

So you've come looking for why I created this story. Look no further because all of those answers can be found in the bold. This English Assessment contained two parts, write a story and reflect on how you made it. The following bold words contain a refined detailing of everything from initial ideas, inspiration, challenges, successes and overall personal impressions. This time I have also included a giant wall of text that was my initial brainstorming for the story. It's a bunch of barely strung together sentences but "the wall" is the raw ideas that I needed to get onto papers and I hope it gives even more insight into how and why I wrote this story.

The very first idea I had was that I wanted the story to be set within a cocktail bar that was floating through space. This idea was unique and thinking retrospectively, it allowed me to be flexible with certain elements of my story such as the themes, characters and world building.

Space is similar to drawing yourself nude. When you take the time to think, both force you to ask yourself "WHO AM I?" It was this sense of existentialism that made me choose how I would balance these different aspects of storytelling. Couple this with the use of an old protagonist and it was the leverage my brain needed to start exponentially putting pieces together. I decided that this guy would have Alzheimer's disease. This effectively gave his mind a fresh start and a distinctive point of view. However this led me back to the largest hurdle I experienced. I think too much, I nitpick details as I write. I had the chance to essentially write anything but I had a craving to explore the logic of the world that I was creating which both limited and grew my composition.

Through these challenges I decided to put the science of my writing on the back burner. Instead I chose to have a focus on my main character and how he interacts alone. Through this I realized that part of what makes an effective composer is confidence and misdirection. Making the audience accept a fact before they can question why they should accept it.

One of the stylistic choices I chose to use was certain language that both shows subtly tells the audience certain background information. It is at this point where I feel that my composition shined. In this story I mainly set Bartending "lingo" such as "86'd" or "three deep" to give the audience a feel for my protagonist's life and surroundings. However in cases like "the land of the rocks" the bar lingo is a word play on the phrase "on the rocks" which means to be served with ice. In this way the opening night of the bar becomes a metaphor for the land of ice where no one resides.

My initial intended audience was anyone in their teenage years, the story that I wanted to write would probably end up being something that, by virtue of my teenage experience, be targeted towards teenagers. It came as a surprise when I was revising my earlier paragraphs that a portion of certain words and mannerisms such as "melophile-type of indication I take is far from subtle" would not be understandable if I was to read it, had I not looked into their meaning. As such adults with a sense of eternal youth and a high

comprehension level are my perfect intended audience. However I absolutely think that anyone with enough time can understand and enjoy my story.

Towards the mid-way of me writing my story, I decided to place an emphasis on making multiple narrative voices, this was I wanted to use Dr Jekyll and Mr Hyde allusion. However these narrators would represent how I thought a variety of different people would act in this situation. For instance if I was on my own and didn't remember why, I would blame myself like 3rd_{NO}-Rush "But Billy, how do you tell that to yourself?" I tried to make each voice confusing and contradicting. A balanced story to me is one that can be both discussed in detail and summarized in a sentence. My story being "Man talks to himself inside his space bar" However I liked to contrast this with my narrator's excessively contradicting monologues. I believe these monologues to be the second stylistic choice. For instance, bar the final and perhaps the first paragraphs, if I were to jumble the other paragraphs in different orders my story would still get the same summarized message of my story. Although paradoxical, I believe that the more confusing I made the story the more successful I was at conveying my message.

My composition was partially inspired by "The Pedestrian" by Ray Bradbury. Bradbury's use of 2nd person narration in a way that breaks the fourth wall and directly tells the audience who they are and how they are interacting with the world. "You could feel the cold wind" I took inspiration and applied this 2nd person in a way that makes the audience question whether the fourth wall is being broken "To you all I mumble" "and my gracious guests, shall you understand" to emphasize confusion and obscurity.

First of all, if my story has been read then it's done what it's supposed to. Art is as much about the interaction with the audience as it is about the artist, or the process of making the art. However if someone feels confused and has further questions means that my story has overachieved what I wanted it to do. Hunter X Hunter and The Name of the Wind are both the types of stories I enjoy the most. They leave enough room to lead you through its plot, but if you want to go down the rabbit hole of the world then there is enough substance to feel overwhelmed. Only now do I realize what I subconsciously wished for when I was writing this story was to enjoy reading it. But all of the initial expectations I set on my story were too high for me to ever accomplish, especially as a short story. Slowly getting knocked down by not meeting these expectations was brutal, that doesn't change that I'm happy with how everything turned out. Space bars are susceptible to memory loss is something that only Stuart Mills could write and I think that that is pretty cool.

A series of journal entries about an old(ish) man floating through space within an almost fallen apart bar (the building where fancy alcohol is made), the story will begin with him either pre or post Alzhiemers (subject to change). Small details/ideas include having each entry be the same date, drawn pictures (which I can relate to the curious incident) and old worn paper with ink and quill style writing. Problems include how does this man breathe, he lives in space? Perhaps some sort of photosynthesis but he needs water, carbon dioxide and sunlight. Sunlight he has,

but the water and carbon dioxide don't exactly work with a vacuum. How does he eat, some sort of evolution where photosynthesis and like vacuum gills could work, maybe the drawings in the form of like polaroids could show off the mutations. Maybe humans inherited the cold blooded thing that animals like lizards have. The story will primarily be set where our old guy has lost his partner who when they were still alive (they are currently dead) built the bar from scratch (giving the setting a level of plausibility.) Our old guy develops Alzhiemers and no longer remembers their partner and must live/float through space alone in his picturesque bar with a literal existential "who am I" life. It could tackle contentment and age/aging (/maybe death) and perhaps memory however I think that memory just helps give the reader more insight into the world and who this man was. I'd like to look towards who he becomes and how he interacts in a new environment rather than focus heavily on the sad backstory. What do you do in a bar, drink? Perhaps the building could be changed, for a cafe or something. Inscribe the story onto the wooden planks of the bar. From what I understand the theme has to be manipulated in some unique or at least self aware way for the story to be 'strong.' If I used contentment, would it be in a way that's sad to the audience, but oblivious to the old guy. Are you your authentic self if you can't become who you were? You can consider things 'strong' without enjoying experiencing them. I would like my audience to enjoy reading this old guy's life more than the melancholy undertone. A 'happy' without the happy ending. What's my complication? He is a space guy. So what next? I could chuck in a character from the guy's past like a relative or old friend. Oh well, the easiest ending that I can think of is just having the old guy die at some cool supernova space scene (think pillars of creation.) Maybe the old guy uncovers who he was without comprehending that it's him, the audience develops that connection and foundation while the old guy is like talking to an old unknown friend. Journal entries don't really have dialogue unless you are quoting someone which is interesting, I'd like the entries themselves to be varying lengths perhaps in slightly different tones. The specifically cocktail bar will be like, imagine the house from up, just chuck a bar the building as it is in space. French 77 with a D'arby Dane signature cocktail, eight to the bar name of the cocktail bar perhaps or St Flexibles Latrine, Bustle in your Saul, Algaes deep purple, titanium cranium cocktail bar, golconda + magritte, merry me, merry you, Enos' departure, St. Miserables Odyssey. Hey, it's me months after writing these ideas. These are great names, going with Merry Me, Merry You the undeniable bop of a name. Based on the ABBA song, knowing me knowing you. Currently, I'm thinking I'll start by write the story in a sort of chronological order. Beginning to end shtick. Since the dates are always the same each time, come submission time each journal entry will be jumbled so that hopefully it sounds like a completely different story. The inspiration for this comes from the multiverse 2 anime movies thing, where the movie you watch first, impacts the way you view the second movie. The audience must partially pick up the puzzle pieces of this guy's life. What I hope for is this kind of unbiased viewing experience, or at least create an intriguing structure for the main character who has dementia (and I can't say he does 'oh yeah he has dementia, you didn't know' in the story after all, that kinda in yo face exposition is nasty.) Relate each journal entry to the four stages of human creativity. Dr Jekyll and Mr Hyde allusion.