

# Visual and Multimedia Elements in Texts

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Score: \_\_\_\_\_ / 10



## Quick Review

In stories, plays, and graphic novels, pictures, stage directions, and panel descriptions are not just decoration — they shape MEANING, MOOD, and TONE. Always ask: how does the visual change what the words alone would say?

### PART 1 — READ

Read the passage. Then answer the questions.

#### A scene from "The Quiet Bookshop" — graphic-novel script

[PANEL 1 — wide shot.] A small bookshop on a rainy evening. Through the front window we can see ONE customer at a back table, a girl about eleven, ZARA, with her hood still up and a closed book in front of her. The shopkeeper, MR. ALI, leans on the counter watching her. CAPTION (above the panel): "She had been there for forty minutes and had not opened the book."

[PANEL 2 — close-up on the book.] The cover is plain blue with no title, no author. A small library sticker on the spine reads PROPERTY OF EASTPORT MIDDLE SCHOOL. A thin shadow from Zara's hand falls across the cover.

[PANEL 3 — over-the-shoulder shot of Zara, looking down at the book.] The panel is darker than the others, lit only by the small table lamp. ZARA (thought balloon, in a slightly trembling font): If I open it, then it really happened.

[PANEL 4 — Mr. Ali's hand only, sliding a saucer with a cookie onto Zara's table.] The cookie is the only bright spot in the panel. MR. ALI (off-panel, speech balloon with a soft, rounded edge): On the house. The book can wait.

[PANEL 5 — close-up on Zara's eyes only, looking up.] One small reflection of the table lamp shows in each eye, like two tiny suns coming out after the rain.

### PART 2 — PRACTICE

Use the script to answer each question. Treat the panel descriptions as part of the story.

- How does the WIDE SHOT in panel 1 affect the mood of the opening?
  - It makes the bookshop feel busy and loud, like a market.
  - It tells the reader that Zara is in a hurry to leave the shop.
  - It makes Zara feel small and alone in the shop, setting a quiet, watchful mood.
  - It shows that Mr. Ali does not notice Zara at all.



2. What does the CAPTION in panel 1 — "She had been there for forty minutes and had not opened the book" — add that the picture alone could not?
  - A. the exact length of time, which makes the picture suddenly feel TENSE instead of calm
  - B. the name of the school the book belongs to
  - C. the price of the cookie Mr. Ali brings later
  - D. the kind of weather happening outside the shop
3. In panel 2, the close-up on the BLUE COVER WITH NO TITLE AND NO AUTHOR most likely makes the reader feel that the book is —
  - A. funny and silly, the kind of book children read for fun.
  - B. old, expensive, and very rare.
  - C. common and unimportant, like every other book in the shop.
  - D. mysterious — the cover is hiding something instead of advertising it.
4. What does the LIBRARY STICKER ("PROPERTY OF EASTPORT MIDDLE SCHOOL") add to the meaning of the scene?
  - A. It tells the reader the book is being sold cheaply at the bookshop.
  - B. It hints that the book has a connection to Zara's school life and is not just any book.
  - C. It tells the reader that Mr. Ali used to teach at Eastport Middle School.
  - D. It proves that Zara has stolen the book and is hiding from the librarian.
5. How does the LIGHTING in panel 3 ("darker than the others, lit only by the small table lamp") shape MOOD?
  - A. It creates a private, almost secret mood that matches Zara's nervous thought.
  - B. It makes the reader feel that the bookshop is about to lose power.
  - C. It signals that nighttime has finally come outside the shop.
  - D. It suggests Mr. Ali has turned off the lights to be cruel to Zara.
6. What does the trembling FONT of Zara's thought balloon ("If I open it, then it really happened.") add to the meaning?
  - A. It shows that Zara is shouting the words inside her head.
  - B. It shows that Zara is angry at Mr. Ali for watching her.
  - C. It shows that Zara's thought is shaky — she is afraid of what opening the book will mean.
  - D. It shows that the bookshop is shaking in an earthquake.
7. In panel 4, the cookie is described as "the only bright spot in the panel." What is this visual choice MOST LIKELY doing?
  - A. showing that Mr. Ali sells colorful cookies at his shop
  - B. making the kindness of Mr. Ali stand out against the dark, tense moment
  - C. warning the reader that the cookie is dangerous
  - D. telling the reader that the lamp from panel 3 has been turned off



8. How does the IMAGE in panel 5 ("two tiny suns coming out after the rain") change the TONE of the ending?
- A. It changes the tone from cold and angry to warm and forgiving.
  - B. It changes the tone from happy to sad, suggesting Zara has decided to leave.
  - C. It keeps the tone exactly the same as panel 1, with no real change.
  - D. It changes the tone from dark and tense to hopeful and warm, suggesting Zara is ready to open the book.
9. Choose ONE panel and explain in 2-3 sentences how a SPECIFIC visual choice in that panel changes the meaning, mood, or tone. Name the panel and the visual element.

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10. If panels 3, 4, and 5 had NO art and only the spoken/thought lines were printed as plain text, what would the reader LOSE? Use one specific visual detail from these panels in your answer.

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# Answer Keys

<p>1 <input type="radio"/> A <input type="radio"/> B <input checked="" type="radio"/> C <input type="radio"/> D</p> <p>2 <input checked="" type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>3 <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input checked="" type="radio"/> D</p> <p>4 <input type="radio"/> A <input checked="" type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>5 <input checked="" type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p>	<p>6 <input type="radio"/> A <input type="radio"/> B <input checked="" type="radio"/> C <input type="radio"/> D</p> <p>7 <input type="radio"/> A <input checked="" type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>8 <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input checked="" type="radio"/> D</p> <p>9 <input type="text" value="See below"/></p> <p>10 <input type="text" value="See below"/></p>
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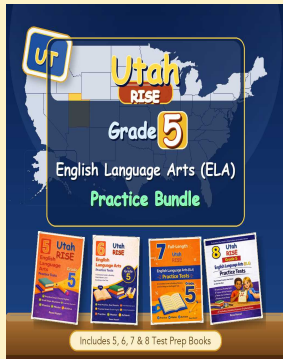
Explanations	
<b>1. C</b>	Showing one customer through a rainy window with the shopkeeper watching creates an isolated, watchful, quiet mood. A contradicts "one customer"; B is wrong — Zara is not moving; D contradicts "leans on the counter watching her."
<b>2. A</b>	Pictures cannot show "forty minutes" on their own — the caption turns a calm shot into a held breath. B is in panel 2's sticker, not the caption; C is a detail that never appears; D is in the picture ("rainy evening"), so the caption is not adding it.
<b>3. D</b>	An anonymous, plain cover signals secrecy and unease. A is the opposite mood; B reads age the visual does not show; C contradicts the deliberate close-up — the camera SINGLES it out.
<b>4. B</b>	The sticker quietly links the book to school — important context for why opening it might be hard. A invents a sale; C invents a teaching past; D leaps to theft the script never shows.
<b>5. A</b>	Lower light + a single lamp = focused, private, slightly tense — perfect match for the trembling thought balloon. B reads a power outage the script does not show; C is a small detail, not the mood point; D contradicts paragraph 4, where Mr. Ali is being kind.
<b>6. C</b>	Trembling type is a visual that turns ordinary words into a quivering feeling. A would call for big, bold type, not trembling; B invents an emotion not on the page; D reads the visual literally as a real shake.
<b>7. B</b>	A single bright object in a dark panel is a classic visual choice that highlights it — here the cookie/kindness is set against the tense darkness. A is a sales reading; C is an unsupported warning; D is a small lighting claim that misses the point.
<b>8. D</b>	"Suns coming out after the rain" is a hopeful image — the dark, tense scene lifts. A invents anger; B reverses the lift; C contradicts every visible change.
<b>9.</b>	<b>Answer:</b> Strong answers pick a clear visual element AND its effect: e.g., "In panel 3, the lower lighting ("lit only by the small table lamp") makes Zara's moment feel private and tense — without the dim light, her trembling thought would feel less serious." Other strong choices: panel 1 wide shot (isolation/quiet); panel 2 close-up on plain cover (secrecy); panel 3 trembling font (shaky feeling); panel 4 only-bright-cookie (kindness vs. tension); panel 5 "two tiny suns" (hope, lift in tone). NOT acceptable: answers that only describe the panel without naming an EFFECT; answers that pick a panel but do not point at a specific visual choice. Pick a real visual detail (lighting, framing, color, font, close-up) and say what FEELING it adds.



10.	<p><b>Answer:</b> Strong answer: without the art, the reader would lose: (1) the shift in mood from dark to bright across the three panels (the dim lamp in panel 3, the only-bright cookie in panel 4, the "two tiny suns" reflection in panel 5); (2) the trembling font that shows Zara's thought is shaky; (3) the off-panel placement of Mr. Ali, which makes his kindness feel quieter and less intrusive. The plain words alone ("If I open it, then it really happened." / "On the house. The book can wait.") would still tell us WHAT was said and thought, but not how scared, kind, or hopeful the moment FELT. NOT acceptable: answers that just repeat the dialogue; answers without any specific visual detail named. List what the PICTURES were doing that the WORDS alone do not say.</p>
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