

# SERGEY PROKOFIEV'S *PETER AND THE WOLF* THROUGH AN INTERMEDIAL LENS

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## ABSTRACT

*Peter and the wolf* is an intermedial work based on a folk tale originally written and composed by the Russian composer Sergey Prokofiev in 1936 (Hanson and Hanson 1964). Since few recent adaptations of the work in Afrikaans exist, a combined intermedial project was undertaken to recreate the work using practice-based research. The stages of this research method have brought forth a poetic text, the realisation of the original music, illustrations, and a voice artist to read the created text. To accomplish the final artistic product, it was important to obtain a theoretical foundation of practice-based research, intermediality, adaptation and the different media involved in the created work. The intermedial effects between the different media in the project provided the results of the study, stemming not only from the readers' simultaneous experiences of the media as they read or listen to the work but, as it also became clear, from the mutually complementary effects between the different media of which their combination provided a richer final product.

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## 1. CONTEXTUALISATION

*Peter and the wolf* originated as an intermedial work involving text and music created by the Russian composer Sergey Prokofiev in 1936 (Hanson and Hanson 1964, 172). In Afrikaans, one of the most well-known classic editions of *Peter and the wolf* is the picturebook translated by Pienaar (Prokofief 1975), not accompanied by the music. A more recent version is a compact disc (CD) (1998) containing the original music and a slightly adapted text (Gallo Record Company 1998). Only one other recording could be traced containing the music and text in Afrikaans, namely a long-playing record (LP) from 1966 (SANB), probably inaccessible to most children today. The most recent picturebook accompanied by a CD (containing the text only) in Afrikaans dates from 2001. An unpublished poetic Afrikaans version of the text was created by Philip de Vos in 2003, which was staged in 2003 and again in 2012 (De Vos 2010, 2013).

Given the limited number of Afrikaans texts available, the researcher examined the possibility for a fresh poetic Afrikaans text in combination with music as in the original version and a voice artist's interpretation of the poetic text. However, since the contemporary reader has a much greater visual orientation, it was decided to supplement the text and music with illustrations. The text on which the poetic version in this study is based, is the slightly adapted text used by Gavin Friday and Bono (2003) in conjunction with the Afrikaans translation by Lydia Pienaar (Prokofief 1975). Furthermore, this text is an equivalent translation from the German text, which in turn is an equivalent translation of the original Russian text by Lieselotte Remané (Anon n.d.; Schmoe 2003).

The research has shown that there are multivarious possibilities and creative challenges for reinterpretation of this work in changing circumstances for new generations. Considering that such an adaptation has not been issued in Afrikaans for some time, a project to recreate *Peter and the wolf* as an intermedial work was initiated consisting of the combination of the original music, a recreated poetic text, illustrations and a voice artist on a CD to accompany the book.

Since the book that emerged from the research was a creative product, practice-based research was used to guide the development of the creative product as well as the research that accompanied it. Brown (2000) proposes practice-based research as a suitable method for approaching issues regarding practical research, and describes the relationships between the structural components. The creative writing process has been actively documented by the researcher, since according to Lycouris (2000), De Freitas (2002, 2007) and Nimkulrat (2007), active documentations are pivotal in practice-based research.

Considering that the work created in the research comprises different media, examining the nature intermediality was required so as to realise the extent to which the intermedial effects between the different media enrich the project as a whole. In this light, Wolf's (1999, 37) definition carries emphasis, since he specifically looks at the mutual influence of music and words, which are the two media involved in the project. Hence, Wolf (1999, 37) defines intermediality as a specific relationship existing between two media that are dealt with separately in a conventional sense. The expansion on Wagner's view of the *Gesamtkunswerk* as compiled by Packer and Jordan (2001, xxxv) was also valuable in examining the extent to which the different media used in the project complement one another.

During the project creation, a team of artists combined their efforts to bring forth the final work. Before and during the course of the project, each medium was individually scrutinised for elements, aspects and conceptual manifestations associated with the media. It was evident from the beginning of the project that combining the media is vital for appreciation of the work, since the reader/listener will be exposed to all the different media simultaneously. Therefore, it was necessary not only to look at the elements that comprise the individual media, but the nature of the combined media which evidently was also a major contributing factor in determining the possible reception of the book, providing insight into future intermedial creative projects.

## 2. METHODOLOGY

According to De Freitas (2002), practice-based research is the appropriate research method to use in the arts if creative practice forms an essential part of the research. For this reason, practice-based research became the methodological approach for the current research, using Scrivener and Chapman's (2004) 'Revised basic structure for the form of a creative-production project' as framework of the research application.

Active documentation formed part of the entire research project, since Lycouris (2000), De Freitas (2002, 2007) and Nimkulrat (2007) emphasise the essential role that active documentation holds in practice-based research. According to De Freitas (2002), active documentation refers to a process of knowledge construction that is found in practice-based research or in creative or design projects, and further clarifies the functions of active documentation by indicating that it identifies the evolution of the work being done; provides information on discoveries, improvements or problematic obstacles; and articulates the phases of the work that become invisible with progress (De Freitas 2007, 3).

Although the book created during the research formed the focus of the research, language use is essential in the provision of a research goal, process, outcomes and methodology (De Freitas 2007, 3). Therefore, active documentation was essential in capturing the progress of the creative project in order to provide knowledge

into research language. Scrivener and Chapman's (2004) 'Revised basic structure for the form of a creative-production project' served as a guideline to the research progression and creative product. Reflection plays an important role in this method, comprising five steps, namely: (1) pre-project reflection; (2) identification of source domains and the formulation of acquisition strategies; (3) application and refinement of the acquisition strategies throughout the research process and cycles of production and reflection; (4) post-project reflection; and (5) reflection on the reflection.

The researcher-artist interest guides the first step, as well as reflection upon issues concerning the project and existing projects similar in nature. Since the researcher interest lies in children's literature including books, poetry, music, and since the work *Peter and the wolf* is an excellent multimedial experience for children, the project seemed an ideal undertaking. The issue at hand was whether a poetic text of the work would be possible, and which media to include in which form.

The second step entails the search for literature supporting the outcomes of the proposed project, and the way in which these sources can be obtained. At first glance it seemed that the theoretical foundations of intertextuality, intermediality and adaptation were sufficient for the study, but by the third step of the process, these were soon proven to be insufficient.

In the third step, the literature survey is further refined on the grounds of new questions that arose during the production phase, upon which a repetitive production cycle of the project and reflection on the production follows. As the creative book underwent cycles of development it became evident that the theoretical foundations of music, children's poetry, children's book illustrations and dramatised reading needed to be included. It was also important to look at the intermedial influences that the different media incited on one another.

In step four, reflection on the project and the research as a whole is essential, where the researcher contemplates upon the intermedial influences of the various media and the success of the project as a whole.

In step five, reflection upon the reflections of the research and artistic project is performed, where the original issues are revisited so as to ascertain whether they were successfully resolved and to consider other possibilities and results obtained during the research.

### 3. INTERMEDIALITY

*Peter and the wolf* originated as an intermedial work between the media of text, music and dramatised reading. The adaptation of *Peter and the wolf* created during the research also comprises various media, namely, text, music, illustrations and voice art. In the interest of media combinations creating a bigger and more complex whole when compared with the use of each medium separately, intermediality needs to be explored. Ryan (2009, 263) defines the types of media, where she holds that

the arts involved in the project resort under the overarching term media and more specifically poetry, where illustrations and music are art media and the art of reading falls under language media.

According to various authors, the *Gesamtkunstwerk* of Wagner can be seen as the original precursor to intermediality. Of the five properties of intermediality as identified by Packer and Jordan (2001, xxxv), namely, integration, immersion, narrativity, interactivity and hypermedia, the first three were included in Wagner's compositions (Brillenburger 2006, 3), and the first four in the project under study.

With regard to integration, Wagner is known to have composed the total drama, moving away from recitatives (McMillin 2006, 3). The music and words are so totally integrated that they cannot exist individually. The integration between the different art forms created a new total work that transgressed the boundaries of a single art form and created an integrated whole. Integration was evident in the creation of *Peter and the wolf*, since each one art form was dependent on the other to create complete meaning. Although the media in the created *Peter and the wolf* may exist individually, their true meaning and impact only become evident through a simultaneous experience of the media. The text alone, for instance, will definitely not convey the same message to the child as the combination of text, music illustrations and voice art.

Concerning immersion, immersion in the arts is found where there is an interrelationship between mind, body and environment in an integrated conscious state when they are intertwined (Gromale and Seo 2008, 176). The art object is no longer object, but becomes interwoven with the environment instead, and the audience becomes part of this environment. When reference is made to immersion in relation to the telling of a story, immersion occurs when the listener is transposed to the story world, and this can be experienced more intensely when more than one medium is used (Gander 1999, 1). Immersion is encountered in the recreation of *Peter and the wolf* because not only is a story told in which the listener is transposed to the story world, but various media are used as to this purpose as well.

Narrativity is related to the relationship that exists between the narrative and the audience and the way in which the audience gives life to the narrative (Abbott 2011, par 4). The intermedial recreation of *Peter and the wolf* in the study is connected to the 'narrativeness' of a narrative in general, the folk tale, as well as a specific narrative, being that of *Peter and the wolf*. The audience for the work will also be closely involved with the narrative, especially because of the intermedial nature of the work which will help bring the narrative to life.

Interactivity in the arts entails reducing the distance between the performer/artist/artwork and the audience so that the artwork becomes part of the environment, thereby becoming more accessible to the audience (Morse 2003, 17). Throughout the

current project, the implied audience was kept in mind and their reactions predicted so as to make the work more accessible to the child.

Werner Wolf specifically works with intermediality between music and word, the two original media of *Peter and the wolf*. For this reason, his definition of intermediality is of interest to the study. Wolf (1999, 37) views intermediality as a specific relationship between at least two media that are handled separately on a conventional basis. This relationship exists in the convincing recognisable direct or indirect involvement of two or more media in the provision of meaning for an artwork. According to Wolf (2005, 253), intermediality is also involved in media that conventionally transfers cultural content, where in this case the underlying semiotic systems of the media gain importance. Wolf's definition is certainly applicable to the created *Peter and the wolf*, since more than two media (music, literature, illustrations and voice art) are involved which stand in a specific relationship where they would otherwise have been handled separately conventionally. Cultural content also features in the original work since it is a folk tale – this cultural content is transferred to some extent in the adaptation of the work. However, this rendition of this *Peter and the wolf* still has a mostly European orientation on account of the fact that there are no wolves in Africa.

Wolf (2005, 253–255) further distinguishes between four forms of intermediality. The first two forms refer to extra-compositional intermediality, while the last two forms refer to inter-compositional intermediality. Three of the four forms are applicable in the created *Peter and the wolf* which will be discussed in the article.

Transmediality refers to similarities amongst heteromedial semiotic systems. If this is the case, the complex semiotic systems involved then become the repetition of for instance motifs, thematic variation and narrativity (Wolf 2005, 253). There are multiple repetitive motifs found in the music of the created *Peter and the wolf* as well as in the illustrations in the work created, transmediality is thus definitely present in the project. Thematic variation is also found in the music and the illustrations of the created *Peter and the wolf*, and since *Peter and the wolf* is a folk tale, narrativity is a given.

All forms of mediality that refer to parts of or total semiotic systems, even as wide as the reference to genres, are called transmedial transposition. Partial transmedial transposition may, for instance, refer to the use of a narrator in a film or a drama. The forms of intermedial transposition most often found are the adaptation from novel to film, film to novel, and drama to opera (Wolf 2005, 254). Partial intermedial transposition is present in the project in the use of a narrator, or reader in this case. Although the adaptation used in the project is not one consisting of the intermedial transpositions most often found, it is nonetheless a work that has been adapted quite frequently since its creation.

Plurimediality (Wolf 2005, 254) occurs when two or more media are present simultaneously at least once in a semiotic entity. Different components of the media

are therefore signifiers without being semiotically independent. The most common example of plurimediality is found in opera, where drama, music and visual images occur simultaneously. In *Peter and the wolf's* music, voice art, text and illustrations are experienced at the same time, thus definitely making it plurimedial.

## 4. AN EXAMINATION OF THE PROJECT

The researcher followed a reflective approach throughout the creation of the whole project; therefore, she will refer to herself in the first person in this section. The project involved the inputs by various artists since a variety of media was included. Each artist involved specialised in the specific medium that he/she contributed to the project. I was the project leader and communicated the desired outcome to the project with each artist at great length. Throughout the project the implied readers/audience with their preferences were kept in mind as certain alterations were made to some of the creations so as to appeal to the child between the ages of six and eight years upon conducting research in this regard.

It is not within the scope of the article to reflect on the whole project in detail, therefore, some general remarks will be made with regard to all the media involved, followed by an in depth description of a single episode in the story as example.

### 4.1. The music

During my research on *Peter and the wolf*, I came across a picturebook with a CD on which the music was rearranged and the text adapted by Gavin Friday. The illustrations were done by Bono and his daughters, Jordan and Eve. The music was rearranged to lend to it an Irish folk theme. This gave me the idea to have the music of *Peter and the wolf* rearranged to an African style, for which I would approach an expert. Upon my research on the African instruments it became clear that this would not be possible to perform *Peter and the wolf* with African instruments since they cannot transpose. I then resorted to using the original arrangement of the music as composed by Prokofiev.

As a result of the fact that the music had to be accompanied by a reading of the poetic text I created, the music had to be recorded from scratch. An electronic realisation of the music was done by Pieter de Bruin of Artema from North-West University (NWU), Potchefstroom Campus. He used the recording of *Peter and the wolf* of the Philadelphia Orchestra with David Bowie as the narrator, conducted by Eugene Ormandy, as a basis for the recording. The programme used for the electronic realisation was Cubase 6, and the plugin was the Halion Symphony Orchestra. The plugin contains multiple samples of each instrument of the symphonic orchestra. De Bruin still needed to play each instrument's part note for note, programme the tempo changes, create dynamic curves, and add musical phrasing and musicality to the

notes. I listened to this music whilst creating the poetic text for *Peter and the wolf* so as to foster a fitting match between the music and the text.

The specific episode in the tale to be discussed follows the event in which the wolf catches the duck. In this episode the music continuously escalates in tempo and loudness until a loud chord in the full orchestra is struck the moment before the wolf catches the duck in the text. The music's escalation in strength and tempo creates an effective image of the chase and the tension created by it. Thereafter a softer, more placid, low-pitched chord is played as though to confirm the demise of the duck, where the chord is made by the horn which is representative of the wolf's victory in this situation. This is then followed by a subdued variation of the music theme of the duck, emphasising her undoing.

## 4.2. The text

Although the whole project (including artwork and research) was done according to the steps of practice-based research as described by Scrivener and Chapman (2004), the writing of the text can be further divided into different phases. The first phase was the writing of a couple of pretexts. After these texts were written, it became evident that I needed to perform research on children's poetry, with the focus on narrative children's poetry, since I realised that my knowledge of this field was limited. Subsequently, I did research on the structural aspects of the poetry, the segmentation of the text, imagery and figures of speech, typography, rhyme scheme, meter, tempo and rhythm whilst keeping the music in mind throughout the creation of the text. Therefore, I constantly listened to the music as I wrote up versions of the text. Furthermore, I had to keep the aspects of narrative poetry in mind while creating the different versions resulting from the pretexts to final text. The aspects involved here are narration, focalisation, characters, space, events and time.

Research shows that children in grades one to three (the implied reader) prefer poetry that rhymes, and since I felt that the music should also fit the rhymed verse, I decided that the poem would be written in paired rhyme throughout. Initially this caused some problems as I battled with forced rhyme in my first few attempts of the text. In general, the metaphors used were also used to the extent of creating rhyme. Notwithstanding, these had to be removed not only to overcome the forced rhyme, but also because metaphors are not suited to the implied readers of this text (Fisher and Natarella 1982, 349). In order to counter the forced rhyme, I moved towards a text with little rhyme in the next phase of writing; however, this led to the text sounding more like a narrative than a poem and did not do the music justice. In the third phase of writing, I then wrote a rhymed text again after which I refined the text during the pre-final phase of the creative process until the final text came into being in the last phase of the writing process.



With regard to imagery, ample personification was present in the final text, since all the characters – except for Peter, grandfather and the hunters – are animals with human qualities. Concerning figures of speech, a hyperbola is used where the wolf is described in the diminutive to indicate Peter's mastery of the wolf although the wolf is really the big, angry antagonist in the tale. Ellipses are also used to suggest the wolf's ongoing motion as he tries to escape after being caught, also as the wolf catches up with the duck and swallows her.

I alternated long and short verses thereby providing for a varying typographical organisation of the poem, where the effect attained by the use of two short lined verses clearly introduce each character in the tale to the reader/audience. The longer verses in the narrative more readily provide for flow. This division of verses also coincides with the music. Shorter sentences were used to the effect of reinforcing tension. An enjambment, for instance, indicates the upward motion of the bird in one of the verses.

Three types of sound relations are found in the poem, namely, rhyme, alliteration and assonance. Paired rhyme was used throughout the poem. There are occurrences of horizontal, vertical and diffuse alliteration and assonance for various reasons. For instance, alliteration of the k-sound is used to introduce the cat, where this loud explosive sound is in stark contrast with the tentative music theme of the cat, which, on the one hand, emphasises the cat's ability to sneak softly and cautiously, and, on the other, to attack quickly.

For the sake of development in the text, the first attempt of the text compilation after the pretexts with forced rhyme and impaired rhythmic flow, and the final version concerning the episode where the wolf catches the duck, will be provided. The first attempt follows below:

<b>Original Afrikaans</b>	<b>Free English translation</b>
Die wolf sien haar en storm op haar af,	The wolf sees her and storms towards her,
en eend hol vining en is nou nie meer laf	duck runs quickly and is not funny anymore
sy hardloop so vining haar pote haar kan dra,	she runs as fast as her feet can carry her,
maar ontsnap kan sy nie en jy hoor haar kla.	But she cannot escape and you hear her complain.
Die wolf kom al nader en wil-wil aan haar ruk,	The wolf comes closer and wants to jerk her,
en die volgende oomblik het wolf haar heel gesluk.	And the next moment wolf swallowed her whole.

Twelve other versions followed in an attempt to improve on the first version, with the final text resulting in:

Original Afrikaans	Free English translation
Wolf sien vir Eend en storm na haar,	Wolf sees the duck and starts chasing her,
eend hardloop weg, dit lyk te naar	duck runs away, what a terrible sight
want sy is te stadig, en heeltemal te lomp	because she is too slow, and much too clumsy
en van baie lekker eet verskriklik plomp.	and from being well fed awfully plump.
Wolf kom nadir ... en nadir ... hy's op haar	Wolf comes closer ... and closer ... he's on her
hy rek sy bek en ... dis klaar met haar ...	he opens his mouth and ... it's over.

The use of the ellipses intensifies the anticipation of the outcome of the chase. The use of the enjambment at the end of the second line increases the speed of the verse, thereby emphasising the quick movement between the duck and the wolf, and adding to the tension created here. However, this text cannot be viewed in isolation, since it is experienced with the music, a reading thereof and the illustration which are discussed in 4.5. The child's experience of the text will to a large extent also depend on the reader's interpretation.

### 4.3. The illustrations

Colette Lotz, a lecturer in graphic design at NWU, Potchefstroom Campus, agreed to create the illustrations for the picturebook. When I first visited her, I gave her a booklet containing the concept text and the words describing the appearance of each illustration to accompany those specific words. She suggested working with mixed media, including sketching, painting, photographs of different textures, and objects like leaves and doilies that would be scanned and put on paper layer by layer using Photoshop. I was excited about the idea as this would provide a more realistic appearance of the pictures which in effect would be appealing to the intended reader of the book. She also offered to do the page layout, adding the text to her illustrations electronically.

She combined realistic objects with fictional elements in a masterful manner. In some cases the illustrations had a three-dimensional appearance because of the real objects used, such as the grass and leaves on the trees which provided a three-dimensional appearance. In creating the human characters, she also merged reality and fiction. The faces of the human characters were sketched in pastel to provide a soft human appearance, but an overall fictional appearance. In contrast to that, the clothes that the human characters wore were scanned textures of real fabric and photos of real shoes. These realistic aspects serve to close the distance between the reader and the book.

In the episode of the chase, the illustration shows an angry wolf in hot pursuit of the duck. The line usage on the wolf's face in conjunction with his prominent teeth and open mouth make him look even angrier. The use of bright green for his eye colour makes him look more ominous. The diverging lines in the background are indicative of the speed with which the animals are moving. A busy background to the illustration further contributes to the tension created by the event. The duck's feet are proportionally very big and become the focus of the illustration with the use of bright orange, portraying the clumsiness of the duck on land. The duck's open mouth and enlarged eyes clearly show her fear. On the opposite page, where only text is found, the same circular, colourful motion of doilies can be seen in the background as on the page containing the illustration. This creates unity between the two pages and further provides colour to the page containing only text. The circular motion also affirms the ongoing movement between the wolf and the duck.



**Figure 1:** The double page describing the duck chase in text and illustration

#### 4.4. The reader or voice artist

The reading of the text was performed by the voice artist Professor Paul Schutte of Communication Studies at NWU, Potchefstroom Campus. He received the text for preparation and before the recording I discussed the desired interpretation I had in mind with him, but assured him that he still had the creative freedom to express some of his own interpretation.

In the episode where the wolf catches the duck, the reading tempo of the first four lines is fast in order to emphasise the intensity of the chase. The tone of voice is loud and urgent, contributing to the tension in the event. The reading tempo decreases as the wolf reaches the duck, creating the impression that the reader wants to give the duck more time, and then the tempo increases again as the wolf finally catches the duck. The alternation in the reading tempo develops the mood created in this scene.

Pieter de Bruin, who realised the music for this project, also performed the sound mixing of the reading by the voice artist and the music. I explained to him where the music was to fit in by using a copy of the text with notes indicating the position of the music. He also listened to existing versions of *Peter and the wolf* to provide him with a further indication on how to mix the text and the music. After De Bruin had done some of the initial mixing, I went back to him to listen to what he had done thus far. He asked me about the length of the silences as he wanted ensure that the music was added at the correct moment in certain places.

In the scene of the chase, the music is fast and urgent, increasing in tone as it progresses to a strong chord, and with this the first four lines of the provided verse is read at a quick tempo and in a loud voice. The combination of the increasing strength and tempo in the music, and the quickening and loud reading tempo, create a stronger presence of tension than each of those two media would individually have created. The intermedial influence between the text and the music here is already indicative of a more intense experience of the text than that which would be provided by each medium separately.

#### 4.5. The intermedial interplay between the different media

In the project four media have been used, namely, music, text, illustrations and voice art. These media will be experienced simultaneously by the reader/audience. Since the media used in this project show similarities to the media used in opera, it seemed appropriate to look at Wagner's description of the *Gesamtkunstwerk*, as his goal in life was to create operas that perfectly blended the different arts in such a way that they would enrich and support each other and form a holistic artwork (Wolfman 2013). Previous reference was made to the presence of the aspects of intermediality as applied by Wagner and expanded by Packer and Jordan (2001, xxxv) in the created *Peter and the wolf* where it was also mentioned that three of the four forms of intermediality as identified by Wolf (2005), are found in the project creation.

The project was a team effort from the onset, involving different team members, each contributing their medium of choice. Since I initiated the project, I was the team leader and gave instructions to the other team members concerning my ideas regarding this intermedial work and the challenges in creating a well-received book and CD for the intended reader/audience. Therefore, the team members needed to be informed to consider the other media as they created their own artwork, and to react

upon the other media in their own work; all the while still allowing for a degree of creative freedom. Furthermore, I stressed the needs of the implied reader/audience so that these could be addressed as far as possible.

In the scene of the chase, the music with its increasing tempo; the illustration with its diverging lines; the loud and fast reading; and the enjambment in the poem all emphasise the urgency of the movement of the chase. Although each medium conveys the message separately, the joint effect is so much more intense and powerful because it engages more senses and is multidimensional. The slower reading tempo in the instant before the wolf catches the duck, is in stark contrast with the illustration and the music, and is therefore effective in focusing the attention on the nearing moment of impact. In the poem, the ellipses are used to create the anticipation for the outcome of the chase. After the poor duck's words die away as he is eaten by the wolf, the music quietens down accordingly and a farewell sound is heard from the duck in the faint music theme of the duck. The media clearly strengthen and complement each other in this episode. It can therefore be deduced that a child who will be experiencing all the media simultaneously will definitely have a more powerful encounter with the text when compared with a child who is only reading the picturebook or only listening to the CD.

## 5. CONCLUSION

The undertaking of the project has shown that, not only is practice-based research a viable research method for the creation of an artistic project – in this case including creative writing, combined with research – but that it actually benefits both artistic output and research in a cyclic manner. Although this research method has been used more often in the visual, sculpting and graphic arts, it has become evident that it can also be used for projects which involve creative writing. The children's picturebook that resulted from the study showed that the combination of various media into one project could improve the result of the project. The combination of media in the project, whether it was complementary or contradictory, always had a more powerful effect than each medium did in isolation.

The project has paved the way for the creation of similar artistic ventures in different media. If children are the audience of the project, it should be kept in mind that they currently receive more visual stimulation than auditory, creating the possibility for involving some kind of electronic device in any future attempt to make the picturebook a tablet application.

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