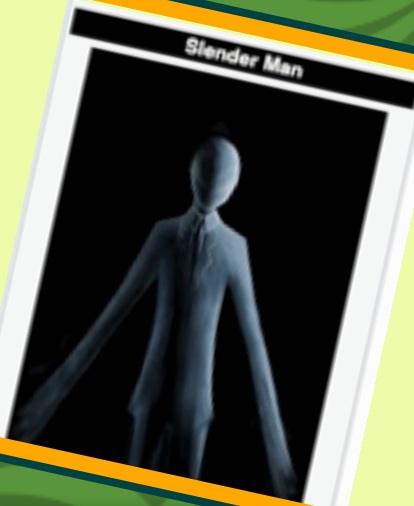


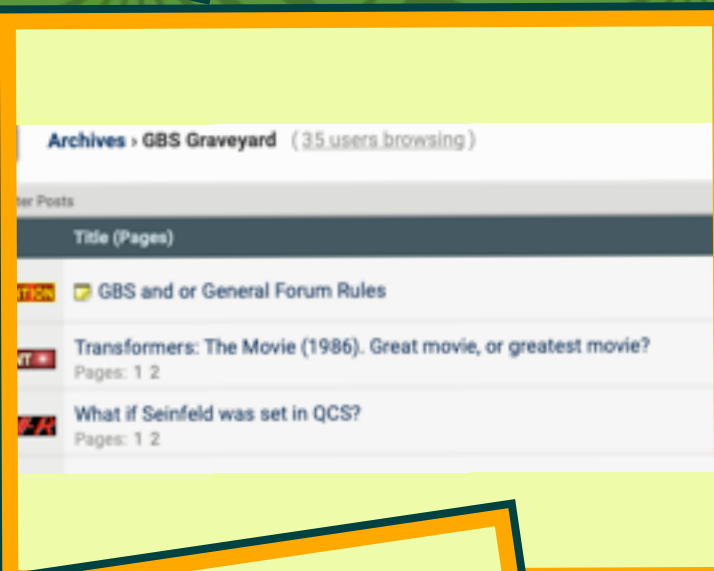
PUTTING MULTIMODALITY TO WORK

An example of 4D literacies being created outside the classroom



Slenderman, the Fictional online character inspired users to create and share through various multi modalities within a participatory culture fostered online

The extremely popular character Slenderman was originally created in an online forum on the website SomethingAwful.com which held a photoshop contest where Eric Knudsen got creative/spooky. The character is not confined to a single narrative as online members all participated differently in their own creative ways.



The writings of H. P. Lovecraft influenced the creation of the Slender Man.

User Eric Knudsen created Slenderman after being influenced by other writers. This is an example of taking static, linear 2D literacies in their original form and remixing, making meaning of the content and creating their own versions/adaptations using their desired formats

"Digitally mediated, multimodal communication is dynamic, adding a third dimension of space, in that the reader can enter the text in new and exciting ways (e.g., as cowriter in collaborative texts, actor in augmented reality contexts, or avatar in virtual games); and it is interactive, adding the fourth dimension of time" (Pg.227)



Online content creators took the Slenderman character and ran with it by creating Moc-umentary styled youtube videos telling the horror story with over 500,000 subscribers invested in the storyline they had created and acted out. Some participatory culture community members created online worlds revolving around the character and fictional story on Minecraft. As there is no single story narrative of Slenderman, there are no limitations or boundaries for fans and content creators.

"according to Henry Jenkins (2006), we are living in a convergence culture, where the media, including those who control, consume, and produce it, have converged. This is most evident in the semantic capabilities of Web 2.0, which allow greater production and user control than previous media" (Pg. 228)

Slender Man

YouTube Movies 

Action & Adventure · 2018 · English

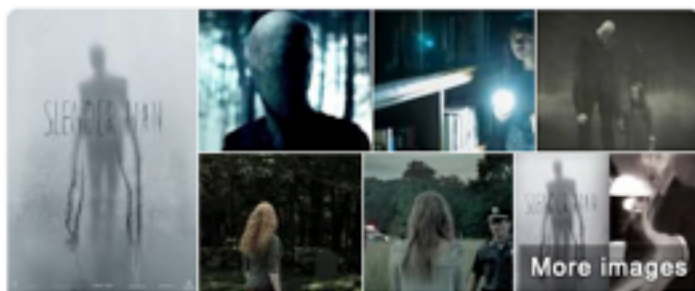
In a small town in Massachusetts, a group of friends perform a ritual in an attempt to debunk the lore of SLENDER MAN.

Actors: Joey King, Julia Goldani Telles, Annalise Basso

Director: Sylvain White

4K CC

WATCH FROM CA\$4.99



Slender Man

2018 · Thriller/Horror · 1h 31m



[Play trailer on YouTube](#)

7%
Rotten Tomatoes

3.2/10
IMDb

30%
Metacritic

65% liked this film
Google users



There has even been a Slender Man movie released and available on Youtube Movies. All of these online content creators entered the text/photo of slender man in new and exciting ways.

"It is a positive example of children becoming apprenticed in creative expression, in this case, through writing. In sites such as this, culture and language are converging, whether the sites are connected with novels; are based mostly on alphabetic input; are game-based sites involving language, image, and movement (e.g., *Club Penguin* or *Farmville*); or are game-based sites with massively multiplayer online role-playing games (MMORPG), which immerse the player in image, written dialogue, sound, action, and animation (e.g., *World of Warcraft*)" (pg. 229)

"The Slender Man soon went [viral](#),^[16] spawning numerous works of [fanart](#), [cosplay](#), and online fiction known as "[creepypasta](#)"—scary stories told in short snatches of easily copyable text that spread from site to site. Divorced from its original creator, the Slender Man became the subject of myriad stories by multiple authors within an overarching mythos.^[3]"

Wikipedia



IN 2012 THE SLENDER MAN WAS ADAPTED INTO A VIDEO GAME THAT WAS DOWNLOADED OVER 2 MILLION TIMES IN THE FIRST MONTH OF ITS RELEASE

"In the convergence culture of the 21st century, the individual has become simultaneous creator and consumer of mediated communication. The collaborative authorship and digitally connected knowledge communities created by participatory culture are new basics that educational infrastructures must accommodate" (Pg 229)