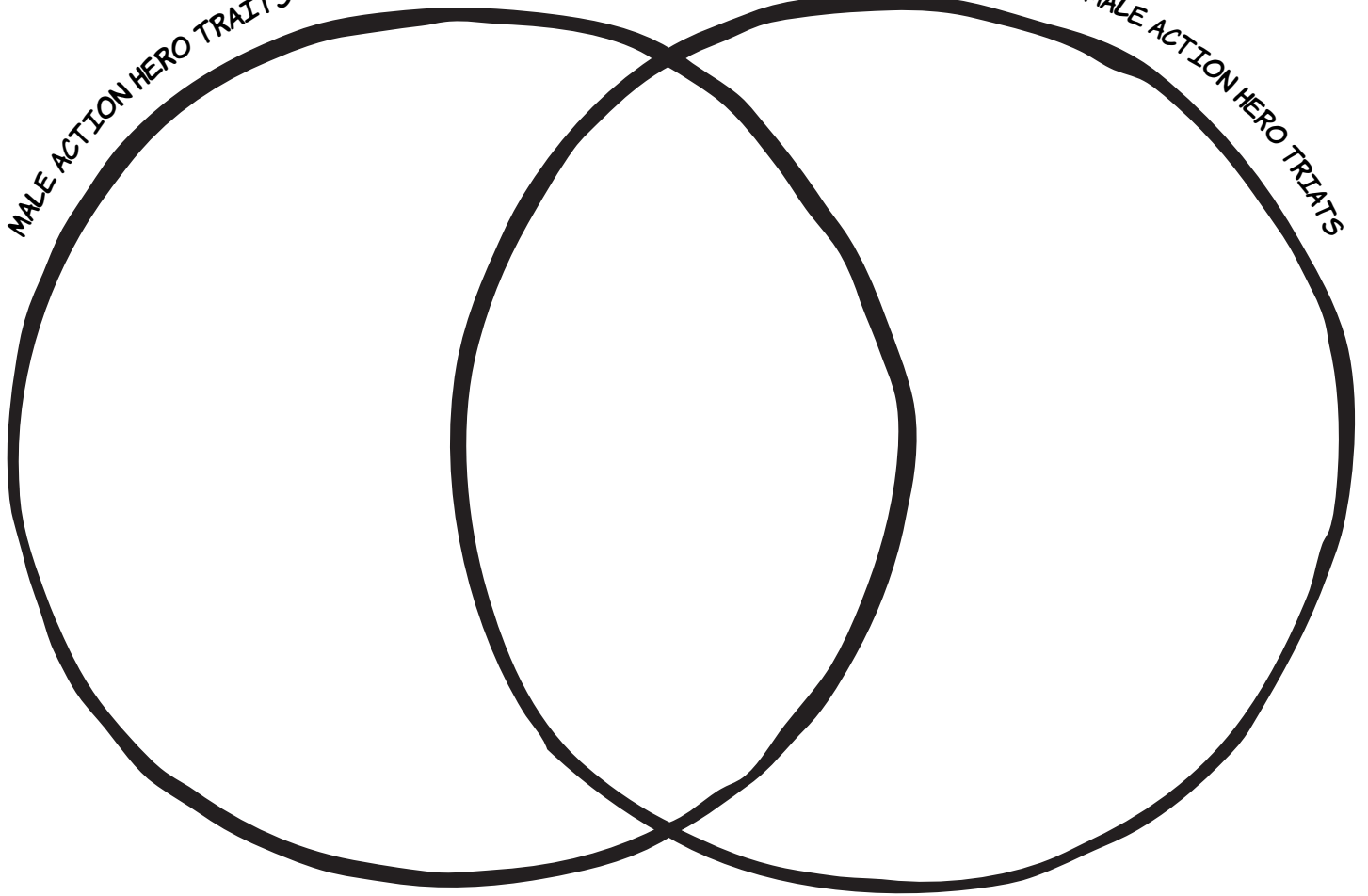
STUDENT HANDOUT A:

ACTION HEROES COMPARISON WORKSHEET

NAME: _____

MALE ACTION HERO TRAITS

FEMALE ACTION HERO TRIATS



STUDENT HANDOUT B:

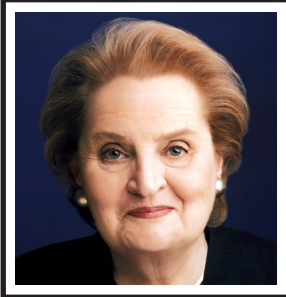
MOVIE TRAILER RUBRIC

NAME: _____

	EXCEEDING THE STANDARD	MEETING THE STANDARD	APPROACHING THE STANDARD	EMERGING
STORYBOARD	Our storyboard is complete with sketches for each scene, detailed notes on titles, transitions, special effects, sound, etc. Storyboard reflects outstanding planning and organization for the visuals in the trailer.	Our storyboard is complete with sketches for most scenes, and notes on titles, transitions, special effects, sound, etc. Storyboard reflects effective planning and organization for the visuals in the video.	Our storyboard lacks evidence of scene planning. There are some sketches, and notes on titles, transitions, special effects, sound, etc. Storyboard reflects attempts at planning and organization for the visuals in the video.	Our storyboard is incomplete and/or reflects very little planning of the visuals.
CHARACTER DEVELOPMENT	We demonstrate a strong understanding of gender stereotypes attributed to superheros by creating a character(s) that counters common stereotypes. Our character(s) demonstrates a more realistic portrayal of a hero/heroine.	We demonstrate an understanding of gender stereotypes attributed to superheros by developing a non-stereotypical character(s).	We demonstrate some understanding of gender stereotypes, but have developed a character(s) that exhibits some typical gender stereotypes.	We made little or no attempt to avoid gender stereotypes in the development of our character(s).
INTEREST	Trailer grabs the attention of the viewer with suspense, humor, or intrigue from the beginning.	Trailer used suspense, humor, or intrigue well and caught the attention of the viewer from the beginning.	Some suspense, humor, or intrigue evident in the trailer but no real "hook" present at the start.	Little or no suspense, humor, or intrigue to capture the attention of the viewer.
EFFECTS, TRANSITIONS, AND TITLES	Effects, titles, transitions are used effectively throughout the trailer. Titles are free of spelling errors and grammatically correct.	Effects, transitions, and titles are used and most are consistent and effective. Titles contain minor errors in grammar and/ or spelling.	Effects, transitions, and titles are not used consistently in the trailer. Some titles contain errors in grammar and/or spelling.	Very few, if any, transitions, titles, or effects are used. Titles contain several errors in spelling and grammar.
COPYRIGHT	Appropriate credit is given to those who contributed to the trailer. Music and image sources are cited appropriately and are used according to copyright laws.	Credits are acceptable, and music and image sources are cited and used according to copyright laws.	Credits are minimal. Music and image sources are inappropriately cited. Music and image sources are not used in accordance with copyright laws.	Credits are not included. Music and image sources are not cited, and usage violates copyright law.

FEMINIST ICONS

FEATURED IN WONDER CITY



MADELEINE ALBRIGHT

(B. MAY 15, 1937)

Madeline Albright was the first woman to become the United States Secretary of State. She was nominated by President Bill Clinton in 1996, and was unanimously confirmed by a U.S. Senate vote of 99–0. Albright holds a PhD from Columbia University and numerous honorary degrees. In May 2012, she was awarded the Presidential Medal of Freedom by President Barack Obama. Secretary Albright also serves as a Director on the Board of the Council on Foreign Relations.



JULIA CHILD

(AUGUST 15, 1912 – AUGUST 13, 2004)

Julia Child was an American chef, author, and television personality. She is recognized for bringing French cuisine to the American public with her cookbook, *Mastering the Art of French Cooking*, and her subsequent television programs. *The French Chef*, which premiered in 1963, was one of the first cooking shows on American television. Child was the first woman inducted into the Culinary Institute of America's Hall of Fame.



BENAZIR BHUTTO

(JUNE 21, 1953 – DECEMBER 27, 2007)

A politician and stateswoman, Bhutto served as the 11th Prime Minister of Pakistan in two non-consecutive terms until her final dismissal in 1996. Bhutto was the first woman elected to lead a Muslim state and Pakistan's first (and thus far, only) female prime minister. She was assassinated in 2007, two weeks before the general election in which she was a leading opposition candidate. She was posthumously awarded the United Nations Prize in the Field of Human Rights.



AMELIA EARHART

(JULY 24, 1897 – DISAPPEARED JULY 2, 1937)

Amelia Mary Earhart was an American aviation pioneer and author. She was the first woman to fly across the Atlantic Ocean in 1928, as well as the first person to fly over both the Atlantic and Pacific. In 1937, she mysteriously disappeared while trying to circumnavigate the globe from the equator. Earhart was a member of the National Woman's Party and an early supporter of the Equal Rights Amendment.



BOADICEA (AKA BOUDICA)

(D. AD 60 OR 61)

Boadicea was the warrior queen of the Iceni tribe, who led a revolt against the Romans to free the British Isles from occupation. Her allied armies succeeded in capturing and burning Londinium—the Roman's commercial capitol and foundation of modern-day London. Boadicea's legend was resurrected during the reign of Queen Victoria, and has since been represented widely in media, from William Shakespeare to DC Comics.



TINA FEY

(B. MAY 18, 1970)

Tina Fey is an American actress, comedienne, writer and producer, known for her work on the comedy series *Saturday Night Live* and *30 Rock*, and such films as *Mean Girls* and *Baby Mama*. Fey has received seven Emmy Awards, two Golden Globes, five Screen Actors Guild Awards, four Writers Guild of America Awards and has been nominated for a Grammy for her autobiographical book *Bossypants*, which topped the *The New York Times* Best Seller list for five weeks.

FEMINIST ICONS

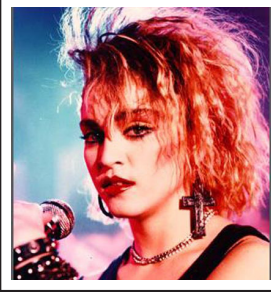
FEATURED IN WONDER CITY



DOLORES HUERTA

(B. APRIL 10, 1930)

Dolores Huerta is a labor leader and civil rights activist who, along with César Chávez co-founded the National Farmworkers Association, which later became the United Farm Workers (UFW). Huerta has received numerous awards for her community service and advocacy for workers', immigrants', and women's rights including the United States Presidential Eleanor Roosevelt Award for Human Rights and the Presidential Medal of Freedom.



"MADONNA OF THE EIGHTIES" (AKA MADONNA LOUISE CICCONI)

(B. AUGUST 16, 1958)

An American singer-songwriter, actress, director, writer, dancer, and entrepreneur, Madonna achieved global recognition after the release of her second studio album: *Like a Virgin* in 1984. Known from one of her hit songs as the "material girl," her fashion style, which mixed feminine lace with tough leather, bangles and crucifixes, became emblematic of the '80s. Madonna's 12 albums have sold a total of 64.5 million copies worldwide.

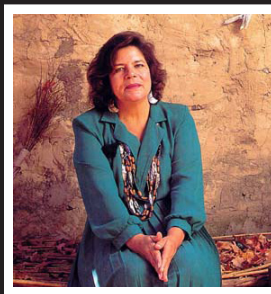


photo by Nickolas Muray

FRIDA KAHLO

(JULY 6, 1907 - JULY 13, 1954)

Considered one of Mexico's greatest artists, Frida Kahlo began painting after she was severely injured in a bus accident. Her work is noted for representing Mexican indigenous tradition and for its uncompromising depiction of the female experience and form. She later became politically active and married fellow Communist artist Diego Rivera. Connected to the Surrealist movement, Kahlo was described by one surrealist as a "ribbon around a bomb."



WILMA MANKILLER

(NOVEMBER 18, 1945 - APRIL 6, 2010)

Wilma Pearl Mankiller, the first female Chief of the Cherokee Nation, served as principal chief for ten years. She sought to improve the nation's health care, education system and government. After leaving office, Mankiller remained an activist for Native American and women's rights until her death. Mankiller won several awards including *Ms. Magazine's* Woman of the Year and the Presidential Medal of Freedom.



CLARE BOOTHE LUCE

(MARCH 10, 1903 - OCTOBER 9, 1987)

Clare Boothe Luce was a celebrated journalist, editor, playwright, and politician. She was the first American woman appointed to a major ambassadorial post abroad. From 1939 to 1940, she worked as a war correspondent. She served as a member of the House of Representatives and ambassador to Italy, was a public supporter of Barry Goldwater, and served on the President's Foreign Intelligence Advisory Board in the 1970s and 1980s.



JODI PICOULT

(B. MAY 19, 1966)

Jodi Picoult is a *New York Times* best-selling American author. Picoult wrote her first story at age five, entitled "The Lobster Which Misunderstood." Two of her short stories were published in *Seventeen* magazine while she was still in college. Picoult is the writer of a brief series of *Wonder Woman* comics, *Wonder Woman: Love and Murder*, and 21 novels, with some 14 million copies of her books in print worldwide.

FEMINIST ICONS

FEATURED IN WONDER CITY



RUPAUL

(B. NOVEMBER 17, 1960)

RuPaul is an American actor, drag queen, model, author, and recording artist who became widely known in the 1990s. RuPaul has performed as a man in a number of roles, usually billed as RuPaul Charles. Noted among famous drag queens for his indifference towards the gender-specific pronouns used to address him—both “he” and “she” have been deemed acceptable. He hosts the reality television shows *RuPaul’s Drag Race* and *RuPaul’s Drag U*.



OPRAH WINFREY

(B. JANUARY 29, 1954)

An American media proprietor, talk show host, actress, producer, and philanthropist, Winfrey is best known for *The Oprah Winfrey Show*, which was the highest-rated talk show in history. She has been ranked the richest African-American of the 20th century, the greatest black philanthropist in American history, and, for a time, the world’s only black billionaire. She is also, according to some, the most influential woman in the world.



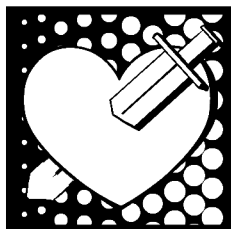
MARGARET THATCHER

(OCTOBER 13, 1925 – APRIL 8, 2013)

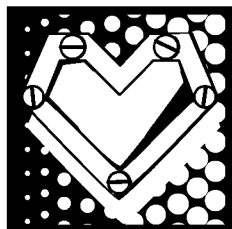
A British politician who was the Prime Minister of the United Kingdom from 1979 to 1990 and the Leader of the Conservative Party from 1975 to 1990, Margaret Thatcher was the longest-serving British Prime Minister of the 20th century and is the only woman to have held the office. A Soviet journalist called her the “Iron Lady,” a nickname that became associated with her uncompromising politics and leadership style.

WONDERCITY

COLORING SHEET OF BADGES EARNED



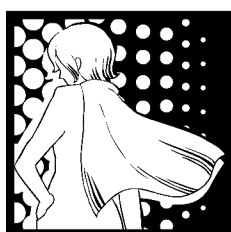
SELFLESS



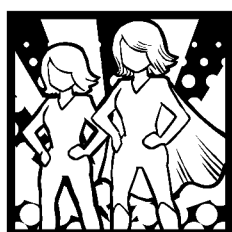
SELF-PROTECTIVE



PEOPLE'S PROTECTOR



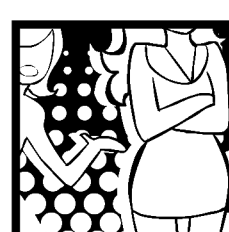
LONER



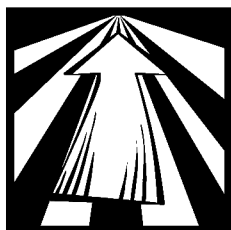
COLLABORATOR



CELEBRITY HERO



BRIDGE BUILDER



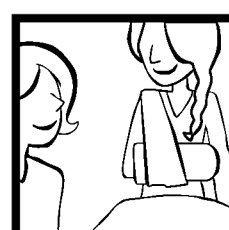
HEAD ON



ROUNABOUT



BRAINY HERO



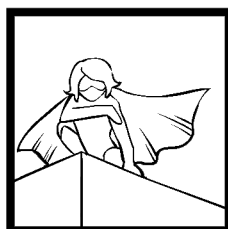
LEAN ON ME



PUBLIC HERO



SECRET IDENTITY



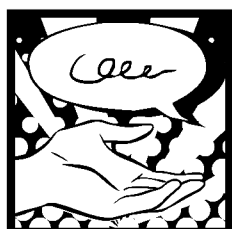
DARK CRUSADER



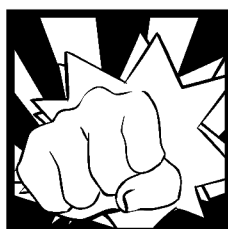
TRUE FRIEND



WITH YOUR POWER

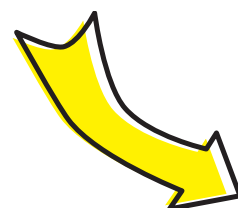


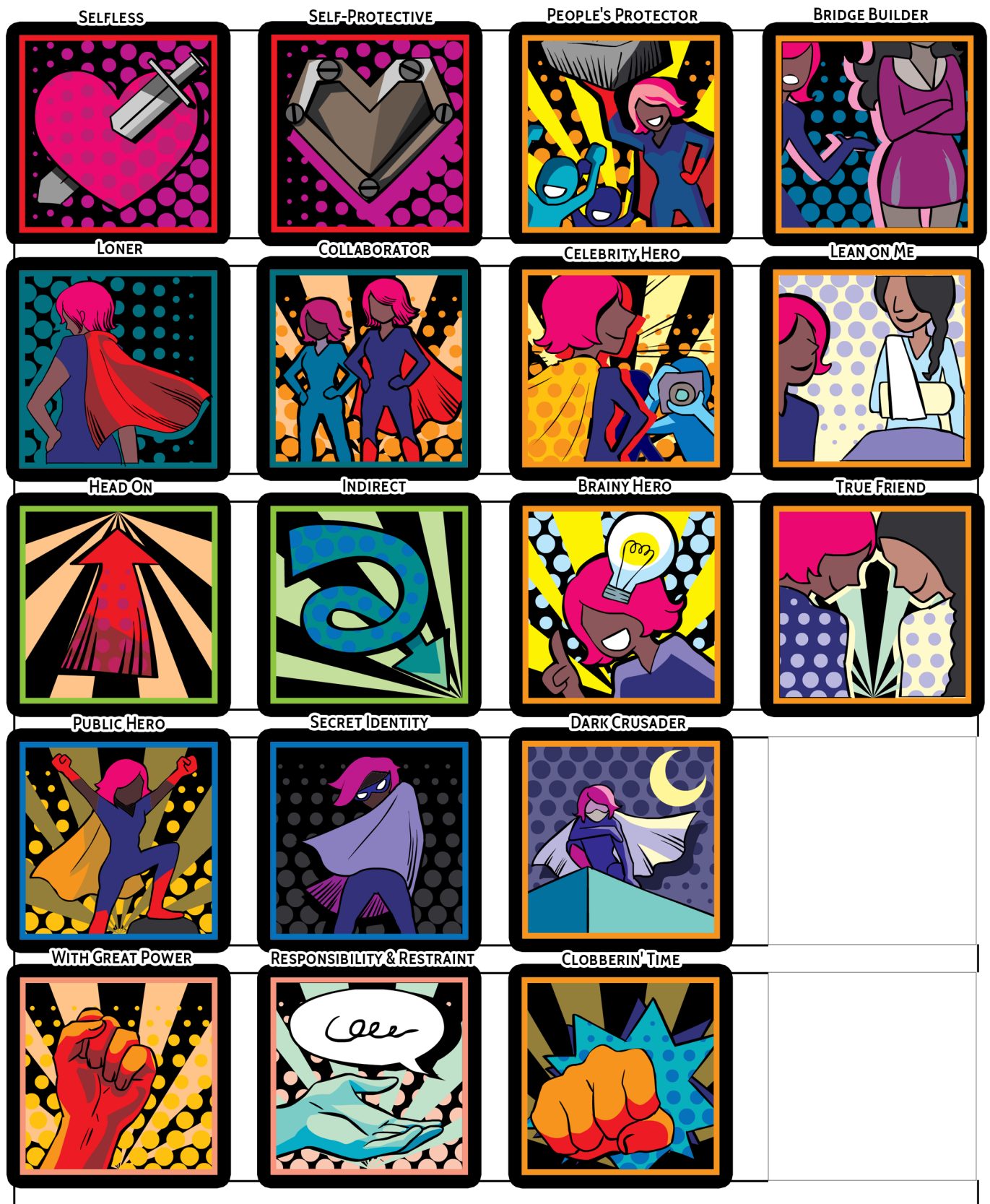
RESPONSIBILITY &
RESTRAINT



CLOBBERIN' TIME

Badges on the next page can be printed and used as stickers. These are formatted for **Avery® Easy Peel® White Square Labels 22805**, 1 1/2" x 1 1/2"





★ CREDITS ★

ABOUT THE CURRICULUM WRITER

Tracee Worley is an educator and curriculum developer who loves to design student-centered learning experiences. She has developed and implemented K–12 curricula, professional development workshops, and technology-based educational materials through her work with organizations such as Staff Development Workshops, ITVS, Tribeca Film Institute, Urban Arts Partnership, and the Brooklyn Historical Society. Her innovative work has been featured by NBC, NPR, and *The New York Times*. She holds a B. A. in African-American Studies from UC Berkeley, an M. A. in Education from Brooklyn College, and is currently pursuing an advance certificate in Digital Media Design for Learning from New York University.

WONDER WOMEN! THE UNTOLD STORY OF AMERICAN SUPERHEROINES

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Director of Engagement and Education

Brittany Truex

Graphic Designer

ITVS

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

