

The background is a dark purple gradient. It features several pixel art elements: a yellow star in the top left, a large yellow coin with a pink gem on top in the top center, a pink and blue cloud in the top right, a yellow star in the top center, a yellow star in the bottom left, a pink and blue cloud in the bottom center, a yellow star in the bottom right, and a yellow video game controller in the bottom right. A white mouse cursor is positioned near the controller. A light purple rounded rectangle is centered on the page, containing the title and author information.

# THE CHANGING DYNAMIC OF A READER-WRITER-TEXT RELATIONSHIP

'Writer's Are Not Strangers'

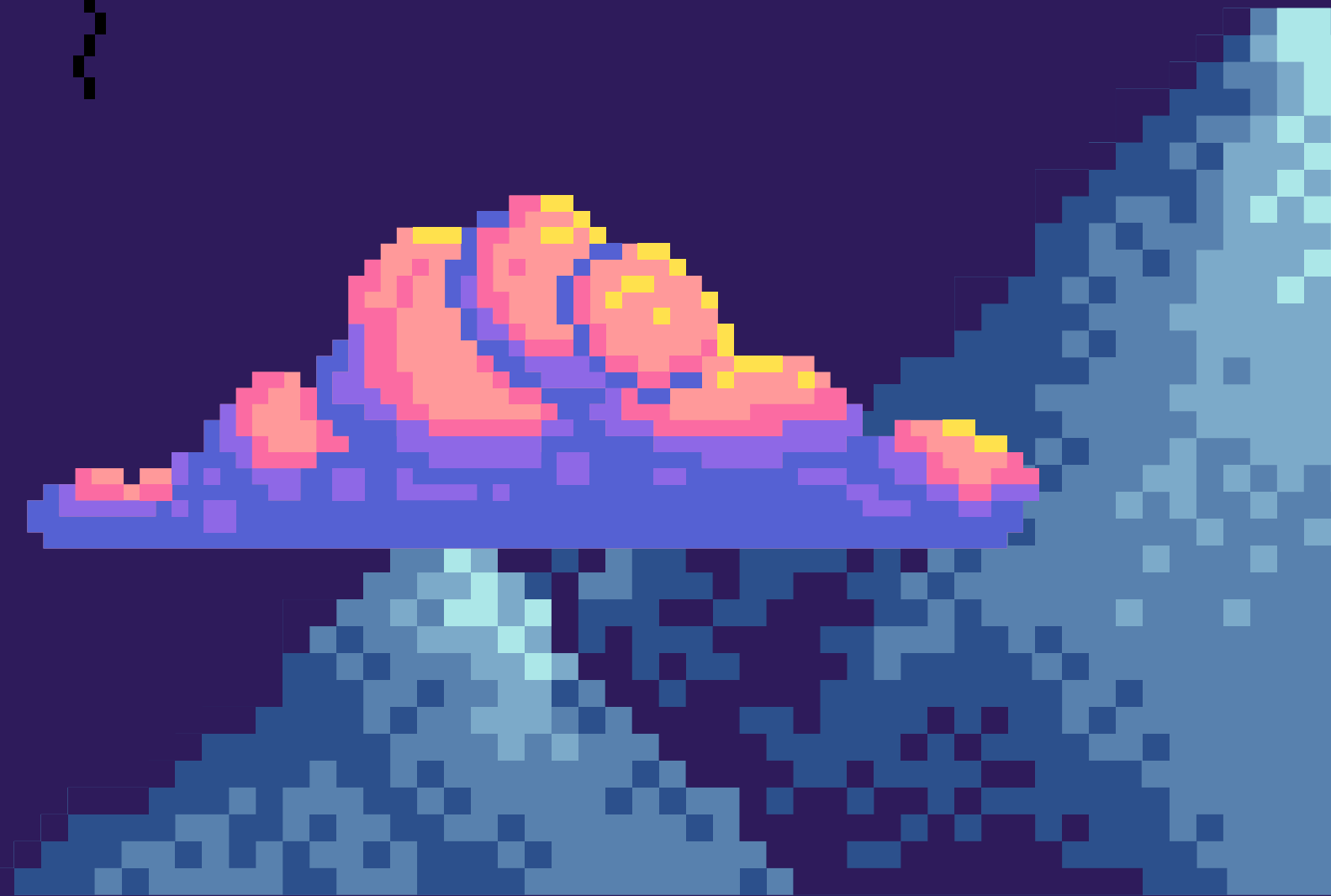
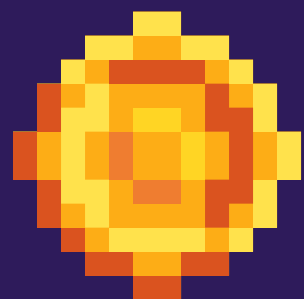
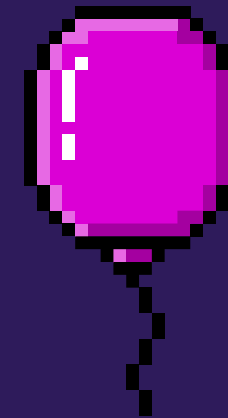
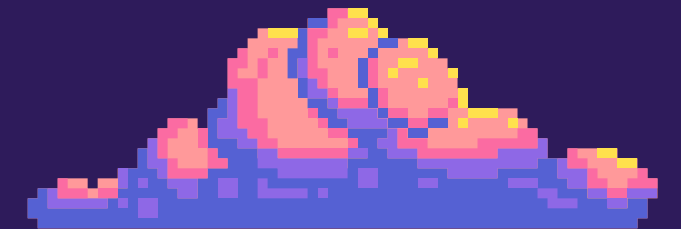
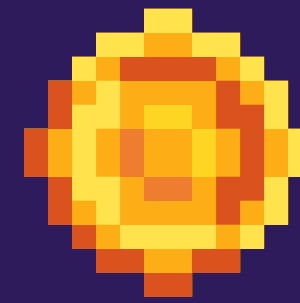
by Lynda Clark

# CLARK'S THESIS

how technology can alter the boundaries  
of 'reader', 'writer' and 'text'?

This is conveyed via Alix's story, a woman  
torn between her creative writing dreams,  
her dying mother, and career  
responsibilities, while a world-ending  
meteorite threatens to destroy her world.

Except, Alix's narrative changes depending  
on how you 'read' it.





# How?

You, the reader, choose 'options' underneath each chapter that dictate Alix's narrative and how the story unfolds, with the outcomes being a direct result of those decisions

- ☒ jogged down the spiral ramp.
- ☐ pressed the call button for the lift.



# READERS HAVE AGENCY

I'm sorry.

I miss you.

I wish we could do back and start this all over again with what I know now.

Maybe you will.

*Thank you for reading. Please now rate the piece on a scale of 1-10. (With 1 representing 'What the hell is this crap?!' up to 10 'The finest creative work since time immemorial.')*

You 'defy' what it means to be a reader by having the choice to change the story's outcome again and again and again.



# STRUCTURE



How does the structure of the piece  
contribute to what it is conveying?

ChoiceScript

Branching Narrative

Fourth Wall

Player-Input

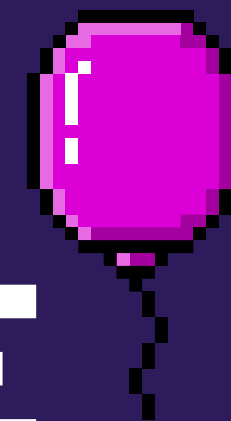




# ALIX SPEAKS TO YOU

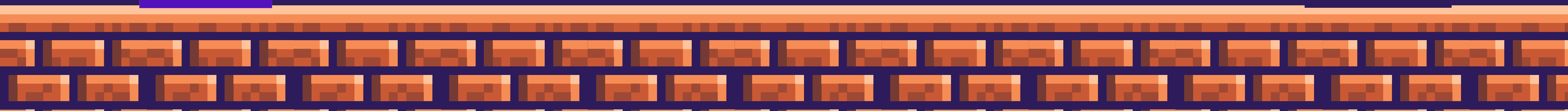
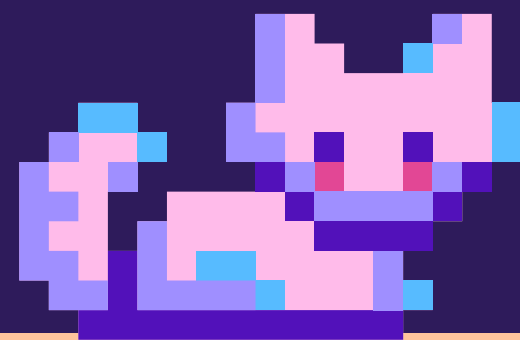
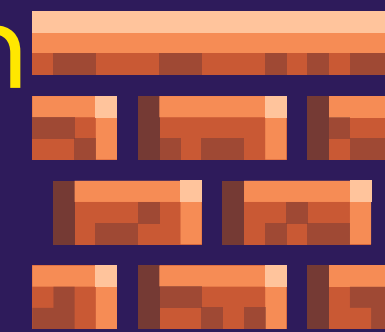
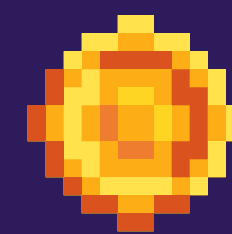
Writing and reading are a strange partnership. I sit here and write this now, and you sit there and read it now, but for both of us, 'now' means something different. By the time you read this, my world could have ended. You could be reading it as your world is ending, without even knowing it. And this looking glass through which you view me, you think it's one way, but it isn't. It's taken me a while to piece it all together, but I think I always knew about you. I sensed you were there.

Alix breaks the fourth wall and writes about you  
and her's relationship



# ASPECT OF CHANGE

your first choices impacts on the endings,  
but they dictate the new beginnings that  
emerge when you reread it a second, third,  
fourth time. This story is constantly fluid, an  
each 'branch' you read is ephemeral.





# ALIX WILL REMEMBER THAT

That first 1 out of 10 that made me so sad. That was you. And then you followed it up with that 2 and that really took the wind out of my sails.

That box left on my doorstep to see how I'd react, that was down to you too, indirectly. So I suppose I have you to thank for R. My terrible relationship with my mother, my non-existent friendship with Billie, you played your part in those too.

So thank you.

if you give her low ratings, it will impact her self-worth and relationships





# QUESTION

How can it be possible to explore the same thesis of changing the established reader-writer relationship with contemporary interactive fiction that is not dependant on readers making story choices? What are the ways in which we, as digital writers, can explore other aspects of digital fiction to alter the partnership between ourselves as authors and our writers to emphasise that writers are not strangers?