A Project entitled

Comprehension of Visual Narratives in Different Age Groups: Taking Shaun Tan's wordless

graphic novel *The Arrival* as an example

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Declaration

I, *Wong Po King*   , declare that this research report represents my own work under the supervision of Dr. Tam Cheung On, and that it has not been submitted previously for examination to any tertiary institution.

Signed _____

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Abstract

This study aims to find out how the visual narratives work in graphic novels through analyzing Shaun Tan's wordless graphic novel *The Arrival*. Graphic novel uses illustrations to tell a long and complete fictional story with plots. This book uses illustrations to tell a story instead of using words. Graphic novels mainly use illustrations to narrative, therefore, visual narrative is a key of the story development. Moreover, the study is able to assist the readers to further understanding of the subject matter and author's intent. This study was targeted at three age groups of readers. Three groups participated: 2 boys in P. 5 (aged between 10.5 to 11 years), 2 teenagers in S.5 and S.6 aged 16-18 years and 2 adults (aged between 25 to 31 years). Age and reading experience will affect readers' comprehension. In this research, adult participants demonstrate their capability of understanding of several visual narratives. Visual narratives can help reader to comprehend conceptual meaning and information behind the scene.

Acknowledgments

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Contents

Chapter 1: Introduction

1.1. Background

Art is a diverse range of creative activities that contains a multiplicity of forms, types, and genres. Individuals can express their Imaginative ideas, skills, expression, and thoughts in creating art. Art is a form that can spread the message and represent the author's thoughts. In general, the majority of people are familiar with some specific categories like painting, sculpture, ceramics or drawing. More recently, new forms of art and various branches have emerged, such as installation, graffiti, comics, and graphic novels. As a student teacher major in visual arts education, continuous learning is vitally important to update and develop subject knowledge. A strong relationship between teachers' subject knowledge and how their pupils are gaining an understanding of this subject. Therefore, learning new forms of art and trend can assist in teaching. A graphic novel is one of the new forms of art and literature which integrate with art, literature and creative expression. A graphic novel is a book that tells a fictional story through illustrations as opposed to traditional novels. An illustration is a key that connects events and story in a graphic novel.

Visual narratives play an essential role in leading storyline. It assists readers to understand elaborate graphic displays of sequential images. Moreover, the visualizing process enriches and deepening sense-making of the story and what the complete story implies about oneself and others (Holt,2003; Woodside & Megehee, 2010).

The researcher has visited an exhibition called One City One Book Hong Kong at the Hong Kong Arts Centre. It showcased a selection of more than 30 original drawings and giclée prints from Shaun Tan's wordless graphic novel The Arrival. These book-related artworks are entirely monochrome with realistic drawing skills. After that, the researcher curious to know the

relationship between graphic novels and visual narratives. A graphic novel is a type of text combining words and images, simple way to read.

Individuals concern that graphic novel is more "approachable" and "less intimidating than traditional novels" because it is full of visual images and less prose text (Button and Bandre, 2010). Therefore, it can be enjoyed by kids and adults alike, regardless of their age or intellectual ability. Graphic novels offer more possibilities and visual supports, especially activating the imagination of the reader. These books require readers to use the sensitivity on the illustrations in order to understand the context, setting, emotions, and storyline.

This research aims to provide new insights and implications related to visual narrative and graphic novels in the visual arts subject area. It will study and analyze a wordless graphic novel: The Arrival, this contemporary work presenting a collection of fanciful, surreal illustrations. Furthermore, the study will examine how to do visual narrative work in this book and value the reader's views.

1.2. Objectives

This study aims to find out how the visual narratives work in graphic novels through analyzing Shaun Tan's wordless graphic novel The Arrival. Graphic novel uses illustrations to tell a long and complete fictional story with plots. This book uses illustrations to tell a story instead of using words. Graphic novels mainly use illustrations to narrate, therefore, visual narrative is a key to the

story development. Moreover, the study can assist the readers to further understanding of the subject matter and the author's intent.
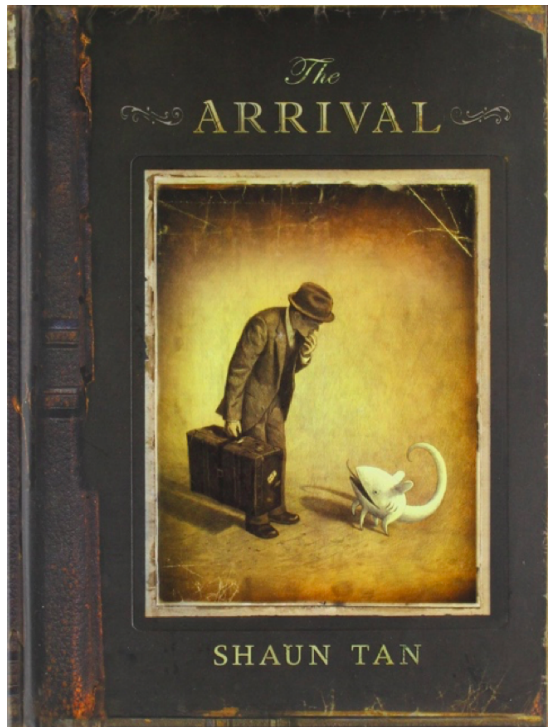

Figure 1. Shaun Tan's wordless graphic novel *The Arrival*.

1.3. Research Questions

According to the research background and objectives, two questions would be set.

1. In what ways do visual narrative work in *The Arrival*?

2. How does the use of visual narrative benefit readers' comprehension?

3. How readers of different age groups make sense of the visual narratives?

1.4. Significance of Study

Hong Kong has an insufficient number of researches that would study graphic novels, visual narrative, and illustration. This study aims to promote and enhance the knowledge of graphic novels and illustration to the public. According to Pantaleo (2018), the intricate connection of content and medium of graphic novels are significant for people to teach and learn. Therefore, they can understand more about how the authors purposefully design the illustration and layout in graphic novels. This research can offer a reference to provide some useful information for the author and student, who would like to develop his/ her illustration or graphic novel, to understand how to apply visual narrative techniques in their artwork. It can enhance the awareness of visual narratives. Furthermore, the author can become aware which visual narrative technique is most popular and suitable.

1.5. Term Definition

Graphic novel: As its name implies, graphic novel refers to a type of literature combining words and images. Adler (2011) has mentioned that graphic novels are engendered by verbal language, iconographic language, and the serval patterns of interaction between both. This term graphic novel is controversial that different scholars have argued the definition of comics and graphic novels. It is a book with comics content so that one of the arguments mentioned that graphic novel is another format of the comics medium, which is a self-contained, non-serialized comics narrative. Commonly, however, it is used to refer to any page-based comic Karin (2013). On the other hand, people consider graphic novel is an independent and specific category because it tells a story made up of sequential illustrations. There is a gap between comics and graphic novels which can be

fiction or non-fiction and generally tell a stand-alone story with a complex plot and using narrative. Pantaleo (2018) stated that graphic novels are multimodal texts that feature sequential art. Graphic novels commonly mean a new genre of literature and art that integrate the characteristics of two fields as well as having artistic merit.

Visual narrative:

In general, a visual narrative has been used to describe distinct genres of visual storytelling. Megehee and Woodside (2010) mentioned that visual narrative could be used to convey the meaning of events in the story. Primarily, it applies a type of visual media to tell a story (Caputo, 2013). The story may be told using still photographic work, illustration, or video, and may be boosted with graphics, music, voice and other audio. According to Abate (2018), after the emergence of graphic novels, the genre is regarded as playing an essential role in what become to be known as multimodal forms of literacy. Besides, visual narratives can apply to some cultural and creative industries, such as film, comics and graphic novels.

Shaun Tan:

Shaun Tan grew up in Western Australia with Chinese /Malay and Anglo Australian heritage. He currently works as an illustrator, writer, and film-maker in Melbourne. He has created various illustrated books, like The Rabbits, The Red Tree, Tales from Outer Suburbia, Rules of Summer, and the internationally acclaimed silent graphic novel The Arrival. His illustrated books have been widely translated, and The Arrival has won numerous awards including the CBCA Book of the Year and 'Best Album' at the Angouleme Festival in France. He contributes to international children's literature.

The Arrival:

The Arrival is a wordless graphic novel by Shaun Tan. It tells a story of one immigrant father who leaves his hometown and family seeking better prospects in an unknown and imaginary world. He encounters the new surroundings and tries to adapt to unknown creatures, new foods, and languages. As a new immigrant in this new world, the man needs to apply for a job and finds a place to stay with his amazing creature companion. Fortunately, the man received assistance from the kind and helpful city dwellers when he faced some challenges. Eventually, he has a reunion with his family and starts their new lives in this new world. The Arrival has documented and reflected Shaun Tan's migrant experience. Australia has a vibrant migrant culture, and Shaun Tan's family is a part of that. Therefore, that was the inspiration for initially beginning to sketch out The Arrival. The number of refugees and immigrants is increasing because of environmental change and political instability. This book can inspire human beings to consider their situation. In addition, it aims to encourage immigrants and refugees to embrace the new situation and learn to cope with the challenges that arise from it.

Chapter 2: Literature Review

2.1. Visual narrative comprehension

Visual narrative grammar (VGN) is regarded as an important factor in visual narrative comprehension that readers can understand sequential images. In graphic novels or comics alike, panels play functional roles in a sequence. Therefore, readers are able to distinguish sequential images into episodic constituents because of changes of spatial viewpoint on a scene, changes between characters, or changes in time (e.g., Freytag, 1894; Mandler and Johnson, 1977). As Cohn, (2013) pointed out that VNG uses major narrative categories to organize sequences and basic properties; they are as follow:
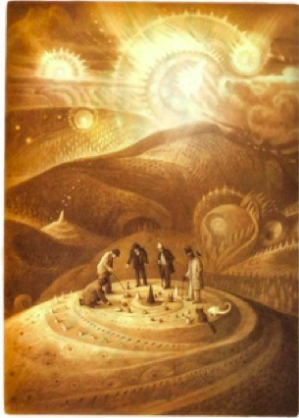
1. Establishers passively introduce the relationships between entities and convey the mood or tone of the story.

2. Initials depict the beginning of an event or interaction.

3. Peaks demonstrate a climax.

4. Releases describe a resolution or end of events.

As Cohn (2014) claimed that both structure and meaning allowed for a build-up of meaning across a sequence. These categories bring benefit to reader's comprehension and consequently meaning can be conveyed by a sequence of images.

On the other hand, there is a link between reading experience and visual narrative comprehension. There is no doubt that readers would use narrative grammar in realizing sequential images (Cohn, 2014). Also, the reader should understand the images as being related. In short, visual literacy can be improved and enhanced by gaining more reading experiences.

In addition, physical layouts of a page have no impact on understanding the content when reading comics or graphic novels. However, the sequence and content of graphic novels or comics can be organized across the page layout. The layouts most often divide pages into horizontal and vertical. Normally, page layouts are regarded to follow the left-to-right and down "Z-path" (Cohn, 2014). Compositional structure only affects the reading path and readers can navigate page layouts smoothly.

Framing structure is strongly related to the narrative and it can provide some information for understanding. For instance, an individual panels frame how much information is described in a scene. In a sense, the panel borders imitate a "window of attention" that frames limited information and only the content an author desires the reader to be aware. Thus, panels role as "attention units" that focus attention on how much information they include (Cohn, 2007, 2013b). According to Cohn (2014), he has established an "attentional framing matrix" which display how content can be framed in panels and it contains base framing categories and additional modification of aspects of layout, they are as follow:

1. Macro		A macro frame involves various contents engaged in the scene.
2. Mono		A mono frame mainly involves a specific entity from the scene.
3. Amorphic		Amorphic panels depicts the larger environment or landscape.
4. Divisional		Divisional panels break up one image into sub-panels.

Table 1. Attentional framing matrix

Attention framing matrix presents various types of framing structure systematically. According to Kress and Van Leeuwen (2006), close up shots emphasize bosom relationship, while a medium shot implies a more distant relationship, far away shots imply formality of public address. Different framing tier and distance have different functions and usages that can assist the author to convey meaningful content more effectively. In addition, perspective can present power relationship and dimension of the subject. Subjects viewed from above tend to make them look weak and tiny; eye level implies equality, and subjects viewed from below makes them look more intense and immense (Eisner, 1985; Kress & Leeuwen, 2006).

2.2. Basic constructional patterns in Visual Narrative Grammar

A narrative schema can stretch further upward to larger and more significant levels of narrative that can also suit for higher level structures with a plot for a long and complex story (Cohn, 2018). Therefore, it is not limited to one specific structure and it is suitable for various types of stories.

In visual narrative grammar, conjunction schema will repeat the same narrative role and conveys semantic information beyond scenes, such as, (a) actions or events (Action/A-Conjunction), (b) characters within a scene (Environmental/E-Conjunction), (c) parts of a single character (Entity/N-Conjunction), (d) disparate semantically associated elements (Semantic Network/S-Conjunction) (Cohn, 2018). Thus, people can comprehend and infer the meaning conveyed via conjunction.

Moreover, a refiner commonly draws the reader's attention and zooms in on information in the preceding panel (Cohn, 2018). The refiner can provide more information, for instance, that can emphasize a character's facial expression or details at a closer view.

2.3. Essential elements of the visual narrative and graphic novel

The distinguishing characteristic of visual narratives is related to the influence of visuals. The meaning is primarily conveyed by visual images rather than text. According to Cohn (2015), a simple test can identify visual narratives: if the visuals can be deleted and still maintain the whole gist of the sequence, it means that may not apply a narrative grammar. On the opposite side, visual narratives seem that visuals play an important role in retaining the overall gist and the visuals would be necessary.

Graphic novels use visual representations to help readers decode the illustrations in order to understand the content. Thus, visual elements play an important role in graphic novels that convey meaning to readers. According to Pantaleo (2018), authors tend to convey meaning across visuals.

Reading a graphic novel is an integrated activity that requires the dynamic integration and comprehension of word, image, and layout. Truly, these multimodal ensembles require readers to consider how visual elements convey meaning. Visual signs were used in a scene to depict information. (p. 243)

In addition, a character is one of the important elements of the visual narrative and graphic novel. Hoecker (2014) mentioned that individuals are able to identify each character by their faces, distinguishing features and their identities are reinforced.

Chapter 3: Methodology

3.1. Research method

Qualitative research would be applied in the research to collect non-numerical data. Given (2008) mentioned that qualitative research is employed to examine the human elements of a given topic. Denzin (1978) pointed out that using triangulation in research can provide an in-depth understanding of a case. Textual analysis and interview would be used and provide different aspects.

According to McKee (2003), Cultural Studies is the lingering revenant of the Literature tradition in which textual analysis was first given a central place as a methodology. Thus, a textual analysis would be applied in this research that aims to find out how visual narratives work in The Arrival. In the first part, it would analyze the book using the theory of Visual Narrative Grammar (VNG) and point out the usages and importance of visual narratives. On the other hand, the research aims to examine readers from different age groups comprehend the context, setting, and emotion through visual narratives. Therefore, the researcher will hold a structured interview to collect reader's opinions towards The Arrival and how visual narratives can assist the readers to understand the conceptual information.

3.2. Research target

This study was targeted at three age groups of readers. Three groups participated: 2 boys in P. 5 (aged between 10.5 to 11 years), 2 teenagers in S.5 and S.6 aged 16-18 years and 2 adults (aged between 25 to 31 years). They were required to read The Arrival before the interview. The interview was a major data source. The researcher interviewed all the participants to find out the extent of readers' comprehension of the book and visual narratives. The interview questions for participants were attached in the appendix.

Interviewee	Age	Gender	Occupation	Interview date	Venue
A	11	M	P.5 Student	10th March 2019	Restaurant
B	10.5	M	P.5 Student	8th March 2019	Interviewee's home
C	16	F	S.5 Student	9th March 2019	Coffee shop
D	18	M	S.6 Student	9th March 2019	Coffee shop

E	31	M	Social worker	10th March 2019	Interviewee's home
F	25	F	University student	8th March 2019	Interviewee's home

Table 2. Details of interviewees

3.3. Pilot test

The researcher invited an adult participant (aged 26) to take part in the pilot test. It aimed to examine the interview questions and instrument. After the pilot test, the participant had a misunderstanding of The Arrival. Therefore, the researcher added some questions to examine the reader's understanding of the book. Some interview questions should be modified to avoid leading questions. Thus, interview questions could provide different aspects.

3.4. Research limitations

Because of the limited time and resources, the research would only focus on particular graphic novel and age groups. The research may be affected by various factors. Thus, it cannot apply the research findings into all situations.
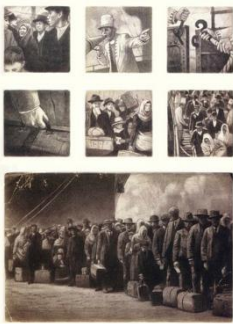
Chapter 4: Findings and discussions

4.1. Findings

4.1.1. Visual narratives in *The Arrival*

Visual Narrative Grammar (VNG) used different categories to convey meaning in The Arrival. N-Conjunction was an exception.

Canonical narrative schema	✓	
A-Conjunction (actions and events)	✓	
E-Conjunction (scenes and environment)	✓	
N-Conjunction (entitles)	✓	N/A

|		
S-Conjunction (semantic network)	✓	
Refiner	✓	
Tone	✓	
Perspective	✓	
Framing	✓	

Table 3.

4.1.2. Canonical narrative schema

As Cohn, (2013) pointed out that canonical narrative schema can organize sequences and basic properties; they are as follow:

1. Establishers passively introduce the relationships between entities and convey the mood or tone of the story.

2. Initials depict the beginning of an event or interaction.

3. Peaks demonstrate a climax.

4. Releases describe a resolution or ending of events.
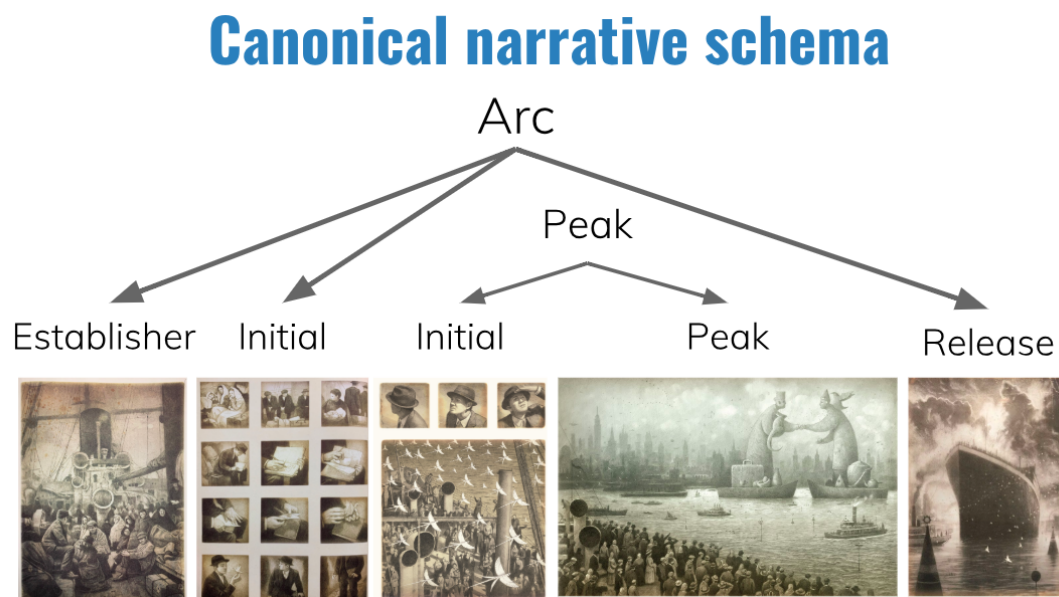
Figure 2.

Visual Narrative Grammar used canonical narrative schema to organize sequences: an establisher passively introduced the setting. The protagonist had a journey towards an imaginative new land. He observed others and folded an origami bird (initial). Suddenly, a lot of origami birds flew in

the sky (peak/ initial). The boat almost arrived at destination country and people tended to see the new land (peak). Finally, the boat was mooring to the pier (release).

4.1.3. A-Conjunction

Figure 3 involved numerous panels to describe the protagonist's actions. When the protagonist arrived in a new country, and he was answering questions from a customs officer.

Figure 3.

A-Conjunction provided specific information such as facial expression and body movement. Therefore, readers could understand his situation and feel like panic, confused and frustrated.

Some interviewees misunderstood the context and setting of **Figure** 3. Only interviewees from adults group (aged 25 and 31) recognized that the scene depicted a part of arrival procedures. A man reached to immigration hall and answered a question from an immigration officer. The man

was labeled by the officer. He tried hard to explain why he came to the country. However, there was a language barrier between them so they could not communicate well. He felt nervous and frustrated. The youngest interviewee B (aged 10.5) identified the labels as certificates of nonconformity and the man missed his family. Interviewee C (aged 16) concerned that the man was separated from his family so he was asking someone to help. Interviewee D (aged 18) thought that the man wanted to go back home. Interviewee F (aged 11) could not comprehend the content of **Figure** 3.

Figure 4 was another example of A-Conjunction and it conveyed a simple action. As a new immigrant, the protagonist found a job to work at a factory. He was doing quality control in a factory and doing the same thing repeatedly. **Figure** 4 used A-Conjunction to depict his body movement and his current situation. He selected and thrown the products with a flaw in the garbage bin.

Figure 4.

All interviewees understood the scene and most of them could base on the image to describe the setting and content.

> Interviewee E (31-year-old): In the factory, there were different kinds of products on the conveyor belt. He was taking part in quality control. His body language showed that he did not enjoy his current job and felt bored.

The youngest interviewee comprehended this scene with his imagination. He could understand the basic information like setting.

> Interviewee B (11-year-old): The main character worked in a factory and he would drop a product with flaw into a tube and it would be remanufactured. Also, he felt tired.

4.1.4. E-Conjunction

Figure 5 has three panels which shown three characters and each in their own panel. E-Conjunction could draw readers' attention to each character via their individuation. Also, E-Conjunction indicated that they belonged to the same spatial location.

 Figure 5.

All interviewees were able to understand their relationship and spatial location.

4.1.5. S-Conjunction

Figure 6 was the first page of the first chapter and used S-Conjunction to convey disparate associated elements. In these panels, which shown different household products their own panel individually. In **figure** 6, these various household products represented a family and introduced the setting of the story passively. Readers were able to infer the linkage between panels and the story in the prologue.
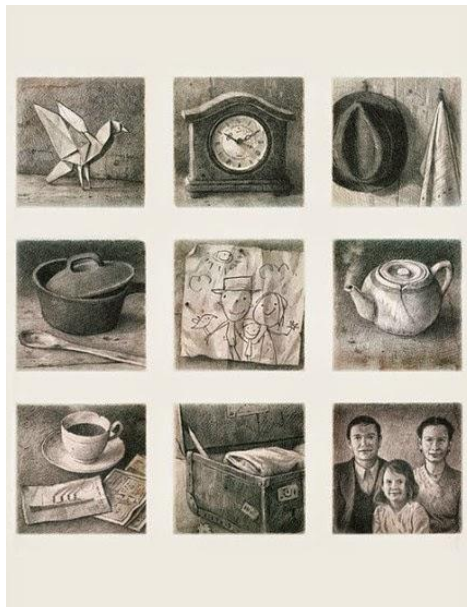
Figure 6.

All most of all interviewee could infer the setting through panels. The luggage was a symbol of departure. Interviewees from teenagers group considered that the drawing was drawn by his daughter. The drawing described a happy family because people were holding hands and smiling. Interviewees from adults group (aged 24 and 31) believed that this family might not rich. Broken household stuff and fewer toys represented their poor living conditions. However, they enjoyed their family life and love each other. Interviewee F (aged 11) comprehended **figure** 6 with his personal opinion. He thought that the teapot was broken by the daughter.

4.1.6. Tone

Shaun Tan applied a sepia-tone in each scene to give the drawings a warm and antique feeling. He changed his realistic graphite drawings to various shades that depended on the context and certain atmosphere. Warm tone or cool tone could provide a variety of various feelings to an image.


Figure 7.

The researcher showed **figure** 7 and **figure** 8 to interviewees for comparison. **Figure** 7 appeared in the first chapter. The protagonist planned to leave his homeland for seeking better prospects. His wife was helping him to pack a suitcase and it was a symbol of departure and they were holding hands. This scene used a cool tone to convey a sad and fearful atmosphere. On the other hand, **figure** 8 depicted a reunion that the protagonist was able to live with his family into a new, fantastic, surrealistic country. He conquered the challenges imposed over him in the new country. This scene

used a warm tone to deliver a hopeful atmosphere for the assuring happy ending. They tended to be hopeful and confident about the future.
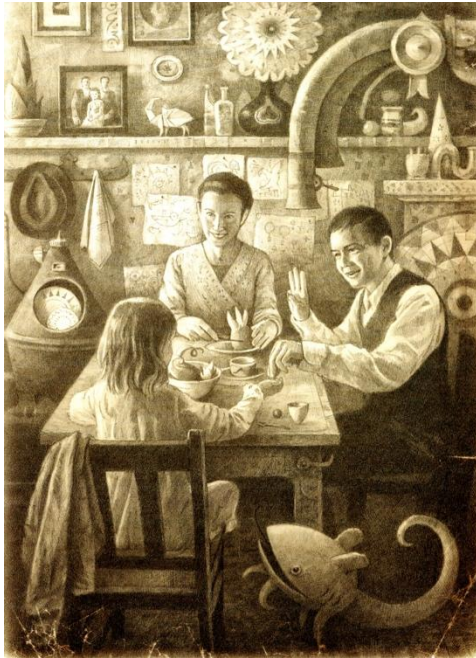
Figure 8.

All interviewees pointed out the relationship between tone and context. They all agreed that **figure 7** represented a sadness of departure because of a cool tone. **Figure** 8 indicated a joyful scene in warm tone.

4.1.7. Refiner

Figure 9 conducted by three panels which were zooming on information. Refiner modified the panel with added focus. In the first panel, it focused on a character's body movement and provided an overview of the event. The subsequent panels were zooming on the character's face and eye. The last panel mainly focused on the fire shown in his eye. This scene was narrated the character's memory, describing his encounter and recalling about his pity. A flashback of the character

attracted readers' attention, and they may eager to know further information and follow the storyline.

Figure 9.

These three panels were zooming in for a close-up of a character's facial expression and his eye. All most all interviewees focused on the eye because the fire is shown. They were eager to read the next page to get more information. An interviewee from children group had a difficulty to comprehend the content of the last panel. Interviewee F (aged 11) could not recognize the fire and he thought it was blood and sclera. The eye reflected what the character saw and the next page showed about a burning city and the city was invaded by the monstrous giants.

4.1.8. Perspective

Figure 10 and 11 used perspective to present a linkage between the power relationship and dimension of subjects. **Figure** 10 narrated a family was on the way to the train station and it depicted an overview of a city. The family viewed from above tend to make them look weak and tiny. Also, they were the smallest elements in this scene. In contrast, everything looked magnificent except the family. The unknown monsters, the buildings, and the shadows were more majestic.

Figure 10.

Most interviewees considered that the city was surrounded by huge monsters with a heavy atmosphere. Only interviewee A and D (aged 24 and 18) focused on the family. Compare to the city, the family was the smallest part of the scene. The monsters destroyed all the happiness and brightness of the city. The family was hopeless and full of worries. On the other hand, interviewee E and F (aged 31 and 11) mainly focused on the monsters. Interviewee F from children group had a unique opinion on the scene. He thought that the monsters were adorable and it was a delightful atmosphere. Interviewee C didn't realize the family emerged in the scene.

Figure 11 conveyed a mother and daughter who were going home after the father left. They were in a lower position in the scene. They looked steadily and intently to the unknown monsters and imposing shadows. The buildings and the monsters viewed from below makes them look more intense and tremendous.

Figure 11.

Five interviewees claimed that they were looking at the monsters in the sky and they felt hopeless and worried about this monstrous scenario. They had no idea how to survive without the main character. Only interviewee B (aged 11) mentioned his conjecture about the father. He believed that they were looking at the front in order to see a boat which carried the father and other passengers. They hoped the father could come back soon.

4.1.9. Framing

A mono panel was the smallest panel. It framed limited information that the author desired the readers to realize from the scene. In **figure** 12, mono panels provided a close-up of an event. The panels depicted what people did when they arrived at the new land.

Figure 12.

A macro panel included numerous activities or objects involved in the situation. **Figure** 13 provided an overview of the event that newcomers were carrying their suitcases and queue up for arrival.

Figure 13.

Figure 14 was a large panel and mainly presented a landscape. An amorphic panel was used in **figure** 14 to depict the larger scene or environment of an imaginative and fantasy country.

Figure 14.

All the interviewees showed their understanding of the function of mono panels. They realized that the mono panels focused on what people do and the process of the event. Five participants could point out why the author use the macro panel in this situation. Only four participants realized the function of amorphic panels. Amorphic panels showed the urban landscapes in order to describe a surreal country.

4.1.10. Conclusion

Interviewee completely understood the content or the use of visual narrative then put a "✓" in a box. Interviewee partly understood the content or the use of visual narrative then put a "✗" in a box. Interviewee was not able to understand the content or the use of visual narrative then put a "⃠" in a box.

Visual narrative	Children group (aged 10.5 to 11)	Teenagers Group (aged 16 to 18)	Adults Group (aged 25 to 31)
A-Conjunction (**Figure 3**)	✗ ⃠	✗ ✗	✓ ✓
A-Conjunction (**Figure 4**)	✗ ✓	✓ ✓	✓ ✓

E-Conjunction (**Figure 5**)	✓✓	✓✓	✓✓
S-Conjunction (**Figure 6**)	✗✓	✓✓	✓✓
Tone (**Figure 7**)	✓✓	✓✓	✓✓
Tone (**Figure 8**)	✓✓	✓✓	✓✓
Refiner (**Figure 9**)	✓✗	✓✓	✓✓
Perspective (**Figure 10**)	✗✓	✗✓	✓✓
Perspective (**Figure 11**)	✗✓	✓✓	✓✓
Framing-Mono (**Figure 12**)	✓✓	✓✓	✓✓

Framing-Marco (Figure 13)	✓✗	✓✓	✓✓
Framing-Amorphic (Figure 14)	✗✗	✓✓	✓✓

Table 4.

4.2. Discussions

4.2.1. A relationship between age and comprehension of visual narratives

Age and reading experience will affect readers' comprehension. In this research, adult participants demonstrate their capability of understanding of several visual narratives. They completely understand the meanings conveyed by the images and realize the author's consideration of using particular visual narratives. Adult participants decode the illustrations and plots to infer further information, setting, context, and emotion. They could notify the nuances in the scenes and gained deepest insights into for The Arrival. Therefore, they have similar answers and opinions about the book. Graphic novels involve various visual signs or symbols in graphic novels. It seems that specialized knowledge or others' instruction is required for reading, analyzing and interpreting the visual signs (Jimenez & Meyer, 2016). Only adult participants point out the protagonist's social class and economic status because they own specialized knowledge of poverty. To compare with other age groups, no one tries to mention their financial aspect or living condition.

Adult participants can comprehend all the categories of visual narratives in The Arrival. Therefore, they are fascinated by the protagonist's circumstances and sentiment. In addition, they comprehend the decisions that the protagonist make. Eventually, an individual's perception and interpretation of visuals lead to specific emotional and cognitive responses (Pantaleo, 2018). The author uses various symbols to portray his ideas and the adult participants can infer the meaning of the symbols. Figure 15 portrays the giants are attacking a city and inhabitants of the city are the smallest elements in the scene. Adult participants try to infer what is the Giants' representation. They consider that giants represent a group of people with ascendants and they exploit and oppress the inhabitants.

Teenager participants have a few misunderstandings but they are able to comprehend the visual narratives and the story generally. They faced some difficulties in comprehension when perspective or A-Conjunction emerge. When they try to comprehend the images, they interpret it with their own preference. Sometimes, they have a superficial understanding of the scene. Interviewee C (aged 16) is able to decode from the protagonist's facial expression to realize his emotion. However, interviewee C cannot find out the linkage between the setting for an event and context.

Figure 15.

On the other hand, children group faces some difficulties to understand the story. In some situations, they can not comprehend the setting, atmosphere, and context of the scene through visual narratives. They have a weak understanding of some visual narratives, including A-Conjunction, S-Conjunction, refiner, perspective, macro panel and amorphic panel. They often have some misunderstandings and feels confused. When they read The Arrival, they tend to add their thoughts or imagination, for instance, a child participant (aged 10.5) considers or imagine a new plot for the story. According to Kress (2010), the development of children' visual abilities and their comprehension of the insights for meaning-making will affect children's capabilities to engage in transduction. When the illustration portrays a familiar scenario, children easily link their personal experience or feeling into the story. Therefore, they reinterpret the story differently and differ from the older reader. This book activates the imagination of the younger readers and they reinterpret the story in a different way.

There are some differences between different age groups when they comprehend The Arrival. Obviously, adult participants have the ability to understand the visual narrative of the book and are an advanced reader. Teenager participants demonstrate their capability of understanding as an

intermediate reader. Children participants have some misunderstandings and they are beginner reader. According to Georgiou and Das (2106), skilled comprehenders compare with less skilled comprehenders that they are often to revise their reading behaviors to reading objectives. It is because they can hold objects for reading in mind. In this research, adults are skilled comprehenders so they are able to nuance the setting, emotion, and context. Therefore, they gain deep insights into the story.

4.2.2. The advantages of visual narratives

Visual narratives can help the reader to comprehend conceptual meaning and information behind the scene. E-Conjunction and tone are simple so participants in different age groups can understand the meanings of the scene. A tone is a universal visual narrative and is used more often in The Arrival. It can engage the reader's attention and create various atmospheres through changing the tone. In general, different visual narratives have specific usage and function. Visual narratives are used to convey meaning and engage readers.

Chapter 5: Conclusion and Recommendation

5.1. Conclusion

As a visual arts teacher, there is a strong relationship between teachers' subject knowledge and how their pupils are gaining an understanding of visual arts. Therefore, learning new forms of art and trend can improve teaching performance. A graphic novel is a new form of art that integrate with art, literature and creative expression. A graphic novel is a book that tells a fictional story through illustrations as opposed to traditional novels. An illustration is a key that connects events and story in a graphic novel. This research can provide a reference to lead people to develop their own graphic novel. This study can offer useful information or guideline for the author and student to understand visual narratives. It can enhance the awareness of visual narratives. Furthermore, the author can aware which visual narrative technique is most popular and suitable.

A graphic novel is different from a traditional novel that mainly uses illustration to tell a story. Thus they can be enjoyed by children and adults alike without language barrier or other restriction. People can easily build confidence with beginner or unwilling readers and graphic novel benefits to visual thinkers. Wordless books allow various ways to be read. Readers are inspired by the illustration and interrupt a new story every single time. Visual narrative is necessary that replaces texts to depict different plots and storyline efficiently. However, sometimes readers might have some misunderstanding when they read the book. Unlike a traditional novel, no text will exist. Readers need to use their nuances in order to find out the details and information. They are required

to decode the visual narratives and infer the context. This research finds out that older readers' performance of comprehending The Arrival is better than younger readers. They are able to gain deep insights into the story and children readers will comprehend the scene with their imagination.

5.2. Recommendations

There are some recommendations for people who desire to create a wordless graphic novel and visual arts teachers. Wordless graphic novel authors are suggested to clarify the function of each visual narratives in order to establish a consistent story structure. Different visual narratives can bring specific and beneficial effects on a conveyance of conceptual ideas. Also, authors need to consider the age range of their target readers. In this research, it finds out that there is a link between the reader's comprehension and visual narratives. For instance, E-Conjunction and tone benefit of comprehension and universal. Thus, the author can apply these visual narratives to convey meaning if readers are children. These can assist readers to understand the story. A tone is the most common visual narratives and it can be used to change the scene or atmosphere. In addition, readers in different age groups are able to comprehend and draw into the story. The tone is suitable for emphasizing the authors' ideas. E-Conjunction can draw readers' attention to each panel because of the individuation. It can add focus to the scene. Visual narratives can assist readers to comprehend the meaning instead of words. To create a wordless graphic novel require authors to attempt different visual narratives.

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Appendix 1: Transcripts

訪問日期：8/03/2019

受訪者 A

年齡：24

性別：女

R：你用左幾多時間睇呢本書？

A：唔……大概 15 分鐘左右。

R：你睇呢本書嘅時候係一次過睇定分開幾次睇？

A：我係一口氣睇完本書。

R：請問你當時嘅開讀環境係點樣？

A：我係屋企個廳到睇，都幾寧靜。

R：你鍾唔鍾意呢本書？點解呢？

A：我鍾意啊，呢本都俾左人好多幻想空間，因為係無字嘅，同埋呢個虛構嘅世界、文字，所以要去估下發生緊咩事，同埋主角表情嘅變化，都好吸引。

R：你最鍾意本書嘅邊一個情節？

我最鍾意最後個一部分，係講個男人收到佢家人寫俾佢嘅信，表情由本身好唔開心，變到好開心咁，係天空見到嗰個飛行工具啦，之後佢嘅家人降落呢個新城市，佢地終於係呢個新城市到重聚，之後仲係到呢到落地生根，一個開心嘅結局（Happy Ending）。

R：你認為作者想透過呢本書帶出咩訊息？

A：唔……我諗表面嚟講，就係丈夫為家庭奔波,去到另一個城市，本身嘅城市比較灰暗,所以佢去另一個城市尋找生機。咁係過程中，個男人遇到唔少挫折,最後帶埋家人去新嘅城市生活。（翻

書）同埋有一個地方好奇怪,呢到好似講緊小人國咁，我諗佢係將呢啲小人比喻為社會入面卑微嘅人,受到其他人嘅壓迫。

R：而家呢一部份，我會睇書入面搵一啲圖片出來,睇下呢幅圖嘅重點，睇下畫面所表達嘅氣氛、情感、或者對之後故事發展嘅影響等等，你可以睇番本書嘅前文後理。

A：好啊

R：咁我哋首先睇咗呢一幅圖先，第一個 chapter 既第一頁，你認為你幾幅細圖表達緊啲乜嘢？

A：我第一眼望呢幾幅圖嘅時候，會首先睇左中間個幅佢個女畫嘅全家福，同埋右下角嗰幅全家福，同埋個茶壺同杯都好殘舊，所以我諗應該佢哋嘅背景都比較貧窮,仲有左上角個幅摺紙，我諗佢代表某啲嘢,因為佢之後都會變成其他物件,好似動物咁。

R：之後我哋睇下呢幅圖，你覺得呢幅畫表達緊啲乜嘢啦？

A：佢哋係一對夫妻,丈夫準備遠行，妻子係度幫佢收拾行李，兩個人嘅表情都係好悲傷,兩個人嘅手都疊埋一齊，睇得出佢地唔捨得對方。

R：之後就係呢幅圖，你覺得呢幅畫表達緊啲乜嘢，氣氛係點啊？

A：呢幅畫嘅氣氛好懸疑同不安，顯得呢一家人好渺小，個城市比怪物包圍，感覺好沉重。

R：之後呢幅圖，講佢地送走左爸爸之後，你覺得呢幅畫嘅情感係點啊？

A：呢幅畫顯得呢對母女覺得好無奈，佢地做唔到啲乜嘢去改變。

R：之後我哋睇下呢三幅圖，你覺得呢幅畫表達緊啲乜嘢啦？

A：呢三格圖畫 Zoom in 咗個男人嘅表情同隻眼，見到佢眼入面有火，之後都無諗過後面發生的事咁出人意表，吸引我想繼續睇落去，睇下之後發生咩事。

R：之後我哋睇下呢幅圖，你覺得呢幅畫入面佢做緊咩，有咩感受啊？

A：我諗個男人係一間工廠入面做品質檢測嘅工作，睇得出佢並唔鍾意同享受呢份工作。

R：之後我哋睇下呢幅圖，你覺得主角當時嘅情感係點，佢動佢站你聽佢做緊咩？

A：我諗佢當時入境後，俾人分類緊因為見佢衣服上面被人貼着好多標籤（label），好似好感

慨，因為佢嘅表情係好無奈同不明白發生緊咩事，之後拎左張全家福出嚟講述佢嘅經歷，應該係

同人解釋緊點解佢會嚟到呢一個新的城市。

R：呢幅圖，你覺得呢幅畫表達緊啲乜嘢啦？

A：呢幅反映佢地一家人送丈夫離開呢個城市。

R：對比呢兩幅圖，你覺得有咩分別？

A：對比呢兩幅畫，可以睇得出有好大分別，係一開始嘅呢一幅，顏色比較好灰暗同冷色調，睇

落去比較傷感同埋會有事情發生，另一幅嘅顏色比較溫暖，佢哋嘅表情亦都比較開心。

R：之後我哋睇下呢幾幅圖，你覺得唔同大小嘅格仔係本書入面有咩作用？

A：呢啲最小嘅格子框架，我覺得係畫緊同樣係有另一個城市嚟到呢個新城市嘅人。呢啲比較細

嘅框框,講緊人物嘅動作同埋流程，中間嘅框框好似拉遠鏡頭，俾人睇到大圍環境。而呢啲最大嘅

框，一嚟可以呈現個景色，兩嚟好似一個間場嘅作用。

R：訪問完成喇，唔該晒！

A：唔洗客氣！

訪問日期：8/03/2019

訪問時間：

受訪者 B

年齡：10.5（小五）

性別：男

R：你用左幾多時間睇呢本書？

B：唔……大概 15 分鐘左右。

R：你睇呢本書嘅時候係一次過睇定分開幾次睇？

B：我係一口氣睇完本書。

R：請問你當時嘅開讀環境係點樣？

B：我係屋企到睇，安靜環境。

R：你鍾唔鍾意呢本書？點解呢？

B：一半一半，因為有一半鍾意嘅係因為我鍾意睇科幻、恐怖嘅書，另一半唔鍾意係因為本書個

意思有啲難明啊

R：邊到難明啊？

B：好大幅嘅圖片嗰到，就有啲難明，唔係好明白。

R：咁呢本書有邊一個情節你係鍾意同吸引㗎?

B：（翻書）就喺呢度，有啲觸手怪侵襲城市，啲人就好驚咁全部走曬

R：咁睇完呢本書之後，你認為嗰作者想透過呢本書講啲乜野？

B：我覺得係講緊雖然生活好艱難，不過一個人係平地唔會留低足印，不過係泥濘度行就會留低

足印，應該係呢個意思掛。譬如一啲人生平無咩特別嘅事蹟，好平淡咁過，而另一啲人經歷過一

啲辛苦嘅事，就會得到值得嘅回報。

R：咁俾返書入面一啲圖你睇，首先係呢幅，咁你覺得呢幾幅圖加埋一齊係想暗示乜野？

B：暗示後面嘅故事將會面臨分別，同埋一啲比較悲慘嘅事情，因為啲顏色，係講一家人。

R：下一幅圖，動作呢幅圖嘅氣氛係點樣？或者你會諗到啲咩？

B：係一個比較傷心，因為呢個丈夫要去遠行，之後太太就幫佢收捨行李，之後佢地臉都係帶著痛苦同埋面無表情。

R：咁呢一幅入面嘅關係點？

B：呢家人關係好親密，因為佢地好似俾一隻怪物跟住佢地，但佢地一啲都唔驚，因為有其他家人係身邊陪住。

R：咁呢一幅你有冇留意到啲細節係邊到啊，講緊故事嘅邊一個部分？(perspective)

B：講緊故事入面分別嘅情節，個氣氛好沉重。

R：呢一幅係媽咪同個女返嚟，咁你覺得佢到個感受係點啊？

B：覺得佢地好盼望個丈夫同爸爸快啲返嚟，望緊前面，可能嗰個位可以見到一啲遠方，可以見到佢丈夫係架船到返黎。

R：跟住剩係睇呢三幅，咁係覺得做緊啲乜野，發生咩事？(refiner)

B：可能佢突然俾啲突然出現嘅鬼怪怪物嚇親，呆左係到

R：如果你睇返前面同後面，你覺得隻眼想講咩啊？

B：覺得隻眼就係好似一塊鏡咁，將佢望緊嘅野反射過嚟，俾大家睇下佢前面嘅係啲乜野。

R：跟住就去到呢一版，你就剩係睇佢嘅動作，你覺得佢係邊到，做緊啲咩，有咩感受啊？

B：呢個主角係一個工場入面，將一啲有瑕疵嘅貨品掉入去一個管到，重新製造，感受係好辛苦。

R：你觀察佢嘅動作，點解佢會係嗰到，係嗰到做緊啲咩呢？

B：佢覺到有啲煩惱，因為佢係到撓頭，同埋係到低頭諗緊野，同埋開始掛住屋企人，佢係到話緊俾讀者聽佢嘅心情，而且係佢身上貼左唔合格嘅證書。

R：睇呢兩幅嘅顏色嘅分別，同埋你覺得個氣氛有咩分別？

B：我覺得呢（A）幅就比較悲慘嘅，丈夫就收捨緊行李，妻子就幫丈夫一齊執，（B）幅就係佢地一家人好溫馨咁再聚埋一齊，好開心，（A）一個比較暖色，另一個（A）冷色。

R：呢啲咁細格嘅圖，你覺得作者想透過佢講咩啊？

B：可能佢想表達，一啲人一出生就生活係貧窮同痛苦中，要我地多多關心佢。

R：去到呢有細格，同大格少少嘅圖，你覺得佢地有咩分別啊？

B：我覺得內容呢佢地由一架郵輪去到佢地準備去嘅新城市，係場景嘅轉變。大格少少嗰個就係講緊佢地排隊入去擠迫嘅情況。

R：咁呢啲最大格嘅圖片，佢係本書入面有咩作用呢？

B：主要負責講嗰個城市嘅外貌。

訪問日期：09/03/2019

訪問時間：

受訪者 C

年齡：16 (中五)

性別：女

R：你用左幾多時間睇呢本書？

C：唔……大概 13 分鐘左右。

R：你睇呢本書嘅時候係一次過睇定分開幾次睇？

C：我係一次睇完本書。

R：請問你當時嘅開讀環境係點樣？

C：我係咖啡廳到睇，都幾靜。

R：你明唔明白本書嘅內容？

C：有啲唔明白，每一頁都睇得明，但將佢地連埋一齊就會唔知講啲咩。

R：咁你鍾唔鍾意本書？

C：都幾鍾意，因為有啲動物，同埋我諗佢係講親情，個主角好似好辛苦咁想搵返啲屋企人，所以都幾好睇。

R：咁你最鍾意呢本書嘅邊一個情節啊？

C：我最鍾意有隻動物幫佢主人拎左頂帽落嚟，因為個圖畫應該係講個主人要返工，跟住隻動物拎左頂帽俾佢戴，個隻動物好得意，原本隻動物同主人係唔識嘅，不過一齊住之後，就日久生情，感覺都幾溫馨。

R：你覺得呢本書想帶出咩訊息啊？

C：我覺得係講重視家人，因為有幾幕係講緊打仗，有好多火咁，個爸爸好似同屋企人失散左，但兩邊都好努力想搵返大家，所以我諗本書係想講親情，要重視家人啊。

R：咁而家呢一部份，我會睇書入面搵一啲圖片出來,睇下呢幅圖嘅重點，譬如第一幅，你睇佢嘅動作，你覺得佢想做咩，或者當時有咩感受，面對緊邊個啊？

C：佢當時應該係好惆悵，因為佢好似同對方溝通唔到，我覺得佢係想搵屋企人嘅，佢就不斷咁問人有冇見過個啲人，但嗰啲人又見唔到啦，又好似溝通唔到，個語言唔同，溝通唔到咁樣。

R：下一幅，係呢幅圖入面，佢係做緊咩野，個主角有咩感受？

C：佢感受應該係無聊，因為好似重重覆覆啲動作，跟住好似做緊工廠打工，係咁掉啲野落去個桶到，好無聊咁。

R：呢一幅入面佢地嘅關係係點樣，有咩關係，氣氛係點樣？

C：關係應該都幾親密，因為見佢到拖哂手一齊行，但氣氛都應該沉重，因為黑白啲，同埋後面有個影，有條龍嘅尾跟住佢地，可能個城市已經唔安全，要離開呢到。

R：跟住我地去下一幅，呢啲細圖有咩訊息可以話你知呢，你會理解到啲咩？

C：應該係一啲日常嘅用具，好似帽同鬧鐘，但個行李應該就係要離開，之後中間呢幅畫就係一家人拖哂手，所以關係應該幾好。

R：跟住比較呢兩幅有咩唔同？

C：首先 **(B)** 後面個幅一定開心好多，因為見屋企人已經係返哂到，跟住對比 **(A)** 前面就係收拾哂啲嘢準備離開，嗰個爸爸媽媽都冇笑容，但 **(B)** 後面個幅就三個都有笑容，同埋隻動物都係到，應該係重逢之後好開心，呢幅係光好多，前面係暗好多， **(A)** 所以應該係好光明。

R：跟住就係呢三幅圖，你覺得佢嘅動作同埋之後會發生咩事？

C：佢應該好驚訝，佢眼入面有火，就係佢眼前面個城市著哂火，有個敵人侵入，焦點會放係右邊個幅圖隻眼到，因為我諗緊佢前面咁驚訝係做咩啦，原來後面佢見到火。

R：跟住呢幅，你覺得個氣氛同情感係點啊？

C：氣氛係成個城市好緊張，因為有條龍係到入侵咁，跟住好似好黑暗冇曬所有嘅開心快樂，因為我見成件事都比較暗，條龍好似貫穿整個城市街道咁，所以當時所有人都應該好驚啊。

R：你有冇留意到入面個家人啊？

C：睇嘅時候見唔到。所以個焦點放在係條龍到。

R：跟住呢幅係送完爸爸之後，咁你覺得佢地望緊邊，當時嘅感受同氣氛係點？

C：應該係送完爸爸之後，見到嗰條龍，擔心條龍會唔會襲擊到個爸爸，個顏色應該都係好黑暗好驚啦，同埋剩係影個背影，好似朱自清《背影》，又係有啲憂愁，掛住爸爸，或者佢地會諗冇左爸爸之後，佢地生唔生存到，就有啲惆悵，掛住爸爸咁。

R：你覺得作者想透過呢啲唔同大細嘅格仔，重點會放係邊到？

C：我覺得細個嗰啲，係想講細節，前面上船嘅人上船嘅情況，好似全部人都好急住上船，推推搡搡咁，然後下面嗰張係啲肯排返隊嘅情況，大嗰啲可以睇到個社會充滿返希望。

訪問日期：09/03/2019

受訪者 D

年齡：18 (中六)

性別：男

R：你用左幾多時間睇呢本書？

D：大概 10 分鐘左右。

R：你睇呢本書嘅時候係一次過睇定分開幾次睇？

D：我係一次睇完本書。

R：請問你當時嘅開讀環境係點樣？

D：我係咖啡廳到睇。

R：你鍾唔鍾意呢本書啊？

D：一般，因為有啲位唔係好明，有時個別人物嘅回憶我睇得明，但有時有啲圖畫唔係好連貫。

R：你最鍾意邊一個情節啊？

D：有一幕係佢同家人重逢 (妻子同女兒剛剛降落，與主角擁抱)，最深刻係呢一幕。

R：咁覺得作者想用呢本書去講咩訊息？

D：呢個故事嘅男主角因為家鄉發生左一啲事，所以要離開，但具體發生啲咩，我唔係好睇得

明，我睇到佢經歷左好多困難，終於可以同家人重逢，係我角度睇就係家人好重要。

R：跟住我就會俾幾幅圖片係睇下，你覺得佢當時係邊到，做緊乜野，點解會有呢啲動作呢？

D：我諗佢當時係好想返屋企，但係因為語言不通，所以好困難，個主角係好無奈。

R：呢幅圖個主角係邊到，做緊乜野，有咩感受？

D：應該係類似係工廠嘅地方做野，好無奈同辛苦

R：咁呢一幅你覺得佢地個關係係點樣，做緊乜野？

D：呢一幅我記得係開頭，城市發生左一啲事，所以呢家人佢地要離開，我諗佢地關係好好，因為佢太太俾左幅全家福佢放係行李到。

R：跟住呢幾圖你會聯想到咩，或者個故事係講咩？

D：呢幅圖見到鬧鐘同茶壺有啲家居日常用品，講緊原先一個好普通嘅家庭，個幅畫應該係個女畫嘅，好融洽。

R：比較呢兩幅，同埋點樣帶出個背景係點樣？

D：呢一幅好明顯係比較哀傷，因為個色比較灰啲，呢幅顏色就灰茫茫，好似陰天咁，個妻子應該係交幅相俾個老公，所以就比較分離哀傷啲。呢一幅就比較溫馨啲，因為一齊坐係到，同埋個個都笑緊，好溫馨，呢個就好似出面有個太陽陽光啲咁。

R：呢三幅佢嘅表情係點，同當時發生緊咩？

D：呢三格就逐格逐格放大，就回想緊啲野，表情係皺緊眉頭，所以我諗係回想嘅啲野，個焦點係放係隻眼，後面應該係佢嘅回憶片段。佢個感受係好驚。

R：呢幅你覺得個氣氛點樣同焦點會放係邊？

D：呢幅我記得係開頭，會放焦點係呢家人到，因為個城市好多災難有條龍係到，所以焦點係佢地走嗰到，個家人應該好驚好唔開心。因為個城市冇咩人，好冷清，得佢地係到走。

R：跟住呢幅係送完爸爸走個一幕，你覺得佢地望緊邊有咩感受？

D：佢地應該好擔心之後會點，因為冇左爸爸。

R：作者用呢啲唔同大小嘅格想表達咩？

D：細格應該係講唔同人當時做緊咩，逐個逐個描寫，中間大格少少個啲講緊排隊嘅情況，有幾多人好似主角咁，周邊嘅環境。大格係想俾我地睇主角去到嘅城鎮係點樣，仲有主角當刻嘅位置同心情，呢幅係見到希望，象徵太陽。

訪問日期：09/03/2019

受訪者 E

年齡：31

性別：男

R：你用左幾多時間睇呢本書？

E：大概 30 分鐘左右。

R：你睇呢本書嘅時候係一次過睇定分開幾次睇？

E：我係一次睇完本書。

R：請問你當時嘅閱讀環境係點樣？

E：我係屋企到睇。

R：你鍾唔鍾意呢本書啊？

E：都鍾意嘅，因為世界嘅設定好有趣，同我宜家身處嘅世界好唔同，所以就鍾意同有趣。同埋本書雖然無字，但都不至於好難明，雖然有啲地方都唔係好明。

R：你有邊度唔明白？

E：都有好多地方唔明白，例如佢點解要掉底老婆仔女去第二度，係要拯救嗰度定點，中間都有好多地方唔明白，不過唔係好記得。最尾，又點解佢老婆仔女會去左佢嗰邊，點樣去呢，咁我又唔知。

R：你最鍾意邊一個情節啊？

E：我最鍾意佢有個情節係要去一個地方，要搭船嘅，不過我唔知點解佢要去呢個地方，上左船之後就遇見個女人，咁個女人就同佢講左一個好悲慘嘅情節，就係佢好細個嘅時候想讀書，但俾

人逼左去做工，咁佢為左要逃出呢個環境，就離開左呢個地方，就搭船去左唔知邊啦，我覺得係喺本書入面主角同其他人有一個好深嘅交流。

R：咁覺得作者想用呢本書去傳遞訊息？

E：我覺得係，雖然中間唔知發生咩事，但係佢去到最尾都係同返屋企人一齊，我覺得作者係想講無論以前幾咁惡劣嘅環境同埋現在安定嘅環境，屋企人都係最值得重視嘅，同埋屋企人點都係唔會離棄你。

R：跟住我就會俾幾幅圖片係睇下，你覺得佢當時係邊到，做緊乜野，點解會有呢啲動作呢？

R：首先呢幅，你覺得佢係到做緊啲咩啊，佢嘅感受係點樣

E：佢啱啱入境嘅時候，俾人又量耳又量眼，睇下你有咩唔合格之類，咁佢去到呢個新嘅地方，我覺得佢同人傾緊計，面對面傾緊計，但可能言語不通，佢唔知佢講咩嘢，佢一路講一路講，就算用埋幅圖幅相，都表達唔到俾人知佢嘅感受，所以佢最尾覺得好沮喪，並且覺得好焦慮。

R：下一幅，你覺得佢係到做緊乜嘢，同有咩感受？

E：呢個係間工廠裡面，有條運輸帶不斷有好多不同嘅產品運緊去不同嘅地方，咁佢要揀邊啲差嘅產品掉落個罅到，做緊 QC（品質檢測），佢嘅肢體動作話俾我知，佢覺得呢份工作好沉悶。

R：跟住呢幅圖，你覺得佢地嘅關係點樣啊？

E：我覺得佢地嘅關係打風都打唔甩嘅，如果唔係有啲咩事，個爸爸都唔會走左去第二度嘅，可能係因為要逃避嗰個好恐怖好似龍嘅物體，或者要搵啲解決方法，所以先會走左去。佢地好驚呢個環境，佢唔知發生緊咩事，雖然佢見到咁恐怖嘅野但佢唔知係咩黎嘅，覺得好驚。

R：你覺得呢幾幅圖加埋個作者係想講啲咩，俾到咩訊息你？

E：佢地唔係好有錢，甚至可以話係窮，但係就算好簡單嘅生活，佢地都覺得好享受，好享受係呢個家庭生活，唔需要好豐盛嘅物質，因為佢地所用嘅家具都係破破爛爛，甚至個細路都冇咩玩具啊，得隻紙鶴仔咁，咁就係佢一個玩意啦。

R：呢兩幅圖比較，你覺得有咩唔同啊？

E：呢一幅就係佢老婆同佢一齊執嘢準備搭車，離開呢個有龍嘅地方，咁佢成家都好唔捨得個爸爸走嘅，臨別嘅時候都依依不捨嘅，咁呢幅呢就會一家人再一次團聚，成件事尤其個光暗嘅對比，咁呢幅就光好多，都凝造出一個較溫馨又陽光嘅氣氛，觀察到佢三個連隻寵物都笑緊，係一個好溫馨嘅場面。

R：咁就剩係睇呢三幅，你個焦點會放係邊，佢個表情係點同有咩感受？

E：佢個表情係好驚，好恐懼，本身有啲嘢要講，但俾啲嘢驚嚇到佢，因為佢似乎見到要奪走佢生命嘅嘢，所以佢就好驚。我個焦點會係佢隻眼睛到，因為剩係係隻眼睛先了解到佢見到啲乜嘢，佢之後會見到啲會殺人嘅巨人。

R：之後呢幅圖嘅氣氛係點啊？

E：呢幅圖嘅氣氛係非常之陰暗，因為俾一啲唔知係龍定植物嘅物體籠罩住成個城市，條街係無人嘅，我相信個城市入面嘅人唔係走左就匿埋哂係屋企，好驚，亦都令到個氣氛係陰陰暗暗咁。我個焦點係條龍到。

R：呢幅個氣氛係點啊，佢地望緊咩？

E：呢幅圖個對母女送完佢爸爸之後，翻到屋企，眼見依然俾條龍籠罩住成個城市，覺得好絕望唔知點算好，都係翻屋企避一避好。個氣氛都係死寂一遍，好似死城咁，佢地望緊條龍。

R：個作者點解要用唔同大小嘅格仔，想表達咩？

E：細嘅格仔就係好重點表達緊個人物係入面做緊咩，如果幅幅都係大格仔，就 focus 唔到佢個過程係點，個格仔係代表緊個流程係點。中個幅就係講緊成個環境係點，大嘅就係講緊，一嚟係需要用嚟講個城市嘅宏偉，同埋有啲奇怪嘅大雕像，唔用咁大格畫唔到個層次出嚟，同埋最主要係用一個大嘅篇幅嚟畫個層次感同距離感。

訪問日期：10/03/2019

訪問時間：

受訪者 F

年齡：11 (小五)

性別：男

R：你用左幾多時間睇呢本書？

F：15 分鐘。

R：你睇呢本書嘅時候係一次過睇定分開幾次睇？

F：分開左兩次。

R：請問你當時嘅閱讀環境係點樣？

F：屋企。

R：你鍾唔鍾意呢本書啊？

F：少少鍾意，因為好悶，啲顏色好單調。

R：你最鍾意邊一個情節啊？

F：嗰個男仔見到個隻怪獸，佢地啱啱見面嘅時候，因為隻怪獸好得意。

R：咁覺得作者想用呢本書去傳遞訊息？

F：嗰個男仔見到個隻怪獸，跟住個隻男仔嘅怪獸就搵到個女仔嘅怪獸，跟住個男仔就搵到個女

仔。唔知想講咩喎。

R：首先呢幅，你覺得佢係到做緊啲咩啊，佢嘅感受係點樣

F：佢唔知做緊乜嘢，佢覺得好無奈，因為佢撓緊頭，係一間屋入面。

R：下一幅，你覺得佢係到做緊乜嘢，同有咩感受？

F：佢將啲玻璃掉落個桶入面，係咁掉，佢覺得好悶。

R：跟住呢幅圖，你覺得佢地嘅關係點樣啊？

F：佢地係一家人，因為佢地拖住手，個氣氛係好開心。

R：你覺得呢幾幅圖加埋個作者係想講啲咩，俾到咩訊息你？

F：嗰個女仔打爛左個茶壺同埋畫左幅畫，有隻摺紙嘅鶴同埋有個鐘，有好多摺紙嘅鶴

R：呢兩幅圖比較，你覺得有咩唔同啊？

F：呢到得兩個人，之後有三個人，個男仔好似要去第二度，之後個男仔就返左嚟，第一幅圖暗啲，第二幅圖光啲，第一幅唔開心，第二幅圖係開心。

R：咁就剩係睇呢三幅，你個焦點會放係邊，發生左咩事啊？

F：有病，因為佢隻眼有好多白色同黑色嘅嘢。黑色個啲係血，白色嗰啲係眼白。呢個男仔入左醫院，但本書入面就唔係。佢個表情好驚同好驚訝

R：之後呢幅圖嘅氣氛係點啊，係個焦點會放係邊？

F：個焦點係個啲好大有刺嘅唔知乜嘢，當時氣氛好開心，因為有好多個啲唔知乜嘢，覺得好得意。

R：呢幅個氣氛係點啊，佢地望緊咩？

F：望緊個啲唔知乜嘢，覺得好恐怖，因為好暗同嗰啲乜嘢

R：個作者點解要用唔同大小嘅格仔，想表達咩？

F：因為有好多人，所以要畫大啲，咁細格係要畫當時做緊啲乜嘢，大格因為啲圖畫好靚，睇嗰啲人。