

# Gender Roles and Superpowers: A Content Analysis of Action Cartoons from 1982-2016

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## **Introduction**

This analysis seeks to understand the past and current landscape of gender in action cartoons. The goal was to explore not merely the number of female characters present, but also the types of roles female characters inhabit in the context of action cartoons. The Bechdel test sets a fairly low hurdle for representation: are there at least 2 female characters? Do they talk to each other? About something that isn't a man? This paper expands upon these questions, also asking are women heroes (or villains) who affect the plot through their actions in the same way men do, and what occupations do women have in these cartoons? Looking at cartoons from four different periods over the last thirty years reveals trends as gender representation has improved overall. Studies have shown the effects of gender representation on self esteem (Martins and Harrison 2012) and gender stereotypes (Scharrer 2013). By understanding the content that has been out there and is, we can strive to ensure representation becomes and remains diverse.

## **Methodology**

Shows were selected from popular action cartoons being made or aired from 1982-1986 (*Transformers*, *Thundercats*, and *Voltron*), 1992-1996 (*Batman: The Animated Series*, *Dexter's Laboratory*, and *X-Men: The Animated Series*), 2002-2006 (*Ben 10*, *Kim Possible*, and *Teen Titans*), and 2012-2016 (*The Legend of Korra*, *The Powerpuff Girls*, and *Steven Universe*). When selecting shows, emphasis was placed on particularly popular programs, either anecdotally or from evidence of the enduring appeal of certain franchises. These programs, through their popularity, reached more viewers and were likely to have had a more significant influence on viewers than less popular programs. Because some of the programs are quite old, this also increased the likelihood that the programs had reached digital distribution channels, allowing access for the purposes of this analysis.

All three programs from the 1980s have recently been rebooted, and *Transformers* in particular has maintained a high level of popularity over the last 32 years, with a media franchise that spans live-action films, animated series, comics, and of course, the toys the franchise was designed to sell. *Batman: The Animated Series*, *X-Men: The Animated Series*, and *Teen Titans* are part of larger comics franchises that are continually being rebooted across various media (*Teen Titans* is part of the DC comics universe, and was rebooted as the comedic *Teen Titans Go* in 2013). *Ben 10* has already had three sequels, and a reboot is set to launch in 2017. *The Powerpuff Girls* is a reboot of the 1998 series of the same name, and *The Legend of Korra* is a continuation of *Avatar: The Last Airbender*. *Dexter's Laboratory* had two initial seasons, from 1996-1999, with a “revival” series consisting of seasons 3-4 airing 2001-2003. Similarly, *Kim Possible* was supposed to end in 2005 after the movie *Kim Possible: So the Drama*, but was revived for a fourth season in 2007. *Steven Universe* is too new to have engendered any spin-offs or reboots (season 4 is still airing), but is critically acclaimed and has amassed an impressively long list of award nominations and wins since it started in 2013, including a James Tiptree Jr. Award Honor List win for Rebecca Sugar in 2015, based on the show’s remarkable treatments of gender and sexuality (Notkin 2016). The show features a male protagonist, but Steven wears a pink shirt and embodies the “feminine” qualities of love, empathy, and kindness, while the female characters are fierce fighters.

Two half-hour episodes from each show were watched, for a total of 12 hours of viewing, to give a deeper representation of the show. For consistency, the first two episodes of each show were selected for viewing. Shows were accessed via Hulu, Amazon Prime, YouTube, the Nickelodeon website, and iTunes. The five most prominent/major characters from each episode were analyzed for gender; each character was counted only once, even if the character appeared

in both episodes of the program, for a total of 76 characters. In order to analyze what women are doing in action cartoons, this analysis focuses on the use of *superpowers*, *magic*, and *high-tech gadgetry*, as applicable, in order to perform tasks that would otherwise not have been possible. Superheroes and villains alike in action cartoons use superpowers, magic, gadgetry, or a combination of one or more in order to achieve their goals, whether that's saving the world or trying to rule it; if women are to take equal part in action cartoons, they must first have abilities. *Superpowers* and *magic* encompass a range of abilities, including super-strength, the ability to fly, shoot lightning/other forms of energy, the ability to shape-shift, or the ability to summon weapons. *Tech* usage, for the purposes of this paper, is limited to gadgets that don't exist in the real world, or, if they do exist, would not be available to an ordinary person. For instance, Kim Possible's video communicator was high tech for the mid-2000s, and would not have been available to a normal kid, and so was counted as tech use, as opposed to Gwen's cell phone and laptop use in *Ben 10* during the same time period. Gwen's technology was not counted as tech use, as cellphones and laptops were readily available technologies for the time period. Had *Kim Possible* been made in the mid-2010s, however, the video communicator would not have been included as "tech use", because video calling is widespread and easily available. For simplicity's sake, this paper treats the use of superpowers, magic, and high-tech gadgetry all as "use of powers".

The use of powers by characters was further analyzed by how characters used it in each occurrence. Usage was defined as *helping*, *fighting*, *frivolous*, *pragmatic*, *threatening*, *escaping*, or *other*, and each occurrence was analyzed for context. For instance, many characters can fly. Sometimes, a character flies when walking or standing would work just as well (a frivolous use); in other instances, flying is clearly the more practical method of travel (a pragmatic use). All

types of power use were broken out by decade and by gender. Definitions for each usage type are below:

*Helping* Helping is defined as using powers to save someone's life (including one's own), to heal someone, or to assist with a task. For instance, a strong superhero might lift a heavy rock out of a path so that someone could continue along the path, or preventing a heavy rock from falling on them.

*Fighting* Fighting is defined as using powers, directly or indirectly, to attack one or more other people, or when two people attack one another. The goal is to kill, hurt, capture, or otherwise incapacitate the other person. Indirect use of powers might include punching someone with super-strength, or throwing something heavy at them. Direct use of powers includes blasting someone, as when Cyclops from *X-Men* uses his eye beams against someone, or when Starfire of *Teen Titans* shoots energy at opponents.

*Frivolous* Frivolous uses of powers do not have a positive or negative effect, but are often playful or showboating, as when Morph in *X-Men* shape shifts to amuse himself, or when the Autobots show off their transforming abilities to Spike in *Transformers*.

*Pragmatic* Pragmatic uses of powers use the power as a tool. For instance, Kim and Batman use tech to break into buildings in the course of their investigations, Autobots and Decepticons alike transform into planes and cars to travel more quickly, and the X-Men use their powers to open doors.

*Threatening* Threatening uses of powers involve preparing to use the power to fight, without following through. In some cases, a threatening action was immediately followed by a physical attack; these were coded as fighting rather than threats. Wolverine in the X-

*Men* is particularly prone to threatening others with his claws, showing his claws seven times in the two episodes viewed, threatening Cyclops alone three times.

*Escaping* In many cases, characters use their powers to escape tricky situations, or to flee a combat situation gone wrong. For instance, the Mutants of Plun-Darr from *Thundercats* teleport away when they fail to steal Lion-o's sword.

*Other* Some instances of power use don't fit neatly into the above categories; these are classified as other. Examples include Cyclops accidentally destroying a pool table when a bar patron removes his sunglasses, or the professional "bending" matches Korra sneaks off to see in *Legend of Korra*. The bending matches are not frivolous, since they are a pro-sport, but neither are they a pragmatic use of a benders' ability.

In order to assess more fully the role of female characters in action cartoons, the occupations of the major characters was also analyzed. Occupations were sorted into six categories: *civic position, family member, hero support/sidekick, superhero, villain, and other*.

*Civic position* Civic positions include police officers and employees of a town or city, like the Mayor of Townsville in *The Powerpuff Girls*.

*Family Member* Family members were ordinary people who were related to the heroes/main character, who do not aid the hero or serve as a sidekick, like Steven Universe's dad Greg.

*Hero support/sidekick* Some characters primarily provided support to a hero, whether it was with information, gadgets, or backup, or as a mentor/teacher to the hero. In *Kim Possible*, Wade provides Kim with information and gadgets, and Ron helps her on missions. Jaga in *Thundercats* appears to Lion-o to offer guidance and support.

*Superhero* Superheroes are powered individuals who use their skills to fight villains and help people. They may operate alone, as part of a team, or with a sidekick. In the case of Ron in *Kim Possible*, he was deemed a sidekick because of his general incompetence on missions. On the other hand, Robin from *Batman* is often considered Batman's sidekick, but is a skilled hero in his own right, and was counted as a superhero for the purposes of this analysis.

*Villain* Villains are the bad guys of an episode. They come into conflict with the superheroes when they try to steal, hurt others, or attack the superheroes directly. Notable examples include the Joker from *Batman*, Megatron from *Transformers*, or Dr. Animo from *Ben 10*.

*Other* A handful of characters did not seem to fall into any of the previous categories, and were classified as "other". These include Mako and Bolin from *The Legend of Korra*, who befriend Korra in the episode, but are not yet family, hero support, villains, or civic leaders, nor are they heroes themselves.

## Results

Each decade was first analyzed for the breakdown by gender of the five main characters. This showed an overall increase of female representation; in each decade, the number of characters analyzed was relatively stable, with 18-20 characters analyzed, but the percentage of female characters went from 5% to 53% from 1986 to 2016 (See Table 1). The increase was particularly dramatic within the last decade; the female characters from the 2010s represented 45% of the total female characters analyzed (See Table 2).

**Table 1:** Percentage of Male and Female Characters in each Decade

	Male	Female
<b>1980s (19 characters)</b>	95% (18)	5% (1)
<b>1990s (20 characters)</b>	70% (14)	30% (6)
<b>2000s (18 characters)</b>	72% (13)	28% (5)
<b>2010s (19 characters)</b>	47% (9)	53% (10)

**Table 2:** Percentage of Male and Female Characters by Decade

	1980s (19 characters, 3 hours)	1990s (20 characters, 3 hours)	2000s (18 characters, 3 hours)	2010s (19 characters, 3 hours)	Total (76 characters, 12 hours)
<b>Male</b>	33% (18)	26% (14)	24% (13)	17% (9)	71% (54)
<b>Female</b>	4% (1)	27% (6)	23% (5)	45% (10)	29% (22)

The Bechdel test was also applied to each show; a show passed if at least one of the two episodes viewed passed (see Table 3). Not a single show in the 1980s passed. There was only one major female character in the 1980s shows, Cheetara from *Thundercats*. *Thundercats* had a supporting female character, Wilykit, but she and Cheetara never spoke to one another.

*Transformers* had no female characters at all, and the two supporting female characters in

*Voltron* appeared in different episodes. The 1990s shows fared only marginally better; *X-Men* passed, as Jubilee and Storm discussed their mutant powers, but the other two shows didn't.

*Batman* had two supporting female characters, but in different episodes. *Dexter's Laboratory* had two female characters, Dexter's mother and sister, who never speak to one another in the episode they both appear in. In the 2000s, *Kim Possible* and *Teen Titans* both pass all three questions; Gwen is the only female character in *Ben 10*, so it fails. Encouragingly, all three shows from the 2010s passed the Bechdel test.



**Table 3: The Bechdel Test**

Decade	Show	Bechdel Question #1	Bechdel Question #2	Bechdel Question #3	Pass/Fail
1980s	<i>Thundercats</i>	No	No	No	Fail
	<i>Transformers</i>	No	No	No	Fail
	<i>Voltron</i>	No	No	No	Fail
1990s	<i>Batman</i>	No	No	No	Fail
	<i>Dexter's Laboratory</i>	No	No	No	Fail
	<i>X-Men</i>	Yes	Yes	Yes	Pass
2000s	<i>Ben 10</i>	No	No	No	Fail
	<i>Kim Possible</i>	Yes	Yes	Yes	Pass
	<i>Teen Titans</i>	Yes	Yes	Yes	Pass
2010s	<i>The Legend of Korra</i>	Yes	Yes	Yes	Pass
	<i>The Powerpuff Girls</i>	Yes	Yes	Yes	Pass
	<i>Steven Universe</i>	Yes	Yes	Yes	Pass

**Table 4: Power Use**

		Power Type							
		Escaping	Fighting	Frivolous	Helping	Pragmatic	Threatening	Other	All
1980s	M	9% (9)	28% (29)	6% (6)	8% (8)	38% (39)	2% (2)	9% (9)	102 (96%)
	F	0% (0)	50% (2)	0% (0)	0% (0)	50% (2)	0% (0)	0% (0)	4% (4)
	All	8% (9)	29% (31)	6% (6)	8% (8)	39% (41)	2% (2)	8% (9)	106
1990s	M	2% (2)	43% (44)	14% (14)	5% (5)	19% (20)	11% (11)	7% (7)	75% (103)
	F	0% (0)	34% (12)	9% (3)	6% (2)	49% (17)	0% (0)	3% (1)	25% (35)
	All	1% (2)	41% (56)	12% (17)	5% (7)	27% (37)	8% (11)	6% (8)	138
2000s	M	3% (5)	51% (74)	4% (6)	10% (14)	22% (31)	3% (5)	6% (9)	68% (144)
	F	4% (3)	55% (37)	4% (3)	12% (8)	21% (14)	1% (1)	1% (1)	32% (67)
	All	4% (8)	53% (111)	4% (9)	10% (22)	21% (45)	3% (6)	5% (10)	211
2010s	M	0% (0)	36% (4)	9% (1)	0% (0)	18% (2)	9% (1)	27% (3)	14% (11)
	F	2% (1)	34% (22)	31% (20)	0% (0)	29% (19)	2% (1)	3% (2)	86% (65)
	All	1% (1)	34% (26)	27% (21)	0% (0)	27% (21)	3% (2)	7% (5)	76
All Years	M	4% (16)	42% (151)	8% (27)	8% (27)	26% (92)	5% (19)	8% (28)	68% (360)
	F	2% (4)	43% (73)	15% (26)	6% (10)	30% (52)	1% (1)	2% (4)	32% (171)
	All	4% (20)	42% (224)	10% (53)	7% (37)	27% (144)	4% (21)	6% (32)	531

The use of powers by male and female characters was analyzed, broken out by usage type. Unsurprisingly, in the 1980s men dominated the use of powers, accounting for 96% of all uses (they represent 95% of the characters). The 1990s saw the number of uses of powers by men remain steady, increasing from 102 to 103, but the number of uses by women went up from 4 to 35; males accounted for 75% of power use. The 2000s saw a similar trend, with men accounting for 68% of power use, and women for 32% (almost doubling the raw numbers, which increased from 35 to 67). In the 2010s, there was a dramatic decline in the use of powers by male characters, falling to 14% of power usage, compared to 86% by women. Across all periods, 68% of all usage was by men, and 32% by women. Fighting was by far the most prevalent use for

powers; 42% of all uses of power across genders and decades were fighting. Pragmatic uses of power came in second at 27% of total uses of power; in the 1980s, pragmatic uses of power beat out fighting for male characters and all characters, and in the 1990s, for female characters. All other uses of powers were generally insignificant, with frivolous uses of power a distant third at 10% of total power use. (See Table 4).

Lastly, the occupations of female characters was analyzed in comparison to male characters. The 1980s had only one female character, a superhero. The male characters also filled limited roles, appearing primarily as superheroes or villains, with two characters as “hero support”. The 1990s and 2000s saw a significant diversification of male roles, but female characters were either family members or superheroes. It’s only in the 2010s that female characters perform a variety of different occupations (see Table 5).

**Table 5: Occupations**

		Occupation					
		Civic position	Family member	Hero Support	Superhero	Villain	Other
1980s	Male (18)	0% (0)	0% (0)	11% (2)	56% (10)	33% (6)	0% (0)
	Female (1)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)
	Total (19)	0% (0)	0% (0)	11% (2)	58% (11)	32% (6)	0% (0)
1990s	Male (14)	14% (2)	0% (0)	7% (1)	43% (6)	21% (3)	14% (2)
	Female (6)	0% (0)	33% (2)	0% (0)	67% (4)	0% (0)	0% (0)
	Total (20)	10% (2)	10% (2)	5% (1)	50% (10)	15% (3)	10% (2)
2000s	Male (13)	0% (0)	0% (0)	23% (3)	31% (4)	31% (4)	15% (2)
	Female (5)	0% (0)	0% (0)	20% (1)	60% (3)	0% (0)	20% (1)
	Total (18)	0% (0)	0% (0)	22% (4)	39% (7)	22% (4)	17% (3)
2010s	Male (9)	11% (1)	22% (2)	11% (1)	11% (1)	22% (2)	22% (2)
	Female (10)	10% (1)	0% (0)	10% (1)	70% (7)	10% (1)	0% (0)
	Total (19)	11% (2)	11% (2)	11% (2)	42% (8)	16% (3)	11% (2)
Total	Male (54)	6% (3)	4% (2)	13% (7)	39% (21)	28% (15)	11% (6)
	Female (22)	5% (1)	9% (2)	9% (2)	68% (15)	5% (1)	5% (1)
	Total (76)	5% (4)	5% (4)	12% (9)	47% (36)	21% (16)	9% (7)

## Discussion

The increase in female representation in action cartoons is hardly surprising given the overall trends in television and movies have been improving over the same time period. In the 1970s, the distribution was 75% male to 25% female, improving to a roughly 60/40 split by the 1980s; it hasn’t improved much since then (Scharrer 2013). Nonetheless, it’s heartening to see

the increase. *Kim Possible*, which aired only last decade, boasts a female lead, but only two of the eight characters analyzed were female. In contrast, *The Powerpuff Girls* had 4 of 7 roles filled by female characters, *Steven Universe* had 3 of 5, and *The Legend of Korra* had 3 of 7, all significant increases on *Kim Possible*. Similarly, it is heartening, but not surprising, to see the increased rate of shows passing the Bechdel Test, with the test attracting significant media attention in recent years, as when *Pacific Rim* famously failed to pass the test in 2013 (Romano 2013). Interestingly, however, *Pacific Rim* is often lauded for its progressive treatment of race and feminism; it inspired its own test, the Mako Mori test, which assesses movies based on the narrative arcs of their female characters (Romano 2013). As gender representations improve, the tools used to analyze them are increasingly being refined.

The increase in gender representation led to an increase in female characters using powers, but interestingly, in the 1990s and 2000s, the amount of use of powers went up significantly. From the 1980s to the 1990s, the amount of use of powers by male characters held steady, but female use increased significantly; by the 2000s, use of powers by either gender had increased, and cartoons in the mid-2000s featured twice as many uses of powers by characters of both genders. The 2010s saw a marked decrease in the amount of powers used, particularly from male characters; male characters used powers only 11 times in this time period, compared to 65 uses by female characters. (It is worth noting that the 2000s numbers may have been skewed upwards by the first episode of *Teen Titans*, which had about five minutes of non-combat sequences throughout the episode.) Despite the increased use of powers, female characters, who account for 29% of the total characters analyzed, account for 32% of powers used. Until representation is consistently equal across genders, women as heroes will lag behind men.

The relatively even gender distribution among “frivolous” uses of power was unexpected. My assumption would have been that female characters would have been more likely to use their powers frivolously than males, using them superficially to alter appearances. Instead, most incidences of female characters using their powers frivolously were instances of floating when standing would have made just as much sense; male characters were usually showing off when they were being frivolous. Unsurprisingly, female characters were overall also more likely to use their powers to help others (or themselves) than male characters—73% of all instances of helping were done by male characters, but they are 68% of the total character population. The skew is partially attributable to the paucity of female characters in earlier years; there were no instances of helping in the 2010s at all, when female representation and female power usage were at their highest. In the 1980s, all instances of characters using their powers to help were done by male characters; in the 1990s and 2000s, the breakdown roughly mirrored the gender breakdown for that decade, with female characters helping slightly more than male characters. In the 1990s, helping was done by males 71% of the time and males were 75% of the total character population, while in the 2000s, they did 64% of the helping and were 68% of the character population. Stereotypes of women being more nurturing would suggest that female characters would have been significantly more likely to help others than male characters, but this was not the case.

With the exception of the 1980s, female characters were also more pragmatic than male characters. Overall, females performed 36% of all pragmatic power uses, while representing 32% of characters. In the 1990s, they were particularly pragmatic, representing only 25% of characters but performing 46% of the pragmatic acts performed that decade. This whopping number is largely attributable to the *X-Men*; Storm in particular uses her weather powers

cleverly, at various points creating cloud cover and using fog to expose laser alarm-grids, not to mention the more dramatic use of lightning to open locked doors. In the 2010s, where women dominated the use of powers, just under 30% was pragmatic use (34% was fighting, and 31% frivolous).

The analysis of occupations by gender shows we still have work to do as far as representation of female characters. It's only in the last decade that female characters have been able to fill a variety of roles in a world, appearing as hero support, civic leaders, and villains; the only significant character who was a female villain appeared in *The Powerpuff Girls* (*Voltron* and *Kim Possible* each had a female villain, but neither was a significant enough character for the purposes of this analysis), and the only female civic figure was police chief Lin Beifong in *The Legend of Korra*. It is no coincidence that this is the only time period studied where female characters and male characters appear at parity; when males outnumber females significantly, there are fewer opportunities for diversity of occupations. Each female character thus bears an increasing weight to represent all of her gender, and is more likely to be made significant in the plot, as the token female character.

The specific shows selected from each decade is a major limitation in the findings of this paper. Because only three shows were selected from each decade, and from a four-year period within that decade, the data represents only a small fraction of the content aired. All three shows selected from the 1980s, for instance, were among the most popular of the time period, but there were popular "girl" shows, like *She-Ra: Princess of Power*, and *Jem and the Holograms* that were on the air around the same time. These "girl shows" would have had better gender representation, but smaller market shares. Similarly, if different shows had been selected from the 2010s, there would be worse gender representation; *The Powerpuff Girls* features three

female superheroes as the main characters, *The Legend of Korra* is also centered around a female hero, and *Steven Universe* is noted for its strong female characters. Assuming access to the programs was not an issue, a look at all of the action cartoons airing within one year from each decade would have given more robust results.

Choosing the first two episodes of each show may also have skewed the results, both in terms of gender and power use. The 1980s shows began with multi-part stories meant to introduce the characters and world build, and spent quite a lot of time introducing exposition, which resulted in fewer action scenes. Indeed, *Transformers* started with a three-part story, so the climax of the narrative arc wasn't analyzed. While *X-Men* also spent time introducing the characters, they were able to rely on the audience's familiarity with the franchise to an extent, and so were able to focus more on action. *Ben 10* and *The Legend of Korra*, like the 1980s cartoons, were both slowed down somewhat by introducing the premise of the show and establishing characters. Other shows jumped right in, but were not necessarily particularly action-heavy, especially when an episode's production numbers didn't necessarily match the broadcast order, as in the cases of *Batman* and *Kim Possible*. On the other hand, some of these early episodes may have been *more* action heavy, since they wanted to lure new viewers in; a more comprehensive analysis would need to be conducted to determine which factor is at play, if any. Ideally, entire seasons of shows would be analyzed to expose overall trends in action and gender representation.

Because these are all action cartoons, there is a heavy emphasis on physical aggression, with fighting comprising over 40% of all use of powers in the episodes analyzed. It's clear that increased representation of female characters on a meaningful level is important to the girls who watch the show; Martins and Harrison (2012) found that "television exposure predicted a

decrease in self-esteem for all children except White boys”, suggesting a powerful tie between the types of characters shown on television and their audiences (351). Even so, the increased physical aggression and its potential effects on young female viewers is troubling. Strasburger, Wilson, and Jordan (2014) find “powerful evidence that television violence can have a cumulative effect on aggression over time” (p. 149). And it’s only more recently that researchers are finding longitudinal studies that show increased aggressive behavior in girls, correlated to their exposure to violence on TV (Huesmann et al., 2003). Another cause for concern is not isolated to action cartoons: the proportions of the female bodies on display in many shows are stylized to absurd, often anatomically impossible levels. DeeDee from *Dexter’s Laboratory* is highlighted in Herche and Götz’s “The Global Girl’s Body” (2008) as being an extreme example of a long-legged female character, and Kim Possible’s absurdly tiny waist is also called out (p 18-19). This analysis did not cover appearances, but this would be a fruitful area for further research, particularly as it relates to self esteem.

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## Appendix

### Shows Watched

Three shows were selected from each decade, and the first two episodes of each were viewed, as presented on streaming services. Shows were accessed via Hulu, YouTube, or Amazon Prime, or episodes were purchased on iTunes (*Kim Possible* and *Teen Titans*). *The Legend of Korra* was accessed via nick.com on 12/10/16; as of 12/12/16 the episodes viewed are no longer available.

1982-1986 shows:

- *Thundercats* (1985); “Exodus”, “The Unholy Alliance”
- *Transformers* (1984); “More Than Meets The Eye, Part 1”, “More Than Meets The Eye, Part 2”
- *Voltron* (1984); “Space Explorers Captured”, “Escape to Another Planet”

1992-1996 shows:

- *Batman: The Animated Series* (1992); “On Leather Wings”, “Christmas with the Joker”
- *Dexter’s Laboratory* (1996); “DeeDeemensional/Magmanamus/Maternal Combat”, “Dexter Dodgeball/Rasslor/Dexter’s Assistant”
- *X-Men: The Animated Series* (1992); “Night of the Sentinels, Part 1”, “Night of the Sentinels, Part 2”

2002-2006 shows:

- *Ben 10* (2005); “And Then There Were 10”, “Washington BC”
- *Kim Possible* (2002); “Crush”, “Sink or Swim”
- *Teen Titans* (2003); “Final Exam”, “Sisters”

2012-2016 shows:

- *The Legend of Korra* (2012); “Welcome to Republic City”, “A Leaf in the Wind”
- *The Powerpuff Girls* (2016); “Escape from Monster Island/Princess Buttercup”, “The Stayover/Painbow”
- *Steven Universe* (2013); “Gem Glow/Laser Light Cannon”, “Cheeseburger Backpack/Together Breakfast”