'Unleash your imagination': fandoms and contribution of fanfictions to the educational context based on the case of narrative of HIM

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ABSTRACT. In the face of media convergence, modes for production and dissemination of the contents have changed. Writing and reading practices also have changed in this context. On the other hand, it is worth mentioning that individuals surrounded by media show a new position due to dialogues established with them. At the current juncture, standing out the transmedia storytelling, emerges a new context regarding the production of contents on the fruition of the subject. This individual starts being an actor, but, actor of his/her own history, which are characterized by traces of an existing one, as is the case of fanfictions. Therefore, this study aimed to discuss fanfictions in the media convergence context, transmedia storytelling, in order to show the emphasis to the education field. .

Keywords: education, communication, media convergence, transmedia storytelling.

'Unleash your imagination': os *fandoms* e a contribuição das *fanfictions* para o contexto educacional baseada no caso da narrativa de HIM

RESUMO. Perante a convergência midiática, as formas de produção e de disseminação dos conteúdos se alteram; porquanto, as práticas de escrita e de leitura também o fazem. A essa noção sugere-se, igualmente, que os sujeitos cercados pelas mídias apresentam novas posturas, em função do diálogo com elas. Na atual conjuntura, com o destaque das narrativas transmidiáticas, nasce um novo contexto no que compete à produção de conteúdos em relação à fruição do sujeito. Este passa a ser um autor, autor da própria história, mas de uma história que é caracterizada por traços de uma já existente, como é o caso das *fanfictions*. Logo, este estudo tem como finalidade abordar as fanfictions, tangenciando a convergência midiática, as narrativas transmidiáticas, de modo a ilustrar a ênfase para o eixo da educação.

Palavras-chave: educação, comunicação, convergência midiática, narrativa transmídia.

'Unleash your imagination': los fandoms y la contribución de las fanfictions para el contexto educacional basada en el caso de la narrativa de HIM

RESUMEN. Ante la convergencia mediática, las formas de producción y de propagación de los contenidos se alteran; puesto que, las prácticas de escritura y de lectura también lo hacen. A esta noción se sugiere, igualmente, que los sujetos cercados por los medios presenten nuevas posturas, en función del diálogo con ellos. En la actual coyuntura, con el destaque de las narrativas transmediáticas, nace un nuevo contexto en lo que se refiere a la producción de contenidos en relación a la fruición del sujeto. Este pasa a ser un autor, autor de la propia historia, pero de una historia que es caracterizada por trazos de una que ya existe, como ocurre con las fanfictions. Así, este estudio tiene como finalidad tratar las fanfictions, relacionando la convergencia mediática, las narrativas transmediáticas, que ilustre el énfasis para el eje de la educación. .

Palabras clave: educación, comunicación, convergencia mediática, narrativa transmedia.

Introduction

It is commonplace to say that stories surround the subjects and, therefore, have the power to engage them concerning any feature presented, character inserted or other elements. The sustained fact is that stories (incremented by the oral and writing exercise) provide subjects with the enjoyment of dissemination, acquisition and the possibility of their own transformation. The reason for this is justified by the shelter in which they are placed: society. Through exchanges between subjects, the stories translate a field vulnerable to transformations inherent to them.

Stories can be embodied in many forms of presentation: writing, orality, visual representations

etc. It is important to emphasize that writing invites reflection on the praise of events encompassed in a given space of time. Though weighing this principle, Plato, paraphrased by Zilberman (2006), provides a valuable and provocative premise by exposing the negative notion about the way writing represents things. Such refusal is due to the way stories behave. It occurs as the process of writing does not enable the exercise of memory through the subject's mind, but through the mediation of the words embodied in any type of material or space.

Stories have importance not only by the ability of the subject concerning memory itself, but also by the intrinsic trait of orality of the subject. Thus, it is the orality that creates the bridge of communication between individuals in a given space of the society. Bauman (1986) apud Ewald (2008) expatiate on the information gathered by Bakhtin and Jakobson about events natural to narratives, among which those that are established while the event is narrated. In this sense, the stories can print surreal or real aspect as a result of being responsible for the visibility of events (in the past, at present or in the future), and may be located in a fictional or non-fictional sphere.

Embodied by orality or by writing, stories show a scenario that takes the universe of experiences and the representation of the immersed subject in the process of telling, observing, listening, paying attention and learning. Benjamin (1994) asks us to consider that the experiences promoted by the nature of the social, according to the narrative, exert decisive presence in the construction of the identity of the person who narrates, and also evoke certain troubles in the compositions of such stories, which besides being told are, above all, socialized by each subject in the social process.

He adds to his words that written narratives, when coincide – in correspondence of their traces – with oral narratives, tend to acquire a substantially spare aspect regarding the process of narration, between the subjects and for the subjects. The more the written narrative approaches the oral narrative, the more appealing and captivating it becomes, in this sense.

Therefore, it is valid to note that the act of narrating is contained in social processes, because:

> The experience that passes from person to person is the source to which all narrators resort. And among the written narratives, the best are the least distinguished of the oral histories told by numerous anonymous narrators. The narrators draw from experience what they tells: their own experience or that reported by others. And they incorporate things that were narrated to the experience of their listeners (Benjamin, 1994, p. 3-5).

Therefore, society tells stories and also writes its own. The activity of storytelling manifests in the subject the power of being some kind of author, regardless of age, social class, among other criteria involved. In addition, it is important to note that, through this context, in times past, the act of telling a story evoked the participation of a listener (since writing was not in the context). In this way, on the other hand, currently it is assumed by different angle, although such form continues to exist.

The act of telling stories, in contemporary times, suggests a new bias. With the development of reading and writing in addition to media convergence, according to Jenkins (2009), this practice clearly denotes transformations in the society where it is inserted. A new posture of subjects is admitted regarding the production of their writing, and also the beginning of a new perspective about exchanges of information and dissemination of content.

This idea encompasses the issues of transmedia storytelling. Transmedia storytelling accepts itself as this, from the moment it 'walks' in various medias in a manner that reflects a certain type of language to each type of media. By contacting a specific universe and, therefore, transforming it as an approaching point or changing it from its own story, such narratives are in position of possession by the subject.

Thus, in being disseminated in various environments, they will present different facets according to the ideas of the subject installed in the creation. As an example, we have the *fanfictions*, located in specific forums or websites(online environment), which are the elements of the transmedia storytelling that come from the aegis of creation of the subject, coinciding with the interest for a universe already presented and, from that, it becomes the object of many other users in the online web.

In order to support this research, the highlighted results come from data collection through the completion of a questionnaire, which aimed to observe and complement the writing and reading practices in the online environment, relating the issue of the *fanfictions* and the contact with this transmedia storytelling. The sample comprised a student subject, 19 years old, who currently attends the Languages Course. The subject's real name will not be disclosed and, therefore, will be referred hereinafter as 'Fernanda'.

Thus, this study adopts the qualitative and quantitative method under a qualitative sample. The purpose is the contextualization and reflection about

the convergence of media, the transmedia storytelling, the *fanfictions*, using a case of user experience – from a questionnaire – to trace this path. Such considerations are decisive in the educational field, as well as in communication, because it evidences relevant and crucial points concerning reading and writing, in social relations and in what concerns the learning processes of the subject from transmedia storytelling, as in the example of the *fanfictions*.

Transmedia Storytelling and Media Convergence

When transmedia storytelling is approached, it is supposed that the term is contemporary. Although it, in fact, is, its roots are not. The reasoning is that, in other times, when thinking about the continuity of some events of a real story, it would simultaneously come to existence the idea of transmedia. However, only a trace was carried because, literally speaking, transmedia implies the spread of several stories or fragments with different languages to various types of media, once media convergence is admitted.

It is in the relief of media convergence that we see new settings in network productions, especially with the use of new technologies, such as mobile, in the current society. In this scenario, which is surrounded by media convergence together with the access to new technologies, that Scolari (2012, p. 26, our translation) draws attention to the phenomenon of hypermediation:

> […] it is not only about referencing a large amount of media and subjects, but it concerns resubmissions, hybridizations and implications of digital technology that reduces all textualities to a mass of bits, allowing articulation within the media scenario. Therefore, hypermediations lead us to the investigation of the emergence of new settings that go beyond – and stand out of – traditional media[1].

This phenomenon indicates new ways to transmit messages, as well as their production and acquisition. It changes the perspective of how the communication is performed in the digital environment. This is a basic idea to understand the digital communication in the media scenario that surrounds the subjects. There is not a traditional scenario anymore, where the subjects are passive subjects who wait for the information to get to them, but an extensive scenario of possibilities of contact, creation and dissemination of content in which the subjects select what to search for, and what to do with the information acquired.

The convergence of media followed this phenomenon, especially when we consider the various languages each media provides from its composition, the contact in several screens, ease of access, as well as the speed of the information and the expansion of reflections on the possibilities and unfolding or narratives. Therefore, there is the crucial presence of interaction, which is an inherent factor in this field of hypermediation and media convergence. This interaction raises prominent communication and opens the perspective for new discussions for a given content, new facets to this content, through a collaborative basis.

Installed in a mainly online environment, transmedia storytelling is born in the cultural sphere of media convergence, in such a way it points to a new way of production, dissemination an acquisition of the new contents in such a framework. As the contents acquire new traits, relationships between the subject and the media express new faces. In front of the development and emergence of the media, the contact the subject with others and with the media, sometimes happens in virtual space. The union of medias and the dialogue between them produce a new perspective regarding communication (whether in socially, in business, etc.).

Considering the media convergence, the contents in the online environment operate under a path whose characterizations involve some contrasts, since the stories are elaborated and disseminated in a different way in relation to the real space of the subject. According to Fechine (2012), a narrative with this specificity is vulnerable to be spread within the digital environment. Similar to what Fechine (2012) states, Gosciola (2012) includes the characteristics of a narrative that presents itself in many different media to the transmedia storytelling. In this bias, it is worth exposing that transmedia storytelling is strictly linked to the convergence culture.

With the propose of extending the story in transmedia storytelling, stories essentially have new traits and then tell something other than what was told in the original story in which they were based. However, these stories must carry the basic proposal to make allusion to the initial one. If, on the one hand, narratives are vulnerable to new forms of production and dissemination, on the other hand, the subjects do not need to know the main story completely to reach the context in terms of understanding. It is enough that subjects engage in a particular universe, while they also engage in the activity of analysis coupled with the production of

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[1] "[...] no estamos simplemente haciendo referencia a una mayor cantidad de medios y sujetos sino a la trama de reenvíos, hibridaciones y contaminacions que la tecnología digital, al reducir todas las textualidades a una masa de bits, permite articular dentro del ecosistema mediático. Las hipermediaciones, en otras palabras, nos llevan a indagar en la emergencia de nuevas configuraciones que van más alá - por encima - de los medios tradicionales".

another perspective of such universe, or that it embraces such universe. According to this notion, Gosciola (2012, p. 11) illustrates that:

> [...] the main story should have the right dosage of actions that allow the audience to understand them, though it should not tell everything. Thus, the game between narratives, or part of the story, should arouse the curiosity of its audience to know further details of the main story. This is basically the great difference between transmedia storytelling and any other form of storytelling.

In the context of media convergence, we emphasize the issue of the contact of subjects with the most varied screens. With regard to this fact, the possibility of production, reception and contact with the contents goes down to a wider, more extensive axis. This means that, from the presence of the internet, also as a result of the opening of internet poles. Thus, the information exchange implies a more particular construction of knowledge.

What was under the aegis of a traditional method is currently sheltered under the aegis of the online environment and its inherent characteristics. Since the subjects have the power of choice about they will see, the stimulus for the contents are evidently given in a positive way regarding the extension of the intellect of the subjects. Once an interest for a universe arises, this initial interest consequently will operate as an indication that will stimulate subjects to positive knowledge experiences. To Renó (2012), knowledge lies in the network, considering that the way of learning appears as possible in the online environment, judging from the content production in it, in addition to the intimate contact that subjects trigger from the act alone, especially through contact and sharing in the interaction with other users.

It would be worth noting that transmedia storytelling become tools corresponding to the establishment of knowledge in what guides the subjects in such process. They exert an extra presence in the bias of education through improving writing, as well as promoting reading (as in the case of *fanfictions*). Although it is acquired from simple informal practices in the online environment, it still settles as a relevant way to encourage learning from the organized content in the digital space. This principle is also powered from the exchange of information by means of dialogue between the subjects (users).

The fanfictions

According to Jenkins (2012), Transmedia Storytelling operate as a crucial tool regarding writing and reading, due to their improvement. In

this case, *fanfictions,* as stories that carry transmedia traces, also suggest their prominence. Thus, Alves (2014, p. 2) states:

> Fanfictions are tales or novels written by third parties. [...] This type of genre shows no commercial nor lucrative character, because they are written by fans that use existing fictional characters (Alves, 2014, p. 2).

The emergence of the internet is the starting point that guides the *fanfictions*. In the 1990s, *personal computers* (PC), made possible the existence of varied websites whose approach was exclusive movies, games, artists, among other productions. With these sites, also appeared communities of fans of specific contents and universes, the *fandom*.

These *fandoms* comprise groups of users who share the same interest and taste about stories, celebrities, artists, bands, series, movies, and other contents and universes, which are independent of location and social class of the participating subjects. The *fandoms* suggest an expressive idea of virtual family, because "[...] they use elements borrowed from the popular culture to intermediate relations with people who have never personally met" (Jenkins, 2009, p. 315).

Although it is believed that there is a certain freedom of expression on the online network, there are some behaviors that are key issues for users. There are websites that host users from a certain specific age, others that limit the rules to the production of *fanfictions*, as an example of being destined to a public from an age group 'x' or 'y'. There is an organization and an idea of ethics in some platforms so that the content is well received by users. Users, besides posting their stories, talk about other ones, highlighting their observations on the writing or about the *fanfiction* they have recently read.

> They are motivated because the world of the read text do not seem enough to them, it does not mean that at some point it has been for readers of previous historical periods, but is now possible to give continuity to the stories, it is possible to be read by other readers of the same books, fans of the same work (Carvalho, 2012, p. 184).

At first, there is the principle of attention, then the understanding of the content and the completion of the analysis. This is what suggests Pierce (1999) apud Santaella (2002), from the phenomenology about the interactive process, beginning from the aegis of firstness (the instant, the emotional impact with the object), the secondness (the path that leads to interpretation) and the thirdness (whose presentation applies by the

reflexive analysis on the contacted object). Such elucidated field is designed in the case of *fanfictions*, due to the possibility of improvement of writing and reading through the competent mediation of the substantial interpretation by the subjects.

Through the practice of the *fanfictions*, in addition to the interaction, it becomes possible to evidence how the practices of reading, writing, interpreting, analyzing and commenting may expose benefits in the context that surrounds the users. These users of the online environment, in specific forums or other social networks, i.e., in websites, not only improve the writing and reading they produce, but also offer ways and possibilities so other users can reach a significant plan in the exercise of writing, reading and of new experiments triggered by the strict contact manifested with other users in the environment where they stories reside.

Therefore, it is possible to note that activities that consider the expansion of a story, more precisely with the use of the *fanfiction* genre, can open up space so new developments are highlighted. However, it is more than that: by adopting this type of text, it is possible to work with the union of two universes – a formal one, linking matters relating to contents presented in the classroom, and informal one, addressing themes directed to themes that are present in movies, music, arts, comics. And even if these are not, in some way, often debated in the classroom, besides the programmed contents that are directly approached without an interdisciplinary dialogue, for example.

A writing that is creative and that coincides with interactive traits, from its impressions highlighted for the story told, is also a worthwhile decisive point. A subject who creates his/her own *fanfiction* and shares the story with his/her peers in the classroom, in addition to the improvement in the activity of writing, is also offering the opportunity of other subjects being included in the production.

In order to work with this type of text, some parameters were established, such as working with the reading of a book pertaining to a programmatic content of Portuguese Language, or even Geography, History, among others that can be merged. Thus, a proposal can be offered of considering a specific theme and, at the same time, contemplating this theme in the *fanfiction*. Hence, both the diligence of the creative writing and the proposed content will be emphasized. Therefore, one can work with the reading of a book and propose the extension of its story in order to assess the creative skills of the student regarding not only the theme, but also mainly the writing and reading.

In this sense, the bias of the interaction and the issue of observing and expressing constructive comments to other subjects can reveal a keen aspect in the perspective of learning. Although informal, this is an appropriate method to propose contact with reading and writing, or even with other forms of approaching different universes. It means that this new type of writing (*fanfiction*) tends to reflect a decisive setting in the field of education.

Fanfiction.net and Social Spirit

'*Use a sua imaginação*'[2]. This is the expressive sentence of the repository *Fanfiction.net* (2015, our translation). It is one of the most extensive repositories dedicated to narratives created by fans in different and various parts of the world. *Fanfiction.net* brings together a diversity of stories and users (from several countries). The website offers many categories and types of *fanfictions*. In essence, all information is available in English, and the page also offers the option to view the website in other languages, including Portuguese (through the translated projection of the page via Google Translator – Figure 1).

The same principle is valid in the case of *Social Spirit*. It is a Brazilian that works as a sort of repository, which hosts various *fanfictions* created by different users, whose equally different tastes and preferences are presented. Here, users can create their own account in order to expose their stories, share them, exchange experiences, and participate in groups and communities with likings similar to theirs. It is worth noting that there is not a specific *fandom* – due to the diversity of *fanfictions* categories; for this reason, the readers are invited to emerge in a sphere in which are manifested numerous approaches and numerous segmentations of movies, books, TV series, music, bands, artists and so on.

Talking about collaborative environment, of convergence and, precisely, transmedia storytelling, makes convenient to highlight another significant application that exists in this context – the website under examination. *Social Spirit* counts with pages on Facebook, Twitter and Google +, and also its own application, destined to users of the platform Android (which can be acquired via Google Play).

Faced with this prospect, we found, at *Social Spirit*, several *fanfictions* embodied under multiple approaches. There are productions of fans dedicated to specific universe movies, artists, books, series, etc. The repository counts with various ways to propose interaction, such as participation of users, and also spreading knowledge regarding grammar and ethical issues (especially concerning conducts of behavior expected on the website).
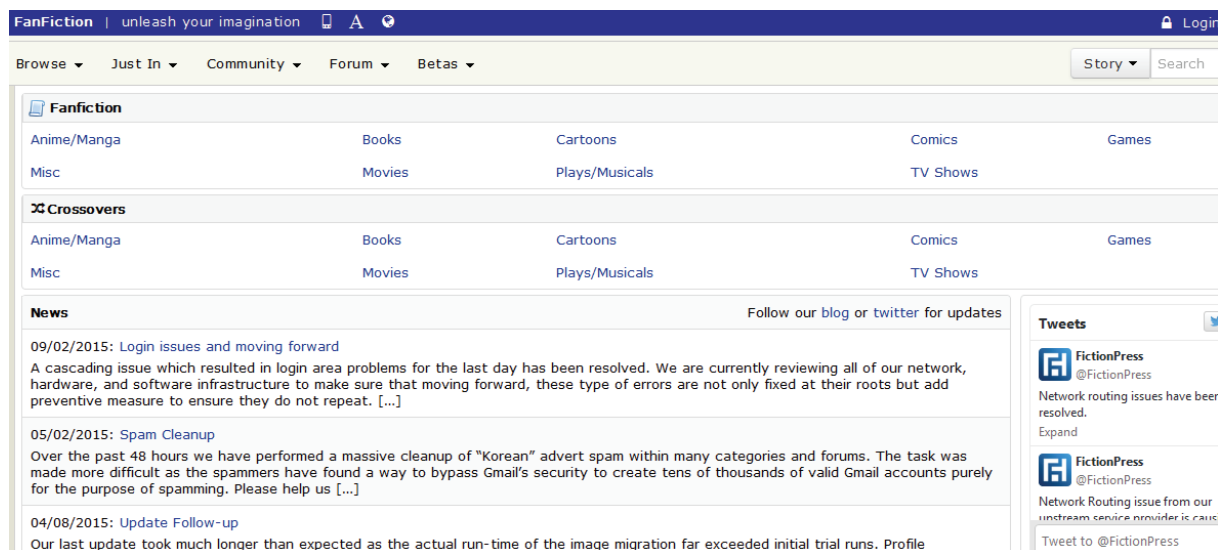
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[2] "Unleash your imagination".

Figure 1. Home page of Fanfiction.net (2015).

The possibility of searching for *crossovers* is also part of the operation of the website. This name consists of an idea of merging of two or more types of *fanfictions* surrounded by a certain online repository, i.e., it is not restricted to the focus on and appropriation of an exclusive universe. With this type of search, the user goes to a massive space of stories that extend the field of interaction with the universe of imagination, because a close contact surrounded by other universes is projected (as in the example of Harry Potter and Hellraiser3, Dracula and The 69 Eyes4 etc). Once a thread does not please the user, the possibility of another thread pleasing him/her surpasses the prior negative idea that the user could have of a specific story.

To do so, *Social Spirit* counts with an eminent filter to search for contents, whether *fanfiction crossovers* or tags, categories, genres and other elements included. Regarding these filters and categories, there are many: anime & manga, bands & musicians, celebrities, movies, games, books, mythologies and legends, originals, comics, series, soap operas & TV, among others.

On the page of genres of the mentioned website, several can be found: action (82,187 *fanfics*), martial arts (12,874 *fanfics*), adventure (63,143 *fanfics*), high school (78,798 *fanfics*), comedy (85,190 *fanfics*), *crossover* (50,302 *fanfics*), drama/tragedy (110,881 *fanfics*), sports (9,514 *fanfics*), family (64,268 *fanfics*), fantasy (33,819 *fanfics*), terror and horror (22,761

fanfics), supernatural (23,456 *fanfics*) and Sci-Fi[5] (1,545 *fanfics*) etc.

Collaboration occurs through the valuable exchanges in the context of knowledge, in the levels of writing and reading. It is in this context that arises the webpage 'Portuguese Lessons', present on *Social Spirit*. In it, users upload brief lessons about subjects concerning the Portuguese Language – in the sense of writing, through the exchange of experiences of the users present. In a determined topic of the page, users can send comments elaborated as questions or reminders about what was discussed. On these comments, other users become able a free[6] to answer such questions or statements.

In the same way that exchanges and posts of information occur in order to contribute to the knowledge of the users of the page, which has Portuguese Language lessons, it also occurs on the page *Beta Readers*[7]. On the page mentioned, administrators inform the purpose of the page and the content, inform about the function of a beta reader and what implies such function; how they can help, and under what criteria, in order to situate the user about the concerning issues.

The proposal is incisive because it collaborates with and connect users' bonds, but especially suggests the transmission and reception of

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[3] Iconic British horror saga produced in the 1980s consisting of nine films produced, with the latest of 2011.
[4] A Finnish band that commonly merges the genres metal, gram rock and gothic.

[5] Genre of fiction that explores topics on science, technology, parallel universes, aliens, and other similar aspects to a futuristic universe.
[6] The users enjoy their activities on the website; however, posting of user's content must meet some criteria according standards of ethical conduct, informed on the website.
[7] Users who are dedicated (informally, non-professionally) to deal and collaborate with proofreading of texts posted by subjects in any specific community that presents *fanfictions*.

knowledge. The reason for this is justified by the role played by the beta reader. A user, while beta reader, is dedicated to helping others to improve their *fanfics*, from the comments and suggestions raised by means of revisions. This function is responsible for indicating possible grammar mistakes, errors in terms of explicit content, transgressions or other similar facts. Finally, the information displayed must call attention to the functionality of these collaborators, which is substantially of aiding, and not producing *fanfics*.

Fanfiction from the universe of HIM

From the observations on *Social Spirit*, the production by Fernanda was analyzed. Through searches, two *fanfics* produced by her were found: the first, named '*Opostos*?' ('Opposites?'), and the second, *XX - Two Decades of Love Metal*[8]. On this condition, the application of a questionnaire was considered to thoroughly examine and understand the experience and the peculiarities surrounding such an exercise: the writing of *fanfictions*. However, in this case, a new approach was adopted: the *fanfiction* that does not emerge exclusively from a particular book or movie, but from a story originated in a universe that encompasses only subjects and contemplates a musical space.

Fernanda sign their stories with her real name and conceives some notes by means of a questionnaire formulated and disposed via email on October 4, 2015. The 19-year-old writer of *fanfics* currently studies Languages, lives in the city of São Paulo, states her trajectory in writing *fanfics* started when she was 13 years old. As with the fans of franchises present in contrasting parts of the world, it is possible to note, from this perspective, that a considerable group belonging to the universe of writers of *fanfics* are young users, typically between 12 and 19 years old. These users are often involved because the universe (which leads them to write) introduce traits that are intimate considering the proximity of identity and ideology.

Regarding the writings, her *fanfictions* surround the universe of HIM[9], projecting visions from some characters. According to several stories developed, this is how – in most cases – occurs the approach to the universes.

Currently, fans write thousands of stories every year dedicated to hundreds of different media texts. The writers are usually amateurs; the stories are works of love. Many of these stories are distributed online. (Jenkins, 2012, p. 13).

The user is projected in a story, imagine him/herself in it and, therefore, his/her words are elaborated contemplating such universe. If a user likes reading romance, possibly, there will be traces of such a thread in his/her texts. However, similar process may occur if the user starts to like a particular genre from reading and from contact with other experiences through *fanfictions*, for example.

As users are included in the universe that they appropriate, they make possible the construction of a new identity allocated under the perspective of identity of this world, but in ways that encompasses the subject traces. Furthermore, not only the subjects acquire traces from the world they contacted, but they also tend to transpose these traces of such worlds to the world in which they live and develop social relations.

However, this interest in the universe is not something outlandishly evoked. It is not something that arises in an involuntary manner. The deep commitment with certain universe concerns both who builds the narratives and who seeks certain type of reading

Every time I watched a movie, I imagined a final x or how the couple y would be in a possible life together. I looked for stories that matched what I wanted on the fanfics websites, but since I did not always find them, I ended up writing them myself (Statement by Fernanda, 2015).

Some users look, in *fanfictions*, for a way to displace themselves from a fixed reality in the stories, or for a determined fact that does not please them completely (or even that suggest the sense of opening to other events) and, from this perspective, they start reading these stories or writing their own. Given the infinite possibilities of content search in the internet, the user searches for what suits them best; because the reading of certain *fanfiction* is triggered, at first, by the subject's posture regarding the search for what they like and for ideas concerning any kind of universe or character.

Nevertheless, the subjects take as starting point the involvement with a specific universe and comprise, in the course of time, the presence of that universe, it is also noteworthy that there are, on the other angle, those users who participate in a reverse

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[8] Refering to the third compilation by the Finn band HIM named XX - Two Decades of Love Metal Lashes to Ashes, Lust to Dust: A Vinyl Retrospective '96-'03, released in 2012.
[9] HIM is a band from Helsinki, Finland, formed in 1991, known as pioneer of the genre Love Metal, although its genre stands precisely between alternative and melodic metal.

process. According to previous statements in this work regarding *fanfictions*, which are mixed and form a new genre, encompassing both universes, there are users who engage a universe and, at other times, get involved in another universe, completely different.

The subject is not interested in only one thing, as in the example of the subject of the questionnaire who, by means of this questionnaire, stated that at first has been in contact with writing, approaching the universe of one of her favorite bands, HIM, and later, her second *fanfiction* was also characterized by focusing on this same universe of the music group. Although her production outlined such universe, she says that, in a second moment of her life, she wrote based on the universe of Naruto and Pirates of the Caribbean. However, the texts were not concluded, due to errors in her backup system (even though PCs provide the eminent function of allocating several files, safety is not always remembered in such a task).

If, on the one hand, the issue of files backup can become a halt, on the other hand, there is the question of time. Certainly, this issue are not that grave, but it evokes traces that communicate a passing impediment in the production of *fanfictions*, for example. It is possible to note that many users who perform such activity exchange correspondence while they are young; therefore, many are those who have the time to produce. However, there are those who move into adulthood, facing college routine, employment and new commitments.

In this perspective, the space of time becomes reduced and, due to daily problems and obligations, there is a tendency to change the posture and the dedication to produce *fanfictions* and share them online. In this sense, Fernanda tells us that she has a *fanfic* that has been stationary for two years, which is a kind of continuity of a work she had already produced. According to her own statement, the lack of time somehow 'pruned' her creativity and, even if she has the motivation to resume the reading of her text and continue working on it, she will hardly reach the necessary motivation to continue.

The texts remain discontinued in time, archived, incomplete. It is commonplace that the production becomes incomplete, or that users relinquish certain readings or text productions; however, it is worth noticing the contact with reading or writing from the perspective of the appropriation of the universe, as well as the strict dialogue with the themes and, finally, the promotion of reading and writing.

Users, once engaged, feature notable developments in the improvement of such skills, mentioned earlier. Thus, it can be illustrated the case of the subject who reports the experience of maturation of her writing in addition to her personal development. Therefore, it is independent of age or intellect, because what is emphasized is that participation – in reading or writing *fanfictions* – becomes open and liable to the presentation of users, once they become interested in disseminate themselves is such universe.

Final considerations

In the convergence culture, stories admit a new perspective. Once they come to be shaped and designed in the online environment, the stories become vulnerable to be produced in large scale (from the accessibility to the PC in addition to the internet), as well as being reproduced under a new angle and shared to the rest of the world by the most different users that emerge in online networks. From this assumption, transmedia storytelling stands out. These narratives communicate a valuable issue, whose significance excels at the expense of various media whose specificities attribute intrinsic traits to the stories produced.

The imminent issue of these narratives is observed, regarding writing and reading. There is a strong encouragement to the production of new stories, as well as to the commitment especially to the creative reading. Despite being about an informal act, such act sticks its results in the angles of formal concerning the objectivations of writing and reading skills, for example. In other words, knowledge is, in fact, feasible to address such forms of production, in this case, the transmedia. And in the context of transmedia, we have the *fanfictions*.

With the *fanfictions*, the user borrows the role of writer, but especially in the relations with other users – as addressed in the case of *fandoms*– a plan is added where knowledge is constant and, under an extra point, positive; it is shaped in a space where the intimate contact with a specific universe prevails. However, it is much more than a satisfactory contact or room established by the subject and the universe already created or a recreated universe; this is a contact that is decisive when one thinks of the question of teaching and learning.

The reality of *fanfictions* is a reality in which one can envision a crucial path in the practices of writing and reading. In contemporary times, the subject,

before the media (different media), become able to produce a lot of content from diverse perspectives. Therefore, the *fanfictions* reveal their strength to new teaching technologies, especially concerning the students' skill of writing and learning, through the approach of a methodology that encompasses universes pertinent to the transmission of a specific content, i.e., by exercising practice with alternative openings that manifest the position of the subject.

In face of the constant use of the media and the inherent relationship that the subject has with them, the writing and reading practices are transferred to other angles and thus it becomes also important to rethink the approach of the new contents that are disseminated to the components in the process of education. The practice of writing and reading *fanfictions*, though informal, becomes decisive in the communication and educational processes.

In the presence of media, together with the transformation around it, as in the case of media convergence, stands out the relevance of new practices, in particular, practices that may be included in the educational scope. The change of perspective about the way one acquires a content, how one searches, and above all, builds and rebuilds this content, in the direction of its sharing and interaction with other subjects online, assumes a genuinely timely idea for educational methods to be reconsidered.

From the introduction of a purely informal world that includes elements that are not covered by formal education, in the classroom, there are possibilities to forward the subject student to new thoughts that focus on creativity. This aspect should be considered regarding its critical content, by means of reflective thinking in addition to its spread to other surrounding subjects. This motto will magnify a specific content with the contribution of new ideas. That is, new elements that point to a unique knowledge of another subject, but entailing positive experiences for the educational context.

The content of *fanfictions*, in this sense, tends to unfold as something extra. Extra because the *fanfiction* is a practice that requires skills in writing, reading, creativity and knowledge regarding a specific theme. The *fanfiction* drives the subject who writes it to a promising picture, at the same time it becomes positive to whomever reads it, analyzes it and marks an impression about the reading, in the sense of writing, of ideas about the presented content etc.

It is implied in saying, therefore, that knowledge goes through a substantially informal, though promising process, by means of experiences or new abilities developed in terms of competent writing or sharp reading. The subjects set in such reality build, thereby, not only new stories, but also new substantial forms of writing and reading in the context of knowledge within the online environment.

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