

UNDERSTANDING COMICS-BASED RESEARCH

This page intentionally left blank

UNDERSTANDING COMICS-BASED RESEARCH

A Practical Guide for Social
Scientists

BY

VERONICA MORETTI
University of Bologna, Italy



United Kingdom – North America – Japan – India
Malaysia – China

Emerald Publishing Limited
Emerald Publishing, Floor 5, Northspring, 21-23 Wellington Street, Leeds LS1 4DL.

First edition 2023

Copyright © 2023 Veronica Moretti.
Published under an exclusive license by Emerald Publishing Limited.

Reprints and permissions service

Contact: www.copyright.com

No part of this book may be reproduced, stored in a retrieval system, transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without either the prior written permission of the publisher or a licence permitting restricted copying issued in the UK by The Copyright Licensing Agency and in the USA by The Copyright Clearance Center. Any opinions expressed in the chapters are those of the authors. Whilst Emerald makes every effort to ensure the quality and accuracy of its content, Emerald makes no representation implied or otherwise, as to the chapters' suitability and application and disclaims any warranties, express or implied, to their use.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

ISBN: 978-1-83753-463-0 (Print)

ISBN: 978-1-83753-462-3 (Online)

ISBN: 978-1-83753-464-7 (Epub)



INVESTOR IN PEOPLE

This book is not dedicated to a specific person. I'd like to think that this manuscript is the fruit of that part of academia that still believes in color, passion and gratitude. To those parts, I hereby dedicate my book.

This page intentionally left blank

CONTENTS

<i>List of Figures</i>	ix
<i>About the Author</i>	x
<i>Acknowledgments</i>	xi
Introduction	1
1. The Comics Jargon	9
1. What Is Comics? Providing Vocabulary and Examples of Comics Terminology	9
2. A Short History of Comics in Popular Culture	14
3. Unrequited Love: from Comics to the Graphic Novel	20
4. Cartoonists Behind the Scenes	22
5. The Exciting Evolution of Comics Production (and Why It's a Big Deal!)	25
2. Graphic Social Sciences	29
1. The Interplay of Social Sciences and Comics	29
2. Comics and Visual Studies	32
3. Comics in Education	34
4. Comics and Anthropology	36
5. Comics and Sociology	40
3. Drafting Comics-Based Research	49
1. Creative Thinking: Planning Research Strategy	49
2. Gathering Comics-Data	52
3. Analyzing Comics-Data	59
4. Dissemination and Communication	62
5. Ethical Dimension and Practical Challenge	68

4. The Social Genres of Comics	77
1. Genres in Comics	77
2. When Comics Meet Health: Graphic Medicine	80
3. A Graphic Journey of Migration	84
4. Eco-comics: Using Images to Describe Climate Change	89
5. Women and Gender in Comics	93
Conclusion	101
<i>Index</i>	103

LIST OF FIGURES

Fig. I	Myself	xi
Fig. II	The Person Who Supported Me the Most.	xii
Fig. III	Hypothetical Readers.	xii
Fig. 1.1	The Man with the Axe.	13
Fig. 1.2	Zap Comix.	18
Fig. 1.3	Binky Brown Meets the Holy Virgin Mary.	19
Fig. 2.1	Social and Cultural Diversity.	40
Fig. 3.1	Compassion Fatigue Vignette.	55
Fig. 3.2	Myself as an Animal Character.	58
Fig. 3.3	Why I Decided to Study Medicine.	59
Fig. 3.4	When We Were Happy	65
Fig. 3.5	Loosing a Part of Myself	66
Fig. 3.6	Body Donors.	67
Fig. 3.7	Bodies.	68
Fig. 4.1	Mom's Cancer.	82
Fig. 4.2	When David Lost His Voice – Keeping His Father's Message.	83
Fig. 4.3	The Most Costly Journey.	87
Fig. 4.4	The Everyday Stories of Climate Change.	92
Fig. 4.5	Priya Shakti.	95
Fig. 4.6	Fighting Stigma.	95

ABOUT THE AUTHOR

Veronica Moretti is an Assistant Professor at the University of Bologna. Her main research interests lie in the field of creative methods within social research and on the intersections between technology and human activities, with specific emphasis on the medical sociology. She is currently using several innovative teaching strategies applied to “health education” activism, ranging from the use of graphic novels to the use of audio-diary recording with health-care professionals to develop their social and relational skills. Also, she is one of the founders of the *Graphic Medicine Italia* association.

ACKNOWLEDGMENTS

So, to start off, that's myself (Fig. I) enjoying these months of intense writing, studying, and drawing.

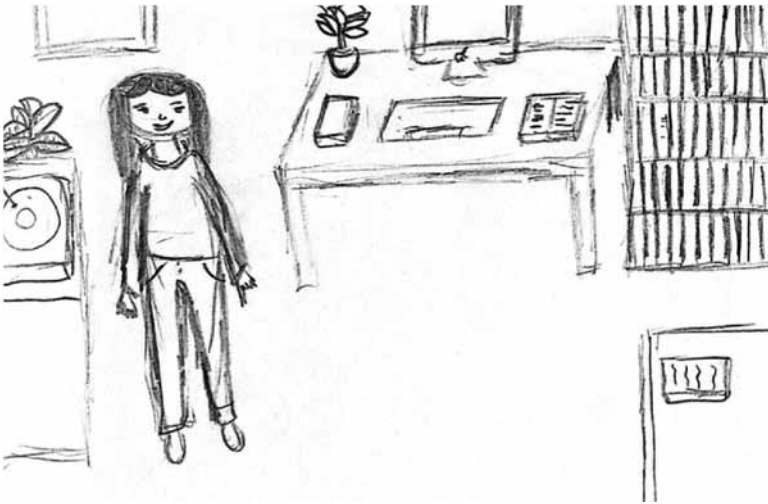


Fig. I. Myself.

And, as is expected in most publications, I thank the person who supported me the most (Fig. II).



Fig. II. The Person Who Supported Me the Most.

And these are the hypothetical readers (Fig. III) I want to thank in advance for joining me on this venture!



Fig. III. Hypothetical Readers.