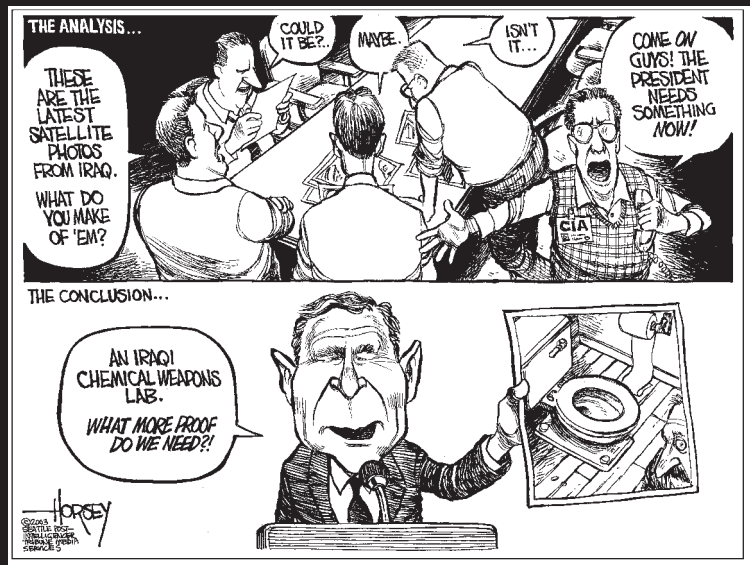




Newspapers In Education  
**Seattle Post-Intelligencer**

Inspiring Students To Learn

# UNDERSTANDING THE WORLD OF Political Cartoons



Understanding the world  
 through the eyes, ears and  
 pens of editorial cartoonists.



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## UNDERSTANDING THE WORLD OF POLITICAL CARTOONS

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### A CURRICULUM GUIDE

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## CONTENTS

---

Introduction .....3

What is a political cartoon? .....5

What is the history of political cartoons?.....12

How can we teach history  
through political cartoons? .....16

How can we connect students to the cultures  
of the world through humor and satire? .....21

How can we use cartoons to cope in our world? .....30

How can we teach Washington state  
history through cartoons? .....34

What would it be like to be an editorial  
cartoonist, such as David Horsey? .....40

How can you win a Pulitzer by doodling?.....49

Glossary .....54

David Horsey cartoons for classroom use .....57

## INTRODUCTION

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Welcome to the humorous, powerful and enlightening world of the political cartoon. In partnership with the Seattle P-I, the World Affairs Council has developed *Understanding the World of Political Cartoons* for teachers from various disciplines: language arts, history, geography, international relations, art, English, world culture and current events. This curriculum is designed to enhance students' reading comprehension, critical thinking and global understanding, each an integral skill of informed citizens in a democracy. Toward this end, our eight-fold approach toward understanding the world of political cartoons asks:

- 1) What is a political cartoon?
- 2) What is the history of political cartoons?
- 3) How can we teach history through political cartoons?
- 4) How can we connect students to the cultures of the world through humor and satire?
- 5) How can we use cartoons to cope in our world?
- 6) How can we teach Washington State history through political cartoons?
- 7) What would it be like to be an editorial cartoonist, such as David Horsey?
- 8) How can you win a Pulitzer by doodling?

Each section begins with brainstorming questions and includes background, classroom activities and numerous resources. Integrated throughout are the cartoons of the Seattle P-I's Pulitzer Prize winner David Horsey. These enhance the subject matter and provide a local connection to each lesson. Additionally, each chapter includes activities that integrate the use of the Seattle P-I to further enhance learning objectives. We hope this curriculum piques your curiosity about the fascinating world of political cartoons and serves as a valuable resource for teaching.



## OBJECTIVES

Designed to serve teachers and students who want to:

- Incorporate current issues into classroom discussion;
- Link the past to the present with the study of political cartoons;
- Understand world issues from different cultural perspectives;
- Connect local concerns to world problems;
- Explore the power of the illustration;
- Recognize how political cartoons are a voice for the disenfranchised;
- Cope with personal, local and global issues by developing a voice through art;
- Reflect upon and articulate original viewpoints on an issue;
- Develop civic and citizenship skills;
- Consider how artistic thinkers engage themselves in the political process using humor and satire;
- Understand the artistic elements of cartoon drawing;
- Incorporate the Seattle P-I into the classroom.



*Political cartoons  
in America have a  
long and healthy  
tradition of criticizing  
intolerance, injustice,  
political corruption  
and social evils...*



## I. WHAT IS A POLITICAL CARTOON?

*What makes political cartoons different from other forms of editorials? What is an editorial? Is a cartoon more powerful than a full-page editorial? How can one picture be worth a thousand words? Can a book of bubble talk convey as much as a book of words? What skills are needed to reduce complex situations into small spaces? How do cartoonists use humor, caricature, satire, symbols, stereotypes and summaries to convey their perspectives?*

### BACKGROUND

**Political cartoons in America have a long and healthy tradition of criticizing intolerance, injustice, political corruption and social evils... Political or editorial cartoons are a wonderful springboard to classroom discussion, and there are numerous ways you can use them across the curriculum to engage children at higher levels of thinking.<sup>1</sup>**

Welcome to the world of cartoons and, more specifically, to the wonderful world of political cartoons. Your students may be most familiar with other kinds of cartoons including comic strips such as "Peanuts," animated cartoons such as "Bugs Bunny," and comic books such as "Superman." These types of cartoons usually seek to entertain their audience through the combined use of fantasy and humor. Political cartoons also entertain, often using stronger devices. They are sometimes **cynical** (scornful skepticism or negativity) and/or **satirical** (using wit to convey insults or scorn). They frequently rely on **stereotypes** (oversimplified opinions, conceptions or images) to address political issues.

<sup>1</sup> Heitzmann, William Ray.  
"For Laughing Out Loud,"  
National Education Association.  
[www.nea.org/nea\\_today/0004/  
heitz.html](http://www.nea.org/nea_today/0004/heitz.html)

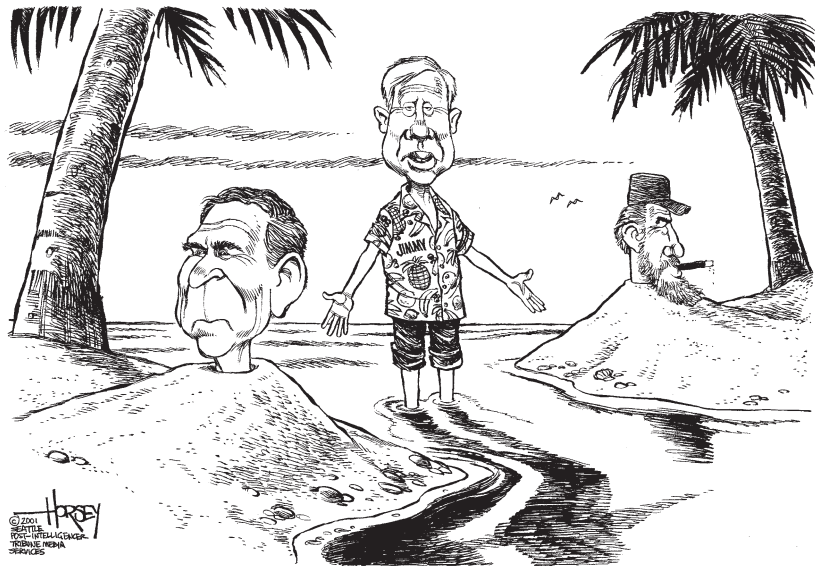
“

*Found in newspapers  
across the globe,  
political cartoons have  
proved a powerful vehicle  
for swaying public opinion  
and criticizing or praising  
political figures.*

”

Political cartoons generally are thought-provoking and strive to educate the viewer about a current issue. They have grown extremely popular due to the straightforward way they address an issue. Whereas a typical newspaper article is filled with a great many words to relay information and ideas, a political cartoon reduces an entire article down to simple pictures. Found in newspapers across the globe, political cartoons have proved a powerful vehicle for swaying public opinion and criticizing or praising political figures. “Cartoons are now one of the most important weapons in a newspaper’s armory of political analysis... Unlike a news article or column, the cartoon has the capacity to almost instantaneously dissect a political issue. [A cartoon] can often have more veracity and insight than hundreds of words of text-based analysis.”<sup>2</sup> Indeed, a picture is worth a thousand words. And for centuries political cartoonists have used this sometimes devastating medium to cut the powerful and proud down to size.

Let’s explore the various elements of a political cartoon by dissecting the following cartoon entitled “Carter in the Middle,” by the Seattle P-I’s editorial cartoonist **David Horsey**.



“GEORGE! FIDEL!! I HATE TO STATE THE OBVIOUS, BUT YOU’LL HAVE TROUBLE SHAKING HANDS IN YOUR CURRENT POSITIONS.”

<sup>2</sup> “Australian Political Cartooning — a Rich Tradition” Bringing the House Down — 12 Months of Political Cartoons exhibition (1996)  
[www.cultureandrecreation.gov.au/articles/cartoons/](http://www.cultureandrecreation.gov.au/articles/cartoons/)





*Given their similarities, political cartoons and editorials are generally placed in the same section of the newspaper, and their subjects often complement each other.*



Because of their satirical nature, political cartoons use **caricatures**. A caricature is a drawing that exaggerates personal characteristics to make the picture more humorous and the characters immediately recognizable. In the cartoon on the previous page, Horsey uses caricature to exaggerate the physical features of President George W. Bush, former U.S. President Jimmy Carter<sup>3</sup>, and Cuban President Fidel Castro.<sup>4</sup> He emphasizes Bush's "Dumbo" ears, small eyes and pointed nose. Cartoonists also rely heavily on **symbols** to clarify the cartoon's deeper meaning. A symbol is something that stands for or represents something else. Horsey uses symbols that Castro has made famous: a long, Marxist-like beard, a Cuban cigar and a revolutionary's cap. Notice Carter's shirt: here, Horsey employs the **label** "Jimmy." A label is a word or an icon (small image) used for identification. Additionally, Horsey uses a **caption** to describe and add meaning to his cartoon: "*George. Fidel. I hate to state the obvious, but you'll have trouble shaking hands in your current positions.*" True to form, this political cartoon is very satirical, using wit to insult the two leaders and their countries for decades of failed diplomatic relations.

The ideas expressed within the cartoon reflect the views of the artist; for this reason, political cartoons commonly are referred to as **editorial** cartoons. In a newspaper, editorials are articles presenting a columnist's point of view or opinion, so an editorial cartoon is a cartoon that expresses the viewpoint of a cartoonist. Given their similarities, political cartoons and editorials are generally placed in the same section of the newspaper, and their subjects often complement each other. Bartlett and Cooper state, in "History of the 19th Century in Political Cartoons," that "... there is no doubt that a serious political issue, when presented in the form of a telling cartoon, will be borne home to the minds of a far larger circle of average every-day men and women than it could ever be when discussed in the cold black and white of the editorial column."<sup>5</sup>

3 Served as the 39th president of the United States from 1977-1980, received the Nobel Peace Prize in 2002, the same year he recommended the Bush administration end the embargo against Cuba.

4 In 1959 overthrew the dictatorship of Fulgencio Batista and set up a socialist government; he remains the leader of Cuba today.

5 Arthur Maurice Bartlett and Frederic Taber Cooper (2003) "History of the 19th Century in Political Cartoons"  
[www.boondocksnet.com/cartoons/](http://www.boondocksnet.com/cartoons/)



The use of humor in political cartoons is an effective means to inform and educate daily newspaper readers. Political cartoons have a cutting way of reducing lofty world figures and issues to ground level and exposing them to sharp ridicule. It is interesting to note that the Chinese symbol for satire is composed of “laughing” and “knives.”<sup>6</sup> Laughing at human folly impacts our perspective of people and issues in the news and even inspires us to discuss and analyze contemporary problems more seriously. Political cartoons certainly will continue to be an influential means of bringing daily commentary on important local and world issues into our lives.



## TEACHING IDEAS

### WHO LAUGHS AND WHO CRIES?

Political cartoons have the power to elicit a variety of responses because cartoon artists craft their work to express political views that are often controversial. Use one of the cartoons included in this curriculum or use David Horsey’s cartoon in today’s Seattle P-I. Ask students to carefully analyze the cartoon and identify which audiences might find this funny and which might be angered or embarrassed. List these groups (and their corresponding perspectives) on the board. Then ask students to discuss the cartoonist’s social or political spin in the cartoon. A variety of responses are likely; use this fact to point out and discuss the nature of individual opinions, and individual reactions to those opinions. *Why do we have differing opinions? What do our political views say about our personal histories, experiences and associations?* Now lead a class discussion that encourages students to think about political persuasion and its power to generate laughter as well as humiliation.

<sup>6</sup> “Laughing with Knives: Exploring Political Cartoons,” National Museum of Australia Canberra [www.nma.gov.au/education/resources/laughing\\_with\\_knives](http://www.nma.gov.au/education/resources/laughing_with_knives)

### **CRAFTING CARTOONS WITH A PURPOSE**

Encourage students to think of a national or international issue about which they feel strongly — passionate enough to draw a political cartoon expressing their opinions (you may want to provide them with the Seattle P-I to assist them with identifying an issue). Ask students to jot down a sentence or two expressing their feelings, and list their intended audience. Then have them put their pencils to action — drawing a cartoon to express their individual opinions. They may need a few days to complete this assignment. Since their artistic abilities will vary, you may want to encourage students to think of more easily drawn symbols to represent the issue and the point they hope to convey. You may want to photocopy and distribute the above background piece for “What is a political cartoon?” Once assignments are collected, create a political cartoon gallery walk. Let students circulate the room to discuss and view the work of their peers. After viewing and discussion, ask students to take out a piece of notebook paper to complete a journal reflection. Suggest they start by listing the variety of issues they noticed depicted in the cartoons, which cartoons they agreed with, and why. Encourage students to list the feelings the cartoons evoke, discuss the different techniques their peers used in conveying various issues, and consider which were effective and which were not.

### **OPPOSING VIEWPOINTS**

Using this week’s classroom set of Seattle P-Is, ask students to find a political cartoon that appeals to them; speculate and discuss the cartoonist’s opinion and purpose. Then consider the audience that would be opposed to the cartoon’s message. Ask students to create a counter cartoon to express the opposing viewpoint. *Example: If you chose a cartoon that made you laugh because you enjoyed the fun that was poked at a certain person or organization, then try to step into the shoes of this person or organization. Create a cartoon based on their perspective or philosophy.* Juxtapose student-clipped cartoons and counter-cartoons around the room to illustrate the variety of audiences, opinions and current topics raised in the form of cartoons.



## LOCAL CONNECTIONS

Ask students to choose a *local* issue about which they feel passionate. Encourage students to work together to figure out ways to illustrate the issues facing their city, neighborhood or school. (Students can also work with partners to develop cartoons depicting opposing views on a local issue and present them to the class.)

## SEATTLE P-I CONNECTIONS

Ask students to clip out an editorial of their choice. Give students 5–10 minutes to underline the passages that they believe express the author’s opinion and political persuasion. This warm-up could lead the class into a discussion about personal politics and strategies used to create editorial and political cartoons. It would serve as a way to assess their understanding and retention of the above-mentioned activities.



## WEB-BASED ACTIVITIES AND RESOURCES

### DRAWING POLITICAL CARTOONS

This lesson plan helps students analyze visual and language clues to determine the meaning of current and historical political cartoons.

[artsedge.kennedy-center.org/teaching\\_materials/curricula/curriculum.cfm?curriculum\\_id=226&mode=full](https://artsedge.kennedy-center.org/teaching_materials/curricula/curriculum.cfm?curriculum_id=226&mode=full)

### STEPS TO ANALYZING A POLITICAL CARTOON

This worksheet aids students in analyzing political cartoons.

[towson.edu/heartfield/lessons/prop/cartoononlyD.html](https://towson.edu/heartfield/lessons/prop/cartoononlyD.html)

### POLITICAL CARTOON INTERPRETATION

This lesson plan provides a model for interpreting political and social cartoons.

[mdk12.org/practices/support\\_success/hsa/critical\\_thinking/pol\\_cartoon.html](https://mdk12.org/practices/support_success/hsa/critical_thinking/pol_cartoon.html)



## **LAUGHING WITH KNIVES — EXPLORING POLITICAL CARTOONS**

This excellent series of 13 lesson plans on designing and analyzing political and social cartoons was developed by the School Program Section of the National Museum of Australia.

[nma.gov.au/\\_\\_data/page/847/laughing\\_with\\_knives.pdf](http://nma.gov.au/__data/page/847/laughing_with_knives.pdf)

## **POLITICAL CARTOONS — NEWSWEEK PUBLICATION AND WEB SITE**

This is an excellent curriculum for studying political cartoons.

**Bandlow, Richard F. and Yehl, Joan Kimball. Political Cartoons — Newsweek Educational Programs NewsSource. New York: Newsweek, 2000.**

Each week, explore the perspectives, commentary and analysis of editorial cartoonists: [school.newsweek.com](http://school.newsweek.com). Scroll down to the lower left-hand side for Tooning In — a teacher's guide to a cartoon of the week.

## **CARTOON FRAMES**

This worksheet helps students analyze the effects of cartoon frames.

[arb.nzcer.org.nz/nzcer3/english/visual/4000-999/vl4129.htm](http://arb.nzcer.org.nz/nzcer3/english/visual/4000-999/vl4129.htm)

## **CAGLE'S CARTOONS — A TEACHERS GUIDE**

New daily cartoons and lesson plans are available at this site for elementary, middle school and high school teachers.

[cagle.slate.msn.com/teacher/2.asp](http://cagle.slate.msn.com/teacher/2.asp)



*As far as historians  
can determine,  
political cartoons  
did not start appearing  
en masse until the  
means was created  
to disseminate them:  
the printing press.*



## II. WHAT IS THE HISTORY OF POLITICAL CARTOONS?

---

*When did the first political cartoon appear? How have cartoons shaped history or policy? How have cartoons given a voice to the disenfranchised? Who were some of first Americans to draw political cartoons? What role do cartoons play in swaying public opinion?*

### BACKGROUND

**It may be that the man of the Stone Age was the first to draw rude and distorted likenesses of some unpopular chieftain, just as the Roman soldier of 79 A.D. scratched on the wall of his barracks in Pompeii an unflattering portrait of some martinet centurion, which the ashes of Vesuvius have preserved until today.<sup>7</sup>**

As far as historians can determine, political cartoons did not start appearing en masse until the means was created to disseminate them: the printing press. Before this significant invention, it is likely that different modes of communication, such as the case quoted above, were employed to jab at the social and political conditions of a given time and place. Why political cartoons came about is relatively easy to infer:

- 1) Illuminating and criticizing the human condition is a natural outcrop of the human experience; and
- 2) This medium provides the easiest means for getting one's point across. (The earliest cartoons must have been nothing more than simple, widely recognizable symbols or pictures that did not require any written language to comprehend.)

<sup>7</sup> Arthur Maurice Bartlett and Frederic Taber Cooper (2003) "History of the 19th Century in Political Cartoons" [www.boondocksnet.com/cartoons/](http://www.boondocksnet.com/cartoons/)



*Verbose treatises,  
manifestos and  
news articles have  
limited audiences with  
limited attention spans,  
whereas political cartoons  
deliver a message in  
one quick punch.*



The historical roots of political cartoons, while greatly outdating the invention of the printing press, really took hold in 16th century Europe. Since that time, they have proved instrumental in swaying public opinion during a number of significant periods in history. It is interesting to note that:

**Benjamin Franklin was the first American to draw political cartoons. As publisher and printer, the revolutionist Franklin drafted several cartoons that persuaded colonists to rebel against England. The second American cartoonist was scarcely less famous in history: Paul Revere was a silversmith and engraver who created incendiary cartoons disguised as prints of news events... By the time of Lincoln's presidency, hundreds of cartoons appeared each year in magazines, newspapers, penny-prints, posters, lithographs and broadsides. During the Civil War President Lincoln himself called cartoonist Thomas Nast<sup>8</sup> the 'North's best recruiting sergeant.'<sup>9</sup>**

Although it is difficult to measure the influence that cartoons have had in shaping world, regional and local events, the power of this medium cannot be discounted. Imagine, for example, a disgruntled, illiterate farmer who sees a simple cartoon lampooning a corrupt king and is so galvanized to take up arms against the scoundrel that he joins a peasant uprising. Can you imagine other impacts a comic might have? The ability of a political cartoon to cut across social and educational boundaries can be used effectively by those seeking to influence the masses. Verbose treatises, manifestos and news articles have limited audiences with limited attention spans, whereas political cartoons deliver a message in one quick punch.

<sup>8</sup> Thomas Nast is often listed as America's greatest cartoonist (see resources for more information).

<sup>9</sup> Glen Baron, *Cartooning Washington: One Hundred Years of Cartoon Art in the Evergreen State*, ed. Maury Forman and Rick Marschall (Spokane: Melior Publications, 1989), p.2. See Benjamin Franklin's famous political cartoon that was published in the *Pennsylvania Gazette* in 1754. [www.claudepepper.org/foundation/news/images/trans1.jpg](http://www.claudepepper.org/foundation/news/images/trans1.jpg)



## TEACHING IDEAS

### CAVE WALLS AND YOU

Although lampooning political leaders and illustrating social issues in the form of political cartoons may seem like a modern invention, it is not hard to imagine the use of this form of communication even before the advent of written language. Ask your students to take themselves back to the Stone Age. Their goal is to “pick up a rock and chisel” and imagine what a Stone Age teenager might carve into the family’s cave wall. Ask them to ponder what might have been the first political cartoon carved into a cave wall. Remind them that a cartoon is intended to educate, rally, critique, advocate, irritate and entertain.

### CARTOONS AROUND THE WORLD

The background above briefly touches on the history of political cartoons. Ask students to do a more in-depth investigation of not only the history of political cartoons in the U.S., but also the evolution of cartoons in other areas of the world.

### LOCAL CONNECTIONS

Ask your students if they feel like their lives have been affected by politics. Have them discuss how the following have impacted their lives: education, clean water and paved streets; access to food, transportation and health care; relations with neighbors, shop keepers, police, firefighters, teachers and librarians. Ask them to draw a cartoon for every other year of their lives, demonstrating how their lives have increasingly become connected to their community.

### SEATTLE P-I CONNECTIONS

In today’s Seattle P-I, locate David Horsey’s editorial cartoon. Examine the cartoon and, as a class, discuss it: What is Horsey trying to convey? What is being satirized? Then, have students look for articles in today’s newspaper that provide additional insight into Horsey’s cartoon. How might this issue be written about in a textbook 50 years from now? Have students write their own version of the textbook page.





## WEB-BASED ACTIVITIES AND RESOURCES

### HISTORY OF POLITICAL CARTOONS

Microsoft Encarta Online Encyclopedia (2003) provides an overview of the evolution of political cartoons from the 16th century onwards.  
[encarta.msn.com/encnet/refpages/RefArticle.aspx?refid=761560666&para=7#p7](http://encarta.msn.com/encnet/refpages/RefArticle.aspx?refid=761560666&para=7#p7)

### LEARNING ADVENTURES IN CITIZENSHIP USING THOMAS NAST CARTOONS

Using the Thomas Nast political cartoons that helped bring down the corrupt political machine run by William "Boss" Tweed in 1870s New York City, this middle school activity asks students to examine and practice the art of political cartoon-making by focusing on how and why they are so effective in making a political point.  
[pbs.org/wnet/newyork/laic/lessons/e3\\_t6-lp.html](http://pbs.org/wnet/newyork/laic/lessons/e3_t6-lp.html)

### POLITICAL CARTOONS OF THOMAS NAST

This site gives a brief background of "America's greatest cartoonist," with supplementary links to articles and cartoons.  
[boondocksnet.com/gallery/nast\\_intro.html](http://boondocksnet.com/gallery/nast_intro.html)

### THE PRESIDENTIAL ELECTIONS OF 1860–1884

This Web site features cartoons from *Harper's Weekly* and other publications, including the Library of Congress Collection of American Political Prints: 1766–1876. In addition to explanations of each cartoon, the site contains biographies, explanations of the issues, campaign overviews and other relevant information.  
[elections.harpweek.com](http://elections.harpweek.com)

### HARP WEEK EXPLORES HISTORY

This includes a collection of 19th-century American cartoons that appeared in *Harper's Weekly*, with background information and cartoons.  
[harpweek.com](http://harpweek.com)

### HISTORY ROOM.COM — POLITICAL CARTOONS

This site illustrates various political cartoons throughout the decades.  
[historyroom.com/Political%20Cartoons.htm](http://historyroom.com/Political%20Cartoons.htm)



*... cartoons provide a wealth of information about public sentiment and opinion, information often missing in scholarly accounts of historical events.*



### III. HOW CAN WE TEACH HISTORY THROUGH POLITICAL CARTOONS?

*How were political cartoons used as propaganda during the two World Wars? Discuss how political cartoonists used stereotypes during this period and how are stereotypes used today? How have cartoons been used to record recent history? What themes tend to resonate universally? How is propaganda used today?*

#### BACKGROUND

**But among the spate of visual comments on current events, a few have an impact which transcends time and earns them a permanent place in the archives. Some by reason of their graphic artistry or originality, and some for the universality of their themes, find their way into the literature and history of their eras.**<sup>10</sup>

Political cartoons are like time capsules; they provide viewers with a slice of life of the time in which they were created. Although they may seem locked in a given era as they refer to specific events, the themes expressed in cartoons are often universal, transcending time and place. Certain nuances of a cartoon may be lost in subsequent generations, such as language usage, popular references and out-dated symbols. However, changes in society and culture by no means render political cartoons obsolete. In fact, because of their editorial nature and mass appeal, cartoons provide a wealth of information about public sentiment and opinion, information often missing in scholarly accounts of historical events.

Students interested in the World Wars might find it fascinating to look at both of these periods through the eyes of cartoonists:

<sup>10</sup> Wepman, Dennis, "Witty World Books" [www.wittyworld.com/publications/finest.series.html](http://www.wittyworld.com/publications/finest.series.html)



**It was during First World War that cartoons became highly sophisticated tools of propaganda that promoted support for American men fighting on foreign soil. The public became accustomed to following the war through front-page illustrations, often in color. Cartoonists helped galvanize sentiments and loyalties. A majority promoted the purchase of war bonds and enlistment, and attempted to instill in citizens a hate and fear of the enemy.<sup>11</sup>**

World War II was no different. Students who grew up reading Dr. Seuss books may be surprised to learn that Dr. Seuss (Theodor Seuss Geisel) was one of the leading political cartoonists during that war. Between January 30, 1941 and January 5, 1943, Dr. Seuss drew more than 400 editorial cartoons for *PM*, a newspaper based in New York.<sup>12</sup> Dr. Seuss took a stand on numerous issues with his pen: he favored U.S. intervention in the war in Europe (fighting opponents such as Charles A. Lindberg) and fought against anti-Semitism and anti-black racism. After the Japanese bombed Pearl Harbor and the U.S. formally entered the war, Dr. Seuss sought to mobilize the country through his very pointed cartoon illustrations. His cartoons not only lashed out at Hitler, Mussolini and the Japanese leadership, but also called on Americans to buy savings bonds and tolerate shortages. Dr. Seuss' cartoons vividly bring back to life the mood and the issues of the past.

Dr. Seuss' political cartoons provide perfect examples of a cartoonist's ability to inform and educate over the course of decades. This phenomenon is applicable to modern-day political cartoons as well. Contemporary cartoonists, such as David Horsey, are influential in the present. At the same time, their work will provide an important archive of current events and issues for generations to come. Our descendants will be able to understand and discuss the events and issues of our lifetime through David Horsey's eyes: from the war in the Balkans to the war in Iraq, from the Monica Lewinsky affair to the Enron Scandal, from the Florida election results to the California recall, and the list goes on. Because a political cartoon is a primary source from a particular era, it is a valuable tool for teaching history.

11 Glen Baron, *Cartooning Washington*, ed. Maury Forman and Rick Marschall, (Spokane: Melior Publications, 1989) p.8.

12 See Richard M. Minear's *Dr. Seuss Goes to War* (New York: The New Press, 1999). Tremendous resource for World War II study features more than two hundred of Dr. Seuss' marvelous and passionate cartoons. Note that while Dr. Seuss lashes out at anti-Semitism and anti-black racism his cartoons portraying Japanese and Japanese-Americans are blatantly racist. Excellent opportunity to discuss how his illustrations reflect the national and local climate (ie Japanese internment camps in the Northwest).



## TEACHING IDEAS

### MEETING OF THE MINDS

Ask students to step into the shoes of a historical or contemporary political figure of their choice. These might include: Nelson Mandela, Winston Churchill, Eleanor Roosevelt, Josef Stalin, Karl Marx, Mao Zedong, Chiang Kai-shek, Historical Buddha, Jesus, Mohammad, Ho Chi Minh, Yitzhak Rabin, Confucius, Adolf Hitler, Gandhi, Pol Pot, Kofi Annan, Tokugawa Ieyasu, Aung San Suu Kyi, Mohamed Anwar Al-Sadat, Kim Dae Jung, Shimon Peres, George W. Bush, Yasir Arafat, Michail Gorbachev, Jimmy Carter Jr., Desmond Tutu, Alexander the Great, Peter the Great, Emperor Hirohito, George Washington Carver, Ossama Bin Laden, Dalai Lama, Thomas Jefferson, Franklin D. Roosevelt, Martin Luther King, Oscar Arias Sanchez and Mother Teresa. After students research their figure, instruct them to write about their personalities/philosophies/goals. Their next task is to draw a cartoon that exemplifies this historical or contemporary figure. At the end of this assignment, each student will present his or her cartoon and the meaning behind it. Students may enjoy having their figures take on a "meeting of the minds." This could be a conversation between contemporaries such as Mao Zedong and Chiang Kai-shek, Adolf Hitler and Winston Churchill, or Ossama Bin Laden and George W. Bush. Ask a pair of students to create a cartoon together that shows the controversies or conflict between the two political figures. They could create the cartoon to favor either person. Students could also try to bring people together from different eras, such as Eleanor Roosevelt and Laura Bush, Joseph Stalin and Michail Gorbachev, or Pol Pot and Gandhi. Students could present their cartoons by making a transparency and using the overhead projector, or they could make a PowerPoint presentation incorporating all of the cartoons.

### **WORLD WAR II PROPAGANDA**

Dr. Seuss is just one of a number of American cartoonists who used his pen to elicit support for the allies in World War II. Ask students to research other cartoonists who contributed to this effort both in the U.S. and abroad. Did the Germans, Italians or Japanese also use cartoons as propaganda for their side? Post and juxtapose cartoons that are either pro-Allies or pro-Axis. Ask students to discern stereotypes that were used by both sides in depicting each other.

### **LOCAL CONNECTIONS**

Identify stereotypes used today in our community. Ask students to look around their school, home, community and media for stereotypic images, and collect them in a notebook to share with the class. Address the power and ramifications of stereotypes, as depicted in political cartoons and local murals, photographs and advertisements.

### **SEATTLE P-I CONNECTIONS**

As a class, locate David Horsey's cartoon into today's Seattle P-I. Discuss the stereotypes upon which Horsey is playing in his cartoon. Then, have students create their own political cartoon that represents the opposing perspective on the issue in Horsey's cartoon.



## WEB-BASED ACTIVITIES AND RESOURCES

### THE POLITICAL CARTOONS OF DR. SEUSS

This short lesson plan provides one of Dr. Seuss' World War II cartoons. [www.tandl.vt.edu/socialstudies/hicks/broliver1/dr\\_seuss\\_goes\\_to\\_war.html](http://www.tandl.vt.edu/socialstudies/hicks/broliver1/dr_seuss_goes_to_war.html)  
For a vast collection of Dr. Seuss' World War II cartoons (and six chapters dedicated to addressing the issues and events in these cartoons), see Richard M. Minear, *Dr. Seuss Goes to War* (New York: The New Press, 1999).

### SENATE CHAMPION OF THE ALLIED CAUSE: FLORIDA'S CLAUDE PEPPER AS DEPICTED IN POLITICAL CARTOONS 1940-1941

This excellent lesson plan addresses Senator Claude Pepper's role as this country's leading senatorial advocate for the Allied cause during 1940 and 1941, before the U.S. entry into World War II. It focuses on several representative political cartoons published in U.S. newspapers during those years, accessible as transparencies for classroom use.

[claudeparter.org/foundation/news/cowdrey.htm](http://claudeparter.org/foundation/news/cowdrey.htm)

### FDR, THE NEW DEAL AND THE SUPREME COURT

This Web site includes a collection of more than 100 cartoons (from 1935-1937), focusing on the public debate of the "courtpacking bill."

[newdeal.feri.org/court/toonsOld.htm](http://newdeal.feri.org/court/toonsOld.htm)

### SCARTOONS: RACIAL SATIRE AND THE CIVIL WAR

This extensive article focuses on the use and symbolism of cartoons during the Civil War era.

[xroads.virginia.edu/~cap/scartoons/cartoons.html](http://xroads.virginia.edu/~cap/scartoons/cartoons.html)

### FIVE DECADES OF HISTORY BY HERBERT BLOCK

Follow the history of five decades (1946-1995) through the eyes and pen of political cartoonist Herblock.

[washingtonpost.com/wp-srv/politics/herblock/5decades.htm](http://washingtonpost.com/wp-srv/politics/herblock/5decades.htm)



*Attempting to understand  
a different culture's  
humor usually requires  
a shift in perspective,  
and recognition that  
the way reality is viewed  
depends upon (and  
varies according to)  
a set of cultural  
assumptions, concepts  
and values.*



#### **IV. HOW CAN WE CONNECT STUDENTS TO THE CULTURES OF THE WORLD THROUGH HUMOR AND SATIRE?**

*How can studying political cartoons from other countries teach us different perspectives? How can political cartoons transcend language, economics, education and culture? How do caricatures of lofty world leaders, god-like figures or powerful corporations reduce them to a mere human level? How does laughing at human folly change our perspective of powerful people?*

#### **BACKGROUND**

**Cartoons are a collection of symbols. Most of the time, I'm looking for a metaphor that will fit the topic—some common symbol or image that can be twisted and turned to say what I want to say. The only problem is, those symbols and images can mean different things to different people. People can read things in a lot of different ways. If they are going to get mad at me, I want them to get mad at what I really meant to say. So I have to choose my metaphors carefully.<sup>13</sup>**

Understanding world cultures through humor requires insight. Humor is composed of specific symbols and references, which often are not universal in nature. Attempting to understand a different culture's humor usually requires a shift in perspective, and recognition that the way reality is viewed depends upon (and varies according to) a set of cultural assumptions, concepts and values.

<sup>13</sup> David Horsey quote from "Worth a Thousand Words—And a Pulitzer," A&S Perspectives Summer 1999. [www.artsci.washington.edu/newsletter/Summer99/Horseylong.htm](http://www.artsci.washington.edu/newsletter/Summer99/Horseylong.htm)



*...when a cartoonist uses subject matter and symbols that are widely understood across geographic space, an opportunity is presented to unite peoples of vastly different backgrounds in a chuckle.*



However, humor also has the remarkable ability to transcend cultural, historic and linguistic borders. For example, take this humorous story about Nasreddin Hodja (a legendary 13th-century Imam<sup>14</sup> from Aksehir, in modern-day Turkey):

### HOW TO SPREAD FLOUR ON A ROPE

**One day a neighbour, whom he did not like, asked the Hodja for the loan of his rope. The Hodja went into the house and after a time came back and said:**

**“Sorry, the rope is not available. My wife is spreading flour on it.”**

**“What do you mean?” asked the surprised man. “How can flour be spread on a rope? You must be making fun of me!”**

**“No, I’m quite serious,” replied the Hodja. “When I do not wish to lend anybody my rope, flour can easily be spread on it.”<sup>15</sup>**

Nasreddin Hodja stories are universal because they describe human nature and weaknesses of mankind everywhere. Similarly, when a cartoonist uses subject matter and symbols that are widely understood across geographic space, an opportunity is presented to unite peoples of vastly different backgrounds in a chuckle.

An outstanding example of this power is seen in the work of the late Lebanese cartoonist **Mahmoud Kahil**. Kahil was one of the most prolific cartoonists to come out of the Middle East. He spoke for those without a voice and challenged the status quo: “Kahil bestrode the world of caricature like a colossus, deflating the egos of political bigwigs with his satire and his profound political insight while showing a deep concern for the poor, oppressed and dispossessed, regardless of their politics or religious belief.”<sup>16</sup> Despite moving his residence to London following the civil war in his country, Kahil kept a keen ear to the ground on the various currents of world politics, particularly those in the Middle East. Unlike the majority of Arab and Israeli cartoonists, Kahil struck a healthy balance between the two sides, criticizing and applauding

14 Imam in this sense indicates the male prayer leader in a mosque.

15 “Nasreddin Hoca,” Turkish Homeland in Canada [members.fortunecity.com/kanadaliturk/hoca1e.html](http://members.fortunecity.com/kanadaliturk/hoca1e.html)

16 Javid Hassan and K.S. Ramkumar, “Colossus in the World of Caricature,” Arab News, 13 February, 2003.



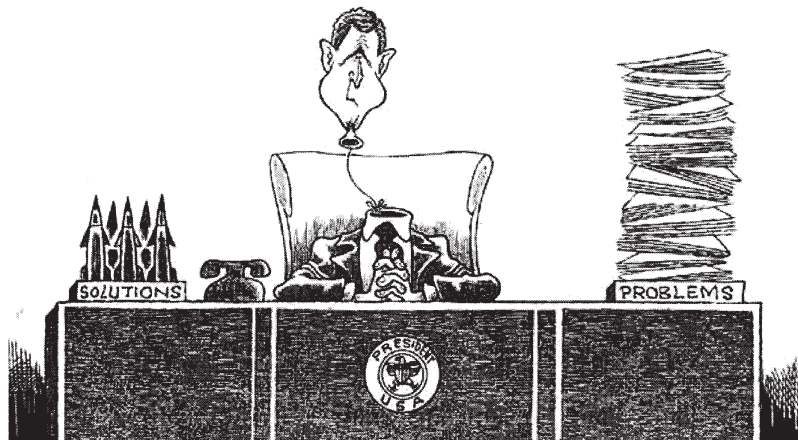
both as he best saw fit. As an Israeli wrote of Kahil, "I admire your cartoonist M. Kahil. He has such an incisive, unassuming style. A style that is so lacking in our miserable region. It is relieving to find that the 'enemy' is human."<sup>17</sup>

The following illustrations show the power of his pen. In his work "Panda Extinction," Kahil laments the lack of human compassion when it comes to death and destruction of fellow human beings by starkly contrasting it to their concern for endangered animals.



17 Khalid Al Maeena, "Arab News Cartoonist Kahil Dies in London," Arab News, 12 February, 2003.

Specifically targeting George W. Bush in "Solutions, Problems," Kahil criticizes "air-head" Bush's solution to the world's mounting problems: military force.



Kahil kept his works simple, perhaps intentionally, in order to reach a wide audience. His cartoons contain very little writing and generally are in English. He incorporates widely recognizable symbols of association, such as the Star of David for Israel, a cowboy hat for Bush, and the cedar tree for Lebanon. Because of their timeliness and visual simplicity, Kahil's works afford Westerners critical insight into Arab public opinion.

Since September 11, 2001, the United States has drastically shifted its focus with regard to the Middle East. Students today who read American newspapers and magazines will notice increased U.S. coverage of this region of the world. In addition to articles about the Israel-Palestine situation, U.S. newspapers now report on numerous aspects of life in countries such as Iraq, Iran, Saudi Arabia, Jordan and Syria. One way for Americans to begin to understand what the people of this region think about their own culture and politics and *their* views of our culture and politics is to follow the works of Arab writers and political cartoonists. (An excellent source of news and political cartoons from all over the world is the *World Press Review*. Each month articles are selected, translated, reprinted and analyzed from hundreds of the world's

newspapers and magazines highlighting important issues and stories missed by the U.S. media. [worldpress.org/edu.htm](http://worldpress.org/edu.htm))

**David Horsey** adds to this dialogue on the Middle East with his insightful cartoons that frequently break the United States' traditional mode of handling this subject. In "The Pawn in the Mideast," Horsey comments on how other Arab nations use Palestine as a pawn to assert their basic rights (in this case land ownership), while Israel towers over the petrified pawn with a gun to its head:



The Arab pieces are white and seem to be ignoring the confrontation (most are shown with their eyes closed), except for Saudi Arabia — the country talking. Notably, none of the other Arab nations are shown with weapons, demonstrating their lack of physical support for Palestine. Israel, on the other hand, stands atop a fortress and, as the lone black piece, is visibly on the other side.



*The universal language  
of political cartoons  
not only appeals widely  
among readers from diverse  
cultural, historical and  
linguistic backgrounds...  
but it also provides  
a voice for those who  
are not often heard.*



In another notable cartoon, Horsey illustrates the senseless death and destruction caused by the Israeli-Palestinian conflict in “The Holy Land, By and By”:



Like Kahil, Horsey takes a highly sensitive subject and dissects it down to the core, to the base reality of the situation, seeking to inform readers about the most pressing subjects of the day, such as the volatile world of Middle Eastern politics. The universal language of political cartoons not only appeals widely among readers from diverse cultural, historical and linguistic backgrounds, giving them a glimpse into the lives and opinions of other peoples, but it also provides a voice for those who are not often heard. For example, most people living in the Western Hemisphere probably would never be exposed to a newspaper article by a writer in Thailand. Yet, a political cartoon drawn by a Thai cartoonist, using universally understandable elements has a much greater chance of exposing people in the Western Hemisphere to a point of view from that corner of the world. This unifying effect undoubtedly will help to ensure and broaden the use of political cartoons as a tool to inform and educate the world.



## TEACHING IDEAS

### HUMOR AS A SECOND LANGUAGE

Ask students to find a cartoon in a newspaper or magazine from an area of the world with which they are not familiar (see online resources listed below). Ask them to discuss the following: What is the cartoon about? Why did they select this topic or issue? Do they think that the U.S. editorial cartoonists with whom they are familiar would illustrate this topic in a similar way? If they do not understand the cartoonist's point of view, ask them how they might go about finding information about his or her point of view.

### EVERY PICTURE TELLS A THOUSAND STORIES

Research and select another Middle Eastern folktale about Nasreddin Hodja or one from another area of the world and try to illustrate it on one sheet of paper using symbols, balloon bubbles, captions, labels, personification and/or caricatures. For folktales about Nasreddin Hodja, see The Turkish Homeland in Canada site: [members.fortunecity.com/kanadaliturk/hoca1e.html](http://members.fortunecity.com/kanadaliturk/hoca1e.html)

### LOCAL CONNECTIONS

With the help of relatives, ask students to locate cartoons from the land(s) of their ancestors. You may want to divide your class into small groups and ask the students to swap cartoons and insights about the country of their ancestors. Are the topics depicted in the cartoons relevant to their lives today in the U.S.?

### SEATTLE P-I CONNECTIONS

With your help, have students select a Horsey cartoon from this past week that presents his opinion on an international issue. Then, ask students to research the country/culture highlighted in Horsey's cartoon. What is its political history? What are the various ethnic groups that comprise the country? Encourage students to use their local libraries as a resource. Have them find that country's newspaper and locate a political cartoon. How is it similar to Horsey's style of cartooning? What is represented in the cartoon that is familiar and what is unfamiliar? Encourage them to find out more about that country's experience and perspective on the issue.



## WEB-BASED ACTIVITIES AND RESOURCES

### GLOBAL CONNECTIONS — THE MIDDLE EAST

This lesson plan, developed by PBS, tackles the difficulties of being a Muslim in post-9/11 America. It uses three cartoons and accompanying newspaper articles to teach students to recognize visual stereotyping in political cartoons and to analyze its broader use. Numerous resources (print and electronic) are included.

[pbs.org/wgbh/globalconnections/mideast/educators/types/lesson3.html](http://pbs.org/wgbh/globalconnections/mideast/educators/types/lesson3.html)

### TRIBUTE WEB SITE TO MAHMOUD KAHIL

This site provides an excellent archive of Mahmoud Kahil's cartoons.  
[mahmoudkahil.com](http://mahmoudkahil.com)

### MIDEAST REALITIES POLITICAL CARTOONS

This site provides a selection of more than 50 political cartoons from the Middle East.

[middleeast.org/cartoons/list.cgi](http://middleeast.org/cartoons/list.cgi)

### CARTOONS ABOUT THE MIDDLE EAST\*

This site exhibits recent cartoons about Middle East politics by cartoonists from all over the world.

[cagle.slate.msn.com/news/Mideast0203/main.asp](http://cagle.slate.msn.com/news/Mideast0203/main.asp)

### CARTOONS FROM IRAN\*

This Web site archives cartoons illustrated by Iranian political cartoonists.

[cagle.slate.msn.com/news/IranAxisEvil/main.asp](http://cagle.slate.msn.com/news/IranAxisEvil/main.asp)

### CARTOONS FROM CANADA\*

This Web site archives cartoons illustrated by Canadian political cartoonists.

[cagle.slate.msn.com/politicalcartoons/CanadaTour/main.asp](http://cagle.slate.msn.com/politicalcartoons/CanadaTour/main.asp)

\* These are just three examples of the numerous sites available under Daryl Cagle's Professional Cartoonist Index Home Page (see next page).



### **DARYL CAGLE'S PROFESSIONAL CARTOONIST INDEX HOME PAGE**

This Web site, [cagle.com](http://cagle.com), has wonderful, timely cartoons and links to domestic and international cartoonists. For example, updated cartoons by cartoonists from all over the world can be found at [cagle.slate.msn.com/politicalcartoons/worldtour/main.asp](http://cagle.slate.msn.com/politicalcartoons/worldtour/main.asp)

See [cagle.slate.msn.com/teacher/](http://cagle.slate.msn.com/teacher/) for lesson plans and resources for teachers. Five new cartoons and lesson plans are featured each week.

### **THE DEVELOPMENT OF THE JAPANESE POLITICAL CARTOON**

The cartoon has been a part of Japanese political culture since at least the first decade of the Meiji Period (1868–78). For a historical overview, see Duus, Peter, "Presidential Address: Weapons of the Weak, Weapons of the Strong — The Development of the Japanese Political Cartoon." *The Journal of Asian Studies*, vol. 60, no. 4 (November 2001): 965–997.

### **CHAPPATE'S EDITORIAL CARTOONS ON WORLD AFFAIRS**

Born in Pakistan, raised in Singapore and Switzerland, Chappate now lives in Geneva and works for several European-based publications including the *International Herald Tribune*. This Web site exhibiting his cartoons focuses on international affairs and has links to other cartoon sites.

[globecartoon.com](http://globecartoon.com)

### **WORLD PRESS REVIEW RESOURCES FOR TEACHERS**

Education resources — including discussion guides, vocabulary, country maps and statistics, political geography worksheets, and comprehension guides — as well as international perspectives on current events and primary sources on current affairs. *World Press Review*, a bi-monthly periodical devotes two pages to approximately 10 cartoons from around the world in every issue.

[worldpress.org/edu.htm](http://worldpress.org/edu.htm)



*Cartoonists... enter their field for different reasons.*

*They are motivated by their personal politics and a desire for change, their desire to educate and engage the public, and their love for the art form.*



## V. HOW CAN WE USE CARTOONS TO COPE IN OUR WORLD?

*How might you convey an angry, confused, painful, frightened, anxious or joyous thought in cartoon form? What symbols would you use? Can complicated issues be reduced to an image or two? What are some messages that you would like to convey to your family, friends, teachers and parents? How would you do this without words?*

### BACKGROUND

**Ultimately what the book's about is the commonality of human beings. It's crazy to divide things down along nationalistic or racial or religious lines... These metaphors, which are meant to self-destruct in my book — and I think they do self-destruct — still have a residual force and still get people worked up over them.<sup>18</sup>**

Cartoonists, like other artists, enter their field for different reasons. They are motivated by their personal politics and a desire for change, their desire to educate and engage the public, and their love for the art form. Some, like the highly celebrated Iranian cartoonist **Marjane Satrapi**, pull out their pens as a way to cope with their own personal histories. Satrapi has incorporated biographical material into her recently published comic book entitled *Persepolis: The Story of a Childhood*. Originally written in French, and now translated into six other languages including English, this book is the story of the young Satrapi growing up in a family of leftist intellectuals in Tehran.

<sup>18</sup> Art Spiegelman referring to *Maus*, his Pulitzer Prize winning-cartoon book. [www.northern.edu/hastingw/maus.htm](http://www.northern.edu/hastingw/maus.htm) Shannon, Edward A., "It's No More to Speak: Genre, the Insufficiency of Language, and the Improbability of Definition in Art Spiegelman's *Maus*," *Mid-Atlantic Almanack* 4 (1995) p. 11-13





*Satrapi hopes  
to preserve the Iranian  
collective memory,  
particularly during  
those harsh years.*



Through this young girl's eyes, the reader is confronted with the joys of overthrowing the opulent Shah of Iran, the puzzlement of being required to wear the chador as the Islamists took control, and the senselessness of the torture and killing that took place during the Iran-Iraq war. In order to cope with her painful memories of this turbulent period of modern-day Iran, Satrapi wields a powerful pen. Through the medium of comic strips, she combats her rage over a number of devastating events in her life, including her uncle's execution by the Islamic regime, the rape and murder by fire-squad of an acquaintance, and the death of a neighbor's family by an Iraqi missile.

Satrapi hopes to preserve the Iranian collective memory, particularly during those harsh years. She also hopes her book will reach readers too young to remember the Iran of two decades ago, as well as western audiences holding stereotypes of Iran. According to Satrapi who lives in Paris:

**I wanted to put a few things straight. When I arrived in France, I met people who expected me to speak Arabic. So many Europeans do not know the difference between Arabs and Iranians. They don't know anything of our century-old culture. They seem to think that Iran has always been a country of religious fundamentalists, that Iranian women either have no place in our society or that they are hysterical black crows. In fact, Iranian women are not downtrodden weeds: my mother's maid has kicked out her husband, and I myself slapped so many men who behaved inappropriately in the street.<sup>19</sup>**

In another interview, she points out that westerners today associate Iran with numerous myths; Americans are shocked to hear that women drive cars and hold government posts in Iran and that two-thirds of university students are female.<sup>20</sup>

19 From The Middle East magazine, April 2003  
[www.chris-kutschera.com/%20A/Marjane%20Satrapi.htm](http://www.chris-kutschera.com/%20A/Marjane%20Satrapi.htm)

20 Bahrapour, Tara , "Tempering Rage by Drawing Comics: A Memoir Sketches an Iranian Childhood of Repression and Rebellion." The New York Times, 21 May, 2003.



Satrapi's cartoons both educate and inspire. Despite the often-dark issues her cartoons tackle, Satrapi manages to reveal her memories in an intensely insightful and often humorous manner. Marjane Satrapi is an excellent example of an individual using cartoons to cope in our world. Using cartoons to work through her personal history, dispel stereotypes and confront global issues, she has added an invaluable voice to the vast world of political cartoons. She joins other renowned cartoonists in this tradition, such as Art Spiegelman, author of the Maus comic books depicting the story of his father in a Polish Nazi concentration camp. Satrapi and Spiegelman are two survivors who, by creating comics to cope with a bitter world, offer a positive legacy.



## TEACHING IDEAS

### COPING WITH PAIN IN OUR WORLD

Marjane Satrapi has experienced the pain of war and political crackdowns. By turning her painful life into a comic book, she has been able to combat her anger. At the same time, she has enlightened not only the youth of Iran but also numerous westerners who have a stereotypic and false view of modern-day Iran.

**"The only hope I had is that people would read my book and... have another point of view. That is why my being here [Elliott Bay Books in Seattle for a book reading] is so important now, is that tomorrow, if there are other bombs falling, (people should) ask the question twice: What are we scared of? Who is the 'axis of evil,' aren't they people just like us?"<sup>21</sup>**

Ask students to think of a recent event in their life that made them feel scared, angry, confused or anxious. Have them list a few of these times and then draw a cartoon to convey one of these events or feelings. Satrapi wanted to publish her life in cartoons in order to share with young Iranians today what life was like in the recent past; she also hopes the book will challenge western perceptions about life in Iran. Ask students to discuss what they hope to convey through their cartoons?

<sup>21</sup> "A Moment with... author Marjane Satrape, Seattle Post-Intelligencer, 29, May, 2003 [seattlepi.nwsourc.com/books/123973\\_momentwith29.html](http://seattlepi.nwsourc.com/books/123973_momentwith29.html)

### **PUTTING YOUR WORDS INTO THEIR MOUTHS**

Choose one of your favorite political cartoons and white-out the conversation bubbles. Create a transparency and project it on a screen using an overhead projector (or a PowerPoint program). Ask students to write what they think each person is saying. (The students will need to carefully examine the symbols and caricatures in order to write the dialogue bubble.) Discuss their ideas before comparing and contrasting them to the cartoonist's.

### **LOCAL/SEATTLE P-I CONNECTIONS**

Find newspaper articles that address people living in the Northwest who are confronted with struggle. Draw cartoons that highlight the problems these people are facing.



### **WEB-BASED ACTIVITIES AND RESOURCES**

#### **PERSEPOLIS: THE STORY OF A CHILDHOOD**

This is a book of Marjane Satrapi's autobiographical cartoons depicting her life as a young girl in the early years of Iranian revolution.

**Marjane Satrapi, *Persepolis: The Story of a Childhood* (New York: Pantheon Books, 2003).**

#### **Book reviews of *Persepolis*:**

[semcoop.com/detail/0375422307](http://semcoop.com/detail/0375422307)

[complete-review.com/reviews/iran/satrapim.htm](http://complete-review.com/reviews/iran/satrapim.htm)

#### **Articles about Satrapi:**

[seattlepi.nwsourc.com/books/123973\\_momentwith29.html](http://seattlepi.nwsourc.com/books/123973_momentwith29.html)

[irandokht.com/editorial-](http://irandokht.com/editorial-)

[content.php?area=pro&areaID=2&sectionID=8&editorialID=410](http://content.php?area=pro&areaID=2&sectionID=8&editorialID=410)  
[chris-kutschera.com/%20A/Marjane%20Satrapi.htm](http://chris-kutschera.com/%20A/Marjane%20Satrapi.htm)

#### **MAUS I & MAUS II**

These Pulitzer Prize-winning comic books tell the story of Vladek Spiegelman, a Polish, Jewish survivor of Hitler's Europe. The author tries to come to terms with his father's terrifying story by illustrating it in cartoon form. This is an excellent source for engaging students in World War II studies. Art Spiegelman, *Maus I* and *Maus II* (New York: Pantheon Books, 1973, 1986).



## VI. HOW CAN WE TEACH WASHINGTON STATE HISTORY THROUGH CARTOONS?

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*How can you use cartoons to study Washington state history? How have cartoons illustrating Northwest issues changed over the past century? How have they remained the same? How can cartoons advocate civic cooperation? How could you use cartoons, for example, to make your community a safer place?*

### BACKGROUND

**Nowadays, those who seek and hold political office haven't really lived until they have been skewered by a political cartoon in one of the weeklies or the dailies. It is a graduation of sorts; a political career cannot be considered complete until one's likeness is the subject of a withering blast from the political cartoonist. On rare occasions, it is a pat on the back, but more likely it is a hard poke to the jaw or a bullet to the chest that is delivered via the cartoonist's pen.<sup>22</sup>**

This quote from former Secretary of State Ralph Munro doesn't end here.<sup>23</sup> In his foreword to the book entitled *Cartooning Washington: One Hundred Years of Cartoon Art*, he recommends examining these regional cartoons as a way to explore Washington state history and political science. Munro talks about these cartoons (which trace 100 years of Washington state history) as being "a barometer of sorts, often measuring the true feelings of Washingtonians at the time — and certainly (illustrated) in a more interesting fashion than the dry accounts written in most of our Washington state history books."<sup>24</sup>

22 Glen Baron, *Cartooning Washington: One Hundred Years of Cartoon Art in the Evergreen State*, ed. Maury Forman and Rick Marschall (Spokane: Melior Publications, 1989), foreword by Ralph Munro, p.x.

23 Ralph Munro was elected as Secretary of State in 1980 and served five terms.

24 Ibid.



*Studying a century  
of cartoons enables  
Washingtonians to think  
about all the issues  
that link the past  
to the present...*



Political cartoons began appearing in Washington newspapers even before it was proclaimed a state on November 11, 1889. Like cartoons everywhere, those published in the Northwest provide a snapshot of the social, political and economic life around the turn of the 20th century. Similar to today, cartoonists fought against political corruption, expressed feelings about various political and social movements, and supported and/or attacked the political movers and shakers (and slackers).

**A.H. Lee** was Washington's first daily political cartoonist. After he began working in 1895 for the Seattle P-I, he penned his opinions about political movements and economic possibilities. He lashed out against Populism and promoted Seattle as the gateway to the gold in the Klondike. Although gold was not discovered in Seattle (and the Klondike region was still another 1,500 miles away), the economically depressed city began to benefit as gold-seekers stopped to buy food, clothes and other supplies before heading north.

Paging through *Cartooning Washington* brings Washington history alive. For example, through cartoons, readers witness the battle between Seattle residents, who supported the name Mt. Rainier, and the Tacoma residents, who found the name un-American and instead favored (along with Presidents Theodore Roosevelt, William Taft and Woodrow Wilson) the name Mt. Tacoma.

Over the decades, local cartoons have advocated civic cooperation. Just as Fourth of July revelers today are cautioned to handle fireworks safely, cartoonists were sending out this message more than 100 years ago. As with the recent outbreak of SARS, cartoons encouraging collaborative efforts to curtail the threat of epidemics were drafted in 1909, when the scarlet fever hit the Spokane Civic area, and again in 1918, when the far-reaching Spanish Influenza killed 20 million people worldwide. Even popular topics today, such as deforestation and drought, can be traced back to cartoons drawn in the 1920s. Studying a century of cartoons enables Washingtonians to think about all the issues that link the past to the present, from World War I to the War on Terrorism, from the Great Depression to the economic issues facing our region today, from the building of the Coulee Dam — the eighth wonder of the world — six decades ago to today's struggle to save salmon streams.



## TEACHING IDEAS

### WASHINGTON — A HUMOROUS STATE OF AFFAIRS

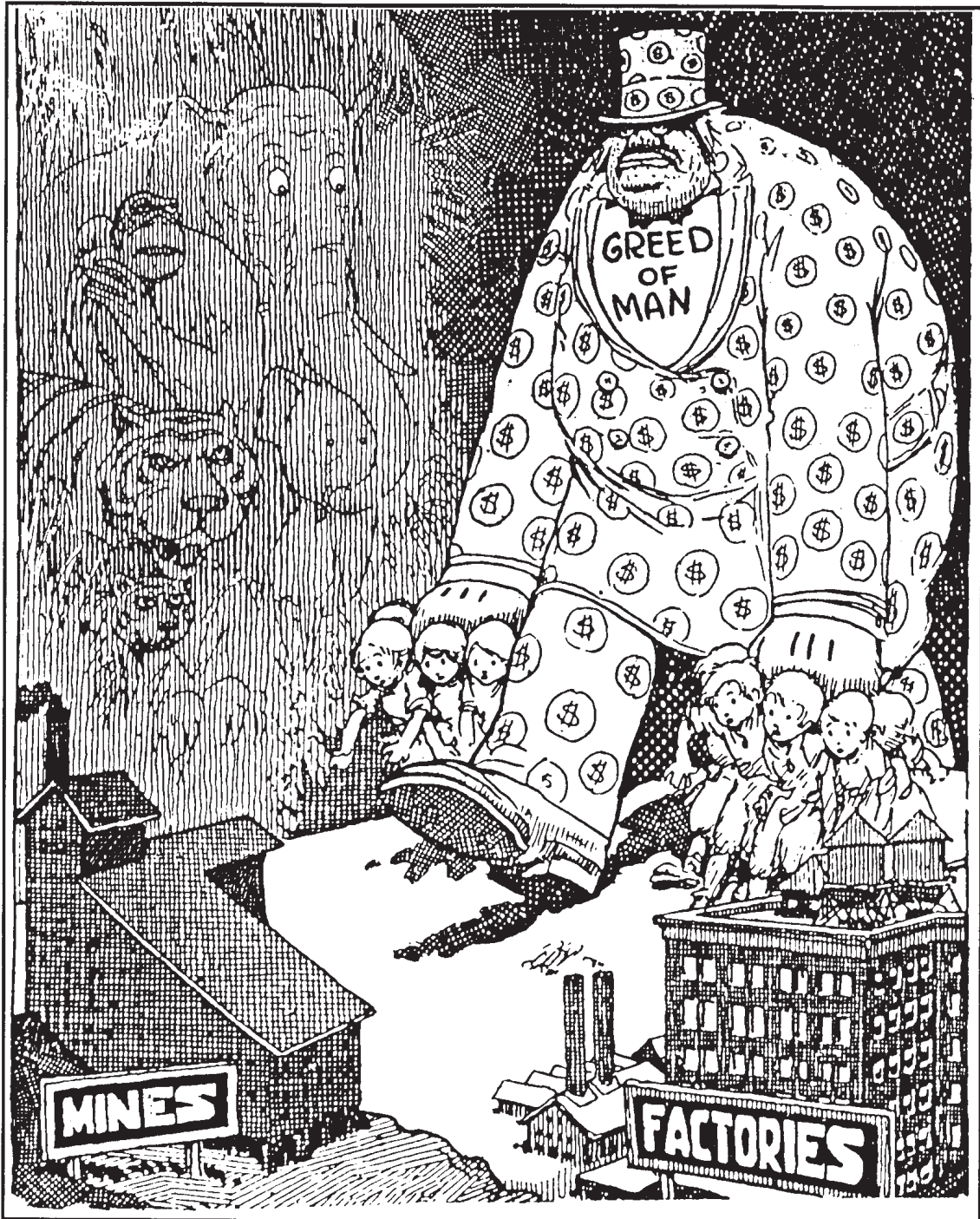
Ask students to collect historical and recent cartoons from the Pacific Northwest. What issues have we faced as a region? What themes are most prominent among the assortment of cartoons? Compare cartoons drawn during the turn of the 20th century with those drawn at the turn of the 21st century. For example, as Seattle residents (and cartoonists) recently expressed their resentment when Boeing moved its corporate offices to Chicago, Tacoma residents (and cartoonists) years ago railed against Henry Villard, the president of Northern Pacific Railroad blamed for moving the railroad's western terminus from Tacoma to Seattle. Brainstorm other issues that may be interesting to compare over the decades: weather, pollution, environment, education, crime, local rivalries, and east/west Cascade identities. What topics have not been addressed throughout Washington's history that students deem important in their communities today?

### UNDERSTANDING HISTORY BY DISSECTING CARTOONS

Distribute the cartoon entitled "The Only Animal that Exploits its Young," which was published in January 1925 in the Seattle P-I. The author is unknown.

Ask students to respond to the following questions:

1. What message do you think the cartoonist is trying to convey?
2. Why do you think he or she chose this topic?
3. Who are the main characters?
4. What techniques were used in this cartoon?
5. Who would have agreed or disagreed with this cartoon?
6. This was published in January of 1925 in the Seattle P-I. Why was this topic being discussed in Washington state at this time?
7. How does this issue relate to your lives in the Northwest today?



**THE ONLY ANIMAL THAT EXPLOITS ITS YOUNG**

January 26, 1925

Unknown

Seattle Post-Intelligencer



**Background information excerpted from: Cartooning Washington**

In the early 1900s, nearly 1.5 million children under 16 years of age — many under age 10 — worked in America's factories and mines. They worked in despicable conditions, 10 to 13 hours a day, earning as little as 60 cents per day. In 1916, Congress passed the Child Labor Act, which limited working hours and made illegal the interstate shipment of goods made by children. The United States Supreme Court, however, declared that law unconstitutional. In 1924, Congress submitted to the states a proposed Twentieth Amendment to the Constitution — the Child Labor Amendment — which gave Congress the authority to legislate labor conditions for all children under 18. (Washington State) Governor Hartley claimed the amendment would "nationalize" the youth and ruin the family. The Washington State Legislature considered the amendment in January 1925, and after a heated debate, Washington became the 13th and decisive state to reject ratification.<sup>25</sup>

**LOCAL CONNECTIONS**

Ask students if it is possible to combine comics with biology. Many of your students are familiar with the work of Gary Larson (who was born in Tacoma and now lives in Seattle). Although he is not considered a political cartoonist, he often pokes fun at human folly and foibles through his depiction of the animal world. Students may enjoy researching his background and dissecting his animal cartoons.

<sup>25</sup> Glen Baron, *Cartooning Washington: One Hundred Years of Cartoon Art in the Evergreen State*, ed. Maury Forman and Rick Marschall (Spokane: Melior Publications, 1989), foreword by Ralph Munro, pp. 70–71.



### SEATTLE P-I CONNECTIONS

Using their local library or the Seattle P-I Web site ([seattlepi.com](http://seattlepi.com)), have students locate three political cartoons published during the year in which they were born. Each student should interview her/his parents or another adult about the cartoon and ask if they recall the issues/events described. Have students write a summary of their interviews and of the event. Compile the cartoons and summaries and create a display for your students' birth dates, "Our birthday in cartoons."



### WEB-BASED ACTIVITIES AND RESOURCES

#### CARTOONING WASHINGTON: ONE HUNDRED YEARS OF CARTOON ART IN THE EVERGREEN STATE

This book provides a fascinating journey of 100 years (1889–1989) of Washington state seen through the eyes and the pens of regional cartoonists. Although it is currently out of print, it is available at local libraries.

**Cartooning Washington: One Hundred Years of Cartoon Art in the Evergreen State**, ed. Maury Forman and Rick Marschall (Spokane: Melior Publications, 1989).



## VI. WHAT WOULD IT BE LIKE TO BE AN EDITORIAL CARTOONIST, SUCH AS DAVID HORSEY?

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*How did David Horsey get started drawing cartoons? How do cartoonist choose symbols and make them work? What can we learn about his point of view on U.S. foreign policy from studying his cartoons? What would it be like to get paid for doodling — to win prestigious prizes for your funny faces? Do cartoonists have to struggle with moral issues?*

### BACKGROUND

**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.** <sup>26</sup>

Proving the pen is indeed mightier than the sword, David Horsey, Seattle P-I editorial cartoonist and two-time Pulitzer Prize winner, is an exemplary figure in the world of political cartoons. His work is syndicated to 250 newspapers, including the *New York Times*, *Washington Post*, *Chicago Tribune* and *USA Today*. Horsey was awarded the Pulitzer Prize for editorial cartooning in both 1999 and 2003.

Horsey, fond of both drawing and politics since childhood, began drawing editorial cartoons for Ingraham High School's newspaper and refined his talent for political cartooning in the Communications Department at the University of Washington (class of 1975). There he was exposed to a liberal education with the U.W. student movement against the war in Vietnam; his politics began shifting, impacting his drawings then and now:

<sup>26</sup> David Horsey quoted by the Newseum the Interactive Museum of News  
[www.newseum.org/horsey](http://www.newseum.org/horsey)

**"I'm expected to comment on virtually anything that happens from the City Council to China to the NRA," [Horsey] explains, "so having a sense of culture and history is vital to doing this right. I'm glad that I indulged myself in a broad education at the U.W. — from history and politics to art history and literature. I think being able to wander through the riches of civilization really gave me the Renaissance mind that's required to do editorial cartoons."<sup>27</sup>**

After college, Horsey worked as a journalist for the *Bellevue Journal-American* and, in 1979, he became the Seattle P-I's first editorial cartoonist. Broadening his educational scope even further, Horsey earned a master's degree in International Relations from the University of Kent at Canterbury (UK) in 1986.

Facilitated by his extensive educational background and pluralistic engagement in journalism, Horsey has created an extensive portfolio offering commentary on the trials and tribulations of American and international politics and culture, sources of ample fodder for his cartoons. An outstanding example of Horsey's ability to manipulate current politics and apply his academic knowledge culminates in "Empire Rising," a work that transposes the current American political scene to ancient Rome, with "Dubbia the Incoherent, son of Bushius the Elder" at the helm. Horsey employs the metaphor of Bush as Roman emperor frequently in his cartoons, adding works critical and suspicious of the Bush administration's dealings and intent in the so-called war on terror to his repertoire (see next page):

27 Worth a Thousand Words —  
And a Pulitzer  
[www.artsci.washington.edu/  
newsletter/Summer99/Horseysshort.htm](http://www.artsci.washington.edu/newsletter/Summer99/Horseysshort.htm)



# UNDERSTANDING THE WORLD OF Political Cartoons FOR EDUCATORS



A SATIRICAL HISTORY

# EMPIRE RISING

PART I

BY DAVID HORSEY

In the days of the consul Bilious Clintonius, the Roman Republic was at peace and awash in wealth from the Valley of Siliconia.

But not all were content.

The Bacchanalian revels of Clintonius appalled the high priests. Many senators were suspicious of his scheming wife, Hillaria, and disdainful of his chosen successor, Gorian the Stiff. As the time approached for the Senate to choose a new consul, the foes of Clintonius searched for a man to oppose Gorian and recapture power for the wealthy families of Rome...

P-I editorial cartoonist David Horsey is a two-time winner of the Pulitzer Prize. This satirical history is taken from his upcoming book, "From Hanging Chad to Baghdad."

Before Clintonius, the consul was Bushius the Elder. His son was now governor of a distant province where the younger Bushius was known to all as "Dubbia the Incoherent."

Dubbia loved fun and games but was ignorant of statecraft.

To the senators and high priests, this made him the perfect candidate for consul...



The wealthiest Roman families gave gobbs of money to finance Dubbia's campaign, cheered by his promise of tax cuts for the rich.

The day came for the Senate to choose the new consul and the votes split right down the middle. One last ballot would decide it all - the ballot of old, doddering Senator Floridian.



So the choice was put before the Supreme Soothsayers.

Sequestered in their temple, the ancient sages performed a secret ritual: the Hanging of the Chad. As the bird choked, they watched to see if its falling feathers formed the G of Gorian or the B of Bushius.



Soon, the mines of Siliconia played out and the economy went sour. Citizens grumbled but were lulled by games and circuses and the hope that tax cuts might fix everything.



It was then that crazed zealots from Talibania burned down the Temple of Jupiter. The people cried out for vengeance. Standing among them, Dubbia uttered his first intelligible words:



Rome's legions made war on Talibania and won an easy victory. The people hailed Dubbia as a great leader, but his chief servant, Rove the Spinner, was worried...



Criticizing politicians, domestic or foreign, comes with the territory of editorial cartooning and aptly accounts for a vast amount of Horsey's material; Horsey was awarded the Pulitzer Prize in 1999, primarily for his representations of the Clinton scandals. His cartoon entitled "Bigger than Titanic" strikingly illustrates the national obsession with the former president's personal predicaments:

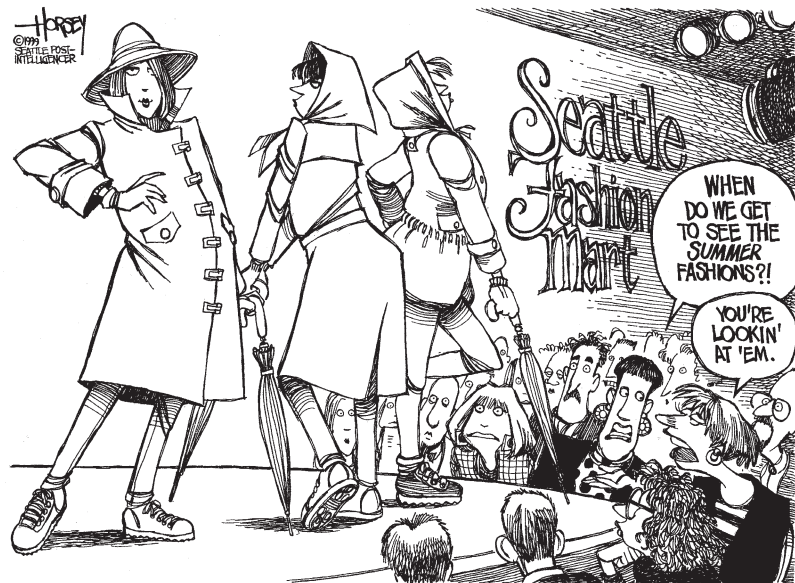


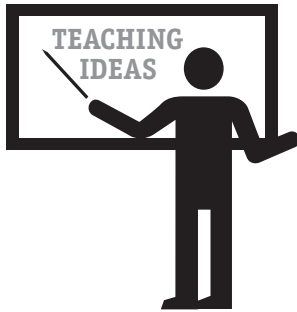
First published in the Seattle Post-Intelligencer February 22, 1998, reprinted December 27, 1998.



# Political Cartoons

But political cartooning, by virtue of the medium, is not always about bringing to light the serious issues of the day; in “Seattle Fashion Show,” Horsey pokes fun at the rainy city he has called home since 1954.





## TEACHING IDEAS

### CRITIQUING THE CRITICAL CARTOONIST

Cartoonists are experts at scrutinizing leaders, organizations and ideas. Every day, editors of newspapers must then critique the editorial cartoons that are prepared for the next day's publication. Should cartoons ever be subjected to censorship? If you were an editor, how would you decide if you should publish or censor? See Chapter 9 *Laughing with Knives: Exploring the Political Cartoon*. This unit includes examples of cartoons that have been censored. [nma.gov.au/\\_data/page/847/laughing\\_with\\_knives.pdf](http://nma.gov.au/_data/page/847/laughing_with_knives.pdf)

### TEACHER FOR A DAY

Change places with your students. Ask them to think of educational ways to use cartoons in the classroom. Below is an example by 13 year-old Josh Neighbor when he took on this challenge to be "teacher for a day." Ask students to find an editorial cartoon that they strongly disagree with. Have them write a "letter to the editor" expressing their viewpoint. Here is an example.





# Political Cartoons

I disagree with this cartoon. The Video Game Industry is not making “little monsters” out of us. Many computer games are actually helping us learn. They help us communicate with other kids while improving our typing skills. There are complicated strategies involved in almost every game; by figuring out these strategies we become smarter.

For example, I like to play Diablo II Expansion. In order to win, you must communicate with other players on line. If you are polite, they will normally help you. People who have not learned to communicate do not get far in life. When I play Diablo, I do not play because I like to kill things; I play because I enjoy playing together with other people on the Internet. I also play video games because they challenge me; if it is not a challenge, then it is not very interesting. The challenge is to type fast, to spell correctly, to encourage others to help, and to quickly figure out the strategy.

In sixth grade, my science teacher said that her friend’s son loved to play video games. He went to the opening of one of Nintendo’s games and beat it on his first try, so they gave him a job. I know tons of very bright kids who love to play video games. Just because people play computer games does not mean that that is all they do; lots of my friends have computer games and they play soccer and are great at it.

It seems that many smart people play video games, and they are not “little monsters.” Pilots and astronauts use video games and virtual reality games that teach them how to get around in space and prepare them for emergencies. Pilots and astronauts — as well as my friends and I — are quite skilled at hand-eye coordination. Video games do not hurt people, they help them.

— Josh Neighbor



### LOCAL CONNECTIONS

How many other Washingtonians have won the Pulitzer Prize? Ask students to research this and come up with a list of recipients. Divide up the list among the students and have them do a short report about both the recipient as well as the award-winning piece. Have there been Pulitzer Prize-winning books, articles, photographs, editorial cartoons, poetry, etc. that have used Washington or the Northwest as a major theme?

### SEATTLE P-I CONNECTIONS

Have students locate an article of interest in today's Seattle P-I. The article should be one that highlights a person or event that is controversial in nature. Then, have students draw a political cartoon representing the person or event. Review the various qualities of a political cartoon presented in this guide. Impress upon your students that their cartoons should demonstrate these qualities. **Extensive exercise:** Have a political cartoon contest with your students. Send your winners to NIE and we'll publish the cartoons on our Web site ([klang@seattletimes.com](mailto:klang@seattletimes.com)).



### WEB-BASED ACTIVITIES AND RESOURCES

#### SEATTLE PI.COM DAVID HORSEY

This site includes David Horsey's political cartoons, including his Pulitzer Prize-winning cartoons.  
[seattlepi.nwsourc.com/horsey](http://seattlepi.nwsourc.com/horsey)

#### WORTH A THOUSAND WORDS — AND A PULITZER

This article includes information on Horsey's 1999 Pulitzer Prize and biographical material.  
[artsci.washington.edu/newsletter/Summer99/Horseyshort.htm](http://artsci.washington.edu/newsletter/Summer99/Horseyshort.htm)

#### THE PULITZER PRIZE WINNERS — POLITICAL CARTOONIST

A brief biography of David Horsey can be found at this Web site.  
[pulitzer.org/year/2003/editorial-cartooning/bio](http://pulitzer.org/year/2003/editorial-cartooning/bio)



## **NEWSEUM THE INTERACTIVE MUSEUM OF NEWS — DAVID HORSEY**

This Web site includes a gallery of David Horsey cartoons with comments from Horsey accompanying each cartoon.

[www.newseum.org/horsey/#](http://www.newseum.org/horsey/#)

## **UW DEPARTMENT OF COMMUNICATIONS ALUMNI SPOTLIGHT DAVID HORSEY**

This site includes an article on Horsey's 2002 Pulitzer from his Alma Mater.

[www.com.washington.edu/Program/alumni/horsey\\_spotlight.html](http://www.com.washington.edu/Program/alumni/horsey_spotlight.html)

## **BOOKS BY DAVID HORSEY**

- Horsey's Rude Awakenings (Seattle: Madrona Publishers, 1981)
- Horsey's Greatest Hits of the '80s (Seattle: Seattle Post-Intelligencer, P1989)
- The Fall of Man (Seattle: Seattle Post-Intelligencer, 1994)
- One Man Show (Seattle: Seattle Post-Intelligencer, 1999)
- From Hanging Chad to Baghdad: Editorial Cartoons by David Horsey (Seattle: Seattle Post-Intelligencer, 2003)

## **HERBLOCK'S HISTORY — POLITICAL CARTOONS FROM THE CRASH TO THE MILLENIUM**

Pulitzer Prize-winning cartoonist Herb Block discusses his views of political cartoons and his life as a cartoonist. This Web site also presents a history of the U.S. and its world affairs from the Depression to the Millennium through the eyes and pen of Herb Block.

[lcweb.loc.gov/rr/print/swann/herblock/cartoon.html](http://lcweb.loc.gov/rr/print/swann/herblock/cartoon.html)

## **BEST EDITORIAL CARTOONS OF THE YEAR**

Every year Charles Brooks and Pelican Publishing Company publishes Best Editorial Cartoons of the Year. The featured cartoonists are primarily from the U.S., and the book is divided into categories such as economy, education and foreign affairs.

## VII. HOW CAN YOU WIN A PULITZER BY DOODLING?

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*Who was Joseph Pulitzer? When did the Pulitzer Prize begin? What are the requirements for winning a Pulitzer Prize? How many prizes are awarded? When did the Pulitzer Committee begin awarding the Prize to editorial cartoonists?*

### BACKGROUND

**Our Republic and its press will rise or fall together. An able, disinterested, public-spirited press, with trained intelligence to know the right and courage to do it, can preserve that public virtue without which popular government is a sham and a mockery. A cynical, mercenary, demagogic press will produce in time a people as base as itself. The power to mould the future of the Republic will be in the hands of the journalists of future generations.**<sup>28</sup>

These are the words of **Joseph Pulitzer** who became one of the greatest newspaper publishers in the American history, a passionate crusader against government corruption, and a visionary who called for university level training in the journalism field and set up the Pulitzer Prize.

Born in 1847 in Mako, Hungary, Pulitzer left home when he was 17, seeking adventure in the military. He ended up in St. Louis, and at 21, he got his start in journalism as a reporter at the *Westliche Post*, a German-language newspaper based in St. Louis. Within four years, he became managing editor and part owner of the paper. He worked his way up to be owner of the *St. Louis Post Dispatch*, and later was entrusted with the editorship of *The New York World*, which became the most widely circulated newspaper in the country (600,000 in the 1890s) under his directorship.<sup>29</sup>

<sup>28</sup> Joseph Pulitzer quoted in 1904, "Joseph Pulitzer and the Pulitzer Prizes, Biography of Joseph Pulitzer" Adapted from *Who's Who of Pulitzer Prize Winners* by Elizabeth A. Brennan and Elizabeth C. Clarage, (Phoenix: The Oryx Press: 1999). [www.pulitzer.org/History/history.html#bio](http://www.pulitzer.org/History/history.html#bio)

<sup>29</sup> Ibid.



Pulitzer was tireless in his exposure of private and corporate corruption, and won a monumental victory on behalf of freedom of the press when he exposed a fraudulent payment of \$40 million dollars by the U.S. to the French Panama Canal Company, implicating President Theodore Roosevelt and banker JP Morgan among others.<sup>30</sup> He remained committed to the field of journalism, pushing for the creation of a school of journalism, which he vowed to help finance. In 1912, one year after Pulitzer's death, his dream was realized with the opening of the Columbia University School of Journalism (where the Pulitzer Prize ceremonies have been held since their inception).

In his will, Pulitzer provided for the establishment of the Prizes, which he hoped would serve as an incentive for excellence in the fields of journalism, drama and letters (books). Today, 21 Prizes are awarded in a number of fields, such as poetry, music, photography, and editorial cartoons. More than 2,000 entries are submitted each year.

After winning his first Pulitzer Prize, Horsey professed, "Winning the Pulitzer Prize is a great satisfaction, it's like getting to the top of a mountain after a tough climb."<sup>31</sup> And, after performing that feat for a second time, becoming just the 11th person in history ever to have won multiple Pulitzer Prizes, Horsey has not only kept alive Joseph Pulitzer's vision of celebrating prolific American achievements, but he also was able to overcome his professional challenge illustrated in the following cartoon "OK, Now You've won the Pulitzer ..."

<sup>30</sup> Ibid.

<sup>31</sup> "Worth a Thousand Words—And a Pulitzer," A&S Perspectives Summer 1999. [www.artsci.washington.edu/newsletter/Summer99/Horseylong.htm](http://www.artsci.washington.edu/newsletter/Summer99/Horseylong.htm)

THE FIRST THOUGHT THAT GOES THROUGH THE MIND OF A NEWLY-MINTED PULITZER PRIZE-WINNING CARTOONIST...



## TEACHING IDEAS

### ... SO WHY NOT A THIRD PULITZER?

Ask students to collect their 10 favorite Horsey cartoons from the Seattle P-I (use your classroom set or have students visit us online at [seattlepi.com](http://seattlepi.com)). These cartoons should be recent cartoons and ones that they think he should submit for his third Pulitzer. Next, have students write a letter of support to the Pulitzer Committee for these submissions. (Guidelines are available at the Pulitzer Web site.) Below are some excerpts from the letter that P-I Editor and Publisher Roger Oglesby sent to the Pulitzer Prize Board in January 2003, supporting David Horsey's nomination. You may want to share this letter with your students.

#### To the Pulitzer Prize Jurors and Board:

Editorial cartoonists need to do more than make jokes based on headlines. We have Jay Leno for that. Editorial cartoonists are journalists who should find their targets among the less obvious forces that shape events. In that way, the



# Political Cartoons

cartoonist can illuminate the news and provoke debate.

... (David Horsey) saw trouble brewing between the United States and its European allies and produced a series of cartoons on the subject well before it became a top news story. He also produced images that illustrated the stark realities of the post-9/11 world and captured the grim irrationality of politics in the Middle East.

... David Horsey is one of the country's finest editorial artists. He also is a thoughtful, informed and perceptive journalist. His ability to capture and convey complex ideas through cartoon images is unmatched. I hope you will agree that this year the Pulitzer for editorial cartooning should go to this man who has achieved the highest level of excellence in his very specialized craft.<sup>32</sup>

## PULITZERS AND YOU

Pulitzer Prizes have been awarded since 1917. Assign a different year to each student and ask them to record the winners and categories for that year. Then have them write about one of the recipients. Their essay should include a short biography of the recipient as well as a description of the award-winning piece of journalism, photography, music, editorial cartoon, etc. that was submitted to the Pulitzer committee.

## LOCAL CONNECTIONS

Establish a classroom-wide "Pulitzer" competition by asking students to draw three political cartoons to be judged by a mock Pulitzer Board. Award prizes in the categories outlined for the real Pulitzer, that is, for originality, editorial effectiveness, quality of drawing and pictorial effect.

32 "A Pulitzer Prize Commemorative: Horsey A Gallery of Cartoons, Seattle Post-Intelligencer, 2003, p. 2.



## WEB-BASED ACTIVITIES AND RESOURCES

### THE PULITZER PRIZE WEB SITE

This site includes the history of the Prizes, the biography of Joseph Pulitzer, archives of Pulitzer winners, and guidelines and entry forms. [pulitzer.org](http://pulitzer.org)



## GLOSSARY

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**caricature n.: a comic exaggeration:** a drawing, description or performance that exaggerates somebody's or something's characteristics, for example, somebody's physical features, for humorous or satirical effect; a ridiculously inappropriate or unsuccessful version of or attempt at something.

**caption n.: comment with illustration:** a short description or title accompanying an illustration in a printed text.

**counter argument n.: something that challenges previous reasoning:** a fact or opinion that challenges the reasoning behind somebody's proposal and shows that there are grounds for taking an opposite view.

**critique n.: review of somebody's work:** a written or broadcast assessment of something, usually a creative work, with comments on its good and bad qualities.

**cynical adj. (cynic n.): scornful skepticism or negativity;** distrustful of human nature: doubting or contemptuous of human nature or of the motives, goodness or sincerity of others; sarcastic: mocking, scornful or sneering.

**editorial n.:** An article in a publication expressing the opinion of its editors or publishers.

**exaggerate v.: overstate something:** to state that something is better, worse, larger, more common or more important than is true or usual; **make more noticeable:** to make something appear more noticeable or prominent than is usual or desirable; exaggeration.

**hyperbole n.: exaggeration:** deliberate and obvious exaggeration used for effect.



**label n.: informative item attached to something:** a piece of paper, fabric or plastic attached to something to give instructions about it or identify it.

**lampoon n.: satirical attack in writing** or verse: a piece of satirical writing or verse ridiculing somebody or something.

**opinion n.: personal view:** the view somebody takes about a certain issue, especially when it is based solely on personal judgment.

**point of view n.: perspective somebody brings:** somebody's particular way of thinking about or approaching a subject, as shaped by his or her own character, experience, mindset and history.

**propaganda n.: publicity to promote something:** information or publicity put out by an organization or government to spread and promote a policy, idea, doctrine or cause.

**satirical adj. (satire n.): of satire:** relating to satire or the use of wit to attack the vices and follies of humankind.

**scrutinize v.: examine:** to examine somebody or something closely and carefully.

**spin v.: shape public opinion:** to cast somebody's remarks or relate a story in such a way as to influence public opinion in a desired way.

**stereotype n.: oversimplified conception:** an oversimplified standardized image or idea held by one person or group of another;  
**v.: reduce to oversimplified categories:** to categorize individuals or groups according to an oversimplified standardized image or idea.



# Political Cartoons

**symbol n.:** something that represents something else: something that stands for or represents something else, especially an object representing an abstraction; sign with specific meaning: a written or printed sign or character that represents something in a particular context, for example, an operation or quantity in mathematics or music.

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**DAVID HORSEY CARTOONS FOR CLASSROOM USE**





# Political Cartoons



"SORRY, THE BOARD IS OUTSOURCING YOUR JOB TO A GUY IN INDIA WHO'LL BE CEO FOR A TENTH OF YOUR SALARY."





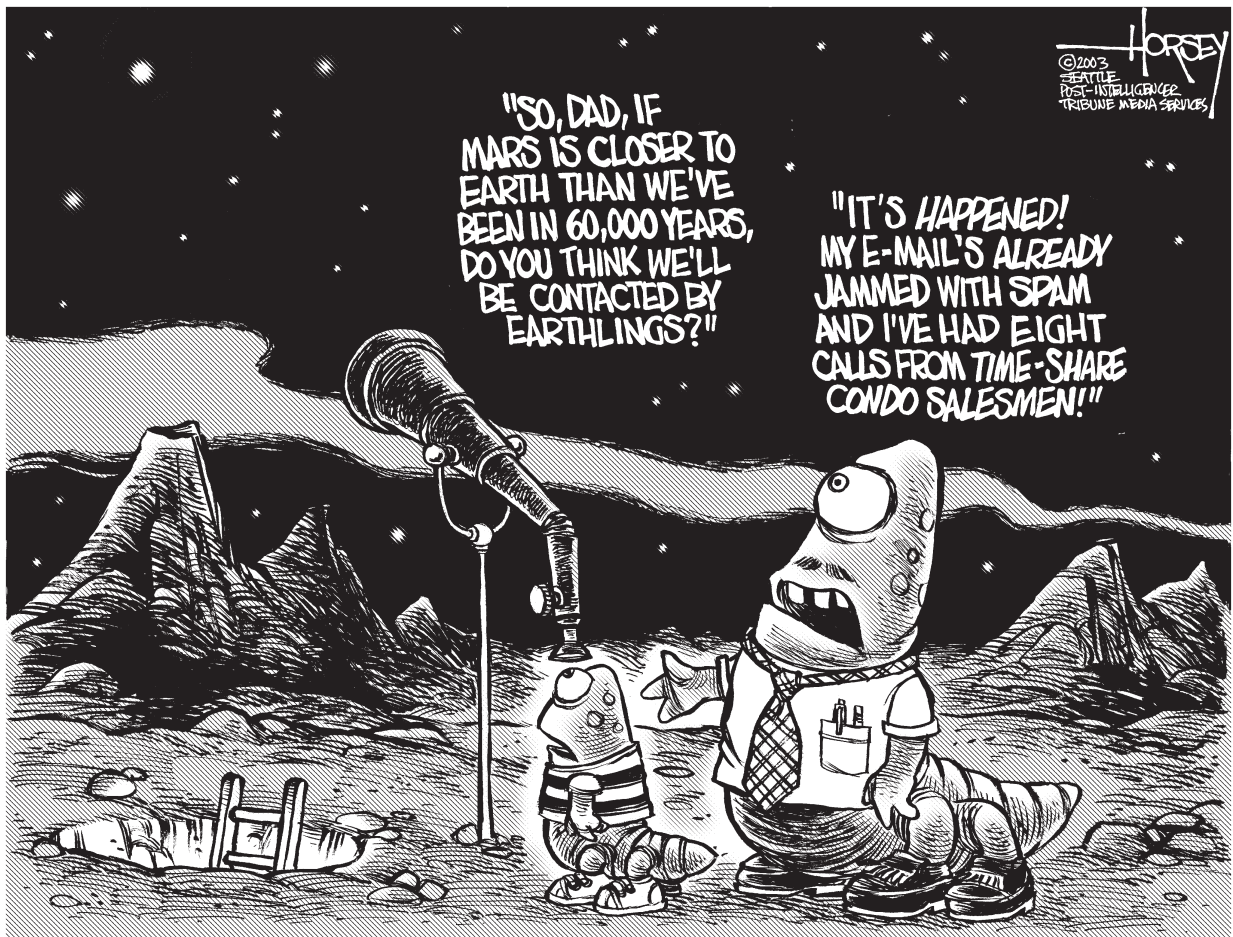
How CHINA DEALS WITH SARS...

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