Teacher’s Guide

Historic Editorial Cartoon Exhibit

The Oregonian
1850-2000
Teacher’s Guide

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“A good editorial cartoonist can produce smiles at the nation’s breakfast tables and, at the same time, screams around the White House. That’s the point of cartooning: to tickle those who agree with you, torture those who don’t, and maybe sway the remainder.”

—Newseum web site introduction to David Horsey exhibit
Editorial cartoons make sense out of our experiences. Humans have been drawing pictures about their daily lives for years. These pictures form important contemporary day-by-day records of human history. Long before the printing press, humans painted pictures in caves or carved images into stone. From Native American hieroglyphs to French cave paintings, they form the earliest record of our history as humans.

As high school journalism advisers, we’ve noticed that people love cartoons. They make us laugh, but we’ve also noticed they can make people angry, sad, outraged, help us see things more clearly, and speak to us about the human spirit and the frailties of the human condition. War, violence, love, peace, the environment, politics, are all fodder for the editorial cartoonist. Often called political cartooning, expressing an opinion is an American birthright, and the editorial cartoonist is no exception.

Although editorial cartoons became popular with the advent of mass media, the first American editorial cartoon is considered to be Benjamin Franklin’s [snake divided into 13 sections] cartoons. Editorial cartoons have gone from being featured on the front pages of early newspapers to landing on the opinion pages of most American newspapers.

While editorial cartoons have been aligned closely with newspapers over the last century, they are experiencing a renaissance on the world wide web. Newspaper readers are treated to their own editorial cartoonist’s point of view every day, but only recently were able to sample the work of many other fine editorial cartoonists on the world wide web. Now through the magic of the Internet Americans can tune in to a diversity of voices every day through editorial cartoons.

Yet one cannot deny the importance of a local voice when it comes to editorial cartoons. Five days a week, The Oregonian’s Jack Ohman renders his judgments on contemporary life in Oregon, the Northwest, the United States and the world. It’s important to have a local or regional perspective on the news.

The popularity of editorial cartoons can be seen this election year. The Library of Congress is featuring an exhibit on editorial cartoonist Herblock, while across the river in Virginia the Freedom Forum’s Newseum’s exhibit focuses on presidential elections and editorial cartoons. You can walk down one side of the exhibit and see selections from presidential races of the past, as well as another wall of current editorial cartoons.

In December 2000, The Oregonian opened its own show at the Oregon Historical Society. We hope you and your students will be able to join us for this special exhibit.

The success of the editorial cartoonist often comes from taking a current issue and setting it in a new context through metaphor, allusion, simile, symbolism or exaggeration. Artistically, most editorial cartoonists have used pen and ink or grease pencil to illustrate their images. Editorial cartoonists sometimes express public opinion, sometimes lead the public in thinking about the issues of the day.

Cartoonists draw extensively from popular culture, whether it’s Rodin’s sculpture The Thinker or the movie The Wizard of Oz or the book Mein Kampf. Popular culture provides the links that make learning meaningful. No matter what subject you teach or study, editorial cartoons are an excellent way to introduce and develop it. By collecting cartoons from the daily newspaper or surfing for specific cartoons online, the editorial cartoon can be used in Art, English, Social Studies and Journalism classes. You can use editorial cartoons as an anticipatory set, an introduction to a unit—or as a unit by itself; whether you are reviewing different eras of American history, or introducing the idea of symbolism in a novel. This guide shows how editorial cartoons can be used in a variety of classroom situations and for a variety of purposes, no matter what the subject. There is so much more information that we didn’t have the time or space to include here that we encourage you and your students to study editorial cartooning more in-depth through the books and web sites mentioned elsewhere in this guide. We are sure that it will deepen your appreciation of this particular—and entertaining—form of journalism.

Rob Melton, MJE
Benson Polytechnic H.S.
Portland, Ore.

Dave Bailey
Lincoln H.S.
Portland, Ore.
Find the cartoonist

Find a cartoon for each cartoonist that you think best represents that cartoonist’s work on exhibit. Discuss your results with your classmates.

**Edward “Tige” Reynolds**

1877–1931

Edward S. “Tige” Reynolds got his first newspaper job as a typesetter at the age of 18. One day he drew a picture of Grover Cleveland riding a bicycle into a path that Benjamin Harrison had strewn with tacks. His editor liked it and Reynolds, who never had a drawing lesson in his life, became a cartoonist. He worked for several newspapers before coming to The Oregonian, where he became editorial cartoonist in 1916.

**Howard Fisher**

1890–1962

For 27 of his 37 years with The Oregon Journal, Howard Fisher was the newspaper’s editorial cartoonist. His originals were requested by many famous people of the day — Harry S. Truman and FBI Director J. Edgar Hoover, to name a few, and he won first prize in a contest sponsored by “Editor and Publisher” magazine in 1935. His trademark was an impish beaver wearing a pair of checkered rousers supported by a single suspender.

**Quincy Scott**

1882–1965

Post-Depression and World War II provided plenty of material for Quincy Scott, editorial cartoonist for The Oregonian from 1931–1949. For 18 years, Scott was a seven-cartons-a-week man, working from the 10th floor of the old Oregonian building at S.W. 6th and Alder. A free-enterprise Republican, he frequently lampooned Franklin Delano Roosevelt’s New Deal by caricatureing it as a “Gnu Deal.”

**Carl Bonelli**

1904–1981

Carl Bonelli was on the art staff of The Oregon Journal for 11 years before succeeding Howard Fisher in 1956. He was a graduate of California Institute of Fine Arts in San Francisco and had worked at the Fresno Bee and the Sacramento Bee when he was hired by The Journal in 1947. Bonelli was a perfectionist, and the detail in his cartoons was extraordinary. Here’s his advice to prospective cartoonists: Master art first; cartooning will follow.

**Art Bimrose**

1912–1999

Throughout his 34-year career as editorial cartoonist at The Oregonian, Art Bimrose never lost sight of the man on the street. “I like to draw the little guy,” he said, “the voter, taxpayer, the one getting the brunt of everything.” A master of folksy humor, Bimrose became interested in art when he was a student at Grant High School in Portland. He worked as a free-lance artist in San Francisco before he hired on at The Oregonian in 1937.

**Jack Ohman**

1960–

Jack Ohman was 23 when he was hired by The Oregonian in 1983. He was the youngest syndicated editorial cartoonist in the United States, with cartoons distributed to newspapers all over the country through Tribune Media Services. Although Ohman is best known for his stinging, visually accurate exaggerations of public figures, his eulogy to the crew of space shuttle Challenger touched the hearts of The Oregonian readers.
### Matching game

An understanding of the following historical events will add to your understanding of the editorial cartoons. Historical events which are referenced in The Oregonian display include the following. Can you match the historic event to the cartoon?

<table>
<thead>
<tr>
<th>HISTORICAL EVENT</th>
<th>CARTOON TITLE</th>
<th>CARTOONIST</th>
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<tbody>
<tr>
<td>Armistice Day, Nov. 11, 1918</td>
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<td>Japanese invasion of China, 1931</td>
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<td>Germany invades Poland, Sept. 19, 1939</td>
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<td>Churchill becomes Prime Minister of Great Britain</td>
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<td>Paris falls to the Nazis, June 1940</td>
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<td>FDR looks at third term</td>
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<td>Opening of the Grand Coulee dam</td>
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<tr>
<td>Japan attacks Pearl Harbor, June 6, 1941</td>
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<td>Atomic bomb on Hiroshima, Aug. 8, 1945</td>
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<td>House begins investigations of un-American/</td>
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<td>Communist activities in U.S., 1953</td>
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<td>U.S. effort at first satellite launch fails</td>
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<td>Dec. 7, 1957</td>
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<tr>
<td>Stalin’s birthday</td>
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<td>Death of Thomas Edison</td>
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<tr>
<td>Death of Walt Disney, Dec. 18, 1966</td>
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<tr>
<td>Sales tax for schools proposed by Gov. Tom McCall,</td>
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<td>Oct. 19, 1967</td>
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<tr>
<td>Defeat of sales tax by voters, June 5, 1969</td>
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<tr>
<td>Man lands on the moon, July 22, 1969</td>
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<td>Damaged Apollo 13 returns safely, April 18, 1970</td>
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<tr>
<td>Kent State, May 6, 1970</td>
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### Historical Events

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<tr>
<th><strong>HISTORICAL EVENT</strong></th>
<th><strong>CARTOON TITLE</strong></th>
<th><strong>CARTOONIST</strong></th>
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<tr>
<td>Munich Olympic massacre of Israeli athletes, Sept. 6, 1972</td>
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<td>Ayatollah Khomeini comes to power</td>
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<td>Manuel Noriega goes on trial</td>
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<td>Clarence Thomas to the Supreme Court</td>
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<td>Challenger shuttle explodes, 1986</td>
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<td>Collapse of the Soviet Union, 1991</td>
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<td>National test shows U.S. students deficient in geography, 1988</td>
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<td>Ma Anand Sheela sentenced for role in poisoning salad bar in The Dalles, part of Rajneesh movement, 1988</td>
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<td>Exxon Valdez spills oil in Alaska, 1989</td>
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<td>Environmental study calls for removal of BPA dams</td>
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<tr>
<td>Death of Jim Henson, 1990</td>
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<tr>
<td>World War I</td>
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<td>World War II</td>
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<td>Korean War</td>
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<td>Gulf War</td>
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<td>Middle East War</td>
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Look it up

Cartoons in The Oregonian display include the following vocabulary words that may be unfamiliar to you. A recognition of the following words will add to your understanding of the cartoons. Research each of the terms and write an explanation or definition for each.

**Social Studies vocabulary**

- armistice
- expansionism
- rationing
- New Deal
- McCarthyism
- absolutism
- “new order”
- segregationists
- backlash
- bear market
- bull market
- buying on margin
- CCCP
- genocide
- purge

**English vocabulary**

- Four Horsemen of the Apocalypse
- caricature
- satire
- irony
- symbolism
- exaggeration
- understatement
- simile
- metaphor
- allusion
- character
- conflict
- setting
- theme
- point of view

**Arts vocabulary**

- aesthetic
- artistic elements
- technical skills
- criticism
Caricature

Caricature is a representation, especially pictorial or literary, in which the subject’s distinctive features or peculiarities are deliberately exaggerated or distorted to produce a comic or grotesque effect.

Find a cartoon in today’s newspaper that exaggerates the way a real person looks. Locate a photograph of the public official. Compare the two. What is exaggerated? Why?

Find a mug shot (portrait) of a well-known public official or public figure in today’s The Oregonian and paste it below. In the box on the right, exaggerate some feature of the person. Choose something that is related to the reason the person is in the news today.
Symbolism

A symbol is anything that stands for or represents something else. A conventional symbol is one that is widely known and accepted, such as the United States flag symbolizing freedom. A personal symbol is one developed for a particular cartoon by a particular author.

Look through The Oregonian for conventional symbols used in this week’s editorial cartoons. Write it on the line to the left. Your teacher may ask you to attach the cartoons you have chosen. Then explain what the symbol means.

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<tr>
<th>Conventional Symbol</th>
<th>Explanation/meaning</th>
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<th>Personal Symbol</th>
<th>Explanation/meaning</th>
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**Irony**

I*rony* is the contrast between what is stated and what is meant, or between what is expected to happen and what actually happens. In *verbal irony*, a word or phrase is used to suggest the opposite of its usual meaning. In *dramatic irony*, there is a contradiction between what a character knows and what the audience knows to be true. In *irony of situation*, an event occurs that directly contradicts the expectations of the characters, or the reader, or of the audience.

Look through The Oregonian for examples of irony used in this week’s editorial cartoons. Write the irony on the line to the left. Your teacher may ask you to attach the cartoons you have chosen. Then explain what is ironic about it on the right.

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<th>Verbal irony</th>
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<th>Situational irony</th>
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Main idea

The *main idea* is not usually stated in words. It is communicated through the drawing. The main idea is the meaning the cartoonist wants you to walk away with after you've examined the cartoon.

For this exercise, you will need to choose three cartoons and write down what you think the cartoonist is trying to say.

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The cartoonist is saying ________________________________________________

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The cartoonist is saying ________________________________________________

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Artistic devices/terms

Satire

Satire is writing that ridicules or criticizes individuals, ideas, institutions, social conventions, or other works of art or literature. The writer of satire may use a tolerant, sympathetic tone or an angry, bitter tone. Satire can be used in prose, poetry, and editorial cartoons.

Look through The Oregonian for examples of satire used in this week’s editorial cartoons. Write what the cartoon is criticizing on the line to the left. Your teacher may ask you to attach the cartoons you have chosen. Then explain what is ironic about it on the right.

Subject of criticism or ridicule

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What is a strength of using satire?

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What can be a problem with using satire?
Allusion

Allusion is a reference to a well-known person, place, event, literary work, or work of art. Writers and artists often make allusions to stories from the Bible, to Greek and Roman myths, to plays by Shakespeare, to political and historical events, and to other information known by readers. By using allusions, writers and artists can bring complex ideas to mind simply and easily.

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To what is the allusion in this cartoon?

How does the allusion help us understand better?

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To what is the allusion in this cartoon?

How does the allusion help us understand better?
**Comparison**

*Analogy* is a comparison between two unlike things. The purpose of an analogy is to describe something unfamiliar by pointing out its similarities to something that is familiar. A *simile* is a simple comparison between two unlike things using *like* or *as*. A *metaphor* is an extended comparison between two unlike things.

Look through The Oregonian for examples of analogy, simile, or metaphor used in this week’s editorial cartoons. Write what two unlike things are being compared on the line to the left. Your teacher may ask you to attach the cartoons you have chosen. Then explain what is similar about the two things on the right.

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What are the two unlike things being compared? In what way are the two things alike?

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The humor triangle

Know what your humor is about, who you are telling it to, and why...

THE HUMOR TRIANGLE

When writing a humor column for print, consider two things: your audience and your comic ability. If you are among family and friends or you have the sophistication of a social satirist, you can probably joke about topics at the top of the pyramid and not offend. Most writers should stay in the safe zone—the bottom two levels of the pyramid. In the middle of the pyramid are topics that, when presented at the comic level to a target audience, can be humorous without offending. Since the school audience is broad in scope, however, this is risky.

Level 1 SOCIAL SATIRIST—Appropriate only for family and friends. These are fighting words—emotionally charged topics that fuel hate and cause violence and/or death.

Level 2 COMIC LEVEL—Appropriate only for a target audience. These are meddling-in-other-people’s-business words. Depending upon who, what, when, where, why, and how, these topics can be emotionally charged.

Level 3 CARTOON LEVEL—Appropriate for a broad audience. Fair game is human nature and everyday events. Highlighting the characteristics we all share is fair game.

Level 4 CARTOON LEVEL—Appropriate for a broad audience. When you poke fun at yourself or are just being silly for the sake of silliness, you don’t have to worry about offending others because you have no targets.

PRE-PERFORMANCE HUMOR CHECKLIST

1. WHO are the actual or symbolic targets of your humor? Are these truly things to laugh at in your setting?
2. WHAT is the rating of your humor? (G? PG-13? R? M?) Is the rating appropriate for the setting and audience?
3. Does humor perpetuate hurtful stereotypes regarding race, ethnicity, gender, age, religion, sexual orientation, disability, or socio-economic condition?

Joe Fenbert spent several years researching humor and separating it into levels. Originally developed to assess the appropriateness of assembly skits planned by student government leaders in Washington state, it also provides a method for student editors and journalists to determine the suitability of humor columns for print.
Talking about art

Proficiency in the arts includes creating, performing or presenting art, recognizing artistic qualities in works of art and understanding the historical and cultural contexts in which art is created. The arts include music, visual art, dance, theater, and cinema. Art education emphasizes response, explanation and analysis of art based on technical, organizational and aesthetic elements. This is the foundation of the movement known as Discipline Based Art Education. It gives students the tools to discuss artwork and learn how others approach their work. The DBAE critique model presented here is designed to methodically introduce students to the process of examining art, whatever its origin.

The critique session is a chance for young artists to learn how to critique their own work and the work of other artists with you as their guide. As you begin the critique, stress the importance of constructive criticism. When working with student artwork in the classroom, avoid comparing two entries with each other or ranking the entries while the students are present. With the first several works, guide them through the four-step Discipline-Based Art Education critique method. (Point out that judgment is withheld until the very end, and point out how difficult it is to suspend judgment as you work through the first several entries.) It’s an opportunity for you and the students to collaborate and learn how to critique Art. Notice how much thinking goes into it before you ever evaluate it? Here is the discussion guide format:

**DESCRIBE IT**

Quite literally. “It consists of black lines, three men wearing hats, ties and vests, with teardrops at the corners of their eyes” or “The seven dwarfs are pictured marching in a line rendered in Disney style. Above each character is his name....” You get the idea.

**ANALYZE IT**

In other words, explore how it is organized. “The cartoon contains three elements—the three men of different statures. It directs the reader’s eye first to the tears in the men’s eyes, then to their clothing, and finally labels which identify the men....”

**INTERPRET IT**

That is, discuss its meanings. A work may have complex or subtle meanings, and it may be interpreted in more than one way. “The tradition of Neoclassical principles of logic, order, and discipline as represented by the columns is in stark contrast to the overwhelmingly emotional tones of the rest of the image....” Or it can be simple: “The puppy and the girl juxtaposed in this way clearly conveys the idea of puppy love.”

**JUDGE IT**

First on technical merit, then on aesthetic merit. Technical execution is a fairly objective assessment of the skill level and technique of the artist. Aesthetic judgment is your own emotional response to the work—whether you like it or not, no-questions-asked.
Choose a detailed cartoon to examine closely. Remember to use a pencil, and look only with your eyes.

**FIRST IMPRESSIONS**
As you glance at the editorial cartoon, what is your first, quick, off-the-cuff reaction?

**DESCRIBE IT**
Literally, what do you see?

**ANALYZE IT**
How is it organized? What are the parts? How do they relate to each other?
Fact vs. opinion

It's a fact the first U.S. attempt to launch a satellite failed.

It's the opinion of the editorial cartoonist that ________________________________

__________________________________________________________________________

It's a fact the Grand Coulee dam was built and opened successfully.

It's the opinion of the editorial cartoonist that ________________________________

__________________________________________________________________________

It's a fact that Ma Anand Sheila poisoned a salad bar in The Dalles, Ore.

It's the opinion of the editorial cartoonist that ________________________________

__________________________________________________________________________

Now you do it. Choose three more cartoons. First state the facts (who, what, when, where, why, how), then the cartoonist’s opinion.

It's a fact ___________________________________________________________________

It's the opinion of the editorial cartoonist that ________________________________

__________________________________________________________________________

It's a fact ___________________________________________________________________

It's the opinion of the editorial cartoonist that ________________________________

__________________________________________________________________________

It's a fact ___________________________________________________________________

It's the opinion of the editorial cartoonist that ________________________________

__________________________________________________________________________
A world at war

The impact of war on society has allowed cartoonists an opportunity to make powerful statements about man’s inhumanity to man. Cartoons in this section convey messages of despair and outrage, along with optimism and hope. The last tombstone in Howard Fisher’s commemoration of a WWI anniversary asks the plaintive question, “What’s next?” Students with a history background should be able to provide several answers. Carl Bonelli’s globe with exploding trouble spots will allow students to add their own contemporary examples.

Related applications
- Iraqi invasion of Kuwait
- Palestinian-Israeli dispute
- Yugoslavian attack on Kosovo

Related terms and concepts
- self-determination
- ship of state
- “light at the end of the tunnel”
- ethnic cleansing

Related literature
- *Red Badge of Courage*
- *Things Fall Apart*
- *Lord of the Flies*

**DIRECTIONS:** Find editorial cartoons that represent this theme. Write down the title of the cartoon, the cartoonist, and the techniques used in the cartoon (caricature, satire, humor, symbolism, exaggeration, understatement, stereotype, comparison, irony, literary references, historical references, personification).

Choose three to five cartoons that reflect different perspectives about this subject. Write an expository essay about how editorial cartoonists look at this issue that informs, clarifies, explains, defines, and/or instructs.

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Questions of leadership and experience are presented in these cartoons on the American presidency. Quincy Scott’s “Vista” suggests the emergence of an imperial presidency as Franklin Roosevelt considers running for an unprecedented third term. Does Scott think he should? How does Scott’s view of a third term compare with the one presented in Howard Fisher’s cartoon titled “The little fellow will decide”? Students should consider how international crises may influence presidential elections (e.g., Gulf War, Palestinian-Israeli conflict), and why the Constitution places a limit on how many terms a president may serve but not on members of Congress. Jack Ohman’s portrayal of four different presidents raises questions of presidential qualifications and character.

### Related applications
- State laws on Congressional term limits ruled unconstitutional by the Supreme Court
- State laws on legislative term limits upheld by the Supreme Court

### Related terms and concepts
- The imperial presidency
- Term limitations
- Separation of powers

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Patriots

Emotions rise when the flag flies. Americans rallied behind it during World War II even as the Supreme Court upheld and then reversed itself on requiring the pledge of allegiance in public schools. Students should consider the role our flag plays as a symbol of unity as Art Bimrose’s Fourth of July salute suggests, despite the growing criticism of our involvement in Vietnam. Jack Ohman’s cartoon alluding to flag burning may raise questions as to what the flag actually represents.

Related applications
• Constitutionality of flag burning (Texas v. Johnson)
  • flag salute cases (Minersville School District v. Gobitis, West Virginia State Board of Education vs. Barnette)
  • Oregon’s law requiring time in public classrooms for the flag salute

Related terms and concepts
• patriotism
• nationalism
• jingoism

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Take a closer look...

Ready, Aim, Fire!

Gun control is not a new issue, as seen by cartoons in this section. Students should be able to identify how each cartoonist uses the gun differently to convey a similar message; that gun control is necessary.

Related applications
- political issues related to gun control legislation
- Constitutionality of gun regulation

Related concepts, terms
- Second Amendment
- lobbyists
- Brady Bill
- National Rifle Association

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The red menace

Ever since the Russian Bolsheviks marched to victory under a red flag in 1917, the spectre of communism has been a source of controversy. For background, students should be familiar with the two “Red Scares” of this century, beginning with the Palmer Raids following WW I and the era of Sen. Joseph McCarthy in the early 1950s. Jack Ohman’s cartoon featuring the seven dwarfs refers to an unauthorized biography of Walt Disney that published unsubstantiated claims that the animator was an informant for the FBI. Disney was one of several industry notables who gave testimony before the House Committee on Un-American Activities in the early 1950s, and he identified alleged communists in the animation industry.

Related concepts/terms
- Sen. Joseph McCarthy
- McCarthyism
- guilt by association
- witch hunt
- the Hollywood Ten
- scapegoating
- blacklisting

Related literature
- *The Crucible*
- *The Front*

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Rest in peace

Two cartoonists and an inventor comprise this salute to Americans who enhanced our lives. Students may consider people living today who have similar impact on society. The technique for a memorial cartoon is fairly straightforward; cartoonists usually use an image symbolizing the departed, as in Jack Ohman’s cartoon of Kermit the Frog mourning the death of Jim Henson.

Related literature
- *Autobiography of Miss Jane Pittman*
A taxing issue

Oregon is one of only two states in the nation without a sales tax. On eight different occasions, Oregonians have voted against establishing one. Students should note how different cartoonists have illustrated opposition to a sales tax, and how schools often become the central issue. The cartoons by Quincy Scott and Howard Fisher make for a good comparison of sentiment.

Related applications
- current proposals for financing schools and other government services
- use of other revenues to finance schools (e.g., lottery funds)

Related terms/concepts
- progressive tax
- regressive tax
- value-added tax

DIRECTIONS: Find editorial cartoons that represent this theme. Write down the title of the cartoon, the cartoonist, and the techniques used in the cartoon (caricature, satire, humor, symbolism, exaggeration, understatement, stereotype, comparison, irony, literary references, historical references, personification).

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Divided by differences

Americans have experienced conflict over race, war, and religion as illustrated in these panels. Although the Supreme Court’s decision of Brown vs. Board of Education in 1954 marked the beginning of the end for legal segregation, students should be able to reflect on how much had changed between Art Bimrose’s cartoon “Time’s Up” from 1954 to Carl Bonelli’s portrayal of a klansman in 1965, when the second of two landmark pieces of civil rights legislation was signed into law by President Lyndon Johnson. Bonelli’s cartoon about the shootings at Kent State and Art Bimrose’s cartoon about the killing of Israeli athletes at the 1972 Olympics invites discussion of the risks and price paid for advancing political causes.

Related applications
• hate crime legislation at the state and national level
• measures in Washington, California, and Texas prohibiting use of race, gender as factors in public employment, college admissions
• college admissions policies in Texas, Florida, where top 10% of graduating seniors are automatically admitted to state colleges, universities

Related concepts/terms
• affirmative action
• quotas
• tokenism
• hate crimes

Related literature
• The Chosen
• Farewell To Manzanaar
• Living Up The Street
• The Scarlet Letter
• Bless Me, Ultima

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All about money

A free-market economy and the role government plays in maintaining it are among themes of cartoons in this section. Tige Reynold’s cartoon with Mr. Bear and Mr. Bull requires students to have a basic understanding of stock market terms and how rules for buying on margin have changed. They also could speculate as to when the cartoon might have been drawn - 1920s or 1930s? Howard Fisher’s look at groups who oppose the New Deal invites a comparison with issues in the 2000 presidential campaign. His look at “The Camel’s Nose” brings up a discussion of the Federal Reserve and its role in the economy. Jack Ohman’s portrayal of President Reagan invites various interpretations in light of deficit growth during the Reagan years.

Related applications
- current stock market conditions
- role of Federal Reserve Bank in regulating the economy
- use of projected federal government surpluses

Related terms/concepts
- Federal Reserve Bank
- inflation
- bull/bear market
- federal debt vs. federal deficit

Related literature
- The Great Gatsby

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It was only the size of a grapefruit, but when Sputnik I was secretly hurled into orbit around the earth by the Soviet Union in 1957, the race for space had begun in earnest. The United States was right behind, but with the world looking on, the premiere launch exploded on the takeoff pad. Although the race may be over, exploration continues. Students should note the different uses of Uncle Sam in the cartoons by Art Bimrose and Carl Bonelli, as well as the perils of space travel illustrated by Bonelli and Jack Ohman.

Related applications
• joint space projects by the United States and Russia
• current shuttle flights
• costs/benefits of space exploration

Related literature
• *2001 A Space Odyssey*

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Perils of progress

Perils of Progress

“What hath man wrought?” aptly describes these panels as cartoonists raise questions about the world’s emergence into the nuclear age. Quincy Scott’s variation of Auguste Rodin’s “The Thinker,” published immediately after the bombing of Hiroshima leads to numerous questions: What is he thinking? Can issues of morality be balanced against military strategy? Howard Fisher’s bandaged globe riding a atop an atomic age rocket opens up other questions of where we are headed. President Truman’s quote is provocative, particularly in light of his order to drop two atomic bombs on Japan Jack Ohman’s look at the dismantling of the Soviet Union leaves a still unanswered question of what has happened to all the Soviet nuclear arsenal, and who controls it.

Related applications
• use of atomic energy for peaceful purposes
• proliferation of nuclear weapons in underdeveloped countries
• international efforts to control nuclear weapons
• Chinese purchase/theft of nuclear technology
• Russian sale of technology to Iran
• black market for Russian nuclear weapons
• India-Pakistan conflict

Related terms/concepts
• Manhattan Project
• nuclear proliferation
• disarmament
• Mutually Assured Destruction (MAD)
• Strategic Arms Limitation Treaty (SALT)
• Strategic Arms Reduction Treaty (START)

Related literature
• Brave New World
• Jurassic Park

DIRECTIONS: Find editorial cartoons that represent this theme. Write down the title of the cartoon, the cartoonist, and the techniques used in the cartoon (caricature, satire, humor, symbolism, exaggeration, understatement, stereotype, comparison, irony, literary references, historical references, personification).

Choose three to five cartoons that reflect different perspectives about this subject. Write an expository essay about how editorial cartoonists look at this issue that informs, clarifies, explains, defines, and/or instructs.

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<th>CARTOON TITLE</th>
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The good earth

The relationship between humans and the fragile state of nature are illustrated in these panels. They raise questions about how people can live in balance with nature, and the responsibility of government to control that balance. Tige Reynolds’ takeoff on the Four Horsemen of the Apocalypse calls for comparison with causes of forest fires today. Questions about the impact of dams are nothing new, as seen in cartoons by Scott, Fisher, and Ohman. “This modern age - isn’t it wonderful?” by Art Bimrose from 1950, invites a discussion of achievements of the last 50 years. Scott’s look at pollution in the Willamette River, nearly 70 years ago, suggests nothing has changed, as portions of the river are now on the Superfund list. Jack Ohman’s look at the Alaskan oil spill caused by the Exxon Valdez should stir comment on how we can satisfy our need for energy supplies without threatening the environment.

Related applications
- peaceful uses for nuclear power
- breaching of dams on the Columbia River to protect salmon runs
- various government agencies that have impact on the environment (e.g. Bonneville Power Administration, Environmental Protection Agency, Interior Department, Department of Energy, U.S. Army Corps of Engineers)
- Superfund cleanup sites

Related terms/concepts
- Superfund
- EPA
- dam breaching
- fossil fuels
- “Silent Spring”

**DIRECTIONS:** Find editorial cartoons that represent this theme. Write down the title of the cartoon, the cartoonist, and the techniques used in the cartoon (caricature, satire, humor, symbolism, exaggeration, understatement, stereotype, comparison, irony, literary references, historical references, personification).

Choose three to five cartoons that reflect different perspectives about this subject. Write an expository essay about how editorial cartoonists look at this issue that informs, clarifies, explains, defines, and/or instructs.

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</table>
Jack Ohman, The Oregonian’s current editorial cartoonist, fires off on a variety hot issues in these panels. From geographical illiteracy to the Rajneesh, and the 2000 presidential election to Y2k, nothing escapes his pen.
**Cartoon theme study worksheet**

Look at today's political cartoon in *The Oregonian* and answer the following questions.

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>What is the theme of today's cartoon?</td>
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<tr>
<td>Are the people in the cartoon real people? Who are they caricatures of?</td>
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<tr>
<td>Find an article in today's newspaper that relates to this theme and attach it to this sheet. What is the article about?</td>
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<tr>
<td>Find a symbol in today's cartoon and explain what it means.</td>
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<tr>
<td>How is the cartoonist's view different from the news story?</td>
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<tr>
<td>Which techniques are used in today's editorial?</td>
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<tr>
<td>Paste your cartoon here.</td>
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</tbody>
</table>
Examine today’s cartoon

Paste your cartoon here.

Today’s cartoon uses the techniques which are checked below. Be specific about how each is used.

☐ caricature __________________________

☐ symbolism __________________________

☐ satire ______________________________

☐ exaggeration _________________________

☐ irony ________________________________

☐ literary reference _____________________

☐ historical reference ____________________

☐ humor _______________________________

☐ allusion ______________________________

☐ metaphor ______________________________

☐ symbolism ____________________________

The following themes are used in today’s cartoon:

☐ war
☐ leadership
☐ the flag
☐ guns
☐ enemies
☐ the red menace
☐ rest in peace
☐ taxes
☐ politics
☐ differences
☐ money
☐ space
☐ progress
☐ environment
☐ current events

Find a story in today’s The Oregonian that relates to today’s cartoon and answer the following questions:

WHO ______________

WHAT ______________

WHEN ______________

WHERE ______________

WHY ______________

HOW ______________
Do it yourself!

Plan your editorial cartoon

Now it's your turn to create an editorial cartoon. First, you have to have an idea. Which of the themes interests you?

_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

What subjects do you know a lot about? Make a short list and choose one idea to develop further.

_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

My opinion about this subject now is:

_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

In contrast, I know others think:

_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

Some good symbols for my subjects are:

_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

Some funny things I can exaggerate are:

_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

So readers will understand my opinion, I want the reader to look at my cartoon and think:

_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

The words in my cartoon will say:

_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

The next time you see a cartoon, you'll realize it takes a bit of talent, a different way of looking at the world, and keeping up on the news by reading The Oregonian every day!
Your editorial cartoon
FIRST IMPRESSIONS
As you glance at the editorial cartoon, what is your first, quick, off-the-cuff reaction?

_________________________________________________
_________________________________________________

DESCRIBE IT
Literally, what do you see?

_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

ANALYZE IT
How is it organized? What are the parts? How do they relate to each other?

_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

INTERPRET IT
What does it mean? Are there multiple interpretations possible? What are its subtle meanings?

_________________________________________________
_________________________________________________
_________________________________________________
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_________________________________________________

JUDGMENT CALL
Technical

_________________________________________________
_________________________________________________
_________________________________________________

Aesthetic

_________________________________________________
_________________________________________________
_________________________________________________
YOUR ASSIGNMENT:

• Choose an editorial cartoon from this week's The Oregonian that is of concern to you and your classmates.
• Gather facts from at least three stories in this week's The Oregonian.
• Identify the news sources to make sure there are at least three different sources reporting different sides or perspectives.

• RADIO COMMENTARY SCRIPT:
  - Type in all capital letters, doublespace
  - spell out all words
  - length: 1 minute, 30 seconds or 263 words.
  - prepare a 25-word or less summary
  - prepare a 10-15 word statement that introduces you

• PRINT COMMENTARY COPY:
  - Type, doublespace
  - follow Associated Press style
  - length: 300-500 words
  - prepare a 25-word or less summary
  - prepare a 15-25 word statement that tells something about yourself and your qualifications to comment about your subject. (Author biography)
• Write the print commentary first, then rewrite it to fit radio. It is easier to cut and rewrite.

All good opinion is based on facts

Radio script due
____________

Print copy due
____________
I'm going to write about ______________________________________________________________

I want to write about this subject because ____________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

My opinion about this subject right now is that _______________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

In contrast, I know other people's opinions about this subject are that _________________

_____________________________________________________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

Problems I can see in writing about this subject include _______________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

I'll be able to find facts about this subject from ______________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

Solutions or alternatives I need to look for will involve _________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

When people are finished reading my article, I hope they will (do/say/think) ___________

_____________________________________________________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

_____________________________________________________________________________________

Name ______________________ Period ______ Date ____________
Editorial Coaching Exercise Worksheet

Name ______________________ Period ______ Date ____________

Editorial Topic _____________________________________________________

Type of Editorial ___________________________________________________

In one sentence, tell me what you are trying to say in this editorial.

What points will the body of the editorial contain? Put a star next to the most important point.

1. 

2. 

3. 

How do you plan to conclude this editorial? Will you urge action? If so, what?

List written and oral sources below. You should have at least three.

1. 

2. 

3.
Anatomy of an Editorial

Organizing the editorial

HEAD
Organize your thoughts so your reader will understand where you are going with your idea. Start with the cartoon or current event that caught your attention. Then state the problem or issue you are going to write about.

BODY
Get to the heart of the problem. Give your subject life by presenting facts and evidence. Tell your reader what's going to happen if the problem is not resolved or the issue not settled, and why that's important. Be persuasive by trying to win over the reader to your way of seeing things, acknowledging that you have considered other points of view, and save your strongest argument for last.

FEET
What can the reader do to “move” over to your point of view? Is there a specific and concrete solution? What can the reader do to help set the solution in motion?

I. INTRODUCTION
The opening paragraphs should get the reader started thinking. These one or two paragraphs should be a provocative, opening statement that captures the essence of the subject and gives a clue to the staff stance.

II. BODY
This is the main part of the editorial where facts are presented, the case is built, and the reader becomes convinced. The writer may use information from direct quotes, statistics, similar situations and/or past experiences to support the stand. This part must be organized logically and written clearly and concisely. Also, the body may introduce and rebut the alternative point of view. This rebuttal must be brief and specific.

III. CONCLUSION
The conclusion should serve to set the reader into motion to do something about the problem or issue. This “call to action” gives the reader a sense of direction.
**Editorial Evaluation Worksheet**

**Directions:**
Circle the number on the scale which corresponds most closely to the statement you agree with. You may circle a number halfway between the two statements.

Multiply the number circled by the number to the right of the bar and enter the total on the line.

Add the totals on each line to determine how well you did.

| 90–100 | Great |
| 80–90  | Needs work |
| 70–80  | Major problems |
| Below 70 | Try again |

### Does the editorial have a clear, well-stated focus?

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Focus is unclear | Focus is somewhat clear | Ideas are easily understood

### Is the subject matter appropriate for the audience?

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Editorial is not relevant to audience | Editorial could be relevant to the audience | Editorial is appropriate for the audience

### Does the editorial show adequate research and thought?

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Shows lack of research | Needs more research | Has appropriate research

### Is the type of editorial appropriate for the subject matter?

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Wrong type of editorial | Editorial could be adapted to correct form | Editorial type is appropriate for the content

### Does the editorial make three or four major points?

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Needs more or fewer points | Points are sufficient | Points are clear and easily found

### Does the conclusion offer solutions or call for reader action?

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Does not offer solutions | Solutions are unclear or vague | Solutions are specific and constructive

### Are there any grammar, spelling or style errors?

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Four or more errors | One to three errors | No errors

### Does the editorial fall into any “editorial pitfalls”? 

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More than one pitfall | Only one pitfall | No pitfalls

### Is the overall writing is effective in persuading the reader?

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</table>

I was not convinced by this editorial | I could be convinced by this editorial | I was inspired or stirred to action

**Total**
ESSAY ASSIGNMENT

Use the “Looking At Art” worksheet to examine at least three cartoons that relate to one of the themes such as “A World At War.” Write an expository essay about the themes of war portrayed by editorial cartoonists. Be sure to:

- inform, clarify, explain, instruct, define
- Make a point (or points)
- Give information, including the cartoonist’s name and the cartoon’s title and examples
- Enhance reader’s understanding of problem, situation, issue, or topic
- Be objective—give more than an opinion
Hundreds of web sites are devoted to editorial cartooning. If you’re interested in the history of the art or the art form itself, the information is available at the click of a mouse. Dozens of sites focus on specific cartoonists and their work. Specialized sites offer assistance to teachers who want to use cartoons in their teaching. Here are a few sites of note.

**www.cagle.slate.msn.com**
This is a gold mine of cartoons and analysis. Included is a comprehensive listing of editorial cartoonists with links to their web sites, along with teacher guides and other useful material for classrooms of all grades.

**www.studyweb.com**
Need help in using current events in the classroom? This site will connect you with a variety of links suitable for all grade levels.

**www.lib.ohio-state.edu**
Go to the teaching site for a list of articles on editorial cartoons and references for teaching with cartoons.

**www.techtrekers.com/social.hem**
Great links to political cartoons are listed along with sites for teaching social studies at all grade levels.

**www.2.truman.edu/parker/researchcartoons.html**
Explore the history of editorial cartooning with this quick, easy-to-read article, well-illustrated with representative cartoons.

**www.orpheus.ocsd.edu/speccoll/dspolitic/**
The man who gave us the Cat in the Hat and other childhood favorites also drew over 400 political cartoons for the short-lived PM newspaper in New York during World War II. His pen is frequently dipped in acid as he takes on the foes of democracy.

**www.dstoons.com**
Often ignored in history books, black cartoonists have been making powerful statements for nearly a century. This site allows viewing of more than a dozen works that have appeared in the black press from Chicago to New York.

**www.cagle.com**
Noted cartoonist Daryl Cagle has assembled an outstanding collection of cartoons searchable in categories ranging from the death penalty to Harry Potter.

**www.cartoonweb.com**
Go international with your lessons with an easy-to-use site with a comprehensive selection of cartoons from around the world.

**www.politicalcartoons.com**
Pulitzer Prize-winning cartoons are included in this selection of over 60 editorial cartoonists from the United States.

**www.globecartoon.com**
For classes with an international focus, try this site for a collections of cartoons from around the world. A new cartoon with a global theme is added each Thursday. The site also includes illustrations from the New York Times.

**www.detnews.com/AAEC/AAEC.html**
The official site of the Association of American Editorial Cartoonists Online contains the work of full-time editorial cartoonists along with student efforts. News of the craft and a bulletin board are also offered.

**www.newspaperlinks.com**
Here’s a great site for students who wish to compare newspaper coverage as presented by online publications from around the nation.

**www.nara.gov/education/teaching/analysis/cartoon.html**
The National Archives and Records Administration has provided a variety of tools for analyzing documents, including this cartoon analysis worksheet. You will also find at this site written, photograph, poster, map, artifact, sound recording, and motion picture document analysis worksheets.

**www.cartooncorner.com/artspage.html**
In the Art Studio of this site, you can learn how to draw cartoons, drawing tricks, what cartoonists do, and creative play with cartoons.
Teachers and students desiring more information on editorial cartooning have a variety of book choices. Here are just a few:

**Editorial Cartooning and Caricature — A Reference Guide**  
by Paul P. Somers, Jr.  
A serious student of the art will want this book. It offers a comprehensive history of editorial cartooning along with criticism and how-to guides.

**Them Damned Pictures: Explorations In American Political Cartoon Art**  
by Roger A. Fischer  
253pp ©1996 Archon Books  
Takes a look at cartooning as it evolved through the 19th and 20th centuries. Of particular interest is an examination of how cartoonists presented stereotypes of various ethnic and racial groups, and how some cartoonists became just as controversial as the political figures they drew.

**Drawn and Quartered: The History of American Political Cartoons**  
by Stephen Hess and Sandy Northrop  
164pp ©1996 Elliott and Clark Publishing  
This richly illustrated book takes a look at three centuries of political cartooning, with a primary focus on the United States.

**Best Editorial Cartoons of the Year — 2000**  
edited by Charles Brooks  
For the last 27 years, Pelican has been publishing the top cartoons of the year from the United States, Canada, and Mexico. Pulitzer Prize cartoons are included along with other award-winners.

**Do I Have To Draw You A Picture?**  
by Jack Ohman and Steve Kelley  
Take a look at the most recent collection of work by The Oregonian editorial cartoonist Jack Ohman. No issue or person is left untouched by his pen — from race to cloning and Newt Gingrich to Bill Clinton, all neatly organized into chapters with such categories as the Politics of Meaninglessness.

**Draw! Political Cartoons From Left To Right**  
edited by Stacey Bredhoff  
144pp ©1991 National Archives and Records Administration  
Cartoons in this volume were part of a National Archives exhibition, and include representative works that span the 20th century.

**Understanding and Creating Editorial Cartoons: A Resource Guide**  
News Currents Editors  
200pp ©1994 Zino Press Children’s Books  
Involve students in creating their own editorial cartoons with this how-to guide. The ring-bound publication includes an instructor’s manual.

**Editorial Cartoons By Kids, 2000**  
News Currents Editors  
200pp ©2000 Zino Press Children’s Books  
Editors select 100 of the best cartoons submitted by students grades 2–12 for this wonderful kid’s-eye look at current affairs.

**Editorial and Political Cartooning**  
by Syd Hoff  
416pp ©1976 Stravon Educational Press, New York  
From earliest times to the present, this history of editorial and political cartooning features over 700 examples from the works of the world’s greatest cartoonists.

**Dr. Seuss Goes To War**  
by Richard H. Minear  
Readers throughout the world have enjoyed the marvelous stories and illustrations of Dr. Seuss, but few know Theodor Seuss Geisel’s work as a political cartoonist during World War II. Lovers of Dr. Seuss will take renewed delight in the more than 200 whimsical and imaginative illustrations.

**Understanding & Creating Editorial Cartoons: A resource book**  
96pp ©1998 Knowledge Unlimited Inc., Madison  
This resource book contains 54 individual student activity sheets and a great many other suggestions for using editorial cartoons in the classroom.
OBJECTIVES:
Students will be able to:
• recognize an editorial cartoon
• identify the main idea in an editorial cartoon
• recognize and use symbolism in an editorial cartoon
• recognize and use exaggeration and understatement in an editorial cartoon
• recognize and use caricature and stereotype in an editorial cartoon
• recognize and use satire in an editorial cartoon
• recognize and use irony and humor in an editorial cartoon
• recognize and use analogy in an editorial cartoon
• recognize and use literary references in an editorial cartoon
• recognize and use historical references in an editorial cartoon
• critique a political cartoon
• use of online resources
• collect and analyze current political cartoons
• create a political cartoon
• explore major themes in editorial cartoons
• discuss the role of editorial cartoons in interpreting events
• discuss the role of editorial cartoons in interpreting issues
• discuss the role of caricature in social commentary
• identify methods of stating an opinion used by cartoonists and editorial writers

CIM BENCHMARK Alignments
SOCIAL STUDIES/ENGLISH-JOURNALISM/ART

The Arts Content Standards/Benchmarks:
✔ Explain and analyze works of art, applying knowledge of technical, organizational and aesthetic elements.
✔ Respond to works of art, giving reasons for preferences.
✔ Relate works of art from various time periods and cultures to each other.
✔ Describe how historical and cultural contexts influence works of art.
✔ Apply artistic elements and technical skills to create, present and/or perform works of art for a variety of audiences and purposes.
✔ Communicate verbally and in writing about one’s own art work.

The Social Studies Content Standards/Benchmarks:
✔ Understand and interpret events, issues, and developments within and across eras of U.S. history (eras 7–10).
✔ Use primary and secondary documents and historical artifacts to interpret historical events. Understand the importance and lasting influence of issues, events, people, and developments in U.S. history.
✔ Understand and interpret relationships in history, including chronology, cause and effect, change, and continuity over time.
✔ Understand the importance and lasting influence of significant eras, cultures, issues, events, and developments in world history.
✔ Interpret and represent chronological relationships and patterns of change and continuity in world history.
✔ Understand the principles and ideals upon which the government of the United States is based.
  – Understand the organization, responsibilities, functions, and interrelationships of federal, state, and local government in the United States.
  – Understand the roles, rights, and responsibilities of citizens in the United States.
  – Understand how the United States government relates and interacts with other nations.
  – Locate places and explain geographic information or relationships by reading, interpreting, and preparing maps and other geographic representations.
  – Identify and explain physical and human characteristics of places and regions, the processes that have shaped them, and their geographic significance.
  – Understand the distribution and movement of people, ideas, and products.
✔ Explain how humans and the physical environment impact and influence each other.
  – Understand how the U.S. market economy functions as a system to address issues of resource allocation, including production, consumption, and exchange of goods and services.
- Understand how economic conditions in a market economy influence and are influenced by the decisions of consumers, producers, economic institutions, and government.
- Demonstrate the knowledge and skills necessary to make reasoned and responsible financial decisions as a consumer, producer, saver, and investor in a market economy.
  ✔ Identify, research, and clarify an event, issue, problem, or phenomenon of significance to society.
  ✔ Gather, use, and evaluate researched information to support analysis and conclusions.
  ✔ Understand an event, issue, problem, or phenomenon from multiple perspectives.
  ✔ Identify and analyze characteristics, causes, and consequences of an event, issue, problem, or phenomenon.
  ✔ Identify, compare, and evaluate outcomes, responses, or solutions, then reach a supported conclusion.

The English Content Standards/Benchmarks:
- Recognize, pronounce, and know using phonics, language structure, contextual clues, and visual cues.
- Locate information and clarify meaning by skimming, scanning, close reading, and other reading strategies.
  ✔ Demonstrate literal comprehension of a variety of printed materials.
  ✔ Demonstrate inferential comprehension of a variety of printed materials.
  ✔ Demonstrate evaluative comprehension of a variety of printed materials.
  ✔ Draw connections and explain relationships between reading selections and other texts, experiences, issues, and events.
  ✔ Read selections from a variety of cultures and time periods and recognize distinguishing characteristics of various literary forms.
  ✔ Analyze the author’s ideas, techniques, and methods and make supported interpretations of the selection.
- Analyze how literary works are influenced by history, society, culture, and the author’s life experiences.
  ✔ Communicate knowledge of the topic, including relevant examples, facts, anecdotes, and details.
  ✔ Structure information in clear sequence, making connections and transitions among ideas, paragraphs, and sentences.
  ✔ Use varied sentence structures and lengths to enhance flow, rhythm, and meaning in writing.
  ✔ Use correct spelling, grammar, punctuation, capitalization, paragraph structure, sentence construction, and other writing conventions.
  ✔ Use a variety of modes and written forms to express ideas.
  ✔ Demonstrate effective communication skills to give and receive information in school, community, and workplace.
  ✔ Structure information in clear sequence, making connections and transitions among ideas, sentences, and paragraphs.
  ✔ Select words that are correct, functional, and appropriate to audience and purpose.
- Use eye contact, speaking rate, volume, enunciation, oral fluency, vocal energy, and gestures to communicate ideas effectively when speaking.