The Force Will Be With You...Always

Studying the *Star Wars* Transmedia Storyworld

Trent Hergenrader (Rochester Institute of Technology)

Abstract: Since Disney's 2012 purchase of Lucasfilm, connected stories set in the *Star Wars* galaxy have exploded across media, including feature films, fiction, comic books, television, and games. This paper discusses the development of a college course taught in 2017 that leveraged existing student interest in the *Star Wars* franchise to teach a broad range of media literacies, including the critical analysis of films, TV, comics, print fiction, and games. The course focused on analyzing different aspects of *transmedia storyworlds,* or narratives that span multiple media and target different generations of audiences. The paper also discusses a second course to be taught in Spring 2018 that uses the *Star Wars* galaxy as the setting for role-playing and fiction writing. Far from pandering to students with pop culture, these courses position them to become critical consumers and active producers of media content in the 21st century.

Media Literacy, Participatory Culture, and Transmedia Storyworlds

The call to expand traditional notions of literacy to include different forms of media goes back at least 20 years, with perhaps the New London Group's (1995) *Pedagogy of Multiliteracies* being the most prominent encouragement for educators to engage with various forms of print, audio, and digital media in their classrooms. More recently, Jenkins (2009) and others have emphasized the importance of developing 21st-century skills such as problem solving via collective intelligence, navigating transmedia environments, and negotiating multiple diverse perspectives in our highly connected world. This "participatory culture" also encourages more active learning through collaborative projects, performance, and play (Jenkins, 2009, p. 3).

The question for proactive educators becomes how to square the pressures of traditional disciplinary concerns with a rapidly changing media environment. As an English professor, I can attest that this tension is keenly felt in English departments, as expressed in articles such as Anthony's (2017) "Harry Potter and the Chair's Dilemma," in which the author frets over declining English enrollments and the rise of student interest in popular culture rather than the traditional Western literary canon. Views such as this regard the teaching of popular culture as a way to pander to student interests in order to keep enrollment numbers healthy. Rarely do such skeptics consider that popular media franchises provide an opportunity to build media literacy skills and critically examine contemporary storytelling trends.

My interests in teaching media literacy, participatory culture, and the rise of transmedia storyworlds gave me the idea to design two courses that connected explicitly to the *Star Wars* franchise. The first course, taught in Fall 2017, focused on the critical analysis of the *Star Wars* transmedia storyworld, while the second, taught in Spring 2018, would concentrate on participatory culture and creative production via a tabletop role-playing game (RPG) set in the *Star Wars* galaxy.

From Media Franchises to Transmedia Storyworlds

A long time ago, in a galaxy far, far away, only a few major multimedia franchises existed, and they

certainly did not exist in the ubiquitous way they do in 2018. Characters and their stories have always skipped between media, with superspy James Bond being one prominent example, a character who originated in Ian Fleming's novels and short stories in the 1950s but soon found his way to radio, comics, television, and the big screen. However, connected cross-media storytelling was limited. Stories about characters and the worlds they lived in tended to be associated to a single storytelling medium and whenever a franchise entered a second media, it tended to be by way of an adaptation of some other source material. When storytelling forays across media did produce original stories, the different media streams operated in parallel, rather than in the same, time lines. For example, the events of the *Star Trek* films were not required to be consistent with the *Star Trek* television series or the many *Star Trek* novels, and the comics and novels of Indiana Jones also operated as stand-alone stories that did not follow a single coherent time line or advance a specific story line.

The first concerted effort to carry a unified story across several forms of media came with the Wachowskis' film *The Matrix* (1999), as the duo sought to bridge the film's sequels with a series of comics, games, and short films (Jenkins, 2006). The films were financially successful and the ancillary transmedia products built a sizable fan following (Bain, Jensen, Sangruengkit, Silman, & Zi, n.d.) but the concept never found a firm foothold in the wider culture. This could be attributed to the films' R ratings that limited them to an adult audience or the lack of a sufficient marketing budget to promote each of the many media strands. However, *The Matrix* helped lay the groundwork for the development of a broad transmedia marketing strategy around a story unfolding across different media. Abetted by the proliferation of high-speed Internet and ubiquity of mobile devices that allowed instant access to streaming content, transmedia franchises would come to dominate the decade of the 2010s, beginning with the film *Iron Man* (2008) that kicked off the expansive Marvel Cinematic Universe. This franchise now totals over 20 films, 10 television series, and dozens of tie-in comics, all with more on the way ("Marvel Cinematic Universe," 2017).

2012 saw another major development in transmedia storytelling as Disney purchased rights to the *Star Wars* franchise for a staggering $4 billion (Krantz, Snider, Della Cava, & Alexander, 2012) and two years later it made another bold move by shelving 25 years of Star Wars Expanded Universe material to start anew with a fresh, internally consistent canon ("The Legendary Star Wars Expanded Universe Turns a New Page," 2014). At the end of 2017, just three years after this announcement, the *Star Wars* franchise has turned out three feature films, over a dozen original adult novels, a few dozen young adult (YA) and young reader novels, 85 episodes of a young adult television series, a few hundred comics, a web series, and a number of videogames. This commercial juggernaut shows no signs of slowing, with a new *Star Wars* trilogy of movies announced as well as a live-action television series (Guardian Staff, 2017). Fans are also looking forward to a greater *Star Wars* presence at Disney theme parks, including a *Star Wars*–themed hotel (Fickley-Baker, 2017). Today, the marketing for *Star Wars* content is virtually inescapable. The Force will very much be with you always—whether you like it or not.

The overwhelming success of today's franchises suggests that, historically, audiences consumed popular media faster than the creators could make it, and audience demands far exceed what a single author can produce. To service this demand, formerly single-media–dominant franchises are consciously transitioning to ever-expanding *transmedia storyworlds*. Jenkins defines a transmedia storytelling as:

> a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story. (Jenkins, 2007)

Transmedia storytelling is distinct from *adaptation,* or converting a story from one medium to another, where little if any new material is introduced. In transmedia storytelling, each story strand adds original material to the world (Jenkins, 2011). Jenkins also notes how, in this phenomenon, the emphasis shifts from individual characters and single plot arcs to the fictional world itself, which serves as the common link between the different stories across media. In *Building Imaginary Worlds,* Wolf (2012) extends this, saying that large-scale storyworlds must be transauthorial as well, meaning that the storyworld necessarily has multiple authors working in different media. In fact, there can be dozens if not hundreds of artists involved in the production of stories in a single unified storyworld.

Transmedia Storyworlds: The *Star Wars* Course

Admittedly, *Star Wars* stories on the whole might not contribute much to "high culture" from an artistic perspective, but they provide an unparalleled opportunity to delve into a wide variety of topics relevant to anyone interested in trends in 21st-century storytelling. With this in mind, I designed a 300-level honors course that was taught in Fall 2017 and enrolled to capacity with 20 students. The 15-week course met twice weekly for 75-minute sessions that consisted entirely of instructor-guided discussion. Course content included nine films, two television series, four graphic novels, four books (two young adult novels and two middle-grade novels), and a tabletop role-playing game. Students also read some media theory and excerpts from other *Star Wars* novels. Discussion was focused on recurring themes and character arcs in the storyworld, as well as the affordances and limitations of specific storytelling media. Finally, we also examined the question of intended audiences for each entry into the storyworld. The complete syllabus and schedule can be found here: ritstoryworlds.wordpress.com.

The course was intended to teach students how to be media-literate critical consumers as well as active producers of their own content in an age when we are bombarded by media franchises. Below are concrete examples of the topics discussed during the course.

Chronologies and Continuity in Storyworlds

The Disney *Star Wars* canon has a consistent time line but no longer has official eras. It can be informally broken into four broad time periods into which all canonical works fit: the Fall of the Republic (aka "the prequel era"); the Age of the Empire (aka "the *Star Wars Rebels* era"); the Galactic Civil War (aka "the original trilogy [OT] era"); and the New Republic (aka "*The Force Awakens* era").

The course proceeded chronologically along the in-world timeline, with about half of the course in the first two eras. This is partially because the two television series, *Star Wars: The Clones Wars* and *Star Wars Rebels,* both fall within those eras, but also because the nonfilm media from these eras establish important, but lesser known, background information for the stories of the latter eras. My assumption that fewer students would be familiar with those eras was borne out by a precourse survey that asked students about their familiarity with the Disney *Star Wars* canon materials. The survey confirmed that most students were somewhat familiar with the films but little else.

We began the course with the first story in the canon in the Fall of the Republic era and moved forward chronologically through the fictional world's time line. This revealed several quirks unique to studying transmedia storyworlds, particularly the differences between the fictional time line and the release dates of the story materials. The fictional time elapsed in these works is approximately 13 years ("Timeline of canon media," n.d.) but they were released in scattershot order over a period of 17 years. We began

with the film *Episode I—The Phantom Menace* (1999) followed by the graphic novel *Obi-Wan and Anakin* (2016) and then continued to *Episode II—Attack of the Clones* (2002), followed by *The Clone Wars* animated film (2008) and 12 episodes of *The Clone Wars* animated television series (with selected episodes having aired in 2009, 2010, 2012, and 2013), and finally concluded with *Episode III—Revenge of the Sith* (2005). On top of it, all of this material is based on the original trilogy films, which themselves were 16 years removed from the first prequel.

This mix of chronological times and release dates provided an entry point to discuss terminology that transmedia storyworlds naturally complicate. The *Obi-Wan and Anakin* (2016) comic that takes place between the first two prequel films (Episodes I and II) is technically an *interquel,* or a work that takes place between two other works. But what happens when new material comes before the first prequel? Marvel Comics now has four issues of *Star Wars* (#26 through #30, published in 2017) and a five-part *Darth Maul* series (also published in 2017) that take place before the *first* prequel film. Is the whole prequel trilogy now in fact an interquel trilogy? And in the future, Disney is likely to add stories set even earlier in the time line, or even insert a whole new prior era, into the canonical time line.

The correct use of inexact terminology is less important than introducing the concept of why the language that was serviceable for decades is now inadequate. *Prequels* and *sequels* are terms that require a single point of origin, which was useful for more linear storytelling that focused on individual characters and their plot arcs in a single medium. However, in the landscape of transmedia storyworld, these terms begin to fail. With the explosion of storytelling strands that span multiple media, it would seem that new terminology may be required to talk about current and future developments in storytelling. Will *interquel* enter the popular lexicon? Will we need to refer to the postprequels or pre-interquels? It seems unlikely. Perhaps a new vocabulary will emerge to better describe the chronological relationship of stories in transmedia storyworlds. Only time will tell.

Other questions pertaining to this chronology have to do with *continuity* of the wider fictional world. The prequel films were widely derided for introducing inconsistencies into the *Star Wars* galaxy and failing to provide a convincing character arc for Anakin Skywalker's descent into becoming Darth Vader. However, works that were made long after the prequels—notably the comic series *Obi-Wan and Anakin* (2016), *The Clone Wars* TV series (2008–2014), and the novel *Dark Disciple* (2015)—have addressed some of the inconsistencies by providing new information about character motivations and the fraught politics of the storyworld in this era. This is known as *retconning,* or adding retroactive continuity. While it is not unusual for multiple authors to flesh out a character—think of all the authors who have put their own spin on the character of Sherlock Holmes—it is unique that Disney is the sole owner of this intellectual property and has a vested interest in ensuring each piece of the storyworld is compatible with all the others. The sheer scale of this type of narrative project is unprecedented and will grow more complicated with each new story added to the world.

Themes and Character Arcs

At the start of each class, I drew columns on the whiteboard for six broad categories: Politics, Jedi/Force, Characters, Media, Themes, and Audience. The goal for our discussion was to consider the material assigned for the day and attempt to fill up each column with new information students had gleaned about the storyworld. Discussion was free-form and any kind of input was welcome, including partially formed ideas, questions, and tentative conclusions.

With very little prompting or guidance, the students were able to fill the whiteboard with ideas, connecting elements of the storyworld to experiences in their personal lives and to current political events. The fascist nature of the Empire in the *Star Wars* galaxy is anything but subtle, yet our discussion steered toward more nuanced understandings of totalitarian regimes. We discussed state-sponsored misinformation campaigns, the role of propaganda plays for empires, and the plight of moral individuals serving unjust institutions. This conversation easily bridged to the fraught political landscape of 2017, and how the United States' war on terror has lasted most of their lives. We pondered moral questions as we discussed the four-part young reader series *Servants of the Empire* (2014–2015) and the young adult novel *Lost Stars* (2015), both of which tell in-depth stories of sympathetic characters who are affiliated with the Empire. When watching episodes from Season 5 of the *The Clone Wars* (2012) and the gritty film *Rogue One: A Star Wars Story* (2016), we discussed the differences between "rebels" and "terrorists" when atrocities are committed on both sides. Such political questions are further complicated by the fact that the foreign policy actions of the United States often resemble those of the Empire rather than of the Rebel Alliance.

Other important themes included the tension between individualism and being a member of a collective. Major institutions repeatedly fail the characters in the *Star Wars* storyworld, and the implicit criticism extends as much to the infighting Jedi Order and the gridlocked bureaucracy of the Republic as it does to the overtly oppressive Empire. This theme, clumsily handled in the prequels, is handled with sophistication in the lesser-known canon media, with works providing no pat answers for their audience and inviting us to question our own relationships with our society's institutions. Students also noted that this abject failure of institutions is a much more compelling reason for Anakin Skywalker's turn to the Dark Side than the heavy-handed reasons given in *Episode III—Revenge of the Sith* (2005), where skillful retconning almost redeems the subpar prequel film.

Audience

Intermingled with these discussions was the recurring question of audience. At the start of the semester, most students were inclined to say, "*Star Wars* is for everyone," but they soon noticed how certain parts of the storyworld were leveraged to appeal to specific audiences. They also discovered that comics, television, and novels often delved into character arcs that had nothing to do with the Skywalker family saga that occupies so much of the films. Many of the nonfilm canon materials deal with teenage and young adult characters who are leaving home for the first time, echoing the call to adventure experienced by Luke Skywalker in *Episode IV—A New Hope* (1977), but who are not destined to save the entire galaxy. Episodes of *The Clone Wars* (2008–2014), the comic series *Kanan: The Last Padawan* (2014) and *Kanan: First Blood* (2014), the young adult novel *Ahsoka* (2016), the middle-grade *Servants of the Empire* (2014–2015), the television series *Star Wars Rebels* (2014–2018), and the young adult novel *Lost Stars* (2015) describe situations where young protagonists are thrust into a complicated situation without parents or other adults to guide them. These works are often concerned with issues of maturity and learning from one's mistakes while also navigating more mundane aspects of a young person's life, such as maintaining long-distance relationships and experiencing homesickness, all within the context of the *Star Wars* storyworld. While we concluded college students are slightly older than the target audience for these works, the students saw themselves at a similar crossroads and being faced with similar momentous life choices. Many students were surprised that these topics were handled with refinement, given their target audience of young teens and tweens, a fact that in turn made them rethink the marketing categories of "middle grade" and "YA" for print fiction.

Another important audience observation had to do with character representation in canon media over time. The original trilogy from the late 1970s and early 1980s featured predominantly Anglo actors and mask-wearing aliens, and the protagonist was a young White male of noble lineage who was destined to save the galaxy, a structure typical of Campbell's (1968) now-familiar hero's journey. While the original trilogy lacked racial and ethnic diversity among the actors, Lucas famously came under fire in the prequels for depicting alien species using offensive racial stereotypes (Gottlieb, 1999). Since Disney's acquisition of the *Star Wars* property, however, the question of representation is clearly an important consideration. *The Force Awakens* (2015), *Rogue One* (2016), and *The Last Jedi* (2017) all feature strong female protagonists and a diverse cast of actors of many races and countries of origin.

Age-appropriate programming is another area where Disney appears to be making more deliberate efforts. The pre-Disney *Star Wars: The Clone Wars* (2008–2014) animated TV series was broadcast on Cartoon Network with episodes featuring adult themes and graphic violence that might disturb younger viewers who might not expect something so intense from a cartoon. Disney's *Star Wars Rebels* (2014–2018), however, aired on Disney XD, a channel with a stated target market of "kids age 6-11, hyper-targeting boys (while still including girls)" ("Disney Channels," n.d.). Therefore it comes as no surprise that two of the show's main protagonists, Ezra Bridger and Sabine Wren, are teenagers who have been separated from their parents, and the show often depicts the crew of the rebel ship as a semidysfunctional but loving family. While *Star Wars Rebels* does not shy away from serious subject matter, it feels more consistent in terms of age-appropriate content, style, and tone than its 3D animated predecessor *The Clone Wars.*

Media Analysis and Commercialism

Throughout the discussion of thematic content, specific character arcs, and likely intended audiences, we discussed the affordances and limitations of specific storytelling media. I used a few short summaries from film and visual studies to scaffold our discussion with additional short readings on basic terminology and narrative concepts. From there, I wanted students to make their own observations about the different storytelling media with the expectation that their observations and analyses would grow in sophistication over time.

On the whole, this strategy worked as most students showed marked improvement over the semester in the specificity of examples used in their blog posts and midterm projects. In general, students seemed most at home with film analysis and were comfortable discussing things such as scene composition and how the score helped to intensify the mood of certain scenes. Their weakest area of analysis tended to be the 3D television series, where many students had difficulty identifying aspects of serial television storytelling that makes it distinct from film. Some students, however, did note things such as the storytelling limitations of 22-minute episodes, or the flexibility to explore a character's development across episode arcs, seasons, and the entire series. In future versions of this course, I plan to incorporate more readings from television studies to improve their overall ability to analyze the unique affordances and limitations of this storytelling medium.

Perhaps the greatest gain in terms of media literacy was in their improved understanding of the comic as a sophisticated visual medium. Several students admitted they came into the course dismissing comics as a simplistic form at the start of the semester, but by the end of the course they were able to explain how the composition of panels across the page can lead the reader's eye in interesting and unexpected ways, or how comics are especially suited to evoking memories or portraying the passage of time. Many

proclaimed to be comics converts and expressed interest in reading more comics and graphic novels in the future.

Another major success was students' increased understanding of print fiction, specifically in terms of marketing fiction to different audiences. Most students understood very quickly that one major benefit of fiction is the access to characters' innermost thoughts and feelings. However, they soon began to bridge that to specific audiences, concluding that coming-of-age stories such as those of *Ahsoka* (2016) or the *Servants of the Empire* (2014–2015) series were particularly suited to the medium of print fiction. Most of the characters' struggles are internal and lack the sweeping, planet-hopping scope of the films and television series. Students also developed a more nuanced understanding of the indistinct marketing categories separating middle-grade, young adult, and adult fiction, noting that the themes and language might be more accessible for younger audiences but were by no means simplistic.

Throughout, we also discussed the marketing and commercial side of the transmedia storyworld phenomenon, noting that the strategy works best when ancillary canon material adds greater appreciation to another storyline but is not necessary for understanding it. *Rogue One* (2015) features both successes and failures. The character of Saw Gerrera confused viewers who were unfamiliar with *The Clone Wars* (2008–2014) series, and the vague references to the history between him and Jyn could be construed as a crass ploy to drive audiences to buy the young adult novel *Rebel Rising* (2017). In contrast, there were several subtle nods in the film toward the TV series *Star Wars Rebels* (2014–2018) that brought an unexpected delight for those in the know, rewarding them for their knowledge of the larger canon without confusing the larger popular audience who missed those references.

Participatory Culture and Play

The final assignment, to be completed on their own time during finals week, was to play one version of the *Star Wars* role-playing Beginner Games, published by Fantasy Flight Games. The RPG system has three overlapping sets of rules: One is titled *Edge of the Empire* and is geared for smugglers and other ne'er-do-wells; *Age of Rebellion* is for the conflict between the Rebel Alliance and the Empire; and *Force and Destiny* deals with Jedis and the Force. The flexible system allows players to create a character in any of these three core systems but they can all still play in the same campaign. This resembles the original trilogy, as the core five characters in *Episode IV—A New Hope* (1977)—Luke, Obi-Wan, Han Solo, Chewbacca, and Princess Leia Organa—translate to this system as a pair of Jedi, two smugglers, and a prominent diplomat of the Rebel Alliance, and the core story of destroying the Death Star would fit most comfortably within an adventure campaign using the *Age of Rebellion* system.

As Mackay (2001) has argued, RPGs are a type of performing art that allows players to become active producers, rather than passive consumers, of popular culture. I asked students to play the RPG and then reflect on how much their game session felt like an authentic part of the *Star Wars* transmedia storyworld, and whether their expanded knowledge of the world was or was not useful for the game. Overall, the game session proved to be an eye-opening experience for many of the students, especially those who had never previously played a tabletop RPG. They reveled in the open-ended collaborative storytelling of the RPG, and one common complaint was that the Beginner Game confined their play too much (in fairness, the goal of these Beginner Games is to introduce the rules, not provide a full-fledged campaign experience). Several also wished that they had the opportunity to create their own unique character rather than using the pregenerated characters included in the beginner sets. Many also said that they wanted even more of a *Star Wars* feel to the game so they could better leverage their knowledge

and, if and when they play again, they plan on using scenarios that were more steeped in the lore and history of the storyworld.

<div align="center">Conclusions and Other Star Wars Courses</div>

This special-topics course on transmedia storyworlds was a success for the students and instructor alike. On a 5-point scale for the student course evaluation, *Advanced student knowledge* received a 4.7 and *Would recommend the course* received a 4.9, both exceptionally high scores, even for popular courses. Many students remarked that they learned far more than they expected from what sounded like a "fun" general education elective course. The proposal for a permanent transmedia storyworld course is working its way through administrative channels and I hope it will be on the books for 2018–2019. The course description is broad enough to accommodate the study of any transmedia storyworld, and the explosive growth of Disney's *Star Wars* canon across media means that any instructor who chooses that storyworld can freely adjust the course to focus more on certain plotlines, characters arc, or forms of media as desired.

Based on my previous research on using tabletop role-playing games to teach creative writing, the second *Star Wars*–themed course I designed is an upper-level fiction course to be taught in the Spring 2018 semester. This course is paired with a course in Interactive Games and Media taught by my colleague Dr. David Simkins. His game-design students will study the art of game design, effective game-session management, and how to provide players meaningful choices. His students will run the game sessions for my students, who will then write fiction based on their characters' experiences.

These two courses were supported by an internal grant for innovative teaching methods. Specifically, the grant funded the purchase of all available *Star Wars* media on DVD and a complete set of the Fantasy Flight Games' *Star Wars* core rule books and sourcebooks, all of which are held at the library on reserve. This trove of information allows the game masters and fiction writers the opportunity to delve into any part of the time line in this massive *Star Wars* galaxy as they design game sessions and develop their characters, yet they may still adhere to a consistently applied set of universal rules. The use of this familiar fictional setting also lowers barriers of entry and increases participation and engagement with the course objectives. This course has not yet started at the time of writing, but preliminary conclusions will be available by the summer of 2018.

Transmedia storyworlds are an important part of our contemporary media ecology and, based on the recent successes of franchises such as Marvel Cinematic Universe and the *Star Wars* galaxy, they will not be going away anytime soon. As more commercial properties expand across media, we need to understand how transmedia storyworlds unfold, how to critically analyze stories across media, and teach students how to find avenues for their own individual participation and creative production. Far from pandering to students' lowbrow pop culture interests, studying transmedia storyworlds develops the kind of media literacy skills that are essential for 21st-century audiences.

References

Anthony, D. (2017, October 30). Harry Potter and the chair's dilemma. *ChronicleVitae.* Retrieved from https://chroniclevitae.com/news/1933-harry-potter-and-the-chair-s-dilemma

Bain, K., Jensen, K., Sangruengkit, P., Silman, E., & Zi, C. (n.d.). The Matrix and Avatar. *Transmedia*

and Crossmedia Convergence in a Connected World. Retrieved from http://convergenceishere.weebly.com/the-matrix-and-avatar.html

Campbell, J. (1968). *The hero with a thousand faces.* Princeton, NJ: Princeton University Press.

Disney Channels | Disney | ABC Television Group. (n.d.). About us. Retrieved from http://www.disneyabcpress.com/disneyabctv/about-us/disney-channels/

Fickley-Baker, J. (2017, July 15). Plans unveiled for Star Wars-inspired themed resort at Walt Disney World. *Disney Parks Blog.* Retrieved from https://disneyparks.disney.go.com/blog/2017/07/plans-unveiled-for-star-wars-inspired-themed-resort-at-walt-disney-world/

Gottlieb, B. (1999, May 27). The merchant of menace. *Slate.* Retrieved from http://www.slate.com/articles/news_and_politics/hey_wait_a_minute/1999/05/the_merchant_of_menace.html

Guardian Staff. (2017, November 9). Disney reveals plan for new Star Wars trilogy and live-action TV series. *The Guardian.* Retrieved from http://www.theguardian.com/film/2017/nov/09/disney-new-star-wars-trilogy-live-action-tv-series

Jenkins, H. (2006). *Convergence culture: Where old and new media collide.* New York: New York University Press.

Jenkins, H. (2007, March 21). Transmedia storytelling 101. Retrieved from http://henryjenkins.org/blog/2007/03/transmedia_storytelling_101.html

Jenkins, H. (2009). *Confronting the challenges of participatory culture: Media education for the 21st century.* Cambridge, MA: The MIT Press.

Jenkins, H. (2011, July 31). Transmedia 202: Further reflections. Retrieved from http://henryjenkins.org/blog/2011/08/defining_transmedia_further_re.html

Krantz, M., Snider, M., Della Cava, M., & Alexander, B. (2012, October 3). Disney buys Lucasfilm for $4 billion. Retrieved from https://www.usatoday.com/story/money/business/2012/10/30/disney-star-wars-lucasfilm/1669739/

Mackay, D. (2001). *The fantasy role-playing game: A new performing art.* Jefferson, NC: McFarland & Company.

Marvel Cinematic Universe. (2017, December 21). *Wikipedia.* Retrieved from https://en.wikipedia.org/w/index.php?title=Marvel_Cinematic_Universe&oldid=816454278

New London Group, National Languages & Literacy Institute of Australia, & Centre for Workplace Communication and Culture. (1995). *A pedagogy of multiliteracies: Designing social futures.* Haymarket, N.S.W.: NLLIA Centre for Workplace Communication and Culture.

The Legendary Star Wars Expanded Universe Turns a New Page. (2014, April 25). Retrieved from http://www.starwars.com/news/the-legendary-star-wars-expanded-universe-turns-a-new-page

Timeline of canon media. (n.d.). Retrieved from http://starwars.wikia.com/wiki/
Timeline_of_canon_media

Wolf, M. (2012). *Building imaginary worlds: The theory and history of subcreation.* New York, NY:
Routledge.