# “Through The Eyes Of The Writer"

**BA Film & TV**

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# “Through the Eyes of the Writer”

## By Jean Patterson

**“How do storytellers teleport the audience into the extraordinary world?”**

## Abstract

Escapism is everywhere around us, we as humans use it every day without even realizing it. But who are the people who create these incredible worlds we escape into? The writers who are able to build worlds and teleport an entire generation of people into extraordinary places of magic and wonder. In this independent inquiry, I will be finding out and also hopefully starting down the path of becoming one of them.

## Introduction

In this independent inquiry, I will be analyzing and exploring the writer's journey in which they undertake to create their stories, to write a story of my own in the genre of fantasy. I will be looking into escapism and how screenwriters use it in their work to teleport the audience into another world.

I will be looking into the methods and works of writers I admire, and the writers who have inspired me to attempt to create my own magical world through my writing, as they have done with their own.

I will also be looking into the representations of escapism in today’s media and discussing how they use it to teleport the audience into the extraordinary world.

## Escapism (1)

“Escapism, I will argue, is human-and inescapable. There is nothing wrong with escape as such. What makes it suspect is the goal, which can be quite unreal. And what is wrong with the un-real, with wild fantasy? Nothing, I would say, so long as it remains a passing mood, a temporary escape, a brief mental experiment with possibility.” (Tuan, 2000)

Writers use escapism in almost every aspect of their storytelling process, to create a story in which the audience can leave behind their reality and enter into a new world, a world created by the writer.

Escapism is a vital part of human nature, it allows people to escape from their everyday lives and thoughts by immersing the viewer or reader into exotic situations and incredibly diverse worlds and situations that they may never have got to experience in the real world. People use films, books, TV shows, and even games to escape their everyday lives, anything to have a moment of release from their realities. Giving people out of world or body experience, where they can be anything they want to be.

We as humans have this ingrained into us from birth, it was researched in a 1980 journal by Susan B.Neuman that when children were asked “Why they like to read?”, they responded with various answers, including “I feel like I'm in my own little world.”, “It takes me away from my pains and worries.” and “It gets my mind off things.” (Neuman, S.B., 1980)

The only difference is that as children we can expand and use it more as opposed to when we grow up and are told to stop believing in fairytales or magic. But in a child’s mind, a stick can be a sword,

a wand or a priceless artifact, they can create a new reality to the one they know, all with nothing but their imagination.

"Do the children who prefer books set in the real, ordinary, workaday world ever read as obsessively as those who would much rather be transported into other worlds entirely?" (Miller, L., 2008)

But as we grow older we are told to stop believing, to grow up but we don't lose this as we grow older. We simply use different methods of creating or experiencing different realities, rather than just using our imaginations. Everyday people create their own worlds through writing, drawing, painting, or using films and books to immerse ourselves in a universe created by other people.

Growing up, I read thousands of books in my room which might seem sad to some people but the difference was that I wasn't in that room, reading a book, I wasn't even in this reality. I was defending my home on the battlefield of Orynth, battling in the forests of Narnia against the White Witch, learning to shoot an arrow with my direwolf at my side in the courtyard of Winterfell and anywhere else that the books would take me. It was a chance to escape from my own reality into a world filled with magic, warriors, monsters, heroes, and fairytales.

"Each book was a world unto itself, and in it I took refuge." (Manguel, A., 2014)

Fiction, whether it be books, films or TV shows can present to you the wonders of a different world and once you've witnessed these other worlds, some people wish the extraordinary world they've found is the real one. The world's where the hero's rage the timeless battle against evil, where they

ride dragons or even are dragons themselves, you can never be truly content with the world that you exist in after that, a world without magic. But that is good, discontent means there will be changed: discontented people can evolve and improve their worlds, make sure they leave the world a better place than the one they were born into.

The term escapism is often thrown around like a bad word, a word to describe people who can't deal with their own reality. People believe that the only fiction that is worthy is mimetic fiction, the fiction that shows the viewer or reader the worst of the world that exists around them.

Although people may believe that, there is nothing wrong with fiction, fiction is something that can open a door, shine a light into a dark place, and most importantly, during your escape into these other worlds, films and books can also give you knowledge about the world and a predicament that you are stuck in, it can give you weapons, give you armor: real things you can take back into your prison or reality as most would call it. Skills and knowledge and tools you can use to escape for real, to a different place.

As JRR Tolkien reminded us, the only people who inveigh against escape are jailers.
(Gaiman, 2016)

**Is Escapism bad?**

Escapism can be good in a lot of ways but on the other hand, it can also be bad, it can be the cause of breakdowns in relationships or trouble at work and it can even cut you off from the world around, your family and friends. You may distance yourself without even realizing you are doing it. And you

will miss out on the highlights of your own reality in doing so, the moments that make living worth it.

People will often excessively use escapism to escape their own reality, hiding from issues or problems in their own lives that they don't know how to solve or deal with. The people who do this are often frustrated with their jobs or tired of seeing the bleak news in today's world of death, abuse and corruption, that is all that we seem to see in the news in today's world. But in trying to escape these issues they are only putting them off until they eventually have to come back to reality and face them, and having been avoiding them for so long it was created more problems for them to deal with or made the ones they are already struggling with worse.

Some people can also create a world in their minds so believable that they abandon reality altogether, such as serial killer "Ted Bundy", who managed to separate himself so entirely from his reality that he was able to lead two separate lives, one who portrayed a charismatic, charming young man to the people around him and another part of himself that preyed on an estimated thirty innocent young women, raping and killing them, before going back home to his girlfriend as if nothing had happened.

"He hedged, deflected, and talked circuitously while sounding completely open and sincere. Bundy's chameleonic style presents a unique form of mental flexibility that certain predatory psychopaths possess." (Ramsland, 2013)

**Escapism in Film and TV (A Vehicle for Escaping)**

Countless films and TV shows use escapism as a way to relate to their audience and get the audience to want to escape with them into the extraordinary world. Most are targeted to younger audiences with the use of magic, which I can say as a twenty-two year old woman, I still love and that will never change.

Films that use magic such as the "Harry Potter" franchise, the 1993 "Hocus Pocus", "Stardust", the 1986 "Labyrinth", "Narnia" and "The Lord Of The Rings" franchise are all examples of magic and places that exist in another time, a time of magic, a time of heroes and warriors taking up a cause and the endless battle between good and evil. And that is what draws people in time and time again because we all wish that we were heroes, wizards or important people who make changes to the world because the reality is that few people ever get the chance to change the world or make a difference and that's what we crave, a meaningful purpose.

And as for the representation in TV, there are so many shows that use the same approach with magic to draw people in, shows like "Wizards Of Waverly Place", "Legacies", "The Vampire Diaries", "Chilling Adventures of Sabrina", "His Dark Materials", "Supernatural", and "Teen Wolf" to name a few. All these shows begin with a seemingly ordinary character who is introduced to the extraordinary world, whether that be willing or not.

**Harry Potter Franchise (2001-2011)**

The Harry Potter Franchise is one that is loved throughout the world, it captured the minds of generations everywhere. In the first scene, we catch a glimpse of the extraordinary world with Dumbledore, Professor McGonagall and Hagrid leaving Harry with the Dursleys.

Figure 1.1

But we are then put into the ordinary world, seeing Harry living with “Muggles” and see glimpses of the extraordinary world and what it has in that world compared to the ordinary one. For example, the ability to talk to snakes, make glass disappear and then the owls delivering his letters from Hogwarts.

It shows the world where Harry belongs but we don’t get introduced to this world until Hagrid comes for Harry and takes him out of the ordinary world, at first he can’t believe it and denies what he’s being told, “I can’t be a wizard, I’m just Harry”, this extraordinary world of magic has been hidden from him his whole life and he’s finally found out about it and the truth of his parents death. There is a moment where he stands on the edges of the two worlds, deciding whether or not to go before rushing out the door after his extraordinary world that will one day become his ordinary one.

Using this example in my research will help me to further my major project as my fantasy script will be focused on two brothers who were abandoned by their family and are now orphans, living

together in an institute before they are introduced into an extraordinary world, unlike anything they have ever seen or imagined.

**Hocus Pocus (1993)**

Hocus Pocus was released in 1993 when it wasn't received well but since then the positivity and the hype around the film has caused people of all ages to rediscover it and the audience has grown so much so that it is now a cult classic movie, that hundreds of people still watch every year around Halloween, including me. There is also a "Hocus Pocus 2" currently in the works that will again cause a spike in the interest surrounding the film.

Figure 1.2

The film focuses on a brother and sister who have recently moved to the area, the brother "Max" lights the black flame candle and we see the children instantly moved from the ordinary world into the extraordinary world as they discover that all the ghost stories about the witches sisters and all the "Hocus Pocus", is all real.

This example represents my idea to use a magical object or talisman or place to "transport" the two brothers into the extraordinary world.

**Lord of the Rings (2001-2003)**

The Lord Of The Rings trilogy is a series of three films based on the novel written by J. R. R. Tolkien. It is one of the biggest film projects ever undertaken, with the budget set at $281M, with the three films combined they grossed approximately just over 2.9 Billion. The trilogy is regarded by many as one of the greatest series of films ever made, each of the films were critically acclaimed  and awarded.

Figure 1.3

The series of films focuses on a young hobbit's journey from his home into a harsh landscape to save the world from evil, along with a few friends.

With this series, not only are the characters introduced to a new world, the audience is too. The audience is seeing its first glimpse into the world of “Middle Earth”, whereas the hobbits must travel from their safe home (The Shire), into a cold and unforgiving land they could never have imagined. They leave their ordinary world and enter into the extraordinary world outside of their comfort zones and the audience is being transported from their reality into a new world along with them.

This example represents the journey in which the brothers will undertake, the trails and challenges they will face and how they deal with them.

**Chilling Adventures of Sabrina (2018 - )**

The “Chilling Adventures of Sabrina” is a 2018 supernatural horror series on Netflix based on the book series by Roberto Aguirre-Sacasa.

It is a coming-of-age tale that uses horror and occult representations to show the dark side of the witch world. The series deals with the age-old struggle between good and evil, Sabrina must choose whether or not to join the dark witch world or the human world.

Figure 1.4

Using this example shows the struggle the character facing in knowing which choice to make, my major project script will use this struggle that the younger brother will face, choosing whether or not to venture into the extraordinary world his older brother doesn’t believe in.

The Major Project script that is currently in pre-production will, like these examples above be using magic as a focal point.

**Ascension (2000)**

Ascension is a magnificent piece of artwork by Bill Viola, who is a pioneer in the field of video art. Ascension uses strong lighting effects to express a spiritual descend. Ascension is an underwater figure violently crashing into a

Figure 1.5

still body of water and hovers in cruciform. The figure is lit by beams of blue light, the figure rising before sinking out of view.

This example represents my script's journey into the extraordinary world, using the water as a teleportation device.

**Escapism in Books**

As well as films and TV shows, people also used books to escape from their reality, but whereas there is a bad reputation for people using media to escape, people seem to have less of a problem when books are tools for escaping. Whether this is because books were around a long time before films and TV is something to consider, books were the original form of escapism.

**The Hobbit (1937) (Tolkien, 2012)**

"The Hobbit" is a novel by J. R. R. Tolkien, the story is set in "Middle Earth" in the time before "The Lord Of The Rings" takes place. It focuses on Bilbo Baggins, a hobbit who believes he is content within his bubble in the "Shire", he believes he hates adventure and the unknown, that is until he decides to leave his safety bubble and ventures out into the world.

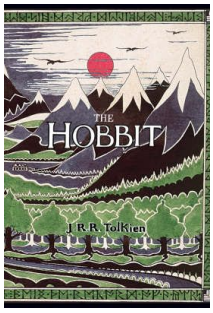

Figure 1.6

This example feeds into my script as the older brother character will have the same perception as Bilbo, the belief that although his world may not be wonderful and magically, it is what he knows and he is comfortable with what he knows.

**Alice's Adventures In Wonderland (1865) (Carroll, 1971)**

"Alice's Adventures in Wonderland" by Charles Lutwidge Dodgson (Lewis Carroll) tells the story of a young girl falling down a rabbit hole and entering into a fantasy world filled with strange and magical creatures.

Figure 1.7

This example works perfectly for my research as my script uses the same type of portal that "Alice's Adventures In Wonderland" does, the falling into something such as a hole or water to enter into the extraordinary world, both by accident, not knowing what to expect at the bottom of it.

**Crenshaw (2015) (Applegate, 2015)**

"Crenshaw" by K. A. Applegate is a book that focuses on a boy (Jackson) and his family's struggle with money issues and falling on hard times. Jackson has an imaginary friend, "Crenshaw" the cat, who has come into his life to help him.

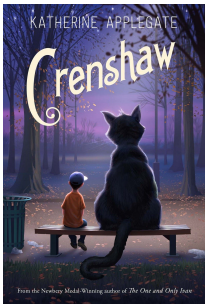

Figure 1.8

This example helped to build my understanding and overall character for my younger brother's imaginary friend, the one who takes the brothers from the ordinary world into the extraordinary one.

**A Court Of Thorns and Roses (2015) (Maas, 2015)**

A Court Of Thorns and Roses by Sarah J. Maas is a fantasy drama focusing on a girl (Feyre), who spends her days hunting for food for her starving, poor family. She goes hunting one day, a day that changes her whole life. She is kidnapped and taken into a magical kingdom to answer to charges of murder of a faerie.

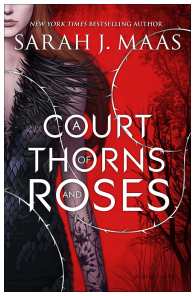

Figure 1.9

This example helped me visualize the type of world I wished to create in my own writing, the wonder and magic that Feyre first sees, and also the dark side of that world. The monsters, dangers, and tricks that the inhabitants play on the ordinary world characters. The same type of problems that my characters will face in their journey.

## Storyworld (2)

“The story world isn't a copy of life as it is. It's life as human beings imagine it could be. It is human life condensed and heightened so that the audience can gain a better understanding of how life itself works.” (Truby, 2012)

The term “story world” is used to describe the "universe" within which a film, tv shows or book is set.

Narnia, Middle Earth, Hogwarts, Asgard, Orynth and Westeros, are just a few notable story worlds that have been created with such attention to detail, story-building and character building that these universes come alive in our minds and leave an impression on its audience. And because of

this people will always love and discuss them years after they have finished or been released, the audience will rewatch or reread them over and over again and never get tired of it.

All of these fictional places, worlds or universes have become real in the minds and the hearts of their millions of viewers or readers. These story-worlds were created to entertain people and that's what they've done but in doing it so well, they created a generation of people who dream. People who dream of these places and wish with everything they have for them to be real, because who doesn't want to live in a world with kickass heroes, dinosaurs and or the vastness of space to explore. It's all a pretty escape from our everyday lives, to imagine and to dream. (Patterson, 2018)

Since all fantasy worlds are different, encountering a world does not necessarily mean entering another world. Characters can discover the existence of another world within their own world, within another dimension or through a secret hidden doorway. The characters who venture into this new and magical world will get to know the history of the world and encounter this new world's inhabitants. They create friendships, relationships, and experience all-new adventures with these inhabitants.

The characters normally form one very important relationship in this new world, for example, the Pevensie children from "Narnia" encounter Aslan, who forces them to become something they never could have been in their own world, they defeat the evil White Witch and become the much-loved kings and queens of Narnia. They grow into adulthood in this fantasy world, before they are taken back to their own world and are children again but they now have had all of these wondrous experiences that have shaped them into who they are and who they will be.

For screenwriters, the story-world of their story is the first thing they develop even before characters, plot or even dialogue. They have to determine how their world came into existence, what it looks like, what the weather is like, who lives in this world, what do they look like, what they believe in and thousands of other factors that link together to bring their world together. And they do all of this so people can immerse themselves into these worlds and escape into a different universe of wonder and magic. (Patterson, 2018)

All writers hope that they can or will create a story-world that brings people together from all walks of life, to enjoy and dream of a better world. But some writers have to settle for using other people's creations to take them to another universe and place but to be honest, it wouldn't be settling at all.

**Narrative Structure (Joseph Campbell's "A hero's journey")**

"A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: The hero comes back from this mysterious adventure with the power to bestow boons on his fellow man." (Campbell, 1968)

Fantasy stories since the beginning of time all have the same structure, one that Joseph Campbell put into words, "The Hero's Journey".

The hero's journey is the story or myth that involves a hero who goes on an adventure and then comes home changed or transformed from their experiences. We see these stories in everyday life from films, books, poetry and even in real life, we witness soldiers coming home from war every day changed from what they've been through. Some having experienced horrors so damaging that

they can't physically or mentally function in normal society. They have been changed so drastically by their experiences and trials that they no longer resemble the person that first set off on their journey.

But even the idea of damaged war hero stories are used in film and books, they bring a certain reality to the audience, the audience knows that there are people that have gone through these experiences and it draws them closer to the story and makes them invested in the ending. Because the audience can easily sympathize and connect to their story.

Their journey and countless stories have been created to showcase these struggles as it is such a compelling journey of love, lose, honor, betrayal, freedom, and war. And in doing this it gives normal people an idea of what soldiers have to go through each day and lets them imagine themselves as a hero. I'm sure we've all done it, watched a film or read a book that immerses us so far into that world that we start to imagine ourselves as a part of the story too, I do it all the time while reading. I imagine and dream that I can wield a sword against an army despite impossible odds, instill hope to a nation of people to rise up against a tyrant, shoot arrow's hundreds of yards to save a friend, fly on the back of a dragon or even be a dragon. All these different things I will never do but even getting the chance to imagine it, is enough.

Campbell focuses on the many similarities between cultural myths and religious stories, his studies have resulted in what's called the monomyth. The monomyth is a universal story structure. It's a story template that takes a character through a sequence of stages throughout the story, beginning, middle and end.

He starts his story structure with “The Ordinary World”, the starting point of the main character, where we meet the characters we’re going to be spending so much time with. Where they are immersed in the ordinary world with no idea as to anything else around them. For example, Frodo from “The Lord Of The Rings” is an ordinary hobbit who has only lived his life in the Shire and knows nothing of the world outside of it.

Then the “Call to Adventure”, the call to the main character to transition from the ordinary world to the extraordinary world. This change is always fraught with danger, fear and the possibility of death, but also the possibility of great happiness and the promise of an incredible adventure. The main character must decide to either stay within their ordinary world’s illusion of security or take that leap into the unknown.

Throughout the adventure, the main character will face countless trials, whether that be coming up against friends who wish to turn back or foes lying in wait to stop the character. The friends and foes can come in all shapes and sizes, most often than not the foes will be the people least expected to be against the hero or the person who the hero will be the most devastated to be betrayed by, building the audience's emotions with that of the character, if the audience has seen this friend as an ally, they too are shocked and feel betrayed.

In most hero's journeys, they will have at an early stage the counsel and advice from a wise presence. A father/mother figure who knows where the adventure will lead, the trials the hero will face and advises on how the hero may overcome these obstacles. For example, Aragorn from “The Lord Of The Rings” takes Frodo under his wing to teach him how to survive and complete their mission.

The next part of the journey is entering into the villain's lair, putting the character at significant physical or psychological risk. This is the moment the character experiences a moment of despair when all hope appears lost. They must find that last piece of strength within them to overcome great evil and save their friends, family or even the world.

The next point in the story, is when the hero has defeated the enemy or evil and receives the prize that started this entire journey, or in some cases not even a prize is needed, perhaps a reunion with friends lost or separated along the way. This causes the hero to undergo a transformation, whether that transformation is spiritual or physical. Making them see just how far they've come from the first days of their journey, how they've changed and overcome the obstacles that were in front of them.

The final piece of the story is the characters return, the hero has returned to the ordinary world but changed. They now know of the existence of that extraordinary world and the things that they achieved in order to make it back home, the friends they made and the friends they lost.
(Campbell, 1968) (Patterson, 2018)

**Writers**

There are endless writers that have contributed immensely to the fantasy genre but the most notable ones, the ones that I admire and the ones that have helped me to immerse myself in the fantasy genre and focus on world-building skills are Peter Jackson, Andrew Adamson, Steve Kloves and George Lucas.

**Peter Jackson**

Peter Jackson is a New Zealand film writer, director, and producer. Who is best known for the “Lord of The Rings” trilogy and “The Hobbit”.

Jackson uses three distinct phases in the life of a script, firstly in the period before you start shooting your script when you have an “imaginative version of the movie”.
Then when you have started the filming process and have a more focused idea of your film, you will at this point have actors who will give you the ability to see the characters come to life, giving you a better visual idea and what revisions you might make.

The final stage comes in the post-production process, all the build-up and visuals you had of the script are now in front of you and you have to make a final cut of it all, this process may introduce rewrites and shooting new scenes but Jackson believes the writing only stops when the film is finally finished. (Jackson, 2011)

**Andrew Adamson**

Andrew Adamson is a New Zealand writer, director, and producer. He is most known for “The Chronicles of Narnia” series and the “Shrek” films. He started his career as a computer animator before going into writing.

"I realized I wanted to be a storyteller. I was planning to go and spend a year working on the writing when Shrek came up. I sort of went into it kicking and screaming and agreed to give it a three-month trial, and then ended up just doing it for the next three and a half years,". (Adamson, 2019)

Adamson is a great believer in being faithful to the original source, saying that it gives people a little bit more faith in letting them write other films.

**Steve Kloves**

Stephen Kloves is an American writer, producer, and director. He is most known for the "Harry Potter" franchise.

Steve always talks about how he never expected to become apart of such a big franchise as the one that has built over the years for the "Harry Potter" universe. He discusses how hard it is to cater to all the fans of the franchise, especially the book fans who hate him for making small changes to their beloved books. And although he did find it hard and tiring as anyone would who dedicates a decade of their life to one universe, he was happy with the results and if proud of the work that he has achieved.

"But I'll tell you this, after 10 years we're still here. And the quality control never slipped. The movies are very special to a couple of generations of young people too, and I think that's something to be proud of." (Kloves, 2010)

**George Lucas**

George Lucas is an American filmmaker and entrepreneur, who is most known for the "Star Wars" and "Indiana Jones" franchises.

He wrote the space opera “Star Wars” in 1977, which has become a cult classic all over the world. He first came up with the story when he couldn’t get the rights to make a “Flash Gordon” picture, an updated version of the 40s sci-fi series he’d enjoyed as a child, so he started to create his own space adventure. He researched places and names he could use, switched back and forth between characters and had countless drafts of the script.

He had worked backward from “Flash Gordon”, searching for the same appeal to apply it to his own script, he looked into Joseph Campbell’s “Myths to Live By”(Campbell, 1973) which helped him to build on his characters and the situations that underpin all human mythologies.

Once he had the story he began planning a visual style that combines the vistas of Japanese Master Director Akira Kurosawa with the static-camera realism he had used on his “American Graffiti” film.

## Scriptwriting (3)

**Three Act Structure**

The three-act structure is a narrative model for a story, it separates the story into three parts - Beginning, Middle and End or as some people call it, Act One, Act Two and Act Three.

Act One sets up the world in which our story takes place, the characters, and the characters' goals, as well as the obstacles standing in the way of them achieving their goals.

The three-act structure is the structure I have found I prefer to use and this script will be no different. But I will be trying to expand more than I have in past films I have written as they have all been short films.

**Major Project**

Using all of this information that I have researched, my goal for my major project is to write a fantasy/drama feature-length script that like the film and book examples I have used, uses magic, the hero's journey and takes both the audience and characters out of the ordinary world and into the extraordinary one.

After looking at all of the writers I have spoken about above, about the process in which they write their scripts, I will be taking all of it on board and trying to apply it to my methods. Like Peter Jackson and George Lucas, I will be spending a lot of time researching the premise around my idea, so I can be confident in the accuracy of the information in my script. Also using the examples I have researched from Film/TV and art will inform my script of the type of scenes I wish to create and how they impact the audience and the characters.

Like the artwork “Ascension”, using this art has shown me visually how I want the transportation between the different worlds to look, with the characters falling into the water and struggling as if in slow motion, the water dragging them down.

My script focuses on two brothers, a fifteen-year-old (Zach) and eight year old (Philip)(Who only allows his brother to use his nickname, Pip) who due to abuse and abandonment from their parents are in the care system, dealing with bullies, uncaring social workers and the struggle of staying together. Couples always want the younger children but never the older ones but many screaming fits and thrown punches have kept them together so far.

Zach doesn't trust easily as he was old enough to remember his parents beating him and locking him in the basement and being put into the system. He is fiercely protective of his younger brother, he raised him from a newborn as their parents just left him in the car seat from the hospital, screaming and shivering. He shoplifted milk and blankets from the shop to keep his baby brother alive.

He ran away with his brother when Pip was only two but social services just took them back as the parents said they'd been separated in the shopping center. Beatings happened as soon as the police left.

Pip is a happy go lucky soul who despite being in the environment he was brought up in, has developed into a bright young boy but he keeps all his sadness and pain locked up inside, he has an imaginary friend that he insists has always helped him, Zach doesn't think anything of it, he believes that he will grow out of it. But Pip's "imaginary" suddenly appears to Zach as well, urging them to come with him, where they'll be safe. Zach is unconvinced until the imaginary friend says that they are finally going to separate the brothers, a couple is coming in now to take Pip home and Zach will be sent to a group home.
A door opens down the corridor, they peek around seeing a smiling couple with one of the social workers walking towards their room.

They climb out the window at the imagine friends urging, racing across the yard, over the fence, and into the tree line. They follow the friend through the woods to a pond where he insists they dive in, Pip can't swim, at the assurance of the friend he jumps in causing Zach to lunge in after him to save

him but a force pulls them down to the bottom of the pond where the struggle before a flash of bright white light engulfs them.

They wake on a forest floor covered in vines with brightly lit flowers all around them. “Where are we?” They ask the imaginary friend, “You’re in the land where dreams come to life”, they look around to see children playing in the distance outside a white stoned castle, dragons racing overhead and a herd of unicorns galloping over a hide side. They explore, meet new friends and discover this new world.

But Zach still has a bad feeling about the place, he keeps his eyes open for everything before the imaginary friend introduces him to Kaelie (A young girl who has lived on this world since she was born, the only one to be born here, with fiery red hair. All the others are children who have been saved from ugly lives). Zach allows her to show him around, leaving Pip to play with the other children, enjoying her company until she slips up and he sees the chain scars around her ankle. He questions her until she cracks and explains that this world isn’t a land of dreams come to life, it’s a land of concealed horrors. She is a slave.

The imaginary friend and his folk bring children who have had bad upbringings here in order to make them as happy as they can be before they suck all the happiness out of them, killing them. They feed on it. She tells him that she overheard her masters saying they needed to grab Pip now before his new parents come and take him and Zach to their new home.

They race to find Pip, facing challenges and the master's unicorn turned beasts before they manage to save him, in doing so burning down the castle, freeing the other children and jump into the pond

to escape. They return home with all the children in tow much to the shock of the social workers who quickly start trying to figure out where they came from and get them home. The couple from before come in crying and ask the two boys if they want to finally come home with them. They go to their new loving home, the first day of school shows Zach watching over Pip as he makes friends (real ones this time), he sees a flash of red and glances over, seeing Kaelie in the same school uniform hugging her new parents before walking nervously through the gates, she looks up and sees Zach, they grin at each other.

## Conclusion (4)

This independent inquiry aimed to look through the eyes of the writer and understand the process they undertake to create extraordinary worlds that people want to escape into.

Having researched this process and the escapism used in today's media, through Film, TV, and books. I have been able to focus my feature film fantasy script into a more structured narrative, a structure along the same lines of some of the genre's greatest writers.

Escapism is something that is a vital component to storytelling and must be used in the correct way, to convey the story to its true form and give the audience a place that they want to escape into, time and time again.

I've found that the core devices these types of stories feature, always have an element of magic or supernatural mystery that drives the story forward. As well as a threshold in which the characters must go through in order to enter the extraordinary world. Like with my script, they use the water as a gateway to the otherworld.

Other core devices commonly used in the fantasy genre include mythology. Due to the fact that classical mythology incorporates monsters, gods, fearsome creatures and magic, it creates a link between history and fantasy. Which when used correctly can expand your extraordinary world that much more. For example, for the creation of “Middle-Earth”, Tolkien borrowed a lot of ideas from Germanic, Nordic, and archaic English myths and legends.

Having explored the methods of different storytellers has given a greater insight into the amount of research and time that goes into building a fictional new world to immerse the audience into and the backstory, myths and character building that is a vital part of the fantasy genre.

After undertaking this inquiry I have been able to more fully understand the way writers use the ordinary/extraordinary world, to teleport the audience and characters out of reality and into the extraordinary world. I believe that I can now start on my process in doing this for my feature-length script, having taken on board the methods and techniques that the writers I have chosen to use as inspiration for my script and how I can use this information in the future to further my skills and writing process.

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# Figure List

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1.2 *Hocus Pocus*. (1993). [DVD] Directed by K. Ortega. Massachusetts: Walt Disney Pictures.

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