

The Interim Plus + + ++ + +

Curriculum Learning Resource

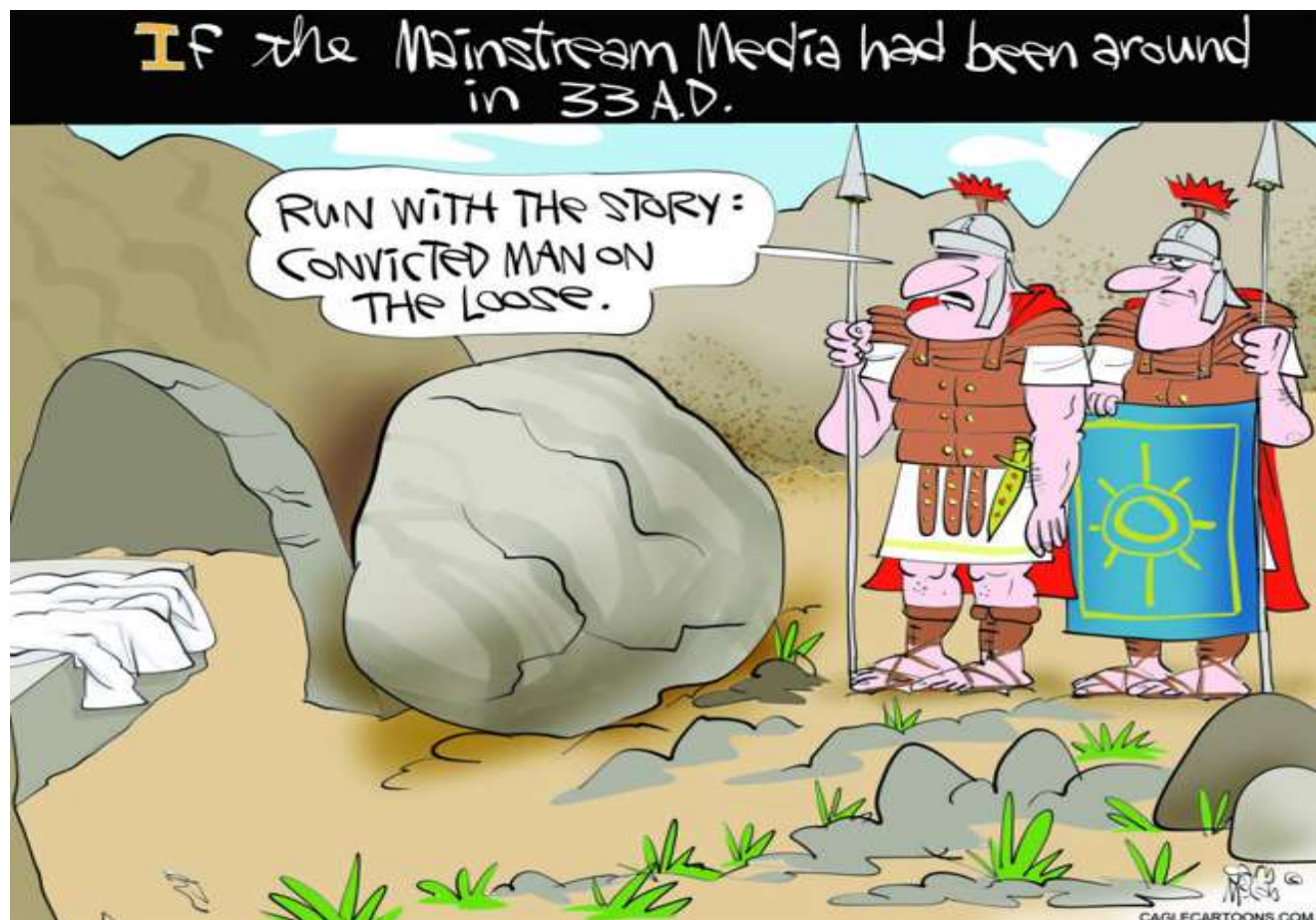
November, 2020 Volume 21 No. 4

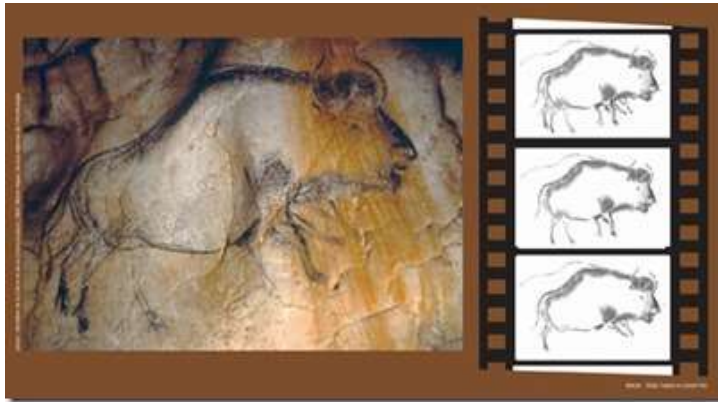
The *Interim Plus* is a curriculum learning resource specifically designed to assist teachers in integrating life issues, from a moral perspective, into their lesson planning. The periodical is published bi-monthly by The Interim Publishing Company, 157 Catherine St. North, Hamilton ON L8L 4S4 416-204-1687 interimplus@theinterim.com

Editor: Dan Di Rocco

Part A: Definition and Purpose of Cartoons	pages 1-6
Part B: Learning Group A Climate change& energy sources, free speech, abortion, media	pages 6-9
Part C: Learning Group B Federal Government, racism, education, poverty	pages 10-12
Part D: Learning Group C Pandemic, biotechnology, political correctness	pages 13-15
Part E: Learning Group D War, trucker convoym euthanasia, inflation	pages 16-22

This edition of *The Interim Plus* curriculum resource continues the theme introduced in the February edition, that of media bias in the news business, specifically in the form of political cartoons. This topic was previously broached in May of 2019 and it was a popular edition then, and given the many important current events of the past months, the study and analysis of political cartoons is an excellent way to provoke discussion and develop critical thinking skills in the learners. Cartoon Literacy is an important form of knowledge. People should acquire the skill to analyze and appreciate the art and thinking involved in the production of a witty and instructive cartoon. And, as the British politician and newspaper editor, George Osborne, put it *..The great thing about a political cartoon is that it sums up the state of play at any moment in politics. It's clever, funny, amusing, it informs and entertains us. It does all the things in one drawing that a newspaper does throughout all of its pages.* Suffice to say that cartoon drawing is a special art. The professional cartoonist can deliver a powerful punch and accomplish a great deal in influencing people's views with very simple strokes of pen or brush. Some form of art, expressing religious or political hopes, fears and beliefs and even social commentary was present in some form in prehistoric times as evidenced by the drawings found in caves in France and in Spain. Those depicted mostly the hunting activities of the people of the day.





Marc Azéma / Passé simple / le Centre de Préhistoire du Pech-Merle (Lot) / le Musée de Préhistoire d'Ornac - Grand Site de France (Ardèche) [https://www.boredpanda.com/graffiti-from-ancient](https://www.boredpanda.com/graffiti-from-ancient-pompeii/?utm_source=google&utm_medium=organic&utm_campaign=organic)

[pompeii/?utm_source=google&utm_medium=organic&utm_campaign=organic](https://www.boredpanda.com/graffiti-from-ancient-pompeii/?utm_source=google&utm_medium=organic&utm_campaign=organic)

Later, one can see the examples of political graffiti that appeared on statues and walls in ancient Greece and Rome. Even then people expressed political views, for or against a particular leader or government policy, an Alkibiades in Athens or Caesar in Rome. We learn a great deal about everyday life in ancient civilizations from the paintings, stone carvings and graffiti found on the walls of excavated ruins of Pompeii as well as sites in Egypt, India, China, Iran and Mexico. But, the modern cartoon probably started in England after the invention of the printing press. The most famous political cartoons first appeared in PUNCH Magazine in 19th century England.

The cartoons chosen for analytical consideration here are quite diverse as to their controversial themes, public figures and the issues. The class could analyze these particular cartoons, or the teachers may wish to select other cartoons, or perhaps invite the students to make their own choices based on criteria provided by the teacher.

For the sake of covering several topics, teachers could divide the class into groups and assign to each group a different set of cartoons. For example, **Group A** handles climate change and energy sources, free speech, , abortion, media; **Group B** takes on federal government, racism, education, poverty; **Group C** pandemic, biotechnology, education, political correctness; **Group D** war, trucker convoy, , inflation.

Topics could be as wide ranging as the teacher or individual student wish to make them..

https://www.huffpost.com/entry/ancient-egyptian-school-amheida-greek-texts_n_4784554



<https://www.history.com/topics/ancient-history>

https://www.boredpanda.com/graffiti-from-ancient-pompeii/?utm_source=google&utm_medium=organic&utm_campaign=organic

People should judge for themselves the power of cartoons to convey a point or to sway public opinion on a particular issue. Undoubtedly, cartoons can have a devastating impact: *if a picture says a thousand words, a cartoon says a million, and they're an absolutely crucial aspect of news and how we communicate with each other.* (Kate Andrews, Associate Director, Institute of Economic Affairs). In modern societies, regardless of the system of government in play (free and democratic or authoritarian and despotic, one of the principal means to curry favour with the governed is to give them carefully controlled flattering images of their nation, favourable explanations of policies and positive commentary on public events. Political cartoons can be utilized for these purposes, and therefore, they remain an integral part of political journalism. One should note that cartoonists

have their own political agendas. It is revealed both in their choice of subject matter and in their treatment of it. Although they may offer “a brightly coloured alternative to formal news reporting” the cartoons especially on the editorial page will reflect the same bias as the newspaper that publishes the cartoon. The cartoon does have “the ability to distil news and opinion into a caricature...and thus present accessible and instant commentary and analysis of current affairs”.

An important element of effective cartoons is satire and this adds to its appeal. By combining humour with the latest political news, cartoonists can reinforce their messaging, focusing on the frequently ridiculous nature of stories. Cartoons can cut through the morass of details and nonsensical fluff, but cartoons can also distort, undermine and create conflict.

To sum up, cartoons are used for a variety of purposes: to entertain the reader/viewer; to reassure the reader regarding a policy or difficult decision; to reveal a compelling truth; to move people emotionally to tears or anger, and help build empathy and compassion for a cause; to encourage public debate about a pending course of action; to help expose corruption or deflect attention away from same; to depict a powerful person or groups in a negative light; to hold the powerful to account whether that be an individual, a government, a business, or an organization. The very best cartoons challenge the view/reader to see things in a new perspective. But often, the cartoons can just as easily reinforce a stereotype or actually serve as propaganda.



<https://www.ellwoodatfield.com/event/the-importance-of-political-cartoons/>



<https://theweekmagazine.tumblr.com/post/657971924880834560/todays-best-political-cartoons>

Learning Outcomes for This Unit on Cartoon Analysis

At the conclusion of the lessons the student should be able to:

- define a cartoon
- explain the purpose of an editorial cartoon
- research and provide the context of a cartoon's theme
- appreciate the relative artistic merit of the cartoon art form
- recognize potential bias in the cartoon
- identify the cartoon's relative effectiveness or weakness
- appreciate the craft of journalism and its function in a free society

Variety of Accessible Recommended Resources

The sites below offer useful information on teaching about political cartoons as to origins, early practitioners and nature of the art form, plus a couple of sites highlighting the brilliance and meaning of specific cartoons:

- <https://www.historyskills.com/source-criticism/interpretation/political-cartoons/>
- <https://www.brainyquote.com/topics/cartoonists-quotes>
- <https://www.goodreads.com/quotes/tag/cartooning>
- <https://www.washingtonpost.com/news/comic-riffs/wp/2015/01/16/after-charlie-hebdo-10-memorable-quotes-about-the-power-of-satire/>
- <https://www.ncpedia.org/anchor/analyzing-political-cartoons>
- <https://www.readwritethink.org/classroom-resources/lesson-plans/analyzing-purpose-meaning-political>
- <https://www.tolerance.org/classroom-resources/tolerance-lessons/editorial-cartoons-an-introduction>
- https://www.huffpost.com/entry/ancient-egyptian-school-amheida-greek-texts_n_4784554
- <https://www.ellwoodatfield.com/event/the-importance-of-political-cartoons/>
- <https://www.history.com/topics/ancient-history>
- <http://mediasmarts.ca/lessonplan/political-cartoons-lesson>
- <http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/activities/political-cartoon/cag.html>
- <http://www.loc.gov/teachers/classroommaterials/lessons/political-cartoons/procedure.html>
- https://en.wikipedia.org/wiki/Editorial_cartoon
- <https://www.digitalartsonline.co.uk/features/illustration/political-cartoons-in-2017-chris-riddell-rebecca-hendin-dave-brown-on-what-its-like-create-satirical-art-in-digital-world/>
- https://www.vice.com/en_ca/article/xwwaed/dark-political-cartoons-show-how-technology-is-our-new-master
- <http://mentalfloss.com/article/524148/secrets-caricature-artists>
- <https://medium.com/sfg-magazine/clear-at-first-sight-illustrations-by-pawel-kuczynski-and-its-great-meaning-97598e49c9c5>
- https://www.thestar.com/opinion/public_editor/2019/05/02/great-journalism-holds-the-mirror-to-our-souls.html
- <https://www.science.org/content/blog-post/prehistory-cartoons#:~:text=The%20modern%20comic%20strip%20dates,images%20directly%20onto%20movie%20film.>
- https://www.boredpanda.com/graffiti-from-ancient-pompeii/?utm_source=google&utm_medium=organic&utm_campaign=organic
- <https://www.illustrationhistory.org/genres/cartooning>
- <https://www.merriam-webster.com/words-at-play/cartoon-definition-evolution>
- <https://www.toonsmag.com/history-of-cartoon/>
- <https://mentallitch.com/the-history-of-cartoons/>
- <https://www.commackschools.org/Downloads/ElementsofPoliticalCartoons.pdf>
- <https://stacker.com/stories/3939/political-cartoons-last-100-years>
- <https://www.science.org/content/blog-post/prehistory-cartoons#:film.>
- <https://www.wired.com/2009/01/our-12-or-so-fa/>
- https://www.huffpost.com/entry/niels-bugge-cartoon-award_n_5455509
- <https://yaleclimateconnections.org/2021/08/cartoonists-code-red-caricatures-of-new-ipcc-report/>

CLASSROOM ACTIVITY: The groups could divide the task of analysing the cartoons and designate the group members who will research, write up, report and comment on the cartoons. Here are some general questions to guide each group in this learning activity. Each group should present a written or oral report (teacher decides which) answering these questions:

A Purpose, function and value of cartoon

1. Why do artists create editorial cartoons?
2. How do editorial cartoons differ from other art forms?
3. Do cartoons add value to the editorial page of a newspaper, and if so, how?
4. What is important to know about the cartoon? What do we learn about the editorial stance of the newspaper in which the cartoon appears?
5. How much information is required to truly appreciate a specific cartoon?

B Content of the cartoon

6. Identify the topic or issue portrayed in the cartoon and any recognizable public figures, symbols or objects. Also look for clues and details that would give further meaning.
7. Is the cartoon tackling a big or serious issue? What determines the relative significance of the cartoon?
8. How has the cartoonist expressed his/her opinion/thesis about the event, issue or public personality? Does the cartoonist have any bias? How is it revealed?
9. Does a cartoonist have a personal agenda in choosing a topic and in how he/she portrays it?
10. What is the key point that the cartoon is trying to convey? Has the cartoonist hit the mark with the graphic representation? How has this been done? Through the picture and/or text or caption? (use of symbols, exaggeration of a physical or moral trait, use of analogy, use of irony)
11. Is it fair to the people depicted in the cartoon? Does it present a balanced, honest interpretation of the real facts?
12. Does it depict a realistic viewpoint or is it deceitful? Why and how?

C Effectiveness and impact of the cartoon

13. What do you think is the purpose of the cartoon: To persuade? To shock? To satirize? To foment anger? To express disgust? To trigger a visceral reaction? To garner sympathy?
14. Does the cartoon engage/appeal to the viewer emotionally or cerebrally?
15. Can the cartoon be considered dangerous? Outrageous? Why? If so, to whom?
16. Are any topics sacred or considered off-limits? Should some things be off-limits?
17. Do some cartoons go too far? Do cartoonists abuse freedom of the press? Why or why not?
18. Have cartoonists been fired for their cartoons? Have magazines, papers or journals apologized for cartoons that have appeared in their publication? Give examples and explain the reason.

D Overall impression of the cartoon

19. Which of the cartoons were successful or persuasive in your opinion and which were not? Why?

Follow up activities might include these suggestions:

- a) Artistically talented students may wish to create their own cartoons on a current topic in the news. They could then post the cartoon in the classroom and discuss their creation.
- b) Have students compare how editorial cartoons from different countries address the same issue (for example, Ukraine-Russia War, Covid restrictions, digital identity).
- c) Try to arrange a visit to the school by a cartoonist to explain his/her craft.

Rubrics for Evaluating the Assignment

It is always challenging to arrive at a justifiable grade for a group assignment that demands a collaborative effort from members of the group. To what extent does the group successfully fulfil its responsibility to analyze its package of cartoons and with what thoroughness does it answer the subquestions posed to help in their analysis. The group's work could be assigned a mark out of 50 or a corresponding letter for a range denoting the relative quality of the group's work and final product. Here is one suggested approach.

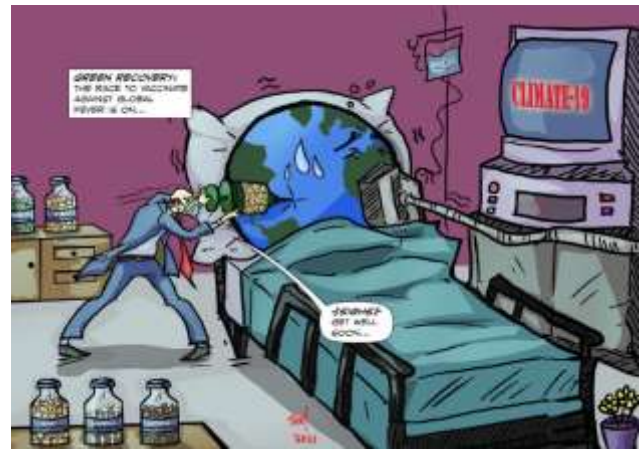
A 45-50
Superior insight, accurate, original description, very thorough in addressing all segments and the subquestions.
B 37-44
Good insight, mostly accurate, fine description, thorough in addressing most components and the subquestions.
C 30-36
Average insight, somewhat accurate, okay description, average thoroughness in addressing most components and the subquestions.
D 25-29
Fair insight, less accurate, fine description, less than thorough in addressing most components and the subquestions.

CARTOONS

Group A Cartoons

climate change & energy sources, free speech, abortion, media

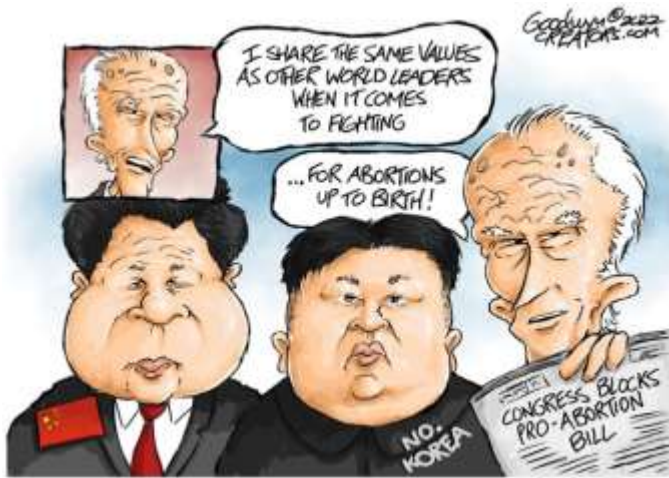




JOEY LAYNE



JOEY LAYNE

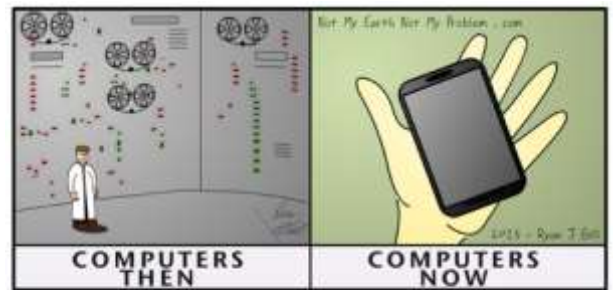
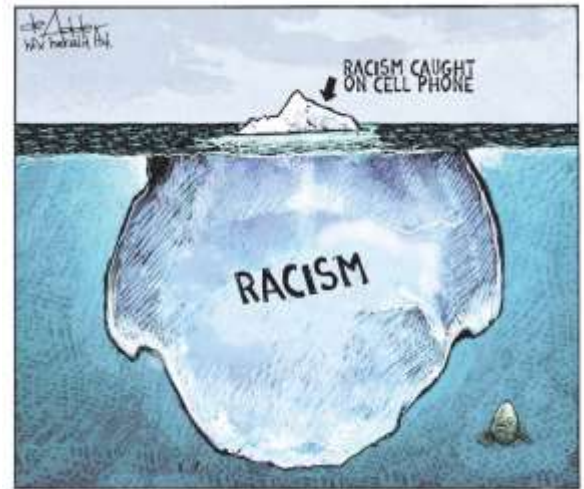
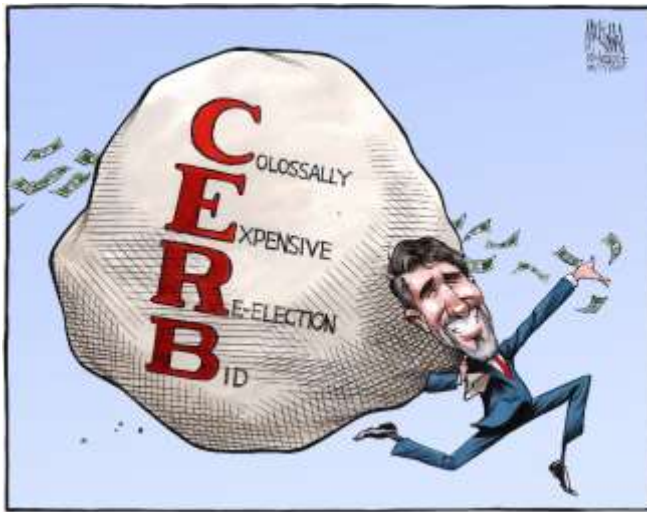


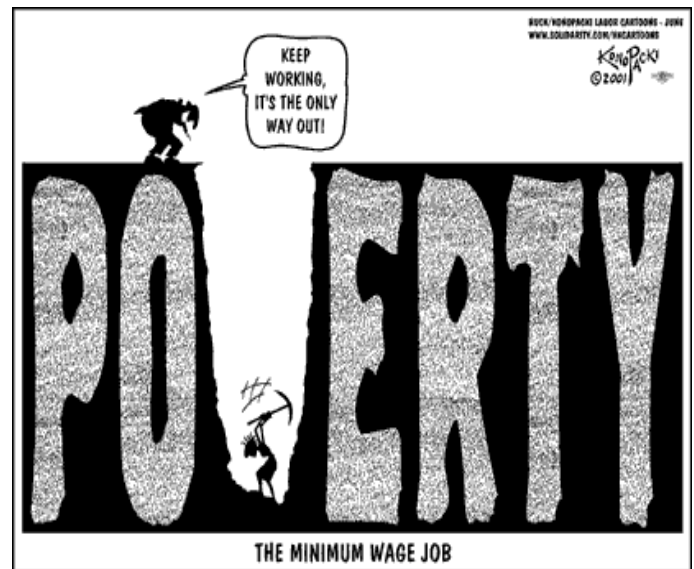
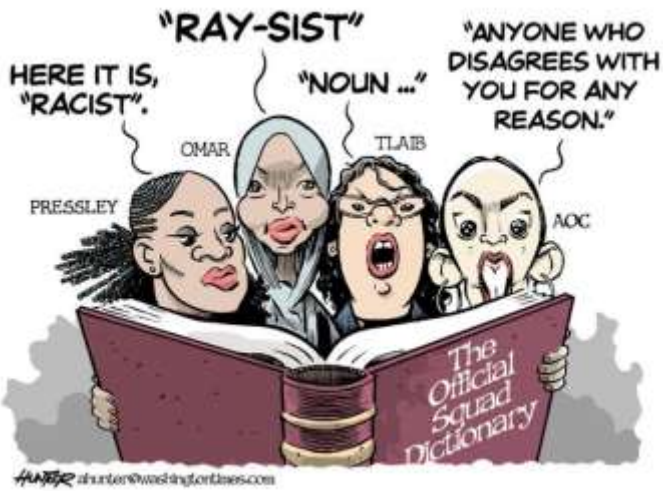


Group B Cartoons

federal government, racism, poverty,

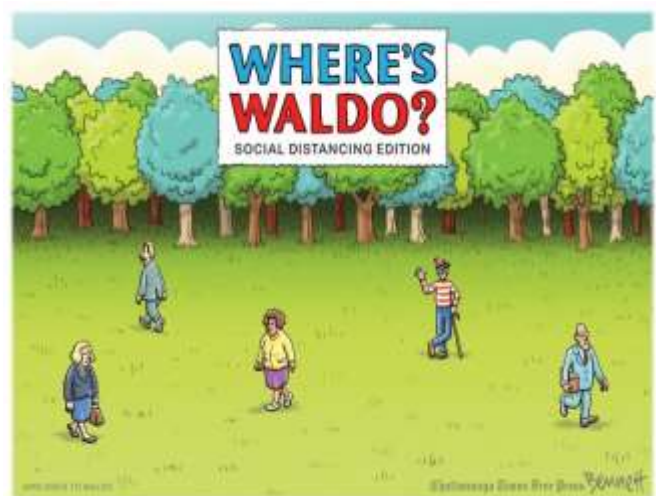
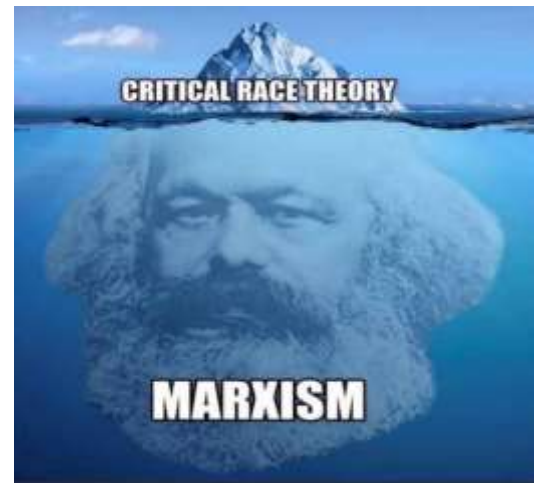






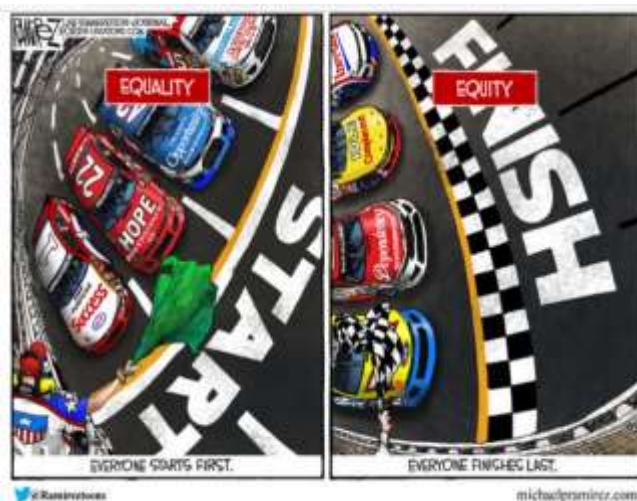
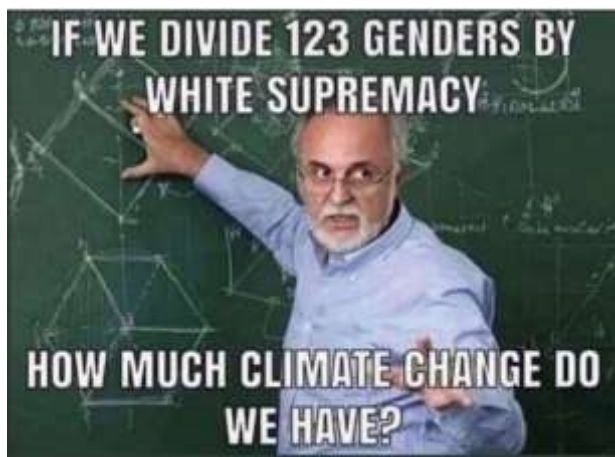
Group C Cartoons

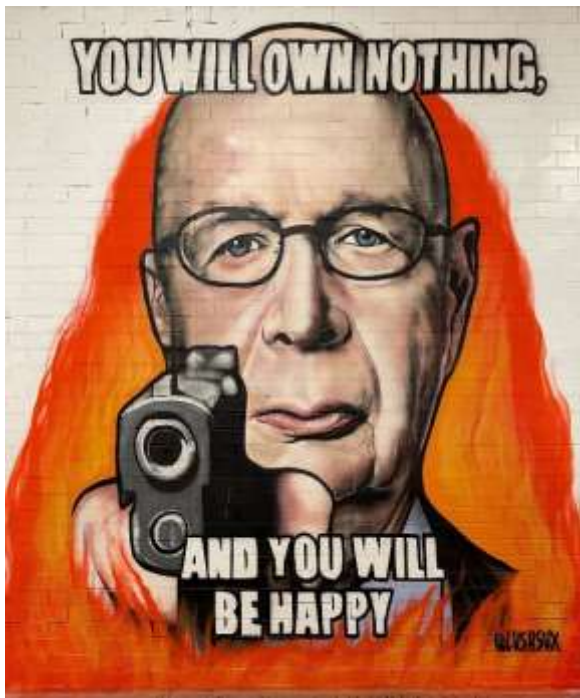
pandemic, biotechnology, political correctness, education





STAN THORPE
SACK





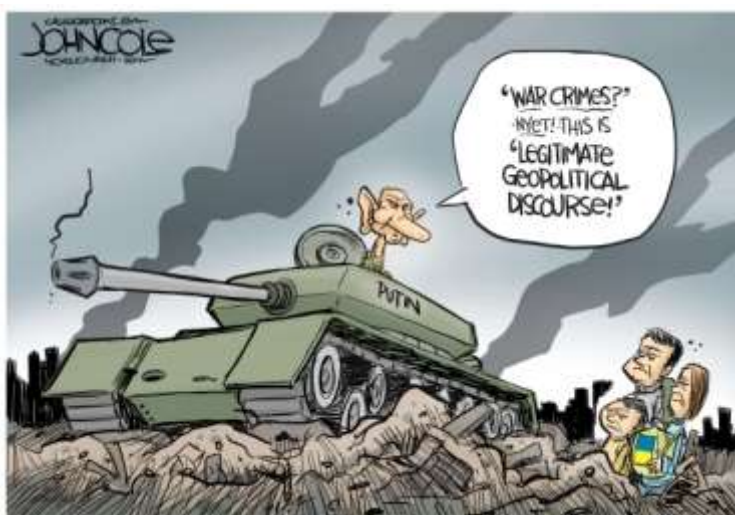
Group D Cartoons

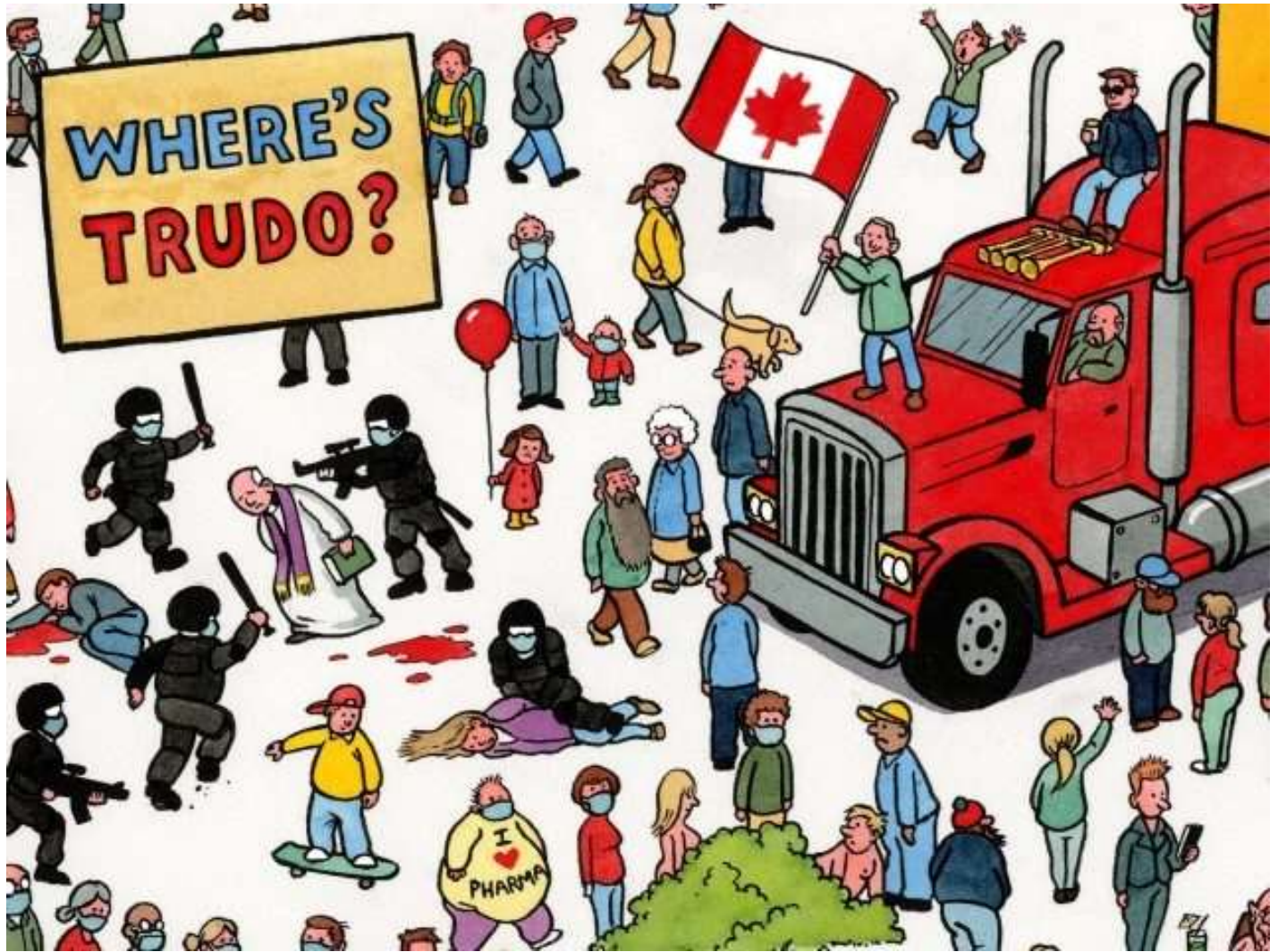
war, trucker convoy, inflation, euthanasia



THE NOVELIST MARTIN AMIS HAS CALLED FOR EUTHANASIA BOOTHS ON STREET CORNERS, WHERE ELDERLY PEOPLE CAN END THEIR LIVES WITH A "MARTINI AND A MEDAL". THE SUNDAY TIMES 24.01.10

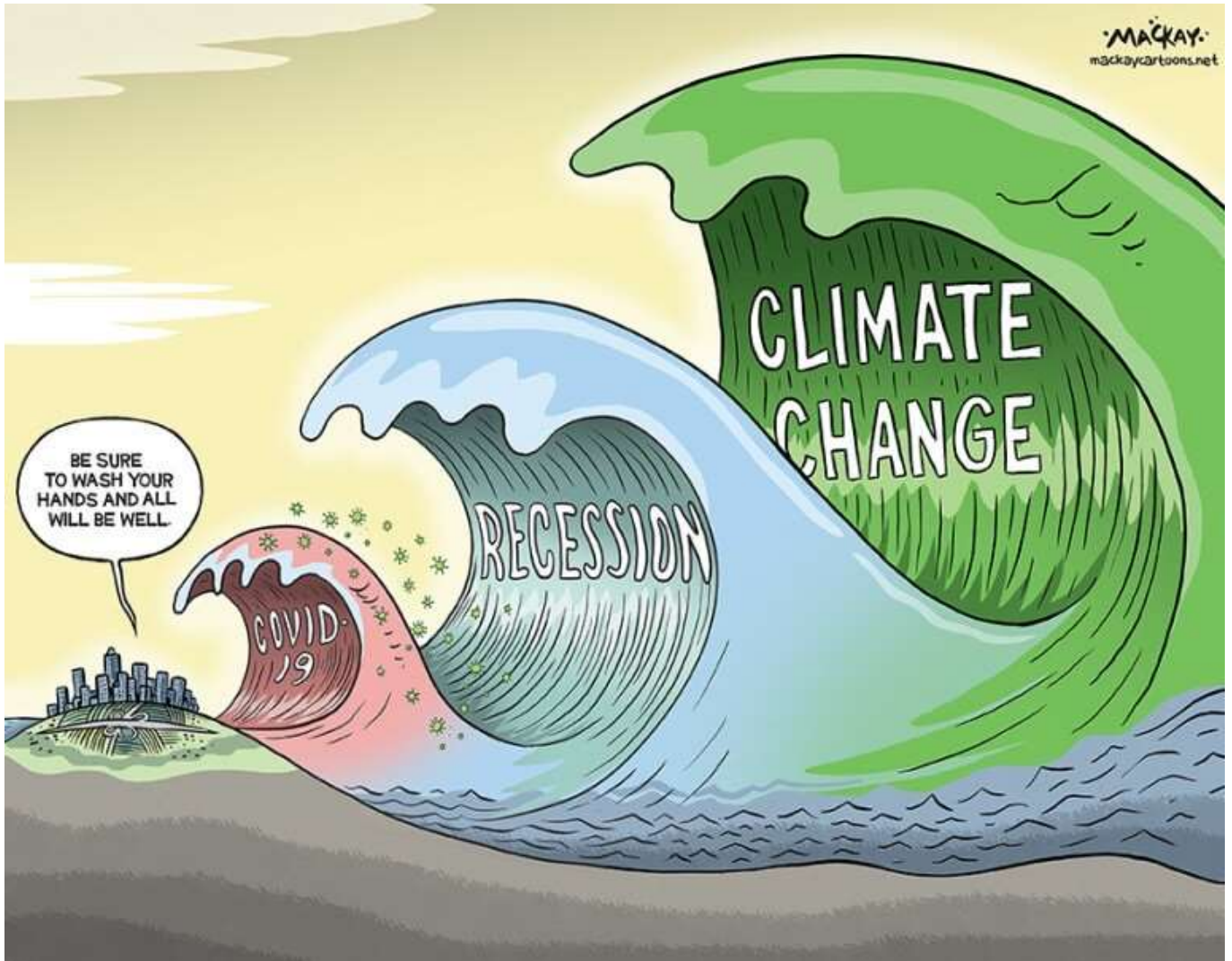


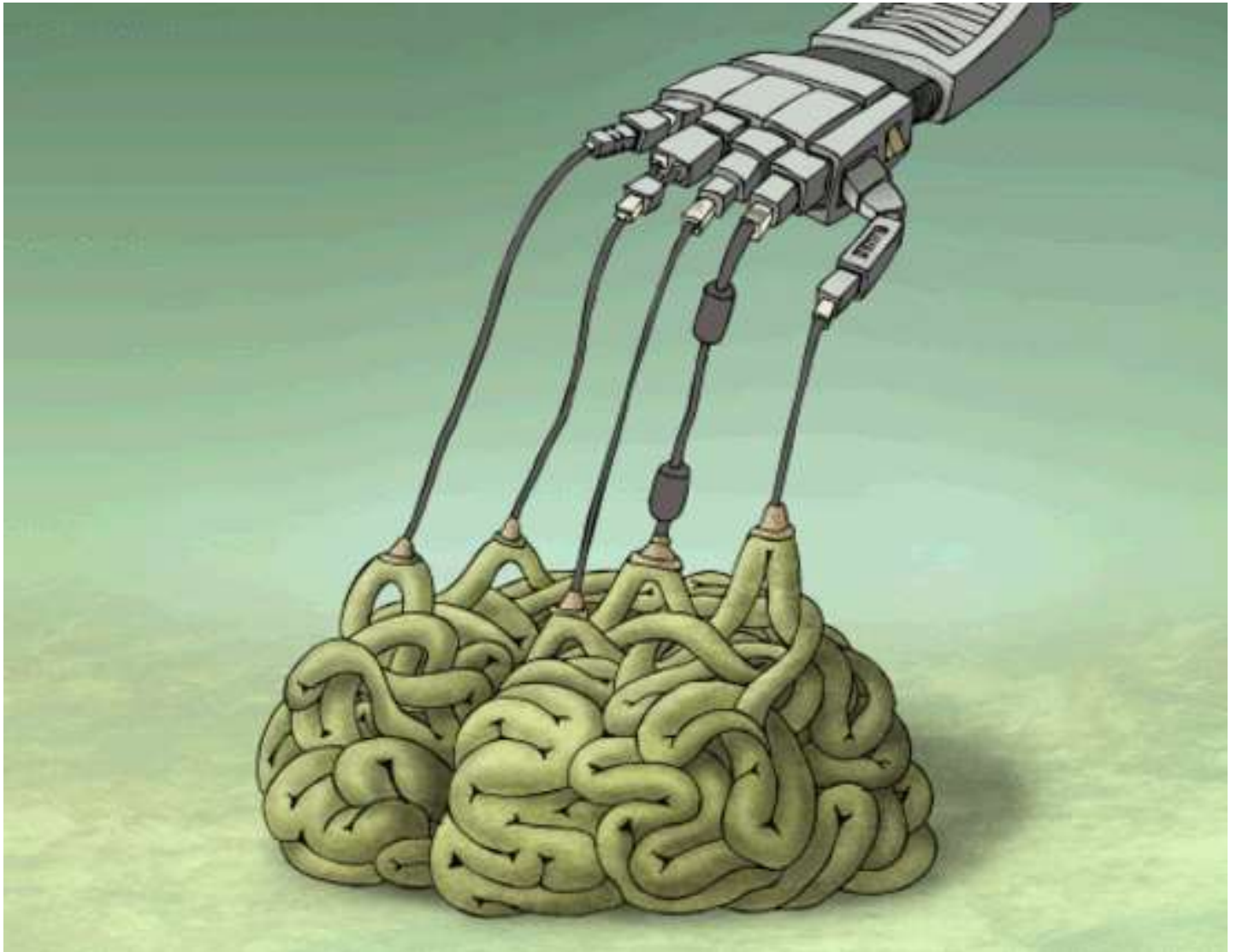




A POT POURRI OF CARTOONS









**NOPE... IT CAN'T BE DONE ONLINE...
YOU ACTUALLY HAVE TO TAKE THE RAKE OUTSIDE**