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COURSE SYLLABUS - Graphic Democracy: Cartoons, Comics, and Voting Rights in America

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COURSE SYLLABUS

Graphic Democracy: Cartoons, Comics, and Voting Rights in America

Academic Bulletin Description

The following syllabus examines the long history of the relationship between American voting rights and the comic form. It is divided into a series of topics, organized roughly chronologically, that are particularly rich for exploring the role that cartoons, comics, and graphic narratives have played in debates about voting rights and the nature and scope of American democracy. The syllabus is designed to be maximally adaptable, providing a diverse selection of materials suitable for inclusion in courses in a variety of disciplines, as well as at a range of levels and on varying timetables.

Instructors can select materials from the various curriculum units based on the particular focus of their course and the amount of time they have. As such, an instructor may use these materials to develop a semester-long inquiry into comics, voting rights, and democracy, or they may choose to incorporate just one or two units or individual texts into a course with a different comics or literary focus. Similarly, instructors in history, sociology, political science, public policy, law, or communication may opt to incorporate some of these materials as complements to the discipline-specific texts that anchor their courses. The goal with this syllabus, therefore, is to not only provide a blueprint for a stand-alone course on comics, voting rights, and democracy, but also to offer opportunities for instructors in various disciplines to incorporate graphic literatures into existing courses on voting rights or for existing comics and literature courses to incorporate material related to democracy and voting rights.

Each curriculum unit includes a variety of primary graphic texts: political cartoons, comics strips, fictional serial comics, comics journalism, memoirs, graphic novels, and data comics. The syllabus also includes a list of secondary readings that historicize and theorize the politics of the particular graphic forms that the various curriculum units cover. These secondary readings are additional resources for instructors, but they could also be assigned to students in more advanced classes. As such, the syllabus provides opportunities for instructors to adapt these materials to the demands of their particular course and to the level at which their students are working.

Course Description

This course is an exploration of the role that cartoons and comics play in American political life, with a particular emphasis on the history of voting rights. Organized roughly chronologically, the course traces the evolution of American democracy and the transformations of voting rights from the founding of the republic to the present day. As such, it focuses on the tensions between America's democratic ideals and its material political systems and examines how various activist movements have sought to expand access to the franchise.

As a student in this class, you will study key moments in voting rights history, including the writing of the Constitution, the struggles for Black enfranchisement and women's suffrage, the lowering of the voting age, the passage of the Voting Rights Act in 1965 and the weakening of it in 2013, current fight for campaign finance reform, and the January 6th insurrection. We will also explore current voter suppression tactics and larger threats to American democracy, including voter identification laws, gerrymandering, the influence of dark money, and the rise of far-right authoritarianism.

Central to our investigation is the function of cartoons and comics, and we will focus on the ways that various movements and artists have imagined comics as an effective tool to educate citizens, galvanize solidarity, and promote social change. We will look at specific political genres, including political cartoons, campaign comics, and activist comics, as well as examine how writers, artists, and campaigners have employed the rhetorical and aesthetic affordances of other broad comics genres—superhero comics, memoir, comics journalism, data comics—for political ends. At the same time, we will consider the relationship between comics and the very idea of democracy, as we explore why this particular art form has taken up such a prominent role in voting rights history and what democratic potential, if any, the medium embodies.

Learning Outcomes

In this course, you will:

- Understand the central role that comics and cartooning have played in American political life, with a particular focus on the history of voting rights;
- Explore what democracy means in America and how these ideas have been articulated, reinforced, and undermined by various political systems across the nation's history;
- Analyze various key events in American voting rights history, including the passage of the 15th, 19th, and 26th Amendments, the civil rights movement and the 1965 Voting Rights Act, the 2010 Citizens United versus Federal Election Commission and the 2013 Shelby County versus Holder Supreme Court decisions, and the January 6th insurrection;
- Trace the evolution of political comics from their origins to the present day by exploring the continuities and transformations of a range of comics forms, including political cartoons, comic strips, serial fictional comics, informational comics, fictional graphic novels, memoirs, nonfiction history comics, comics journalism, activist comics, and data comics;
- Examine how different artists at different points in history have used comics to shape political opinion, sway voters, and mobilize activists;
- Develop a vocabulary for visual analysis with a particular emphasis on the language of comics form and grammar;
- Investigate how political arguments are composed visually and how activists use various rhetorical and aesthetic forms to engage particular audiences;
- Evaluate the democratic potential of comics as a medium.

Curriculum Units

DEMOCRACY, VOTING, AND EARLY AMERICA

This unit focuses on the establishment of the American republic and the political philosophy that underscores its system of government. Primary texts include a comics history of the Constitutional Convention and the formation of the American political system, a graphic adaptation of the US Constitution that also explains the origins and scope of each article, and a nonfiction comic that explains the structure of the US government and its particular version of democracy. It also looks at three political cartoons about the idea of democracy in early America and the political divisions in early American government, all of which are available through the Library of Congress.

PRIMARY TEXTS

- Political Cartoons: “[The Election, a Medley](#)” (1764); “[The Looking Glass for 1787](#)” (1787); “[Congressional Pugilists](#)” (1798).
- Tommy Jenkins. 2020. “The Birth of a Nation.” In *Drawing the Vote*. New York: Abrams Comicarts.
- Levinson, Cynthia, Sanford Levinson, and Ally Shwed. 2020. “The Framers.” In *Fault Lines in the Constitution*. New York: World Citizen Comics.
- Jonathan Hennessey and Aaron McConnell. 2008. *The United States Constitution: A Graphic Adaptation*. New York: Hill and Wang.
- *This is What Democracy Looks Like*. 2019. White River Junction, VT: Center for Cartoon Studies.

EMANCIPATION AND THE FIFTEENTH AMENDMENT

This unit focuses on the fight to pass the Fifteenth Amendment after the end of the Civil War, focusing primarily on how arguments for and against enfranchising Black Americans played out in political cartoons. It also explores the experiences of Black Americans who pushed for constitutional change and ran for political office. Primary materials include political cartoons by Thomas Nast, the father of American political cartooning, and Henry Jackson Lewis, the first African American political cartoonist, as well as other unnamed artists. They also include a comics history of voting rights during reconstruction and the decades following the 15th Amendment, and a short comic about the relationship between women’s suffrage and voting rights for Black men, as well as a comic biography of Oscar Dunn, a voting rights advocate and the first Black lieutenant governor and acting governor in the United States.

PRIMARY TEXTS

- Political Cartoons by Thomas Nast, Henry Jackson Lewis and others (available online at the [Norman Rockwell Museum](#), the [Massachusetts Historical Society](#), the [DuSable Museum of African American History](#), and [The Library of Congress](#)).
- Tommy Jenkins. 2020. “United We Stand, Divided We Fall.” In *Drawing the Vote*. New York: Abrams Comicarts.
- Lauren Sparks. 2020. “Concerning Frederick Douglass.” In *Votes for Women: The Battle for the 19th Amendment*, edited by Ally Shwed. Jersey City, NJ: Little Red Bird Press.
- Mitchell, Brian, Barrington Edwards, and Nick Weldon. 2021. *Monumental: Oscar Dunn and his Radical Fight in Reconstruction Louisiana*. New Orleans: The Historical New Orleans Collection.

WOMEN'S SUFFRAGE AND THE NINETEENTH AMENDMENT

This unit focuses on the history of women's suffrage and the fight for the right to vote. Primary materials include political cartoons, comic strips, periodical covers, and suffrage postcards from the late nineteenth and early twentieth century, as well as a nonfiction comics anthology that collects contemporary comics about this history and an intersectional history of race and gender in the American suffrage movement.

PRIMARY TEXTS

- Political cartoons, suffrage postcards, and periodical covers for the *Suffragette* and *Suffragist* (available online at [The Constitutional Accountability Center](#), [The Library of Congress](#) and the [Massachusetts Historical Society](#)).
- Shwed, Ally, ed. 2020. *Votes for Women: The Battle for the 19th Amendment*. Jersey City, NJ: Little Red Bird Press.
- Cass, Caitlin. 2024. *Suffrage Song: The Haunted History of Gender, Race and Voting Rights in the U.S.* Seattle, WA: Fantagraphics.

CAMPAIGN COMICS

This unit focuses on the role of comics in political campaigns. Primary texts are mostly campaign comics for presidential candidates, some produced by their campaign, others by independent comics publishers. The unit also includes a comics journalism account of the 2008 campaign trail. The [Political Comics Collection](#) at the University of Nebraska-Lincoln also has a large collection of other campaign comics that can be read online.

PRIMARY TEXTS

- *The Life of Franklin D. Roosevelt*. 1943. Washington, DC: Office of War Information.
- *The Story of Harry S Truman*. 1948. Washington, DC: Democratic National Committee.
- *Forward with Eisenhower-Nixon*. 1956. Washington, DC: Republican National Congressional and Senatorial Committee.
- Hafer, Dick. 1982. *Every Family Has One*. Washington, DC: Citizens Organized to Replace Kennedy.
- Helfer, Andy and Stephen Thompson. 2008. *Presidential Material: Barak Obama, John McCain*. San Diego, CA: IDW Publishing.
- *Decision 2012: Barack Obama, Sarah Palin, Michelle Bachmann, Ron Paul*. 2011. Los Angeles: Boom! Studios.
- Crowley, Michael and Dan Goldman. 2009. *08: A Graphic Diary of the Campaign Trail*. New York: Three Rivers Press.

VOTER EDUCATION AND GOOD GOVERNMENT COMICS

This unit focuses on the use of comics in voter education, with a particular emphasis on the “good government” comics of the 1950s and 1960s. Primary texts include mid-century voter education comics about the importance of voting and a contemporary satirical comic about political apathy and the importance of voting from the early 2000s. Some of the “good government” comics are available to read online at the [Political Comics Collection](#) at the University of Nebraska-Lincoln. They are also collected in *Voting is Your Superpower*. 2020. San Diego, CA: Clover Press.

PRIMARY TEXTS

- Kremer, Warren and Al Avison. 1952. *Your Vote Is Vital*. New York: Harvey Comics.
- Hackney, Rick. 1952. *The Next Four Years; The Man Who Stole Your Vote; If Kids Could Vote; The Price You Pay for Graft*. Chicago: National Research Bureau.
- *An American Family Gets out to Vote*. 1956. Washington, DC: American Heritage Foundation.
- Dunn, Joe et al. 2004. *You Can Vote!* San Antonio, TX: Antarctic Press.

BLACK VOTER REGISTRATION AND COMICS ACTIVISM

This unit focuses on political cartoons and comics related to voting rights legislation, the 1965 Voting Rights Act, and voter registration drives for Black voters in the 1960s. Primary texts include political cartoons related to the Voting Rights Act of 1965, NAACP voter education comics, a Black superhero voter registration comic, MLK’s organizing and activist civil rights comic, and voter education and campaign comics for Black residents of Lowndes County, Alabama.

PRIMARY TEXTS

- Political Cartoons by Herblock: [Herblock Gallery](#) at the Library of Congress.
- Feelings, Tom. 1960. *The Street Where You Live and What You Can Do to Improve It*. Baltimore, MD: NAACP.
- Lieber, Larry. 1964. *Your Future Rests in Your Hands*. Baltimore, MD: NAACP.
- Kurzrok, Alan. 1968. *Voteman*. New York: Foundation for Citizen Education.
- Resnik, Benton and Sy Barry. 1957. *Martin Luther King and the Montgomery Story*. Nyack, NY: Fellowship of Reconciliation.
- Lawson, Jennifer and Courtland Cox. 1966. *Political Education Primer*. Lowndes County, AL: Lowndes County Freedom Association.
- Lawson, Jennifer and Courtland Cox. 1966. *Us Colored People*. Lowndes County, AL: Lowndes County Freedom Association.

THE CIVIL RIGHTS MOVEMENT: GRAPHIC HISTORIES, GRAPHIC MEMOIRS

This unit focuses on the civil rights movement, with a particular emphasis on the fight for voting rights. Primary texts include graphics journalism on the history of the civil rights movement, a nonfiction comic that frames the long history of the struggle for voting rights through the tensions between white women and women of color, and memoirs of activists and journalists who were directly involved in the civil rights movement.

PRIMARY TEXTS

- Kendall, Mikki and A. D’Amico. 2019. “The Slow March to Equality: Civil Rights and Voting.” In *Amazons, Abolitionists, and Activists: A Graphic History of Women’s Fight for Their Rights*. New York: Ten Speed Graphic.
- Jenkins, Tommy and Kati Lacker. 2020. “Jim Crow Strikes Back.” In *Drawing the Vote*. New York: Abrams Comicarts.
- Lewis, John and Nate Powell. 2016. *March Trilogy*. Marietta, GA: Top Shelf Productions.
- Lewis, John and Nate Powell. 2021. *Run*. New York: Harry M Abrams.
- Rather, Dan and Elliot Kirschner. 2021. “Freedom” and “Community.” In *What Unites Us*. New York: World Citizen Comics..

THE TWENTY-SIXTH AMENDMENT AND THE YOUTH VOTE

This unit focuses on youth voting and the passage of the 26th Amendment, which lowered the voting age from 21 to 18. It looks at comics written around the passage of the 26th Amendment as well as contemporary publications to explore a range of issues related to youth voting, including generational conflict, courting the youth vote, political apathy, and the role of youth in social change. Primary texts include issues of *Detective Comics* in which Commissioner Gordon’s daughter runs for office in Gotham City, three iterations of *Prez*, a DC comics series about teenage presidents, and a contemporary fictional comic about political apathy among young voters.

PRIMARY TEXTS

- *Detective Comics* #423. 1972. “Candidate for Danger.” New York: DC Comics.
- *Detective Comics* #424. 1972. “Batgirl’s Last Case.” New York: DC Comics.
- Simon, Joe and Jerry Grandenetti. 1974. *Prez: The First Teen President*. New York: DC Comics. (Four issues.)
- Brubaker, Ed and Eric Shanower. 1995. *Smells Like Teen President*. New York: Vertigo Comics.
- Russell, Mark, Ben Caldwell, and Mark Morales. 2024. *Prez: Setting a Dangerous President*. New York: DC Comics.
- Aydin, Andrew et al. 2020 *Registered*. Good Trouble Comics.

COMIC CAMPAIGNS: PRESIDENTIAL ELECTIONS IN FICTIONAL COMICS

This unit focuses on the portrayal of presidential elections in fictional comics, focusing on superhero comics around the 1992, 2016, and 2020 US general elections. Central to this unit are the paradoxical ways superheroes are imagined as both defenders of democracy and the embodiment of fascist ideals. Primary texts include a short-run comic where a demon is summoned to run against George H. W. Bush in the 1992 Republican primary, a limited-series satirical comic about a populist candidate who resembles Donald Trump in the 2016 election, and short-form comics in which superheroes and supervillains run for office or support the campaigns of actual candidates in the 2016 and 2020 elections.

PRIMARY TEXTS

- McDuffie, Dwayne and Val Semeiks. 1992. *The Demon*, vol. 3 #26–#29, “Political Asylum.” New York: DC Comics.
- Humphries, Sam and Tommy Patterson. 2015. *Citizen Jack*. Portland, OR: Image Comics.
- Houser, Jody, and Meghan Hetrick et al. 2015. *Faith* #5, “Election Special.” New York: Valiant Comics.
- Wilson, G. Willow and Takeshi Miyazawa. 2015. *Ms. Marvel* #13, “Election Day.” New York: Marvel Comics.
- Hastings, Christopher. 2016. *Vote Loki*. New York: Marvel Comics. (Four issues.)
- Miller, Frank and Rafael Grampá. 2019. *The Dark Knight Returns: The Golden Child*. New York: DC Comics.

VOTER SUPPRESSION

This unit explores general voter suppression tactics as well as specific instances of voter suppression in the United States. It also examines the fallout of Shelby versus Holder and the various voter suppression campaigns that have resulted from the weakening of the protections of the Voting Rights Act. Primary texts include comics journalism explaining the history of the VRA, the impact of the Supreme Court decision, and specific instances of voter suppression in Ohio and Oregon, as well as an activist comic aimed at mobilizing citizens against voter suppression. It also includes a short history comic on the impact of the Voting Rights Act on Asian voters and the continued challenges nonwhite voters experience at polling stations. *Cheated!* is available to read online at the [Political Comics Collection](#) at the University of Nebraska-Lincoln.

PRIMARY TEXTS

- Warner, Andy. 2016. “[Ballot Battles, parts I and II](#).” *KQED*. August 8, 2016.
- Warner, Andy. 2017. “[The Voting Rights Act was Gutted](#).” *The Nib*. January 9, 2017.
- Myer, Sarah. 2020. “Asian Exclusion and the Voting Rights Act.” In *Votes for Women: The Battle for the 19th Amendment*, edited by Ally Shwed. Jersey City, NJ: Little Red Bird Press.
- Meyers, Sheri. 2006. *Cheated! You are Now Leaving Ohio, Thanks for Visiting*. Los Angeles, CA: Wake Up and Save Your Country.
- Bellwood, Lucy. 2021. “[Who’s Being Left Out?](#)” *Oregon Humanities*. April 27, 2021.
- Palast, Greg. 2008. [Steal Back Your Vote](#). Marietta, GA: Top Shelf Publishing.

GERRYMANDERING, FROM 1812 TO TODAY

This unit builds on the issue of voter suppression, focusing specifically on redistricting and the long history of gerrymandering in American politics. Primary texts include political cartoons about gerrymandering, comic strips satirizing the inequality and disenfranchisement that result from gerrymandering, comics journalism explaining the history of gerrymandering in America, and data comics about the impact of the weakening of the Voting Rights Act and current gerrymandering efforts in various states.

PRIMARY TEXTS

- DiSalle, Michael V. 1813. "[Gerry-Mander.](#)" *Boston Gazette*.
- Thompson, Mike. 2017. "[Gerrymonstered.](#)" *Detroit Free Press*.
- Warner, Andy. "[Ballot Battles, part III.](#)" *KQED*. August 8, 2016.
- Walch, Olivia. 2017. "[Changing the Math on Gerrymandering.](#)" *The Nib*. October 4, 2017.
- Bycoffe, Aaron et al. 2018. "[The Atlas of Redistricting.](#)" *FiveThirtyEight*. January 25, 2018.
- Best, Ryan et al. 2022. "[What Redistricting Looks Like in Every State.](#)" *FiveThirtyEight*. June 19, 2022.
- Brown, Justin. 2023. "[America's New Majority-Minority Congressional Districts.](#)" *Battleground*. September 8, 2023.
- Fitzgerald, Ali. 2022. "[America! A Day in the Life of a Gerrymander.](#)" *The New Yorker*. September 2, 2022.
- Levinson, Cynthia, Sanford Levinson, and Ally Shwed. 2020. "How to Cherrypick Voters." In *Fault Lines in the Constitution*. New York: World Citizen Comics.

HARD MONEY, SOFT MONEY, BIG MONEY, DARK MONEY

This unit focuses on various issues related to money in politics after the 2010 Citizens United versus Federal Election Commission Supreme Court decision, including campaign finance laws, lobbying, financial disclosure, special interest groups, and dark money. Primary texts include a long-form comics journalism and activist book about the various ways that money shapes American politics, short comic strips that use the Founding Fathers to satirically comment on the way dark money has corrupted American politics, a comic strip that uses the conventions of the superhero genre as part of a political campaign to target dark money in Washington, and a short comics journalism essay that explains the 2020 Oregon ballot measure to reform campaign finance laws in the state.

PRIMARY TEXTS

- Newman, Daniel and George O'Conner. 2020. *Unrig: How to Fix Our Broken Democracy*. New York: World Citizen Comics.
- Avaaz. 2015. "[A Superhero to Fight the Dark Money Menace.](#)" *Graphic Policy*. April 1, 2015.
- Carroll, Brian. "[Legalized Bribery](#)" and "[Dark Money.](#)" *Two Party Opera*. July 18 and 23, 2018.
- VanderHart, Dirk and Colleen Coover. 2020. "[Oregon 107: The Campaign Finance Measure.](#)" *OBP News*. October 16, 2020.

TRUMP, RUSSIA, AND ELECTION INTERFERENCE

This unit focuses on Russian efforts to interfere with the 2016 United States presidential election, the allegations of conspiracy between Russian forces and Donald Trump's campaign, and subsequent allegations of obstruction of justice in attempts to investigate possible collusion. Primary texts include short comics journalism pieces about various aspects of the scandal, as well as three different graphic adaptations of Special Council Robert Mueller's report on the investigation into these allegations.

PRIMARY TEXTS

- Neufeld, Josh. 2017. "[The Trump-Russia Memos.](#)" *Columbia Journalism Review*. October 11, 2017.
- Adams, Josh. 2020. "[What the President Did to Get Impeached and Acquitted.](#)" *Business Insider*. February 26, 2020.
- Slate, Barbara. 2019. *Mueller Report Graphic Novel*. New York: Richard Minsky.
- The Washington Post. 2019. *The Mueller Report Illustrated*. New York: Scriber.
- Wheeler, Shannon and Steve Dunin. 2020. *The Mueller Report: A Graphic Novel*. San Diego, CA: IDW.

INSURRECTIONS AND THE END OF DEMOCRACY

This unit focuses on the January 6th Capitol attack and the threat to democracy posed by authoritarian far-right politics. Primary texts include a graphic memoir about life during President Trump's first term, comics journalism texts that examine the events that led to the January 6th insurrection and the role of disinformation in destabilizing democracy, and a speculative serialized graphic novel based on the premise that the Jan 6th coup was successful.

PRIMARY TEXTS

- Powell, Nate. 2021. *Save It for Later: Promises, Protest, and Parenthood*. New York: Harry Abrams.
- DeLeeuw, Jon and Peter McKinnon. 2022. *Insurrection Day: A Graphic Timeline*. Seattle: 6th Sense Solutions.
- Kanefield, Teri and Pat Dorian. 2023. "Trump's Big Lie." In *A Firehose of Falsehood: The Story of Disinformation*. New York: World Citizen Comics.
- Jenkins, Alan and Gan Golan. 2023. *1/6*. Portland, OR: One Six Comics.

Secondary Sources

POLITICAL CARTOONS

- Bush, Larry. 2013. "More than Words: Rhetorical Constructs in American Political Cartoons." *Studies in American Humor* 27: 63–91.
- Conners, Joan. 2007. "Popular Culture in Political Cartoons: Analyzing Cartoonist Approaches." *PS: Political Science and Politics* 40 (2): 261–65.
- Culbertson, Tom. 2008. "The Golden Age of American Political Cartoons." *Journal of the Gilded Age and Progressive Era* 7 (3): 276–95.
- Jaram, Bard. 2010. "The Graphic Art of Thomas Nast: Politics and Propriety in Postbellum Publishing." *American Periodicals* 20 (2): 156–89.
- Medhurst, Martin and Michael Desousa. 1981. "Political Cartoons as Rhetorical Form: A Taxonomy of Graphic Discourse." *Communication Monographs* 48 (3): 197–236.
- Taylor, Garland Martin. 2014. "Out of Jest: The Art of Henry Jackson Lewis." *Critical Inquiry* 40 (3): 198–202.

CARTOONS AND WOMEN'S SUFFRAGE

- Florey, Kenneth. 2017. "Postcards and the New York Suffrage Movement." *New York History* 98 (3/4): 441–64.
- Sheppard, Alice. 1985. "Political and Social Consciousness in the Woman Suffrage Cartoons of Lou Rogers and Nina Allender." *Studies in American Humor* 4 (1/2): 39–50.
- Sheppard, Alice. 1994. *Cartooning for Suffrage*. Albuquerque: University of New Mexico Press.
- Stevenson, Ana. 2023. "Tearing Off the Bonds: Suffrage Visual Culture in Australia, New Zealand and the USA, 1890–1920." *Gender and History* (April): 1–33.

CAMPAIGN COMICS

- Brantner, Cornelia and Katharina Lobinger. 2014. "Campaign Comics: The Use of Comic Books for Strategic Political Communication." *International Journal of Communication* 8: 248–74.
- Knopf, Christina M. 2021. "Hey, Voters! Comics! Campaign Comics, Election Specials, and Graphic Biographies." In *Politics in the Gutters: American Politicians and Elections in Comic Book Media*, 3–19. Oxford: University of Mississippi Press.
- Knopf, Christina M. 2021. "Comic Book Versions of Presidential Campaigns." In *Politics in the Gutters: American Politicians and Elections in Comic Book Media*, 113–31. Oxford: University of Mississippi Press.
- Scott, Kim Allen and Susan Parks. 1992. "Comics and Candidates." *Arkansas Historical Quarterly* 51 (3): 247–53.

COMICS AND THE YOUTH VOTE

- Knopf, Christina M. 2021. "The Nixon PREZidency and the Cynical Comic Book." In *Politics in the Gutters: American Politicians and Elections in Comic Book Media*, 56–74. Oxford: University of Mississippi Press.

VOTER INFORMATION AND POLITICAL EDUCATION COMICS

- Kimble, James. 2017. "Framing the President: Franklin D. Roosevelt, Participatory Quests, and the Rhetoric of Possibility in World War II Propaganda." *Speaker & Gavel* 54 (1): 94-112.
- Owens, Katherine et al. 2020. "Comic-Con: Can Comics of the Constitution Enable Meaningful learning in Political Science?" *PS: Political Science and Politics* 53 (1): 161-66.
- Yoe, Craig. 2020. "With Great Voting Super Power Comes Great Ballot Casting." *Voting is Your Superpower*, edited by Craig Yoe, 4-9. San Diego, CA: Clover Press.

COMICS ACTIVISM

- Abraham, L. 2009. "Effectiveness of Cartoons as a Uniquely Visual Medium for Orienting Social Issues." *Journalism & Communication Monographs*, 11 (2): 117-65.
- Davies, Dominic. 2017. "Comics Activism: An Interview with Comics Artist and Activist Kate Evans." *Comics Grid: Journal of Comics Scholarship* 7 (1): 1-12.
- Lyons, Michael. 2015. "From Alabama to Tahrir Square: "'Martin Luther King and the Montgomery Story' Comic as a Civil Rights Narrative." *Journalism History* 41 (2): 103-11.

GRAPHIC MEMOIRS

- Duncan, Randy. 2015. "Comic Book Genres: The Memoir." In *The Power of Comics: History, Form, and Culture*, 229-61. New York: Bloomsbury.
- Santos, Jorge. 2019. "Graphic Memories in Black and White." In *Graphic Memories of the Civil Rights Movement*, 1-17. Austin: University of Texas Press.
- Schmid, Johannes. 2018. "Graphic Nonviolence: Framing 'Good Trouble' in *March*." *European Journal of American Studies* 13 (3-4): 1-17.
- Stein, Daniel. 2021. "Lessons in Graphic Nonfiction: The March Trilogy and Civil Rights Pedagogy." *Journal of American Studies* 55 (3): 620-56.

COMICS JOURNALISM

- Macdonald, Isabel. 2015. "Drawing on the Facts: Comics Journalism and the Critique of Objectivity." In *The Comics of Joe Sacco: Journalism in a Visual World*, edited by Daniel Worden, 54-66. Oxford: University Press of Mississippi.
- Nyberg, Amy Kiste. 2006. "Theorizing Comics Journalism." *International Journal of Comics Art* 8 (2): 98-112.
- Versaci, Rocco. 2007. "The 'New Journalism' Revisited." In *This Book Contains Graphic Language: Comics as Literature*, 109-38. New York: Continuum.
- Williams, Kristian. 2005. "The Case for Comics Journalism." *Columbia Journalism Review* 43 (6): 51-55.

DATA COMICS

- Alamalhodaei, Aria, Alexandra Alberda, and Anna Feigenbaum. 2020. "Humanizing Data through 'Data Comics': An Introduction to Graphic Medicine and Graphic Social Science." In *Data Visualization in Society*, edited by Martin Engebretsen and Helen Kennedy, 347–66. Amsterdam: Amsterdam University Press.
- Bach, Benjamin et al. 2017. "The Emerging Genre of Data Comics." *IEEE Computer Graphics and Applications* 37 (3): 6-13.
- Segel, Edward and Jeffery Heer. 2011. "Narrative Visualization: Telling Stories with Data." *IEEE Transactions on Visualization and Computer Graphics* 16 (6): 1139–48.

COMICS AS A DEMOCRATIC ARTFORM

- Boyer, Sabrina. 2020. "Dangerous Citizenship: Comics and Critical Pedagogy." In *The SAGE Handbook of Critical Pedagogies*, edited by Shirley Steinberg and Barry Down, 1083–96. Thousand Oaks, CA: Sage Publications.
- Lewis, Jeffrey. 2023. "Comics Art, Cultural Norms, and the Social Consciousness of Activism in American Democracy." *Cleveland State Law Review* 71 (4): 983–1028.
- Maggio, J. 2007. "Comics and Cartoons: A Democratic Art-Form." *Political Science and Politics* 40 (2): 237–39.