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ABSTRACT

This essay focuses on the ability of the political cartoon to enhance history instruction. A trend in recent years is for social studies teachers to use these graphics to enhance instruction. Cartoons have the ability to: (1) empower teachers to demonstrate excellence during lessons; (2) prepare students for standardized tests containing cartoon questions; (3) promote critical thinking as in the Bradley Commission's suggestions for developing "History's Habits of the Mind;" (4) develop students' multiple intelligences, especially those of special needs learners; and (5) build lessons that aid students to master standards of governmental or professional curriculum organizations. The article traces the historical development of the political cartoon and provides examples of some of the earliest ones; the contemporary scene is also represented. Suggestions are given for use of research and critical thinking skills in interpreting editorial cartoons. The caricature and symbolism of political cartoons also are explored. An extensive reference section provides additional information and sources for political cartoons. (Contains 37 references, 21 sources of political cartoons and 7 related web sites.) (EH)

The Power of Political Cartoons in Teaching History. Occasional Paper.

by William Ray Heitzmann

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THE POWER OF POLITICAL CARTOONS IN TEACHING HISTORY

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Political cartoons (a.k.a. *historical* or *editorial* cartoons) have long been used in the classroom by the best history teachers to educate and motivate their students. However, in recent years there has occurred a dramatic increase in interest among all social studies teachers in the use of these graphics to enhance instruction. This trend may be attributed to the cartoon's ability to:

- empower teachers to demonstrate excellence during lessons
- prepare students for standardized tests containing cartoon questions
- promote critical thinking as in the Bradley Commission's suggestions for developing "History's Habits of the Mind"
- develop students' multiple intelligences, especially those of special needs learners
- build lessons that aid students to master standards of governmental or professional curriculum organizations.

The political cartoon, defined as interpretive artistry, makes use of caricature, symbolism, and other techniques to present a message or point of view concerning people, events, or situations (Heitzmann, 1974). The cartoon conveys its message quickly, sometimes subtly, sometimes brashly, but generally gets its point across to more people than do editorials. Strategic utilization of the political cartoon in teaching has broad appeal because of its flexibility in meeting a wide range of instructional goals and objectives. It lends itself nicely to initiating classroom discussion, providing multidisciplinary lessons, illustrating lecturettes, promoting high level questions, and providing a basis for authentic assessment. Finally, the humor of the cartoon adds to its instructional power without depreciating its intellectual value (Heitzmann, 1996).

America's Cartoon Tradition: The First Century

Many authors trace the origin of this art form to the graphic satire of the Reformation; others suggest it originated with cave drawings. However, the modern political cartoon can be traced to France and the work of Honore Daumier, first in a long line of French cartoonists. Daumier produced thousands of cartoons in his lifetime, many for a weekly news magazine, **Le Caricature**. Despite a jail sentence, censorship, and criticism from the nobility, he continued to point out the excesses of the French monarch, Louis Philippe. The French artist's popularity began to grow slowly in the 1830s; however, by his death in the 1870s, his work was appearing regularly in magazines and newspapers worldwide. (The Constitutional Rights Foundation, 1989; **Mackay**, 1996).

Early American cartoonists were strongly influenced by British cartoons and less by the French tradition. These early American illustrators enjoyed neither the recognition nor the financial rewards of today's artists. Their work was generally crowded with figures, overdrawn and viciously satirical; dialogue was frequently lengthy and illegible. Ben Franklin's *Join or Die* (severed snake) remains a notable exception. Franklin's cartoon, the first to appear in an American newspaper—**The Pennsylvania Gazette**—May 9, 1754, was drawn to stimulate support for the Albany Plan of Union. It was reprinted in every American newspaper shortly after its initial publication. The snake, which he divided into eight parts, had been chosen because a popular superstition of the time was that a severed serpent had the ability to reunite and come back to life. During the Stamp Act Crisis (1765) and the beginning of the Revolution (1774), the cartoon again appeared and received wide circulation as a handbill (Culhane, 1975).

Benjamin Franklin (1706-90), May 9, 1754

Most early cartoons lacked a signature comparable to present day newspaper articles, consequently the creators frequently remained anonymous. One early classic whose creator is known is Elkanah Tisdale's *Gerrymander* (1812). This cartoon, produced as a critique of the newly-created Essex Massachusetts senatorial district, took the shape of a salamander. Because Governor Elbridge Gerry had drawn the district, it became known as a "gerrymander." Gerry's name became forever attached to the process. As a result, a new verb was added to the language.

While the exact origin of the symbol for the United States, *Uncle Sam*, remains uncertain, most historians trace it to the early 1800s. One Samuel Wilson, nicknamed "Uncle Sam" of Troy, New York, provided meat and other supplies to the military during the War of 1812; he stenciled "U.S." on his products. Eventually, "Uncle Sam" Wilson's nickname became applied to the government as a whole. There exist sev-

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eral schools of thought on the basis for the traditional chin-whiskered "Uncle Sam" figure. Some argue it was a caricature of Samuel Wilson; others suggest it was an evolution of the character Brother Jonathan, who had earlier represented the United States. Still others believe "Uncle Sam" to be a product of a later period stereotyping the conservative American farmer of the late nineteenth century (Hess and Kaplan, 1968). In 1959, historian Allen Nevins called for an end to the use of "Uncle Sam." "It is high time that the most complicated nation on earth disowned this crude stereotype," wrote Nevins, who regarded "Uncle Sam" as an "infantile image" and a "mischievous oversimplification." However, he did understand that, "In a nation growing every day more complicated, more sophisticated, more technological, it is not unusual that a reminder of the simpler past would want to be retained." There exist two articles excellent for their historical treatment as well as instructional value of Uncle Sam as a symbol—*The Search for Uncle Sam* in **History Today** (Ketchum, 1990) and *The Body Politic: The Changing Shape of Uncle Sam* in **Journalism Quarterly** (Bivines, 1987).

Lithography provided an inexpensive method to reproduce cartoons, and the 1828 presidential contest provided controversial issues for the cartoonists. The victor, Andrew Jackson, provided additional material. Cartooning expanded not only in circulated lithographic prints but in the newspapers. This latter development was stimulated by an expansion of the newsprint publishing industry, led by James Gordon Bennett's **New York Herald** and Horace Greeley's **New York Tribune**; both papers contributed to the use and popularity of the cartoon. Political illustrations rarely appeared in magazines at this time, although some did exist. It remained for **Harper's Weekly** to be founded (1857) before America had a rival to such great European periodicals as London's **Punch** and France's **Le Caricature**. Despite the growth of the art, cartoonists were still rare prior to the Civil War (Weitenkampf, 1946). Notable cartoons appearing during this time include Anthony Impert's *A New Map of the United States with the Additional Territories* (1829), which commented on the 1828 presidential election. Impert's is believed to be the first cartoon lithograph. Louis Maurer, a Currier and Ives employee, contributed several significant works and his *The Republican Party Going To The Right House* (1860) became a classic.

Abraham Lincoln and the Civil War provided ample material for cartoonists. Lincoln's physical characteristics were well-suited for caricature. In his introduction to Rufus Rockwell Wilson's **Lincoln in Caricature**, R. Gerald McMurtry commented, "Abraham Lincoln's homely features lend themselves to pictorial exaggeration; his long angular figure makes him the delight of cartoonists" (Wilson, 1953). The majority of northern cartoonists were overwhelmingly sympathetic to the sixteenth president and the Union cause. On rare occasions a southern cartoon would appear in one of the few outlets for political humor, **Southern Illustrated News, Southern Punch**, or **The Bugle Horn of Liberty**, and might score a lucky hit on the president. It remained for the British cartoonists to fire the most telling barbs at the "rail splitter." Matt Morgan, **London Fun**, and John Tinnel, **Punch**, for the major portion of the war, consistently and cynically worked their art; late in the war, particularly following the assassination, they changed their position of criticism to one of support and finally reverence.

During the War a young cartoonist came to the aid of the Union and the President. At that time Lincoln called him "our best recruiting sergeant." Historians have credited this artist with strongly aiding Lincoln's reelection in 1864. Thomas Nast's fame has generally been connected with his later successes; however, his early efforts influenced the events of the 1860's (Keller, 1968).

The Second Century

The fame, technique, influence, and success of Thomas Nast's work mark a turning point in America's political cartoon tradition and label him as the nation's first modern political cartoonist. The German-born former battlefield illustrator gained prominence with a biting indictment of northern appeasers in 1864, *Compromise with the South*. The illustration shows a defiant Confederate officer shaking hands with a crippled northern soldier over the grave of Union heroes, a black family is in the background in chains, and *Columbia* is kneeling crying over the grave. The Democrats had met a few days earlier in Chicago to nominate a presidential candidate and adopt a "peace at any price" platform; Nast believed this not to be compromise, but surrender. He joined the staff of **Harper's Weekly** in 1862, and by 1864 he was a political influence and a major circulation builder. Readership tripled during his fight with Tweed.

Nast's place in history largely rests upon his success in destroying the Tammany Ring and its head, "Boss" William Marcy Tweed. The latter, a man of "rather commanding presence, who carried almost 300 pounds on a frame just short of six feet," reputedly offered Nast $100,000 to study art in Europe as he wished to stop "them damn pictures!" *The Brains*, (see left) *Under the Thumb, Who Stole the People's Money?—Do tell, t'was Him, A Group of Vultures Waiting for the Storm to Blow Over—Let's Prey, Tammany Tiger Loose—What Are We Going to Do About It?*, and *Something That Did Blow Over—November 7, 1871* (all drawn in 1871) are just a few of the many cartoons that have come to be regarded as classic attacks upon corrupt urban political machines (West, 1985; Vinson, 1967).

"THE BRAINS"
by Thomas Nast
Harper's Weekly, Oct. 21, 1871

In general, Nast strongly supported the Republican Party throughout his career. He remained steadfastly loyal to President Grant despite revelations of administrative corruption and mismanagement. In 1884, however, Nast defected to support the reformist, Grover Cleveland, over the "plumed knight," James G. Blaine. Generally reformist in his views, Nast's deep anti-Catholicism and consequent antipapal cartoons contrasted with his support of Asians and African Americans and make him somewhat of an enigma. While some of his views may have been suspect, his fertile imagina-

tion was not; his use of the Democratic donkey, the Tammany Tiger and the Republican Elephant contribute to his reputation as America's premier cartoonist. As one who influenced presidential elections from 1864 to 1884 and of whom Grant stated, "He did as much as any man to preserve the Union," and as the nemesis of Tammany, Thomas Nast can justly be described as America's most influential cartoonist (Keller, 1968; Heitzmann, 1990).

Although Nast dominated cartooning during the latter part of the century, many of his contemporaries gained widespread recognition and influence. This was an era of expansion for **Harper's Weekly**, which was joined by **Leslie, Puck, Judge, Life**, and other weeklies. Together they provided an outlet for cartoonists like Walt McDougall, *The Royal Feast of Belshazzar and the Money Kings*, Bernard Gillam Phryne *Before the Chicago Tribune*, and *The National Dime Museum*, and Joseph Keppler's *Bosses of the Senate*. In the late 1800s Joseph Pulitzer and William Randolph Hearst entered the newspaper industry, resulting in rapid expansion. Newspapers were a primary outlet for cartoonists for the next century. By 1900, every large daily newspaper featured cartoons.

Cartoonists, like journalists, need an issue, event, or a personality for content; the Spanish-American War and the administration of President Theodore Roosevelt provided both. TR was a natural for caricature (West, 1988). The active, aggressive, trust-busting, sports-minded president was, in the words of cartoonist John T. McCutcheon, "an inexhaustible Golconda of inspiration for the cartoonist" (McCutcheon, 1909). Clifford Berryman's *Drawing the Line in Mississippi* (1902), and William C. Morris' *President Roosevelt and the Third Term* (1907), are testimony to the interest of cartoonists in "TR". Several mid-West cartoonists began to make their presence known in the early 1900s—Charles Bartholemew (**Mississippi Journal**), R.C. Bowman (**Minneapolis Tribune**), and J.H. Donahey (**Cleveland Plain Dealer**).

The outbreak of the World War in 1914 saw a steady flow of anti-German cartoons by, among others, New York's Nelson Harding (**Brooklyn Daily Eagle**) Robert Carter (**Evening World**) and Rollin Kirby (**World**). By 1918 a Bureau of Cartoons, established to suggest topics to cartoonists that would aid the war effort, was sending out a weekly **Bulletin**. Not all cartoonists supported the growing militarism. For the **Masses**, a Socialist magazine, Robert Minor drew *Army Medical Examiner: At Last a Perfect Soldier!* (1915), one of the most aggressive anti-war cartoons ever published, depicting a magnificent, physically conditioned body with no head. The cartoon was used in court as evidence when the **Masses** went to trial for obstructing the war effort (Becker, 1959). Edwina Drumm, **Columbus Monitor**, began her career at this time. Believed to be the first woman editorial cartoonist, her work was characterized as sympathetic toward the German people but critical of the Kaiser.

Post-WWI era cartooning mirrored the nation's concern with domestic as opposed to international affairs. There was some concern with the League of Nations, but Prohibition and its effects occupied the illustrators. Rollin Kirby, winner of three Pulitzer prizes, concentrated several of his noteworthy efforts on the League—*The Accuser* (1920), *Triumphal Entry into Normalcy* (1920), and his 1925 Pulitzer prize winner, *News From the Outside World*. Kirby had won his first prize in 1922 for *On the Road to Moscow*; in 1929 he won his third (Becker, 1959). Kirby's impact was also felt domestically. His *Mr. Dry* came to symbolize the prohibition of liquor.

As the nation felt the throes of the Great Depression, the dry days of Prohibition were quickly forgotten. The 1932 Pulitzer Prize reflected this concern when the award went to John T. McCrutcheon for his *A Wise Economist Asks a Question* (see below). The drawing features a squirrel asking "But Why Didn't You Save Some Money for the Future When Times Were Good?" The man, sitting on the park bench with a note lying on his jacket titled "Victim of Bank Failure," answers "I Did."

The rise of fascism abroad and FDR at home began to occupy the thoughts of the cartoon artists. Beginning in 1937, the Pulitzer winning cartoons reflected the growing concern with the widening war. Charles D. Batchelor's *Come On In, I'll Treat You Right, I Used to Know Your Daddy* (1937), showing a prostitute labeled "War" luring a European youth, proved prophetic. The trend continued—in 1938 Vaughn Shoemaker's *The Road Back*; Charles G. Werner's 1939 winner, *Nomination for 1938*; Edmund Duffy's 1940 *The Outstretched Hand*; Jacob Burck's 1941 *If I Should Die Before I Wake* and Herbert Block's (Herblock) 1942 first Pulitzer award, *British Plane*, completed the tradition. For a short time, Pulitzer winners focused on domestic issues until Bill Maudlin won in 1945 with, *Fresh, Spirited American Troops, Flushed with Victory, Are Bringing in Thousands of Hungry, Battle-Weary Prisoners...*, (Hohenberg, 1959).

FDR, four-time President and New Deal designer, provided cartoon content for several years but did not monopolize cartoonists as might have been expected. Clearly he was not the obsession of cartoonists that his fifth cousin Teddy had been. Not only did international issues provide FDR competition for editorial page sketches, but because of physical appearance, personality, and political clout, John L. Lewis, president of the United Mine Workers and founder of the Congress of Industrial Organizations, did the same. As one cartoonist explained, "John Llewellyn Lewis was without doubt one of God's greatest gifts to cartoonists of the 20th century."

The Cold War era had many issues to supply the artist. Rube Goldberg, who has lent his name to enlarging the vocabulary of Americans, typifies the beginning of Cold War cartooning; his 1948 Pulitzer award winner, *Peace Today* shows an

atom bomb precariously balanced between "world control" and "world destruction." Except for the activity of some outstanding, widely-circulated cartoonists (Conrad, Fischetti, Herblock, Long, Manning, Maudlin), the art during the fifties seemed to enter a period of dormancy (Smith, 1954; Handelman, 1984). The quiet after World War II produced only a few major issues (Berlin airlift, Korean war, Taiwan, hunt for communists) or national personalities (Ike, McCarthy, Elvis) for cartoonists. When the tranquility of the fifties and early sixties ended, it marked the beginning of a new renaissance in the art.

The Contemporary Scene

Beginning in the late sixties a rebirth emerged in the art of cartooning. The war in Vietnam, the protest movement, the criticism of President Johnson and reappearance on the national scene of Richard Nixon, first as candidate and then as president, provided rich content for these illustrators.

Bill Maudlin, who gained fame with World War II cartoons, returned to his profession in the late 1950's. During the early 1960s, as the civil rights movement gained prominence, Maudlin produced several supportive cartoons. His *See You in Church* (1962) depicts two shady "Klansman-type" persons carrying explosives, the implication that for some, racism and church going are compatible! In the same vein Mauldin drew an American eagle climbing a flagpole and telling the present sitter Jim Crow—"I've decided that I want my seat back" (1963). While some were aiming their barbs at southern rednecks, Jules Feiffer used the urban and suburban middle class for his targets. Feiffer, whose career began with the **Village Voice**, skillfully pointed out contradictions in the philosophy and practice of northern white liberals.

The caricature of Lyndon B. Johnson became dominant during the middle sixties. Typical was Paul Szep's (**Boston Globe**) characterization of LBJ as king in his *A Senator Fulbright to see you sire. Seems he can't reconcile himself to your infallibility*, (1967). David Levine's drawing of LBJ lifting his shirt to show his gall bladder scar—in the shape of Vietnam (**New York Review of Books**, 1966) remains a classic of the period.

In this vein Robert Grossman's vicious *LBJ as Santa Claus*, depicting Johnson as Santa Claus while a disfigured child sits on his lap, possibly contributed to the president's decision not to seek another term (Rose, 1972). Paul Conrad began his illustrations in 1950 with the **Denver Post** where he gained national attention for his cartooning during the 1960s; currently, he is regarded as one of the nation's premier cartoonists. A three time Pulitzer Prize winner, Conrad focused on the Nixon and Reagan presidencies. Typical of this vintage is his *Man on a White Horse* (1974) showing Nixon attempting to mount a white horse using booster boxes labeled "Personal Police Force," "IRS," "CIA," "Pentagon" and "FBI." The **Philadelphia Inquirer**'s Pulitzer winning cartoonist, Tony Auth, said, "Conrad is a very angry cartoonist. Things infuriate him. He would be a journalist if he weren't a cartoonist" (White, 1986). When Conrad moved from the **Denver Post** to the **Los Angeles Times**, Pat Oliphant, recruited from Australia, took his place. Oliphant quickly responded to his new assignment by winning the Pulitzer Prize two years after his appointment. The winning cartoon, *They Won't Get Us to the Peace Table* (1966), showed Ho Chi Minh holding a dying Vietnamese in his arms. An Oliphant technique is to place a penguin within his illustrations, which provides him an additional comment.

One of the most widely known and distinguished cartoonists, Herbert L. Block (Herblock), has earned many cartooning awards. The man about whom Nixon repeatedly said, "I would hate to have to get up in the morning and look at his cartoons," had long been anti-Nixon. In 1954 his *Here He Comes Now* depicts the then Vice President climbing out of a sewer as a welcoming crowd awaits his arrival. Herblock's location in the nation's capital (**Washington Post**) provides him with a ringside view of national politics and a local audience of the political elite.

Recent presidential elections have captured the attention of cartoonists. A unique phenomenon occurred in 1980 when, perhaps for the first time, the caricature of both candidates, Jimmy Carter and Ronald Reagan, changed during the campaign. President Carter's noted smile evolved into a sneer as the Iranian affair with the hostages worsened and his bid for reelection met with little enthusiasm from the electorate. Contrarily President Reagan drawn early in the campaign as old and tired, showed the press such abundant energy that his caricature evolved into a younger looking man occasionally devoid of age lines.

The 1992 presidential election featured Bill Clinton, George Bush, and a particular favorite of the cartoonists, Ross Perot. During the campaign, Hillary Clinton and the antics of third party candidate Perot provided content for the cartoon artists to the delight of their viewers. Such subjects seem to create a blizzard of success among all cartoonists nationally.

Signe Wilkinson's *A Republican family values production—The First Wives Club* comment on the 1996 elections gained national exposure. One of America's few women cartoonists, Wilkinson, currently of the **Philadelphia Daily News**, said "I had always drawn. But I'm from an extremely practical family and had always assumed that I'd never be able to earn my living by art, so why bother studying it" (Olson and Peart, 1994). Following college she wrote and drew for a small newspaper, evolving into a cartoonist. In 1992 she and her paper were rewarded with a Pulitzer Prize.

Dick Locher at the **Chicago Tribune**, winner of numerous awards (Pulitzer, Overseas Press Club; others), follows in a long tradition of fine mid-west cartoon artists. He has a large following regionally and nationally. Many papers around the country have their own skilled cartoonists, regardless of the paper's circulation. Mike Peters' (**Dayton Daily News**) caricatures require special recognition. John Darkow gained experience on his college newspaper—a proving ground for many new wave of cartoonists. Darkow now draws for the **San Antonio Light**. Doug Marlette (**Charlotte Observer**), a political cartoonist since 1971, admits having been influenced by some of the **Mad Magazine** cartoonists. Other local cartoonists gaining attention include: Steve Benson—**Arizona**

Republic, Tim Menees—**Pittsburgh Post Gazette**, Ben Sargent Austin—**American Statesman**, Jack Jurdan—**Wilmington News Journal**, Hy Rosen—**Albany Times-Union**, Bill Schorr—**Kansas City Star**, Walt Handelman—**New Orleans Times-Picayune**, and Tom Toles—**Buffalo News**. The work of Clint Wilson, Sr., **Los Angeles Sentinel**, is known not only in Los Angeles but in the black community nationwide.

Research

Despite the potential of the historical cartoon for promoting critical thinking in the classroom, many instructors have experienced frustration. "Often my students don't get it," lament many educators. Unfortunately the research to date corroborates such observations.

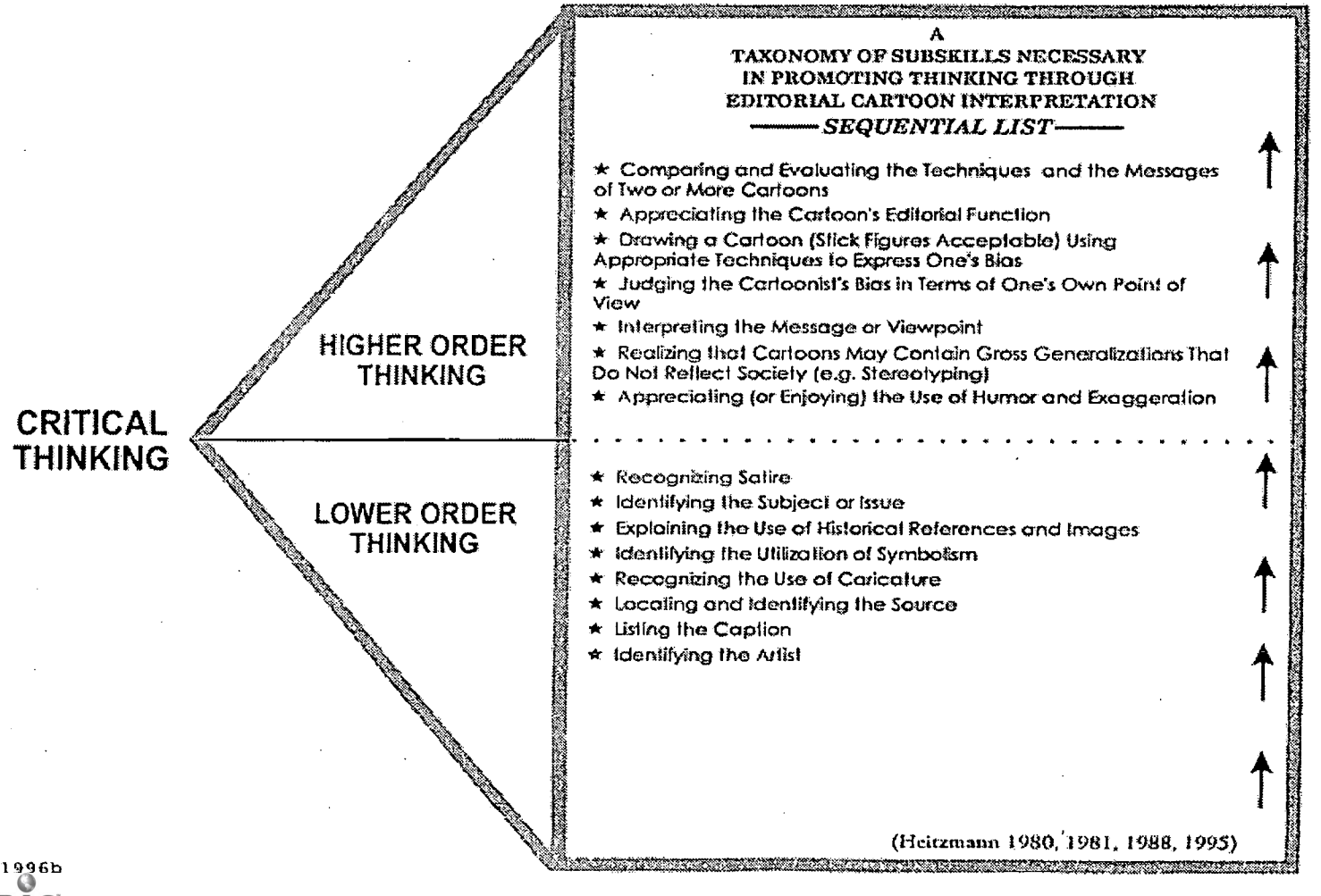
As early as 1930 an investigator found that students had difficulty understanding cartoons (Schaffer, 1930). A number of other studies questioned the ability of school students or even adults to comprehend the medium. Two 1968 studies found dismal results (Brinkman, 1968; Carl, 1968). **In the latter study only 15% of adults understood the cartoonists' message!**

Adding to this bleak situation two researchers concluded from their study entitled *Student Interpretations of Political Cartoons* that "Numerous interpretations were incorrect and many cartoons were not even interpreted" (Bedient and Moore, 1985). An earlier doctoral dissertation by Bedient had discovered the participants could not effectively understand the cartoonist's message (Bedient, 1971). Additional researchers reached the same conclusion finding the viewer could not "decode the graphic messages in line with the cartoonist's intent" (DeSousa and Medhurst, 1982).

Finally Hunter and associates looked at the research and designed an important study, *The Effects of Teaching Strategy and Cognitive Style on Student Interpretations of Editorial Cartoons*. Unfortunately, their research mirrored the conclusion of others: "The individual readers of editorial cartoons must bring a great deal of information to the interpretation process to be effective." That is, **"the individual must have the knowledge base (both visually and otherwise) to be able to interpret the cartoon"** (Hunter, Moore and Sewell, 1991).

A Skills Approach

In light of the difficulties documented in the aforementioned research, this author has long advocated a strategy (see below) that has been implemented with success—a subskills taxonomic approach to historical cartoon interpretation and critical thinking. Classroom teachers at all levels and in all subjects must provide students with a knowledge of basic content and background information, **prior to** beginning an analysis of historical cartoons. Teachers should help students move through a series of subskills (see chart) to understand editorial cartoons.



Teaching - Caricature

The caricature is for many the most enjoyable aspect of cartooning. By definition, it is the use of exaggeration in the drawing to aid the viewer's recognition of the person or object. It often expresses an opinion. Teachers should project and/or distribute a caricature of a popular figure and ask "Who is this?" Following the correct answer, a realistic sketch or photograph of the person should be shown and the following questions asked: "Compare the caricature and the realistic image—which features have been exaggerated? Is the caricature positive or negative. Why?" Do this with several stand-alone caricatures and with some taken from cartoons. Then ask students to draw a caricature of a famous personality—this will help assess student mastery of the concept. Mike Peters, cartoonist for the **Dayton Daily News**, provides some guidance: "There are very few rules to learn about caricaturing and here they are:"

1. Have fun with it.
2. Draw from experience.
3. Keep it simple.
4. Use your own intuition on what you want to say.
5. Practice, practice, practice. (Peters, 1985)

The next step is for students to identify caricature in a series of cartoons, as they begin to realize its importance as a key to understanding the cartoon. As the class moves to more sophisticated activities, each element of the cartoon should be reviewed (e.g. symbolism, historical references and images, subject/issue).

Teaching - Symbolism

The Elephant
The Donkey
The Dove
Dollar Sign ($)
The Statue of Liberty

Most students quickly identify the "Golden Arches" as the symbol for well known fast food restaurants and "Swoosh" for a sportswear organization, but only a few will recognize the donkey as a symbol for the Democratic party. For the cartoonist the symbol constitutes a sort of visual short hand. Teachers must help students become familiar with this "short hand." Begin with the known (i.e. those symbols familiar to students), and then add new ones to build student knowledge in this area. If the class needs suggestions—teachers may wish to mention animals (pig, shark, vulture) and ask what they symbolize. Time spent on this subskill will result in significant improvement in student critical thinking and cartoon interpretation (Steinbrink, Bliss, 1988). Following an exercise in symbolism, expose students to cartoons containing this technique so they can practice transferring skills, as well as giving the instructor an opportunity to assess performance.

All students need practice in subskills for historical cartoon interpretation to work (Holub and Bennett, 1988). Following a major study with gifted students and cartoon interpretation, two researchers concluded "it was observed that even gifted students needed a certain degree of background in the topic for this method to be effective" (Johnstone and Nakhieh, 1987).

The message given us by research remains clear—cartoons can make a substantial contribution to students' growth in many areas while likewise assisting the effectiveness of the instructor, **IF** a systematic skills approach, including background content knowledge, precedes their introduction in the classroom.

Conclusion

Skill development takes time—empowering students' cartoon interpretation skills is time worth taking. Historical cartoons have the power to motivate and educate, as well as provide humor. Used in thoughtful ways, they should be in the methodological arsenal of all history instructors.

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Smith, Henry Ladd. "The Rise and Fall of the Political Cartoon." **The Saturday Review**. May 29, 1954.

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Weitenkampf, Frank. "Political Cartoons as Historical Documents." **Bulletin of the New York Public Library**. 30:171-6. March 1946.

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White, E. "Paul Conrad's Work uses Dramatic Images and Packs a Wallop." **The Wall Street Journal**. September 1, 1986. 17.

Wilson, Rufus. **Lincoln in Caricature**. New York: Horizon. 1953.

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Appel and Appel. 1980. **The Distorted Image**. Anti- Defamation League of B'nai B'rth, 315 Lexington Avenue, New York, NY.

An excellent sound (cassette) filmstrip that shows anti-minority cartoons and illustrations that appeared in publications from 1850-1922. The drawings show clearly the danger of negative stereotyping and caricature.

Auth, T. 1977. **Behind the Lines**. Boston: Houghton Mifflin.

*This work by the Pulitzer Prize-winning artist contains several autobiographical sketches sharing insights into the life of an editorial cartoonist. Many of his classics have been included. His most recent book **Lost in Space: The Reagan Years**. (Kansas City, MO: Anders-McMeel, 1988) provides an update on his thinking and drawing. Most major cartoonists will have a book collection(s) of their best. If you have favorite cartoonists, check to see if they published a book of their work.*

Barton, M.A. and P.C. Barton. 1993. **Campaign—A Cartoon History of Bill Clinton's Race for the White House**. Fayetteville, AR: The University of Arkansas Press.

A chronologically arranged collection of editorial cartoons from around the country focusing upon President Clinton and his opponents. Each cartoon contains an explanatory comment.

Bennett, C. 1992. **A Political Cartoon History of the United States**. Glenview, IL: Scott, Foreman and Company.

A chronologically arranged collection of cartoons with specific suggestions for use emphasizing critical thinking. Although designed for use with some of the publisher's textbooks, it may be used separately with all U.S. History courses.

Bredhoff, S.1992. **Draw**. Washington, DC: Library of Congress.

Published to catalog an exhibition at the National Archives to commemorate the 200th anniversary of the Bill of Rights, the book contains a wonderful collection of American classic editorial cartoons. A commentary accompanies each cartoon.

Brooks, C. (Annual) **Best Editorial Cartoons**. Gretna, LA: Pelican Publishing.

An excellent and inexpensive compilation of cartoons from over one hundred cartoonists in the United States and Canada. The collection focuses on the major issues of the year and provides the instructor and students varying cartoonists' viewpoints depending upon their political and geographical biases. The excellent quality of the yearly volumes has remained constant.

Cartoon News. P.O. 698 Greenwich, CT 06836.

A periodical that contains approximately ninety contemporary worldwide cartoons in each issue; each drawing has a series of accompanying questions. A teacher's supplement provides answers.

Documentary Photo Aids. P.O. Box 956, Mt. Dora, FL 32757.

This small company produces many fine collections of editorial cartoons useful for posting on bulletin boards (11x14 in). Among the sets available are "Classic American Political Cartoons"; "A Cartoon View of Domestic Issues: Anti-War and Pro-War Cartoon History of U.S. Involvement in World War I", "A Cartoon History of the U.S. Foreign Policy"; "Theodore Roosevelt in Cartoons"; and "Cartoon History of Presidential Elections." Additional collections contain cartoons similar to those mentioned. The selection and quality of the cartoons are excellent.

Foreign Policy Association Editors. 1975. **A Cartoon History of United States Foreign Policy. 1776-1976**. New York: Morrow Quill Paperbacks.

*This paperback consists of a collection of editorial cartoons with a short commentary on each. This fine collection can be used in various courses because of the range of the cartoons' topics (peace, cold war, aggression, diplomacy). A companion book also edited by this organization, **United States Foreign Policy: From 1945 to the Present**. 1991. (New York: Pharos) would likewise be a valuable resource for educators.*

Heitzmann, W.R. 1975. **50 Political Cartoons for Teaching U.S. History**. The Social Studies School Service, P.O. Box 802, Culver City, CA 90232-0802. <http://catalog.socialstudies.com/c/@juBCH99liO04./product.html?record@TF26894>

A series of 81/2" x 11" posters containing cartoons from Ben

Franklin's "Unite or Die" to Edmund Valtman's "Later--My Brother is Watching" (a commentary on detente). The series, designed to be used from elementary through graduate school, contains on the reverse side of each poster background to the cartoon and suggestions for use, student learning experiences and questions for discussion.

Hess, S. and S. Northrop. 1996. **Drawn and Quartered.** Montgomery, AL: Elliot and Clark.

An examination of political cartoons emphasizing the major drawings in U.S. History. The book features an excellent introduction providing a summary of major events which comprise the nation's cartoon heritage.

Jones, M. 1971. **The Cartoon History of the American Revolution.** New York: Macmillan and Company.

A fine collection of largely British views of the era with an excellent introduction to English and American cartoonists. A must if one is to understand early editorial cartooning in this country.

Keller, M. 1968. **The Art and Politics of Thomas Nast.** New York: Oxford University Press.

An outstanding collection of Nast's cartoons which can be reproduced or easily copied (with permission). Most cover a large page (81/2" x 11") and several, two pages. The range of the subjects treated, the quality of the cartoons, and Nast's influence make this an excellent addition to the library of teachers and political cartoon enthusiasts.

Maudlin, B. 1985. **Let's Declare Ourselves Winners.** Novato, CA: Presidio Press.

No collection is complete without a selection of Maudlin cartoons. A Pulitzer Award winner, he chronicles the U.S. from the World War II years through civil rights and Nixon to Reagan.

Miller, E. 1992. "Gender and Politics and the Editorial Cartoons" (video). New York: First Run/Icarus Films.

This video focuses largely on the vice-presidential candidacy of Geraldine Ferraro via the "magic" of the editorial cartoon.

Press, C. 1981. **The Political Cartoon.** Rutherford, NJ: Fairleigh Dickinson University Press.

A detailed in-depth examination of the editorial cartoon and its role in U.S. History. The book contains an excellent collection of cartoons as well as an exhaustive explanation of each.

Romano, L. 1990. **A Look at History Through Political Cartoons.** Logan, IA: Perfection Form Company.

A series of short books with accompanying transparencies on current events and historical topics. The books are done on a thematic basis -- "Consumer Education," "Elections," "Nuclear Issues," etc.

Szabo, J. 1994. **The Finest International Political Cartoons of Our Time.** North Wales, PA: Witty World Publications.

An extremely well-done work featuring cartoonists nationally and globally. The section on the Clinton presidency and international affairs will be especially valuable to educators.

Understanding and Creating Editorial Cartoons. 1989. Madison, WI: Knowledge Unlimited.

A resource notebook that provides information on the steps necessary for students to interpret and draw cartoons. A number of cartoons are included that demonstrate each concept. This organization conducts an annual contest for students publishing editorial cartoons by kids.

The Way Editorial Cartoons Work. 1995. Fort Atkinson, WI: Highsmith, Inc.

This book which includes cartoons and transparencies examines many of the tools the cartoon artist utilizes (symbolism, stereotyping, etc.). This company publishes a number of cartoon related teaching materials.

Wilson, C.C. c. 1991. **Drawn To The Issues.** Los Angeles: Privately Published. Drawn To The Issues, 857 E. 115th St., Los Angeles, CA 90059.

A selection from one of the nation's premier African American political cartoonists. The drawings focus on topics from race relations and discrimination to California politics and foreign policy.

Political Cartoons On The Web

The Internet can provide information on editorial cartoons; Metacrawler, Yahoo and Alta Vista are search engines that can generate significant content on this topic. Some specific Internet sites follow:

Association of American Editorial Cartoonists
http://www.detnews.com/AAEC/AAEC.html
An organization serving full-time editorial cartoonists, student cartoonists and others with a professional interest in cartooning. Includes links to cartoonists and other organizations.

Daryl Cagle's Professional Cartoonists Index
http://www.cagle.com/
A site with links to hundreds of cartoonists (worldwide) and thousands of cartoons. Most important, it links to "Teacher Guide," managed by his wife, Peg Cagle, a middle school educator. Although the site is oriented to current events, teachers can apply some lessons (the Editorial Cartoon Analysis Chart, for example) to historical cartoons.

Franklin Delano Roosevelt Cartoon Archives Home Page
http://www.wizvax.net/nisk_hs/departments/social/fdr_html/FDRmain.html
Created in an interdisciplinary project by the Advanced Placement History and Computer Math classes at Niskayuna H.S. in NY. It provides over 30,000 political cartoons featuring FDR and the activities of his administration from 1932-1943.

Let America Speak: Examples of Political Cartoons on the Web
http://www.pbs.org/williamsburg/voteasvoice/cartoons.html
This site provides links to political cartoon resources. There are projects for educators using political cartoons.

Monet's Political Cartoon List
http://www.magi.com/%7Edmonet/toons.html
There are over 30 international editorial cartoon sites organized here. Countries represented include: The United Kingdom, Canada, the United States, Ireland, Russia, and Mexico.

National Cartoonist Society
http://www.unitedmedia.com/ncs
An organization of professional cartoonists made up of over 600 of the world's professionals. Includes links to other related societies and associations.

WAMS: Political Cartoon Links
http://odin.paupack.ptd.net:80/wams/polcarto.htm
Numerous links characterize this site from a wide variety of sources including art from several cartoonists, a history of editorial cartoons, historical cartoons and others.

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