Fanfictioning new universes: teaching the written production of fanfics for the development of multiliteracies in the context of *onLIFE Education*[1]

Kári Lúcia Forneck[2]
Larissa Damiris Lopes Franco[3]
Sofia Sheid Wolmeister[4]
Lucimara Fiorese[5]

ABSTRACT

Through a translational approach, this text presents a report of didactic experience, in which the teaching of text production was explored based on the conceptions of multiliteracies and *onLIFE Education*. To this end, three workshops were proposed for students of Elementary, High School and Higher Education. In each edition, students were encouraged to produce fanfictions, exploring the creative and imaginative potential of written production in a digital environment. The participants' difficulties in detaching themselves from the original stories and deconstructing already defined elements of previously known plots were evidenced . It was also found that, even having lived experiences of digital interaction during the pandemic, there are weaknesses in the learning process of multiliteracies. Despite the difficulties, the workshops provided an environment for learning and experimentation, emerging as a potential

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[1] English version by Universo TCC (CNPJ 21.721.270/0001-61). *E-mail*: luh.tcc@gmail.com.
[2] Doctorate in Languages. Universidade do Vale do Taquari - Univates, Lajeado, RS, Brasil. https://orcid.org/0000-0001-5906-4269. *E-mail*: karir@univates.br.
[3] Graduated in Languages. Universidade do Vale do Taquari - Univates, Lajeado, RS, Brasil. https://orcid.org/0000-0001-6547-108X. *E-mail*: larissa.franco@universo.univates.br.
[4] Graduated in Languages. Universidade do Vale do Taquari - Univates, Lajeado, RS, Brasil. https://orcid.org/0000-0002-4571-0896. *E-mail*: sofia.wolmeister@universo.univates.br.
[5] Master in Teaching. Universidade do Vale do Taquari - Univates, Lajeado, RS, Brasil. https://orcid.org/0000-0002-2219-5326. *E-mail*: lucimara@universo.univates.br.

way to teach writing that is aligned with the interests of students and preparing them for digital challenges.

KEYWORDS: Fanfictions. *onLIFE Education*. Multiliteracies. Text production.

Fanficando novos universos: ensino da produção escrita de fanfics para o desenvolvimento dos multiletramentos em contexto de Educação onLIFE

RESUMO

Por meio de uma abordagem de natureza translacional, neste texto apresentamos um relato de experiência didática, em que se explorou o ensino da produção de textos, tendo como fundamentos as concepções de multiletramentos e de *Educação onLIFE*. Para tanto, foram propostas três oficinas destinadas a estudantes dos Ensinos Fundamental, Médio e Superior. Em cada edição, os alunos foram incentivados a produzir fanfictions, explorando o potencial criativo e imaginativo da produção escrita em ambiente digital. Evidenciamos dificuldades dos participantes em se desprender das histórias originais e desconstruir elementos já definidos de enredos previamente conhecidos. Ainda, constatamos que, mesmo tendo vivido experiências de interação digital durante a pandemia, há fragilidades no processo de aprendizagem dos multiletramentos. Apesar das dificuldades, as oficinas oportunizaram um ambiente de aprendizado e experimentação, surgindo como uma potencial maneira de ensinar a escrita, alinhada aos interesses dos alunos e preparando-os para os desafios digitais.

PALAVRAS-CHAVE: Fanfictions. *Educação onLIFE*. Multiletramentos. Produção de textos.

Fanficando nuevos universos: enseñando la producción escrita de fanfics para el desarrollo de multialfabetizaciones en el contexto de la Educación onLIFE

RESUMEN

Utilizando un enfoque traslacional, en este texto presentamos el relato de una experiencia didáctica, en la que se exploró la enseñanza de la

producción de textos, a partir de los conceptos de multialfabetizaciones y educación onLIFE. Por eso, se propusieron tres talleres para estudiantes de Educación Primaria, Secundaria y Superior. En cada edición, se invitó a los estudiantes a producir *fanfictions*, explorando el potencial creativo e imaginativo de la producción escrita en un entorno digital. Destacamos las dificultades de los participantes para desprenderse de las historias originales y deconstruir elementos ya definidos de tramas previamente conocidas. Además, descrubimis que, si bien tuvimos experiencias de interacción digital durante la pandemia, existen debilidades en el proceso de aprendizaje de multialfabetizaciones. A pesar de las dificultades, los talleres proporcionaron un ambiente para el aprendizaje y la experimentación, emergiendo como una forma potencial de enseñar la producción de textos, alineada con los intereses de los estudiantes y preparándolos para los desafíos digitales.

PALABRAS CLAVE: Fanficciones. Educación onLIFE. Multialfabetizaciones. Producción de textos.

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Initial movements: provocations for the fanfic workshops

In recent years, the traditional classroom model has undergone numerous transformations, both with regard to the physical space and the way in which relationships are established between its participants, and even in relation to the way in which the different study objects are consolidated. To adapt to the new reality, brought by the subjects that make up the school space, educational institutions need to constantly adapt their practices, building bridges capable of interconnecting students and teachers with the demands of the current socio-historical context.

Thus, in order for the school-active subjects to be protagonists in teaching and learning relationships, it has become essential that the processes taking place in schools align mor closely with students' experiences, which places institutions in a position to incorporate digital technologies in the various educational contexts. Such demand was

evidenced by the scenario of virtual classes resulting from the Covid-19 pandemic, which occurred between 2020 and 2021 and made it impossible to be physically in educational establishments. Although we have already overcome the pandemic scenario, some of the emerging demands of this period remain.

The concept of *onLIFE Education*, idealized by Schlemmer, Di Felice, and Serra (2020), helps the understanding of this new transformation in the educational environment. According to the authors, the trans-pandemic context has definitively changed the way in which education is envisioned, intrinsically connecting it to digital technologies: the boundaries between the real and the virtual have become blurred, so that it is no longer possible to conceive them [the real and the virtual] as two distinct fields (Schlemmer; Di Felice; Serra, 2020). During the pandemic, the classroom came to be the home of each student and each teacher through computers and cell phones.

The National Common Curricular Base (BNCC) (Brasil, 2017), in its background conception and beyond a more critical reflection, already highlighted the importance of exploring the different forms of language - including the digital - for expression and interaction in numerous communicative contexts. In addition, by focusing our views on the way digital technologies are addressed by the BNCC, we understand that it is important to explore multiliteracies in the classroom and their possible relationships with reading and writing. Considering this issue, Cope and Kalantzis (2009) and Kalantzis and Cope (2015) emphasize that multiliteracies refer to a variety of reading and writing skills that encompass civic, cultural, and linguistic diversity that aims, in turn, to empower individuals through different forms of textual expression, including digital media. This approach promotes critical capacity in discursive interactions, especially in a globalized context (Cope; Kalantzis, 2009; Kalantzis; Cope, 2015).

Thus, taking as a background notion such as *onLIFE Education* and multiliteracies, we understand that working with fanfiction[6], a textual genre disseminated on the Internet, can constitute a way to enhance reading and writing in the reality of the digitally connected classroom. According to Vargas (2005, p. 21), this writing practice is based on existing scenarios, characters and plots developed by other people, which, when appropriated by fans of the original content, are transformed into a new story of shared authorship. As it is a genre commonly created and consumed by young people, it is considered that, in the classroom context, fanfiction can be conceived as a resource to promote reflections on the act of writing in digital environments.

Considering this context, this study aims to share the movements that were built in the relationship between theoretical concepts and the execution of workshops that promote writing in digital environments through multiliteracies and *onLIFE Education*. By assuming this objective, we articulated an approximation with translational research (Colombo; Angel; Antunes, 2019), in order to propose research actions with and at the school, based on the conceptual bases in interface. This article is characterized as an experience report, which involved the development of three workshops entitled "Fanfictioning new universes" and was developed by the Work Group Teaching, Languages and Technologies (ELT), linked to the institutional research "Teaching from childhood to adulthood: perspectives of teachers and students", with funding from FAPERGS[7].

This text is divided into four sections. In the first, we present the initial considerations that contextualize our investigative movement; we discuss the workshops organization in the second section; in the third section, in turn, we make considerations about its development and execution; and, finally, we share our final reflections on this proposal.

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[6] A merging of the English words *fan* and *fiction*. Often abbreviated as *fanfic* or just *fic* (Vargas, 2005).
[7] This pedagogical action was financed by resources from the FAPERGS-SEBRAE/RS 03/2021 Public Notice – Support Program to research and innovation projects in the area of Basic Education – PROEdu.

Fanfictioning new universes: in what way?

The initiative to think of fanfiction to enhance writing instruction in digital environments came from a Study Day organized by the ELT Group between September and November 2021 (Forneck; Fiorese; Benini, 2022). The meetings took place virtually, via Google Meet, and were attended by professors and undergraduate students from different Brazilian states. The themes addressed emerging concepts in the fields of languages and teaching, weaving relationships with digital technologies.

In this context, fanfiction formed the basis for developing the third meeting of this journey. Our proposal, in this particular video conference, was to provide the experience of filling, in groups, gaps in a short story based on a dynamic inspired by "The Six Hats of Thought", by Edward de Bono (2008). The participants formed four teams grouped by the hat's color, each of them being responsible for a hat that guided the way in which the events should be introduced in the body of the text. For example, the red group should write subjectively and emotionally, regardless of whether the context of the story is positive or negative. The white group, on the other hand, had to complete its narrative in a rational way, critically considering all the information present in the text.

From this experience, we found that, in the teacher's view, it is relevant to contact with and encourage not only the knowing, but also to produce texts in digital environments that consider the current context of hyper-connectivity in which the subjects are constantly inserted. In view of the results obtained with the Study Day and the evident enthusiasm of teachers for the practice of writing in a digital environment, the proposal emerged to expand this reflective exercise with another audience: students, who may also be interested or motivated by the transformations that interconnect digital technologies to textual production in the school environment.

The workshops of "Fanfictioning new universes" were conceived from this inspiration and were held in three editions, contemplating students from different levels of education. Each meeting was structured around two topics. In the first topic, we presented the concepts of fanfiction, whose previous studies were based on the reflections of Vargas (2005) and Jamison (2017), and the ways in which this genre is shaped on the Internet. In the second, an exercise of textual production and direct interaction with fanfiction was proposed.

Thus, the workshops began with the presentation of a general overview of this textual genre, addressing its origin through literary and media movements that enabled its dissemination. In this process, the participants were able to understand that, although they did not originally appear on the Internet, fanfiction gained popularity and many followers with the expansion of the means of communication and the arrival of virtual spaces, being published on websites, blogs, social networks and repositories (Vargas, 2005; Jamison, 2017).

In addition, students were encouraged to reflect on the functioning of this genre, in order to understand the bond that exists between author and reader that permeates fanfiction. We also made a presentation (Image 1) about the way in which this relationship is materialized in the web, based on the researchers' own experiences as readers and writers of this genre. To this end, we explain that, generally, the author makes his text available on online platforms, while the reader, after reading the content, interacts with the work by sharing his perceptions regarding the reading through a system of likes and comments.

IMAGE 1: Slides from the initial presentation.

Source: Research data (2023).

In the first workshop, as it was a young audience, in the seventh year of Elementary School in a private school, the proposal to know the theme in question had to be adapted. For this, the textual genre was initially explored through an interactive conversation, in which there was a concern to bring examples that were close to the reality and preferences of the students.

In the second workshop, aimed at High School, we proposed that students share their experiences with fanfiction mentioning the sites they know and usually access, the type of story they like to read or write and the amazing creations they have already found on the Internet.

The third meeting took place with undergraduate students from the graduation courses in Languages and Pedagogy. Because they are all of legal age, and considering that some fanfiction repositories provide content that can be considered sensitive, it was only with this specific group that we proposed a moment of direct interaction with those sites. Thus, the participants of this workshop were able to access selected stories to understand the dynamics of the workings of the recurring interactions in the places where the fanfics are published.

Because we consider it to be of paramount importance to pay attention to the age group of the participants when planning the workshops, the stage of experimentation and interaction with fanfiction was designed especially for each meeting considering the characteristics of the target audience. Thus, similar to the process of interaction and experimentation, the textual production stage of the workshops occurred differently in each of the

meetings, considering the particular demands of each audience. However, even with the different stages proposed in the creation process, all three moments consisted of a directed production based on considerations delimited before the beginning of each exercise (Image 2).

IMAGE 2: Example exercise instructions.

Vamos fanficar?	
Instruções	- Desenvolva a ideia geral proposta em uma fanfic de até 2 páginas, contendo ou não outras referências ao conto de fadas "Chapeuzinho Vermelho"; - Sua história poderá ser protagonizada por um personagem de outro universo, um personagem original ou você mesmo; - Para isso, leia atentamente o prompt e sorteie um gênero para desenvolvê-lo; - Ao finalizar, crie uma sinopse e poste-a, juntamente com o link do documento, no Padlet da oficina.
Prompt	Seu personagem está na floresta e encontra uma garotinha de moletom vermelho perdida. Ela diz que viu um lobo, mas não existem grandes animais naquela região.
Gênero	Clique aqui para descobrir o tom de sua história!
Fanfic	Escolha um dos documentos abaixo para acessar e escrever sua fanfic. (1) – (2) – (3) – (4) – (5)
Padlet	Clique aqui para acessar o Padlet da oficina e postar a sinopse de sua história.

Source: Research data (2023).

Given this context for elaboration process of the workshops, below, we present the way in which the proposal was developed in the groups presented above, along with our considerations about the experiences. The relationships between what we do and the concepts that are being built and studied by the ELT Group in a post-pandemic teaching context will also be emphasized.

Diving into the universe of other stories

Developing workshops as a methodological tool to awaken knowledge and provoke other ways of teaching and learning, while requiring planning and study, allows the exploration of other school environments. This is what

we intend through the workshops proposed in this explanation, which included: a) two classes of the seventh year of Elementary School of a school in the region of Vale do Taquari/RS; b) High School students from a school in the same region; and c) students of the Pedagogy and Languages course of a private university in this region[8].

a) Workshop 1: students in the seventh year of Elementary school

The workshop with the seventh-year students took place in two moments, contemplating the existing classes in the school. The proposal was developed in the school's computer lab, in the afternoon, in order to bring the execution of the workshop closer to the students' routine study environment.

Also, considering that there were not enough computers for each student to carry out their production individually, the proposed activities were developed in pairs and/or trios organized by the students themselves. Thus, the first class had the participation of 10 groups and the second, 11. However, for the purposes of analysis, we chose not to differentiate one class from the other, since both correspond to the same level of education and are part of the same school, thus sharing a similar educational context.

This workshop also had three production steps. Through a QRCode, the young were able to access a Google Drive folder with instructions on each of these steps - as exemplified in Image 2. Their productions should also be carried out in this same domain, so it could be viewed by colleagues at the end of the meeting.

The first step consisted of selecting a character who would star in the story to be produced during the meeting. This character should, however, be imagined in a different context from the original. Initially, we created some examples with the class in order for them to understand the proposal: what

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if Naruto were not a ninja in a fantasy world, but a boy studying in the seventh grade, just like you? What would he be like?

After this initial conversation, the students were encouraged to discuss with their duo or trio who this character would be, in order to reach a consensus on the personality around which the story would be created. After this decision, the groups should make a copy of the character sheet available in the virtual folder (Image 3), informing the name and original universe of the character in question and making brief notes about what it would be like if it belonged to a different context.

IMAGE 3: Example of character sheet in the instructions to students.

FICHA DE PERSONAGEM

Você e sua dupla
ou trio já escolheram
com quem *fanficar*?
Insira aqui um desenho
ou foto de sua personagem!

Nome da personagem:
Obra original:

Agora, imagine que essa personagem esteja vivendo em um contexto completamente diferente de seu original. Como seria?

Idade:
Fisionomia:
Profissão:
Personalidade:
Relações (amizade, família, parceiro(a)):
Hobbies:
Situação financeira:
Curiosidade:

Source: Research data (2023).

At this stage, we noticed that, in general, the students who chose to work with fictional characters showed difficulty in detaching them from their functions and characteristics arising from their respective original works, as it occurs in the excerpt presented below, in which the group of

students only lists aspects that define the protagonist of One Piece[9], a story by Eiichiro Oda.

> Example 1: Character Name: Luffy
>
> Original work: One Piece
>
> Age: 19
>
> Physiognomy: strong
>
> Profession: pirate
>
> Personality: gluttonous and very gentle
>
> Relationships (friendship, family, partner): Nami, Zoro, Usopp, Sanji, Chopper, Franky, Robin, Brook
>
> Hobbies: eating
>
> Fun fact: it's a pirate who stretches himself

The act of detaching the characters may require a movement of learning to unlearn about history, which can be made difficult by the connection that is established between reader and work, permeated by belonging to a certain cultural tradition. Furthermore, not all students find it easy to understand the action of being readers of stories to become creators of other stories. As Félix (2008) suggests, in fanfiction fans of a given story not only read the original work, but also enter the universe of these stories, modify and complement them, which is a complex exercise of simultaneous belonging and detachment. In addition, it is important to note that this creation will only make sense to fans of a given text, as it is a creation by fans for fans.

On the other hand, we emphasize that the lack of rupture between a character and its original universe does not preclude the production of a fanfic, since, according to Jamison (2017), these creations can come from characters already ready to compose completely different universes. However, the recurrence of this faithful description when filling out the character sheet demonstrated an existing barrier between the students and

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[9] For more information about *One Piece*, we suggest the website: https://www.netflix.com/br/title/80107103

the deconstruction of already defined elements, a factor that was not so explicitly noticed in the later workshops. This impediment, however, was not present in the creations of the students who chose to use real people in their creations. The groups that created their narratives from personalities of national pop culture showed greater ease in completely detaching themselves from their context of origin, as observed in the excerpt: "Example 2: Original work: Tik Tok [...]. Profession: WWE wrestler".

With the advent of social networks, the world of celebrity fans travels through other social contexts, which go beyond the boundaries of television, cinematographic and concert media to find space in the world of connected digital technologies. In this context, Gray, Sandvoss and Harrington (2007) clarify that, in times when the interaction between fans and celebrities took place only through letters and face-to-face meetings, fandoms were stereotyped and victimized. Current fandoms, on the other hand, actively participate and are creators in the entertainment culture, since their interactions take place on digital networks. Thus, the authors argue that the role of current fandoms is to create value and become important in the connected world.

In this context, the Real Person Fic fanfic communities emerge, which is a subculture within the Fanfic communities. In it, one can see the connection of teenage fans who dream of their idols, and this repertoire runs through fanciful narratives, as if building an intimate diary that is, at the same time, juvenile and frightening. Because of this, this subculture is considered to be fanatical fandoms (Garrido; Lima, 2020).

From these conceptions, it can be understood that it is easier to articulate a world of more intimate illusions when portraying a relationship that can happen in the interlocutions of a real person story, who can be contacted through the networks, with the imaginary of a fandom. This may justify the ease that students had to dissociate their real character from its world to interact in a fanfic.

Continuing the workshop, the second step proposed the reimagining of the universe to which the character chosen by the groups belongs. To do this, we suggested that students use aspects of other works, transform the past into the future and remove the magic of a fantastic world, for example. As an example, we brought a new perspective to the Star Wars universe: the Jedi and the Sith[10], two entities of power from the original work, which would represent, in a new approach set in current times, an NGO and a criminal gang, respectively.

In this stage, we perceived, again, the difficulty of some students in detaching a person or character from their original context, which resulted in three different movements during the second part of the exercise: a) the description of a universe that does not correspond to the character selected in the previous stage; b) the lack of significant changes or description of the reimagined universe; and c) the elaboration of an approximate description of what we propose.

Regarding the first movement, some students did not link the characters chosen in the first stage to the scenario created in the second, resulting in the exchange of protagonism between the previously chosen personality and the one belonging to the explored universe. In the excerpt below, we present the example of a group that had not selected Peppa Pig[11] when filling out the character sheet, but chose to introduce her in the second stage and turned her into the protagonist in the third.

> Example 3: Original universe: Lots of mud, fun, various animals, and most importantly Peppa Pig's family of pigs.
> Universe reimagined: Real life of humans, poverty, dream of being a 40-year-old player and dream of being rich.

On the other hand, in the second movement, the participants who proposed to reimagine the chosen scenarios did not make significant

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[10] For more information about Star Wars, we suggest the official website: https://www.starwars.com/
[11] For more information about Peppa Pig, we suggest the official website: https://www.peppapig.com/en-us/

changes during the course of the second stage of the exercise. Still, other students did not describe their universe proposal, only indicating, in the body of the text, the title of the original work without adding complements or changes, as can be seen in the following excerpt: "Example 4: Original universe: [blank field] Universe reimagined: in the universe of Demon Slayer"[12].

When the interlocutions involved Real Person Fic, that is, fiction with real people, we noticed a greater ease in the process of creating fanfics. But we evidenced greater difficulty in creation, when the interlocutions involved stories already told that are constructed in an already conceived imaginary context. It seems to us that the construction of a story that never belonged to the world of imagination becomes easier than the deconstruction to then recreate a fanfic. This process is explained, by Garrido and Lima (2020), by the advent of digital technologies and networks, which bring fans and real celebrities closer together and is populated much more by a fanciful young audience, creator of diaries. In the authors' understanding, this creative and imaginative movement becomes easier when it has not previously gone through the writing of a preconceived fiction.

Still, the trajectory of humanity itself is based on a culture of traditional Western values that can be predictors of the belief about how literary works are written and told. This has repercussions on the creative process of fanfics in young people who had no contact with this world before these workshops and, perhaps, never thought of seeing their characters in other scenarios, moments, contexts and with other predilections.

Even so, some groups managed, based on the character sheet prepared in the first stage, to reimagine and resignify their original universe. As an example of this, in the fragment below, it is possible to visualize the action originally proposed by the exercise, since the students segmented the chosen character from their original universe and effectively introduced it in a new context, making the necessary changes to make it fit the intended idea.

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[12] For more information about Demon Slayer, we suggest the official website: https://demonslayer-anime.com/

> Example 6: Original universe: Doctor Strange[13], a former surgeon who, after suffering an accident, loses some of the function of his hands and goes to a monastery where he learns magic and begins to save the world.
>
> Universe reimagined: [...] In the future, Doctor Strange becomes a criminal, puts on weight and gets tattoos all over his body, and goes to live in Alaska, where he meets thieves, and acquires a love for skiing, but does not stop doing crimes, his new goal is to compete in the Winter Olympics in Iceland. He also doesn't like his job as a milkshake salesman, not least because he receives little salary.

In this excerpt, despite the questionable quality of the production, we have an example of a fanfic in its essence, since "a fic not only refutes the original story, revealing an inverse, but also confirms and completes it" (Félix, 2008). And, as Vargas (2005) elucidates, fanfic arises from a pre-existing scenario, plot and characters, in which fans reshape the narrative and create other stories for other fans. In the excerpt from Example 6, we realize that other contexts are materialized for the real story of Doctor Strange, altering his world, his personality, his profession, in short, his reality is reinvented inside-out from the original character's story.

In the third, and last stage, the students should gather everything they had developed in the previous exercises to effectively transform the elements into a narrative-type fanfiction, respecting the general delimitation presented during the workshop: in their groups and using the characters and universe previously chosen, the participants should create a short story that contemplated the plot of Little Red Riding Hood. The proposal also brought some guidelines that should be followed to consolidate the narrative, such as creating a path, an obstacle and an objective. In

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[13] For more information about Doctor Strange, we suggest the book *Marvel Comics - The Secret History*, by Sean Howe (2013).

addition, students could not use the characters from the original story, i.e., Little Red Riding Hood, Big Bad Wolf and Grandma, so they should insert their creations in the context of this tale and modify it as necessary.

In this last exercise, 18 textual productions were prepared. However, we observed that only one of the groups followed the workshop's creation proposal, while the others faithfully reproduced the original universe or did not follow the plot of Little Red Riding Hood[14]. Also, 11 of the fanfictions written by the students, in addition to not addressing the required delimitations and themes, did not constitute coherent texts, as observed in Image 4.

IMAGE 4: Example of workshop production.
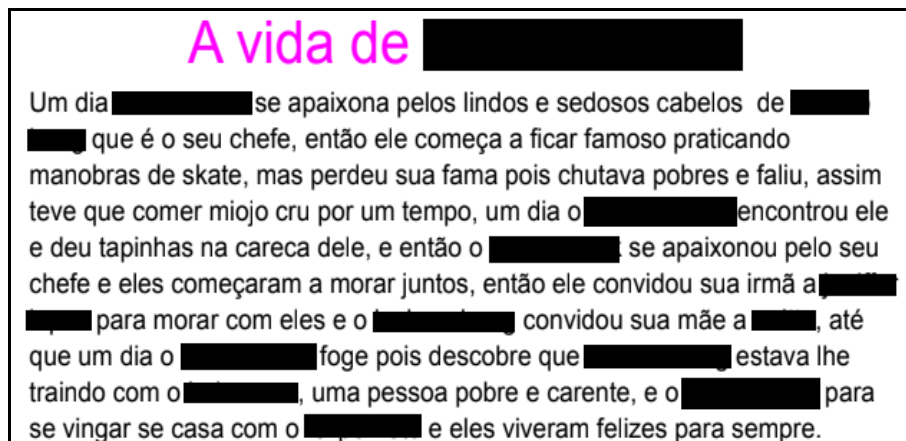
Source: Research data (2023).

We realized with this workshop that the understanding of what a fanfic is depends on a broader notion of who the ficwriters are. At the same time, it is possible to see that this activity disconcerts and challenges students to travel through new universes of writing, allowing them to recreate spaces for other stories based on their tastes. We understand that the workshops with the seventh-grade students allowed us to take a step towards the discovery of fanfic by the students. However, this is a process

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[14] Little Red Riding Hood, a short story created by Charles Perrault, tells the story of a girl who had the task of bringing sweets to her grandmother. Along the way, she meets the Big Bad Wolf and, from then on, the entire plot unfolds in a sequence of hunting and escape artifice actions.

that requires more than a workshop, and its continuity, by these students' teachers in the classroom, or even a broader project, is ideal. Despite this, it was possible to give students starting points so that they can create their worlds, free their imagination and allow themselves to be part of the world of stories through other paths and other networks.

b) Workshop 2: High School students

The intervention with High School students took place in a more simplified way. For the moment of textual production – after conceptual interlocutions about fanfic – students were asked to write a narrative inspired by the classic tale of Little Red Riding Hood, following the idea that: "Your character is in the woods and finds a lost little girl in a red sweatshirt. She says she saw a wolf, but there are no big animals in that area."

The story should be developed in up to two pages, and the participants had the option to present, or not, other references to the original tale. In addition, it was at the discretion of the students who would be the protagonist of the story created, being able to make use of a character from another existing universe, a character created by the participants or themselves, inserted in the narrative as characters. To challenge them, it was still necessary to draw, in an online roulette, a genre that should guide the production carried out. The written production took place in groups.

One of the groups, for example, described that the wolf was not evil but lonely. To handle the plot, they brought three characters to the story: the wolf, the girl in the red sweatshirt and the boy on the bicycle, who formed a great trio of friends.

In another text, the students integrated the ideas of the character Little Red Riding Hood into another story, as can be seen in the interlocution below:

> Example 7: SpongeBob was heading towards his pineapple, passing through an underwater forest, when he heard a

dreaded sound behind an algae, he was careworn, thinking that it could be something dangerous, like his best friend Patrick, hungry, and everyone knows that life outside the movie set is different from real life, where starfish like to eat sponges, and when he began to walk faster, the sound followed him so quickly that Bob did not pay attention to his path and stumbled over the long red sweatshirt (it is the fashion) belonging to Pearl, the daughter of his boss, Mr. Krabs, he noticed after further observation that the sweatshirt was not originally red, but white, and immediately thought that the same thing chasing him might have already found the poor whale.

These interlocutions differ in the purpose of the fanfic: while the first example is articulated with the original story, the second (see Example 7) transcends the original text. Although we should comment on the quality of the texts themselves - see the problems of linguistic organization - as it is not the focus of our reflections, we will focus on the opportunity to promote reflective and inventive processes of writing, permeated by imagination, which result in movements of convergence and divergence of the original texts. In a way, the writing of fanfics allows students to create new worlds in textual arrangements and bring other perspectives on their own world (Carnaz, 2013).

c) Workshop 3: undergraduates of the Pedagogy and Languages course

The workshop held with students from the Languages and Pedagogy degree courses, finally, followed another proposal (Image 5). Also, the meeting began with the context of fanfic and, soon after, the academics had the challenge of producing a narrative that, in one way or another, made reference to the film series "Home Alone"[15], being able to contemplate the

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[15] For more information about the film, we suggest the website: https://disneyplusbrasil.com.br/existem-quantos-filmes-esqueceram-de-mim-eles-estao-conectados/

forgetfulness of someone or a battle of obstacles against an enemy, for example.

IMAGE 5: Screenshot of the instructions for the fanfic Home Alone.

Source: Research data (2023).

In addition, the gender of the character was drawn in an online roulette for the narrative of each student's fanfic, but the participants defined the protagonist of their stories randomly. The draw for this choice included options that covered the themes "character from another universe", "original character" or "real-life character". By having a category selected, students had full freedom to choose the character who would star in their story, as long as their characteristics fit with what had been assigned to them. Next, we present the Padlet created in the development of the workshop (Image 6).

IMAGE 6: Screenshot of the workshop's Padlet.

Source: Research data (2023).

There were fanfics that traveled the world with Brazilian and Korean actors, allowing other interlocution in the proposed activity:

> Example 8: On a rainy cold night, two friends decided to venture into something totally new and unknown. The shy and introverted Song Joong Ki, together with fearless and relaxed Wagner Moura, were wandering the streets and alleys of the city looking for a place to be the stage for their adventures. The two found a house at the end of the block that seemed to be old and abandoned, the perfect setting to explore the unknown.

The proposal developed with the students of Pedagogy and Languages brought results more coherent with the proposal of a fanfic, as we were able to show that academic maturity and the possible literacy understanding necessary for digital interaction can influence the development of creativity in the reading and writing process of fanfics.

We highlight that during the three workshops we encountered some difficulties. Among them, we highlight the lack of structure in one of the schools, where there were not enough computers for all students. We also noted that, even after all the experience of viewing classes during the pandemic, there were students who were unaware of basic functions involving digital technologies - they did not know how to create documents on Google Drive and make copies of documents - which made the progress of activities difficult in many ways. Given this scenario, we realize that, even though students belong to what we conventionally call the digital age, some of them have little contact with technologies that promote reading and writing in digital educational environments.

Thus, even if *onLIFE Education* is perceived as "[...] a transubstantiated and cybercized education, turned on, connected (on) life (LIFE), based on problematizations that emerge from the present time, in this hyperconnected reality" (Schlemmer; Backes; Palagi, 2021, p. 24), the starting point is the critical and conscious appropriation of digital technologies, allowing a coupling in which technologies are no longer simply extensions of human tools to become agents of co-engendering that connect people, biodiversity, and data intelligence. To be multiliterate, in the sense of the BNCC, is to know how to move autonomously through this universe of reading and writing in digital contexts, in general, and to know how to interact with fanfics, in particular. We understand that an *onLIFE Education* is not possible when the actors are not fully multiliterate so that classes in which digital co-creation is proposed can take place.

Despite these limitations, we noticed the mobilization of students in the sharing of ideas, the socialization of stories and the conversation about reading and writing. Thus, we point out the need to bring school coexistence closer to multiliteracies, so that students are assured a variety of skills involving reading and writing, including in digital media (Cope; Kalantzis, 2009; Kalantzis; Cope, 2015).

In the eagerness to provide teaching that puts *onLIFE Education* and multiliteracies in dialogue, this text allows us to elucidate the contributions that can be provoked by the reading and writing of fanfics, mediated by digital technologies, in an intentionally co-creative path, which sometimes faces the scenario of absence of a perspective focused on multiliteracies. It is important, therefore, to recognize that schools need to overcome the barriers of a production that is only on paper or limited to cell phones to be transported to the most varied means of digital technologies, such as computers, tablets, Chromebook, etc.

Final provocations

The workshops "Fanfictioning new universes" provide a constructive analysis of the intersection between fanfiction and teaching, highlighting both the challenges and the possibilities for improving writing in digital environments. Throughout these experiences, we have shown that the exploration of this textual genre offers a rich platform that contributes to the development of writing, creativity and critical reflection.

We noticed that, during the workshops, students were challenged to transcend the narratives of traditional or already conceived stories, exploring the reinvention of characters, plots and universes. However, there is still a strong tendency towards the already known context, since the students demonstrated difficulties in detaching the characters from the original texts. In addition, we also showed difficulties in interacting with digital technologies.

Despite the challenges, the workshops provided a space for experimentation and learning, allowing the exploration of creativity and the individual and collective expression of story-writing. In addition, the adaptation of activities for different audiences, from Elementary School to Higher Education, demonstrates the versatility that digital technologies and

fanfiction have as an educational possibility in different contexts and levels of schooling.

Finally, it is important to reiterate that, during the pandemic, technologies were necessary and fundamental, and the world embarked on hyperconnectivity. In this regard, fanfiction can emerge as an opportunity for student engagement in meaningful writing practices, aligned with the objectives and experiences of multiliteracies practices. Also, by integrating these activities into the school components, educators can promote a more dynamic and engaging approach to the teaching of writing, preparing students to face the challenges and opportunities of contemporary digital technologies, as expected from teaching practices linked to the ideals of *onLIFE Education*.

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