

# *Gossip Girl:* Transmedia Technologies

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# XOXO Gossip Girl

# The text

- *Gossip Girl* follows the “it” crowd of NYC’s upper East side
- The “it” crowd comprised of about five very rich and influential teens who consistently end up on the front page of a massive blog site Gossip Girl





## Seven Core Concepts of Transmedia Storytelling

Source: *Revenge of the Oragami Unicorn: Seven Core Concepts of Transmedia Storytelling*, Henry Jenkins

### Spreadability vs. Drillability

The ability and degree to which content is shareable and the motivating factors for a person to share that content VS the ability for a person to explore, in-depth, a deep well of narrative extensions when they stumble upon a fiction that truly captures their attention.

### Continuity vs. Multiplicity

Some transmedia franchises foster an ongoing coherence to a canon in order to ensure maximum plausibility among all extensions. Others routinely use alternate versions of characters or parallel universe version of their stories to reward mastery over the source material.

### Immersion vs. Extractability

In immersion, the consumer enters into the world of the story (e.g. theme parks), while in extractability, the fan takes aspects of the story away with them as resources they deploy in the spaces of their everyday life (e.g. items from the gift shop).

### Worldbuilding

Transmedia extensions, often not central to the core narrative, that give a richer depiction of the world in which the narrative plays out. Franchises can exploit both real-world and digital experiences. These extensions often lead to fan behaviors of capturing and cataloging the many disparate elements.



HENRY JENKINS

### Seriality

Transmedia storytelling has taken the notion of breaking up a narrative arc into multiple discrete chunks or installments within a single medium and instead has spread those disparate ideas or story chunks across multiple media systems.

### Subjectivity

Transmedia extensions often explore the central narrative through new eyes; such as secondary characters or third parties. This diversity of perspective often leads fans to more greatly consider who is speaking and who they are speaking for.

### Performance

The ability of transmedia extensions to lead to fan produced performances that can become part of the transmedia narrative itself. Some performances are invited by the creator while others are not; fans actively search for sites of potential performance.

# The gist

- The author discusses how many teens have been interested in participating in an active online life
- It is normal after watching a show such as *Gossip Girl* to be more inclined to participate in the consumerism shown by either a product placement or technology-based sites such as; Facebook
- This style of technology based mystery has influenced other shows as well

