



Teacher's Guide

Historic Editorial Cartoon Exhibit

The Oregonian
1850-2000

Teacher's Guide

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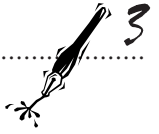
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“A good editorial cartoonist can produce smiles at the nation’s breakfast tables and, at the same time, screams around the White House. That’s the point of cartooning: to tickle those who agree with you, torture those who don’t, and maybe sway the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

—Newseum web site introduction to David Horsey exhibit



Getting to the point

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 cartoonists. He worked for several newspapers before coming to The Oregonian, where he became editorial cartoonist in 1916.

TITLE

**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.

TITLE

**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-cartoons-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 caricaturing it as a "Gnu Deal."

TITLE

**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.

TITLE

**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.

TITLE

**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.

TITLE

Matching game

H. 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?

HISTORICAL EVENT	CARTOON TITLE	CARTOONIST
Armistice Day, Nov. 11, 1918	_____	_____
Japanese invasion of China, 1931	_____	_____
Germany invades Poland, Sept. 19, 1939	_____	_____
Churchill becomes Prime Minister of Great Britain	_____	_____
Paris falls to the Nazis, June 1940	_____	_____
FDR looks at third term	_____	_____
Opening of the Grand Coulee dam	_____	_____
Japan attacks Pearl Harbor, June 6, 1941	_____	_____
Atomic bomb on Hiroshima, Aug. 8, 1945	_____	_____
House begins investigations of un-American/ Communist activities in U.S., 1953	_____	_____
Brown v. Board of Education, 1954	_____	_____
U.S. effort at first satellite launch fails, Dec. 7, 1957	_____	_____
Stalin's birthday	_____	_____
Death of Thomas Edison	_____	_____
Death of Walt Disney, Dec. 18, 1966	_____	_____
Sales tax for schools proposed by Gov. Tom McCall, Oct. 19, 1967	_____	_____
Defeat of sales tax by voters, June 5, 1969	_____	_____
Man lands on the moon, July 22, 1969	_____	_____
Damaged Apollo 13 returns safely, April 18, 1970	_____	_____
Kent State, May 6, 1970	_____	_____

Matching game

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

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 _____
- _____

Four Horsemen of the Apocalypse _____

English vocabulary

- caricature _____
- satire _____
- irony _____
- symbolism _____
- exaggeration _____
- understatement _____
- simile _____
- metaphor _____
- allusion _____
- character _____
- conflict _____
- setting _____
- theme _____
- point of view _____

Arts vocabulary

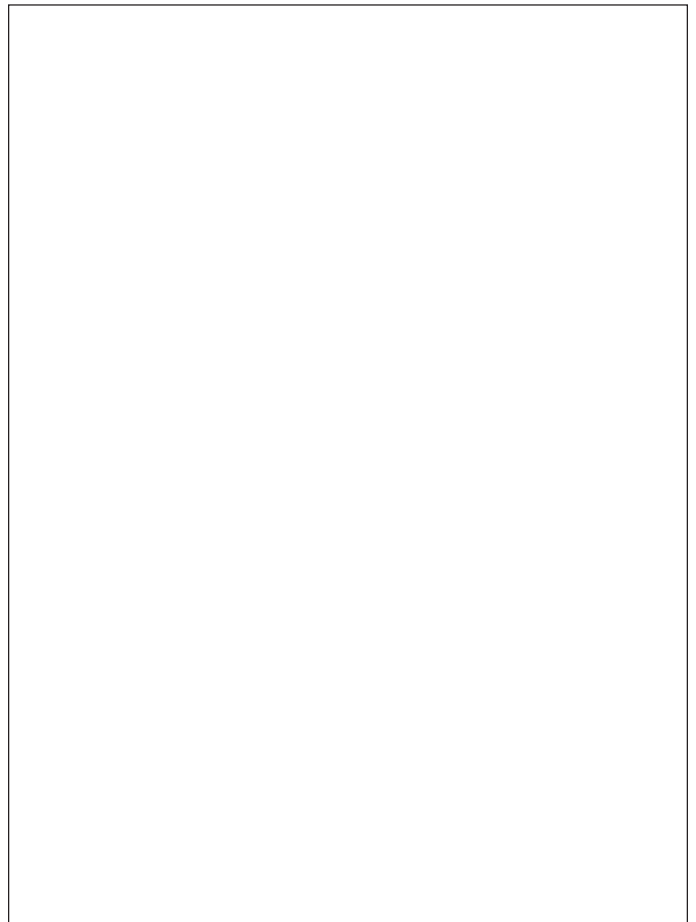
- aesthetic _____
- artistic elements _____
- technical skills _____
- criticism _____

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.

Conventional Symbol

Explanation/Meaning

Personal Symbol

Explanation/Meaning

Irony

Irony 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.

Verbal irony

Explanation/Meaning

Dramatic irony

Explanation/Meaning

Situational irony

Explanation/Meaning

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.

Cartoonist	Title	Subject
_____	_____	_____

The cartoonist is saying _____

Cartoonist	Title	Subject
_____	_____	_____

The cartoonist is saying _____

Cartoonist	Title	Subject
_____	_____	_____

The cartoonist is saying _____

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

Tone/Explanation of criticism or ridicule

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

What is a strength of using satire?

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.

Cartoonist	Title	Subject
_____	_____	_____

To what is the allusion in this cartoon?	How does the allusion help us understand better?
_____	_____
_____	_____
_____	_____
_____	_____

Cartoonist	Title	Subject
_____	_____	_____

To what is the allusion in this cartoon?	How does the allusion help us understand better?
_____	_____
_____	_____
_____	_____
_____	_____

Cartoonist	Title	Subject
_____	_____	_____

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.

Cartoonist	Title	Subject
_____	_____	_____

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

Cartoonist	Title	Subject
_____	_____	_____

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

Cartoonist	Title	Subject
_____	_____	_____

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

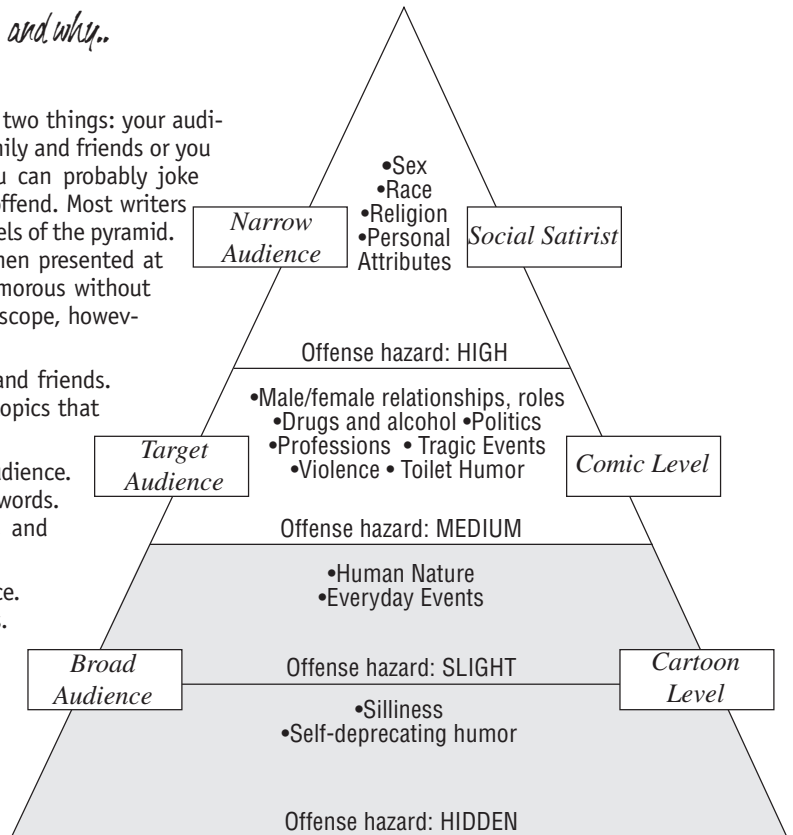
The humor triangle

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.

by Rob

Talking about art

Proiciency 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.

Talking about art

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.

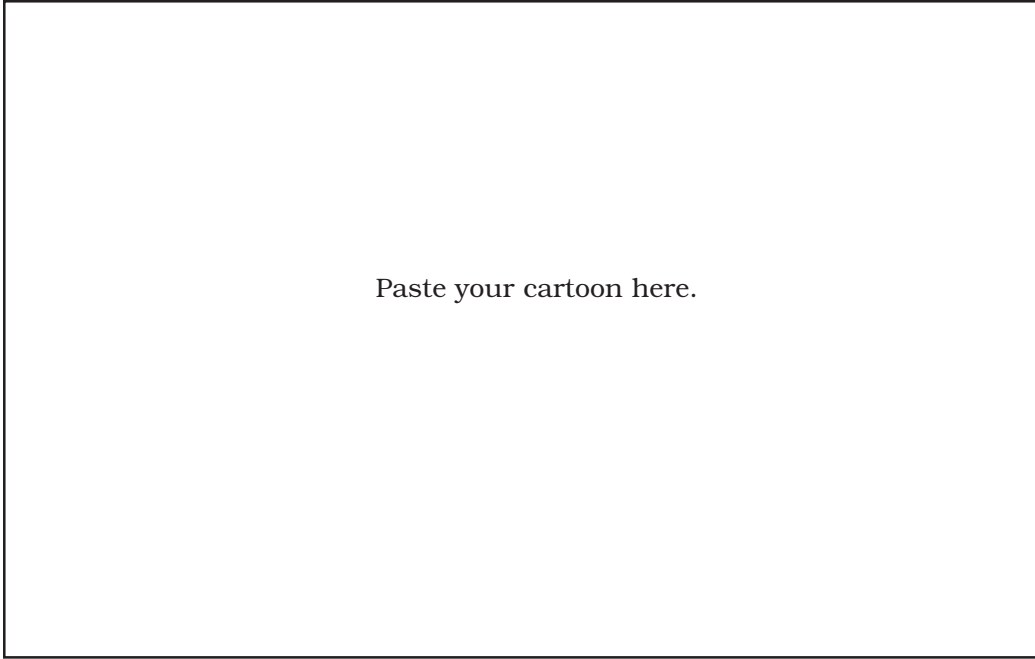
It's the opinion of the editorial cartoonist that _____

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 _____



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

What is the theme of today's cartoon?

Are the people in the cartoon real people? Who are they caricatures of?

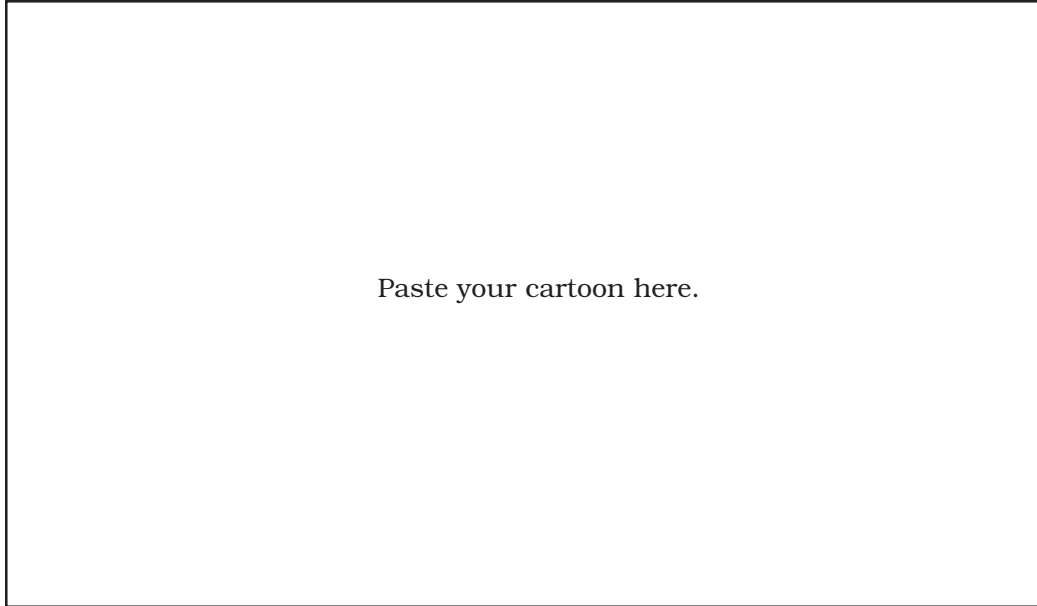
Find an article in today's newspaper that relates to this theme and attach it to this sheet.

What is the article about?

Find a symbol in today's cartoon and explain what it means.

How is the cartoonist's view different from the news story?

Which techniques are used in today's editorial?



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 _____

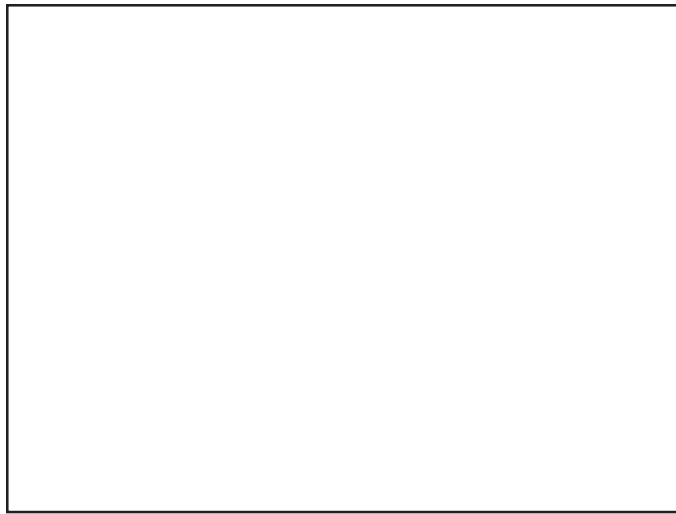
- WHY _____

- HOW _____

Plan your editorial cartoon

NAME _____

DATE _____



ROUGH DRAFT

CHECKLIST

- concept clear and original
- one, to-the-point message
- good center of visual interest
- perspective gives characters depth
- white space draws reader in
- varied line thickness
- shading adds depth
- words (if present) are readable
- drawn in black ink on full sheet of paper
- most important visual features stand out
- objects are in proportion unless exaggerated for a reason
- action is logical
- uses irony, symbolism and caricature

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:

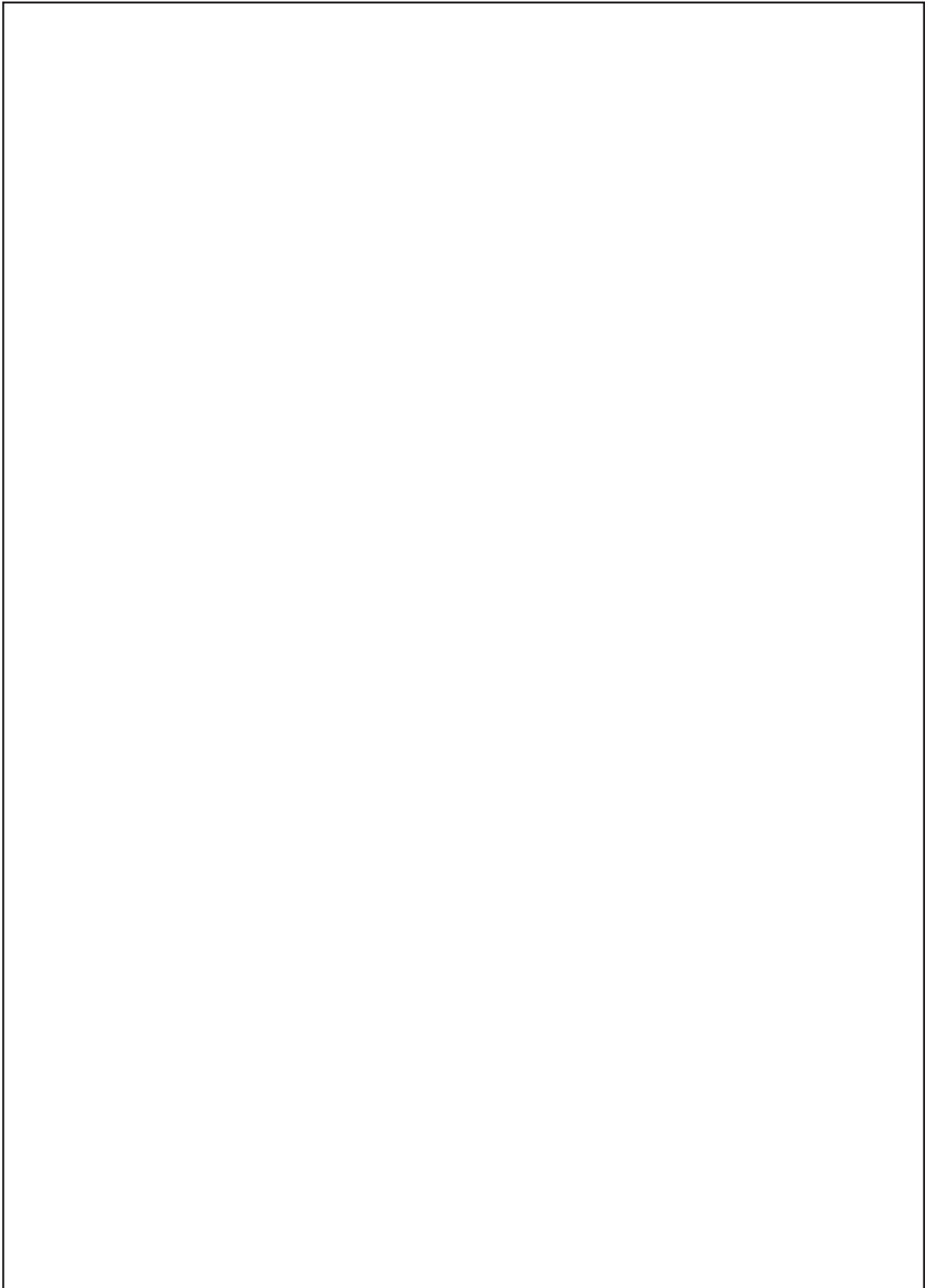
Some funny things I can exaggerate are:

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!

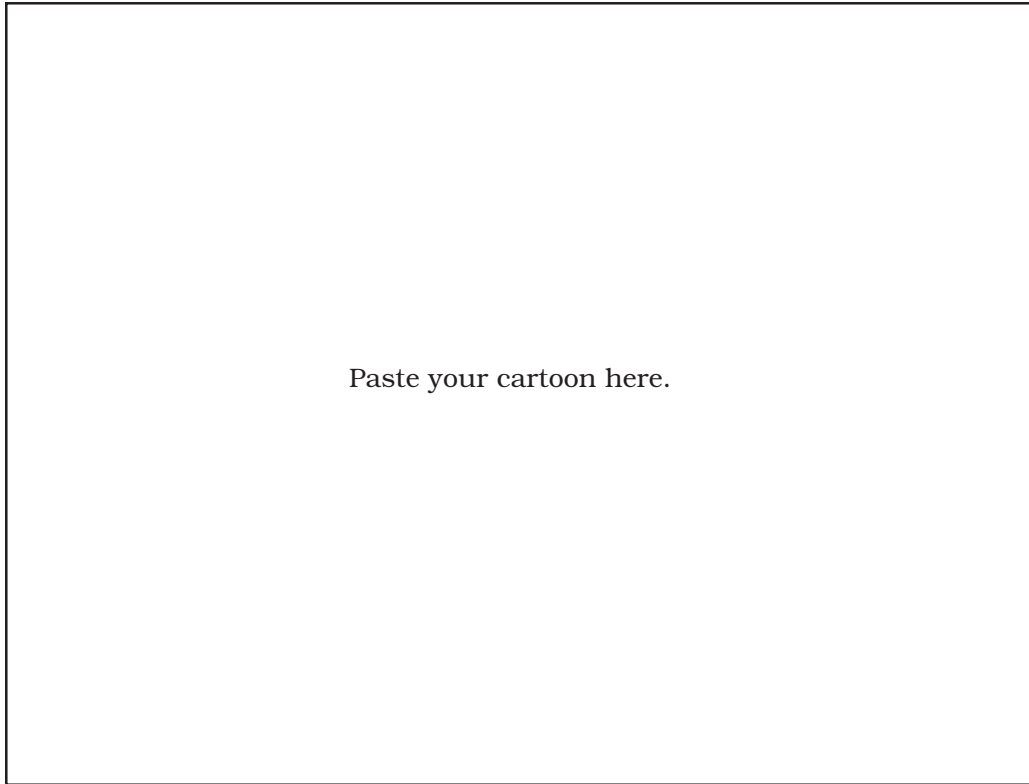
Your editorial cartoon



FINAL DRAFT

NAME _____

DATE _____



Paste a copy of your finished cartoon above and answer the following questions about your work.

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?

JUDGMENT CALL

Technical _____

Aesthetic _____

Editorial Brainstorming Worksheet



Name _____ Period _____ Date _____

Cartoon: _____

Subject: _____

Story 1: _____

Title: _____

Important Facts: _____

Story 2: _____

Title: _____

Important Facts: _____

Story 3: _____

Title: _____

Important Facts: _____

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, double space
 - 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, double space
 - 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

Editorial Brainstorming Worksheet



Name _____ Period _____ Date _____

worksheet
due

I'm going to write about _____

I want to write about this subject because _____

My opinion about this subject right now is that _____

sources-
research
plan
due

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

Problems I can see in writing about this subject include _____

Radio
script
due

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

Solutions or alternatives I need to look for will involve _____

print
copy
due

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

Editorial Coaching Exercise Worksheet



Name _____ Period _____ Date _____

Find a partner to coach you once you have finished your research. Write down your

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.

Organizing the editorial

HEAD

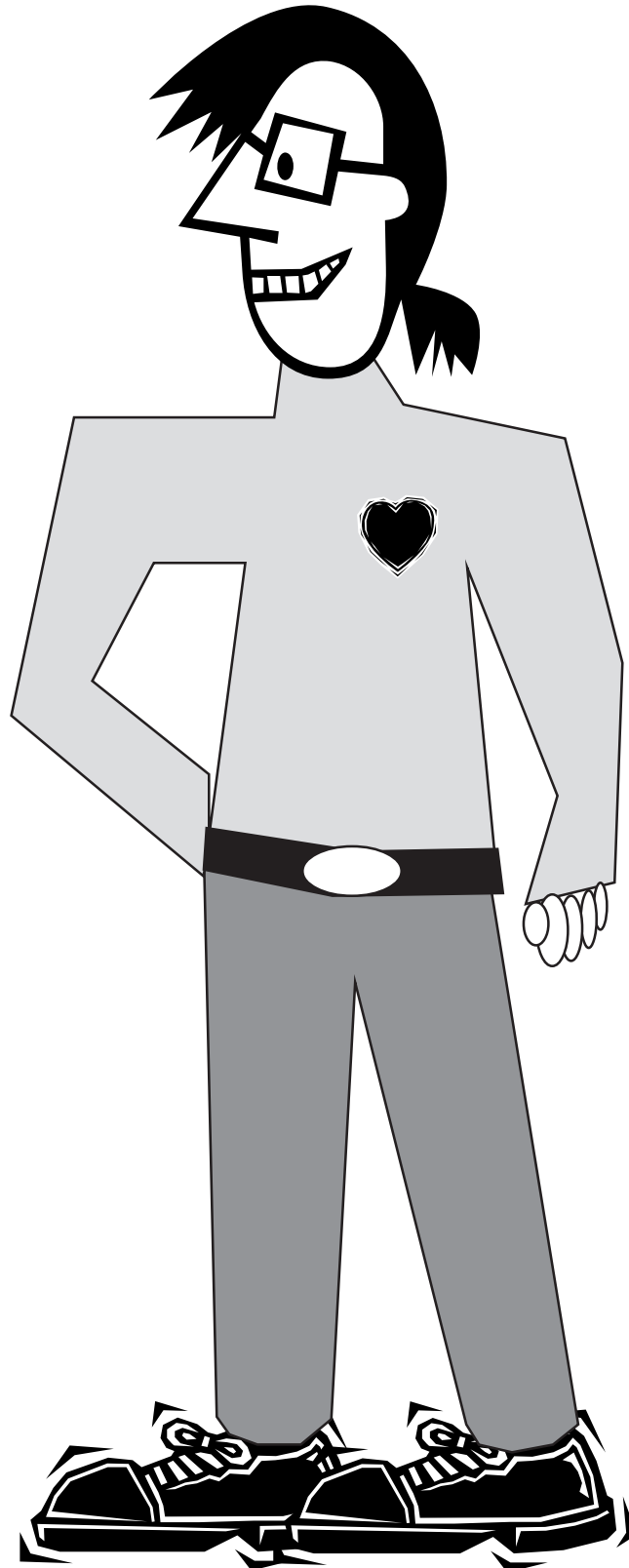
Organize your thoughts so your reader will understand where you are going with your idea. Start with the cartoon or current event that caught your attention. Then state the problem or issue you are going to write about.

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



Name _____ Period _____ Date _____

Directions:
Circle the number on the scale which corresponds most closely to the statement you agree with. You may circle a number half way 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?
 1 2 3 4 5 X 3 _____

Focus is unclear Focus is somewhat clear Ideas are easily understood

Is the subject matter appropriate for the audience?
 1 2 3 4 5 X 2 _____

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?
 1 2 3 4 5 X 1 _____

Shows lack of research Needs more research Has appropriate research

Is the type of editorial appropriate for the subject matter?
 1 2 3 4 5 X 1 _____

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?
 1 2 3 4 5 X 1 _____

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

Does the conclusion offer solutions or call for reader action?
 1 2 3 4 5 X 3 _____

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

Are there any grammar, spelling or style errors?
 1 2 3 4 5 X 2 _____

Four or more errors One to three errors No errors

Does the editorial fall into any "editorial pitfalls"?
 1 2 3 4 5 X 3 _____

More than one pitfall Only one pitfall No pitfalls

Is the overall writing is effective in persuading the reader?
 1 2 3 4 5 X 4 _____

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

Total _____

by Rob Melton

On the net

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.

Reading list

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.

224pp ©1998 Greenwood Press, Westport, Conn.

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

208pp ©1999 Pelican Publishing Co.

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

144pp ©1997 Pelican Publishing Co.

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 kids-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

272pp ©1999 The New Press, New York

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.

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