

The Comics

Funny and Serious Business

**BABY****RED AND ROVER**

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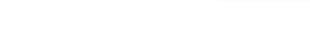
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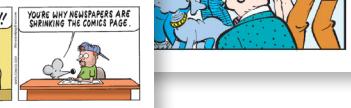
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An Integrated Curriculum For The Washington Post Newspaper In Education Program

A Word About The Comics

Comic strips, a sequence of images or cartoons, tell a story. They may provide humor, adventure or drama (similar to serialized novels and soap operas). They reflect and influence American culture.

A 1919 strip, *Barney Google and Snuffy Smith*, by Billy DeBeck, is one of the longest-running comic strips in history. It added several phrases to the American vernacular, including “sweet mama,” “horsefeathers” and “heebie-jeebies.” Its earliest protagonist inspired a hit song, “Barney Google (With Your Goo-Goo-Googly Eyes).” In 1937, Al Capp introduced Sadie Hawkins Day in *Lil’ Abner*. The comic strip (1934-1977) may have ended, but the dance is still held in many schools.

Comics have gone beyond newsprint. To celebrate the 100th anniversary of the comic strip, in 1995 the USPS issued 20 Comic Strip Classics in a set. These ranged from *Alley Oop* and the *Yellow Kid* to *Popeye* and *Dick Tracy*. The *Peanuts* ensemble and Charles Schulz were honored on the 2001 commemorative stamp. Marvel Comics, the Art of Disney and the Simpsons have also been featured. In addition, TV specials and shows have brought a number of print characters to into living rooms.

Activities in this guide, encourage students to create editorial, panel and comic strips. Mort Walker, *Beetle Bailey* creator, sold his first cartoon when he was 12 and became cartoonist for a daily newspaper at 15. Some comic strip creators began in college publications, such as Gary Trudeau (Yale) and Berke Breathed (Univ. of Texas at Austin).

Comics have been part of our legal history. The first comic-strip copyright court case pitted Joseph Pulitzer against William Randolph Hearst over *Katzenjammer Kids*. Hearst won the

rights to the name, but creator Rudolph Dirks retained rights to his characters. Mayor Fiorello LaGuardia read comic strips over a NYC radio station as a public service during a newspaper strike. The First Amendment significance of cartoons and comics is highlighted in “Behind Iranian Lines, Cartoonists Come Under Fire,” warning readers not to take this freedom of expression for granted.



CLASSIC PEANUTS

Lessons: They entertain, educate and provoke you. An American art form, ranging from panels to continuity strips, cartoons and comic strips provide storytelling and self-expression, business opportunities and application of freedom of speech.

Level: Low to High

Subjects: Art, Journalism, Social Studies

Related Activity: English, Career Education, Economics

NIE Online Guide

Editor — Carol Lange

Art Editor — Carol Porter

Contributing to This Guide:

Washington Post writer, blogger and editor Michael Cavna shares his expertise in “Syndication Q and A” and “In the Know.”

Available Online

All *Washington Post* NIE guides may be downloaded at www.washpost.com/nie.

Send comments about this guide to:

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The Comics — Funny and Serious Business

They entertain, educate and provoke you. An American art form, ranging from panels to continuity strips, comics provide storytelling and self-expression. Their lessons in composition, civics and business require creativity, critical thinking and judgment.

Read Sunday's Comics Section

The comics pages contain a variety of approaches to cartooning. There are single panels, gags, episodes and continuing story lines. They present different time periods and are timeless. They aim at different demographics. The Sunday Comics section has several cartoons that are meant to educate in science and history.

The scavenger hunt in "Read the Daily and Sunday Comics" will send students to the pages of *The Post* to read the comics. Teachers will need to give more specific instructions; for example, may strips be used only once or may they appear in several answers? Answers will vary so prepare students to discuss their selections. [#7, The cartoonist who draws more than one strip is Jerry Scott: *Zits* and *Baby Blues*.]

Do a Crossword Puzzle

"Take Me to Your Comics" contains more than 20 terms related to comic strips. Almost all are in the pages of *The Washington Post*. The one exception (*Cathy* by Cathy Guisewite) is no longer published in *The Post*. Teachers may use this puzzle as an introduction to cartoon vocabulary (comics, strips), creators and characters.

Study Story Line and Character

The comic strip is a series of panels providing a short, short story. It may be a slice of life,

a "day-in-the-life" or part of a continuing story line (continuity strip).

At Daryl Cagle's Political Cartoonists Index, you can find a discussion of the best comic strips of the past millennium (www.cagle.com/hogan/features/big%20events/big-events.asp). Cagle writes:

"Upon viewing our selections, readers may be struck by the preponderance of continuity strips. This is not coincidence. In the decades that were the glory years of story strips (that is, the years preceding television's entertainment hegemony and the cannibalization of newspaper markets), story strips provided people with characters they had come to know over many years, and they were more emotionally invested in them than gag-a-day strips allow. Their plights became ours; their joys, ours too."

Read Cagle's excellent illustrated review of continuity strips.

Doonesbury, found in the front of the Style section is an example of a continuity strip. Read Cagle's comments on the Watergate/John Mitchell story line and the death of a minor *Doonesbury* character, Andy Lippincott, who "transformed abstract health concerns into something human for many readers." Discussion of

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International Expression

<http://cartoonistsrights.com/>

Cartoonists Rights Network, International

News and updates on international cartoonists. Founded to "monitor and support the well-being of political cartoonists who find themselves in trouble because of the power and influence of their professional work." Download the "Art to Die For" archive of political cartoons and the cartoonists' stories. Presents annual Courage for Editorial Cartooning award.

<http://cagle.com/>

Daryl Cagle's Pro Cartoonists Index

U.S and international cartoonists' work, daily and indexed by topic. Lesson plans and links to cartoon resources.

www.mccord-museum.qc.ca/cartoons

Where to Draw the Line?

Editorial cartoons in Quebec, 1950-2000, are collected by the Musée McCord. Lesson plans and virtual tours to explore Canadian history; includes "Introduction to Interpreting Contemporary Editorial Cartoons"

http://billyhughes.moadoph.gov.au/political_cartoons/

Billy Hughes at War

Use political cartoons as primary documents to understand issues and attitudes of the past. The Museum of Australian Democracy examines WWI Prime Minister Billy Hughes in four cartoons.

www.article19.org/index.html

Global Campaign for Free Expression

Recent developments where free expression is threatened. Article 19 is a human rights organization for the defense and promotion of freedom of expression and information worldwide.

Wallis, David, ed.

Killed Cartoons: Casualties from the War on Free Expression

W.W. Norton & Co., 2007

A collection of cartoons that were censored from publication

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Doonesbury as found in Style may include:

- Who are the main characters currently appearing in the strip?
- Do these characters represent different points of view or segments of society?
- What is the current story line?
- What is Gary Trudeau's point of view?
- Why does this strip appear separated from the other comics?

Use the comic strips found in the Sunday Comics section and the back of the daily Style section to discuss character development and plot. "Take a Closer Look at Comic Strips" in this guide focuses on basic elements of the short story — character development, setting and plot — that can be found in slice of life, episode and continuity strips. The introduction to the activity gives a brief background on aspects of comic strip development and continuity.

Create a Comic Strip

Having read and reviewed comic strips, teachers should give students an opportunity to create their own comic strips. "Draw on Your Own Perspective" in this guide is provided for students to draft their strips.

Visit the December 1, 2009, blog of Michael Cavna (<http://voices.washingtonpost.com/comic-riffs/>). He presents his steps when taking the Sixty-Minute Cartoon Test, starting from idea to completed cartoon.

Collaborate on a Theme

Occasionally cartoonists focus on special themes. For example, when beloved cartoonist Charles Schultz passed away, cartoonists showed their respect for him by

incorporating his characters in their work and stating their appreciation. In late October 2009, national cartoonists joined the Hollywood charity Entertainment Industry Foundation in "giving back" by including the theme of community service in their works. (Teachers who are using e-Replica could search for examples of these during the week of October 18.)

Have students brainstorm on a concept or upcoming school event that will become the theme of cartoons they create. Allow students to create an editorial cartoon, single panel or cartoon strip on the theme. Advanced students might experiment with animation, using Ann Telnaes' work as an example. These could be posted on a bulletin board or Web site or published in a school publication.

Animate with Ann Telnaes

One of two female editorial cartoonists to receive the Pulitzer Prize, Ann Telnaes provides commentary through animated cartoons as well as print. Her animated work appears on *The Washington Post* Web site (www.washingtonpost.com/wp-dyn/content/opinions/anntelnaes/?nid=roll_telnaes) in the opinion section.

Before Telnaes began her career as an editorial cartoonist, she worked at Walt Disney Imagineering as a designer. One of her favorite artists is Calder. You may wish to introduce students to the work of the Imagineers and Calder. Do they see the clean lines of Calder's sculpture in Telnaes's illustrations?

Give students the reproducible included in this guide, "Ann Telnaes — Commentary Animates Discussion." Four screen catches

On Cartooning: Signe Wilkinson

The Nieman Foundation at Harvard University sponsored a symposium on cartooning. Speeches from that event in 2004 were compiled in the Nieman Reports which is available online:

<http://www.nieman.harvard.edu/reportsitem.aspx?id=100672>

Where the Girls Aren't

Signe Wilkinson, one of two females to win the Pulitzer Prize in Editorial Cartooning, reflects on the shortage of female editorial cartoonists. She writes:

... Women spend a good portion of their child-rearing careers breaking up fights. Cartoonists spend their entire careers starting them. When they aren't separating small combatants, women are saying, "Be nice." Cartoonists are never nice. As my daughter so kindly points out, "Mom! How can you look at yourself in the mirror when all you do is make fun of people?"

A real woman would say, "You're right, dear. I am quitting right now to treat AIDS victims in Africa, to teach in the inner city, or to fight for women's rights in Afghanistan." Obviously, I'm not a real woman. I am a cartoonist woman.

My only excuse is that my job allows me to occasionally draw in defense of AIDS victims, for better schools in the inner city, and against attacks on women's rights around the globe. ...

Since I was hired at the San Jose Mercury News in 1982, only one other woman has been hired as a full-time cartoonist at a major daily newspaper, and that was in 1995 when I was hired at the Philadelphia Daily News.

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are reproduced to introduce components of Telnaes' animation. In addition to the questions on the handout, teachers might discuss:

- The first frame provides the title, topic and/or person in the news. This is especially helpful to quickly identify the speaker in the next frames.
- She likes to use a sound bite of the featured person(s), juxtaposing it to action, expression or another current news, cultural or political component. Why is the sound bite effective?
- Traditional symbols (pearls, eagle, flag) and cultural metaphors (burqa) are set in opposition to each other. What do women communicate when wearing these items? For the latter, you may wish to consider: The burqa and hijab are worn by Muslim women to express modesty and deference. A Pashto phrase states: A woman belongs in the house — or in a grave. A woman seeking feminist goals may wear Islamic dress.

Teachers might compare and contrast the use of females and their dress by Herblock ("The Mini-And-Maxi Era") and this work of Ann Telnaes.

Comment on Ann Telnaes' Work

Go to the current and archived animated commentary on www.washingtonpost.com. View Telnaes' animated work first for technique: use of line and shading, creation of expressions on her human figures and the illusion of movement and a third dimension.

What does her use of sound provide? How does timing of the sound affect the message conveyed? What is added to the viewers'

experience by having animation instead of a series of printed panels?

Have students view cartoons in her archives and select one that they find interesting. They may be asked to discuss:

- What aspects of the animation attracted them?
- What event, action or attitude does she address?
- How does Telnaes make use of movement, sound and pacing?
- What is the point of view of Telnaes?
- Tell why they agree or disagree with Telnaes.

Seek Symbols

In the October 2009 NIE online guide, students were asked to find examples of allusion, personification and parody in the cartoons of Herblock. This month we focus on symbolism. Some symbols are icons: the eagle, elephant and donkey, White House and flag. Others are current, relating to the events and people at the time the cartoon was drawn. Gary Trudeau, in *Doonesbury*, creates presidential icons (www.doonesbury.com/strip/presidential-icons.html). No Obama icon has appeared yet — what might students suggest?

The effective symbol conveys in pictures ideas and messages that would take many words to convey.

Editorial cartoons are often topical, addressing issues of the day or week they appear in print. Others take on events that will have significance thus becoming part of the first draft of a country's history. Herblock also addressed concepts that were important 50 years ago and remain today, transcending the limitations of time because of their continued relevance. This provides evidence of his cultural awareness,

On Cartooning: Harry Katz

<http://www.nieman.harvard.edu/reportsitem.aspx?id=100705>

An Historic Look at Political Cartoons

Harry Katz, former head curator of prints and photographs at the Library of Congress and current curator of the Herb Block Foundation Collection, co-authored *Humor's Edge: Cartoons by Ann Telnaes* in 2004 and *HERBLOCK: The Life and Works of the Great Political Cartoonist* in 2009. Katz essay begins:

In 1754, Benjamin Franklin created the first American political cartoon, urging the British colonies to "Join, or Die" in defense against France and her Indian allies. Following ratification of the United States Constitution and the First Amendment, political cartoonists in the new republic enjoyed unprecedented freedom to express their views protected by the nation's courts from charges of libel or governmental persecution.

Two hundred and fifty years later editorial cartoons remain a vital component of political discourse and a cornerstone of American democracy. Yet today editorial cartoonists face unprecedented challenges: Commercial attrition of newspapers and journals has reduced their numbers, advertisers and publishers exert more influence, while the advent of television and the Internet diffuse their influence amid an overwhelming welter of images, text and information. Furthermore, the profession is in transition. Young cartoonists no longer work with crayon and paper in offices near the newsroom, rather they often work at home in isolation, scanning computer-generated drawings for reproduction. The old guard, too, is passing; in recent years we have lost Herbert Block and Bill Mauldin, among others. The future of editorial cartooning in America is uncertain, but the past holds lessons for us all.

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values and intellect as well as the American political process.

Begin examination of visual symbolism in the Herblock cartoon "Strange," published in 1972. Discuss what a symbol is. Give students "Symbolism in Herblock's 'Strange.'" This cartoon utilizes several iconic symbols — the White House, magnifying glass, pen and paper. In addition to the activity sheet, teachers are provided "Historic Context of Two Herblock Editorial Cartoons" for background.

In "The Mini-And-Maxi Era," 1969, Herblock addresses the cost of developing an antiballistic missile system. Unlike in "Strange" in which he employed iconic symbols, Herblock created his own symbols in "The Mini-And-Maxi Era."

He uses the rhetorical device of opposition. The two female figures represent the complex issues that are in conflict when dealing with how to pay from a set treasury.

When reviewing the answers to the questions found in "Symbolism and Editorial Commentary in Herblock's 'Mini-And-Maxi Era,'" consider the following:

- The "mini" and "maxi" were popular fashion of the time period. Herblock uses popular culture and twists it to make his statement.
- When contrasting the two female figures: Note the repetition of the circle on both figures. Be sure to include the epaulettes on the coat, the shoes they are wearing, the condition of their hair and contrasting "bottom lines." How does Herblock create a sense of weight so that the coat is heavier and, thus, warmer?
- The snow adds to the severity of the situation and impact of the decisions being made. It also

creates a third dimension to the flat drawing.

- See the "Historic Context of Two Herblock Editorial Cartoons" for Block's point of view.

The editorial cartoons of Tom Toles may also be used. Which iconic symbols are used by Toles? Has he developed some symbols of his own?

Take a Stand with Tom Toles

The Sunday-through-Friday work of *The Post's* editorial cartoonist Tom Toles appears in the op-ed section of the News Section (A). Winner of the Pulitzer Prize for editorial cartooning in 1990, Toles joined *The Post* in 2003. Download the February 2003 online guide for a Q and A with him and the steps he took to complete a cartoon on the proposed Purple Metro Line.

Use "Tom Toles' Take on Today" to find examples of allusion, personification, parody and symbolism. Toles also uses caricature, exaggeration, heavy hatch marks and negative space. Students might be asked to discuss:

- Cartoon techniques used by Toles
- Symbols used by Toles. Has even Uncle Sam become obese?
- Topics on which Toles expresses his opinion
- His point of view. His work may also be found online at Tom Toles (www.washingtonpost.com/wp-dyn/content/opinions/tomtoles/). Readers may comment on his work or view the archives. "Today's Toles Sketchpad" provides a Web-only sketch, an idea he was considering but decided not to pursue.

Tom Toles on Herblock

"It has been my distinct and daunting privilege to be Herblock's successor as cartoonist for The Washington Post. Everywhere I go, people remind me of the vast and unmatched contribution Herb made to their lives as the premier chronicler of Twentieth Century history. He saw it all, and he captured it all. His vision was keen, his analysis was astute, and his pen was sharp. His achievement and dedication are an inspiration to me every day as I try to carry forward his legacy here at The Post."



— Tom Toles

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Students might be asked to respond to either his print cartoon or his sketch.

- How might they have completed the sketch?
- Did he select the stronger of his ideas to complete for publication? Why?

Compare and Contrast Cartoons

Teachers may select a topic to compare and contrast Toles, Telnaes and Herblock on their point of view, technique and medium's effectiveness. For example, in this guide use Herblock's "Health Coverage" (1991) and Toles' December 2, 2009, "Health Reform." Online in the Telnaes animated cartoon archives, select Oct. 28, 2009, "Health Care for All."

Teachers can expand the number of cartoonists and topics by using the works found on Daryl Cagle's Pro Cartoonists Index.

Explore the Business Side

Washington Post comics blogger Michael Cavna is also a Style section writer and editor. He gives an insider's perspective on the business side of cartooning in "Syndication Q and A." Cavna also provides an informative sidebar, defining the terminology associated with ownership and syndication.

Erase Lines on Free Speech

Discuss with students the First Amendment to the U.S. Constitution and its guarantee of freedom of speech. In what ways is cartooning (editorial, political and entertainment) covered by the First Amendment? How important is it to have editorial cartoons and comics as protected speech? [See Katz comments on page 5, sidebar.]

Discuss the cartoons found on page 19 before reading the article. What do students think is being stated by the cartoonists? Read the caption. What symbols help to define the figure being held in the tail of the crocodile?

Give students "Behind Iranian Lines, Cartoonists Come Under Fire" to read. This article by Michael Cavna provides the stories of two cartoonists who have experienced life without unfettered freedom of speech. Discussion may include:

- What is an "expatriate"? Why is Nik Kowsar an expatriate?
- Give examples of freedom of speech that is not allowed or is subject to scrutiny in Iran?
- In what ways does social networking give cartoonists freedom of expression?
- In what ways does Sepideh Anjomrooz lead an exceptional and dangerous freelance life?
- Discuss the use of satire, metaphor, images of clerics and allusions in Iranian cartoons.

Review the Week in Cartoons

On Saturday in the op-ed section Drawing Board features the week's editorial cartoons from around the country. They present *Post* readers with additional points of view. Discuss, compare and contrast the cartoons. Did Tom Toles cover the same topics during the week?

Review the Year

When Herb Block was the editorial cartoonist at *The Washington Post*, a full page of selected Herblock cartoons was published at the end of the year to highlight key events as commented on by Herblock. These images reflected local, national and

Past Post Guides



Mightier Than the Sword: The Editorial Cartoon Can Appear Humorous, But When It Comes to Social Commentary, Many Have a Sharp Point
February 2003

The INSIDE JOURNALISM series focused in 2002-2003 on the sections of *The Washington Post* during the paper's 125th anniversary year. Go to www.washpost.com/nie, Lesson Plans to download the February 25, 2003, guide to the editorial cartoon.

History & Herblock

October 2009
October 13, 2009, would have been Herblock's 100th birthday. For more than 70 years, the last 55 as *The Washington Post*'s editorial cartoonist, he presented his perspective on issues and individuals, no matter their affiliation. The op-ed page was his forum, for which he "fought for and earned a unique position at the paper: one of complete independence of anybody and anything," according to Katharine Graham. This guide features 16 of his more than 14,000 cartoons for study in history, art, journalism and English classes — and by all who engage in civic discourse.

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international events and issues. Use this as the inspiration for a cross-disciplinary project.

Ask students to review each month of 2009 to select 10 to twelve events that mark the year. Students do not necessarily have to agree on the events, but do ask them to write the reasons these are their selections. They will be making decisions about the significance of events, taking the first step toward the history books. Have students draw their own cartoons.

A variation on this would be to have students review the archives of Tom Toles' editorial cartoons to select the ones that they would use in a Year in Review page. Ask students to write a rationale for the selection of each one.

This could become a long-term school-year project. At the end of each month ask students to think about the events that happened at their school and community. They are to draw an editorial cartoon that reflects their point of view on the action or issue. Teachers should collect and keep these in a file. The cartoons could be published at the end of the academic year on a bulletin board, a class Web site, the school newspaper or booklet for students.

Read the Blogger

To keep up on the latest news and entertainment in the

worlds of comics and animation, follow the *Post's* comics blogger, Michael Cavanaugh (<http://voices.washingtonpost.com/comic-riffs/>). Cavanaugh promises to "celebrate, contemplate, eviscerate and pontificate on cartoons."

Do an e-Replica Search

"Comic Strips | Cross Platforms" guides students in a search for the comics pages using the e-Replica Edition and going online at www.washingtonpost.com. Most of the activity asks students to provide basic information (title, creator, story line and message or purpose) for four cartoon strips. The last question asks students to use critical thinking skills to organize a comparison and contrast of comic strips. Teachers will need to clarify the number of comic strips and number of days involved. ■

Answers to Crossword Puzzle**Research Online:
Cartoons and Comic Strips**

<http://cartoonart.org/>
Cartoon Art Museum

Exhibitions, education in history and contemporary development; art of cartoons, comics, digital animation and videogames.

<http://cartoons.osu.edu/>
Billy Ireland Cartoon Library & Museum

Research library covers comic books and strips, editorial cartoons, graphic novels, magazine and sports cartoons. Digital Library has a small portion of holdings available for online research. The National Cartoon Museum (also known as the International Museum of Cartoon Art), founded by Mort Walker, creator of *Beetle Bailey* and *Hi and Lois*, was transferred in June 2008. Its more than 200,000 originals joined other collections at Ohio State in Cleveland.

www.loc.gov/exhibits/cartoonamerica/cartoonamerica-home.html

Cartoon America

Library of Congress online exhibits include illustration, caricature, animation, gag and single panel cartoons, comic strips. Excellent overview.

http://memory.loc.gov/ammem/awhhtml/aw-ser2/comic_books.html

Comic Books

The Library of Congress collection since 1930



PEARLS BEFORE SWINE

Name _____

Date _____

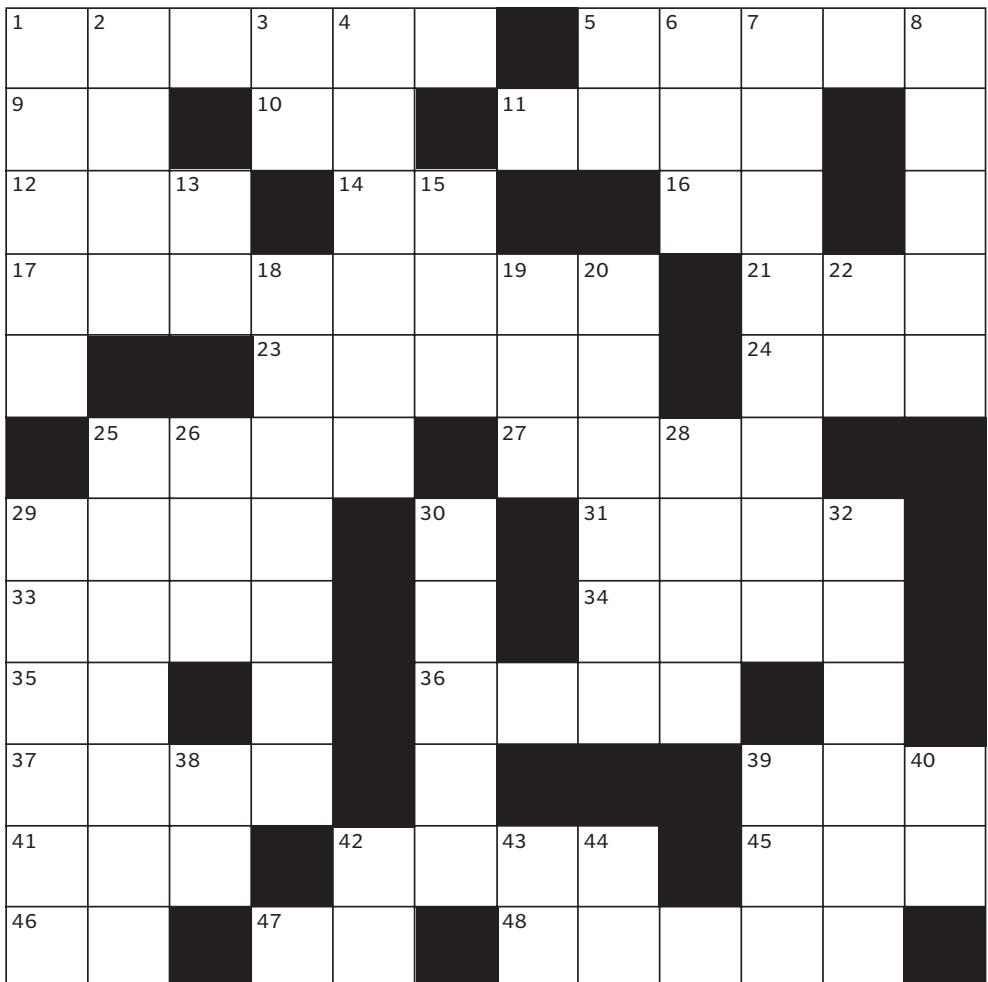
Take Me to Your Comics

ACROSS

1. Special Sunday section of *The Washington Post* composed of more than 35 strips.
5. This character is horrible.
9. One way to cover the expenses of a newspaper, briefly
10. Antonym of yes
11. *Prince Valiant* is the example of one.
12. First name of the artist-author of *Brewster Rockit: Space Guy*
14. Postal code of North Carolina
16. Emergency Room, briefly
17. *Washington Post* editorial cartoonist who coined the phrase "McCarthyism"
21. Antonym of friend
23. Yellow citrus fruit
24. Institute of Natural Resources, acronym
25. A tactic meant to deceive an opponent
27. *Flashbacks* may provide an explanation of a ____, a ceremony that is followed by a group or community
29. Observed
31. See if *You Can U* can answer your questions about this valuable yellow metal
33. Acronym of Tetra Acetyl Ethylene Diamine, an important component of detergents
34. ___ Park, home of Franklin D. Roosevelt
35. Registered Nurse, briefly
36. Jerry Scott and Jim Borgman collaborate to create this cartoon strip.
37. Institute for Urban and Minority Education, acronym
39. Insect that is unwelcome at picnics
41. This is a support group at many schools
42. These color a fabric or hair
45. Tatulli's main character
46. Social Security (abbrev.)
47. Conjunction that indicates a reason
48. Female lead in Tony Cochran's comic strip

DOWN

1. Gusiewite character who struggles with food, love, mom and work.
2. Canine who makes Garfield's life interesting
3. Antonym of out
4. Creator of *Get Fuzzy*
5. Beginning of a cartoon laugh
6. Members of the *Family Circus* do not ____.
7. Jim Davis created this feline who appears in more than the comics.
8. Red and ___ are inseparable.



13. ___ Wilson lives next door to Hank Ketcham's Mitchell family.
15. This URL is used for commercial sites.
18. Dagwood's wife
19. Correspondent, briefly
20. This comic strip, *The ___ Life*, is named after its creator.
22. Antonym of off
25. Charles Schulz' comic strip that is "Classic" because it is rerun by popular demand.
26. Mark Trail would know this is a shelter when the wind is blowing.
28. Playthings
29. Comics may be in a panel or these.
30. Main character of Darby Conley's comic strip.
32. He is a menace.
38. Postal code for Massachusetts
39. When knights took a rest, they might drink a tankard of ____.
40. A preposition indicating direction
42. Act
43. Each (abbrev.)
44. Surgeon General (abbrev.)

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Ann Telnaes — Commentary Animates Discussion

The animated commentary of Ann Telnaes, one of two women to receive the Pulitzer Prize in Editorial Cartooning, builds image by image. Balancing black and white and color, lines and shading, sound and timing, Telnaes communicates her message in a few frames. She may use sound bites (each person's own recorded voice), iconic images and symbols, data and the morphing of figures or the interplay of sound and words. Her work may be viewed at www.washingtonpost.com under the Opinions tab.

PHYLLIS SCHLAFLY
ON FEMINISM:

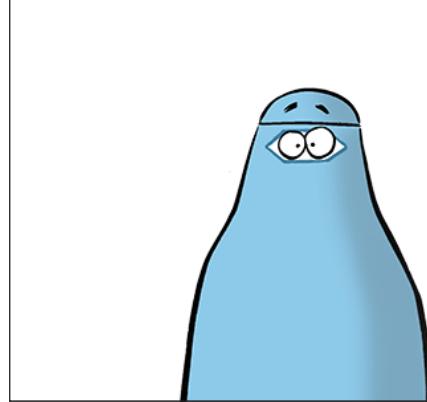


The title board introduces characters and the topic.
Who is Phyllis Schlafly? What is "feminism"?

An excerpt from Schlafly's speech is heard. Does Telnaes' visual characterization influence how one responds to Schlafly's voice?



List and discuss four details that characterize Schlafly.
What is her view of feminism?



What is the female figure wearing? What message does Ann Telnaes communicate through this change of dress and expression?

SOURCE: www.washingtonpost.com/wp-srv/opinions/cartoonsandvideos/telnaes/telnaes09302009.html
DATE OF PUBLICATION: September 30, 2009

Name _____

Date _____

Read the Daily and Sunday Comics

The comics found in *The Washington Post* provide reading enjoyment for all age levels. They vary in their type and purpose. They are single panels, gag-of-the-day, slice of life and continuing story lines. They entertain, educate and provoke. Read the comics pages to find examples of the following.

1. Its purpose is to educate.
 2. Its purpose is to teach history.
 3. This cartoon strip is set in the past
 4. This comic strip is set in the future.
 5. It provides entertainment.
 6. This comic has a superhero.
 7. Which cartoonist draws more than one comic strip alone or in collaboration?
 8. This panel is an example of the gag-of-the-day approach.
 9. This comic strip includes warm, insult-barbed conversations.
 10. Children are important characters in this comic strip.
 11. This comic strip could be called “Life with a Teenager.”
 12. Compare the animals found in two different comic strips.
 13. Its characters represent distinctive points of view.
 14. Give another characteristic of comic strips and the example of it:
-
15. This a favorite comic strip of mine and why I like it.

An Integrated Curriculum For The Washington Post Newspaper In Education Program

The Mini-And-Maxi Era



Name _____

Date _____

Symbolism and Editorial Commentary in Herblock's "The Mini-And-Maxi Era"

Symbols represent an idea, ideal or event. They are concrete, communicating something that is abstract or would take a long essay to express. Political cartoonist Herblock creates his own symbols in "The Mini-And-Maxi Era." His visual commentary includes cultural references, repetition, opposition, light-dark contrast and strong lines.

After reading the cartoon, answer the following questions on your own paper.

1. What do the terms "mini" and "maxi" mean? In terms of fashion, what is a mini-skirt? A maxi-length coat or dress?

2. The females are examples of opposition. Without the labels, contrast the two female figures through the visual details.
 - a.
 - b.
 - c.
 - d.

3. What do the following symbolize?
 - a. Clutch bag
 - b. Epaulette
 - c. Purse
 - d. Winter coat

4. What or who do the two figures represent?

5. The cartoon was printed in December. Besides seasonal realism, what dimension does the snow add?

6. Discuss Herblock's use of the following cartoonists' techniques:
 - a. Caption
 - b. Line
 - c. Movement
 - d. Repetition
 - e. Shading

7. What is your emotional response to the cartoon?

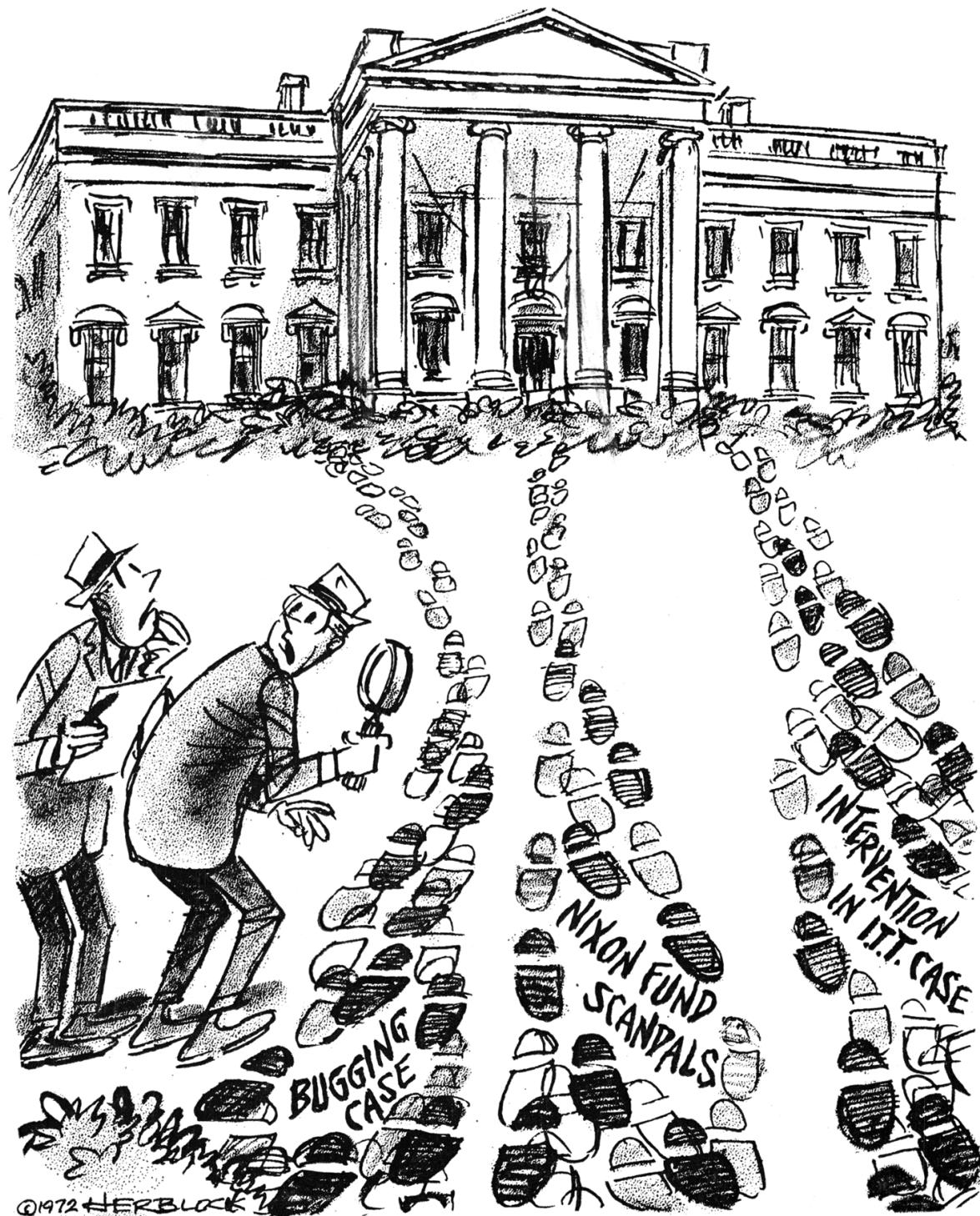
8. In what ways does this cartoon exhibit creativity and critical judgment?

9. What message do the two figures communicate?

10. By using the images and the labels without the historic context, is this cartoon applicable to any current circumstances? Explain contemporary relevance that you see.

An Integrated Curriculum For The Washington Post Newspaper In Education Program

“Strange — They All Seem To Have Some Connection With This Place”



Name _____

Date _____

Symbolism in Herblock's "Strange"

Symbols can be expressed in printed and spoken words and images. Some symbols are icons — the eagle, elephant and donkey, and stars and stripes, for example. Others are current words, phrases and images, relating to the events and people at the time the cartoon was drawn. The effective cartoon symbol conveys visually those ideas and messages that would take many words to convey.

The Herblock cartoon "Strange" was published in *The Washington Post* on June 23, 1972. After reading and reviewing the cartoon, answer the following questions about Herblock's use of symbols and his perspective on issues.

1. What is the largest image in the cartoon? What does it represent?

2. What do the following images symbolize?

- fedora
- footprints
- magnifying glass
- pen and paper

3. What is the benefit of using an iconic symbol?

4. What do the shading and shape of the footprints indicate?

5. Provide historic context of the cartoon.

- Who is the resident of the White House in 1972?
- What else was happening in 1972 in the U.S.?

6. In case the reader may be unsure of his reference, Herblock labels the footprints.

- What do you know about the activities?
- What may be implied from the footprints?

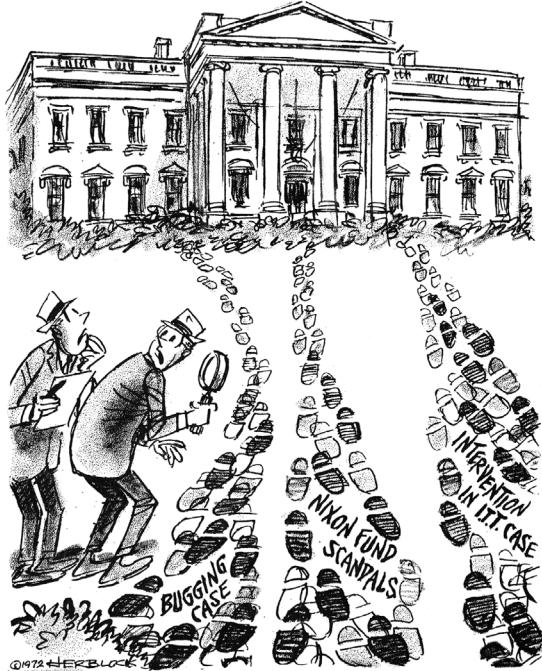
7. Putting the title, captions and visual elements together, what is Herblock's message?

8. In what ways do the symbols help you to understand a cartoon years after its publication, especially when its topic has historic significance?

An Integrated Curriculum For The Washington Post Newspaper In Education Program

Historic Context of Two Herblock Editorial Cartoons

"Strange — They All Seem To Have Some Connection With This Place"



"Strange - They All Seem To Have Some Connection With This Place" | June 23, 1972

On June 18, 1972, *Washington Post* staff writer Alfred E. Lewis reported the arrest of five men in an apparent attempt to burglarize and bug the Democratic National Headquarters at the Watergate building in Washington, D.C. Lewis noted that one of the men, James W. McCord, had identified himself as a former CIA employee. The next day, two young *Post* reporters, Carl Bernstein and Bob Woodward, were assigned to the story and began their epic coverage, for which they, along with Herblock and *Post* columnist Roger Wilkins received a Pulitzer Prize. In their initial June 19 story, Woodward and Bernstein reported that McCord currently served as security consultant for the Committee to Re-elect the President (CREEP) and had close ties to the Republican National Committee. Herblock's cartoon, dated June 23, explicitly linked the episode to the White House long before all the facts were known.

The Mini-And-Maxi Era | December 18, 1969

"The antiballistic missile system was the Great New Thing in 1969," observed Herblock. "For a mere 4 or 5 or 6 billions we could get in on the ground floor, which we did. From there on, the costs could go straight up — which they did. It was called a 'thin ABM' system because it was a thin end of a wedge into the U.S. Treasury. The cost of such items is based on the selling technique of the optometrist who, when his son joined the firm, explained to him what to say when he sold glasses to a client: 'That will be fifty dollars.' If the client doesn't wince, you add, 'For the lenses.' And if he still doesn't wince, you add, 'Apiece.' Unlike the cost of a pair of reading glasses, the costs that can be added to a missile system are endless."



Source: Harry Katz, curator of The Herb Block Foundation Collection and former head curator in the Prints and Photographs Division at the Library of Congress, provides this background on the cartoons of Herblock.

Name _____

Date _____

SYMBOLISM IN HERBLOCK CARTOONS

Herblock used iconic symbols and created his own. Established symbols enabled him to communicate ideas quickly. By modifying icons or utilizing new images, Herblock forced his readers to think about the juxtaposition, the twist and the new perspective.



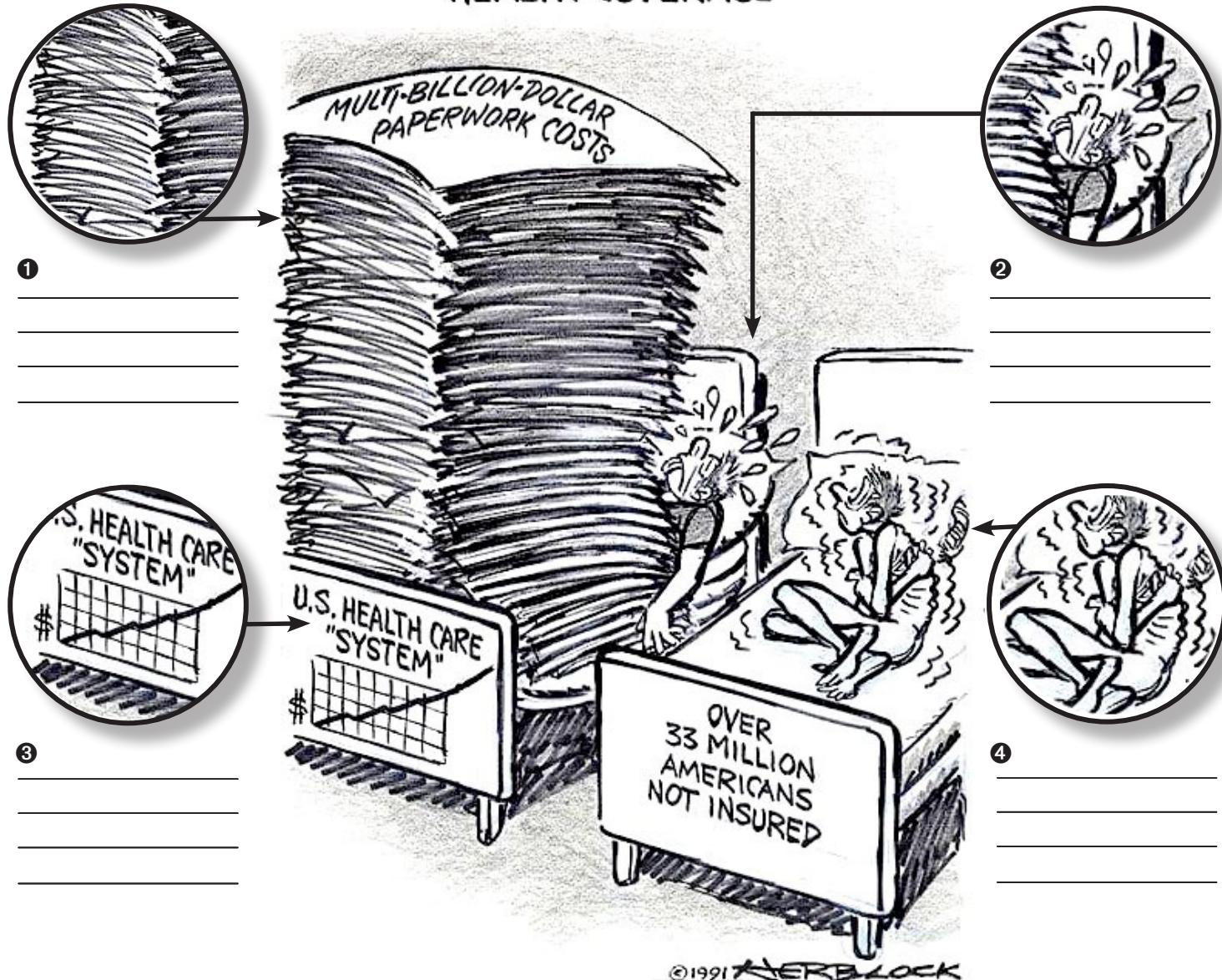
Name _____

Date _____

Herblock Comments on Health Coverage

No one cartoon exhibits all the techniques and approaches available to an artist. In 1991 Herblock provided visual commentary on the nation's health coverage. 1. Examine this editorial for four techniques (see inset circles) used by Herblock. 2. List the similarities and differences of the two figures. 3. Summarize Herblock's viewpoint on existing health coverage.

HEALTH COVERAGE



Compare

Contrast

An Integrated Curriculum For The Washington Post Newspaper In Education Program

Behind Iranian Lines, Cartoonists Come Under Fire

By Michael Cavna
Washington Post Staff Writer

•Originally Published
July 12, 2009

Nikahang Kowsar could withstand verbal barrages. It was the other kind of flak that haunted him.

"Years ago, I had this dream that I was followed by the militia and shot," says Kowsar, 39, a lightning rod of an Iranian expatriate who lives in Toronto. "I've had this nightmare for many years. I left Tehran because I thought things would change and that this was what would literally happen. My wife made fun of me and said, 'You're a dreamer.' I said, 'You just connect the dots.'"

Now, she can connect the dots as if they formed a chalk outline. Around the body that could have been his.

Listen to Nik Kowsar and there's no sense of melodrama or paranoia. His truth is plain. For years, Kowsar — who was once jailed for his work — had one of his nation's more dangerous jobs: He was the most famous, or infamous, political cartoonist in Iran.

Since the June 12 reelection of President Mahmoud Ahmadinejad that has sparked charges of a rigged vote and deadly protests, basic freedoms have again come under a global spotlight: The freedom to voice opinions about a vote's legitimacy. The freedom to do so by using Twitter and other social networking to spread political speech. And the freedom

CONTINUED ON PAGE 20



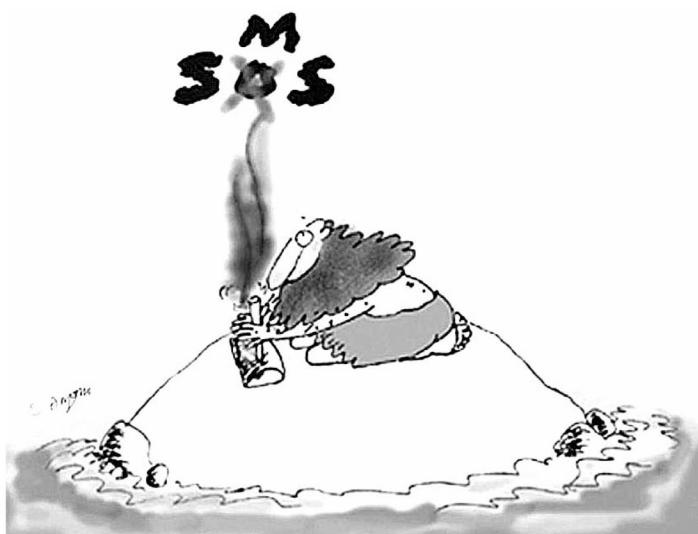
COURTESY OF NIK KOWSAR

Published by the Azad newspaper in Tehran, Jan. 30, 2000.



"If I were to set foot in the country again, I'd immediately go back to prison."

Nik Kowsar



COURTESY OF SEPIDEH ANJOMROOZ



"In the current situation, it seems that continuing the work is better than stopping it."

Sepideh Anjomrooz

Clergy students and ayatollahs responded to Nik Kowsar's 2000 cartoon, top, with demands for his death, he says. Sepideh Anjomrooz's recent work, above, alludes to the role of the social networking in her country's political unrest.

An Integrated Curriculum For The Washington Post Newspaper In Education Program

CONTINUED FROM PAGE 19

— or lack of it — to publish a cartoon or column that criticizes the nation's religious leaders.

From his editorial perch in Canada, Kowsar says he believes his cartoons have an impact despite the efforts of the Iranian government.

"I have two pages on Facebook — I have 500 friends on one and 1,500 on the other," says Kowsar, who draws for the Dutch-funded news site *RoozOnline.com* and also puts his work on his blog. "When I post a cartoon, I see that many of my friends are sharing my cartoons — by that, I mean tens of thousands are getting these cartoons and e-mailing them. They are spread throughout the world."

"... People in Tehran hold up their hands and show bypassers my cartoons — I've seen a lot of people do that," continues Kowsar, whose work has also appeared in such Western outlets as *The Washington Post*, *Newsweek*, *The New York Times* and *The Guardian*. "That's very touching to me."

From within Iran, Sepideh Anjomrooz — one of her nation's very few female editorial cartoonists — speaks to the challenges of getting her opinions seen by the larger world. At times during the current unrest, nearly "all communication channels such as text messaging, mobile phone, Internet sites, satellites, etc., were closed," Anjomrooz, who is Muslim, says by e-mail. "But protesters, each time, find a way to obtain the news and reflect the unrest situations."

Anjomrooz, a Tehran-based freelance cartoonist, is well aware of the potential perils of her profession. "Cartoon[s] in limited societies could be a dangerous

action," she says of Iran, which in 2006 notably jailed artist Mana Neyestani over a newspaper cartoon that led to rioting.

Still, Anjomrooz — who recently drew a social-networking cartoon in which "SOS" transforms to "SMS" — says firmly: "In the current situation, it seems that continuing the work is better than stopping it."

The context for Iranian cartoons can be terribly complex — especially in a nation in which satire has a particularly rich history over the past century.

In terms of editorial cartoons, "satire goes back to the 1906 Constitutional Revolution," says Babak Rahimi, an Iranian scholar and an assistant professor of literature at the University of California at San Diego. "It was a way for people to express their political opinion. But in recent years — since the Iranian Revolution — independent cartoonists cannot live on their own. They have to depend on a newspaper or a political party." So an editorial cartoonist, for instance, could well be hired by a news agency that's tied to a political candidate, he says.

Even then, "if you do a metaphorical cartoon and the state wants to interpret it as they want," Rahimi says, "they can arrest you."

If Rahimi has seen a singular shift among Iranian cartoonists in recent years, it's in how they depict the president. As political caricature and punching bag, Ahmadinejad has become what former president George W. Bush was to American cartoonists, Rahimi says — an easy and frequent target.

Amid the current uprising, however, official "red lines" still prevent almost all Iranian cartoonists from satirically depicting the nation's religious leaders.

"It's illegal to depict a cleric in a humorous way," Rahimi says. "I've never seen someone actually make fun of, or caricature, a cleric. Only politicians."

Which might explain why Kowsar — who describes his personal faith as "Muslim Lite" — once spent six days in a Tehran prison for satirizing clerical attitudes toward free speech.

"I had drawn a cartoon with a crocodile that referred to a powerful ayatollah," he recounts. "I named the crocodile Professor Temsah." In Farsi, "temsah" (meaning crocodile) rhymes with "Mesbah" — a reference to Ayatollah Mesbah-Yazdi. In the cartoon, the academic reptile strangles a journalist with its tail.

"Clergy students and ayatollahs asked for my death," Kowsar says. "They shut down their theological school and I was summoned to the press court and imprisoned for six days." His detention, in early 2000, was right before parliamentary elections, and because of the international media spotlight, Kowsar believes "the judiciary kicked me out of prison — though the judge told me I was looking at a 20-year sentence ... for attacking Islam and defaming prophets."

"If I were to set foot in the country again, I'd immediately go back to prison," says Kowsar, who received the international Award for Courage for Editorial Cartooning from Cartoonists Rights Network in 2001.

Is it courage, though, that propels a political cartoonist to crosshatch so blatantly over a government's red lines? Is it fearlessness, or a passionate political conviction?

None of the above, Kowsar replies quickly. "As a cartoonist in Iran, you should be nuts. I was nuts." ■

For the complete interview with exiled Iranian political cartoonist Nik Kowsar go to the following url: http://voices.washingtonpost.com/comic-riffs/2009/07/the_interview_exiled_iranian_c.html#more

An Integrated Curriculum For The Washington Post Newspaper In Education Program

SYNDICATION Q&A

1. What is syndication?

Answer: Syndication is the means by which a media company – or “syndicate” – functions as the agent to deliver features to publishing clients.

2. Why would a cartoonist want to be syndicated? What's in it for me, the creator?

Answer: Syndicates are equipped to handle the entire business sphere of a comic feature — from sales to promotion to distribution to licensing. Having a syndicate handle your feature typically is the strongest vehicle for getting the maximum number of potential clients — from newspapers to other publications — to see your feature. In addition, syndicates have editing staffs that can help guide your feature from rough concept to finished, marketable feature.

3. How many syndicates are there?

Answer: There are dozens of minor syndicates — and countless “self-syndicates” — but in terms of comics distribution, there are just several syndicates of import, and they dominate the sales market. They include: United Media (divisions include United Feature Syndicate); King Features; Universal Press Syndicate; Creators Syndicate; Tribune Media Services; and, of course, the Washington Post Writers Group. The vast majority of syndicated comics are carried by one of these six syndicates.

4. Is it difficult to get syndicated?

Answer: Extremely — at least in terms of one's odds. The major syndicates typically receive anywhere from 4,000 to 8,000 submissions in a year (that range can vary some, year to year). Of those, syndicates might only “pick up” a few features to syndicate or develop — perhaps only two or three, and typically fewer than 10.

5. What do syndicates look for?

Answer: Many syndicate editors say they are looking for comics features that are utterly original and that have a strong, engaging “voice.” Many editors say artwork, while key, is secondary to engaging writing and characters. Editors also say they do NOT want features that resemble comics that are already successful.

6. Are there options beside mainstream comics syndication?

Answer: Absolutely. They include:

(a) **Self-syndication:** If a creator self-syndicates, he or she is responsible for all the sales, delivery and billing of the cartoon feature. This approach, obviously, requires a great deal of time and attention above and beyond the creation of the feature.

In the Know

Client list: The roster of media outlets that carry a feature. A comic strip such as *Cul de Sac* or *Candorville* might have more than 100 “clients”; a strip such as *Garfield* or *Beetle Bailey* has more than 2,000 clients.

Copyright: The holder of the copyright holds the publication rights to a feature. Traditionally, the syndicates have held the copyright to a feature. Numerous creators, however, now like to retain their copyright.

Development contract: When a syndicate signs a creator in order to try to develop a feature. Just because a syndicate has entered into such a deal doesn't necessarily mean that the feature will ever be launched.

Distribution: The manner, costs and strategies related to how a feature is delivered to its clients.

Intellectual property: Something produced by the mind, of which the ownership or right to use may be legally protected by a copyright, patent or trademark

The Launch: When a feature officially begins syndication to clients. Typically, a syndicate will spend months, occasionally even years, selling a feature to clients prior to the “launch.”

Licensing: Licensing covers how a feature is republished and monetized other than through standard publication. Licensing can include how a feature, its “brand” and its characters are reproduced on T-shirts, lunch boxes, toys and mouse pads and other products.

Royalties: The amount paid to the creator of a feature. A creator's royalties can come from such varied revenue streams as newspaper publication, Web publication, merchandise, books and reprints.

CONTINUED ON PAGE 22

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(b) **Webcomics:** Cartoonists increasingly choose to publish their strips on their own Web sites — which is a form of new-media self-syndication. Some cartoonists — such as *PvP*'s Scott Kurtz (Read Kurtz's interview with "Comic Riffs": http://voices.washingtonpost.com/comic-riffs/2009/04/the_twitter_view_pvp_creator_sc.html) and *xkcd*'s Randall Munroe — have created profitable enterprises strictly through their webcomics, which benefit from a great deal of buzz through new media.

(c) **Single-client sales:** Cartoonists can sometimes build and grow a feature through a single client; eventually, the feature finds an audience, it can become attractive to syndicates. Real-world examples include Richard Thompson's *Cul de Sac*, which was fostered in the pages of *The Washington Post Magazine*; and Bruce Tinsley's *Mallard Fillmore*, which began in a single newspaper.

7. Is there a downside to mainstream syndication?

Answer: Well, the realities of syndication include constant deadlines. Standard comics syndication involves producing 365 comic strips a year — year after year. Some cartoonists welcome deadlines because it forces them to produce. Syndicates do allow occasional vacations, but typically only after a feature is fully established.

Mainstream syndication allows means that the sales and promotion of your strip is largely out of your hands. You're entrusting sales strategies to other people — which is a relief to some creators, but many cartoonists say they grow frustrated when their sales slow down or they experience a rash of cancellations.

Mainstream syndication also means that the syndicate will encourage and/or outright place certain restrictions on the content of your work. Again, working with a talented veteran comics editor can be a much-welcome boon to some cartoonists, especially new creators. Typically, such editors also know what will and will not "go over" with newspaper features editors.

So in terms of deadlines, sales/promotion and editing, syndication provides welcome elements to some creators, while other cartoonists might feel stifled by it.

8. What about all the changes that syndicates face?

Answer: We would be remiss if we didn't mention that syndicates are experiencing many of the same challenges and difficulties that news papers and newspaper feature sections are. Continuing declines in print circulation and smaller features sections make it increasingly difficult to sell comics to print newspapers, as well as their Web sites. In addition, Web-site royalties, typically, are a fraction of traditional print royalties. That said, the growth of new media — especially with emerging platforms and the massive growth of iPhone apps — is providing fresh and different ways for comics to be seen and sold.

— Michael Cavna

In the Know | continued

Sample: The term for a single cartoon being submitted. Most syndicates require at least 24 samples — the equivalent of four weeks' worth of daily cartoons.

Submission guidelines: The specific rules and restrictions that a syndicate requires from each cartoon submission (i.e., number of cartoon "samples," SASE, biography, character sheet).

Syndication contract: The formal legal agreement between the creator and the syndicate. A standard syndication contract will cover such elements as sales, licensing, deadlines, merchandise, rights and the revenue split between Creator and Syndicate. It is common for a creator to receive 50 percent of the gross revenue from publishing clients. It is also common for these contracts to be five years in length, with conditions of a five-year renewal explicitly stated.



RED AND ROVER

Name _____

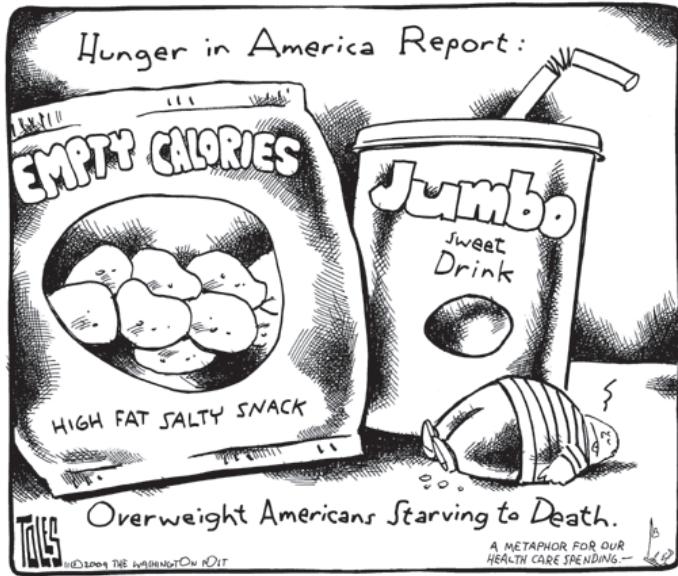
Date _____

Tom Toles' Take on Today

Tom Toles, *Washington Post* editorial cartoonist since 2003, expresses his opinion on events, issues and ideas six days a week. He uses caricatures, exaggeration, symbolism, parody, allusion and satire.



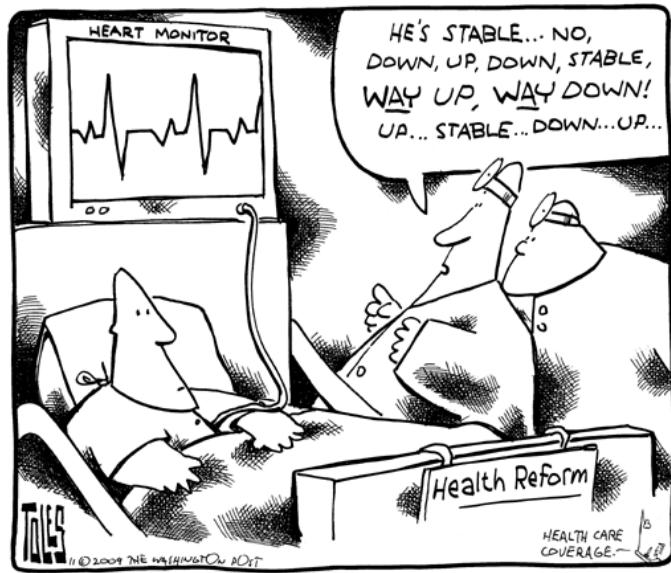
November 16, 2009



November 18, 2009



November 19, 2009



December 2, 2009

Name _____

Date _____

Take a Closer Look at Comic Strips

Whether in old favorites or newer strips, the characters and plot of continuity comic strips hook readers. Readers follow the story line, they share emotions with characters and wait for the next installment. The slice-of-life strips that reveal moments in the characters' lives also develop a following. Readers get to know the characters and their interaction. They know who is bossy and who overachieves, who has mother-in-law or neighbor problems, who is honest and who is not.

Simple drawing style, sparse setting and very real kids made Charles Schulz (1922-2000) one of the all time favorite cartoonists. When *Peanuts* was cancelled after the death of Schultz, fans responded, not ready to say goodbye, and *Classic Peanuts* now runs. Hillbilly comic strips became popular in the 1930s, years after William "Billy" de Beck (1890-1942) had begun *Barney Google* in 1919. Google moved to Hootin' Holler in North Carolina where he met Snuffy Smith and his industrious wife Lo'wizie. DeBeck's assistant, Fred Lasswell took over in 1942 until his death in 2001. John Rose, who inked the strip for Lasswell, continues the lines of *Snuffy Smith and Barney Google*.

Family Circus, *Beetle Bailey* and *Blondie* have family ties to keep them fresh and in papers. Bill Keane began the panel in 1960; it is inked/colored by his son. "Spider," a college student in 1950 when Mort Walker created the strip, became Beetle Bailey when he dropped out to join the U.S. Army during the Korean War. Six of Walker's children and the son of his former collaborator Dik Browne assist Walker in keeping *Beetle Bailey* and other strips on deadline. Dagwood Bumstead, son of a millionaire, gave up wealth for love when he married flapper Blondie Boopadoop in 1933. Dean Young, son of creator Chic Young (1901-1973), continues the family's story.

In some strips, the characters age. Older readers will remember Dagwood before he married Blondie. In others, the children are forever young. In some animals do not speak, while in others they are understood by humans or converse with humans.

Select two comic strips to chart main characters, setting and current plot.

	NAME OF COMIC STRIP 1	NAME OF COMIC STRIP 2
Character Human or animal that is portrayed		
Setting Time and place where a work is set and the events take place		
Plot The story line, action or sequence of events of the strip		

Name _____

Date _____

Comic Tool Box

Basic cartoon elements

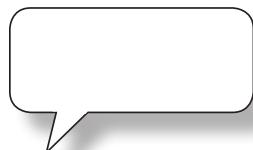
TRADITIONAL
CARTOON TEXT IS IN
A HAND-WRITTEN STYLE.
ALL CAPS AND IN REGULAR
AND **BOLD WEIGHTS.**

Label box

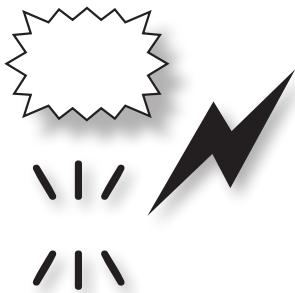
Thought balloons



Speak balloons



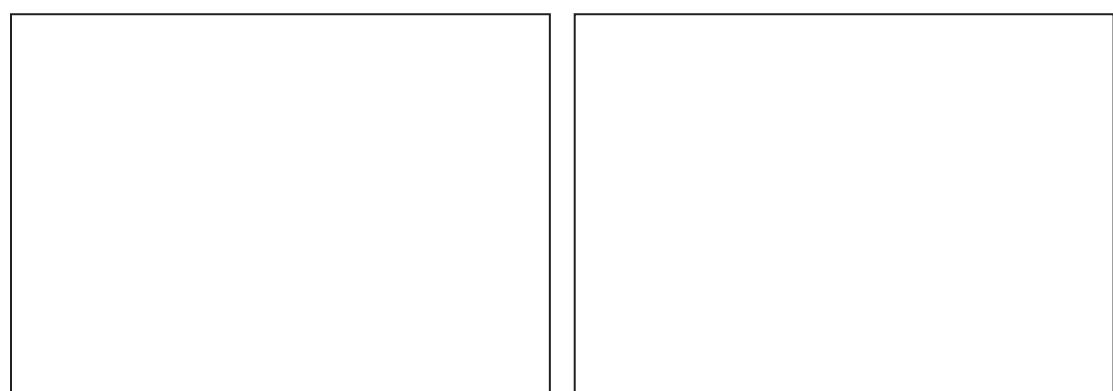
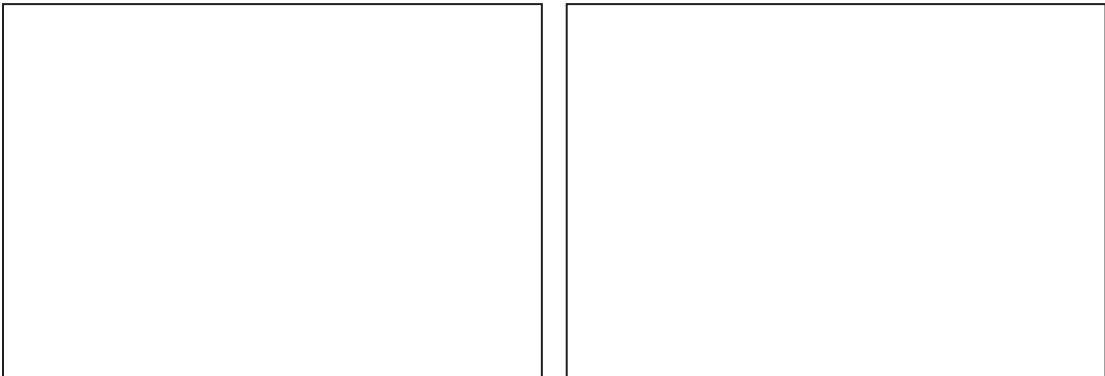
Special effects



Draw on Your Own Perspective

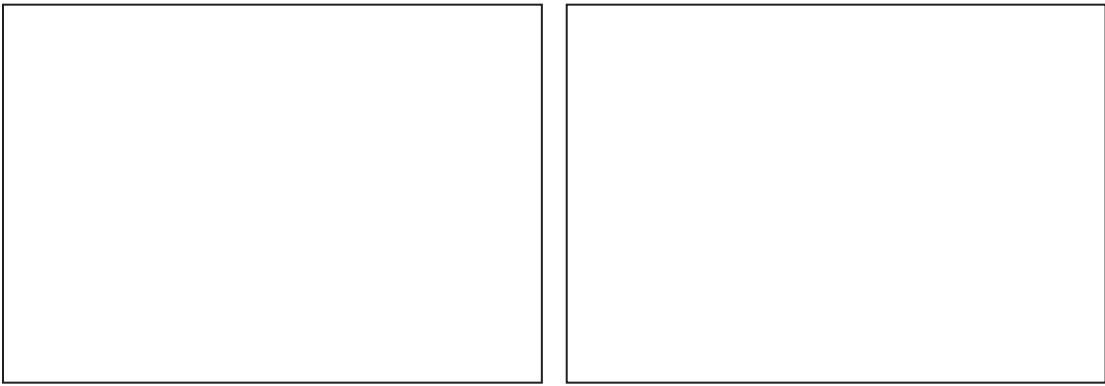
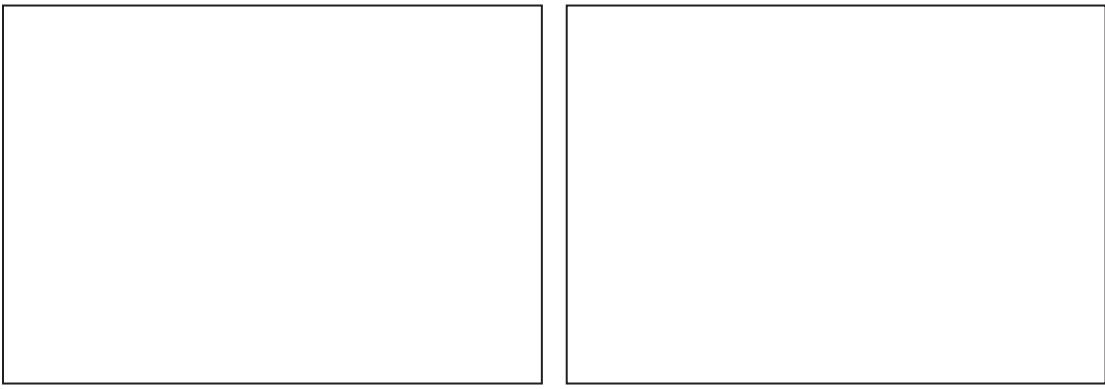
Multiple panels

Draw a series of images and text to show a slice of life, advance a continuing story line or convey an idea.



Multiple panels

Draw a new series of images and text or continue the story line from the panels above.



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INSIDE e-Replica

Comic Strips | Cross Platforms

December 2009

Cartoon strips are found in the e-Replica Edition, just as they are in the print *Post*. You will begin with the work of these cartoonists. After reflecting on the work of cartoonists with which you are familiar, you are asked to explore others.

1. Locate the comics pages in the e-Replica Edition of *The Washington Post*. Read two of your favorite comic strips. Summarize the story being told in the panels.

First Cartoon Strip

Name of Comic Strip _____
 Cartoonist(s) _____
 Storyline _____
 Message/Purpose (entertain, convey idea) _____

Second Cartoon Strip

Name of Comic Strip _____
 Cartoonist(s) _____
 Storyline _____
 Message/Purpose (entertain, convey idea) _____

2. Select another comic strip from ones that you usually do not read. Give the same information.

Third Cartoon Strip

Name of Comic Strip _____
 Cartoonist(s) _____
 Storyline _____
 Message/Purpose (entertain, convey idea) _____

3. Select the MORE LAUGHS ONLINE link. This takes you to the home page of www.washingtonpost.com. State two ways to locate the comics on the Web site:

a. Use the _____ tab.
 b. _____

4. There are many links to cartoon strips. Select one that is NOT found in the pages of the daily or Sunday *Washington Post*.

Fourth Cartoon Strip

Name of Comic Strip _____
 Cartoonist(s) _____
 Storyline _____

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Comic Strips | Cross Platforms | *continued*

5. Compare and contrast the comic strips, familiar and new ones, based on one or more days of reading them. Be sure to name the comic strips and cartoonists. Areas to consider include:

- Continuing storylines
- New idea, unconnected from previous day's strip
- Audience/readers: adult, youth, all audiences
- Main characters: adult, youth, all ages
- Style of the cartoonists. Adjectives that may be used include exacting, detailed, loose, elaborate, simple, whimsical, realistic
- Purpose of the strips (educate, entertain, advocate)



SPIDERMAN

An Integrated Curriculum For The Washington Post Newspaper In Education Program

Academic Content Standards

This lesson addresses academic content standards of Maryland, Virginia and the District of Columbia.

Maryland

Fine Arts: Students will demonstrate an understanding of visual arts as an essential aspect of history and human experience. (2.0 Visual Arts, Historical, cultural and social context)

2. Explain and demonstrate how artworks reflect and influence beliefs, customs and values of a society, Grades 6-8

Fine Arts: Students will demonstrate the ability to perceive, interpret, and respond to ideas, experiences, and the environment through visual art. (1.0 Visual Arts, Perceiving and Responding, Aesthetic Education)

2. Interpret and communicate the meaning of artworks, Grades 6-8

U.S. History: Students will examine significant ideas, beliefs and themes; organize patterns and events; analyze how individuals and societies have changed over time in Maryland and the United States. (Standard 5)

The Maryland Voluntary State Curriculum Content Standards can be found online at <http://mdk12.org/assessments/vsc/index.html>.

Virginia

Fine Arts: The student will identify and use a variety of lines in a work of art. (4.6, Visual Communication and Production, Grade 4)

Fine Arts: The student will identify the components of an artist's style, including materials, design, technique and subject matter. (6.12, Cultural Context and Art History, Grade 6)

Fine Arts: The student will identify and examine works of art in their historical context and relate them to historical events. (All.15, Cultural Context and Art History, Art II, Intermediate)

Fine Arts: The student will select and use appropriate technology and electronic media for personal expressive works of art. (AIV.4, Visual Communication and Production, Art IV, Advanced)

Standards of Learning currently in effect for Virginia Public Schools can be found online at www.pen.k12.va.us/VDOE/Superintendent/Sols/home.shtml.

Washington, D.C.

History: Students describe important events and trends of the late 20th century. (11.13, U.S. History, Grade 11)

English: Analyze visual or aural techniques used in a media message for a particular audience and evaluate their effectiveness. (9.M.2)

Visual Art: Connect and apply what is learned in the visual arts to other art forms, subject areas, visual culture, communications, and to careers (Connections, Relationships, Applications; Strand 5). Create an editorial cartoon that expresses personal ideas and views of the artist. (8.5.3, Grade 8)