



HOMETOWN

Written and illustrated by SHAUN TAN

RECOMMENDED FOR: Ages 10–18 years old (YEARS 5–12, UPPER PRIMARY, LOWER, UPPER SECONDARY)

GENRE: Magical Realism, Graphic Novel

THEMES: Belonging, place and identity (family, community and home), colonialism, migration and prejudice, fantasy, graphic novel, art

CURRICULUM LEARNING AREAS:

- English: Literature, literacy and language
- Humanities and Social Sciences (HASS)
- Visual Arts
- Civics and Citizenship
- Cross-curriculum Priority

NOTES WRITTEN BY: ROBYN SHEAHAN-BRIGHT

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INTRODUCTION

You need to know who I am.

What I think and how I feel.

Then you'll know why I did what I did.

From the internationally acclaimed and award-winning creator of *The Arrival* and *Tales from Outer Suburbia* comes a glorious graphic novel about belonging and identity, family and the power of 'home'.

Imagine living in a perfect world.

You have a loving family, a beautiful home and awesome friends. Everything is just as it should be. Until one day, when a stranger arrives. A stranger who looks just like you. A stranger with a troubling message ...

Hometown is a visually stunning, moving and humorous meditation on all the things that make us who we are and how we choose to live.

PLOT SUMMARY

A visitor descends from the sky, interrupting the 'ordinary' life of the narrator, a young girl who loves her family, friends and her hometown. But the visitor has come to 'rescue' her; for she is human like he is and not a 'creature' like all the others in this community. Should she go or should she stay?

BEFORE READING

- What does the title suggest about the book's contents? What does the word 'Hometown' mean to you?
- What does the cover suggest about the book's contents?

Q&A WITH THE AUTHOR

What was the inspiration behind this book?

'Many years ago, I sketched a drawing of a girl standing in a tranquil landscape, clutching a bunch of flowers close to her chest, looking anxious. The provisional title of this picture was 'girl worried that she doesn't belong'. It's an image that feels to have emerged from dreams or early childhood memories of life in an ordinary suburb, something to do with nameless feelings of mixed contentment and disquiet.

'At another time I was travelling with my family in Spain and woke early one morning to a random children's show playing on our small hotel room TV. As with many children's books, movies and TV – including those I grew up with, like *Sesame Street*, *Alice in Wonderland*, *Astroboy* – this one depicted real humans living alongside talking, non-human characters, as if this was all entirely normal. Children's fiction is often wonderful like that, accepting strangeness without the bounding explanations that adults typically crave. In this particular show, there was only one human, a girl living in a town inhabited by restless, rubbery puppets. The plot was completely incomprehensible to me, the language foreign, and it sent my travel-discombobulated mind wandering. What if this happened to be a documentary? A real situation? What if I myself had been born into such a place?

Would I accept and love things as they were, knowing nothing else, or feel that something was amiss? At what point might I ask a few obvious existential questions...maybe never. As an artist and writer, I like to think that I routinely question the nature of everyday reality, but in truth I rarely do. Like most people I'm too busy getting on with it. Maybe I don't even know what questions to ask, living in my bubble.

'It often takes an unexpected distraction (like a random foreign kids TV show) to get me thinking about anything at a deeper level. From something apparently trivial, simple questions form, notes and doodles are made in sketchbooks, and further ideas are sought through observation, research, drawing and writing. Maybe a story comes out of it. A story about a person trying to understand their place in the world.

'Such a story, in this case, connected in my mind to real-world accounts of first contact between Europeans and Indigenous cultures, particularly in the Americas. One bit of history that especially resonated for me involved Christian missionaries cutting down Haida totem poles in the Pacific Northwest in the early 1900s, something I learned of during a trip to Vancouver. It was a tragic collision of moral principles, of different world views, of different feelings of belonging and not-belonging. For the Haida, the totems expressed a deep wish to honour family identity, story and belief. For the missionaries, the destruction of the same objects felt necessary to rescue a benighted people from something considered dark and dangerous.

'Of course, in Australia we have many parallel narratives given our violent colonial past, borne of terrible misunderstanding and miscommunication between European and Indigenous people. At the core of this is a basic difference of how one understands belonging, understands humanness and our place in the universe. Sometimes those differences are impossible to reconcile and must instead be skilfully subverted. In Mexico City I learned that some Catholic churches, forcibly built over the ruins of conquered Aztec temples, contained forbidden idols in the foundations and walls, hidden there by local builders. Aztecs could dutifully worship their own gods while pretending to bow down before another. This clever subterfuge became a key element in my own story.

'I imagined a girl, about the same age as my daughter at the time, raised by unearthly creatures in an unrecognisable land, completely unaware that she is the sole human, or that her world was anything other than ordinary. Her mother is a giant, many-armed goddess, her father a sentient stone edifice, her siblings and friends an assortment of mismatched, nameless animals (all things from various corners of my sketchbooks) and life is good. Awesome, in fact. Then one day, a new creature descends from the sky, a creature who looks uncannily like herself – similar eyes, hands and voice – to tell her that she does not belong. He has a big book of answers. He wants her to follow him into the sky, to find her 'real people', but she does not want to leave behind all that she knows and loves. What can she do? This was the beginning of my story, and the long process over several years of developing the strange visual world that eventually became *Hometown*.'

What artistic influences did you draw on in creating this artwork?

'The style of the book was inspired by 19th Century book illustration, such as Arthur Rackham's *Fairy Tales of the Brother's Grimm*, with their delicate, floral linework and restrained stains of colour, and the meticulous engravings of Gustave Doré, well known for his Biblical illustrations and Dante's *Divine Comedy*. Another influence is the strange, visionary work of William Blake and later British Romanticists such as Samuel Palmer, whose painting *Early Morning* (1825) is a particular favourite.

'I think the lineage of this illustrative style, with its strong lines, dense organic detail and theatrical lighting effects, also flows into more contemporary comics and picture books I came across as a young reader, such as Jean Giraud (Möbius), Maurice Sendak, Arnold Lobel and Brian Froud, the

concept artist behind *The Dark Crystal* (1982), a Jim Henson film which had a huge influence on me as a child.

'Another film that lodged deep into my psyche at a young age was the 1973 French/Czech animated film *The Fantastic Planet* (*La Planète Sauvage*) by René Laloux and Roland Torpor, the first thing I ever saw on a VHS video tape. It has a wonderful mix of social critique and Bosch-like surrealism, being about a race of wild humans on a planet ruled by giant blue aliens (which you could actually rewind and watch again! The thrill of this is hard to imagine in a post-digital age.) All of these works share a similar heritage in their use of carefully layered pen and ink, a certain mix of old-world illuminated manuscript and contemporary frivolity, like modern dreams run through an antique printing press, dark and playful at the same time. And while I had not used pen and ink much since my early teens, finding it a fairly unforgiving medium that requires a lot of practice and detailed planning, it did feel like a natural fit for my own story. I spent a lot of time re-acquainting myself with this technique, using watercolour, fine liners, ball-point pens and coloured pencil.

'In representing the world itself, I wanted an uneasy mix of fecundity and danger, an exotic tropical forest of things constantly growing and dying, fighting and eating each other, while also living in sustained harmony. At the drawing desk I recalled many childhood memories of fishing with my family along the West Australian coast, examining tidal pools filled with crabs, anemones, algae, limpets, fish and other things I couldn't name, miniature landscapes opening even further under a microscope or a gutting knife, seeing all that strange organic machinery, all that growing and dying. We also saw a lot of weird insects drawn to our suburban garden from surrounding coastal bushland, an ecology we kids would spend hours catching and 'farming', building small pens for caterpillars, snails and beetles. We dredged a local swamp with home-made nets to find minnows, tadpoles, dragonfly larvae and other weird things in the rank mud. The world of *Hometown* reminded me of all these experiences, and how one's mind expands with the experience of nature in all its delightful, confronting and visceral detail. I remember thinking I could have been born as any one of these strange creatures, in a pond, forest or rock pool, and that would have been my whole world.'

What do you see as the outstanding selling points and features of the book?

'It's the largest illustrated story of mine in twenty years. It bears some similarities, in length and theme, with my most critically and commercially successful book *The Arrival* (2006). It's also quite different to my other work, as I tried to create an original universe in a new style, using media such as watercolour for the first time extensively.

'The story has a significant and interesting narrative twist around which the narrative unfolds. Overall it's a *fun* story too, with a lot of humour and intrigue, and a happy ending that is still thought-provoking. I think the main character of the story, the narrator, is very likeable and funny too. She is a character I hope readers will both strongly identify with and care about.

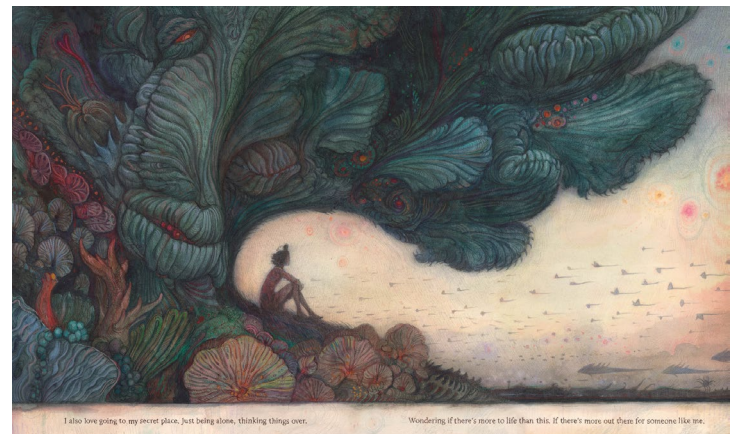
'The world and the illustrations are very detailed and layered, the result of nearly a decade of thinking and sketching, and it's a story that bears re-reading. It's a fantastical place that is inviting, and also quite thought provoking.

'The book features a large fold-out illustration at a critical moment in the story (the first time I've used such a device). This, along with large format and emphasis on detail and texture in the illustrations, makes the physical print book a unique reading experience.'

What do you hope that readers will take from this book?

'I hope that *Hometown* is a book that might be read and re-read, revealing different impressions. For me, it's a story I'm still contemplating even after many years of drawing and revision. The meaning shifted with each draft, and it continues to shift even after the final illustrations have been committed to the page. It can be read in a literal or metaphorical way: a story about a girl on an alien planet, or a deeper parable about individual identity at home, the need to 'feel with your head and think with your heart', as the narrator's unearthly mother suggests, no matter who you are, where you find yourself, or what other people say you should think, feel and do.

'I believe that no matter the circumstances of family, friends, religion, politics and society, you must always ask your own questions and make your most emotionally intelligent, fair and considerate choices. That's not always an easy thing to do and some choices are seemingly impossible, the world being a resistant place, full of contradictions, competing principles and powerful opposing forces. But art and literature remind us that there's always a possible way through, a good and smart and fair way, if you can first imagine it. That is, to move beyond what you already think and know, to find your other self.'



CLASSROOM DISCUSSION AND ACTIVITIES

ENGLISH

LITERATURE

- **Genre:** This work is a hybrid between fantasy and reality. Tan's work often explores the extraordinary in the ordinary. He threads surreal and fantasy elements through his observation of the real world. Some might call this 'magical realism'. Discuss. This work is also a Graphic Novel. Does this ambiguity of genre allow readers to create multiple meanings from this text? [See **Visual Literacy** below.]
- **Comparative Literature:** Tan joins a range of other artists who explore themes of difference and belonging in their works. Read and compare to works such as those listed in **Corresponding Literature** below.
- **Literary Responses:** Invite students to write an acrostic poem using the letters in 'Hometown' responding to this text. [See **Online Links in Full.**]

LITERACY

- **Comprehension and Critical Literacy:** Read some of the statements included in this text and discuss their meaning, for example: 'Feel with your head and think with your heart,' said Mother, same as she always does.' (p 64) The text and images present many opportunities for investigation and discussion. For example, the girl and her mother spend their days 'collecting'. What are they collecting? One frame contains the text: 'I love visiting Grandma.' (p 15) What sort of creature is Grandma? What kind of creatures are the girl's three brothers? What is unusual about her elder sister?
- **Visual Literacy and Storytelling:** The relationship between image and text in creating meaning is always evident in Shaun Tan's complex imagery. Images extend the text often in suggestive and ambiguous and even contradictory ways. In this book the narrator's text describing her 'ordinary' family life acts in startling counterpoint to the images, which depict a very unusual range of characters, and a surreal and haunting landscape. Invite students to discuss the interplay between the words in any double page spread and what they actually see on the page.
- **Setting and Sense of Place:** The world Tan has created in this 'Hometown' is a richly imagined landscape. How would your students describe this world?
- **Characters:** Apart from the girl and the male visitor, we meet her mother, father, three brothers, baby sister and older sister plus her friends and fellow residents. What does the text reveal about any of these characters? What strategies are employed to develop characters? [Refer to points raised in 'Defining Characterization' *Read Write Think*]

LANGUAGE

- **Literary Device:** The entire text can be read as a metaphor for belonging. The title 'Hometown' is a highly suggestive word. This poetic text also contains several other examples of literary devices such as metaphor: 'My head was wind and my heart was rain.' (p 48) and repetition: 'I love helping out at the farm. I love visiting Grandma. I love working on my totem. And I love a good street fight.' (pp 14–17); It also uses suggestive phrasing such as: 'I felt all kinds of strange new feelings then. And old feelings too, as if from a time and place I couldn't remember.' (p 82) 'My head lifted and my heart bloomed. I had so much to show him! I had so much to tell him! All about my beautiful hometown. Full of everyday miracles. Every light and every shadow, and all things passing in between.' (p 87) Invite students to examine the text to identify other examples of literary devices.

- **Narrative Point of View and Perspective:** The tale is told by the female protagonist initially in first person, present tense. 'Life is good here. I go to school, do chores, visit friends, hang out. But sometimes I wonder if things could be a bit more interesting. You know, just different.' Second person is also used eg 'Why am I telling you all this? Well. You need to know who I am. What I think and what I feel. Then you'll know why I did what I did.' (p 22) She has begun the story in present tense, as a precursor to telling the story of the male visitor to her hometown, a visit that took place in the past. How does this very immediate style of narrative enhance meaning in this book?
- **Humour:** The text is often deliciously witty and laced with humour, for example, this image offers an amusing and surprising contrast to the words: 'I also have a bunch of awesome friends.' (p 11) The text contains black humour as well: 'Afterward, we played our usual games, like Guess the Hatchling. Then on to the pit. It was the season final that night – how lucky for our visitor!' (p 51) The visitor is treated to a number of very alarming 'hatchlings' and then to a violent spectacle reminiscent of gladiatorial battles between terrifying looking creatures. What other statements in this text did your students find humorous? What humorous strategies such as sarcasm, irony or exaggeration are employed in this book?

ASSESSMENT:

- Answer this question in *essay format*: How does Shaun Tan convey information about the narrator's character in this book? What does the reader learn about her character via her first person narration?
- Write a *microstory* based on another incident which the narrator might have described, written in a similar style to the text in this book.
- Write a *description* of any aspect of the world created in this book which particularly appealed to you.

HUMANITIES AND SOCIAL SCIENCES (HASS)

- **Belonging, Place and Identity (Family, Community and Home):** The female protagonist in *Hometown* has always lived with this family and community. She sees nothing strange about them despite the fact that she is clearly 'human' and they are not. Only when the male visitor arrives is she made aware of her 'difference'. How does this character evince a sense of belonging? How is this place a framework for her identity?
- **Colonialism, Migration and Prejudice:** The male human visitor can't appreciate the girl's hometown. 'He called everything monstrous – whatever that meant – saying it was all darkness and lies.' (p 94) Shaun Tan took some of his inspiration from the colonial 'gaze' with which new arrivals often view the original inhabitants of a country as being 'lesser' rather than simply being different to themselves. Conversely the people who live in 'Hometown' regard the new arrival as an oddity. The boy who arrives wishes to 'rescue' the narrator from these creatures. He is repulsed by how they look, by their food and by their cultural practices. The girl describes him as one of those 'hopeless cases' and a 'freak' when she takes him home, despite an exuberant welcome, and she remarks that 'Nobody mentioned how weird it looked. We're all super polite that way.' (p 45) Later when the girl takes the visitor to evening prayers she writes: 'What can I say? Things were going pretty good.' (p 53) However, the reader can see the visitor with his hands over his ears obviously not enjoying himself! Later one of her friends says 'Forget that boy. He's just some alien.' (p 67) 'For all his clever words the boy was such a hatchling!' (p 86) These quotes reveal that for all their welcoming gestures the girl's family and friends regard the visitor as something 'other', and that their welcome is an act of subversion. How do this girl and this visiting boy evince the qualities and attitudes of the 'colonial subject' and of an imperial power or

colonialist? How might the girl have come to live in this community? How might she have arrived there? Despite his disdain for these creatures the boy is welcomed with food and entertainment. Would he and his people have welcomed these creatures to their hometown so fulsomely? Why are migrants, immigrants and refugees often rejected? What emotion lies at the heart of such prejudice?

ASSESSMENT:

- Choose any of the *themes* above and write an essay outlining how this book explores that theme.
- Create an *artwork* that explores any of these themes.
- 'What happens after you die? Ha! Like anyone can even know that. I mean what if it's just a big story to make our hearts and heads feel better? Either way, it seems to work. And you gotta believe in something, right?' (pp 18–19) Invite students to discuss this question.
- Invite students to consider how topics relevant to *Civics and Citizenship* are explored in this book – Community; Inclusion; Citizenship; Cultural diversity.
- Consider how *Cross-curriculum Priorities* (as *General Capabilities*) are explored in this book – Intercultural Understanding; Personal and Social Capability; Ethical Understanding.

VISUAL ARTS

- *Medium:* Tan notes above that the book was inspired by 19th Century book illustration. The work is illustrated in watercolour, coloured pencil and ink pens on paper. Encourage students to research the influences Tan describes and then to create an artwork in response to this one, executed in these media.
- *Strange Creatures in Art:* Tan's work features strange or hybrid creatures, of which he has said: 'I've come to understand that this is the real function and value of imaginary creatures in painting, film and literature, they are possibly a crystallisation of anxieties and aspirations, presented in an entertaining way. They are a wonderful way of describing life indirectly, without a particular place, language or culture, and touching on the fundamental enigma of existence. That we are always 'lost things' to some extent.' Maclear, Kyo 'Artist Shaun Tan Makes the Familiar Strange' *Orion Magazine*, October 26, 2022 <https://orionmagazine.org/article/shaun-tan-artist-interview/> On Shaun Tan's website he includes 'Form library: nymphs', one of many sketchbook pages playing with organic forms inspired by microscopic life. Examine the frame depicting the boy and girl from behind, on the verge of holding hands. in a landscape dotted with such microscopic images (p 84). Hybrid figures of creatures in this book are reminiscent of the images found in other Tan works such as *The Lost Thing*, *Rules of Summer* and *Creature*. For example, a suburban bus is reimaged as a strange creature reminiscent of a Chinese lion dancer with 'windows' from which other creatures peer out and on top of which passengers also sit (pp 12–13); the images of school activities depict the girl amongst an amazing array of creatures who are fellow students bowing to an unseen leader and clapping hands (pp 16–17). Artists have always been fascinated by strange or hybrid creatures. From the earliest drawings on cave walls of creatures from First Nations' spiritual beliefs; the real and imagined mythical beasts that appeared in medieval iconography and bestiaries; 16th century Dutch artist Hieronymous Bosch's bizarre images; gothic gargoyles and demons; the hybrid creatures in twentieth century Surrealism [See Buser 2023] to the present day, strange creatures have inspired artists. Study examples of such strange creatures in art, and observe how Shaun Tan has imagined his creatures in this book. Although imagined, the creatures in this book might also be studied in tandem with the strange creatures that actually exist in nature. Consider the platypus, rhinoceros, or the 'blobfish'. Study Sami Bayly's *The Illustrated Encyclopaedia of*

Ugly Animals (Hachette, 2019) and other works. Study the scientific work of Else Bostemann [See Popova 2022]. *The Guardian* organises an Invertebrate of the Year award which students may find a useful catalyst for this research. See: 'Nominate your invertebrate of the year' *The Guardian* 2 July 2026

<https://www.theguardian.com/environment/2026/jul/01/nominate-your-invertebrate-of-the-year> Create a strange creature, for example: 'Create a wire hybrid figure' *Art UK*
<https://artuk.org/learn/learning-resources/create-a-wire-hybrid-creature>

- *Graphic Novel Composition and Design of Storyboard*: In this graphic novel, Tan uses a variety of formats including *wordless images*, some in *comic strip form*; for example, the visiting boy emerging from the larger body of a spaceship (p 36); the visiting boy and girl interacting and exchanging gifts – he gives her a book and she gives him a flower (pp 38–39); three wordless double page spreads depicting her floating in the sky and then an image of clouds (pp 74–79); a double page spread depicting the boy and girl together on the left hand page and opposite on the right hand page a comic strip of their hands moving closer to each other and then holding hands, suggestive of some sort of relationship growing (pp 84–85); wordless farewells (pp 108–109); *use of a gatefold* at what Tan describes as 'a critical moment in the story' (and used for the first time in a Tan book; pp 114–115). This image includes the hybrid lion-shaped bus seen earlier, a number of creatures, and a glowing ball of light and adds another dimension to the text; *an image requiring rotation* is used in one image of the sky machine the girl builds in her own image which must be viewed by rotating the book to the right (pp 126–127); Discuss the varied format and how that works to imply meaning.
- *Use of Colour to Suggest Mood and Emotion*: Some images are sombre in hue; others are rich and luxurious; others are gossamer pale. The softness of focus creates an atmospheric otherworldly impression. How does the colour and the shade of an image make meaning in this work? What emotions does the colour in individual images suggest to the reader?
- *Endpapers*: Study the contrasting endpapers front and back. The front depicts the boy's hand open against a sepia-toned range of symbols denoting human observations of the planet. The back is in colour and depicts the girl's hand open against images of many of the creatures that people the narrator's richly imagined world. What do these endpapers suggest to your students?

ASSESSMENT:

- *Patricia Piccinini* is an Australian hyper-realist artist whose surreal sculptures blend human, animal and mechanical forms. Her explorations of difference and connection bear some resemblance to the inspirations that lie behind Shaun's work as well. Research and discuss this in essay form. Or instead study Ron Mueck's or Sam Jinks's hyper-realistic sculptural art and how it compares to Tan's.
- *Create a project portfolio report* of examples of 'Strange Creatures in Art' using examples of Tan's work and that of other artists in history.
- Invite students to *create their own strange creatures* in drawings, paintings, collage or model making.
- *Reviewers* have commented on his work, for example, 'Here is a cornucopia of a world to set beside the densely realised imaginings of Topor or Miyazaki – a many-splendored thing.' – Dave McKean.

'A spectacularly surreal coming-of-age story about choice, family, and the gravitational pull of belonging.' – *Kirkus*, Starred Review. Discuss either of these statements. Write a review of the image making in this book.

ABOUT THE AUTHOR

SHAUN TAN is an artist, writer, and filmmaker from Perth, Western Australia, the recipient of an Academy Award, the Astrid Lindgren Memorial Award and the Kate Greenaway Medal. He lives in Melbourne with his wife, two children and various plants, animals and machines.

Shaun grew up in the northern suburbs of Perth, Western Australia. In school he became known as the 'good drawer' which partly compensated for always being the shortest kid in every class. He graduated from the University of WA in 1995 with joint honours in Fine Arts and English Literature, and currently works full time as a freelance artist and author in Melbourne.



Shaun began drawing and painting images for science fiction and horror stories in small-press magazines as a teenager, and has since become best known for illustrated books that deal with social, political and historical subjects through surreal, dream-like imagery. Books such as *The Rabbits* (1998), *The Lost Thing* (2000), *The Red Tree* (2001), *Tales from Outer Suburbia* (2008) and the acclaimed wordless novel *The Arrival* (2007) have been widely translated and enjoyed by readers of all ages. His latest works include *The Bird King and other Sketches* (2010), *Rules of Summer* (2013), *The Singing Bones* (2015), *Tales from the Inner City* (2018), *Cicada* (2018) and *Creature* (2022).

Shaun has also worked as a theatre designer, and worked as a concept artist for the films *Horton Hears a Who* and Pixar's *WALL-E*, and directed the Academy Award winning short film *The Lost Thing* with Passion Pictures Australia. *The Rabbits* was made into an opera with Opera Australia in 2015 and several books have been dramatised as plays. Several musical adaptations of *The Arrival* have been produced. A television adaptation of *Tales from Outer Suburbia* (Creative Direction by Shaun Tan, Produced by Flying Bark Productions, 2026) has also been aired.

In 2011 he received the prestigious Astrid Lindgren Memorial Award, honouring his contribution to international children's literature and was presented with the Dromkeen Medal for Services to Children's Literature in Australia. His other awards are numerous: a selection includes CBCA Picture Book of the Year 1999 for *The Rabbits*; Honour Book, CBCA Picture Book of the Year 2000 for *Memorial*, 2001 for *The Lost Thing* and 2002 for *The Red Tree*; CBCA Picture Book of the Year 2007 for *The Arrival* and both the NSW and Western Australia Premier's Book Awards 2006 and 2007 respectively; CBCA Picture Book of the Year 2014 and shortlisted for the CILIP Kate Greenaway Medal for 2015 for *Rules of Summer*. CBCA Picture Book of the Year Award 2019 for *Cicada*. In 2020 he won the Kate Greenaway Medal for *Tales from the Inner City*. Visit his website: <http://www.shauntan.net>

ABOUT THE WRITER OF THE NOTES

Dr Robyn Sheahan-Bright AM operates justified textwriting and publishing consultancy services, and is widely published on children's literature, publishing history and Australian fiction. In 2011 she was the recipient of the CBCA (Qld Branch) Dame Annabelle Rankin Award for Distinguished Services to Children's Literature in Queensland, in 2012 the CBCA Nan Chauncy Award for Distinguished Services to Children's Literature in Australia, and in 2014, the QWC's Johnno Award. In 2021 she was appointed a member of the Order of Australia.

ADDITIONAL RESOURCES AND LINKS

WEBSITES – AUTHOR INFORMATION

'A Masterly Visual Storyteller' Astrid Lindgren Memorial Award

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<https://upjournals.up.ac.za/index.php/imageandtext/article/view/5812>

'Shaun Tan' *Reading Australia*

<https://readingaustralia.com.au/authors/shaun-tan-2/>

'Shaun Tan talks about his fascination with creatures' *YouTube*

<https://www.youtube.com/watch?v=FX7R3VRZQVg>

'Shaun Tan talks about Rules of Summer Origin and Ideas' *YouTube* June 10, 2013

<http://www.youtube.com/watch?v=MHYRc7F0pwQ>

'Shaun Tan explains his drawing process – the 'Extras' for *Rules of Summer*' *YouTube* September 2, 2013.

<https://www.youtube.com/watch?v=5etuXDP3xc4>

Shaun Tan invites you into his studio' *YouTube* July 1, 2012

<http://www.youtube.com/watch?v=c9NCUydojFk>

'Shaun Tan's 5 Tips for writing a great story/ National Writing Day/ Author talk' Australian Children's Television Foundation *YouTube*

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