57 Review Questions on "Betty Crocker's Picture Cookbook", "Women, Love and Sex", "Rock Hudson's Body", "The Luckiest Generation", "Entering the Fifties", "Autoeroticism", *The Celluloid Closet* and some general questions on dating and the study of visual culture.

1. What distinguished Betty Crocker's Cookbook and made it so popular?
2. Who was Betty Crocker?
3. Why did people buy cake mixes?
4. What elements of the packaging and presentation made Swanson TV dinners so successful?
5. Can you give an example where the "eye appeal" of the food made up for so-so taste?
6. What were some products other than food that used colour as a major selling point?
7. What kind of college courses were seen as appropriate to educate women?
8. What did Freudian psychologists believe would happen if you tried to perform jobs or functions that belonged to the opposite sex?
9. Distinguish between Doris Day, Marilyn Monroe and Elizabeth Taylor. (The three types of women who appeared as romantic leads in movies.)
10. Were most women ready to rebel against their roles as inferior beings by the end of the 1950s? Why or why not?
11. What was the "big lie" that was invented and disseminated to justify sexism?
12. How and where was sexism perpetuated/reinforced in institutions such as school?
13. "Tradition might have it that a woman's place was in the home, but the statistics indicated otherwise." Explain.
14. How were women victimized by ideals of romantic love?
15. What was the real message of most of the ads aimed at women in the 1950s?
16. Who was Alfred Kinsey?
17. Hollywood began emphasizing the "spectacular size of its image" in the 1950s. How and why?
18. Two ways in which Rock Hudson's physical presence was enhanced in photographs.
19. How was Rock Hudson's image different from other male stars of the era?
20. Explain what story was told photographically about Rock Hudson's marriage. What effect did these pictures have?
21. Why didn't Rock Hudson come out of the closet?
22. What does "anachronistic" mean?
23. This article by Thomas Hine discusses a group which he calls “the luckiest generation.” Who were they What social/demographic trends made them so lucky?
24. Immediately after the end of the war there was a huge demand for houses and consumer goods. Hine writes that the main challenge for builders and manufacturers was to “get the product out as quickly as possible and at an affordable price.”(18) But when the market slowed down, manufacturers had to find creative ways to keep sales high. Referring to children, automobiles, furniture and house design, explain how marketers encouraged people to keep buying.
25. How do trends in what people were eating show that that advertising was influential during this period? (24)
26. Hine analyses chips and dip as a visual phenomenon. What connections does he make between this new snack and other trends in the culture? (25-27)
27. Why were experts featured so often in the culture?
28. How was life different for men and women? How were they depicted in advertising and other images? (28-31)
29. How was suburban life different from what had come before? What did the critics say about it? Were those criticisms true? What were some of the challenges for the people who lived there?
30. "Entering the Fifties" begins by saying that there was lots of reminders or "surface indications" that America had been at war. What were some of these?
31. Internationally, there are two new superpowers. Who are they? What is their relationship? How do Americans feel as the fifties begin?
32. What new advances made people healthier?
33. Change was coming, but it wasn't here yet. What are some examples of how the big changes of the 20th Century had not yet happened?
34. At the beginning of "Autoeroticism" the author, Karal Ann Marling describes the relationship between 1950s and America and the automobile as “wonderful, embarrassing and disquieting.” Can you explain?
35. Explain the following: Levittown(131) Naugahyde(132) Fordism/Sloanism(136)
36. What were some of the ways that cars were advertised?
37. What did Europeans think of American cars?
38. How did Sputnik affect the automobile business?
39. Major metaphors used to advertise cars?
40. What were some of the crazier accessories?
41. Marling quotes Martineau saying, “The automobile tells us who we are and what we think we want to be. It is a portable symbol of our personality and our position, the clearest way we have of telling people our exact position”(136). Is this still true? Is that a good thing?
42. Describe the difference between the modernist aesthetics of designers and the fantasy-driven taste of the stylists. Which did everyday Americans like better?
43. How does the author analyze the frequent image of the lady driver?
44. What did cars mean in the life of Elvis Presley?
45. What was the "sissy?"
46. What were some ways that gay or lesbian characters appeared in Hollywood films even after the Hayes Code?
47. In The Celluloid Closet, some of the writers and filmmakers discuss the idea of a film having a gay subtext. What is this? Can you give an example?
48. What was the system of dating in the 1930s?
49. What are some reasons why dating changed in the 1950s and the age of marriage dropped?
50. How has the understanding of same sex desire changed in the past century?
51. What was it like to be gay in the 1950s?
52. What is “visual culture”? What kinds of images can be studied?
53. How does the study of visual culture differ from the traditional study of art history?
54. What advantages are there to studying visual artefacts as well as written texts? What can we learn from them?
55. Is it easier or harder to critically examine or study visual documents from the past than it is to interpret contemporary ones we see every day? Why?
56. What are some of the difficulties inherent in studying images? (make a list)
57. What questions can we ask when looking at an image to try to avoid misreading it?