


## Articles on comic books in Scielo database (1997-2020): what do the studies reveal

**Renata Costa Brito Moraes<sup>i</sup>** 

Universidade Federal do Tocantins, Tocantinópolis, TO, Brasil

**Gustavo Cunha de Araújo<sup>ii</sup>** 

Universidade Federal do Tocantins, Tocantinópolis, TO, Brasil

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### Abstract

Comic books are a language that can provide educators and students with an interesting didactic and pedagogical resource that can help them develop pedagogical practices in the classroom, enriching learning. From a qualitative research approach and bibliographic analysis carried out in the Scielo Brazil database, we aimed to investigate what the scientific articles reveal about comic books indexed in this database, in the period between 1997 to 2020. Nine scientific articles on comic books were found. From this total, 2 discuss aspects related to reality; 4 refer specifically to teaching methodologies, and 3 articles are related to the publishing market. The research also identified that the main contributions of the comic books analyzed related to the benefits of this language as a didactic-pedagogical resource or teaching methodology in education, regardless of the teaching level (Early Childhood Education, High School or College) and the area of knowledge.

**Keywords:** Comic books. Teaching. Education. Scielo.

## Produção científica sobre história em quadrinhos na Scielo (1997-2020): o que dizem as pesquisas

### Resumo

A história em quadrinhos é uma linguagem que pode proporcionar aos educadores e educandos um recurso didático e pedagógico importante para auxiliá-los no desenvolvimento de práticas pedagógicas em sala de aula, enriquecendo a aprendizagem. A partir de uma pesquisa de abordagem qualitativa e de levantamento bibliográfico, realizada na Scielo Brasil, objetivou-



se investigar o que diz a produção acadêmica a respeito das histórias em quadrinhos indexadas nessa base, no período compreendido entre 1997 a 2020. Foram encontrados 9 artigos científicos sobre as histórias em quadrinhos. Desse total, 2 trabalhos discutem aspectos relacionados à realidade; 4 se referem especificamente às metodologias de ensino, e 3 estão relacionados ao mercado editorial. A pesquisa identificou também que as principais contribuições das HQs analisadas dizem respeito aos benefícios dessa linguagem como recurso didático-pedagógico ou metodologia de ensino na educação, independente do nível de ensino (educação básica ou ensino superior) e da área de conhecimento.

**Palavras-chave:** Histórias em quadrinhos. Ensino. Educação. Scielo.

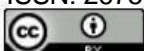
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## 1 Introduction

Comics (or HQs) can be worked, among its many functions, as didactic and pedagogical material (ARAÚJO; COSTA; COSTA, 2008). Moreover, it is a language that can provide educators to develop educational practices that promote motivation for reading, according to scientific literature consulted in this research. The way these stories are represented (junction between images and words through a visual sequence) can provide the interest for reading and the students' taste for learning, due to the fact that comics can address different contents, from art history, to topics related to environment, politics among many others (RAMOS; RAMA; VERGUEIRO; VILELA; 2016).

The main objective of this research was to investigate what the academic production says about comics indexed in the Scielo (Scientific Electronic Library Online) Brazil database, in the period between 1997 and 2020. This period is justified by the fact that 1997 is the year Scielo was created, and 2020 is the last complete year of analysis included in this research, which can provide a more reliable survey of the productions found. The choice for this database was due to the fact that it is an open access online scientific library that, based on scientific and editorial quality criteria, indexes a diversity of national and international scientific journals, aiming at knowledge dissemination.

The theme is important because it can contribute to expand further studies about comics in education, by revealing what has been discussed and analyzed in academic





productions indexed in Scielo that address this theme in educational research, important for thinking about new teaching methodologies in basic education and university.

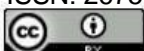
Based on these first considerations, the article presents, in the first moment, the methodological procedures of the research, with the objective of clarifying how the research was thought, organized, and executed. After that, we present a brief literature review about the theme presented, aiming to update the proposed discussion about comics in education. Next, we present the data generated in the study, based on the survey and bibliographic research carried out, as well as the analyses made. Finally, the conclusions of this research are revealed.

## 2 Material and methods

To carry out this research we used a qualitative approach, of bibliographic type and descriptive nature (GERHARDT; SILVEIRA, 2009). We also conducted a survey research and bibliographic analysis of scientific articles present in the Scielo Brazil database, from the keyword: comics, in the period between 1997 and 2020. This research is classified as being of basic nature, as it allowed the generation of new knowledge that can help in the advancement of science (SILVEIRA; CÓRDOVA, 2009, p. 34).

In the form of data analysis, we used the interpretive perspective proposed by Erickson (1985), since we analyzed the data seeking to understand the meanings produced in the researched scientific literature, which can help in the understanding of comics regarding their didactic and methodological use and their dissemination in teaching.

The bibliographical survey of articles about comics indexed in Scielo (1997-2020) was done as follows: in this base, in the library collection, we went into "search subject" and used the keyword "comics" to start the search for the texts. Later, we went into "search all indexes", with the objective of having a more complete quantity of articles that



were published in this base. After that, 9 articles published in different journals and areas of knowledge appeared, as shown in Chart 1.

**Table 1** – Relação of the production on comics (1997-2020) in Scielo.

Article	Magazine	Publication Year	Authors
Florence Nightingale's Concepts in Times of Pandemic Covid-19 Portrayed in a Comic Book: A Report of Experience <a href="https://doi.org/10.1590/2177-9465-EAN-2020-0200">https://doi.org/10.1590/2177-9465-EAN-2020-0200</a>	Anna Nery School	2020	Lucas Eduardo Mello Barbosa, Isaque Souza da Silveira, Paula Carvalho leite, Marialda Moreira Christoffel, Ana Letícia Monteiro Gomes, Tânia Vignuda de Sousa and Gláucia Cristina Lima da Silva
Legitimate Cultures: The Translation of Latin American Comics in Brazil <sup>1</sup> <a href="https://doi.org/10.1590/010318138651707357271">https://doi.org/10.1590/010318138651707357271</a>	Papers in Applied Linguistics	2018	Bárbara Zocal
Working with the Comics Text Genre with Students with Intellectual Disabilities <a href="https://doi.org/10.1590/S1413-65382418000100010">https://doi.org/10.1590/S1413-65382418000100010</a>	Brazilian Journal of Special Education	2018	Elsa Midori Shimazaqui, Viviane Gislaíne Caetano Auada, Renilson José Menegassi e Nerli Nonato Ribeiro Mori
Comics as a Teaching Strategy in the Learning of Business Administration Students <sup>2</sup> <a href="https://doi.org/10.1590/1678-69712017/administracao.v18n1p40-65">https://doi.org/10.1590/1678-69712017/administracao.v18n1p40-65</a>	RAM. Mackenzie Administration Journal	2017	Anielson Barbosa da Silva, Gabriela Tavares dos Santos e Ana Carolina Kruta de Araújo Bispo
The Shadow of the World: Excess and Imprisonment in Diomedes: The Trilogy of the Accident, by Lourenço Mutarelli <a href="https://doi.org/10.1590/2316-40184614">https://doi.org/10.1590/2316-40184614</a>	Study of Contemporary Brazilian Literature	2015	André Cabral de Almeida Cardoso
Between the Grotesque and the Laughable: The Place of Women in Brazilian Comics <a href="https://doi.org/10.1590/0103-">https://doi.org/10.1590/0103-</a>	Brazilian Journal of Political Science	2015	Marcolino Gomes de Oliveira Neto

<sup>1</sup> Originally published in Spanish: "Culturas Legítimas: La traducción de historietas latinoamericanas en Brasil". However, the author is Brazilian.

<sup>2</sup> Originally published in English: "The Comics as teaching strategy in learning of students in an undergraduate Management Program". However, the authors are Brazilian.

<a href="https://doi.org/10.1590/1982-25542014116091">335220151604</a>			
National Comics in Cyberspace: An Analysis of Combo Ranger in Digital and Printed Scopes <a href="https://doi.org/10.1590/1982-25542014116091">https://doi.org/10.1590/1982-25542014116091</a>	Galáxia (São Paulo)	2014	Roberto Elísio dos Santos, Victor Wanderley Corrêa
Comics as a Didactic Resource for Teaching the Human Body in the Early Elementary School <a href="https://doi.org/10.1590/1516-731320140010009">https://doi.org/10.1590/1516-731320140010009</a>	Science and Education (Bauru)	2014	Elisa Mári Kawamoto e Luciana Maria Lunardi Campos
The Contractual Relationships of Creative Industries: The Case of Comics in Ceará <a href="https://doi.org/10.1590/S1679-39512011000200009">https://doi.org/10.1590/S1679-39512011000200009</a>	Ebape.com Notebooks	2011	Paulo César de Sousa Batista, Thiago Alves Paiva, Roberto Rodrigues Ramos, Priscilla Correa da Hora Almeida e Leonel Góis Lima Oliveira

**Source:** Prepared by the authors.

After this survey and, from the readings and analysis done on these productions, we were able to generate 3 categories of data analysis, as follows:

- A) Comics as a language to portray reality.
- B) Comics as a teaching methodology.
- C) Comics and the publishing market.

In this article, these productions found are discussed and analyzed, based on the interpretative research, in dialogue with the scientific literature used in this study.

### 3 Comics in the classroom

Comics have been slowly gaining space in education, contributing to the teaching and learning process of students. However, according to Bettio, Lopes, and Marinho (2018), the dominance of technology nowadays has somewhat affected the interest for reading among children and young people. As a result, even influenced by technology, both children and young people need to be motivated to read, so that they are able to develop skills with reading and writing, and educational practices aimed at their realities



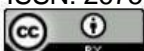
reality, since we understand that taking to the classroom something that attracts children, can motivate them to aspects related to reading at school. That said, contact with comics as a form of reading can provide the student with creative, expressive, and artistic work, which is important for the development of their creativity and imagination.

In this regard, in a study mentioned by Bettio, Lopes, and Marinho (2018), a group of teachers from a high school included comics in their methodologies as a way to awaken students' interest in reading, the development of writing, and imagination. Upon completion of the study, they found that comics "contribute to awakening interest in reading and writing in children and to systematize literacy." (BETTIO; LOPES; MARINHO, 2018, p. 43). Because comics contain images that are represented by drawings, they can significantly assist in children's learning.

In another research on comics, Bettio, Lopes, and Marinho (2018) report that teachers at a researched high school aimed to propose to their students to develop reading and text production skills, about an annual project called: #We Are All Superheroes. According to the authors, when working with comics with children from 1st to 5th grade, this language was very well received by them. Regarding this experience, they mention that:

We realized that there was a fascination for comic books, even if they are not superheroes. The time is now to cultivate and try to create a habit in the classroom in free moments to use this rich and creative resource that are the comics, so they will be improving reading and developing creativity and writing skills. (BETTIO; LOPES; MARINHO, 2018, p. 45).

Thus, with characters already known through the media, the students would have to develop the comics, according to the proposal of this project (create a superhero character). Thus, the children produced the comics, under the guidance and explanations provided by the teachers who coordinated the project. In the 1st grade classes, the teachers asked them to describe if they had ever been a superhero in their lives. It was from this information mentioned by them that the comics would be created.







In another study about comics in education, teachers of 2nd grade classes sought to make students aware of the ways and care for the environment by using comics as a tool to encourage reading (ALBUQUERQUE; AGUIRRE; OLIVEIRA, 2018). According to these authors, "every time a person reads a book he gets all that richness of words and expands his vocabulary, brings interpretation and reasoning." (Idem, p. 75).

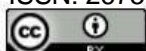
In the wake of this thought, according to Meza, Ferreira, and Luz (2018, p. 104), it is also possible to think of comics as something playful to work with this language in school, expanding its field of dissemination and knowledge, because:

[...]the use of playful activities as a teaching tool can provide a better performance of the teaching-learning process, making the classes more attractive and enjoyable, both for the teacher and the student; moreover, this type of activity can also improve the interaction and the teacher/student relationship.

However, with the topic of citizenship, students can also develop their knowledge from comics. This is how 3rd grade classes created their comics, in a school researched, according to Meza, Ferreira, and Luz (2018). For these authors, according to research conducted with this audience, children can acquire knowledge of extreme importance, important to assist in their social life, in addition to having the experience of creating comics.

Another study conducted regarding comics that addressed superheroes refers to a research conducted with 5th grade classes, with the theme Pop Art (SOUZA; PAEL; BIANCHI, 2018). According to the authors, each 5th grade class of a particular school researched, from the intervention of the teachers of these classes, had to explore onomatopoeia, which are elements that are part of comics with the function of representing any type of graphic sound. In other words, "onomatopoeia are the imitations of natural sounds in word forms". (SOUZA; PAEL; BIANCHI, 2018, p. 173), such as representing diving sounds, noise among others.

Onomatopoeia feature strong colors and, according to the authors, can draw students' attention by containing different and visually appealing sound effects. In conclusion, these authors state that the students participating in this project were very





receptive to the subject, as they showed great interest in putting the comics into practice. Besides the production of onomatopoeia made by them, an interdisciplinary approach was also promoted, involving the theme Pop Art with other curricular subjects of the school, which again reveals a rich possibility of working with comics in education.

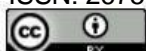
As far as children are concerned, the use of comics can awaken in them their imagination and draw their attention through the images contained in them. Moreover, this contact with comics can provide the child with a taste for other means of reading: "[...] the comic book, by talking to the child's imaginary, fulfills their expectations and prepares them for reading written works". (SANTOS, 2003, p. 03). Thus, we understand in this research that the use of this language by the children audience can contribute to them becoming future readers.

With this reflection, we agree with Silva (2018b, p. 14), when he reports that:

The effort teachers have been making in relation to the teaching of Portuguese Language in the classroom is constant, whether through reading, comprehension, interpretation, textual production and the grammatical rules themselves contextualized by means of various textual genres. Among the various genres, one in particular draws attention, the comics, the comic strips, are texts that are very well accepted by students of any age, because it unites image and text, leaving hints of being something focused on playfulness and not on the bureaucratic collection of the subject of Portuguese Language.

Consequently, many teachers are including comics in the contents of Portuguese Language, because they seek "in the textual genres comics and comic strips attractive ways in line with the content worked as pedagogical support in their classes." (SILVA, 2018b, p. 15). Therefore, through the inclusion of comics in this content, students may become more interested in learning and have more ease with the subject addressed in class, regardless of the topic worked by the teacher.

This leads us to say that comics can contribute a lot to the teaching of literature, for example, and can be a great ally for teachers in the classroom, since some literary classics (Grande Sertão Veredas, Dom Casmurro, and O Cortiço, among others) have been adapted to the comic book format. This is important, as it can help students get more familiar with different types of works that are relevant in the national scenario.







Indeed, at the same time that students read a certain work, they can also read the images, since "[...] students do not only read the texts, but also the images." (ARANTES, 2018, p. 26). Therefore, it is possible to state that comics represent both verbal and visual language.

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Used as support for the development of reading, the acquisition of writing and/or as a promoter of debates on varied subjects, comics enable a range of pedagogical activities, promoting significant learning for students. (SILVA, 2018a, p. 38).

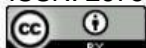
In another study on comics, the authors Okama, Galvão, and Góes (2018) introduced comics to the students and collaborators of a school they researched, highlighting the importance and possibilities of working with this language in the classroom. According to these researchers, the comics that the students would develop in 5th grade classes would refer to the theme Health and Life, besides also including comics in other curricular subjects, in order to promote interdisciplinarity and the importance of this language for teaching.

With regard to this experiment, the authors concluded that:

Within this proposal of enrichment of imagination and creativity, we sought to establish a teaching focused on the development of language, interpersonal and intrapersonal skills and abilities. Thus, the students created comics that went beyond expectations, creating superheroes of Life and Health, making it clear how important it is to stimulate, awaken the imagination and creativity. (OKAMA; GALVÃO; GÓES, 2018, p. 151).

It is worth noting that in this formative process, comics can contribute not only to the creativity of students, but also to the reconstitution of memories, that is, they can be linked to some event that occurred in the student's life, for example. And this event can be represented by means of drawings, which is important to expand the student's reading and interpretation skills.

It is important to highlight, along this line of reasoning, that when proposing a work with a comic book in the classroom, depending on the target audience, many students may question its use, such as, for example: Aren't comics linked to the ludic





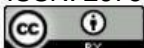
side? Many teachers and students make the mistake of considering comics to be something childish. On the contrary: this language can be produced, read, and disseminated both by children, and by young people and adults, as already stated in different studies regarding comics in the country (ARAÚJO; COSTA; COSTA, 2008; SANTOS; GANZAROLLI, 2011; SILVA, 2018a; RAMOS; RAMA; VERGUEIRO; VILELA, 2016), among others. Indeed, "there is no barrier for the use of comics in the early school years and neither for its use in more advanced grades, even at the university level." (VERGUEIRO, 2016, p. 24). Thus, it is possible to state that comics can be widely used in school and academic education as a pedagogical resource.

It is essential to point out that in order to produce comics, students need materials that are accessible to them, such as paper, pencil, eraser, pen, and colored pencils, in addition to the student's creativity. Because they are accessible (they can be easily found on the internet, markets, newsstands, among others) and low cost (one can produce a comic book with just pencil and paper) (VERGUEIRO, 2016), it is important that these materials are included in the school's collection and in the teacher's planning.

In this sense, for a significant student learning to occur in relation to the use of comics, it is necessary that teachers have knowledge of the language and technical specificities of comics, so that they can provide students with a more meaningful learning and understanding of what a comic book is. Having said that, "to read comics is to read their language. Mastering it [...] is a condition for the full understanding of the story and for the application of comics in the classroom and in scientific research on the subject." (RAMOS, 2016, p. 30).

By mastering the basic concepts of comics, such as framing, lines of movement among others, the teacher will have more security to include it in any subject and in other subjects, important to promote interdisciplinarity with the other areas, regardless of their respective specificities (RAMOS; RAMA; VERGUEIRO, VILELA, 2016).

Even the emergence and competition of other media and entertainment, increasingly abundant, diverse and sophisticated, have not prevented comics from continuing, in this early century, to attract a large number of fans. (VERGUEIRO, 2016, p. 7).





In other words, as said before, the use of comics in the classroom is a tool of great importance for teaching, which can help students to create the habit of reading and to expand their abilities to read and interpret reality. Therefore, "if it is possible to use comics in the classroom today, this is due to the fact that there is recognition of its importance as a powerful element in the pedagogical process." (LIMA; FLORES; AZEVEDO, 2015, p. 29).

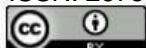
## 4 Results and Discussion

### 4.1 Comics as a language to portray reality

In the article called "The Shadow of the World: excess and imprisonment in Diomedes: the trilogy of the accident, by Lourenço Mutarelli" (2015), by André Cabral de Almeida Cardoso, the author addresses the description of a film with narratives presented in comics. In this regard, Cardoso (2015, p. 262) states that "it is up to the narratives, and particularly the realistic novel, to select, organize, and present these elements in a meaningful way." That is, with adaptations in each narrative, elements that make up the film are present. However, it is up to the reader to compare one work with the other and make interferences about the theme addressed.

Based on an analysis of a work by the Brazilian artist Lourenço Mutarelli, the article greatly approaches the issue of language as a form of aesthetic representation in cinema, seeking to reveal issues concerning human reality. To try to portray this, Mutarelli, analyzed by Cardoso (2015), seeks to portray this reality from stories with a strong suspense content or police genre, the latter being one of the most used in comic books.

In the article "Between the grotesque and the laughable: The place of black women in Brazilian comics" (2015), by Marcolino Gomes de Oliveira Neto, the author seeks to address the stereotypes about black characters in the representation of comics. About this, Neto (2015, p. 68) mentions that:





This way of seeing and interpreting the black woman was maintained in the post-abolition period, and, throughout the 20th century, was disseminated in different ways, through books and magazines, plays, music lyrics, advertisements, television programs, comics, and in the multiple discourses in circulation that sometimes supplied and sometimes were supplied by these productions.

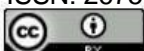
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Although these representations in relation to the black characters at a time when prejudice was even more prevalent than it is today, few had access to education. Many were not able to fight for their rights. In addition, black women were targets of prejudice and differentiation of spaces in their representation of images (NETO, 2015).

Based on these analyses, comics as a way of representing reality are important, because they manage, from their language (verbal and visual), to describe "aspects of orality that bring together the main narrative elements, presented with the help of conventions that form what we are calling the language of comics" (RAMOS, 2016, p. 19). Moreover, "the character's image, regardless of the drawing style, has a range of information. The clothes, the hair, the details and shape of the face, the size of the body, everything is visual information" (Idem, p. 123). In other words, visual elements that constitute the characters among other aspects present in the stories can help the reader to understand the context addressed in the narrative and, consequently, the reality of which the story told is inserted.

## 4.2 Comics as a Teaching Methodology

In the article entitled "The concepts of Florence Nightingale in times of the Covid-19 pandemic portrayed in a comic book: experience report" (2020), by the authors Lucas Eduardo Mello Barbosa, Isaque Souza da Silveira, Paula Carvalho Leite, Marialda Moreira Christoffel, Ana Letícia Monteiro Gomes, Tânia Vignuda de Sousa and Gláucia Cristina Lima da Silva, the use of comics as a teaching methodology is emphasized, from the construction of teaching materials produced with this language for nursing students and teachers. The objective of the study, based on these educational materials, was to make people aware of how the coronavirus (SARS-CoV-2) that causes COVID-19 is spread. The study also highlights the importance of the production of new pedagogical





and technological resources, since these materials can have a greater reach of people in times of social distance, through their availability on the internet. Besides the production of the comic material, these authors state that it was necessary to transfer them (the comics) to digitalization programs, for their dissemination on the internet. This statement is made clearer in the researchers' own account:

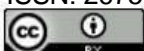
This congregation occurred through a comic book, considered a product of mass culture, present in the daily lives of children, youth and adults. Acting with students in extension projects, we saw the need to disseminate information, guidelines, and care to prevent and avoid the spread of COVID-19 in children and family members who share the same household. (BARBOSA, et al., 2020, p. 2-3).

It is worth remembering that comics have a connection with several areas, subjects, and audiences, but for this information contained in them to be adequately socialized, it is important to be aware of the specifics of this genre, as already mentioned in this research. In other words:

[...]it is always good to remember that comics are produced for different audiences (children, teenagers or adults) and, therefore, cannot be used indiscriminately. Moreover, even those that are intended only for entertainment and leisure, whose content was not generated with the concern to inform or pass knowledge, can be used in a didactic environment, but require greater care by teachers (SANTOS; VERGUEIRO, 2012, p. 84).

In other words, comics must be used properly by the teacher and that the teacher is aware of their characteristics. This is important so that the student understands and appropriates this language as a means not only to learn new contents, but also to understand it as a form of knowledge. In this sense, proposing interesting teaching strategies, according to the age group of the students and close to their reality, seems to be a good way to promote a richer and more meaningful learning experience for students.

According to Barbosa et al. (2020, p. 7), "comics can be used so that scientific evidence on the natural history of the disease (COVID-19) and its prevention measures are translated into language appropriate to the context of children, youth, and adults. In other words, these contributions are relevant, since using comics as a didactic and





methodological resource helps to broaden the understanding of everyday issues that are of interest to the population.

The article also reinforces that it is necessary to reinforce more possibilities of including comics both in the school space and in the health area, since this language can bring information with greater proportion to people, as made clear in the research conducted by the authors of this article. Therefore, it is possible to affirm that comics can be an interesting strategy for public health policies.

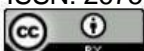
On the other hand, the article entitled "The Work with the Comics Textual Genre with Students who Possess Intellectual Disability" (2018), by the authors Elsa Midori Shimazaqui, Viviane Gislaíne Caetano Auada, Renilson José Menegassi, and Nerli Nonato Ribeiro Mori, refers to comics and their contributions in the learning of students of the Education of Young and Adults (EJA) of elementary and high school, who have intellectual disabilities; therefore, limitations and learning difficulties. In this regard, Shimazaki et al. (2018, p. 122) mention that:

It is considered that the school work should excel in the formation of students who are readers and producers of genres in different social contexts, to which we also include students with this disability. Moreover, when considering that entertainment is part of countless social spaces, because it is of fundamental importance for a healthy life, and being the Comic Book (Comics) a textual genre that fulfills this function in society, it was assumed that it is a genre that needs systematized teaching with students with intellectual disabilities, so that they learn to deal with a manifestation of language common to their social environment.

In this sense, the authors understand that comics contribute to these students with some kind of disability to have an easier time interpreting the comics.

By understanding comics as relevant in teaching, it is possible to think of strategies that can contribute to the learning of students and provide them to advance in knowledge from the reading and production of comics. According to Shimazaki et al. (2018), students can better develop reading skills and excel in different language fields as long as they use comics in their teaching and learning process.

From these experiences of using comics in the classroom, it is evident that when working with this language as a didactic and pedagogical resource, student learning can







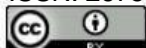
become meaningful, because the way of learning becomes diversified and more interesting for these students, through pedagogical practices aimed at their realities. For Okama, Galvão, and Góes (2018, p. 152), "within these creation processes, the students read, interpreted, produced, expanded their linguistic repertoire, and shared their already acquired knowledge. In this way, comics provide the student to bring their life baggage as something they can put into practice within the creation process.

To reinforce these analyses, Araújo (2013, p. 314) asserts that working with comics can provide students "with the ability to select visual elements present in this artistic language, determining better conditions to communicate with the world around them. Thus, the approach that teachers make with something contextualized from the contents worked on in the comics can allow students to identify elements close to their realities. This can guarantee a better participation of the students in class and a better performance in the production of the activities proposed by the teachers.

The article also problematizes the scientific concepts about the elements present in comics, and that not only intellectually disabled students, but everyone is able to appropriate new methodologies with the use of comics, important for the teaching and learning process in school education.

With these analyses built, we understand that the use of comics in teaching has no restrictions, since they can be included in any subject. This is possible due to the fact that their communication occurs through different visual signs (balloons, framing, onomatopoeia, among others), promoting communication among students and encouraging them to read, in addition to providing them with greater ease of understanding of the content worked (SANTOS; GANZAROLLI, 2011). Indeed, "Comics can be used in various ways in the school environment, as a valuable resource to encourage reading and an efficient teaching aid in various subjects and activities". (Idem, p. 72).

In general, it is not only the contents worked on in the comics that the teacher needs to base the planning of his or her classes on, this is primordial, but everyone involved in the process needs to participate in the evaluation of the contents and work





developed from the comics, which can be important (and fundamental) for the teaching and learning process.

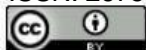
Following the analysis, the article called "Comics as a Teaching Resource for Teaching the Human Body in the Early Years of Elementary School" (2014), by Elisa Mári Kawamoto and Luciana Maria Lunardi Campos, discusses the relevance of comics as a teaching resource, as a pedagogical support used for different themes, years and age groups. The theme discussed in the article also includes topics related to visual, cognitive and creative aspects.

According to Kawamoto and Campos (2014), the teacher who includes comics as a teaching resource in the classroom can make his or her classes more diverse, attractive, and playful, awakening the imagination of students who, in turn, from the contact with this language, can show more interest in the classes. According to Kawamoto and Campos (2014, p. 153) "the expressions used by them denoted appreciation for the material being presented, both in relation to the drawing and the content".

These analyses allow us to say that other themes such as ethics and health, for example, can also be worked on in teaching, via the perspective of comics. It is in this regard that the authors Santos and Ferreira (2018, p. 126) highlight: "guided under the cross-cutting theme Ethics and Health, the project promotes a reflection on simple attitudes of everyday life that, in the face of current reality, end up becoming attitudes of superheroes". With this reflection, the authors make it clear that the presence of comics as a teaching methodology in the school curriculum can provide better results for teaching.

In other words, by using comics in teaching, students can have a more attractive reading experience, due to the characteristics present in comics (images, balloons, and other resources), which can draw attention to aspects of reading, writing, and drawing, as well as interest in the story being told.

Next, in the article entitled "The Comics as teaching strategy in learning of students in an undergraduate Management Program" (2017), authored by Anielson





Barbosa da Silva, Gabriela Tavares dos Santos and Ana Carolina Bispo, the objective of the study was to evaluate the comics as an active strategy in the learning of undergraduate studies of the Administration course of a university, from an action research. Among some results found, the authors mention that the use of comics as a teaching strategy can improve the understanding and learning of skills, help in the development of innovation, flexibility, and improve the work with theoretical and practical content. Improving critical sense, encouraging the exchange of experiences, and improving reflective practice in the learning environment were also other results revealed in the research.

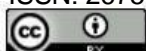
According to Silva, Santos, and Bispo (2017), the use of comics in the area of Administration can provide improvements in the teaching of management offered to students studying this course, in addition to promoting, from drawings and stories produced by them, other skills related to this area, focused on the professional career, such as, for example, communication skills and social interaction.

It is clearly noted in these analyses that these experiences with projects, courses, workshops, among other ways of working with comics can contribute significantly to the development of the student, both in the cognitive and creative aspects (ARAÚJO; COSTA; COSTA, 2008). Moreover, these experiences can also contribute to the "improvement of students' written language, reading, interpretation, and orality" (OKAMA; GALVÃO; GÓES, 2018, p. 150).

In summary, this research reveals that, more than contributing as a teaching methodology, regardless of the area of knowledge, comics can enrich the vocabulary and knowledge of students, since they are produced from a language that is easy to understand, not to mention the ability of this language to deal with the most varied and current issues (VERGUEIRO, 2016).

### 4.3 Comics and the publishing market

There are also articles that address publishing issues with a focus on dissemination and commercialization (internet or printed format). This is the case of the article called "As relações contratuais das indústrias criativas: The case of comics in Ceará" (2011), by the





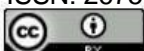
authors Paulo César de Sousa Batista, Thiago Alves Paiva, Roberto Rodrigues Ramos, Priscilla Correa da Hora Almeida and Leonel Gois Lima Oliveira, who seek to problematize the comics industry and its production process, which according to them, generates an economic and cultural potential. In this respect, these researchers call attention to the fact that "on the way until his work is a product on the market, several steps are taken by the artist". (BATISTA, et al., 2011, p. 381). That is, these artists need economic gains for their works to survive and reach a greater proportion of the public, because many of them who produce comics are amateurs and usually do not consider themselves artists.

The comic book segment in Ceará is marked mainly by amateurish aspects in business relationships. A considerable part of the artists still sees the industry as a hobby and cannot visualize the economic potential of comics. This fact generates a lack of professionalism of the artist and consequently prevents him from calling himself a comic book artist, because he ends up performing other activities inherent to the creative industry and very close to the comic book segment. They are: caricatures, fanzines, commercial drawings, costumes, cartoons, among others. (BATISTA, et al., 2011, p. 386).

In this sense, according to Batista et al., (2011), these artists acquire other creation processes with characteristics close to comics, such as those mentioned above, but despite this, they do not recognize themselves by their form of artistic production.

From this reflection, it is worth mentioning Eisner (2005, p. 163) when he reminds us that "a comic book is essentially visual, and that defines the product. In other words, the artwork of a comic book directly influences its dissemination and, consequently, its sale. However, costs related to the increasing use of printing color magazines impacted the high costs of its production, which provided other means of dissemination such as the internet to be more expanded in this medium (SÁ; VERGUEIRO, 2015).

To extend this discussion, Eisner (2005) also states that the market influences the creativity of the artist/ comic book artist, since he will have to capture the interests of readers to produce stories that catch their attention. However, regardless of its dissemination (digital or print), comics should not deny or "run away" from what the publishing market has been discussing or debating nowadays.





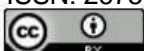
On the other hand, in the article entitled "Culturas Legítimas: La traducción de historietas latinoamericanas en Brasil" (2018), by the author Bárbara Zocal, emphasis is given to the importance of translation, specifically from the Spanish language, of comics conveyed on the national scene. Emphasis is given to comics from Latin American countries translated in Brazil, with the aim of observing the regularities of the translations occurring in these stories in the Brazilian publishing market. The analyses constructed by the author follow the sociological perspective of theorists such as Pierre Bourdieu.

According to Zocal (2018), the study identified a rise of the Brazilian and Latin American comic book market compared to the monopoly of the American market, which reveals power games developed between the agents involved in these comic book publishing markets. Furthermore, the author highlights that the comics produced in Latin American countries and translated in Brazil provide the reader with other production and consumption models that create new models of competitiveness between these markets, while at the same time broadening the knowledge of new cultures and fueling debates about politics, social issues, and others.

In another work, in the article entitled "Quinhos nacionais no Ciberespaço: uma análise de Combo Ranger nos âmbitos digital e impresso" (2014), by the authors Roberto Elisio dos Santos, Victor Wanderley Corrêa, the technological and artistic innovations through comics are highlighted. From this, the authors analyze a printed comic with another adapted to be conveyed on the internet. The objective of the study was also to ensure that the dissemination of comics reaches an even larger audience.

Regarding one of the artists mentioned by Santos and Corrêa (2014, p. 110),

Fábio Yabu's work is easily described as art for art's sake in its first phase, with no lucrative pretensions when the author exposed his drawings, scripts and narratives in comics through a website. In the mid 1990's, Yabu was one of the first national artists, if not the first, to undertake this task and open up a completely unknown environment for art and comics. Made available for free to internet users, his material was regularly updated, with more stories and content, through innovative resources.





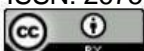
With the comics available on the internet, the readers had the opportunity to have other ways to read and explore the art of this genre, expanding its dissemination and access. Therefore, the authors mentioned the artist Fábio Yabu, for being one of the main ones working with the production of comics from the internet, with his work "Combo Rangers", being represented by means of intertextuality, which refers to a work created with a version of another existing one, according to Santos and Corrêa (2014).

For these authors, this study provides readers with a rereading of the aesthetics present in comics, starting from a previous work. Although this article highlights the comics available in digital media, being that the digital mode has resources that the traditional printed one does not have, such as: sounds, storytelling and others (audiovisual), it should be noted that the traditional way of reading comics is still the most followed by readers of this genre, in the view of Santos and Corrêa (2014).

In the sequential part, the artist has, from the beginning, to hold the reader's attention and dictate the sequence he will follow in the narrative [...] the most important obstacle to be overcome is the tendency of the reader's gaze to wander. On any given page, for example, there is no way in which the artist can prevent the last comic from being read before the first is read (EISNER, 1989, p. 40).

As Eisner (1989) makes clear in the above fragment, it is important to remember in these analyses that the creativity of the artist/ comic artist is of fundamental importance to catch the reader's attention, regardless of the medium in which the comic is published (internet or print). In this way, this artist can put in evidence the art of graphic storytelling and socialize knowledge.

However, Sá and Vergueiro (2015) make an important observation about comics: comics had to go through changes in recent years (dealing with current issues, for example, such as gender issues) so that they could adapt to the new digital and social reality. However, they clarify that the dissemination of comics on the internet does not mean that their printed media are losing space in the publishing market: on the contrary, the magazines built and disseminated on the internet came to give greater visibility to artists, stories and in the production of knowledge about comics, since this process can







contribute to a greater number of people having access to these stories and, consequently, to the diversity of media for entertainment, research and education.

In order to forward the conclusions of this research, among the areas of knowledge identified in the articles found and analyzed in Scielo regarding comics, and considering their respective periodicals of publication, the areas addressed, using the Table of Knowledge Areas of the Coordination for the Improvement of Higher Education Personnel (CAPES) as a parameter for consultation, are:

a) Article "National Comics in Cyberspace: an analysis of Combo Ranger in the digital and printed areas", referring to the Linguistics, Letters and Arts major area, Linguistics sub-area;

b) Article "The shadow of the world: excess and imprisonment in Diomedes: The trilogy of the accident, by Lourenço Mutarelli", referring to the Linguistics, Letters and Arts major area, Linguistics sub-area;

c) Article "Between the grotesque and the risible: The place of women in Brazilian comic strips", referring to the large area of Human Sciences, subarea Political Science;

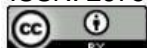
d) Article "Florence Nightingale's concepts in times of the COVID-19 pandemic, portrayed in comics: an experience report", referring to the large area Health Sciences, sub-area Nursing;

e) Article "The Comics as teaching strategy in learning of students in an undergraduate Management Program", which refers to the large area of Applied Social Sciences, sub-area Administration, Accounting and Tourism;

f) Article "The contractual relations of creative industries: The case of comics in Ceará", referring to the large area Applied Social Sciences, sub-area Administration, Accounting Sciences and Tourism;

g) Article "Legitimate Cultures: The translation of Latin American historietas in Brazil", which is in the Linguistics, Literature and Arts subarea;

h) Article "Working with the Textual Genre of Comics with Students with Intellectual Disabilities", referring to the large area Human Sciences, sub-area Education;





i) Article "Comics as a Didactic Resource for Teaching the Human Body in the Early Elementary School Years", referring to the broad Human Sciences subarea of Education.

Clearly there is an interdisciplinary use and study of comics in different areas, which reinforces the thesis that this language can be used as a didactic and pedagogical resource and teaching methodology in any area of knowledge.

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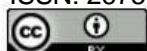
## Final considerations

From the bibliographical survey made in the Scielo database, covering the period from 1997 to 2020, we identified 9 scientific articles that approach comics. Of this total, two papers discuss aspects related to comics as a language to represent reality, four specifically refer to comics as a teaching methodology, and three are related to the editorial market that involves comics.

The research concluded that the main contributions of the comics analyzed are related to the benefits of this language as a didactic-pedagogical resource or teaching methodology in education, regardless of the teaching level (basic education or higher education) and the area of knowledge. However, one finding caught our attention: none of the articles found addresses the arts (both the area of knowledge and the curricular subject) as an object of study or, even, related to comics research.

It is worth mentioning that, considering the time of creation of the Scielo database (1997) with the amount of research found (9 only) until the year 2020, the production of knowledge about comics published in journals indexed in this database is still little, which implies in saying the need to do more studies about this theme, important to broaden the debate about comics in basic and higher education.

The areas of knowledge identified in this research reveal the diversity that is present in the developed and analyzed studies of comics, such as Administration, health, among others. This shows how much it is possible to use this language in different contexts and places, which is important to contribute to the production of knowledge





about the teaching and pedagogical practices developed in basic education and university based on comics.

The data also revealed that comics are like a frontier: they are in visual arts, literature, applied social sciences...that is, it is possible to say that this language is hybrid and provides a rich exchange of information and experiences among researchers from different places and areas. Thus, by connecting with several areas, subjects and audiences, by not being specific only to a certain area and goal, comics can provide educators and students with new ways of teaching and learning based on the author's/researcher's image, text and creativity.

Comics in education are of utmost importance because, besides helping to portray reality through different stories, they benefit the learning of students, including those who have some limitation and learning difficulty (students with some kind of disability, for example), as pointed out by some authors of the comics researched in this study. However, the school has the role of including new methodologies so that these students have access to new practices through comics as a teaching resource.

Through the use of comics as a teaching methodology, the students will be able to improve the interpretation of certain contents, due to the fact that this language is represented by text and image, helping in the reading of the stories. This may help draw students' attention to be interested in school or academic contents and, consequently, better develop their comprehension skills and critical sense, important to excel in different language fields (the visual, sound, etc.). Moreover, the educator, by inserting comics as pedagogical didactic practices, can make his classes more meaningful, besides promoting the development of imagination and creativity, necessary for a more effective learning.

With the research carried out, we have no doubt that comics can be inserted in continued education courses, so that it contributes to the understanding of its use as a didactic and pedagogical resource in the classroom, regardless of whether it is at school or university. We mean that teachers have the right to learn and understand this language and, based on it, build innovative pedagogical practices with their students.





Esperamos que esta pesquisa possa contribuir para ampliar um pouco mais a discussão sobre as histórias em quadrinhos na educação como metodologia de ensino e recurso didático e pedagógico na escola e ensino superior a partir do levantamento bibliográfico feita da produção dessa linguagem na Scielo, pois, ainda são carentes estudos que abordam esse levantamento na pesquisa educacional.

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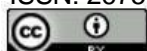
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<sup>i</sup> **Renata Costa Brito Moraes**, ORCID: <https://orcid.org/0000-0002-7542-0080>

Departamento de Educação do Campo, Universidade Federal do Tocantins

Graduanda em Educação do Campo com habilitação em Artes e Música da Universidade Federal do Tocantins, campus de Tocantinópolis. Pesquisadora da UFT.

Contribuição de autoria: Renata foi responsável pela análise, interpretação dos dados e escrita do manuscrito.

Lattes: <http://lattes.cnpq.br/2361262544658068>.

E-mail: [renata.brito@uft.edu.br](mailto:renata.brito@uft.edu.br)

<sup>ii</sup> **Gustavo Cunha de Araújo**, ORCID: <https://orcid.org/0000-0002-1996-5959>

Departamento de Educação do Campo, Programa de Pós-Graduação Profissional em Educação, Universidade Federal do Tocantins

Doutor em Educação pela UNESP. Mestre em Educação pela UFMT. Graduado em Artes Visuais pela UFU. Professor da Universidade Federal do Tocantins e docente vinculado ao Mestrado Profissional em Educação (PPPGE/UFT) e ao Mestrado Profissional em Artes (ProfArtes/UFU).

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Lattes: <http://lattes.cnpq.br/3011641878605040>

E-mail: [gustavocaraujo@yahoo.com.br](mailto:gustavocaraujo@yahoo.com.br)

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