The building of the X-Men transmedia franchise and how expansive storytelling is affecting Hollywood.

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Abstract
This thesis investigates the effects of transmedia storytelling on Hollywood franchises through a case study of the four X-Men films and the comic book series The Uncanny X-Men. This thesis shows how the adaptive process that transforms the character of Magneto from morally ambiguous comic book anti-hero to a more streamlined movie supervillain is illustrative of the two-edged approach of transmedia theory. It elucidates why transmedia franchises are economically and artistically advantageous, while concurrently having the potential to dilute narrative and thematic complexity. This analysis concludes that transmedia narratives can enrich popular culture, but also risk falling into the traps of formulaic storytelling, which could detrimentally affect artistic production.

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practices developed alongside the cultural work of industry professionals. By studying social and cultural factors such as fan interaction, this book provides a context for understanding just how much multiplatform storytelling has come to define these megahit franchises. More Than Meets the Eye explores the mostly conceptualising transmedia storytelling as part of digital or industrial convergences, it is fair to say that many scholars have thus far had a tendency to neglect such workings of the past – thus leaving us all with a limited and narrow understanding of what is actually a far longer, far broader and far more complex historical development. If the entire process of transmedia storytelling is ‘like building your Transformer and putting little rocket ships on the side,’ as Heroes’ Tim Kring once put it, then those additional ‘rocket ships’ are essentially interchangeable extension parts. Transmedia storytelling is facilitated by media convergence, and since the 1990s a number of franchises such as The Matrix, Doctor Who, and Lost have sought to continue their narratives across multiple platforms, but none have achieved the success or scale of the MCU. Marvel Entertainment succeeded where other studios failed by applying the practices of its publishing arm to its transmedia endeavors. Concluding a masterclass on transmedia storytelling, Gomez described how the Marvel Cinematic Universe “epitomizes state of the art transmedia.” Indeed, unlike The Matrix, the franchise shows little evidence of audience attrition with subsequent installments often grossing more than earlier films.14 Copyright © 2018.