SCRIPTWRITING AND THE TRANSFORMATION OF REALITIES: A CRITICAL DISCUSSION OF STORY CREATION, TRANSFORMATION AND TRANSMEDIA STORYTELLING IN ANIMATION, COMICS AND COMPUTER GAMES.

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Abstract

Transmediation utilises a variety of media platforms to disperse or unfurl interconnecting content from the same storyworld, which utilises the appropriateness and potential of each medium and which invites further audience engagement across the transmediated experience.

Rather than seeking to reveal from the post of production in the study of transmedia this thesis focusses on what the activity of writing creatively for a variety of media may reveal of a medium from the stages of pre-production.

The Fallow Narratives (developed at the University of South Wales) was created to explore the specificities of a medium, transmedia storytelling and the relationships found between these through creative writing and scriptwriting.

In order to examine the properties of a medium the same story was adapted across a variety of media. By exploring the re-articulation of the content, and creatively engaging with the idea that the process of adaptation creates a new story (Hayward 2006). Then as each new story was created from this adaptation this next story then could be connected across the medium to the originating medium. Iterating this content through each adaptation, then dispersing this across the various media formed the basis of the interconnectedness of the content.

To investigate this type of scrutiny of a medium a writing practice as research model was utilised to engage at a fundamental level with the initiating textual development process of a medium. What was revealed from this exploration was specifically a way of creating for and thus thinking of a medium from an understanding of the motion or lack of, of its state (static or kinetic); the particular combination of the medium's modalities; and the activity of engagement on the part of the various audiences (e.g., viewer, reader, or player).

Further research from these conclusions will:

1. Explore further the other transmedial components of the project.
2. Examine other ways of enhancing the story experience for the reader/viewer/player, for example augmented reality.
3. Consider the understandings of a medium from the workings of its inherent genre.
4. Engage with different types of script format to utilise the different technologies available in the creation of a film.

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Introduction

Storytelling across media presents a variety of opportunities for the practitioner in terms of production and reception. Transmedia storytelling expands a story across a variety of media within some consistent storyworld, often to enhance and integrate the experience of the audience/user/player.

This expansion does not necessarily adapt the *same* story to generate interrelated narratives within a cohesive cosmos - narratives may be perceived and engaged with separately, and yet may also advance a larger consistent story.

The practice of transmediation may be seen as pre-digital (Freeman, 2014), however transmedia storytelling is predominantly theorised as inexorably evolving out of digitisation and convergence (see Jenkins 2006, Scolari 2009, Evans 2011). The use of the term convergence suggests a merging and blurring of the specificities of a medium, instead this study examines transmedia storytelling through the lens of adaptation and medium specificity, focussing on the creation of a transmedia storytelling project.

As a writer I wanted to research this form of practice, to systematically investigate writing and medium specificity, transmedia storytelling and the transformation of reality that is borne out of the development of creative works.

Scriptwriting and the Transformation of Reality

The first part of the title is derived from a collective definition of animation from the Zagreb[1] animation film practitioners. Their statement is one I often return to in order to consider the potential of the animated form. They state:

> Animation is an animated film. A protest against the stationary condition. Animation transporting movement of nature directly cannot be creative animation. Animation is a technical process in which the final result must always be creative. To animate: to give life and soul to a design, not through the copying but through the transformation of reality. Life is warmness. Warmness is movement. Movement is life. Animation is giving life; it means giving warmth. Animation can be tepid, warm or boiling. Cold animation is not animation. It is a still born child. Practically, animation is a long rubbing of tree against tree in order to get sparkle or perhaps just a little smoke. Take one kilo of ideas (not too confused if possible) five dkg of talent, ten dkg of hard work and a few thousand designs. Shake it all together and if you are lucky you will not get the right answer to the question. (Dragic *et al*, cited in Holloway, 1972, p. 9).

Creative animation does not emulate in its re-articulation of reality and experience. Animation is an art and form of communication that can explore and approach uniquely, how and what it 'says'. For Zagreb "if you are lucky you will not get the right answer to the question", animation here is a philosophical method of enquiry, an approach to discovery. What this research has revealed is how writing for me is a searching and inscribing process, where the activity of writing opens up insights into the development of content that is unlike any other creative process. Writing can reveal and discover in ways only this means of creation and expression can in its 'transformation of reality'.

Animation is only one of the case studies within this thesis, the others are Comics and Computer Games. These each form a specific part of the transmedia storytelling project which I have titled *The Fallow Narratives*. This project is being developed at the University of South Wales to explore narrative and the

[1] Zagreb Animated Film Studio, established in 1956.

transformation of story across media, and examine what creative writing, particularly scriptwriting, may reveal of its production related media. In the initial stages of the research into transmedia a specific quotation opened up a particular way of developing and designing the project, and which then led to the principles which guided and shaped the story development and how to consider the research inquiry itself. It is suggested in *The Rise of Games and High Performance Computing for Modeling and Simulation*, that:

> Ultimately, the best kind of transmedia storytelling is not about telling the same story over and over again but about telling different parts of the same story in different media in order to create a meta-story that transcends any one specific delivery platform. (CMSG, 2010, p. 34)

Transmediation has been described in its comparison to adaptation (Long 2000), and here it is also clearly identified that 'different parts of the same story' 'create a meta-story' in different media. However, I wanted to examine how a different story is created in the act of adaptation, and particularly as these are able to be constructed as a transmedia story. While Dowd *et al* (2013) also state that "we cannot say that adaptation is never part of transmedia, just that it cannot be the only approach. If it is then it does not meet the accepted definition of transmedia storytelling." (p. 23). This project used the same story in order to reveal the different qualities of the medium being written for through the adaptive play in their creation and transformation, as well as to promote further the connections between each of the stories, tying the transmediation of the project together, and to explore how the potential for transmedia is larger than the accepted definitions.

Clarity in articulation may be drawn out of a knowledge of the methods of articulation and enunciation in the framing of meaning making. So writing for these methods across a variety of media became the core component of this research: to reveal media from a writer's perspective, and travel in the spaces

between adaptation and transmediation that might also reveal further qualities of these concepts and the theories surrounding them. And so, “In order to write a scenario suitable for filming, one must know the methods by which the spectator can be influenced from the screen.” (Pudovkin, 1949, p. 1)

In *The Fallow Narratives*, the themes of identity, memory and perception are explored within each story across the project, told through: *Fallow* (animation), *The Pier* (comic), *Desistence* (computer game), *The Deep Machine* (songs), *Observance* (journal), *dell’ Arte* (mixed media), *Stain* (music video) and *The Quay* (novel). This study examines three of these media; animation, comics and computer games in order to explore what may be revealed of medium specificity and transmedia storytelling as they are being encountered from their initial textual formation.

The transmedia project called *The Fallow Narratives* that this research created and was created from explored and engaged with a character whose realities are constantly transformed through understandings and misunderstandings. The same story was created and adapted across media deliberately to see the shape of, and reasons for, its change and what this might reveal of the re-mediated form. At the centre of this research is an investigation into narrative medium specificity. The research involves how narrative media may be revealed through creative writing and scriptwriting practice. How does media inform production and reception of form and content? How might the same story across media be transformed as it is articulated? What will be encountered for the transmedia storyteller when considering the distinctiveness of the form of one media amongst many? And what story and narrative relationships will arise for the

writer across the developing story cosmos? The core components of the story cosmos of *The Fallow Narratives* will be described in the following section.

Writing Transmedially: The Fallow Narratives

As stated earlier, *dell' Arte* was a short mixed media film made in 1998, which I had been asked to write a poem for to help develop the narrative. In part it utilises aspects of Punch and Judy, and Victoriana imagery, and explores the violent descent of an unnamed character across what later became two poems one of which articulated what 'Punch' wanted to say, but also the secondary poem was used as an interior emotional underscore to the piece. (see appendix I).

It was the later evolution of this story that became the catalyst for the transmedia development of *The Fallow Narratives*, which across the connected media also utilises features and echoes of the characters, aspects of content, stories and aesthetic of Punch and Judy within the transmedia storytelling project. It is primarily comprised of:

The Quay (novel)

In this story, Christian Jensen is terribly burnt in a fire at a dockyard. Beginning with the fire that brought him to the hospital burn ward and how he deals with the death he caused of his brother in the fire, as he recovers, immobilised and initially unable to see. To escape his situation in the hospital Christian imagines another world and another person at the centre of it. The man is called Casper Fallow, and his story occurs in the comics of *The Pier*.

The Pier (comic)

A young Casper Fallow loses his brother in a late night fire at a pier he and his younger brother Christian had gone to, to play out the Punch and Judy show they had become enraptured with. Casper draws into himself after the death of his brother and is eventually brought to a sanatorium for treatment. Unable to escape the feeling of guilt he creates another world to punish himself in, and a punisher to exact retribution for his brother's death, Punch. After various treatments he is released and becomes a Punch and Judy Professor.

dell' Arte (mixed-media short)

An unnamed character born into a happy home creates another happy family around him when he believes it is his time. He kills them, kills others, is caught for his crimes, is hanged, and finds himself in a battle with the devil. He beats the devil and rises, returning to the world, unrepentant and more manic than before feeling able to continue his maniacal spree. He does not know however that the devil tricked him and made him into a living Punch puppet and he has been sent back to endlessly repeat his cycle of harm.

Fallow (animation short)

Out of the ether forms Fallow, a man lost who comes to believe he has killed those around him, those he cared for and terribly, those he came to care nothing for. As he is formed and realises his place in this torment so again he falls to fragment until he realises his identity is formed of the wreckage of another's mind, Punch's mind. In a final act of will he dissolves/dissipates himself stopping Punch's attempts to continue their creator's (Christian Jensen's) continued torment.

Desistence (computer game)

In the animated short film *Fallow*, near the end of the story, at the moment of Fallow's earlier, greatest despair he is sent to a pier where he drops through a trap door on the play board of a Punch and Judy booth. He falls down beneath the stage (below Punch's theatre/cell from the end of *dell 'Arte*) and into the machinery and levels that have been built within the booth. In this gameworld both Fallow and Punch strive to escape in their search for the Deep Machine at the base of the booth so as to have their own goals granted. For Fallow it is to end the cycle, for Punch it is to continue.

The Deep Machine (album)

The Album is comprised of three pieces:

Risen (EP1)

The four songs in the *Risen* EP expand the *dell' Arte* storyworld, dealing with specific moments within Punch's descent in *dell' Arte*.

Fallen (EP2)

And the four songs the fallen EP similarly enhance the *Fallow* animation short film.

Stain (Music Single and Video)

Christian Jenson's song, to mark his statement of dissolution, and disgust with the world that he feels made him, this story is caused by events approximately half way through the story told in *The Quay*. This song crashes through Christian's

shadow worlds, effecting Casper Fallow's story in *The Pier*, and then forces and initiates the nightmare of the animated short film, *Fallow*.

Observance (Journal/Web)

Casper Fallow in *The Pier*, is asked to keep a journal/notes over the years of his treatment in the sanatorium. Within these entries other characters from Casper's world, other manifestations of Christian (Punch, Charles, Casper, Fallow also) make their presence known.

The Fallow Narratives: A Transmedia Story

In developing *The Fallow Narratives* it became necessary to consider the (textual, pictorial and aural; static and kinetic) composition of each of the media in its development in order to reveal for the writer the particular properties, prohibitions and potential of their unique forms, as well as the specific types of experience the reader/player/viewer may have. With this in mind the story of *The Fallow Narratives*, chronologically begins in the story of *The Quay* (the novel / static, textual) where Christian Jensen lies in a hospital bed, terribly burnt, immobile, and in his dreams and visions he is in a sanatorium in Chelsea and his name is Casper Fallow. This story of Casper, is told in *The Pier* (the comic / static, pictorial, textual). In moments of deepest fear and shame, Casper Fallow hides himself in the anger of *Punch*. This story is told in *dell' Arte* (mixed-media short / kinetic, pictorial, aural, textual) and enhanced by songs in the first EP *Risen* (songs / kinetic, aural, textual). In *Observance* (journal / static, textual) that Casper writes in the sanatorium in *The Pier* the voices of his echoing, fractured selves are expressed. In the novel *The Quay*, the song *Stain* (music video / kinetic, pictorial,

aural) bursts out of Christian Jensen, and tears its way up through the journal *Observance*, but also begins the downfall of Punch, who in attempting to remain 'alive' creates the character of Fallow, to keep Casper Fallow in *The Pier* ill, and so Christian Jensen in *The Quay*, unable to heal. In the story of *Fallow* (animation short / kinetic, pictorial, aural, textual), the lost and barely formed character of Fallow has realised the foul reconstituted state of his existence. The second EP *Fallen* (songs / kinetic, aural, textual) here further expands on the events of the animated short *Fallow*. Near the end of his story Fallow is about to bring about the healing of Christian Jensen, but Punch sends him back to the fire on the pier, and down into the burning Punch and Judy booth in the videogame, *Desistence* (kinetic, pictorial, aural, textual), where Punch chases Fallow down inside a maze within the booth down to The Deep Machine at the base of the booth, where whoever wins will collect their reward. If Fallow wins he is dissipated and revealed is the character of Christian Jensen writing the story of The Pier… (see Chapter 1 for *The Fallow Narratives* Models II-IV pp. 16-18).

It is possible that the story of Christian Jensen in his bed in the burn ward is the primary text, and the rest are manifestations of this one (even though the story idea for *The Quay* was developed a year after the initial development of the project, and all of these stories began with *dell 'Arte*, in 1998, sixteen years before), However, each of the stories is a portal into the transmedia project, intended to provoke further interest in engaging with the rest of the transmedia pieces. So how each of the transmedia collectors partakes in *The Fallow Narratives* then shapes their unique experience of a portion of or the entire project.

Punch and Judy and The Fallow Narratives

Aspects of Punch and Judy stories and their aesthetic inform *The Fallow Narratives*. A Punch and Judy show if seen today is traditionally performed from a booth by a 'professor' quite often using a 'swazzle' to distort their voice. These shows can be found at beaches, in streets, in fairgrounds at children's parties and even on piers.

The character of Punch is most often considered to be derived from the character of Pulcinella of the *Commedia dell' Arte*. Later, in Britain, this character appears to have evolved into Punchinello, originally a marionette it eventually evolved into the glove puppet we recognise today.

While there are certainly scripts available to use in the creation of a performance (the earliest reportedly John Payne Collier's *The Comical Tragedy OR Tragical Comedy of Punch and Judy*, 1827, see appendix), the Punch and Judy show is primarily performed through and developed from an oral tradition, encompassing acting, comedy and song. The Punch and Judy shows today while they contain many similar elements, events and connected structure are principally arranged and performed by the Punch professors. Though the characters and their sequence has evolved since it began (characters changing or being replaced as informed by the eras of their performance), Punch traditionally encounters a series of characters, rejects their requests, often turning the request around on itself, and as each character is dealt with, another character enters creating the next form of antagonism. Typically Punch is introduced, meets Judy, looks after the baby, badly, encounters a policeman, a clown, a crocodile and perhaps a devil or hangman.

If we watch a Punch and Judy performance today we may recognise that sequence of events, however each performance will be a unique experience drawn from the professor involved.

The influence as source material is both broad and varied. Versions of this story utilised in part or wholly exploring the characters and world of Punch and Judy, span a variety of media, from Jeremy Summers' film, *The Punch and Judy Man* (1963), John Tynes' intriguing table-top role-playing game *Puppetland* (1999), and more recently Ben Aaronovitch's novel *Rivers of London* (2011).

In comics the best known adaptation would be Neil Gaiman and Dave McKean's graphic novel, *The Tragical Comedy OR Comical Tragedy of Mr. Punch* (1994). Dave McKean's short film, *Whack* (2006) also inspired by their graphic novel as well as traditional Punch and Judy show scripts, explores the stories of Punch and Judy further, and there was also an adapted stage play of their graphic novel, directed by Sean T. Cawelti and created by Rogue Artists Ensemble in 2008.

These adaptations transform the story of Punch, and Punch and Judy within a variety of media; however, they are not connected. To reveal from the practice of creating *The Fallow Narratives*, the potential of a medium, its composition, the types of engagement with each medium as well as what this demonstrated for the writer the specificities of transmedia development a practice as research methodology was used. Specifically using the practice of writing the initiating production folders which acted as developing blueprints in the later creation of the medium.

Structure of thesis

The first part of the study is the Methodology, which will outline the writing practice as research approach taken in this enquiry. Next will be a literature survey of transmedia with particular focus for the practitioner. The final chapter is broken down into three sections which will explore what was revealed through writing for these three media of animation, comics and computer games, and investigate what this suggests for the writer of transmedia.[2]

[2] Excerpts from this thesis have been adapted and revised from conference papers and articles for: The Society for Animation Studies Conference 2010; Journal of Writing in Creative Practice: Vol 4. Issue 2, 2011; Puppet Notebook, Spring, 2012, Issue 21; Studies in Comics: Vol.4 No. 1 2013; and the Small Nations Conference 2012.

Chapter 1: Writing Practice as Research

Traditional approaches to the study of the media primarily focus on the effects and use of media regarding: 'histories, institutions, class and audiences' (Alvarado, Gutch and Wollen, 1987); and 'semiotics, narrative, genre and representations' (Branston and Stafford, 2010). In general, to consider, discover and explain from the 'post' of production, Price (1997) states:

> The media are studied for a variety of reasons: to discover their role in the propagation of culture; to investigate their relationship to the state and *dominant* ideology; to examine their economic structures; to establish an insight into their working practices; to determine the *effects* they may produce on *audiences*; to work out the meanings of the texts they circulate. (1997, p. 141, original emphasis)

Donald Matheson (2005) suggests that the media is studied "because of an assumption that television, newspapers, texting and other widely available communication forms play an important role in mediating society to itself." (2005, p. 1).

Analyses of authorship and considerations of the auteur are often concerned with the location and position of 'sense making' and intention, however these reasons and approaches rarely examined deeply the practices of pre-production and production from the *perspective* of the writer. These initiating development stages can reveal much of the study of the media and its related arts. This research explores the processes of creative writing used in the transmedia development of *The Fallow Narratives*, to expose, explain, consider and develop understandings of the means and modes of communication from their (often) textual beginnings.

As stated in the Introduction, in order to respond to the research inquiry a variety of approaches were taken to consider: how storytelling and scriptwriting may reveal the distinctiveness of form for one media amongst many; how media might inform production and reception of form and content; how the same story across media may be transformed as it is articulated; what might be encountered for the transmedia storyteller when considering the distinctiveness of form of one media amongst many; what story and narrative relationships may arise across the developing story cosmos; as well as explore what is revealed of my practice as a writer and as such what my perceptions are of writing for these media.

This chapter will describe the '*The Fallow Narratives* Model', the 'Fallow Principles' and the use of 'Production Folders' in the uncovering and exploration of media and transmedia within the research. Synopses for the three case studies chosen for this thesis will be described later in the section after a discussion of the Practice as Research approach and the building of a Writing Practice as research method used to examine the writing process and its relationship to the uncovering of the medial and transmedial qualities. First, however, will be a description of the evolution of the model used in the initial phase of the research.

The Fallow Narratives Model

A model (Fig. 1.) of the connectedness of the project was established early in the development process. Using a model provided a useful way to explain to others the transmedia project and how the project and practice would generate insights into media and transmedia. This model evolved over the research (Fig. 2., Fig. 3., and Fig. 4.) to encapsulate the development of the project.

Fallow Narratives:

Fallow	animation short
Dell Arte	animation/multimedia short
Fallen	soundtrack/ EP (linked with *Fallow* and *Endgame*. The album consisting of EP1 – *Dell Arte*, and EP2 – *Fallow*)
Endgame	computer game
Fallow's Journal	weblog (linked with *Fallow*)
Casper's Journal	weblog (linked with *The Pier, Dell Arte* and *Fallow* and running from 1962-2036)
The Pier	novel/graphic novel

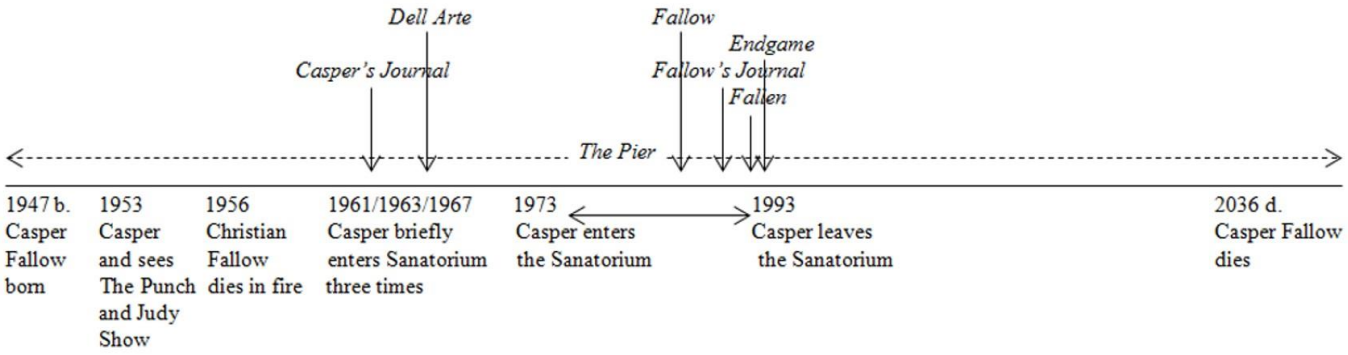


Fig. 1. Fallow Narratives Model I (9.3.09)

Fallow Narratives:

The Burning Quay	novel
The Pier	graphic novel
Fallow	animation short
Endgame	computer game
Dell Arte	multimedia/animation
Risen	soundtrack / EP 1
Fallen	soundtrack / EP 2 (linked with *Fallow* and *Endgame.* The album consisting of EP1 – *Risen*, and EP2 – *Fallow*)
Stain	music video
Observance	weblog (linked with *The Pier, Dell Arte* and *Fallow* and running from 1962-2036)

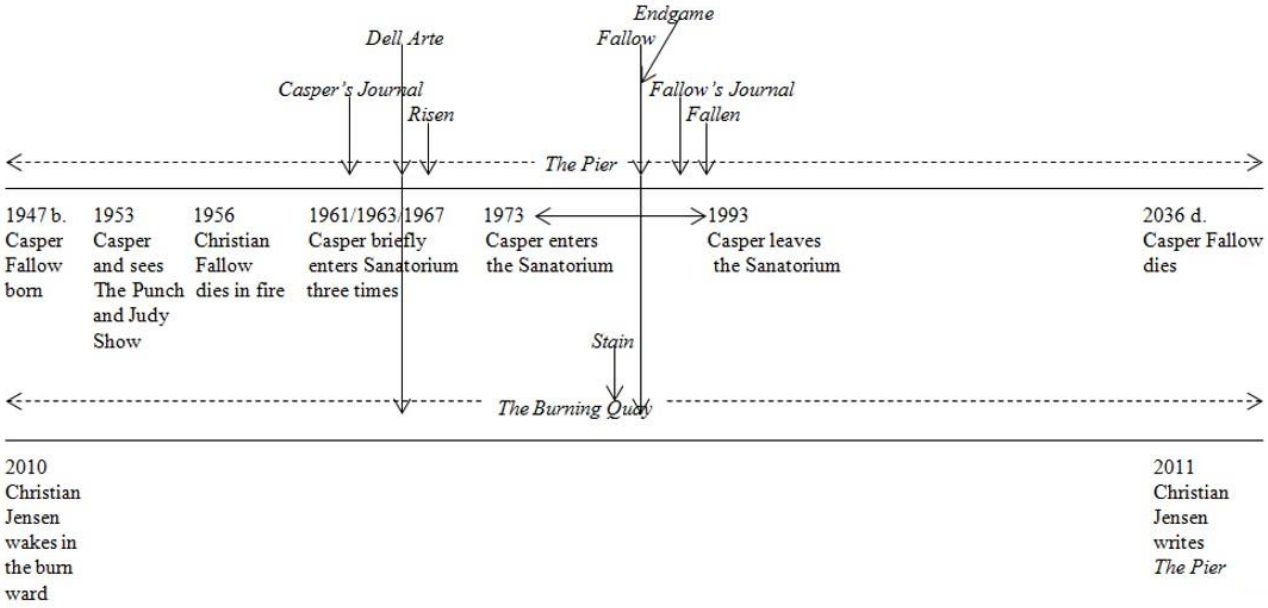


Fig. 2. Fallow Narratives Model II (3.8.10)

The Fallow Narratives:

The Burning Quay	novel
The Pier	graphic novel
Dell Arte	mixed media
Fallow	animation short
Desistance	computer game
Risen	EP 1 (songs of *Dell Arte* in *The Deep Machine* ~ Consisting of EP1, *Risen*, and EP2, *Fallow/Endgame*)
Fallen	EP 2 (songs of *Fallow* and *Endgame.*)
Stain	music video
Fallcasts	journal / weblog (linked with *The Pier, Dell Arte* and *Fallow* and running from 1962-2036)

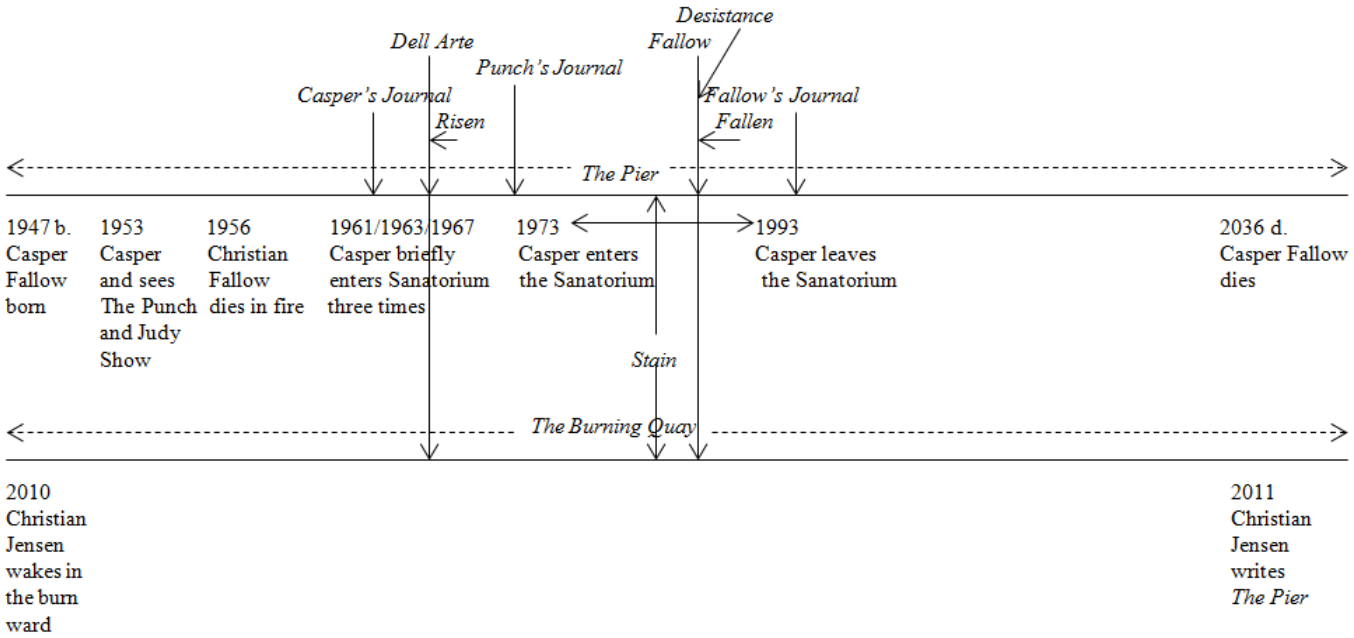


Fig. 3. Fallow Narratives Model III (27.3.11)

The Fallow Narratives:

1. *The Quay* — novel
2. *The Pier* — graphic novel
3. *Observance* — journal (linked with *The Pier, Dell Arte* and *Fallow* and running from 1962-2036)
4. *dell 'Arte* — mixed media short
5. *Risen* — EP 1 (the songs of *dell 'Arte)*
6. *Stain* — music video
7. *Fallow* — animation short
8. *Desistance* — computer game
9. *Fallen* — EP 2 (the songs of *Fallow*)
10. *The Quay* — novel

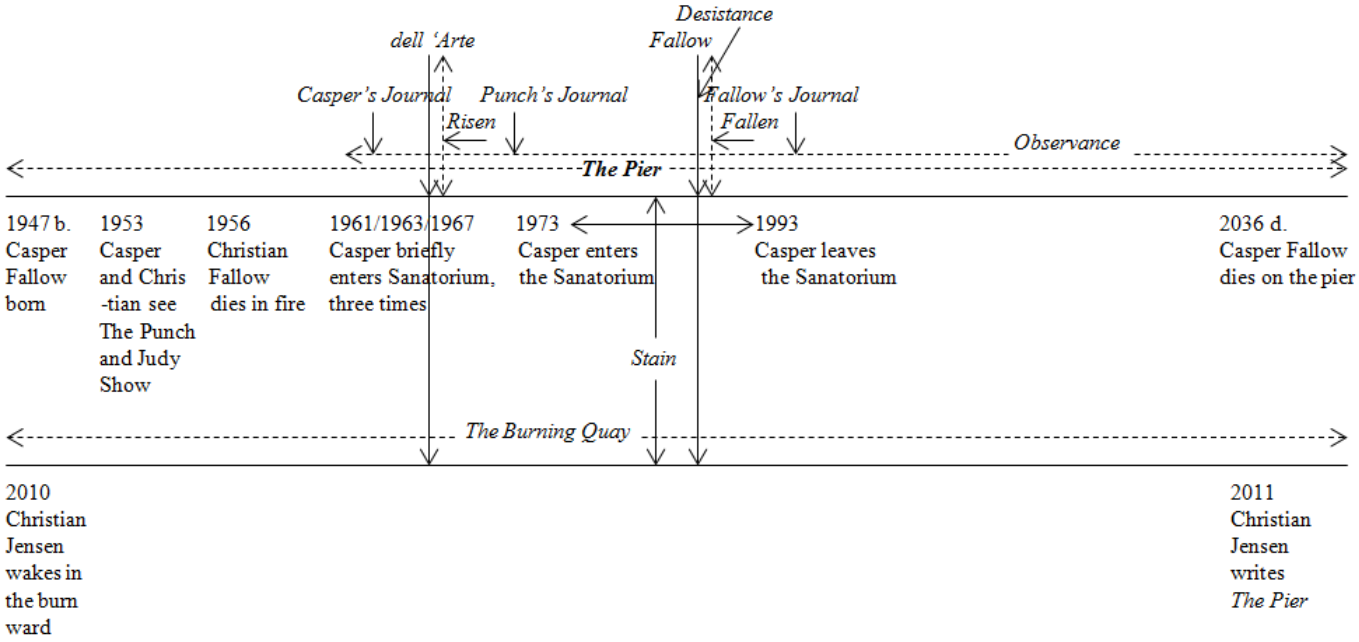


Fig. 4. Fallow Narratives Model IV (27.7.12)

I was initially reluctant to develop the model as it appeared to limit the potential of the project. I had intended to promote a deliberate blurring of the story boundaries to aid in the experiential enigmas intended for the audience in the uncovering and collecting of the potential, entire story through the fragments embedded in each of the transmedia pieces.

The model was used to show and is intended to demonstrate through a graphical representation how the planned project fitted together as components and as a story system to demonstrate where the entire story begins (and temporally) ends.

However, the particular fixing in place and time of each of the components promoted an identification and deeper exploration of the spatial, temporal and causal links. The properties of *The Fallow Narratives* model as a graphical representation that displays rather than explains in verbal or written language became a useful way to identify and consider the placement of the content of the media. This placement began to fix the positions of the stories in relation to each other and so crystallised the edges of the media in causal and thematic comparison. These medial thresholds as they became too faint or recognisable, promoted discovery of the boundaries and there the shape of the medium by searching out how the thresholds between them form.

The Fallow Principles

To explore story transformation across media, and examine media formation and form, a set of guidelines were created which I named ‘The Fallow Principles’ in order to examine how adaptation might become transmediation and what this ultimately reveals of the medium written for.

As such each story will then:

- contain the same basic structure, the plot of each narrative media should in essence remain the same;
- be enclosed of itself and extending (leave some questions unanswered);
- enhance the storyworlds/cosmos and advance the story;
- permit entry at any section of the storyworld, and as such create unique pathways through the story across the media;
- contain variations on/reflections of the same characters in each separate story

  The Quay, Christian Jensen

  The Pier, Casper Fallow

  dell'Arte, Punch

  Risen, Charles Fallow

  Observance, Christian Jensen, and Casper Fallow, and Punch
- examine the same mood and themes of: memory, identity, perception, trauma, loss, grief;
- be developed from words in the generation of the story and script into other modes and media;
- work to the potential of the medium.

For example, each story:

Must contain the same basic structure

- The story will have the initial character forming or being encountered in some way, then encounter trauma
- This trauma may be of person, either self or other
- This trauma must get worse
- There will be a reprieve, the reprieve is false
- Each story is a further separation from Christian Jensen in *The Quay*, and each version of the story repeats yet also advances the storyline.

These principles used in the development of the project enabled a core consistency of content to explore the story creation process and through this creative writing activity respond to the research inquiry. This writing practice evolved out of a form of Practice as Research.

Practice as Research

Practice might suggest a rehearsing for, to exercise the readiness for, the preparation for, not necessarily the partaking; partaking of some or all aspects of in readiness for the 'actual'. But it also refers to the 'doing', "action or execution, as opposed to theory" (Pearsall, J. and Trumble, B. 1996, p, 1136). This potentially conflicting perception of practice 'as opposed to' theory was once a common understanding of *one* or the *other* in regard to the development and learning of new areas and opening up of new knowledges, as such a focus upon practice had been rarely perceived as critically rigorous in regard to research, and although practice as research have now been much more appropriated the next section will discuss the reasoning for this approach within this thesis.

Research suggests investigation, scrutiny, and discovery. Research is deliberately systematic, 'Research is seeking through methodical processes to add to one's own body of knowledge and hopefully, to that of others, by the discovery of non-trivial facts and insights' (Sharp, Peters and Howard, 2002, p. 7). Initially Practice as Research was seen then to complicate critical discovery and 'non-trivial insight'. However this approach has become accepted in the ways that it may open particular kinds of 'knowledges' about creative practices, "Broadly speaking, practice as research is an attempt to see and understand performance media practices and processes as arenas in which knowledges might be opened" (Kershaw, *et al* 2006). From out of the practice central to this approach, distinct and representative insights and understandings are revealed. Practice as research is then a way of seeing, exploring and explaining that which is particular to creative practice and the creative imagination. Estelle Barrett recognised concerns in this

demonstration of ‘non-trivial insight’ when considering a practitioner-research approach:

> Problems arise in comparative evaluation because artists themselves have tended to be somewhat suspicious of theory and reticent in discussing their work. Moreover, creative arts research methodologies and outcomes are sometimes difficult to understand and quantify in terms of traditional scholarship. Indeed, what may be argued constitute the very strength of such research – its personally situated, interdisciplinary and diverse and emergent approaches – often contradict what is expected of research. (2007, p. 2)

Creative practice also appeared much less critically rigorous than traditional forms of inquiry, Robin Nelson (2010) suggested that the:

> Artistic process [is] more akin to creative play than linear rational argument BUT play can have an equivalent rigour in respect of: imaginative creation of material, selection and composition, [and] rigorous editing. (Nelson, 2010)

The activity of practice is intended to ensure standards and improvement, improvements suggest the ability to perceive growth, change; to provide insight into the ‘what the practice is for’, as well as framing and promoting insight upon the process of practice itself. Embedded within practice *is* research, discovering, finding within the process the moments of insight that lead to further progression and discovery. Practice becomes research when its nature is to reveal what can be found uniquely through practice. Through “participating in the activities of the observed” (Blaxter, Hughes and Tight, 2010, p. 184) the practice is observed from the inside (within production), qualitatively (when compared to quantitatively) “places more emphasis on the study of phenomena from the perspective of the insiders” (Lapan, Quartaroli and Reimer, 2012, p. 3). The particular approach framing and driving the nature of the practice specifically informs the insights that may be identified and which may then also be drawn back into the practice to reveal further ‘knowledges’.

Various forms of writing practice such as creative writing, expressive writing (Pennebaker and Chung 2011), reflective practice (McClure 2002) and learning journals (Moon 2006) may open knowledge that is concealed, or veiled from the self, and which under another approach would reveal some different aspect. The form of the enquiry informs the form (and to an extent the expectations) of the results. Such writing practice reveals what might only be addressed through the intent, forms, practices and articulatory modes of writing as investigation.

Writing (as) Practice as Research

Writing as practice as research utilises the properties of the linguistic mode to explore through its form of unique enquiry, the subject under scrutiny, revealing critical insight and knowledge through (creative) textual engagement. Writing as practice as research then is a method of engaging with the process of writing, and what language may bring though its qualities/properties of description, formulation and organisation, and through the act of articulation, drafting, considering and exploring.

Shifting the position of the approach towards a subject generates alternative perspectives, though still using language to reveal, expressive writing engages with the personal and emotional, exploring the self and one's beliefs and attitudes, writing as response to some request or inquiry, in dialogue with the self through the page in the act of writing. Reflection, "involves the self and is triggered by questioning of actions, values and beliefs", (McClure, 2002, p 3), reflective practice is intended to promote the engagement with the process and problem through evaluation and analysis to inform practice and learning. In the use of

learning journals to bring about the specific conditions for the writer to generate new insight Jennifer Moon (2006) states,

> For the writer, the writing of a journal provides a focusing point, an opportunity to order thoughts (engage in 'cognitive housekeeping') and to make sense of a situation or of information...They can relate the new material of learning to their own experiences or previous knowledge (i.e. an internal experience). The nature of the learning, once reinforced by a journal, is likely to be more robust. (Moon, 2006, p, 27)

While different types of writing reveal differently, each of these forms of writing engages with the scrutiny of the self utilising language 'ordering thoughts' as an organising approach to the exploration of some subject. The act of writing can promote the working out, the discovering and revealing of the elusive in or on the writing action. Practice enables developmental revelation, writing practice through its unique articulatory, expository mode, the scrutinising context, and the intent of the writing process facilitates the focussing in on, and drawing out of, what is hidden or inhibited; that which is obfuscated. The act of creative writing and scriptwriting revealed in this study the properties of media within a transmedia diegesis.

Practice as research is an approach to the way in which practice may bring significant insight into some phenomena under scrutiny. For Baz Kershaw it is "the use of creative processes as research methods" (2009, p. 2), and in the field of arts and media 'may demonstrate critical rigour and even make arguments [where] substantial insights may emerge through play between aspects of process' (Nelson 2010).

An approach forms the articulation of a perspective upon the aspect observed, that is, our position informs and frames what we are able to make sense of from the position of our investigation, and to an extent how the analysis of the

observed may be articulated. Writing communicates ideas, and promotes within the writer opportunities to explore and explain those perspectives, through which we may speculate and further form understandings of that which is under scrutiny.

In attempting to define writing as practice as research, I would consider it the process of revealing critical insight and knowledge, and when focussed on *The Fallow Narratives*, through the creative 'textual' practice of storytelling and scriptwriting, and utilised to expose and develop knowledges surrounding medium specificity and transmedia storytelling.

Scriptwriting as Practice

Scriptwriting creates a particular 'language text' to be later developed in the production of a 'media text'. The 'script' is an organising document setting out the content to be transformed from the written page to the visual page or screen. A script shapes the material content to be later 'received' by the viewer, reader or player. It can be considered through its relationship to its role in the production of a 'media text', and through a linguistic lens as an initiating language text. Different words have different meanings as they are imaginative categories that may be utilised in the interpretation of phenomena and articulation of experience through the 'operation of a code'. As Hall suggests of television:

> Since the visual discourse translates a three-dimensional world into two-dimensional planes, be the *referent* or concept it signifies…Reality exists outside language, but is constantly mediated by and through language: and what we can know and say has to be produced in and through discourse. Discursive 'knowledge' is the product not of the transparent representation of the 'real' in language but of the articulation of language on real relations and conditions. Thus there is no intelligible discourse without the operation of a code. (1992, p. 131)

What is written is a remediation and re-presentation of reality for what is written about is not the same as what is written. The message is not the subject it is the

message of the subject. In the act of reading the next reader in the phases of production makes sense of the script from a written 'language text' as it is to be adapted into other visual and aural modes. In television or cinematic animation an idea for series or film will be written and storyboarded, an animatic will be generated, then animation will be produced. In comics, the written page will be pencilled, inked, and lettered. In computer games 'cutscenes' or variable, playable scenarios may be written for interaction. As a script is part of a 'production pipeline' it is essential that clarity is demonstrated to the next 'production reader'. As Mehring states:

> Because the meaning of word symbols come from our individual experiences with these symbols and the things they symbolize, word symbols can never have precise meanings that will be understood by all people in exactly the same way…Where exact communication is essential, it's important to use the word symbols that most closely – most concretely – communicate your intended meaning: thoroughbred dachshund instead of dog; a sunny, warm day instead of a gorgeous day; or fear of assault from unknown assailants instead of feelings of terror. (1990, p. 158)

This approach used in this thesis considered the properties and effect of written language to describe and therefore be utilised in the development of production folders and scripts, which were used to develop animation, comics and computer games with their own specific visual and aural communication codes and languages. If "In order to write a scenario suitable for filming, one must know the methods by which the spectator can be influenced from the screen." (Pudovkin, 1949, p. 1), then a medium's materiality matters in the encoding of the content. The three case studies within this thesis are drawn from the media of animation, comics and computer games each with similar and yet unique qualities that influence the spectator, reader or player as well as the writer. Writing for a medium that may be presented through pencil, charcoal, ink, or watercolour, stop motion or computer graphics (or their combination, such as hybrid animation) and may be

static or in motion affects the considerations and decisions a writer chooses in the creative processes as ultimately the impression of a medium shapes the presentation and reception of a medium.

Writing for Media

A medium can be described as "a channel of communication or a material means of expression" (Ryan, 2004, p. 20). The material conditions of a particular medium and the particular channels of communication impact upon the creation of the content and affects the reception of the delivered content. It became clear in the initial stages of the research that a framework for a clear and consistent understanding of, and approach, to the construction, composition and reception of the medium was essential in order to write clearly for the properties, potential and creative limitations of any medium. This led to the development of a lexicon drawn from multimodality (Kress, 2010, Kress and Van Leeuwen, 2001), and narrative media (Ryan, 2004). The distinctiveness of each of the three media used within the study (animation, comics, and computer games) was explored through a consideration of various combinations of the mode or channel of transmission: text (words), image (visual), sound (aural); the state of the medium's reception (that is static, kinetic); and the type of engagement or experience with the medium (that is interactive, active, more active). Any way to isolate the hybridity of a medium into modes or channels, as well as experiencing either state of the medium must though become problematized as Ryan identifies when creating 'A typology of media affecting creativity', she states,

> Another problem with the division of media in temporal and spatio-temporal is that, if we apply strict criteria the temporal column will be virtually empty. Leonard Talmy remarks, a case could be made for putting all manifestations of writing in the spatio-temporal column, since writing

> requires a two-dimensional support and exists all at once for the reader (425-26). (2004, p. 20)

However some framework is required in the endeavour to scrutinise the medium, and the evolution of this terminology and development of this approach will be explored further in the discussion of the Case Studies in Chapter 3.

Case Studies: Fallow, The Pier and Desistence

Three case studies were chosen from the transmedia storytelling project, *The Fallow Narratives* to demonstrate key components of the research; transmedia, the interconnectedness of the story continuities and adaptations of a core text across the project, the multimodality of each medium, and each of the case studies are specifically drawn from my own creative and scriptwriting practice.

Fallow

The story of Fallow:

> Out of the ether forms Fallow, afraid, he is searching for answers in himself and his surroundings. He is lost, and trapped in a shifting, transforming prison. Clues appear in the cell/walls, and he comes to believe he has killed; those around him, those he cared for and those he came to care nothing for.
>
> As he is formed and realises his place in this torment so again he breaks, falls to fragment until he realises his identity is formed of fragments of another's mind, Punch's mind.
>
> In a final act of will he dissolves/dissipates himself stopping Punch's attempts at his destruction.
>
> In the tear in Punch's reality formed by this newly created emptiness and as Fallow/Punch's worlds begins to break apart around him, Punch spies a man in a bed covered in bandages. (Fagence, 2010, p. 1)

I wrote the production folder for *Fallow* to examine the medium of animation through the exploration of script development when writing *for* animation. It is a

story that explores trauma, isolation and memory. It is a separate story, but also one which can be viewed and engaged with in combination with the other aspects of *The Fallow Narratives* (*The Pier*, *Desistence*, *Fallen*) that are intended to extend, deepen and provide further opportunities to discover these story worlds.

In the process of developing the script opportunities and instances were presented and generated to examine the nature of animation from the perspective of a writer, as well as create and consider for the transmedia development, what and where to place story, style and theme connections and continuities.

The Production Folders for each of case studies were comprised of the following creative development processes:

story synopsis to work out the basic premise of the story.

- develop a coherent storyworld/location of story,
- create the character/s, considering the goals, needs and wants of the character/s, develop barriers and rewards to hinder and advance the journey of the primary character and reveal the qualities of their character,
- and finally construct an end point which articulates character transformation/evolution).

The synopsis was also developed to aid in the consideration of how amongst its transmedia diegesis this story can advance, extend and enhance its story and the other stories as a part of the entirety of *The Fallow Narratives*.

story treatment to develop the outline of the story from this premise.

- This process initially breaks down the story into significant events often crucial for the development of a sufficiently coherent story.
- The next stage is to organise/reorder the sequence of events to create the particular order of events that the writer requires for the audience to respond to.
- Next expand on these events for a fuller treatment or outline.

> **script** to progress from the outline into a 'script format' (describe setting and action, state any dialogue and transitions/camera moves where required), and in this writing process continue to advance the story.
>
> **edit** to hone the script into the clearest demonstration of the story for the next production reader (for example storyboard artist or director).

While there are several ways and means that may be unique to the *idea* to *artefact* development process this approach to the development of each of the elements of *The Fallow Narratives* was done in order to maintain a production parity, and as such expose to the 'writer' the distinctiveness of the medium. This similarity in development process allowed for a systematic comparison of the content, to ensure content parity regarding the process of adaptation in each and bring about 'new stories' that may be transmedially linked and to identify and promote these transmedial connections.

The Pier

The story of *The Pier*:

> A young Casper Fallow loses his brother in a late night fire at a pier he and his younger brother Christian had gone to, to play out the Punch and Judy show they had become enraptured with. Casper draws into himself after the death of his brother and is eventually brought to a sanatorium for treatment. Unable to escape the feeling of guilt he creates another world to punish himself, falling into the disturbing electrochemical terror of *Dell Arte*, and creating a punisher to exact retribution for his brother's death. *Punch*.
>
> As Casper's life shatters around him loathsome thoughts and seething voices of retribution and guilt conspire to destroy the last of Casper's mind until a moment of desperate insight crashes his world and his screams escape into a grey formless world.
>
> Punch seeks to destroy Casper again, but absolution is found and Casper Fallow leaves the sanatorium in 1994, mostly able, and still quietly hopeful for a healing. (Fagence, 2012, p. 1)

This production folder was created to examine the medium of comics through the creative writing development of *The Pier*, and is used in the same manner as the *Fallow* production folder. The story deals with the same themes and follows the same patterns and progression of *Fallow*, here however it is told in a more traditional/orthodox manner. There are four comics that make up *The Pier*, and each examine a period in Casper Fallow's life from 1947 to 2036.

Desistence

This computer game takes place inside a Punch and Judy booth at the end of a pier. Beneath the wooden floor of the Punch and Judy booth's stage, there is an under stage timber construction that holds this floor up. However from below this timber construction it can be seen that this is actually the roof of an old Victorian chimney. Wooden levels spiral all the way down the interior of the chimney to its lowest level where the Deep Machine resides. Each level is part of a journey into hell and through grief. As such Dante's *Inferno* and the Kubler-Ross *Stages of Grief* were chosen to inform not only the level names, but resonate thematically within the computer game. These were chosen as this game forms a component of the journey towards a damnable descent and potential healing of the character of Christian Jensen in the novel *The Quay*.

The production folder and script were also utilised to examine this specific medium from its development and as a component of the transmedia project. What is often called a game design document however is conventionally used in the development of contemporary computer games. These are "The Blueprint for the game. Subject to multiple revisions and iterations as development proceeds." (Dille and Platten, 2007, p. 207). They have similar uses to the production folders

used in this thesis, however refer also to the game mechanic, game concept, technical specifications, and market analysis. The information generally conveyed within the documentation will be quite similar across game studios, and within each studio, across the games developed there the format of the documentation is likely to remain consistent within 'house', though as Richard Rouse (2005) states, there is unlikely to be exactly the same format from one studio to the next.

They have not been used in this case study though in order to create as similar an initial textual inception and development as possible across each of *The Fallow Narratives*.

A case study provides the researcher the opportunity to scrutinise in detail the characteristics of some entity that (usually) exists. As Denscombe states, "the real value of a case study is that it offers the opportunity to explain *why* certain outcomes might happen – more than just find out what those outcomes are." (2010, p. 53, original emphasis).

While there can be levelled a concern over the validity of the findings regarding unreliability in the generalisations that may be taken onwards to be utilised for a wider context (Bell, 2010, p. 9), Chapter 3 will analyse the development of the three case studies, discuss the findings and explore them in the context of medium specificity and the wider scope of writing transmedially. Next however is a discussion of transmedia.

Chapter 2: Transmedia

Transmedia storytelling is a way of creating a story experience across a variety of media. The individual media platforms relating their unique content are at some level interconnected within some consistent storyworld and timeline. It may offer some degree of interactive experience and is intended to promote further audience engagement with the various media, generating interest in the entirety of the diegesis. Tyler Weaver suggests it is:

> The crafting of stories that unfold across multiple media platforms, in which each piece interacts with the others to deepen the whole – but is capable of standing on its own – giving the audience the choice as to how deep into the experience they go. (2012, p. 8)

Creative writing and scriptwriting for transmedia storytelling utilises a number of critical and creative fields, and specifically in the case of this study, focussing on the creative and scriptwriting processes in the development of animation, comics and videogames. This chapter will examine the concept and practice of transmedia and transmedia storytelling in specific relation to the process of the writer in transmedia works; exploring issues in the study of transmedia, media, adaptation, story and narrative, storytelling, industry, transmedia engagement and authorship. The next section will, for clarity look at the word transmedia.

Media and Transmedia

The term transmedia, is formed from the combination of ‘trans’ and ‘media’. ‘Trans’ as a prefix can refer to across, beyond, and through. Transmedia is often defined using ‘across’ in its ‘unfurling’ of a story cosmos, however beyond and

through work especially well when considering how content moves beyond one medium, by moving through it.

A medium is a unique combination of means and mode, where medium here refers to a codified means or system of re-presentation and expression, and modes such as writing, image is the specific articulation in the dissemination and reception of data in the process of communication (Cobley 1996, Kress 2003, Ryan 2006).

This "medium of communication…being a conduit through which messages are channelled and pass between one person and another or from one to another." (Long and Wall, 2012, p 3/4), and where "communication may be defined as an activity in which *symbolic content* is not merely *transmitted* from one source to another, but *exchanged* between human agents, who interact within a shared situational and/or discursive *context*." (Price, 1996, p. 5).

Transmedia and Adaptation

The content of transmedia is shared amongst 'multiple media technologies' with their unique combinations of means and mode. Reality is mediated and content is transformed through the articulation process, but is not considered to have been adapted. Geoffrey Long suggests that the content of media is changed through mediation, "Retelling a story in a different media type is *adaptation*, while using multiple media types to craft a single story is *transmediation*." (Long, 2000, p. 22, original emphasis). The 'Producers Guild of America' states that "These narrative extensions are NOT the same as repurposing material from one platform to be cut or repurposed to different platforms." (http://www.producersguild.org/?page=coc_nm, no date). Adaptation is a way

through comparison to draw out the nature and properties of transmediation. In fictions, adaptation suggests adjustment, alteration, modification, transposition and relocation. Studies in this field (Minier 2014, Sanders 2006) explore the vast array of propositions, philosophies and models brought to bear upon the ways in which content takes on some new expression. Whereas, it is generally considered "For a property to be transmedia, it also has to be more than adapting the same story to different media. Each expression has to tell a complete piece of a larger story." (Dowd *et al* 2013, p. 4). What is clearly discussed, however in the revised 'Epilogue' to the 2013 edition of *A Theory of Adaptation* is how "although there are relatively clear definitions of adaptation and transmedia and their difference, in practice untangling where the distinction lies is often difficult." (Hutcheon and O'Flynn, p. 181). As they suggest, in examples such as the Sherlock Holmes stories, and *The Hunger Games* (2012) what can be often seen is 'transmedia adaptations'. This remains however a particularly different function to the use of adaptation in the transmediation of content within *The Fallow Narratives* to reveal medium specificity and examine these delineations between adaptation and transmediation.

Transmediation within this thesis then will be considered to be the act or process of sharing across a variety of media different aspects of spatial, temporal and causal data which act as components of a cohesive diegesis.

Transmedia Storytelling

There are a variety of terms that have been considered within the study of transmedia, transmediation, transmediality and transmedia storytelling. Miller states that:

> Transmedia storytelling is so new that it goes by many different names. Some call it *multiplatforming* or *cross-media producing*. It is known to others as "networked entertainment" or "integrated media". When used for a project with a strong story component, it may be called a "distributed narrative". (2008, p. 151)

Transmedia storytelling has become the most common phrase engaged with the theoretical approach to the discussion, design and experience of multiplatform content (Beddows 2012, Jenkins 2007, Scolari 2009). As well as Practitioner/Industry focused texts (Bernardo 2011, Pratten 2011, Phillips 2012) which suggest themselves (as their titles propose) as 'guides' in the developing arena of franchise and property development. As Dowd *et al* state in *Storytelling Across Worlds: Transmedia for Creatives and Producers*:

> We are expressly talking about the process of storytelling, of building transmedia narrative property (the end product) in all its forms. We are particularly looking at how to tell stories that come from and exist in a larger intellectual property universe carefully designed and built to allow multiple iterations, expressions, and platforms simultaneously and sequentially. Though there are implications in the delivery of transmedia stories that fall within the territory of marketing, we are principally concerned here with those aspects that directly relate to the creation of the narrative. The term we're using is transmedia storytelling. (2013, p. 3)

Dowd, *et al*, recognise the potential of transmedia with a 'larger intellectual property', and 'the territory of marketing' in this outlook towards the potential of a franchise.

Transmedia storytelling however, may differ from transmediated franchises through deliberate storyline connections. In his 'working definition', Moritz (2001) describes this concept of story when drawn from a classical narrative as:

> For a story to occur, something must happen to so upset the balance of a chosen character's life that [s/]he is then impelled to pursue a goal generated by the change in [her/]his life. In doing so, [s/]he will face obstacles and antagonistic forces until [s/]he does or does not get what [s/]he wants, reaches a point of change from which there will be no going back, and in this way a new order is established. (p. 2)

And these classical narratives, whereby narrative:

> is a way of organizing spatial and temporal data into a cause-effect chain of events with a beginning, middle and end that embodies a judgement about the nature of the events as well as demonstrates how it is possible to know, and hence to narrate, the events. (Branigan, 1992, p. 3)

They frame and as such form ways of understanding the narrative as it is articulated; however, this construction of meaning created in the decoding of the current text are not the only discourses present in the sense making activity. Cited with coining the term transmedia, through theorising an approach to children's engagement with media Marsha Kinder, suggests in *Playing with Power in Movies, Television and Video Games: From "Muppet Babies" to "Teenage Mutant Ninja Turtles"* (1993), how watching children's television:

> [W]as a fairly consistent form of transmedia intertextuality, which positions young spectators…to recognize, distinguish, and combine different popular genres and their respective iconography that cut across movies, television, comic books, commercials, video games, and toys. (Kinder, 1993, p. 43)

Audiences encounter texts with a variety of experiences to bring to bear on the reading of the 'intertext'. Bringing to bear on the reading of the intertext a wealth of experience formed before the reading of the text: reviews, trailers, earlier versions of the present text and knowledge of other texts, and so drawing from a larger experience to understand the stories and experiences within. A story then will be informed (and transformed) transmedially through the discourses surrounding it. As Hayward suggests of cinema discourse, "there are discourses not just within film but also around it. Discourses around cinema attempt to fix its meaning, and these can range from theoretical discourses on cinema *(auterism, spectator-film* relations, *sexuality,* etc.) to more popular discourses such as film reviews, trade journals and articles in fanzines." (2006, p. 104). Earlier adaptations of the same text will also influence the reading of the current text. Eisner (1997)

remarked upon the ways in which reading is influenced by other media we have come into contact with, suggesting that:

> No Storyteller should ignore the fact that the reader has other reading experiences. Readers are exposed to other mediums, each of which has its own rhythm. There is no way of measuring it, but we know that these different media influence each other. (Eisner, 1997, p. 69)

We are transliterate, particularly as narrative echoes across media influencing the consuming and hence the producing of these forms. As Thomas (2007) identifies:

> To be transliterate means to be able to read, write and interact across a range of platforms, tools, and media from signing and orality through handwriting, print, TV and Film, to digital social networks. (Thomas, 2007, p. x)

This study however will explore the intentional development of a transmedia narrative formed by, from, across and through the creation of a specific storyworld (or diegesis). In addition, these storyworlds will have a correlation with the paratexts surrounding them, and their textual reading or decoding will be informed by the depth and breadth of knowledge and type of engagements with the stories of Punch and Judy.

Transmedia Industry

According to Elizabeth Evans (2011) in *Transmedia Television*, "the term 'transmediality' describes the increasingly popular industrial practice of using multiple media technologies to present information concerning a single fictional world through a range of textual forms." (Evans, 2011, p. 1). It has evolved in an attempt to secure a wary industry as, "big corporations are more fearful of taking risks" (Marx, 2007, p. xvii).

As the traditional audience concept evolves, as schedules have less apparent importance for the viewer, a concern Carolyn Handler Miller states is that

"Forward-thinking broadcasters are looking at this approach to potentially strengthen the connection between their viewers and their programming, an especially important goal as television audiences decline" (2008, p. 162), as this demand for further markets is intended "to motivate more consumption" (Jenkins 2008, p. 98). Control over greater aspects of consumption reduces the hazard of developing new content to the industry; however, this also generates the necessity for an overarching production control. As such a quite recent development for the Producers Guild of America in there, CODE OF CREDITS - NEW MEDIA, is the credit of Transmedia producer:

> A Transmedia Narrative project or franchise must consist of three (or more) narrative storylines existing within the same fictional universe on any of the following platforms: Film, Television, Short Film, Broadband, Publishing, Comics, Animation, Mobile, Special Venues, DVD/Blu-ray/CD-ROM, Narrative Commercial and Marketing rollouts, and other technologies that may or may not currently exist.
>
> A Transmedia Producer credit is given to the person(s) responsible for a significant portion of a project's long-term planning, development, production, and/or maintenance of narrative continuity across multiple platforms, and creation of original storylines for new platforms. Transmedia producers also create and implement interactive endeavors to unite the audience of the property with the canonical narrative and this element should be considered as valid qualification for credit as long as they are related directly to the narrative presentation of a project. (2013)

This type of industry credit brought about in response to the changing nature of the franchised industry Sconce (2004) suggests is a reflection of the changing nature of the media landscape.

> U.S. television has devoted increased attention in the past two decades to crafting and maintaining ever more complex narrative universes, a form of 'world building' that has allowed for a wholly new mode of narration and that suggests new forms of audience engagement. Television, it might be said, has discovered that the cultivation of its storyworlds (diegesis) is as crucial element in its success as is storytelling. (2004, p. 95)

Samantha Thomas, producer of *Marvels Agents of Shield* (2013-), *Lost* (2004-2012), *Once upon A time* (2011-), speaking at the Producers Guild of America,

Produced by Conference, considers that there is an inevitability in the development of specific skills and roles necessary in the development of a franchise stating that:

> [I]t is going to become compulsory for producers, writers, directors, to have a keen awareness or an acute understanding of what transmedia is simply from even the business end of it. I think your marketing, distribution and creative of what now positioning of brand is, is inevitable and compulsory to the success of your property.

A focus on the 'property', 'marketing' and 'business' is as Thomas suggests a clear necessity in the evolution of franchise transmedia. As she continues "you are the CEO of a brand now when you launch a new programme or film" (2013). The transmedia storyteller, or "transmedia auteur" (Beddows, 2012) "is a common figure in New Hollywood given the oversight necessary to coordinate multiple story modes and bridge industry divides." (p. 162)

Transmedia Storyteller

The place of the writer in transmedia storytelling varies according to the particular production pipeline and the greater or lesser degree of commercialisation of the media. Within much mainstream animation (*The Simpsons*, 1989-, *Ben 10*, 2005-2008) from more commercial studios, the writer traditionally engages with the production process primarily near the beginning of the project's development, working often with other writers in a creatively collaborative role with other members of the animation team. (Marx, 2007)

While the ludological and narratological debate continues (Jenkins 2004, Juul 2001, Simons 2007), within the games industry, on larger projects the writer may be brought in at very early development and design stages to discuss story and gameworld creation, including aspects of immersion and interactivity, or perhaps much later to develop dialogue. Within comics, in instances where the

writer and artist are separate roles, the writer develops plot, character and setting to be illustrated later by the artist; and in music the role of the writer/lyricist may take place before, during or after the music has been composed.

A transmedia story expands, or 'unfurls' (Jenkins 2008), across a variety of media within some consistent storyworld, often to enhance and integrate the experience of the audience/user/player. As Henry Jenkins states:

> In the ideal form of transmedia storytelling, each medium does what it does best-so that a story might be introduced in a film, expanded through television, novels, and comics, and its world might be explored and experienced through game play. Each franchise entry needs to be self-contained enough to enable autonomous consumption. That is, you don't need to have seen the film to enjoy the game and vice-versa. As Pokemon does so well, any given product is a point of entry into the franchise as a whole. (2003 [*sic*])

The transmedia storyteller must then consider the entirety of the story cosmology, and the distinctiveness of each mode of expression as each form holds sway over its unique articulation and in the imagination of its formation. And preferably, "When at all possible, develop all components of a project simultaneously, from the ground up, and work out how they will be integrated from the beginning too" (Miller, 2008, p. 162). Where "Transmedia engagement…offers views greater opportunities to gain access to the same content on multiple platforms" (Evans, 2011, p. 11), Carolyn Miller suggests that, as stated earlier, while there is still an evolving discourse regarding how it is to be termed, a transmedia project generally "exists over more than a single medium. Is at least partially interactive. The different components are used to expand the core material. The components are closely related" (Miller, 2008, p. 151).

Transmedia Storytelling refers to a story generated over or across multiple platforms; that is across or beyond one single medium, and which also forms a larger narrative to explore the fictional diegetic or storyworld. To develop such a

cohesive storyworld then, “A transmedia practitioner expands their world across media, treats it as canon, and ensures there is coherence because they are creating a transmedia project.” (Dena, 2009, p. 6). Examples of transmedia franchises would be the ABC television show *Castle*, with novels, graphic novels, audio books and an Amazon website for the fictional crime fiction author within the show. The *Mass Effect* trilogy of computer games also contain a variety of self-contained media, there are art books, game guides, wikisites, forums, toys and models, shaping the discourse and informing the game play (and storyworld). Novels and comics such as *Mass Effect Volume 1: Redemption* (2010) extend the single and consistent storyworld.

Transmedia relies on media transliteracy (Thomas, 2008) to permit access and engagement with the transmedia story cosmos. The franchise builders, transmedia auteurs, CEO’s and showrunners create ‘canon’ and ‘coherence’ across the various media. They must “unite a team of blog writers, game writers and scriptwriters to achieve a unified voice” (Bernardo, 2011, p. 50), but what might the processes of creative writing and scriptwriting reveal of these different media formed of different modes in their words, images and sounds. Many studies (Evans 2011, Jenkins 2003/2007/2008, and Clarke 2013) approach the study of transmedia from a media, economic, televisual or cultural perspective. This study examines what writing for transmedia may reveal of its unique and connected narrative media, the next section will explore narrative media and transmedia within the animation, comics and computer game case studies outlined in Chapter 1.

Chapter 3: Transmedia – Animation, Comics and Computer Games

This chapter will examine the three case studies drawn out of the transmedia storytelling project *The Fallow Narratives*. The chapter has been broken down into three sections each encapsulating aspects of the media that have been written for in regard to their particular modular 'recipe'. The sections will take the format of: Defining the medium; Writing for the medium; Exploring and analysing the findings of the medium and its transmedia development in response to the research enquiry.

Animation

The first section, '*How do you write for what the camera can't do?*' will explore animation, its properties, breadth and in/definable qualities, examine the contemporary and traditional considerations for the process of writing for animation and consider what is revealed of animation, scriptwriting and transmedia development using the Production Folder approaches in the development of *Fallow*.

Comics

The second section, *'The Fallow Narratives' and The Pier: Writing for comics within transmedia storytelling* will initially present an examination of comics, sequential storytelling and the relationships between image and text. The development of the Production Folder for *The Pier*, the first comic *The Pier: Fire and Water* will then be discussed in what they revealed of comics. Finally further

analysis of my own writing process in the imagining of comics and their relationship to transmedia will be considered.

Computer Games

The third section, *The Transmedia Design of Desistence: Interactivity and writing for computer games*, will present first an overview of computer games, play and interactivity, then will explore what is revealed of computer games and transmedia development in the initial textual formation of the computer game *Desistence*.

How Do You Write for What the Camera Can't Do? Animation Scriptwriting and Transmedia Development

In 'The Animator's Survival Kit" Richard Williams states the animation dictum of "Don't do what the camera can do - do what the camera can't do." (Williams, 2001 p. 16), referring perhaps to the propensity of animation in its aspects of exaggeration, and transformation, and distinguishing it apart from live action's capturing and emulating of motion. This suggests ways for the writer to consider not only the distinctiveness of the form, but particularly the creative approach to its production.

Imagining for the image through textual articulation poses a variety of concerns for the scriptwriter for animation as each mode of construction and expression impresses particular imaginings upon its construction, articulation and reception in terms of the specific correlations of the textual, pictorial and aural.

So, in some ways returning to that dictum - *how do you write for what the camera can't do*? this case study will discuss animation specificity, the transmedial distinctiveness of the animated narrative through an examination of the script development for the animation short *Fallow* as it forms within a transmedia storyworld; exploring the narrative tensions of creating a transmedia universe from the perspective of the scriptwriter, and how it is possible to explore story and script as it relates to animation where expectation and the assurance of authenticity is questioned in the more experimental or abstract forms of animation.

Initially I will be identifying the imaginings of both live-action and animation narrative from the perspective of the scriptwriter *imagining* the potential

of both forms. Exploring what may be revealed of animation through the process of writing for animation, and discussing the development of the script for the animation short film *Fallow*, while and through creating a cohesive transmedia storyworld or story cosmos to place the story of *Fallow* within. And through discussing the transmedia narratives' development and the transmedia narrative tensions, suggesting ways of exploring the narrative complications and collusions of multiplatform storytelling.

Animation and the Illusion of Movement

Although it could be argued that the flickering shadows cast over the earliest cave paintings articulate an illusion of movement, and as such the illusion of life, the origins of contemporary animation lie more formally with a developing understanding of the persistence of vision. This effect, Laybourne states, is:

> When a single image is flashed at the eye, the brain retains that image longer than it is actually registered on the retina. So when a series of images flashes in rapid order, as a movie projector does, and when the images themselves are only slightly changed, on to the next, the effect is that of continuous motion. (1998, p. 26/27)

The effect was developed through early experiments, formalised and often outputted as toys and presented in the theatre. Animation when considered as the illusion of movement which brings 'something' to life has an incredibly broad and lengthy history in any sequencing of images in some time-based presentation. These include e.g., the zoetrope, praxinoscope, projection praxinoscope for larger displays and the later kinetoscope utilising film stock in the display of moving images.

This animation as a mediator of reality has come to commonly be seen as a practice and end result of that practice, and there are a wide variety of technical

methods and processes currently to create drawn, stop motion and computer animation such as; Celaction, Flash, Stop Motion Pro, Maya and 3DS Max. There are also many different ways to create animation and which include non-recorded filmic projection (see Furness (1998) 'Alternatives in Animation Production' for a clear overview of the various methods in the production of animation). Traditionally however, the early techniques of trick film development (George Melies' in camera 'stop frame substitution effect' of e.g., *Le Voyage dans la Lune*, 1902), evolved into the early films of J. Stuart Blackton (*The Enchanted Drawing* 1900, *Humorous Phases of Funny Faces* 1906), and the more fully drawn animations of Emile Cohl (*Fantasmagorie* 1908) and Windsor McCay (*Little Nemo* 1911). In McCay's later film *Gertie the Dinosaur* (1914), cartoonist and animator Windsor McCay makes a bet with George McManus that he can make a dinosaur (they see when visiting the Museum of Natural History in New York) 'live again by a series of hand-drawn cartoons'. The film which shows both the live action McCay and his drawn-animated counterpart highlights clearly the distinctions between live-action cinema and animation and as Wells suggests:

> It is as if the early animators wanted to constantly expose the limitations representing 'reality' on film and insist upon the domain of 'fantasy' as: first, the most appropriate form of expression for the cinematic form and, most specifically the animated form; second, as the most versatile model by which to create amusement and illusion; and third, as the most expressive vocabulary to interrogate the complexities of the human condition. (1998, p. 16)

Wells here identifies significant differences in considering how animation and live action are expressed and received, and how this is related initially to the techniques of construction as this relates to reception.

> The viewer enters the stream of storytelling and fills it with their own interpretation. This process is taking place both when watching a live-action film and an animated film, although each of these approaches uses different formal means. (Dumala, 2011, p. 38)

As Dumala states, there are similarities to the viewing experience of the live action and animated screen. As a technical process however, recorded animation differs from live action narratives because live action film captures **motion** in 'continuous time' separates it and recreates it when re-presenting the 'captured' images in sequence to create the illusion of motion. Live action recording captures motion, and through the live action broadcast recreates motion. Animation creates the illusion of motion from the generation of image sequencing; however, the images captured from this initial production are not originally in motion. The practice of animating creates a control over the construction of the separate aspects that will be displayed within the frame/diegesis and in the delineated time-based presentation displays these separate moments in sequence to create the illusion of movement. Broadfoot and Butler explore this notion when examining Eadweard Muybridge's photogrammes in *Complete Human and Animal Locomotion*:

> What we see in these Muybridge images is that movement is not made up of a series of held poses in the manner of a painting or sculpture...The pose or instant in these photogrammes, unlike those in other art forms, is not only an analysis of movement but also a *synthesis* of it. It not only results in motion but also from it. (1991, p. 265, original emphasis)

Animation as a sign(ature) is 'deeply' different in its structure (Wells 2002) to the signature of live action. A fundamental difference between animation and live action where movement is already occurring in the recording process and the recording of, and making of, animation that will provide an illusion of movement not present in the initial instance of recording. In *The Discrete Charm of the Digital Image: Animation and New Media*, David Clark considers that:

> we experience film in the present, the only present that exists. Animation and "live action" construct these presents differently. Live action is recorded continuously in time whereas in animation the image is usually recorded discontinuously. (2005, p. 138)

Henderson also suggests “The classic notion of animation brings drawings and objects to life by a series of small shifts or changes to them; the result is smooth and continuous movement.” (2011, p, 79), however he contends that “the space between each frame is lost or covered up by the illusion of movement.” (82).

Drawing upon a perspective on how to see animation as a philosophical process, the ‘poet of animation’ Norman McLaren defined animation thus, “Animation is not the art of drawings that move, but rather the art of movements that are drawn. What happens between each frame is more important than what happens on each frame.” (McLaren, 1957/2014, p. 96). This perception promotes insight into how animation can be considered, it shifts a focus that is both aware of its process, yet moves from it. As Furness states, “McLaren is not defining the practice of animation, but rather its essence (1999, p. 5). When viewed this motion born of illusive practice and technique generates out of synthesis a significantly different text to live action.

Attempts to generate a cohesive definition continue to have caused consternation amongst theorists and practitioners as great focus appears ultimately too specific and leaves out examples of animation that a broader definition may consider, however too broad a definition can make the definition appear meaningless. Indeed Brian Wells in *Frame: of Reference: Towards a Definition of Animation* has challenged animation experts and theorists calling for a formal definition of animation to ‘legitimize the field’ (2011), and as technology develops definitions continue to evolve regarding the medium, “no matter what definition you chose, it faces new challenges in the technology used to produce and distribute animation.” (Denslow, 1997 p. 1).

Writing for Animation

The scenario, continuity and screenplay emerged out of the birth of American cinema to organise formally the shaping of the narrative, technical and budgetary elements in the production of a film. As Maras suggests "there is some debate around the definition of a scenario which leads us to question a direct evolution of script from scenario to continuity to screenplay" (2009, 90), however the script and the writing of the 'photoplay' had developed in America from the dawn of cinema, and "By 1917 script and intertitle writing had become thoroughly institutionalized elements of [American] film production, situating writing at (or at least near) the centre of the creative process" (Liepa, 2010 p. 8). (also, see Mehring, 1990, p. 232, regarding the development of the 'Traditional Screenplay Format').

Early U.S. animation up until the 1960's rarely utilised the scriptwriter in the development process, and it was primarily through the shift from the 7 minute cinematic cartoon, to the uniquely financially demanding programming schedules of television that these "business-driven necessities led for the first time to the hiring of actual scriptwriters...and the step of hiring scriptwriters to first create the script was at long last integrated into the creative process." (Marx, 2007, p. 4).

In contemporary animation production the script is utilised in the pre-production phase of development, though this is more commonly seen in conventional cinema and television shows. Outside of formalised television and film production animation development uses many processes in its creation to generate the final animated piece, this may include a traditional script development process, however:

> the term 'script' as it is primarily understood in live action film and television, may operate slightly differently in animation, and further, that

> 'script' may ultimately be an unhelpful or misrepresentative description in animation practices or must be viewed in a broader light to accommodate animation processes. (Wells, 2010, p. 89)

According to Wells (2007), there are four main models of writing in animation development: 'Traditional scriptwriting for animation', 'Studio-process script development', 'Series-originator writing', and 'Creator-driven writing/devising'. Wells states:

> In all of the writing models...scripting should be understood as a process of conceptualisation, visualisation and application...Animation, under any condition and using any technique is largely created more self-consciously as it proceeds. Most live-action work, while following a traditional script – however loosely – is ultimately an accumulation of material, which is effectively constructed in the post-production stage. In general, animation is configured in the pre-production stage and monitored and modified during production; this means there is a greater emphasis on the process as it occurs, rather than after it occurs...Scriptwriting for animation is a very particular skill that draws upon traditional techniques, but insists upon its own processes and applications. (p. 18)

The traditional approach used primarily for the development of a classical narrative design (Bordwell and Thompson, 2008) in film and television was, as stated in Chapter 2, the method chosen to examine, and explore each medium within this research for the writer-practitioner. This more 'Traditional scriptwriting for animation' model was used intentionally across each of the case studies as a means of comparing what may be revealed of animation from the creative writing process. The animated short film script for *Fallow*, however, would sit more comfortably with the more abstract mode. The creation of a production folder and script for this type of narrative was developed to engage with the tensions that may be found when writing for the outside of the traditional animated narrative form to see what similarities and differences occur when writing for this type of film, and to see what the similarities and differences reveal of animation for the writer.

The next section will discuss what the script and the script development process revealed of the nature of the medium it is being written for; explore the properties of written language and its relationship to other modes or channels of media in the communication of story in animation; and consider one of the most fundamental aspects revealed through the practice regarding interiority and exteriority in the articulation of context, content and subtext within the *Fallow* production folder and the *Fallow* script itself.

Animation Scriptwriting

Current approaches to animation scriptwriting suggest that animation and the animation script should be not only considered, but pushed for visual expression. Also they are often transferring the traditional forms of live action scriptwriting into animation, indeed, as Shannon Muir states when explaining the differences for writing for live action and animation:

> Truthfully, there aren't many differences at all. A story is still a story, the main issue here isn't that animation has been chosen as a medium with which to tell this particular tale. That said, animation tends to gear itself to stories that require a lot of action, since drawn 'talking heads' are difficult to get excited about. (2007, p. 30)

Apart from a greater emphasis on a written realisation of the particular shot - making the scripts slightly longer than their live-action counterparts, these authors (Marx 2007, Muir 2007, Webber 2002 and Wright 2005) are generally writing about traditional television or feature animation writing which they claim is best considered through exploiting the visual while maintaining a traditional scriptwriting technique and format. This suggests a clear appreciation of the visual and knowledge of the principles of animation - squash and stretch, exaggeration. Christy Marx (2007) in *Writing for Animation, Comics and Games*, states, "the

writer must have a strong ability to visualize the story…and to translate that vision to the page." (p. xv). These texts suggest a similarly limitless potential of cartoon 'antics' and violent antagonistic and confrontational humour that is to be written for, as Marilyn Webber (2002) states, "A devastating event in live-action becomes what's funny in animation.". (Webber, 2002, p. 11/12) However, condensing the potential of the form into the wacky and zany while illustrating and reinforcing mainstream 'cartoon' tropes ironically limits the evolution of animation writing.

Please read the Production Folder for *fallow* in volume 2 of the submission before the following section.

Transforming the 'Fallow treatment' to the Fallow script

A treatment is traditionally used to write, straight out the story. It is often, though not uniformly, used as part of the production process of the writer. It can be seen as a creative release to some, as it allows almost a creative indulgence, after the working out of the plot, structure, turning points and character biographies that form much of the conventional scriptwriting process. It 'tells' the story straight through, and is intentionally written as to what is 'seen' and to be visualised. This is then developed into the script, which further advances the notion of the visible through the text. Syd Field states, 'A screenplay is story told with pictures, in dialogue or description, and placed within the structure of dramatic action' (1994, p. 7), but what is seen, and how can the writer know to elucidate this? Written language has the potential to enter the internal, exposing, and often explaining, the emotional world of a character and his or her perspective. The moving visual *shows* the viewer action, and from this kinetic pictorial state they might infer

something of the interior qualities of character, that is generally intended to tie us to caring for a principle or primary protagonist. Margaret Mehring suggests that, "screenplay characterizations emerge from the portrayal of subjective feelings and thoughts. In other words, the screenwriter must find other ways to externalise subjective content within an objective context". (1990, p. 188) *Fallow* is the story of a man in search of identity through the fragments of memory revealed to him through Punch, his jailer, as he attempts to unravel his situation.

I decided to create a stage prior to a traditional treatment phase, to provide an insight to the interior state of the character of Fallow through using the expositional properties of language. This was done with the intention of capturing the quintessential qualities of the character of Fallow, his fractured, aggregational existence, to develop and examine the themes within this and the larger transmedia project, articulate the story and also the draw out from the activity of writing more of what the story is about and can be. This prior stage created more creative play in the traditional production folder and script development format, and a space to explore further these notions of word, script, visual, visualisation and animation.

This proto treatment was used as a way of discovering the interior of Fallow's mental state as he is born into his Punch-made prison, rather than as a traditional relaying of the line or sequences of action. It is called the 'Fallow treatment' (as seen below) also because of how the character of Fallow in this film is 'treated' by the character of Punch and in this creative space to remind me of the transitive, almost fluid state of words that rely on context to fix, freeze, and through the process of 'anchoring' directionally and so narratively limit the sense

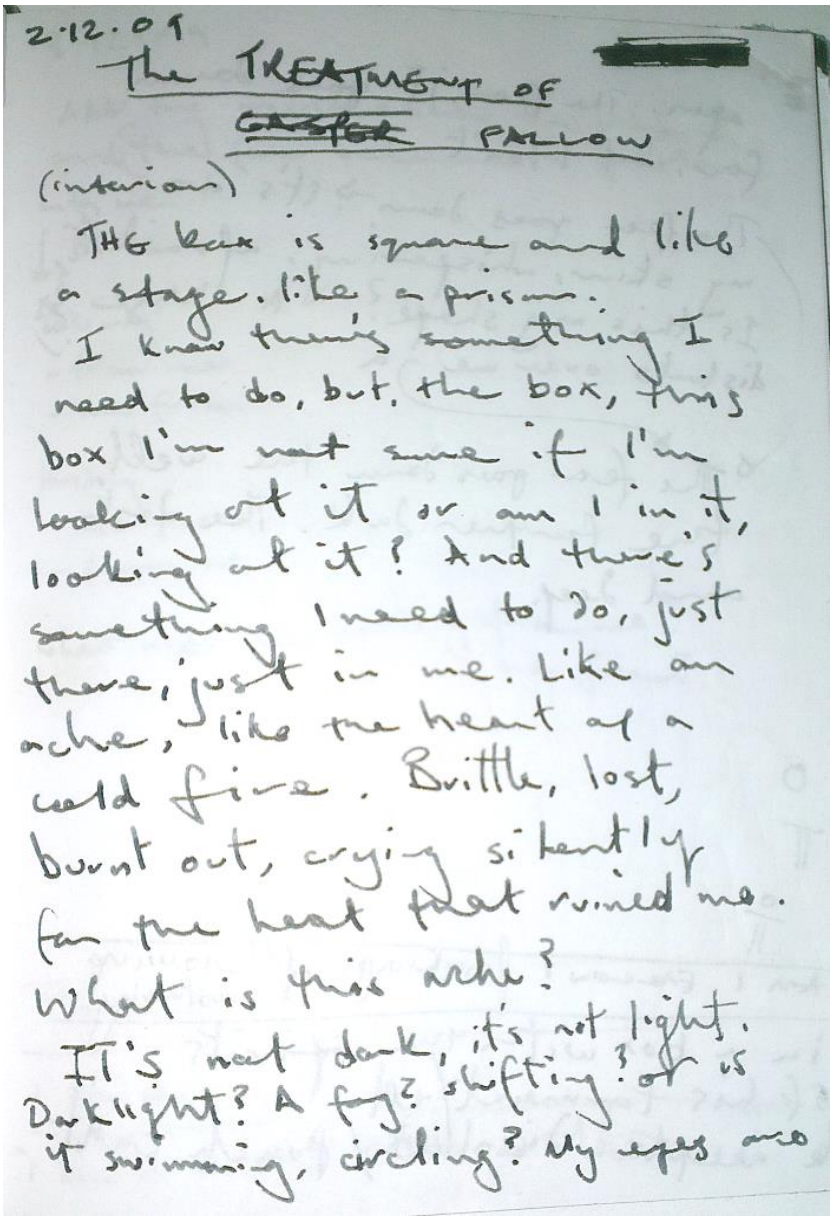
making moment in the creation of understanding that comes from decoding the text.

> ‘Fallow treatment’
>
> The box is square
> and like a stage,
> like a prison.
> I know there’s something I need to do,
> but, the box, this box,
> I’m not sure if I’m looking at it or
> am I in it, looking at it?
> And there’s something I need to do, just there,
> just in me. Like an ache,
> like the heart of a cold fire.
> Brittle, lost, burnt out, crying
> silently for the heart that ruined me.
>
> What is this ache?
> It’s not dark, it’s not light.
> Darklight?
> A fog? shifting? or is it swimming,
> circling? My eyes are open.
> The fear, it goes down far,
> but I don’t…
> The fear goes down.
> It’s on my skin, whispering, afraid.
>
> Is this my shape?
> A haze distorts over me a…
> The fear goes down the well,
> the further dark.
> The dark and deep.
> And the walls echo the shame
> and the fear/dread becomes a push into me.
> it’s only my skin…
> it’s only (my skin)
>
> (Fagence, 2009)

This excerpt from the first part of the ‘Fallow treatment’ was not written in the traditional sense as a Treatment - a traditional treatment was developed from this (please see the final pages of the Fallow Production Folder for a more traditional

treatment). This was intended to serve as the sense experience of Fallow inside the box (cell/stage) and as he is born out of the ether from dust, and becomes who he is, and learns how to become this self. It did not have to be a perfect poetic form, but in order to articulate and explore the 'subjective content' (Mehring, 1990) I wanted it to serve me as a way into what Fallow is experiencing in order to imagine how this may be imagined for the animated film, in order to explore what was behind or inside the visual, and within the character of Fallow, and in turn to open up the interior landscape of the character so as to consider what might be the exterior manifestation of this. Also, further insights regarding the potential of a transmedia work, in that if the 'Fallow treatment' was not to be used directly in the *Fallow* animation short, as a transmedia project a part of a component of the project would be found for it. When developing then the entirety of 'The Fallow Narratives' project, what was revealed in relation to transmedia was that not only is there great creative potential, but also that transmedia is not (in this instance) creatively wasteful. Different media platforms for the dissemination of *The Fallow Narratives* content began to utilise content created elsewhere which aided in weaving the project together. The negative effect of this, however, is that the creative process can become fractured and fragmented itself when if a place elsewhere in the project is being considered while in the creative process of one of the other transmedia components.

There are different writing practices I utilise in the development of written expression. In this instance the script was initiated in longhand writing (see Fig. 5).


2.12.09

The TREATMENT OF [redacted] FALLOW

(interior)

THE box is square and like a stage. like a prism.

I know there's something I need to do, but, the box, this box I'm not sure if I'm looking at it or am I in it, looking at it? And there's something I need to do, just there, just in me. Like an ache, like the heart of a cold fire. Brittle, lost, burnt out, crying silently for the heat that ruined me.

What is this ache?

It's not dark, it's not light. Darklight? A fog? shifting? or is it swimming, circling? My eyes are

Fig. 5. The Treatment of Fallow: Longhand (2.12.09)

This creative practice helped to solidify for me the different types of experience I have when connecting with the words through the type of writing activity (longhand, word processing, texting etc.), then through the words into the making of an idea, and then the storyworld that is formed from exploring the idea. The different writing activities reveal in different ways some insight onto and into that which is sought though not able to be revealed upon an initial encounter. Often the

act of writing is I have realised fundamentally for me is an act of searching. Gaylene Perry states:

> In the act of writing I think I carry out a process of searching. I search for either my father or my brother or both as I write. I also search for other significant people and events and feelings in my life. I write one surface of a narrative, and at the same time I recognise another surface, another face, in the narrative's forms, the narrative's body. (2012, p. 42)

In my writing I am often trying to find a connection with an event, or experience, sometimes feeling the shape of a word for its fit in a sentence. Each of the different types of search-writing (longhand, word processing) affect the type of idea sought, whether it is the tapping of the keys and the spreading of the hands over the keyboard each affects the realisation process differently than the quite visceral sensation of drawing a pen across paper. My perspective is that of a writer using written language to evoke the visual, not an animator using visual language. It can't be the same, but my understanding of the visuality of animation is revealed to me from time spent imagining animation through words.

In the moment of writing, I am 'joined up' with the ideas to be discovered through the words, and the search for the choice and sequence of words, and it is the act of writing that opens up these potentials of new knowledge and understandings. Writing often becomes a door or gateway not only into the realisation or expression of the idea, but a way of revealing the idea itself.

During the activity of writing the production folder and script, I wanted to continuously be aware of some sense of medium specificity in that animation is made motion so to have dialogue or voiceover in the initial development of *Fallow*, appeared then to take away something of the potential of the medium of animation. To show the animation visuals with the additional, expositional properties of the

framing voice, fixing in place the potential meaning seemed too ‘guiding’ of what would have been seen on screen.

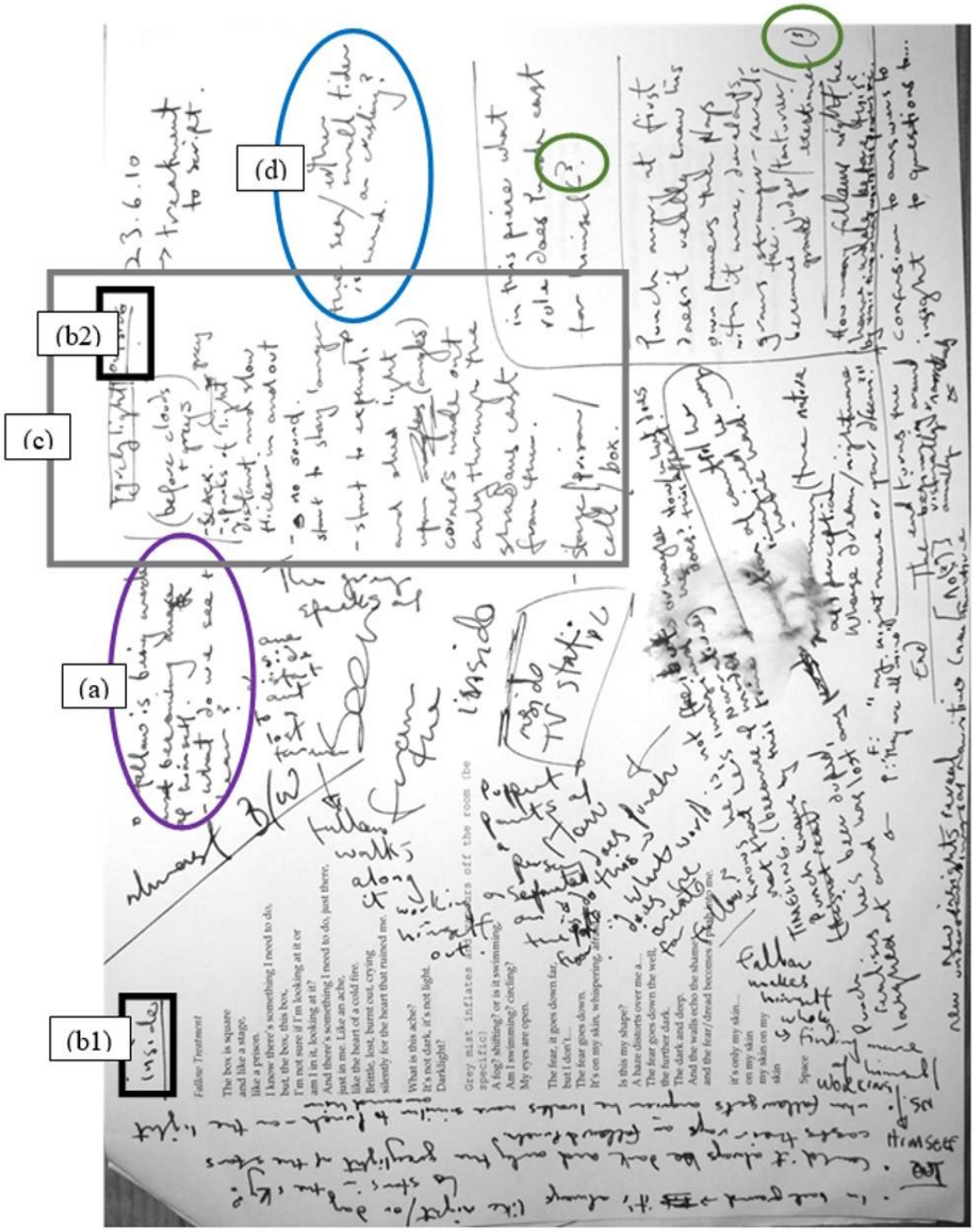
While “word symbols can never have precise meanings that will be understood by all people in exactly the same way” (Mehring, 1990, p. 158) words direct an understanding, whereas sound effects and the score may support and challenge the visual aspect in a way that is not available to words in the same manner.

When combined, sound and image reshape the meaning of each other, the image “transforms and disguises” the sound, sound “recreates” the image (Chion, 1994, p. 184). As such through the development of the practice (and returning to Marx 2007, Muir 2007, Webber 2002 and Wright 2005) it became more and more important to push the visual and focus less on the spoken word. To write for animation in what appeared to be its purest form, not when words reshape it.

Film is a combination of sound and image, however this approach was used to discover and reveal from the perspective of the writer through writing more of the properties of the animated medium as dialogue or the spoken word carries more gravitational weight towards a specific intended understanding than I wanted the visual in its combination in film to portray. This is not to say that the sound was not considered (please see the Format section of the *Fallow* production folder, page 3), only that with the particular unity that sound and image has, the dialogue would in this instance overly delineate.

The sound design for this script was drawn in part from the film *dell’arte* (1998). This film is one component of ‘The Fallow Narratives’, and is a storyworld, two tiers away from the initiating story told in the novel *The Quay*. As each component of the transmedia project (*The Pier*, *dell’arte*, *Fallow*, *Desistence*)

moves away from and returns to *The Quay*, a fading away separation from the 'realism' of the storyworld affected both the visual and aural expression. Out of a decision through discussion with the sound designer Pete Hodges, the sounds would emulate these separations in the design of the sound.


(a)
(b1)
(b2)
(c)
(d)
Fallow Treatment
The box is square
and like a stage,
like a prison.
I know there's something I need to do,
but, the box, this box,
I'm not sure if I'm looking at it or
am I in it, looking at it?
And there's something I need to do, just there,
just in me. Like an ache,
like the heart of a cold fire.
Brittle, lost, burnt out, crying,
silently for the heart that ruined me.
What is this ache?
It's not dark, it's not light.
Darklight?
Grey mist inflates
specific)
A fog? shifting? or is it swimming?
Am I swimming? circling?
My eyes are open.
The fear, it goes down far,
but I don't...
The fear goes down.
It's on my skin, whispering,
Is this my shape?
A haze distorts over me a...
The fear goes down the well,
the further dark.
The dark and deep.
And the walls echo the shame,
and the fear/dread becomes
it's only my skin...
on my skin
my skin on my
skin
Space
23.6.10
> treatment
to script.
(before clouds
+ greys
Fallow
Fallow
Fallow

and visualisation in the process of writing a script, to open up the feeling and experience of the character through his deliberate 'telling', a telling that would have become inappropriate if spoken across the 'showing' of the animation.

In order to "externalise subjective content within [the] objective context" (Mehring, 1990, p. 188) of the script, I then considered what would be seen and heard, if the 'Fallow treatment' as it is spoken to explain what is happening to Fallow and how he feels, could not be heard. My writing process is iterative involving and continuous, articulating then questioning for reasons (see figure 6. above for '?''s), into what I have worked out through my creative (searching) process. To articulate the interior from the exterior, I asked (a) 'fallow is being made and becoming aware of himself - what do we see and hear?' The next stage then responds to these questions so as to advance the work. 'Inside' (b1) and 'Outside' (b2) show this approach to the creation of the outside 'exterior context', from the interior 'subjective content'. The response to the 'Fallow treatment' below (c) shows the stages of my process of visualisation from the 'inside', the character's feelings and expressions of being, into what I term as the outside, what the audience is to see and hear as the writing processes iteratively prompts the next stage in the production of the script:

greylight
(before clouds and greys)
- BLACK
- sparks of grey light
Distant and slow
Flicker in and out
- no sound
- start to stay longer
the sea/ether is heard either small tide or crushing? (d)
- start to expand
and shed light
upon (angles)
corners made out

only through the shadows cast from them
stage/prison/cell/box

(Fagence, 2010)

The sea must be heard (d) to aurally tie together the storyworlds within the transmedia story cosmos of 'The Fallow Narratives'. *Fallow*, *The Pier* and *Desistence*, are connected within the project and it is essential that each of the components on each of the platforms echo each other; not reflect but through their, temporal and spatial relationship to the story cosmos demonstrate the shared characteristics of each story, and also as they are causally connected then dissipate as each component extends from the originating trauma of Christian Jensen in *The Quay*. The stories are copies, and their reimagining through a different medial language creates a new story through these associated aesthetics and causal connections, thereby iteratively expanding the transmedia experience.

The requirements of the transmedia project manifests in each of the transmedia components. So to engage with the unique articulation of each medium using the same content, the story of *Fallow* also needed to follow the 'Fallow Principles', particularly containing the same basic story structure stated earlier:

- The story will have the initial character forming or being encountered in some way, then encounter trauma
- This trauma may be of person, either self or other
- This trauma must get worse
- There will be a reprieve, the reprieve is false
- Each story is a further separation from Christian Jensen in *The Quay*, and each version of the story repeats yet also advances the storyline.

In this film:

- The story will have the initial character forming or being encountered in some way, then encounter trauma

In the script:

> On the floor should where the 'speck' was trapped body parts are becoming realised in the right corner of the box/space. They begin from the heart out and in contrast to the forming/fading background that swirls and moves in random patterns.
>
> These parts fill in becoming more solid (like reversed soil erosion), then the 'floor' slows its movement down and firms up underneath and to the sides of the parts slowing the swirling pattern completely. Moving out from the body across the floor and up the walls. Light and sound fade and judder out.
>
> (Fagence, 2010, p. 1/2)

> Becoming mesmerised he looks at the floor shifting and slowly draws his cuff out, then quickly couches, runs/falls, crawls to the corner of the room.
>
> His back touches the wall and he yelps, faint screams are heard [SFX: screams erupt], as his cloth top smoulders where it had touched the wall.
>
> (p. 3)

In this film:

- This trauma may be of person, either self or other
- This trauma must get worse

In the script:

> Fallow tries the next wall to the right. This wall is flat-blank though. He presses hard. The wall ripples out very slightly from his press. A very slight image comes forward to the wall.
>
> SFX: LOW WHISPERS.
>
> Through the wall, an old photograph of a small hill. Circling the base of the hill are tens of dead bodies. On the top of the hill is a gibbet, a man in bandages, on fire, is high up, chained

> within a cage. His neck is clearly broken. The dead bodies raggedly stand up, hold each other's hands, look up to the sky and scream.
>
> SFX: Screams.
>
> Fallow shivers and contortions rack his body. He steps sharply back.
>
> (p. 4)

In this film:

- There will be a reprieve, the reprieve is false

In the script:

> ELS. The corridor floor extends across the entire frame. The corridor walls rise to the top of the frame, rippling slightly with grey/white static. Fallow walks to the left.
>
> MS. His eyes are closed as he walks. He stops to glide his fingertips in crescents across the wall.
>
> SFX: Briefly, faint classical music rises and falls.
>
> He listens to it for a moment. Sways his head slightly from side to side. He rubs at his eyes and looks at the corridor from front to back. There is no end in sight.
>
> He sits down cross-legged on the floor, rests his back against the wall. Breathes deeply in and out. Begins to chuckle to himself. Stops, starts again, near tears. Stops.
>
> BEAT
>
> Rests the back of his head against the wall, and closes his eyes.
>
> BEAT
>
> The corridor begins to brighten, flaring in grey/white neon directly opposite Fallow.

> He quickly opens his eyes and sees a glossy beige interior household door form out of the wall.
>
> (p. 7/8)

In this film:

- Each story is a further separation from Christian Jensen in *The Quay*, and each version of the story repeats yet also advances the storyline.

The further away from Christian Jensen's circumstances in the novel *The Quay*, the greater the distance between that sense of realism that was to be manifested in the writing of the representations of image and sound within the project. This retelling of the same fundamental content within each of the project's components allowed for a way for the character of Christian Jensen to play out his guilt and grief. There are motifs of water and dust, water in the forms of the sea and tears, and dust to represent any ground, powdered particles including sand and sawdust, though thematically these are used primarily to represent decay. Transmedially, this connects *Fallow* to *The Pier* and *Desistence* and the rest of 'The Fallow Narratives', as each of the components are about falling, falling apart, and the larger narrative themes of grief and finally the journey towards healing. The stories ripple out from the causation trauma in Christian Jensen's life, and as they do they fade away from that text's 'realism'. As each of the stories are a component of the project they are also another manifestation of the pain journey of Christian Jensen in *The Quay*. Each is a further iteration and expansion within the project; however, they are also an adaptation of the same content and themes determined from the 'Fallow Principles'.

Through the act of writing this exploration of the same content and themes, reveals what the potential of each medium might be and what these properties of

the medium might bring to the storytelling process and viewing experience. The act of writing is revelatory, this act *discovers* content, and more importantly content that is discovered and specifically shaped from a search for either animation or computer games or comics. The particular words to be used in the visualisation and auralisation process become attuned to the specificities of the medium because of the framing of the search writing activity. This content then, when considered through the language of expression of each medium, reveals how unique each medium is, in terms of its properties.

In drawn animation, metamorphosis is a uniquely identifying aspect of the medium. This property of the medium suited best this first stage of the film when the world of the film is created out of flickering grey ether stardust as seen below:

> Inside the grey patchwork, moving in ebb and flow a 'speck' grows larger, and swims through the grey cosmos.
>
> In the distance within this expansion edges begin to appear, MOVING CLOSER, then corners seen only through the shadows they cast.
>
> A negative image of a room seen from the inside forms.
>
> The background to the room still goes through permutations of forming and fading. In the centre of the slowly forming floor, the larger, swimming 'speck' is encased, struggles and stills.
>
> (p. 1)

Then as his box/cell is constructed around him the animation discipline would shift to stop motion. I wanted to use stop motion in order to inform a reading of the aesthetic which played with notions of the uncanny, and use this to resonate the 'look' with the storyworld, and draw the viewer into this ethereal and eerie

storyworld. This world to be created using both drawn and stop motion animation would be the first encounter with the storyworld and inform the reading of the rest of the film. This use of descriptive language in the script to explain the transformative flow of animation opened up a variety of concerns regarding the various modes used in their particular articulation.

What am I seeing when I write, how might words reveal and constrain this sufficiently, to write for a deliberate visualisation by a storyboard artist, yet still open up potential and yet ambiguous meanings for the subsequent viewer of the *Fallow* animation short film? The activity of writing the production folder and script revealed to me what I see when I write, and how to perceive in the distance a potential (story) destination and through the act of searching options are revealed and discarded. Those that are revealed are then focussed in on and chosen or not as the appropriateness of the right word to the writing intent are considered suitable. This focussing in on and firming up defines the content appropriate to the search writing needs, and shapes how to phrase the language of the production folder and principally the script accordingly for the medium. Words, when used in the act of articulation, deliberately limit as they explain. To write then for another's visual and aural interpretation and subsequent articulation calls for an understanding of the sense making process of interpreting words. For the writer, an understanding of how words are then understood beneficially informs the development process. Voloshinov has suggested that:

> To understand another person's utterance means to orient oneself with respect to it, to find the proper place for it in the corresponding context. For each word of the utterance that we are in the process of understanding, we, as it were, lay down a set of our own answering words. The greater the number and weight, the deeper and more substantial our understanding will be. In essence, meaning belongs to a word in its position between speakers; that is, meaning is realized only in the process of active, responsive understanding. (Voloshinov, 1994, p. 35)

Semiologically speaking then words anchor an understanding's polysemous potential, the more answering words articulated by the writer "the deeper and more substantial our understanding will be." (Voloshinov) So in a sense, the more words the writer uses to articulate an idea should also then clarify the meanings made for the artists who will later storyboard to the words and animate from this. However they have to be the right words:

> Because the meaning of word symbols come from our individual experiences with these symbols and the things they symbolize, word symbols can never have precise meanings that will be understood by all people in exactly the same way…Where exact communication is essential, it's important to use the word symbols that most closely – most concretely – communicate your intended meaning: thoroughbred dachshund instead of dog; a sunny, warm day instead of a gorgeous day; or fear of assault from unknown assailants instead of feelings of terror. (Mehring, 1990, p. 158)

As Mehring states also, "What we see tells us what's happening…" (p. 157), so what words the writer chooses to use in the script, tells the next production reader what to see, so that in the subsequent seeing of the film 'tells' the viewer what is happening through its 'showing'.

The Fallow script that came out of this was an endeavour to explore how to engage with this 'showing', into the internal through the kinetic, metamorphic form of animation. The script introduces the production reader (story artist, director, or producer) to what is to be seen. Which was also developed out of the 'Fallow treatment' through particularly engaging with the notions of INSIDE and OUTSIDE (see fig. 7 below). As both the treatment and the script are articulated through written language, they explain their story intention and state their exposition of character within their particular modes of reference. The treatment is intentionally revelatory of the character; the script attempts to adapt the interior

emotive state to an exterior exposition that will then later be adapted to storyboard, animatic and animation. As Wells suggests:

> the animation writer cannot merely write a script in a traditional fashion, but must also be consistently aware of the visualisation process and the role of the other artists involved – artists who are not only thinking of the way something looks, but the ways in which it will move. (2007, p. 13)

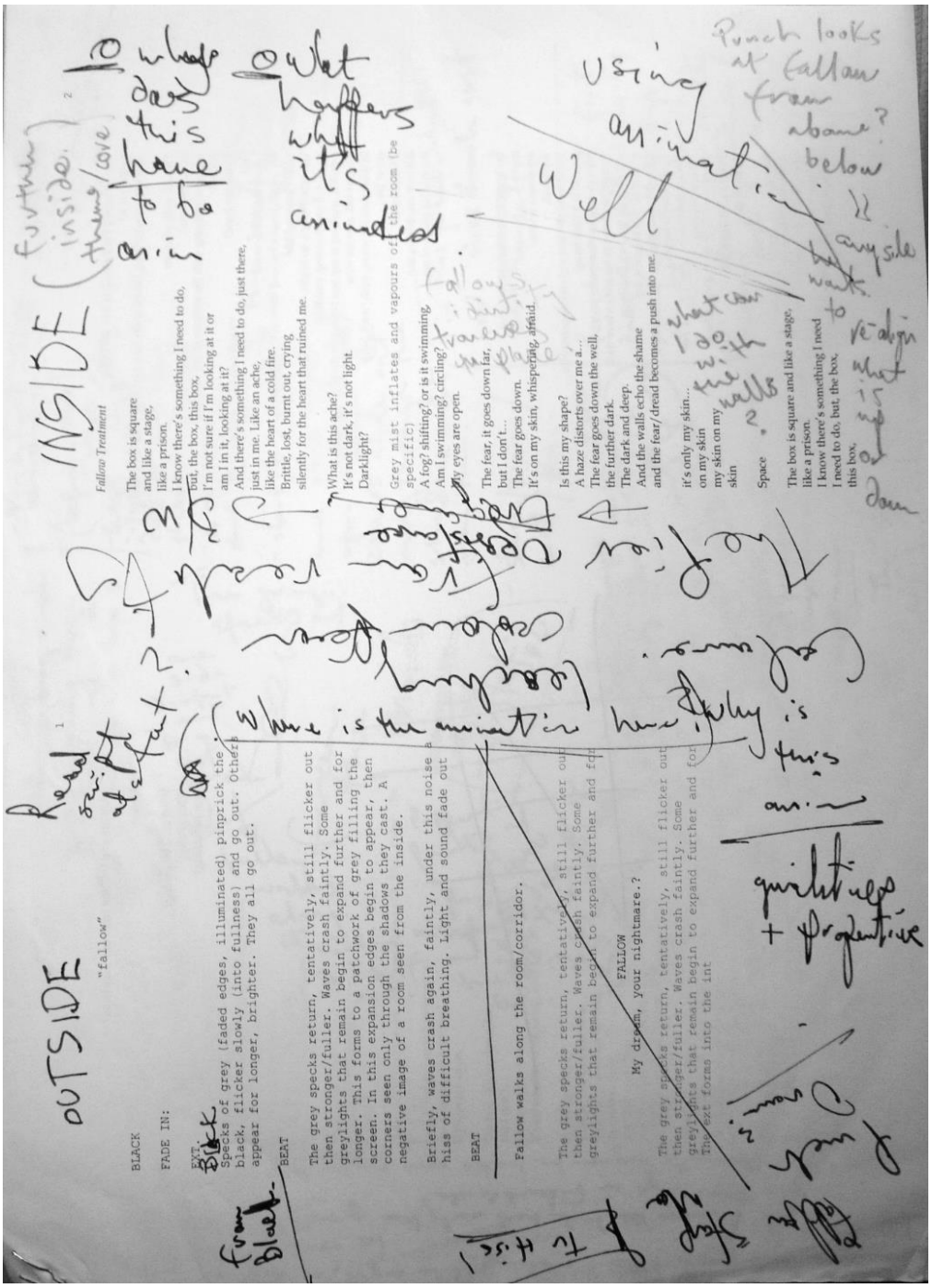


Fig. 7. Fallow Script and Treatment, Outside and Inside - Notes

The character of Fallow is perceived through action, aesthetic, sound design and narrative, that is to say that each is used in story to show qualities of character through these aspects of characterisation.

To find a connection with a character, the audience perceiving the 'visual' moves past the exterior to the interior, as each code of expression shows us more of the character and his or her state of being. This process of considering the inside to the outside to the inside revealed ways of considering storytelling and scriptwriting practice, but also informed my awareness of the transformative nature of the animated narrative.

> In order to understand the fundamental components of any narrative it is first necessary to make a distinction between a narrative's 'story' and its 'plot'. 'Story'…refers to the events of the narrative, and the actions and responses of the characters. 'Plot'… refers to the ways in which the story is presented to us in terms of its order, emphasis or logic. A succinct definition between these two ideas has been provided by Seymour Chatman, who suggests that 'the story is the *what* in a narrative that is depicted', and the plot 'the *how'* (Chatman 1980, p. 19, as cited in Speidel, 2012, p. 83, original emphasis)

A narrative can be described as "the showing or telling of…events and the mode selected for that to take place (Cobley, 2008, p. 6). The animated narrative is a distinctive form through its unique expression of the combination of textual, pictorial/visual and aural. It may combine some or all aspects of the textual (though often used iconographically and iconically), pictorial motion, and sound effects and sequence. What distinguishes it from paintings is motion, from text its inherent movement/motion. At its heart is the nature of bringing life to, vitality, and as stated earlier, as the Zagreb school would say, "to give life and soul to a design, not through the copying but through the transformation of reality." (cited in Holloway, 1972, p. 9).

So, when writing for animation the properties of animation are revealed from this practice. Writing for a medium 'fades in' the edges of a medium, brings forth a contextualising delineation, which of itself becomes a shaping of the creative practice of the potential and quite particular medium content. Utilising the same content in each of the components of the transmedia project necessitated the language of the production folder and script to engage with the textual, visual and or aural properties of each medium. The reshaping of content through the different modes available (and not available) to a medium transform the content by eliciting a distinct light or perspective for the content to be considered with and engaged through in both the writing stages of the 'production' and in the experience state of the 'reception'. This retelling creates a new story. The same telling of a story creates the same story and a different telling creates a different story as these differing properties or articulatory modes uniquely shape and so reform the content. The act of re-articulation has to be a process of transformation.

The search for animation as a writer for me is of a shifting portrait that never fixes the fluidity of animation, but does however challenge me to articulate the visual and to bring to life the visual, to set it in motion. Its state changes, it constantly moves under the act of observation when searching for its properties, potential and creative limitations.

Animation is often understood in relation to film (Cholodenko 1991), and framed in comparison to live action and art in terms of its technical production, reception and languages of expression (Webber 2002; Wells 2006 and 2007). Definitions of animation will continue to develop (Denslow 1997), as will approaches to its study, indeed as Solomon (cited in Furness, 1998, p. 5) suggests "filmmaking has grown so complicated and sophisticated in recent years that

simple definitions of techniques may no longer be possible." Most endeavours to define animation cite McLaren and explore its integral techniques and processes of construction as this manifests from "a conceptual movement that calls attention to the surface of representation, instead of its actual contents" (Hernandez, 2007, p. 36). However these approaches are born out of a theoretical perspective drawn from media studies or film, as Cholodenko states "animation is the least theorized area of *film*" (1991, p. 9, emphasis added), and art criticism, as "Arguably, all animation works as a version of *fine art* in motion, and recalls the generic principles which have evolved from art practice." (Wells, 2002, p. 66, emphasis added). These critical languages that reveal animation are commonly drawn from a range of academic disciplines such as film theory and film history, media and cultural studies, feminist and reception studies (Pilling, 1997, p. xiv). They are drawn however primarily from the post of production in the analysis of the languages, content and experience of viewing. From writing the production folder and script for *Fallow*, it was revealed that my perspective is that of a writer using written language, not an animator using visual language, it can't be the same. When commenting on her study of illuminated manuscripts and "focussing mainly on visual language" Annette Iggulden stated that her "understandings of visual language brings a different perspective to that offered by scholars whose primary tool is written language." (2012, p. 65). My understanding of the visuality of animation is revealed to me from time spent imagining animation and the potential of animation through words and what only this practice can reveal for the creative writer.

Searching for the moving picture, using the modal specificity of the textual as I interpret the medium's potential in the act of articulating through words in the

construction of a production folder and script into what is to later become through the collaborative process a version of that initially sought.

Creative writing and scriptwriting have much to reveal of a medium of itself and from a transmedia perspective in the act of its initial textual constructions, the next section of Chapter 3 will examine the writer's relationship to the construction of comics, and what writing for comics may reveal of this distinctive medium.

The Fallow Narratives and The Pier: Writing for Comics within Transmedia Storytelling

The Pier is to be a collection of four comics that 'interacts with', 'deepens' and 'stands on its own' within 'The Fallow Narratives'. It is one of several stories within the project, and is embedded within the transmedia experience of the unified storyworld. *The Pier* tells the story of a boy, Casper Fallow, who loses his younger brother in a late night fire at a pier where they had gone to imagine and play out a *Punch and Judy* show. It is the story of his fractured and tormented life told across the comics, the first, '*The Pier: Fire and Water*', tells the story of Casper, from his own birth to the death of his brother at the fire on the pier. The four issues of the comic book series (*Fire and Water; A Solution to Sanity; Long Day; The Sea, It Calls Crisply, Falls Away Gently*) tell the complete story of his subsequent healing and harmful journeys after he is taken to a sanatorium, his release, and his years as a *Punch and Judy* puppet maker and storyteller (Professor).

Through exploring the development of *The Fallow Narratives* this section will discuss the process of writing for comics from the perspective of the writer. As this comic is part of a larger story cosmos, this exploration will also be considering a transmedia cosmology, and through examining the creation of *The Pier* what this may reveal of comics as image and language text, first though a brief introduction to comics and their construction.

A very broad distinction between the various formats of comics are often termed as the Comic Strip, Comic Book, and Graphic Novel. In composition the Comic Strip is generally comprised of a series of panels in (primarily) one strip. The Comic Book is comprised of panels (and sometimes single, larger image

termed a ‘splash’, that can take the form of one, two or foldout pages) across a number of pages and is most often a single issue of a Comic Book series, though may also be a single issue comic book such as *Lost Property* (2015) by Andy Poyiadgi. The Graphic Novel is also comprised of panels across a number of pages, though this is generally a greater amount than a single issue of a series.

The writing and discussing then of these principal formats of comics use a variety of shared practices and terms, and as Marx states of the production process of comics:

> the traditional steps of comic book production, outside the computer realm:
>
> - The writer creates the script. At a large company, the script goes to the editor for revision or approval, in other circumstances it might go directly to your artist.
> - The primary artist is the penciller, who breaks out the pencilled art of the story from the script. A penciller usually works on art board that is about twice the final printed size of the page.
> - If the script was done only in outline form, the pencilled pages should go back to the writer, who can complete the script by writing the final dialogue and captions to fit the art. Sometimes a writer is also expected to indicate where the balloons and captions should go on each panel.
> - The pencilled pages go to an inker, who inks the pencils.
> - If it’s a color book, some version of the inked pages (paper or digital) goes to the colorist to add the color work.
> - A letterer adds the balloons, dialogue, captions, and sound effects, usually on a clear overlay rather than into the original art.
>
> With the advance of digital technology, any of the steps after the script goes to the artist could be produced solely on a computer.
>
> (Marx, 2007, p. 88/89)

Key amongst the terms used in comics' production are:

Page. A book leaf.

Panel. A panel may take any shape, be outlined or not, however is commonly perceived as one of the individual images of the comic page.

Border. The edge of the panel. This can take several shapes though is often a rectangle, and there can also be borderless panels.

Gutter. The Gutter is the space between and what separates the panels on a page.

Flow. The intentionally guided running of the series of images (and text) comprised on the comics page.

Balloon. "The visual unit that conveys dialogue, either spoken or thought." (Marx, 2007, p. 89)

Caption. "A caption is used mostly to convey additional nonvisual information, such as time or place, or to convey additional nonvisual information such as sound or smell" (*ibid*, p. 90)

At first glance a comic is quite simply described as a series of images which often includes text. While this may refer to other media, the reader of the description would likely know what was being referred to as comics. This comes however from a predetermined knowledge of the medium as this description refers to it. If the description of a comic was solely through the words on a page to someone who has never seen the medium this apparently simple description becomes deceptively simple.

Several approaches to examine and explore the properties of comics (Saraceni, 2003) the visual language of comics (Cohn 2013) or system of comics (Groensteen, 2007), have been considered to explore the relationship between

image, content and sequence. Many cite the pioneering work of Will Eisner (1985), who states that:

> The format of the comic book presents a montage of both word and image, and the reader is thus required to exercise both visual and verbal interpretive skills. The regimens of art (eg. perspective, symmetry, brush stroke) and the regimens of literature (eg. grammar, plot, syntax) become superimposed upon each other. The reading of the comic book is both aesthetic perception and intellectual pursuit. (Eisner, 1985, p. 8)

They also refer to the work of Scott McCloud (1994) as a point of comparison, combination or criticism. McCloud states in his introduction to *Understanding Comics*, that they are "Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer." (McCloud, 1993, p. 9). Both Eisner and McCloud's perspectives as practitioners engage with the practicalities of producing a comic, how this is done and why it works in the ways that it does. There are several guides to writing comics (David 2006; Marx 2007; and Moore 2008); however, how comics work to mediate subjective content between the comics' creator/s, and the comics' readers is less prevalent in the field of comic studies.

Writing Comics

A spectator, reader or player makes sense of the spatial, temporal and causal data from a screen or page. The content of the diegesis is made sense of in ways that are formed paratextually and intertextually. Ultimately then, "What we see tells us what's happening…" (Mehring, 1990, p. 157), as there is no other data to inform the immediate interpretation process. The spectator, reader or player knows from what they are told, and they are told from what they are shown and hear. In drawn animation static images blur into apparent motion. Speed up the frequency of the images and motion persists, slow the frequency down and the spaces between the

images is revealed. This space between the drawn instances suggest an intervening time. An image that is still, yet suggests energy and potential motion, breaks between the images. The static images that blur into apparent motion in drawn animation provoke a space where time has lapsed. Speed up the frequency of the images and motion occurs, slow the frequency down and the space between the movements is revealed.

Comics utilise the potential of images to display, and words to describe, and out of their union and placement of images and words builds a particular and unique reading experience drawn out of its multimodal language.

Words and images in combination frame, shape and compositionally anchor each other in the communication of an idea. Mario Saraceni states, words as caption may be "an indicator of space and or time… [it/they] has the function of providing information to help the reader reconstruct the flow between panels…and sometimes…have the fundamental importance in the narration of the story" (2003, p. 11). Dialogue also is "there to move the story forward" (Mehring, 1990, p. 175), functioning expositionally to provide storyworld information, 'characterise the speaker' and 'reveal emotion' (Swain and Swain 1988, p. 165). However the language of a medium is rarely questioned in its articulation of intentional content. Platts suggests:

> Language use is unreflective; linguistic competence is an unreflective practical skill. People say things without, generally working out how to say them. People understand when others say things without, in general, working out what was said. The manifestation of that understanding is their appropriate response, linguistic or non-linguistic. You ask me to shut the door; I show my understanding by doing so (and on occasion by not doing so). (1997 p. 217)

When writing for comics (or computer games, or animation) one should then specifically be aware of what the linguistic mode in the creation of a script (or

other initiating textual form) brings to the development of the comic and what it may inhibit or promote. For language sequences units of meaning, to describe and organize thought, and thereby frame and evaluate phenomena (Cobley 2008).

The script through written language describes location, action, transition/flow, framing and dialogue. It explains to the production reader what is to be realized in various combinations of image, language and sound; and in its static and/or kinetic expression.

The words of a script can only *suggest*, or *refer* to the imagining of a picture (Wells 2011), not display in the same way *what* they refer to.

Please read the Production Folder for *The Pier* in volume 2 of the submission before the following section.

Writing The Pier

This analysis of the development process of constructing *The Pier* is from the perspective of the writer, and what this writing process may reveal of the medium of comics. As stated earlier, *The Pier* is to be a collection of four comics (*Fire and Water*; *A Solution to Sanity*; *Long Day*; *The Sea, It Calls Crisply, Falls Away Gently*). The intention is to collect the four issues together in a form similar to the graphic novel; however, each issue is written as a comic book and it is through this evaluation of process that the findings below were revealed.

The Pier: *Fire and Water* tells the story of a boy, Casper Fallow as a boy, who as stated earlier, loses his younger brother in a late night fire at a pier where they had gone to imagine and play out a *Punch and Judy* show. It is the story of his

subsequent healing and harmful journeys after he is taken to a sanatorium, his release, and his years as a *Punch and Judy* puppet maker and storyteller.

The story of *The Pier* begins in recollection of Casper Fallow's birth and childhood. His trauma, at the death of his brother that he believes he caused, further forms him through that loss, grief and horrific guilt. His nightmares are controlled by another version of himself, Punch, who accentuates the trauma across the first three comics. Electro-chemical therapy, as well as Casper Fallow's writing in his journal (*Observance*) bring about brief moments of reprieve and calm. However Punch, as antagonist will not let this last. And *The Pier* is the first separation of the initiating story of Christian Jensen in *The Quay*. The story is told over four comics and explores the moods and themes of memory, identity, perception, trauma, loss and grief. Casper Fallow in *The Pier* is a version of the character of Christian Jensen (from *The Quay*), and each of the characters within the various media relate to a *Punch and Judy* counterpart, in *The Pier* this is,

Casper Fallow's:

Brother – Christian Fallow	(Baby)
Father – Martin Fallow	(Judge/Hangman)
Mother – Miriam Fallow	(Priest)
Doctor – Dr Sebastian Andrews	(Devil)
Doctor – Dr Carl Symonds	(Priest)
Head Nurse – Elspeth Lloyd	(Judge/Clown)
Nurse – Judith Foster	(Judy)
Her boyfriend – Jack Booth	(Policeman)

The comic is its own story, and therefore unique point of entry and so is intended to generate interest in further exploration of 'The Fallow Narratives'. And it began its development from a written expression while considers the potential of the comics form.

Comics creation considers what to show, when to show and how to show. Scott McCloud suggests that for the comic creator, "Comics require us to make a constant stream of choices regarding imagery, pacing, dialogue, composition, gesture and a ton of other options and these choices break down into five basic types" (McCloud, 1993 p. 9), Choice of Moment, Frame, Image, Word and Flow (McCloud, 1993 p. 10). When writing for comics, key to be are aware of are, Moment chosen, Image content, rendering, framing and position in page and sequence, and also the specific Word or words that best articulates the particular needs of the story as they will be perceived in correlation with the image and in their own specific sequence.

The Pier is being written as a full script rather than plot style that can be a more 'negotiated' form (Wolfman 2001). Kneece states that:

> In full scripting, the writer breaks the story down into pages, and breaks each page into a specific number of panels. The two essential parts of comics are the image and the text. The writer then details the art specifies [sic] in each panel. (2015, p. 20)

It was intended here in the creation of *The Pier* comic to articulate more fully the page content and layout, and to promote a more precise relationship between description and articulation of story from word to picture. This provided the opportunity to study further the specific distinction in separation and combination of word (script as linguistic text) and image (comics as picto-linguistic text) and what may be revealed of the script's production into the comics form as pictorial and textual media.

Below is the last page of the first comic, *The Pier: Fire and Water*. It is the moment the pier collapses, burning into the water, and here Casper Fallow drags himself out of the water.

The Pier: Fire and Water

> **PAGE 22 [1 panel]**
> Panel 1. Long shot. From the top of the page, dark clouds are beginning to form in the night sky, partly hiding the faint moon on the right. Mid page, the Pier (jutting out form the left) collapsing in pieces, in flames. Coming up to the foreground, Casper lays broken three-quarters out of the dark sea. The perspective is *from* the beach/street divide and head height, looking across the sand towards the Pier.
>
> THE END
>
> (Fagence 2012)

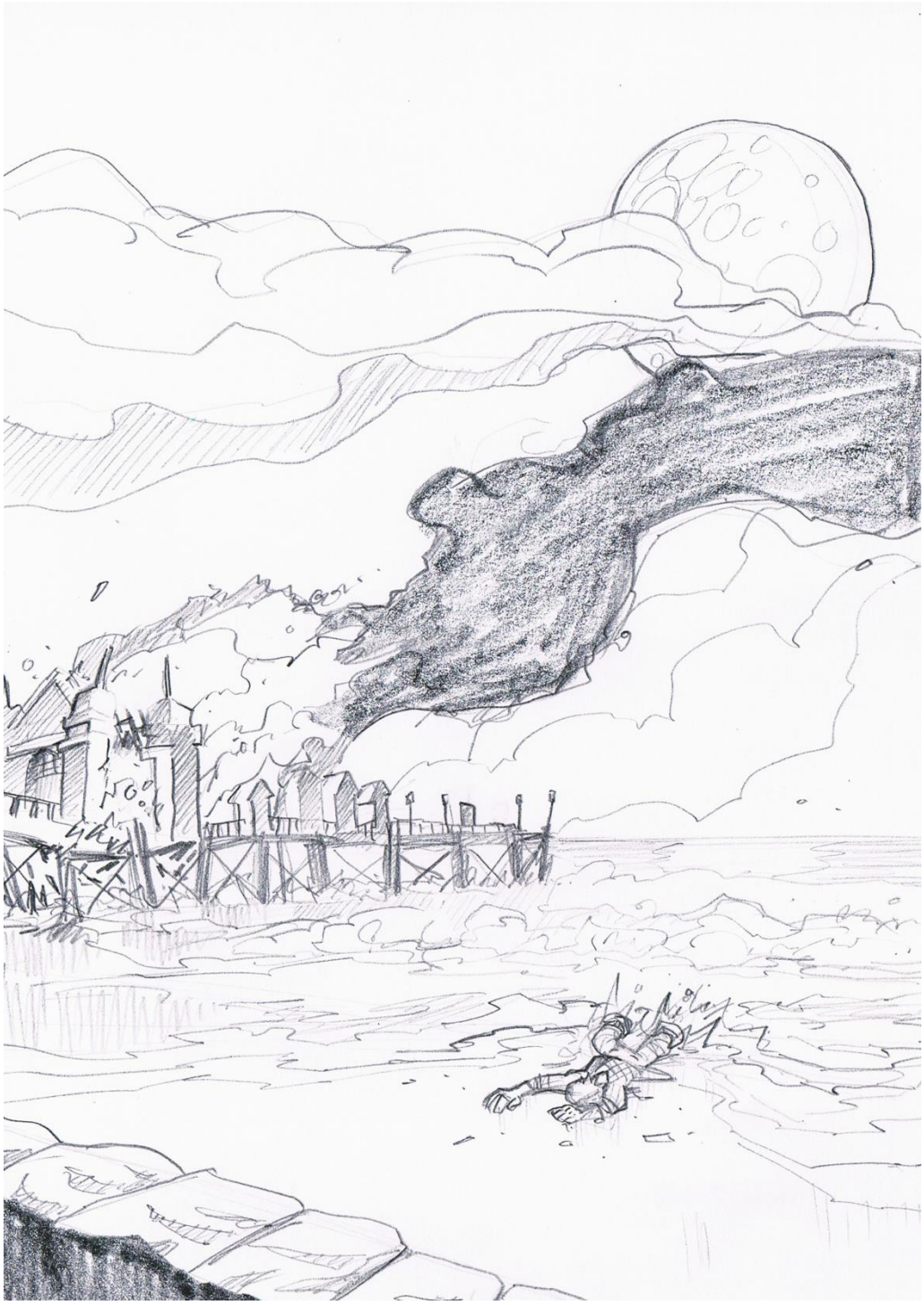


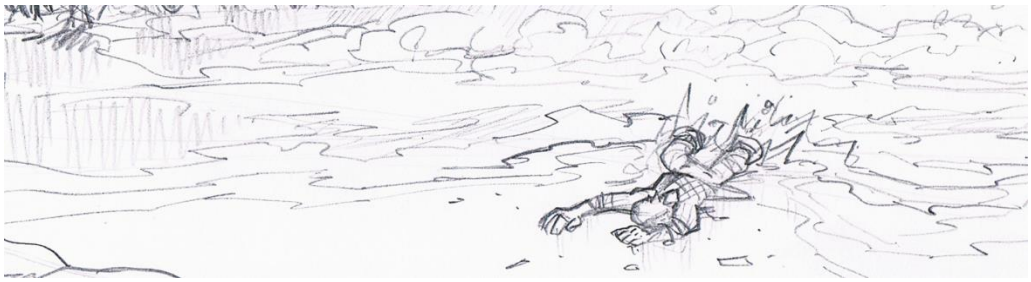
Fig. 8. The Pier: Fire. Page 22. Pencils. Chris Phillips

The page breaks down as follows:

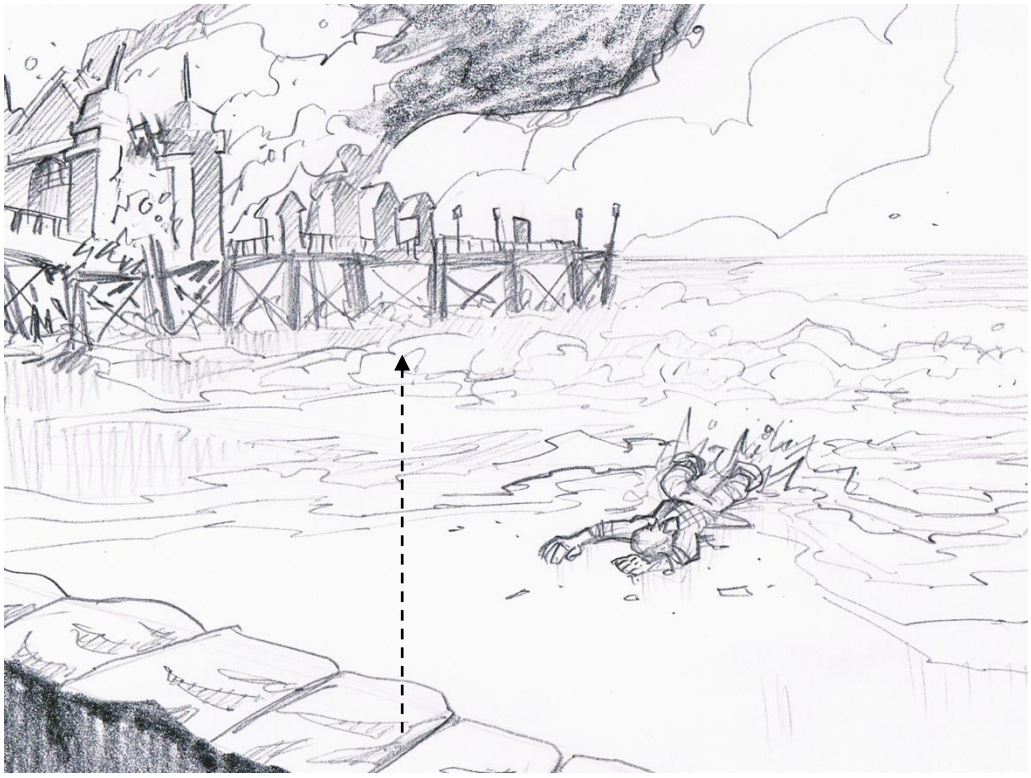
From the top of the page, dark clouds are beginning to form in the night sky, partly hiding the faint moon on the right.

Mid page, the Pier (jutting out from the left) collapsing in pieces, in flames.

Coming up to the foreground, Casper lays broken three-quarters out of the dark sea.



The perspective is *from* the beach/street divide and head height, looking across the sand towards the Pier.



The image is predominantly visualised as written, each aspect of the script comes to fruition as I initially visualised the page to be pencilled. However, there is an addition of a stone wall that divides the beach and the street. A physical divide was either interpreted from the description "The perspective is from the beach/street divide", or added as a way of artistically creating the 'right' image from what was provoked from the script. As stated earlier:

> Because the meaning of word symbols come from our individual experiences with these symbols and the things they symbolize, word symbols can never have precise meanings that will be understood by all people in exactly the same way…Where exact communication is essential, it's important to use the word symbols that most closely – most concretely – communicate your intended meaning: thoroughbred dachshund instead of dog; a sunny, warm day instead of a gorgeous day; or fear of assault from unknown assailants instead of feelings of terror. (Mehring, 1990, p. 158)

There may have been at some level some aberrant decoding (Eco, 1965/72), though for me this has generated a more appropriate interpretation of the story event. With the compositional lines of the pier and the stone wall, the character of Casper Fallow appears now to be caught in the jaws of his dreadful circumstance. A better visual suggestion and metaphor that had not within my words *necessarily* been articulated, nor considered when writing the script.

This last page of the first comic is an echo of the death of Christian Jensen's brother in a fire at a dockyard in the novel *The Quay*. In the videogame *Desistence*, it is the initial location the player character of Fallow, is sent by Punch at the beginning of the game. This specific event is brought about near the end of the animation short *Fallow*, to resurrect the character of Fallow's feelings of guilt and to obstruct Christian Jensen's healing in the story of *The Quay*. And in the comic *The Pier* it will show that it was Casper Fallow who survived the fire on the pier, and how his story across the four comics begins in trauma. Each of the stories within 'The Fallow Narratives' 'interacts with', 'deepens' and 'stands on its own'.

Writing Transmedially

So when writing comics transmedially, consider, how the Moment relates, advances or echoes other moments within the extended storyworld, how the Image relates, connects to, combines or compounds across the storyworld, and how the

Words connect to other words in the storyworld, while at the same time ensuring consistency and cohesion of its own story. For "the way we think about the act of writing will inevitably shape the works that we produce" (Moore, 2008, p. 2). The act of writing is of the linguistic mode, organizing, framing and describing. Scriptwriting for visual and audio/visual media necessitates the potential and prohibitions of other modes. Ryan states:

> The affordances of language, pictures, and music complement each other, and when they are used together in multichannel media, each of them builds a different facet of the total imaginative experience: language through its logic and its ability to model the human mind, pictures through their immersive spatiality, and music through its atmosphere-creating and emotional power. (2006, p. 20–21)

As I stated earlier in the animation case study above:

From writing the production folder and script for Fallow, it was revealed that my perspective is that of a writer using written language, not an animator using visual language, it can't be the same.

When creating for comics there is the traditional approach identified earlier by Christy Marx (2007) of the most conventional in the writer artist collaboration of the produced for the mainstream. However Raeburn, in his article on cartoonist Chris Ware states:

> Cartoonists who do not work on the superhero assembly lines have often noted the inseparable nature of their writing and their drawing. Those who script out their story ahead of time do so with the future task of drawing in mind; likewise, the act of drawing often leads them to rework or even abandon their thought-out script. That is just one of the balancing acts that make cartooning so difficult. (1999, p. 9)

The writing and drawing here may also be connected, however both are unique approaches in their act of articulation in the creation of comics. In the same article Ware suggests, "When I draw a picture it always suggests a number of possibilities that I never would have thought of if I was merely writing out a script" (1999, p. 9). Later in the interview Ware states, "Any time you're totally aware of what

you're doing, you won't be able to do it." (1999, p. 12), as such for him "Writing and drawing are *thinking*." (*ibid* p.9). These creative processes, while both being an act of searching, gather ideas and orientations towards the next part of the process differently, they create and reveal differently.

Also, writing and drawing themselves aren't necessarily thinking, but neither are they skills alone when in the act of creating. The creative activity is dependent on the context and intention. These inform the particular phrasings of the creative activity and the outcomes able to be drawn out from this process. Only from reflectively exploring this as practice as research and as this writing practice reveals so uniquely could this type of outcome be opened up in this way. There are particular outcomes borne out of the moment of creative activity that are unique to that instance of it. Originally these words as thoughts - within these three paragraphs - were found and formed, as well as formed and found when writing in pencil on an envelope. The presence of the pencil across the paper of the envelope has an effect upon the shape and texture of the results (each rendering type e.g., pencil or ink is unique), how the thoughts were originally framed into being as referents for subjective content/experience is unique.

The lexicon of the writer and penciller may be sufficiently similar for clear communication. But how might co-production and co-creativity inform the writing experience? Roger Anderson suggests that, "The amount of overlap between the meanings that different people read into a situation will depend on the similarity of their experiences, including their learning and experience of language." (1988, p. 39). The product of co-creativity is partially borne out of the differences in the initial and ongoing contextualising and framing of the referents. This is because we mean differently.

The thoughts are reshaped when being typed as the effects upon this later moment of writing inform this moment uniquely. The typing up of an idea, rather than the original searching for the crystallisation of the idea reshapes the outcome again and then provokes further thoughts in the writing activity.

Thinking and writing-thinking shape the forming of an idea differently because of the different effects that each component of the experience bring to the realisation activity instance. The writing is part of the process of thinking as it is one of the loci of the process (as it activates and galvanises the revelation of the particular words to be used within the process).

My inability to visualise certain storytelling requirements, however, made it sometimes difficult to describe the image to myself and then, of course, to the artist, but it also provided me with an insight towards an inhibition of letting go of the image, any image and further accepting the qualities and potential of co-creativity. One instance of this was in the development of p. 3 of the first comic. I wanted this page to have a montage-like quality in the growing up of the characters, and the nature of their relationships that would be shown in this page, as it were, in a very short space of time.

The original sentence describing this page in the Outline was,

```
PAGE 3          PANELS
Growing up in the Fallow home, long summer.
```

Originally, I had imagined events that would show the children playing around the house, and running in the Fallow's garden to present backstory to the reader. However, because of the adapted, but transmediated events required in this story, as well as the common themes of grief and identity (see the **Fallow Principles** in

the Methodology) the beginning of this section of the story began to require less of an opening out of Casper and Christian's world, and more of a closing in. The death of Casper's brother, the pier, and Punch are fused inextricably together. This punctuating weight of this grief would ever be on Casper's mind from this moment of the first comic to the last page of the fourth comic (and is, of course, a dream echo of the events that have taken place in the story of *The Quay*).

For the characters within and across the Fallow Narratives, the fixated upon - in this story, the death of Casper's brother (see *The Pier* - Production Folder, excerpt below), is a gravity well of despair and without an instance of realisation of the fixation the gravity will increase the pressure towards a destruction of self (as seen in the fall of the character of Charles Fallow in the short film *dell 'Arte*).

From The Pier – Production Folder:

The Pier: Chapter I ~ Fire and Water

> This chapter begins with Casper's birth, and follows him up to his brother, Christian's death at the fire on the pier (Chapter I and IV, both end in version of the character's death). In the majority of the story Casper is aged eight, his younger brother Christian is aged six.
>
> *The Pier* is reflective, and begins with Casper Fallow attempting to piece together some fragments of his birth.
>
> As in the other stories in the Fallow Narratives, Casper is primarily lied to about who he is, by the other fragments of himself around him (it is in the animated short film *Fallow*, the other end of this grieving-healing arc, where another version of himself that is dislocated in time is able to begin the process of a healing).
>
> The story begins when he is waking, disoriented, coming out of (but actually being born into) this dream story. He is explaining the memories of his birth. To himself, and to the people/spectres on the end of the pier with him at the end of the story in Chapter IV (although here in Chapter I the images are of his home, while at the end of Chapter IV, they are different images with the

> same caption/monologue). Casper telling the story fixes it in place for Christian Jensen in *The Quay*.
>
> (Fagence, 2011, p.5)

The stories within the Fallow Narratives are iterating echoes that are adaptations of events, but extended and expanded to generate transmedial connections and causalities (Miller, 2008) that tie each of the pieces (*The Quay*, *The Pier*, *Fallow*, and *Desistence*) together.

The difficulty in 'writing out' (working out the idea in words) resulted in my attempt to finally attempt to draw/draft the page out. The events of the characters growing up is aided in the compositional aspects of the page.

This points to two options regarding my process, either to develop the ability further to 'write out' a visual expression, or to utilise the potential of each channel to aid in the final description for the artist. I was unable initially to find the right words until I had displayed the page to myself which could then be interpreted and 'drawn out' of the page description. My process of writing-thinking could not find the answer.

In regard to my understanding of what story comics now are and when writing for this understanding I would suggest that stories are put together, told in imagined sketches of a moment. They do not need to show the entirety of the events but fragments that when formulated and assembled by the writer, are interpreted and recreated by the artist and read and narrativised by the reader, and as Branigan states:

> Narrative is a way of experiencing a group of sentences or pictures (or gestures or dance movements, etc.) which together attribute a beginning, middle and end to something. The beginning, middle and end are not contained in the discreet elements, say, the individual sentences of a novel but signified in the overall relationships established among the totality of the elements, or sentences. (Branigan, 1992 p. 4)

Each party then in this production and reception exchange brings their history to the moment of meaning making.

Of course, care over the choice of the moment is integral to writing well and creating comics well (McLoud 1994). This moment of creative practice in developing *The Pier* is derived from a writing-thinking experience that requires an awareness of context, intention and coincidence, and formed from an awareness of the properties, prohibitions and as such potential of the form.

Kneece however states that, “If the artist, for instance, decides to draw a full shot instead of a medium shot does it matter to your story? If it doesn’t mean anything to the story then don’t bother naming it.” (2015, p.62). Two different shots, however, will tell a different story, and a writer for comics must be mindful of the relationships between the choice and articulation of a particular image (as it related to an idea or action event) in the way a story is to be told (narrativised) for any medium. Changing the language of a story (within the articulatory grammar of a medium) will affect the telling of a story. A different use of the same language to say the same thing does not say the same thing.

Branigan suggests that “Although narrative may appear in any medium, the particular materials and techniques of a given medium partly determine when and how we apply our skills of spatial, temporal, and causal construction.” (1992 p. 48). Spatio-temporal causality is inferred from the properties of the medium as well as the specific shaping of the articulation. In a full script then, the panel description should describe what is to be seen and where it is to be seen from. Clarification in conjunction with a “cinematic” type of shot may be useful to aid the artist in their interpretation and visualisation. Whichever language of communication though will be made more effective if there is less requirement for

more ‘answering words’ (Voloshinov/Bakhtin, 1994) to be necessitated on the part of the artist as production reader.

The choices that are made in the writer and artist co-creation in the grammar of the telling/showing are alloyed out of the combination process.

A writer can’t just be the story writer in comics. The ability to visualise is integral, but also to recognise that the unique telling of a medium shapes the story uniquely, and choices in the language of the medium alter the story uniquely to each telling/showing.

When to show is to display, and to tell is to describe, then as Ryan (2006) suggests an image does not describe however within the vagaries of language it is possible to suggest that as an image in a narrative sequence articulates through its relative sequential function, it ‘tells’ much to the reader.

What the comics’ writer writes is as a language text its own narrative. What the artist visualises is a new pictorial and compositional text which through, compositional, causal sequencing is its own pictorial and later picto-textual narrative. Separate expressions of the same story events, but modally and integrally a different story. Each of the stages Marx states of the comics’ development process (inker, colourist, and letterer) add new components to the codes across the page. As they combine they form further (narrative) layers towards the end ‘comic’ the ‘reader’ receives, towards the final result, where, “In short the codes weave themselves inside a comics image in a specific fashion, which places the image in a narrative chain where the links are spread across space in a situation of co-presence.” (Groensteen, 2007 p. 7)

Fictional narratives which have panels across a page, or edits in a visual time-based medium such as film or animation to demonstrate the change of some

temporal and spatial location are joined (rather than separated). The meaning making process of reading a comic coalesce these imagined, moment sketch fragments into a sense that may range from the classical narrative/story driven to the abstract.

Writing Critically and Creatively

Writing is one of many articulation processes. It uses our knowledge of words, and our knowledge of the use of words to describe and explain our relationship to our experience of existence. It can separate this relationship through considering it deeply, and it can be an integral part of it when intent and function are considered as one. This is one of the key differences in 'writing up' and 'writing out' (Igweonu, *et al* 2011). 'Writing up' is the re-articulation of the findings of research, 'writing out' is the (re)searching of the findings.

As the activity of writing ('out' and 'up') took place in both critical and creative practices, it became (sometimes frustratingly) difficult to separate the specific type of writing-thinking that was taking place. As such the ideas for each would/could 'bleed' into the other, traversing a space between the separate imaginative categories (critically writing out, critically writing up, creatively writing out, and creatively writing up).

This travel while sometimes difficult to navigate through, became a useful marker for seeing the connections and pathways that do and don't cross between the creative and critical spaces. This creative-critical cosmology while blending the apparent distinctions out of view reinforced an idea regarding the creative-critical practitioner, which itself aids in the development of critical and/or creative practice. Creative and critical practice do have certain similar crossover points and

as stated earlier "can have an equivalent rigour in respect of: imaginative creation of material, selection and composition, [and] rigorous editing." (Nelson, 2010). However, it is not only 'praxis' that is being produced, but a further blended, alloyed approach to the development of content whose outcome may be either critical, creative, or some fusion of both.

Writing critically and creatively are both 'about' something and both are relative to the contexts of their creation. There is intent, a desire to find out and say. If the intent is not perceived by the writer, then clarity may also be diminished for producer and receiver of the critical or creative content. If the intent is abstraction to engender/generate rumination, then there is still intent in the activity of writing to reveal the purpose of the abstraction.

Added to this was the further separation that was intended to connect the story/gameworlds across the project. Creatively writing for transmedia brought about its own distractions. For the writer this can detrimentally impede the immediate creative process of writing one story as an idea that should thread across to another medium may come out of the immediate writing process and tangentalise the moment away from its original intent. Writing critically about this process sometimes revealed a new connection not in the original creative writing that could be further developed creatively but which ultimately drew attention away from the original critical writing-thinking intent.

When writing a full script, then to write for comics is to write for every aspect of the page however this is to be later realised in the moment of reading. It is a collaboration with an artist/penciller, letterer, inker, and publisher, and these

production readers' realisations informs the understanding of the consumer reader through adding codes.

In the quest for narrative meaning, across a page or several pages images in sequence anchor each other. The page may be fragmented into sections and once fixed across the page the images presented will be determined as relating to each other in some way. The flow of the eye across the page may be deliberately elusive or specifically controlled.

Adding words to either the page or the fragment (panel) will further shape the potential meaning taken by the reader-viewer. The text as visual has calligraphical properties and potential of its own. The text has a visual and compositional property, and its particular placement affects the reading experience. This textual meaning whether deliberately mimetic or distancing to the diegetic will form a unique meaning making process and end result of that process that will be different to image or text alone.

Both of the case studies on Animation and Comics have examined the processes involved in the development of the media. Each medium was examined in relation to its reception with particular attention paid to the development of story events which are unchangeable and unique to its modes of expression. The next case study on Computer Games will discuss the process of writing for computer games, what this reveals of games for the writer when imagining for interactivity and transmedia.

The Transmedia Design of Desistence: Interactivity and Computer Games

Desistence is a computer game that takes place inside a Punch and Judy booth, and explores grief and rebirth initially through the player's search for clues as to their identity. This search for the character's identity is through playing through memories (and memory mazes), deciphering journal entries, encountering puzzles, and musical clues which unlocks further information in the game. As further insights are found, what is revealed is the nature of the character that the player is becoming, and the choices that they have made to reach where they are within the game. The player's choices across the game will influence and significantly determine the potential endings of the computer game. The player's goal is to take their character to The Deep Machine they discover is at the booth's lowest level to appeal for their reward.

The characters and creatures that the player encounters across the game are drawn primarily from the various lives of the characters from the stories of *The Fallow Narratives*; found in *The Quay*, *The Pier*, *Fallow* and *dell 'Arte*. These characters manifest to help or hinder depending in part on how they are engaged with.

This section will examine the nature of computer games as revealed through the initial textual development of the computer game *Desistence* through an exploration of games, play and interactivity, writing for games and games and transmedia. First however a note on the use of the term computer game.

A term I have used across this study is computer game. There are other terms that are often used synonymously with this such as digital games or the more common video game, and Mäyrä adopts the term digital games as the most "neutral of the available terms" (2008, p. 12) as this shifts away the impression of computer games being particularly related to, for example personal computers. However in the case of this study I have used this term as each platform (tablet or mobile phone) for this type of game still requires a computing component for all of the digital processing of the game, as such this will remain the term to be used within the next section, although other terms such as digital and video will be used sometimes within the quotes.

For example, Frasca has made reference to videogames as, "any forms of computer-based entertainment software, either textual or image based, using any electronic platform such as personal computer or consoles and involving one or multiple players in a physical or networked environment." (2001, p. 4). Christy Marx also uses the term videogames to separate the term from games which are:

> an activity one engages in, either alone or with others, that has a set of rules and has one or more goals. Thus a game can be as simple as playing solitaire with a deck of cards, or a round of poker with tough-as-nails pros for high stakes. It can be a friendly game of touch football, or it can be the NFL. It could be a complex board game that challenges the intellect, or a game of hopscotch on the front sidewalk.
>
> [While] Videogames can be straightforward "shoot your enemies" roller coaster rides, or a sprawling, complex online game populated by thousands of people from around the world, where the player's options are fluid and vast. And of course a videogame can also be a game of virtual solitaire or playing as a virtual member of the NFL. (Marx, 2007, p. 139/140)

As did many of the earlier texts which examined these types of games (Atkins and Krzywinska 2007, Newman 2004). What games share whether they are computer, digital, video or even interactive entertainment, is an understanding of game, play and interactivity.

Games, Play and Interactivity

Games, whether formal or informal share certain properties regarding play, the rules of play and interactivity with and through a game world. Some games do not require a specific goal other than the experience of playing (which of course may become its reward). Some games have specific goals which are intended to be achieved which demonstrate a winning state in comparison to a losing state (see Egenfeldt-Nielsen *et al* 2013 pages 27-29). Salen and Zimmerman (2004) suggest two potentially contradictory ways of thinking about this concept as they propose it may be considered that games may be a subset of play, or that play is a component of games.

> If we think of all of the activities we call play from two dogs playfully chasing each other in a grassy field, to a child singing a nursery rhyme, to a community of online role-players it seems that only some of these form of play would constitute a game. (p. 72)

However, I will be using more the latter idea, and that game play is formed when the rules of play have begun to be engaged with, and it is within this play in the rule system that the experience of play is brought forth. Gameplay is then, "the degree and nature of the interactivity that the game includes, i.e., how players are able to interact with the gameworld and how that gameworld reacts to the choices players make", (Rouse, 2005 p. XX)

A key term here for Rouse is the notion of interactivity and what indeed he states makes the art form so unique. Which Price states is "the facility which some branches of technology offer users; consequently users' experience of interaction with software, through the modification of data or the alteration of the flow of the program." (1997, p. 119). For interaction, he states this is:

> the action and reaction between individuals which becomes an exchange…Interaction is also used to refer to the 'new' multi-media forms which allow a greater manipulation of computer programmes. True

> interaction remains the property of human communication, but the term has achieved currency in the computing industry. Computer interaction has achieved greater success with computer games than in the educational uses first proposed by software manufacturers. (p. 118-119)

Price's quote from 1997 clearly shows the shift into perhaps a more contemporary and dominant understanding today of interaction and interactivity as relating primarily the digital realms. As Rouse (above) suggests, and as Wolf in his determination of the classification of genre in *The Medium of the Videogames* (2002) also sees this as a significant factor, as he says "interactivity, is an essential part of every game's structure and a more appropriate way of examining and defining video game genres." (p. 114).

In computer games this interactivity is tied to the virtual place of play for the player as the player interacts with the gameworld. The gameworld may be quite a significant shift in the reception of medium for a fiction writer in this concept of a gameworld (the gameworld is the virtual and imagined space the player plays in) rather than a storyworld, and "[e]very game, no matter how small takes place in a world" (Rollings and Adams, 2003, p. 55). The agency of the gameworld translates the conventional identification process into an active decision making space for the player rather than an illusory one for the spectator. As Le Grice states:

> The viewer watches, as if through a window, an action between a group of protagonists. Normally, one or two of these protagonists are central and become the focus of a psychological identification by the viewer. The viewer becomes engaged in the action of the narrative by an imaginary leap into the position of one or other of these depicted characters. The viewer experiences the desires, frustrations, pleasures and satisfaction of these characters in the unfolding of a plot by 'living through' the represented action as if they were in the place of the character in the action being depicted. However much the viewers may become psychologically engaged they can never be truly protagonists and any experience they may have of being a protagonist through identification is illusory.
>
> To be a protagonist there must be a perceivable relationship between action and effect. In other words, an action on the part of the viewer must be able to change the course of events which follow from that action. (2001, p. 245)

In computer games, players must take action from their decisions in order to interact with the game world. In traditional storytelling, how a character deals with their decisions as they interact (or not) with their storyworld is not usually changeable on the part of the viewer. Writing for this active choice rather than presenting the revelation of choice is one of the key components of transmedia storytelling.

Computer Games and Transmedia

Computer games often play a fundamental part in transmedia storytelling, and they offer one of the key characteristics in their contemporary development, that of interactivity (Miller 2008). However, not all interactivity is through large scale gameplay. There may be mission adventures that would provide a simulation of investigation from the television show *Torchwood* (2006-2011). It may even be receiving texts off a character in a television show as in the Channel 4 show *Misfits* (2009-2013). One of the most famous examples of transmedia which had a variety of small to large scale games though is *The Matrix* with its three films (*The Matrix* 1999, *The Matrix Reloaded* 2003 and *The Matrix Revolutions* 2003), *The Matrix Comics* (1999-2004), the animated short films of *The Animatrix* (2003), and of the many computer games (*The Path of Neo* 2007, *The Matrix Online* 2005), the first game *Enter the Matrix* (2003) took place in much the same time as the film *The Matrix Reloaded*, and the initial setup of the computer game is brought about from the short animation film from *The Animatrix* called *The Final Flight of the Osiris*. Plot is tied together across the storyworld, and the same characters appear in several of the transmediated pieces (for example in the *Path of Neo*, the player plays as the character Thomas Anderson/Neo). As Jenkins suggests, “Often,

character in transmedia stories do not need to be introduced, so much as reintroduced, because they are known from other sources." (Jenkins 2006, p. 123).

The plot and characters are tied across and through computer games as well as the other transmedia components. This form of transmediation of content takes place in *The Matrix*, as well as *Mass Effect*. This trilogy of computer games is set in a science fiction future with the threat of a universal apocalyptic invasion. It builds interest in the game through art books, game guides, wikisites, forums, toys and models, shaping the discourse and informing the game play (and storyworld).

Novels and comics such as the graphic novel *Mass Effect: Redemption* (set between the first and second game) extend their single and consistent storyworld. However what is interesting regarding the development of stories from a game is that play presents player choice, options, alternate endings, and in the case of Mass Effect with the opportunity to take the standard character or developing your own. This can cause significant concerns for the transmedia author however regarding how might events across the media sync up, how will the transmedia causality mesh, if player choice differs in ways that shift the consumers' engagement with all of the properties?

While transmedia storytelling is intended to generate interest from one platform to the next, it might appear that audiences and consumers while often wanting to collect as much as they can from a franchise are also quite aware of the constraints of creating related story events across a transmedia storyworld, as this review of *Mass Effect: Redemption* suggests:

> Redemption is setting the stage for Mass Effect 2. If you played Mass Effect and Mass Effect 2 then this will enhance the overall experience, though some may wonder how this connects to their Shepard given they did X or Y in Mass Effect. Some points of Redemption certainly does seem to conflict with your Shepard's story, though not the overall plot. (OBakaSama on 24 Nov. 2010 [*sic*])

So how is it possible to create an internally consistent storyworld, with 'self-contained enough' stories that build interest in themselves and generate interest towards other media so as to pursue further stories within the story cosmos? The next section will discuss the development the computer game *Desistence* and what was revealed from this process.

Please read the Production Folder for *Desistence* in volume 2 of the submission before the following section.

Writing Desistence

In order to develop a computer game a vast amount of people may be brought in to the production team over the course of its development. The three stages common to game development are pre-production (a planning stage), production (making the game) and post-production ("Game testing and polish, post-mortem and legacy documentation" (Chandler, 2007, p.14)).

The writer may (or may not) be included in the creation of the original game concept in the early stages of development; however; the role of the writer and when the writer engages with the game development varies from project to project. In some capacity however the writer may be tasked with creating (to a greater or lesser extent), the,

- FMV or Game Intro
- Design Document
- Game Bible
    - Game-world creation
    - Character biographies
    - Game backstory
    - Game story
    - Quests or Missions
    - Cutscenes/cinematics
- Dialogue
- In-game text

- Naming NPCs and game objects
- Technical material or game manual
- Web site and promotional material

(Marx, 2010, p. 251)

In the development of *Desistence* many similar components were developed for the production folder primarily those found in the Game Bible.

What videogames bring to transmedia storytelling is their qualities of play, interactivity and immersion. If the characters have been identified with through earlier encounters with the transmedia stories (Jenkins 2006), then they draw the player into encountering the experiences of the character through gameplay.

The videogame *Desistence* takes place inside a Punch and Judy booth at the end of a pier. Immediately underneath a trap door on the floor of the stage is the Dessous the wooden understage area. The interior underneath the Dessous, is an old Victorian chimney. This Victorian brickwork interior levels all the way down to the under basement, where the 'Deep Machine' resides. Each level is named and informs the journey of the player/character as they determine their character through the decisions and success and failure of their play and that of their antagonist/s.

They are also intended to somewhat reference the circles of Hell in *Dante's Inferno*, and Kubler-Ross' stages of grief, representing a journey to hell and healing.

Near the end of the short animated film *Fallow*, the character of Fallow is pitched by Punch into a horrific memory of the death of his brother Christian at a burning pier, a story that is told in the comic, *The Pier*. The videogame *Desistence* begins

with the player character Fallow dropping down into the Punch and Judy booth, desperate to escape Punch.

Desistence 'Intro' sequence

A 'pre-vis' of the 'Intro' section for the computer game was developed to bring potential funding to the transmedia project, but also to be primarily utilised by the 2nd and 3rd year animation and computer animation students at the University so as to develop work for their assessed coursework and individual, promotional showreels.

By the time that writing the 'Intro' sequence for the game *Desistence* came about, the content of the sequence had become particularly, and clearly visualised through persistent engagement with the requirements of the entire transmedia cosmology as well as how this computer game would be a distinctive piece to this transmediated puzzle and as it combined with the other segments to form a uniquely transmedial experience. Considerations such as: the elements that were required transmedially to cross-pollinate the causal and chronological data-clues; the alignment with *The Fallow Principles* to ensure the use of adaptive play as a creative methodology had been adhered to; as well as how to provoke player interest through and initiating visual enigma appeared to crystallise much quicker than in the development of the other section of *The Fallow Narratives*.

These limitations regarding time-frames as well as budgetary constraint were then encountered in a way unique to this piece of the transmedia cosmology that had not been encountered in quite the same way for the development of *Fallow*, or *The Pier*.

This ‘Intro’ script (see below) was then written for this ‘piece’ without the usual premise, outline and script development phases.

Desistence ‘Intro’ Script

BLACK

SFX: Soft slow wind. Distant waves form and break.

SFX: Faint Music Box barely breaks through the weather. A Cello drones in from beneath the rolling wave sound.

FADE IN:

EXT. SEASIDE TOWN - DUSK
High Above. In the distance, a small Victorian seaside town. A pier juts out to the left from the concave seafront.

The town grows to the right, up a hillside. The houses peter out as they rise up the hillside. The hillside rises up to a cliff top.

SFX: Lonely seagull cry. Fades.

CLOSER

Grey clouds darken and grow larger. Daylight slowly fades into thinning columns that slowly vanish.

SFX: Music Box fades out.

CLOSER

Below, along the seafront arcing lines of badly powered lights blink on. Alternating in sections of green and blue, illuminating and casting shadows across the old town.

CLOSER

EXT. THE PIER - DUSK
THEN near the beginning of the pier, pushing extremely briefly and quickly forward towards the end of the pier, image juddering, greyed, ghosted and lagging.

EXT. SEASIDE TOWN - DUSK
The lights continue to blink on up to the end of the pier. Some partly wink out after a brief, slight surge of power.

SFX: Brief, lonely seagull cry. The Music Box plays a lullaby.

EXT. THE PIER - DUSK
THEN halfway down the pier, pushing extremely briefly and quickly forward to the end of the pier, image juddering, greyed, ghosted and lagging.

EXT. SEASIDE TOWN - DUSK
SLOWLY CLOSER towards a ramshackle Punch and Judy booth on its own at the end of the pier.

EXT. THE PIER - NIGHT
THEN three-quarters down the pier, pushing extremely briefly and quickly forward to the end of the pier, image juddering, greyed, ghosted and lagging.

EXT. SEASIDE TOWN - NIGHT
CLOSER, sat cross legged on the pier-deck raptly watching the show are two brothers, CASPER aged seven and CHRISTIAN six, dressed circa early 1950's.

SFX: The waves crash louder into the shore and against the sides of the pier.

The curtains of the Punch and Judy booth are drawing open. Burning embers start from the bottom of the stage, as around the children the lights pop, and the pier itself starts to smoke. The children are unaware of the flames looking intently at the stage.

CLOSER

The entire image begins to burn like a postcard being burnt from the back.
Flames rise up the Pier and its buildings

SFX: Flames crackle and gust. Glass shatters in windows along the buildings of the pier, timber bends and cracks.

Apart from the glow of the flames, light barely penetrates into the back of ‘stage’.

CLOSER

Small wooden planks form the floor of the ‘stage’. An open trapdoor is towards the back, off centre to the left.

Through the trapdoor. DOWN.
BLACK

SFX: SOUNDS muffle, heard as though through water. Though clear faint laughter/cackling fading in.

INT. DESSOUS – NIGHT
The under-stage area, old timber frame construction. Cramped, barely lit, but with a cone of light from the trap door above, rushes upwards.

SFX: Heavily exerted breathing.

SFX: Clear laughter/cackling. Footsteps ring off timber.

Dropping onto the timber frames is FALLOW, eighteen, young but worn. Dirty blonde hair, old white/cream shirt, grey/brown waistcoat, dark grey trousers and old work boots.

Nervously looking about and above he badly climbs down to the lower timbers, falling onto his side.

Fallow runs across the timber joists, away from the cone of light into the darkness.

LOOKING UP. Briefly, drawing closer, shiny old black shoes, dirty yellowed stockings, and filthy, torn maroon leggings climbing quickly down from above.

Desperate, Fallow jumps across the timbers.

The dessous abruptly ends.

FALLING past old redbrick walls, heavily laden with soot.

BLACK

(Fagence, 2011)

This section begins with the transmedial and adaptational echoing of the trauma of the fire that runs across several of the pieces of *The Fallow Narratives*. Its setting is (to the character within the computer game) the same town as the comic, *The Pier*. The next stage of the game after the 'Intro' requires the player to work out how to engage with, and for example move around in the gameworld, as well as from a 'plot' perspective, initiate and tie the search for memories of who the (player) character is as a way of integrating the play, plot and character goals together.

A traditional format for the creation of the 'Intro' sequence was used as this integral expositional introductory sequence of the computer game content aligned more with a traditional film sequence in visualising for the player, the beginning of the computer game. There are however a variety of differences in the articulation of computer game content and film content to their respective production teams. Traditional scriptwriting for example does not usually suggest a variety of inflections in dialogue, however in a computer game dialogue options are crucial to the in-game, immersed experience of the player as they weave their unique experience out of the programmed variables.

Regarding the formatting of dialogue, Chandler (2007) refers to creation of filmmaking script formats as passive, and states, "The term *passive* refers to the audience's level of participation while experiencing passive media: the audience sits there and watches; they are spectators (as opposed to participants)." (p. 122) This perspective however does not necessarily engage with the participatory properties of the computer game exposition and in particular the nature of dialogue and its use in computer game for the player, not only to assign character choice in

the specific instance of gameplay, but how engaging with dialogue incites interest on the part of the player with the game's diegesis.

Viewers *and* players construct their sense making activity associated with the unique medial properties in terms of the spatial, temporal and causal data in order to 'participate' (Mehring, 1990) in the diegesis, whether this is game or story.

Interactive actions are performed by the player in the gameworld, formed from an active reading of the data presented to them there. As Wolf suggests, "video game play requires input – physical action of some kind – from the player in order to function…" (2001, p. 13/14). The activity of perceiving-decoding and in some ways joining with the represented audial and visual data is essential then for interactive engagement with the gameworld to be stimulated or encouraged.

To ensure that there is a continued flow in the program, the player interacts with the game world through its visual, audial representations, and sometimes the physical outputs of a computer game that are experienced kinaesthetically.

As stated earlier, in the Punch and Judy show, Punch traditionally encounters a series of characters, rejects their requests, often turning the request around on itself, and as each character is dealt with, another character enters creating the next form of antagonism.

Desistence: Levels, Themes, Arcs, Plots

INFERNO	GRIEF	DESISTANCE	World /self		*Fallow*	*Punch*	
LIMBO		REFLECT / THE DESSOUS	unknowing.....forming.....exploring.....challenging.....ending	DETERMINATION OF CHARACTER (ROLE/TYPE) THROUGH CHOICE AND ABILITY. BOTH P/C JOURNIES HAVE MANY OF THE SAME EVENTS, THOUGH THEY ARE ENCOUNTERED AND DETERMINED BY THE P/C'S GOAL/INTENTION.	NEED	WANT	After THE DESSOU, the player is lost, lonely, running in fear, finds things bad and useful, and meets THE REMNANT, who suggests things about the P/C. In disbelief, the P/C rages, until THE FURY, causes the split of Punch and Fallow forms uncaring anger at self and others. THE MUSIC BOX, curls itself to consciousness, and sets up sound walls and traps. THE BARGAIN, sets off the trap THE WATER TRAP, sets off the heaviest depression (and here we meet THE REMNANT again – he is part of THE DEEP MACHINE). THE DEEP MACHINE, grants your every desire, but never its own.
LUST	DENIAL	BINATE / THE REMNANT					
GLUTTONY		RESIST / THE FURY					
AVARICE & SULLEN	ANGER	DEMURE / THE MUSIC BOX					
WRATHFUL & SULLEN		HOPE / THE BARGAIN					
~~ *STYX* HERESY	BARGAIN	DEFER / THE WATER TRAP					
~~ *PHLEGETHON* VIOLENCE		REMORSE / THE REMNANT					
FRAUD	DEPRESSION	RENEGE					
TREACHERY	ACCEPT	DESIST / THE DEEP MACHINE					

Punch – cycle of denial

Fallow – journey of enlightenment

Fig. 9. (18.2.11)

In the game *Desistence*, the player character of Fallow will encounter such a series of characters and have to discover, decipher and act upon the characters and clues provided to progress to the next encounter.

Fallow later learns that he cannot let Punch reach the base of the booth, for with Punch reaching their goal first would force Fallow to continue his repeated annihilation, and would not allow the related healing of Casper Fallow in the comic, *The Pier*, and tied to as a reflection and transmedial extension of this the related healing of Christian Jensen in the novel *The Quay*.

Punch wants to get to the Deep Machine at the base of the Punch and Judy Booth so as to continue his despicable existence, Fallow needs to reach the booth to request or plea for, his dissolution as he recognises his counterfeit state of existence and the healing necessary for Christian Jensen. Each story is a further separation from Christian Jensen in *The Quay*, but each version of the story repeats yet also advances the storyline. It is transmediation of content developed out of creative adaptive play.

Desistence is a game, it has rules. *The Quay* is a story, it has rules. The rules are different, but both are there. These are the rules of engagement that direct the experience of contact with the story/gameworld towards a most appropriate end. Grammatically speaking, the rules of language set how a language is to be understood so as to make sense of that language and communicate clearly. “Languages use a system of rules and constraints for sequential expressions of meaning.” (Cohn, 2013, p. 4). These rules govern and shape the experience of creating and receiving.

In order to play a game rules must be in play for the experience of play to exist. The rules are entrenched into the mechanic, and articulated to the player

through tutorial or ‘ease-in’ play. An act of communication occurs between player and computer game when the appropriate information has been conveyed and exchanged.

Game, play, interactivity, story, plot and narrative. These are different terms with quite unique approaches to the consideration of and uses in the development of a computer game. However for the writer in games what may be useful in the consideration of their development is a way of thinking about the spaces that the viewer-reader or player engages with in those initial stages of development. What the properties of language bring to the properties are spaces that create content to be engaged and interacted with. As I stated earlier, we rarely question our use of language to create a response in the world around us. The knowledge of language use becomes embedded in its use. The rules of play become invisible to the player once they are immersed.

They both shape spaces and this is important to me as a writer as I create spaces to engage with, and what it has opened up is how each of the types of media communicated through shape the experience uniquely, but transmedially speaking they are shared space. Opening up the transmedial space allows the writer of transmedia to become more aware of the ties and connections available to them.

From these three studies I created a space (story/gameworld) for the viewer or player to ultimately engage with. This may be the clearly identified interactivity of a game, or the less clearly acknowledged interactivity that takes place in an act of spoken communication, and both ‘interactivities’ are intended to immerse the engager in the act of engagement. The next section will develop these points further in the conclusion to this thesis.

Conclusion

Summary of Thesis

The Fallow Narratives which is an ongoing transmedia storytelling project comprised of several stories across a range of media. The stories echo each other, and ripple away from a traumatic event in the life of Christian Jensen in the core text that is the novel, *The Quay*. Each narrative medium adapts the sequence of Transmedia pieces in a state of decreasing familiarity and "reality". The stories are echoes, adaptations that repeat the same events across shifting/altering, unreliable landscapes until the ripples return across the entirety of the transmedia narrative, and a healing is found for Christian Jensen. The stories are echoes, but also exist within a consistent causality. The entirety of the transmedia story could potentially be realised in one medium, however playing with each adaptation of story, event, and character, revealed a new story through the remediated form of the telling; extending and advancing, the depth and breadth of story and storyworld.

Across this study, the specific properties of a medium, adaptation and transmedia storytelling were explored. Chapter 1 explained the writing practice as research approach taken. Following this in Chapter 2 was a discussion of transmedia, transmediation, transmedia storytelling and the practices of transmedia development. The following chapter was broken down into three sections which explored what was revealed through writing for the three media of animation, comics and computer games as they were constructed through the development of *The Fallow Narratives*, in order to investigate what this suggests for the writer of transmedia.

Final Conclusions

As stated earlier, the place of the writer in transmedia storytelling varies according to the particular production pipeline and the greater or lesser degree of commercialisation of the media. Writing transmedially for this project clarified not only this insight, but also promoted an extended, creative scrutiny of media form through their similarities and differences. Writing transmedially provided this perspective on the position of the writer in the production processes, but also promoted an awareness of the differences inherent within each of the media forms. From this investigation of the initiating textual/pre-production stages of a medium what was particularly revealed out of and during the production processes were three areas of focus for the writer to consider; the *channels* or *modes* through which the medium is articulated and received, the *state* in which this expression was encountered, and the activity of *engagement* the 'receiver' has.

The *channels* or *modes* through which the medium is articulated and received may be considered through their linguistic, pictorial and aural qualities.

The *state* of expression that the medium is perceived in, that is its motion or motionless properties, specifically their static and kinetic properties.

The activity of *engagement* the 'receiver' has, whether this is the reader, viewer, listener or player.

Within this study, animation, comics and computer games formed the basis of the exploration of the writer's consideration and awareness of medium specificity, which was developed and revealed through transmediated adaptive creative play.

In animation, there are most often pictorial and aural modes. While the viewer's eyes may move around the screen (most often promoted intentionally by

the animator/director), the image is kinetic, it is in motion. The viewer watches the images in motion, events and transformations occur (and in most cases there is no requirement on the part of the viewer to change the activity of engagement).

In comics there are pictorial and linguistic qualities. As the eye moves across the page the reader decodes the spatio-temporal data flow a causation of the representations of the comics' unique *channels*, *state* and *engagement*.

For the writer of comics, there is a requirement to generate the further accumulation of the causally connected spatio-temporal data by creating a description for the artist to intrigue the eye to move across the picto-linguistic page and create an active pursuit (through the turning of the page) towards the generation of narrative advancement. And so through of the comics' unique *channels*, *state* and *engagement* the series of static images is patternised into comprehension/sense.

In computer games there are most often pictorial and aural modes; however, there may also be linguistic modes or *channels*, specifically in the case of dialogue as it is either heard and or seen. This linguistic mode may also be demonstrated through gameworld or character exposition or as the rules of play are disseminated to the player. And there is in the nature of the *engagement* the gameplay, 'the degree and nature of the interactivity that the game includes, i.e., how players are able to interact with the gameworld and how that gameworld reacts to the choices players make' (Rouse, 2005, p. XX)

These approaches to the process of writing provided insight also into the properties of language. So as to take into consideration what the writer shapes in terms of not only what "each medium does what it does best" (Jenkins, 2008, p.

97/98), but what each medium does best in the creation of story world, beyond, though and across media.

Each new story within *The Fallow Narratives* as it is developed for its particular medium evolves through writing, while considering the narrative properties of each media, their form and combination of textual, pictorial and aural. The stories through this re-accounting then have the potential to become a new story through the qualities of its imagined media; animation is metamorphic, transformative, computer games are kinetic often delivering an active protagonist role through an immersive experience, and comics illustrate their story across the page where understanding is formed from the sequential placement of the panels, image and text.

As Ryan (2006) states, "A core of meaning may travel across media but its narrative potential will be filled out, actualized differently when it reaches a new medium" (p. 4). 'Actualized differently', as such, language's particular expositional, sequencing and organisational properties informs the writer's initial creative textual development, as well as the consideration of the imagined transformation of that story into another medium, with its own unique aspects of articulation and expectation. The 'thinking', or 'writing-thinking' in the activity of writing is different to the drawing-thinking of Ware (1999). He states, "When I draw a picture it always suggests a number of possibilities that I never would have thought of if I was merely writing out a script" (p. 12). Pictorial possibilities open up in a way that is unique, as do the textual possibilities, in the activity of writing generate the spaces for creative play that both the production reader and the medial receiver engage with.

As a complete and yet also continually evolving entity, *The Fallow Narratives* tell a similar tale (or segment of events) across each platform, and through examining their stories as they evolved and are continuing to be produced it has and is intended to continue to examine that relationship with scriptwriting and the transformation of realities.

Adaptations may be encapsulated by the 'desire for sameness' and 'acknowledgement of difference' (Hayward, 2006 p. 14), as the condition of a medium adjusts and suits to a new environment the content that has been adapted. Throughout *The Fallow Narratives* how the medium adjusted content was explored to reveal the properties, prohibitions and thereby potential of a medium and its particular specificity. This content was connected causally and chronologically to develop a transmedia storytelling project from out of an activity of adaptation. This practice was done in order to problematize my understanding of each and so to explore the relationships and distinctions between the fields.

As a writer in academia, this research has informed how I consider a class to be delivered, reflecting upon the modes that a class may be taught through (linguistic/verbal, pictorial, textual), the activity and interactivity engaged with in a class, and as the spatial and temporal data across the class will accumulate and be 'patternised' to construct meaning from. It has also promoted further insight into the critical and creative spaces created across a degree course so as to build the content the classes of a module and the interconnecting content across an entire degree.

Recommendations for Further Research

As stated earlier, recommendations drawn from the conclusions to this current research will be to explore further the other components of the project (e.g., the fictional journal writing of the various characters in *Observance*, the lyric writing for *Fallen*, *Risen* and *Stain*, and the writing of the novel, *The Quay*) to analyse what they reveal of their media, unique modes of expression and nature of the engagement experience.

An examination of how to write for the relationship of the story for the reader/viewer/player when they utilise other ways to engage with the content as it is experienced through, for example, augmented reality will be explored.

Desistence and the other Fallow Narratives in the project each explore aspects of grief, though the computer game quite specifically uses the Kubler-Ross model as not only an approach to level design, but specifically as a way of engaging with how to frame our understandings of memory, identity, perception, trauma, loss, and grief. An exploration of fictional narratives and interactive media will be developed in regards to fiction and healing so as to examine the components of *The Fallow Narratives* from this perspective as well as further investigate my decision as a writer to engage with this particular model of grief and loss as an approach to designing the computer game.

A consideration of the understandings of a medium from the workings of its inherent genres as the decisions to segregate a genre into sub-categories will encourage an understanding of its qualities and properties so as to explore further what a genre or genres may reveal of a medium. Engaging with different types of script format to utilise the different technologies available in the creation of a film, game, comic, or novel would also be beneficial in examining the potential of a

mediated form from its initial inception (see Nelmes 2010, for ‘Part III Alternatives to the Conventional Screenplay Form’ pp. 125-197). *The Fallow Narratives* is also to be later developed as an open source project to promote others to generate authorial content. The intention is to keep the Fallow Principles and narratives as core, or canon and so then examine how the project expands and analyse why in this way would be useful to examine how differing authorial voices may affect the unfurling of a transmedia project. The nature of the relationship between the writer and the artist has also not been examined in depth here and is an important area of study in the development and reception of creative works. Further work may also be explored in the examination of transliteracy in the formation of meaning making as it informs the experience of understanding across media and within any current text engaged with.

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Appendix I

dell'Arte (1998) Poetry

I

Ladies and gentlemen, pray how do you do?
If you're all happy, I'm all happy too.
Stop and hear my merry little play;
If I make you laugh, I need not make you pay.

If I was to tell you, a thing I did do,
Would you be upset, as any would too.
As we open our stage to a playground of joy,
And wrapped up in a family, a baby boy.

And grow up I did, made a family my own,
Where life was complete, in a sweet loving home,
I worked hard every day, as all good men should,
But after a while it was all that I could.

That times need change, would be easy to say,
But truth to tell, I just woke up one day.
With breakfast over, I finished my tea,
And soon began smashing those nearest to me.

It was quite soon after I'd finished this chore,
I set out into the world, began cutting some more.
Torn apart were their limbs and eventually,
I was caught and beaten and then hung from a tree.

And beneath the cold earth, I found myself falling,
Growing warmer I heard a familiar voice calling.
No excuses I made for all that had passed,
So bake me he tried, but I smashed him at last.

Are we then secured by this jolly deed?
And can we rejoice as the world is now freed.
As for me here it ends, all is wasted and broken,
Controlled from below, words not mine are spoken.

Ladies and gentlemen, pray how do you do?
If you're all happy, I'm all happy too.
Stop and hear my merry little play;
If I make you laugh, I need not make you pay.

(Brian Fagence 1998)

II

Swings and butterfly wings
gravity and knucklefulls of blood
feather kisses and clouds of wonder
fast joy
eyesmile spreading

Happylovefamily
bring home meat.
sliding in inside beside you love hard
smile bigger grow
arms never meet

stare spreading
bay, bray, babypain, cry, feartears, poor baby give eye screams.
kiss kiss, a pretty kisspink purple flesh blue, stop hhhn STOP.

become be beack b eckon me reckon
loveblood swif swift, flashburn harmon
whoremoan hard hahrd
on own owwen downb elow downbelow
kiss, ke kee keetch kitchen kitcheng grey brownblood pipe, pipes
arter aterything water, nawter naughty baby roach es brow brownsin nister
oildust cackle flamescrea mrun run funchilrd scream
babyflamepain babyknifeknives warmswarm
redbloodloveover
overget over
sse see you latter laterlater oneoneone wonwon over wonover
<u>break</u>
gone break you now over now over won behind behind, somewhere behind
the face behind hindsise inside hindsise hind sight
betrayer betray crom com come ba bahk back tummey tom to
to me below me down below

ha hax mb mmb back to me com e come coback to tom me he
hhhheese eese p pl l ple ples pleee pleese back, is that iss thatt the the way path back way to way you you y to you way to you go back

(Brian Fagence 1998)