1. Premise and purpose

1.1. What is the project about?

The premise of this story is about two teenagers from feuding families who fall in love in Ermoupolis, the capital of the Cyclades. Romeo, who is deeply in love with Rosaline and feels that he can not eat, live or sleep in peace, since she does not love him back. For this reason, his friend Mercutio takes him to a party where he will meet Juliet, with whom he will fall in love.

1.2. What is the project's core?

The project's core is the addition of a new modern language to an already established well-known story.

1.3. Is it a fictional, a non-fiction or a mixed project?

It's a fictional project.

1.4. What is its fundamental purpose? Is it to entertain, to teach or to inform? Is it to market a product?

Our purpose is to entertain. We want to make an adaptation of the classic story of the lovers of Verona and make a comedy with a more up-to-date language and humor.

2. Narrative

2.1. What are the narrative elements (such as plot, theme, characters, etc.) of the project?

The plot of the story starts with Romeo and Mercutio talking about the non-reciprocated love of Romeo towards Rosaline. Afterwards, both of them go to a bar where Romeo falls deeply in love in the very moment he lays his eyes on Juliet. Later that night, Romeo gets to Juliet's balcony where they talk about the impossibility of their love despite their wish to get married to each other. The next day, the couple manage to fulfill their wish and become husband and wife. In the meantime, Juliet's father tries to engage her to Paris without knowing she has already gotten married. When the father leaves the room, the young lady comes up with what will later be revealed as a tragic idea, fake her own death. Romeo falls in her trick, thinking his beloved wife had killed himself and decides to follow her path to death.

2.2. What would be the summary of its storyline?

This is the story of a tragic love between the son and daughter of two confronted families, Romeo and Juliet who fall for each other at a bar and decide to get married despite Juliet's father's wish to marry her to Paris. Trying to trick her father and family, the young lady fakes her own death, but her play lands on the wrong target, Romeo, who believes she's dead and decides to put an end to his own life which he now thinks is purposeless.

2.3. What is the timeframe of the story?

The time frame of the story is not determined by the dialogs but we can suppose that it's around 2023.

2.4. What are the major events or challenges offered by the narrative?

The major events offered by the narrative are the impulsive decisions of two teenagers that leads to a tragic but different ending.

2.5. Does the project utilize gaming elements? Does the project involve winning or losing?

No, the project doesn't utilize gaming elements.

2.6. What are the strategies for expanding the narrative?

The dialogues between the different characters and the narrator.

2.7. Are negative capability12 and migratory cues13 included?

No.

2.8. Is it possible to identify intermedial14 texts in the story?

3. Worldbuilding

3.1. When the story occurs?

The story takes place in the present.

3.2. Which is the central world where the project is set?

The set would be in different locations of Ermoupolis.

3.3. Is it a fictional world, the real world or a mixture of both?

It is a fictional story that would take place in the present day.

3.4. How it is presented geographically?

It is presented in Ermoupolis, the capital of Cyclades.

3.5. How does the world look?

Beautiful and peaceful.

3.6. What challenges, dangers, or delights are inherent to this world?

The main dangers will be the confrontation of the two families and the decisions of the characters themselves.

**3.7. Is the storyworld big enough to
support expansions?**

Taking into account that this story is an adaptation of the famous literary work, it has already had expansions. It gives us the feeling before reading the work that we know the plot perfectly. Adaptations and readaptations to suit all audiences, have ended up speeding up a work that was already simple for the time. But even if someone wanted to have the same point of view as us, this same situation could happen.

4. Characters

4.1. Who are the primary and secondary characters of the story?
- Primary characters; Romeo and Juliet**.**
- Secondary characters; Mercutio, Friar Lawrence and Juliet's father.

**4.2. Does the project have any spin-offs15? If so, who are the spin-offs'
protagonists?**

No, even if this project is an adaptation derived from a literary work it has the same protagonists.

4.3. Can the storyworld be considered a primary character of its own?
No.
4.4. Can the audience be considered a character as well?
No.
**4.5. Are there non-player characters16 (NPCs) in this project? If so, who are they
and what kind of role do they play (allies, adversaries, helper figures, etc.)?**
No.

5. Extensions
We don't have(?)
5.1. How many extensions does the project have?
The project is a film so we don't have an extension of the narrative for it.

**5.2. Are the extensions adaptations (the intersemiotic translation from one
system to another) or expansions of the narrative through various media17?**
5.3. Is each extension canonical18? Does it enrich the story?7
5.4. Does each extension maintain the original characteristics of the world?
5.5. Does each extension answer questions left previously unanswered?
5.6. Does each extension raise new questions?
5.7. Do the extensions open up new possibilities for additional expansion?
**5.8. Do the extensions have the ability to spread the content
and also to provide the possibility to explore the narrative in-depth?**

6. Media platforms and genres

6.1. What kind of media platforms (film, book, comics, games, and so forth) are involved in the project?

This project involves short film.

6.2. Which devices (computer, game console, tablet, mobile phone, etc.) are required by the project?

At least a mobile phone and a computer. And for distributing the short film there are diferentes plataforms like youtube.

6.3. How each platform is partici- pating and contributing to the whole project? What are their functions in the project?

It has to contribute in the way that we're going to distribute the film.

6.4. What are the distinctive charac- teristics of each media platform?

YouTube in compare with other plataforms is free and is so easy to access.

6.5. Identify problems that are specific of each medium.

To do a short film is necessary to do a short script or at least not a long one. We are doing a project about this popular romance and is very hard to create something without putting all the information and try to make it funny and easy to follow without missing some parts that most the people knows. I think in this case is very good, it has the most important information and it still works, it's really funny and I think it will get the endpoint.

6.6. Is each medium really relevant to the project?

Yes, it is very important since it is the means by which we are going to show the final result, besides all the work is done under the idea of making a short film.

6.7. What is the roll-out strategy to release the platforms?

The roll-out strategy will be sharing information social media.

6.8. Which genres (action, adventure, detective, science fiction, fantasy, and so forth) are present in the project?

In the project are present love and comedy genres.

7. Audience and market

7.1. What is the target audience of the project? Who is the intended VUP?

The target audience in this case would be a young audience since many of the jokes will be directed more at this age range.

7.2. What kind of "viewers" (real-time, reflective, and navigational21) does the project attract?

It would be nice if it was an audience in real time since it is the adaptation of a play but our project aims to make a movie for what I think that the viewers that the project will attract will be navigational viewers.

7.3. What kind of entertainment does the target audience enjoy?
A dramatic comedy in a short film format.

7.4. What kind of technology/devices are people in this group involved with?
Mainly mobile phones, computers and laptops.

7.5. Why does this project appeal to them?
Because the theme is about a timeless love story that could have happened at any time in any country.

7.6. Do other projects like this exist? Do they succeed in achieving their purpose?
Yes, tragicomedy is a fairly recurrent genre.

7.7. What is the project's business model?
There is no business model.

7.8. Revenue-wise, was the project successful? Why?
This project is going to be made as a university project, so we are not going to make any revenue-wise.

8. Engagement

8.1. Through what point of view (PoV) does the VUP experience this world: first-person, second- person, third-person, or a mixture of them?
The VUP is going to experience the world throughout the dialogues between the different characters so it will be third-person.

8.2. What role does the VUP play in this project?
The role is just to observe.

8.3. How does the project keeps the VUP engaged?
The project will keep the VUP engaged with differents locations, characters, and emotions.

8.4. What are the mechanisms of interaction in this project?
The VUP can't participate with the project more than watching it.

8.5. Is there also participation involved in the project? If so, how can the VUP participate in the open system?
The VUP has no means of interaction with the system.

8.6. Does the project work as cultural attractor/activator22?
I think this project can help a younger audience to connect in some way with literary classics.

8.7. How does the VUP affect the outcome? What do they add to the storyworld?
They can't have any interaction, that's why they can't add to the story world.

8.8. Are there UGC related to the story (parodies, recaps, mash- ups, fan communities, etc.)?
No.

8.9. Does the project offer the VUP the possibility of immersion into the storyworld?
The VUP doesn't have the possibility of inmersión into the story world. You can understand the characters and empathize with them but nothing more.

8.10. Does the project offer the VUP the possibility to take away elements of the story and incorporate them into everyday life?
The VUP can learn through the decisions and mistakes the characters make.

8.11. Is there an important goal that the VUP is trying to accomplish in the project?
There is no goal for that is made for the VUP.

8.12. What will make the VUP want to spend time accomplishing this goal?
There is no goal for that is made for the VUP.

8.13. What adds tension to the experience? Are there any ticking clocks?
To add tension there is one of the last scenes in which the action is explained but it doesn't take place until the next scene.

8.14. Is there a system of rewards and penalties?
No, there's not any system of rewards and penalties.

9. Structure

9.1. When did the transmediation begin? Is it a pro-active or retroactive TS project?
This is a proactive project.

9.2. Is it possible to identify any consequences for the project caused by the fact that this is either a pro-active or a retroactive transmedia story?

I think is easier when the project is proactive because you know from the first beginning what you want to do. That's why I think there is not going to be any consequence.

9.3. Is this project closer to a trans- media franchise, a portmanteau transmedia story, or a complex transmedia experience?

Our project is closer to a portmanteau transmedia story.

9.4. Can each extension work as an independent entry point for the story?

We don't have but in case we had it would not be as an independent entry point for the story.

9.5. What are/were possible endpoints of the project?

The main thing is that people enjoy the movie from the beginning to the end. This would be the best possible endpoint.

9.6. How is the project structured? What are the major units of organization?

The project is structured in scenes (each one of the parts into which the acts of a play or the narrative sequences of a film are divided, and which is delimited by the entrance or exit of characters, by the change of place or set, or by constituting a unit within the action development).

9.7. How could a map23 of the story- world be presented?

Maybe a good way to introduce the map to VUP is together with the premise to generate more interest in the viewer and also to help situate the different spaces where the events will take place.

10. Aesthetics

10.1. What kinds of visuals are being used (animation, video, graphics, a mix) in the project?

Video.

10.2. Is the overall look realistic or a fantasy environment?

The overall look is going to be more realistic.

10.3. Is it possible to identify specific design styles in the project?

Not really, maybe with the locations that inspir peace.

10.4. How does audio work in this project? Is there ambient sound (rain, wind, traffic noises, etc.), sound effects, music, and so forth?

There will be ambient sounds and a voice in off (for the narrator).