

ALFABETIZACIÓN DIGITAL, LENGUA Y LITERATURA EN LA CIBERCULTURA: LOS 'FANFICS' COMO RECURSO PEDAGÓGICO

DIGITAL LITERACY, LANGUAGE AND LITERATURE IN CYBERCULTURE:
FANFICS AS A PEDAGOGICAL RESOURCE

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Resumen

Este estudio busca discutir y analizar, cualitativamente, la articulación de los fanfics como recurso didáctico para la enseñanza de lengua y literatura hispánica y sus implicaciones en el alfabetismo digital de los lectores. Se utiliza como marco teórico: Lemos (2009 e 2015), Alves (2015), Buzato (2004 and 2013), Coscarelli (2009), Vargas (2005), Neves (2014), Azzari & Custodio (2013), Almeida (2013), Almeida & Pais (2012), Cope & Kalantzis (2006) y Schlemmer (2010, 2013 y 2014). Se concluye que la enseñanza de lengua y literatura, en soporte digital, contribuye al alfabetismo digital; la escuela necesita apropiarse de nuevas actitudes para acompañar los cambios culturales en las prácticas sociales pertinentes a la inserción e inmersión de nuevas tecnologías, además de promover momentos de interacción, reflexión y discusión sobre literatura, lectura y autoría. Este género (fanfics), cuando se utiliza de forma dinámica, funciona como un objeto fronterizo entre dos mundos o mentalidades y además del más lleva al interior del aula la vivencia y práctica social de los jóvenes.

Palabras clave: fanfics; lengua; literatura, alfabetismo digital.

Abstract

This study aims at qualitatively discussing and analyzing fanfics as pedagogical resources for Spanish as a Foreign Language (SFL) and Hispanic literature teaching, approaching its implications for digital literacy of young readers. We use as theoretical support: Lemos (2015), Alves (2015), Buzato (2004 and 2013), Coscarelli (2009), Vargas (2005), Neves (2014), Azzari & Custódio (2013), Almeida (2013), Almeida & Pais (2012), Cope and Kalantzis (2006) and Schlemmer (2010, 2013 and 2014). We conclude that language and literature teaching, in digital contexts, contribute to digital literacy; therefore, schools need to embrace new attitudes to follow social and cultural changes in social practices concerning inclusion and immersion of new technologies, as well as to promote moments of interaction, reflection and discussion on literature, reading and authorship. Fanfics as a digital genre, when used pedagogically, work as a border between two generations or mentalities; in addition, it brings social practical experiences of young students to classroom.

Keywords: fanfics; language; literature; digital literacy.

LOGIN

Cyberculture is constituted, according to Lemos (2015: 15), of an “association of contemporary culture to digital technologies (cyberspace, simulation, real time, virtualization processes, among others)”, that is, it is a technical condition resultant of a new relation between technology and social life. Neves (2014: 14) considers cyberculture as “a place of mobility, nomadism, itinerancy - an intermediate place” - which is designated by the author as “ciberitinerancy”.

Cyberculture emerged in this hyperquantified, hiper-rationalist world, which tries to integrate, or to translate, instead of merely representing, the nature, through digital technologies. This technical condition, of which cyberculture is a consequence, is resultant of progress in mathematics and sciences from the middle of 17th century. (Lemos, 2015: 99, our emphasis).

Some authors (as shown in Figure 01) and institutions fragmented such evolutionary process in generations classified by means of a relation between date of birth and the advent of Internet. However, according to Schlemmer (2010), one of the challenges of this world of technology is to promote the process of digital emancipation of citizens who live more and more inserted in a hybrid, multimodal, pervasive and ubiquitous context, which implies the constitution of a new culture that coexists with analogical media.

<i>Ano</i>	<i>1999</i>	<i>2001</i>	<i>2003</i>	<i>2009</i>
<i>Autor</i>	<u>Topscott</u>	<u>Mark Prensky</u>	<u>Oblinger</u>	<u>Veen e Vrakking</u>
<i>Denominação</i>	Geração Net	Nativos Digitais	<u>Millennials</u>	Geração homo <u>zappiens</u>

Figure 1: Designations attributed to generations after the advent of the Internet. From Schlemmer and Lopes (2012: 6).

Thus, it is not about a generational and temporal fragmentation, nor about an overlapping of cultures; it is about a hybrid culture in which citizens transit between the analogical and the digital world, and vice-versa.

In this scenario, young Internet users play their roles as readers, authors, consumers, and fans (not necessarily in that order and sometimes playing multiple roles at the same time) of texts edited by cultural industry and spread throughout mass media, which transforms their reading and writing practices, and changes the way they interact with texts.

Since the “invention”, by Gutenberg, of large-scale reproduction of written texts, personal computers and the democratization of Internet access represent together a remarkable revolution, and its effects impact not only on the range of written text dissemination, but also on the role of authors and readers. The “digital age” revolution - which enables people to write texts by using a digital tool in a “virtual” way - is equally or more dramatic than the “revolution” started by Gutenberg’s invention. (Neves, 2014: 13).

This paper, by means of a qualitative approach, is based on a reflection on cyber-cultural reading and writing practices (as shown on Figure 02) and its implications, including the fanfictions’ universe, technologies and digital literacy concerning processes of language and literature teaching and learning - more specifically, Hispanic literature.

As Figure 2 illustrates, by means of the emergency of new reading and writing modalities, a paper diary is not enough to record people’s secrets and experiences anymore:



Figure 2. Emergence of new modalities of reading and writing From Sieber (2014: 37). Translation: “Mr. Diary hates blogs and social networks.”

The insertion of digital technologies in contemporary social practices resulted in the emergence of new educational paradigms and behaviors, and researchers started

to explore the relations between people, things, machines, consumption, places, feelings etc. Therefore, this context is designated as convergence culture, according to Jenkins (2009); hypermodern times, according to Lipovetsky (2004); liquid modernity, as stated by Bauman (2005), among other denominations. However, all of these concepts regard using Internet in social practices inside and outside school environment.

Thus, in this paper, we have the purpose of understanding fanfictions as literature derived from a collaborative culture and from critical consumption, as a textual digital genre that is relevant in the context of Hispanic language and literature teaching. In this regard, we approach fanfictions' contributions to digital literacy.

Coscarelli (2009: 13) highlights that computers are already part of schools, but it does not mean they are always used for educational purposes, because this tool does not generate good results per se. On the other hand, students, as avid Internet users, are familiar with many reading and writing practices in cyberspace. These practices are invisible to the eyes of some school professionals, either because many of them do not know this digital reality, or because they favor traditional education and, therefore, they are committed to compliance of some rules, such as managing a checklist of instructional content, following a prescriptive school curriculum, which includes compulsory textbooks; among other reasons.

I saw groups of students with cellphones, participating in digital social networks, interested in questions that were beyond topics approached in classroom. As their attention for virtual life increased, they became more disinterested during class time. [...] I noticed, however, that they were writing, producing texts, and making this digital place more relevant in their lives. When I asked them about the way school assessed these writing practices, they said that their teachers were not interested in these subjects. (Alves, 2015: 15-16).

Vargas (2005) observes that this writing style is unknown by most of non-virtual communities, which includes some education professionals.

However, we agree with the issues raised by Alves (2015). There is a vibrant world in virtual space, where young students produce freely and collaboratively, and this content is different from what a traditional school expects concerning literacy practices and products that are relevant to raise engaged citizens.

In this respect, another question emerges: what is the relation between language, literature and cyberculture, considering the role of digital social practices or Digital Literacy (DL) on young readers' everyday life?

DIGITAL CULTURE AND SCHOOL SPACE: ↑ NEW HISTORIES...

In this paper, we assume that schools are a sociocultural space and that one of their functions is to value discourses and interactions derived from students' experiences, promoting a critical view on media content through school activities. It is expected that schools become more aware on cultural diversity, promoting autonomy of thought and action for teachers and students in daily experiences, enabling them to interact with digital technologies and with cyberspace. It is important to observe that we are immersed in a digital culture - which is a one-way road -; therefore, we are influenced by new behaviors that reconfigure some ways of getting together and learning by doing.

School, traditionally, values physical presence; however, nowadays it is necessary to understand and value the contexts of pervasiveness and ubiquity in which students interact. This attitude enables students to learn everywhere and at any circumstance, independently of time, space and available technologies.

Neves (2014: 64) states: "cyberspace questions all systems based on mediation and on absolute authority of teachers. This authority ceases to be assigned to a specialist and may be contested by anyone", because digital information flow enables everyone to access information on many subjects, and to check its veracity. According to Neves, the specialist role, in this in case, is displaced and decentralized, enabling other citizens to appear and become more than mere spectators of information production processes.

As stated by Lévy (2000: 92), the word *cyberspace* appeared for the first time on William Gibson's *Neuromance*, in 1984; this book emphasized the mobile geography of information. Lévy (2015: 13), in a philosophical and holistic perspective, describes *cyberspace* as an "ecological system of the world of ideas, in an abundant noosphere, and in accelerated transformation, which starts to take control of the biosphere set and to direct its evolution towards its own ends."

Thus, as stated by Lacerda (2017), "↑ new histories" and new social practices are constructed in cyberculture or digital culture scenario. Lacerda (2018) defends that social practices in postmodernity can also be considered as DIGITAL practices, that is, they are "social digital practices". Regarding fanfictions, as stated on this paper's title, we suggest that the use of this genre in classroom can contribute to Hispanic literature and SFL teaching and learning processes.

Among educational trends presented by *NMC Horizon Report: 2016* (Figure 03), as well on NMC previous reports on primary, secondary and tertiary education, con-

sidering an active learning perspective, that is, considering students' active role in learning processes - instead of the passive roles they have on traditional paradigms of education -, concepts such as BYOD, flipped classroom, games and gamification are frequent.

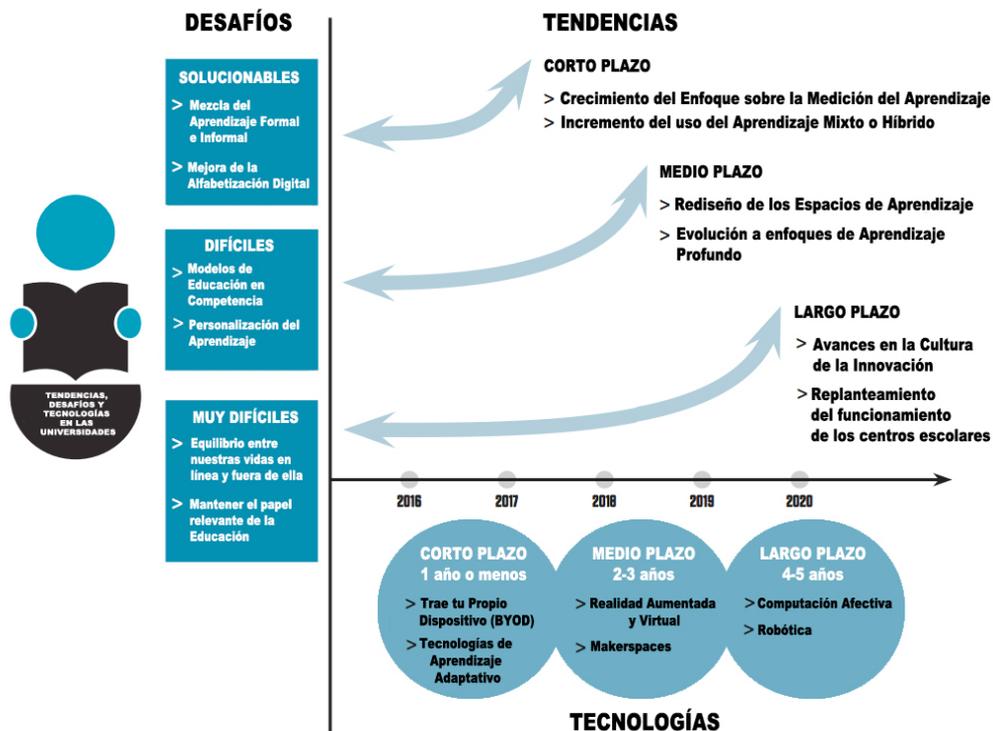


Figure 3. Trends and challenges mentioned on NMC Horizon Report: 2016. From Dellepiane (2016)

Bring Your Own Device (BYOD), or Bring Your Own Technology (BYOT), according to UNESCO (cited in Dellepiane, 2016), refers to the practice of permitting people to bring their mobile devices to work or class. It is a growing phenomenon, especially in the business world; but it is also a reality in schools, because it reflects a contemporary lifestyle of young people. Thus, it became, naturally, the more effective way of interaction between students and the institution, teachers, contents, groups and other nets that emerge in the digital era.

We observe that, in the context of active methodologies, reading and writing practices are stimulated in cyberculture, which instigates education professionals and schools to develop projects and practices that involve digital technologies, reorganizing the school space and considering other spaces - beyond classroom - as

propitious learning environments. Neves (2014), when referring to the process of constructing the identity of these citizens (fanfictioners), observes that new relations, new media instruments and new citizens who are authors/readers, or cyberauthors/cybereaders, are developed in these new environments, because practice comes before theory.

Bringing mobile devices to school, flipping classrooms or using games and gamification in learning and teaching processes are strategies that enable the integration of spaces. It confirms the necessity of promoting students' literacy, because this process not only concerns language acquisition, but it requires an efficient use of language in many situations through digital technologies. Buzato (2004) is in agreement with the *Horizon Report's* conclusion. He considers DL as a type of knowledge that enables contemporary individuals to become active participants of literacy practices mediated by technological tools.

Finally, it is undeniable that digital culture is present in schools; but, at the same time, we observe that schools still insist in prohibiting the use some technologies. Moreover, education professionals often consider social practices constructed outside of school space as informal, marginalized situations that bear no relation to formal learning processes.

FANFICTIONS: FOLLOW...

The constitution of communities by affinity is not new, nor a privilege of the modern world. Much longer before the advent of Internet, admirers or fans of media narratives, as reported by Fortuna, Silva and Araújo-Jorge (2016), used to write about their favorite characters from comic books, movies and TV series, science fiction, literary texts, among others. Firstly, these amateur productions were handmade; authors printed and copied their limited editions in many different ways. According Neves (2014), the name of this product derives from a combination of *fan* (from *fanatic*) with *zine* (from *magazine*), designating a magazine created by fans (*fanzine*). These publications were distributed among fans of science fiction, comic books and poetry, among others groups.

Fanzines, or zines, emerged as independent initiatives of editors (everyday people), or "fanziners", who were responsible for all editorial process, including brainstorming, collecting information, producing content, diagramming, illustrating, assembling pages, making copies, distributing and even selling or exchanging copies. In Brazil, as stated by Fortuna, Silva and Araújo-Jorge (2016), the first known Brazilian fan-

zines were "As Aventuras do Flama" ("Flama's Adventures"), by Deodato Borges, from 1963, and "Ficção ("Fiction"), by Edson Rotani, in 1965.

Fanzines were unpretentious works created from fans to fans – not only in Brazil, but also in other countries.

The first known fanzine, according to Naranjo (online, 2011), was *The Comet*, by Ray Palmer, created in 1930. The term "fanzine", however, was created only ten years later, in 1940, by North-American Russ Chauvenet, more specifically in 1941, when he had the idea of calling this kind of publication fanzines, combining the words fan and magazine. (Neves, 2014: 87).

Fanzines represented a generation, and served as a way of protesting against the publishing market. Figure 04 shows the cover of the first edition of the "Mutaçãõ" ("Mutation") fanzine, from 1984. It is still published in Brazil.



Figure 4. First cover of the "Mutaçãõ" fanzine, by Marco Muller (1984), and it's current edition. From Fanzinoteca Mutaçãõ (n.d.).

Naturally, the ways of production of these fanzines evolved with time, but they have always kept their resistance towards impositions from the publishing market, and they still keep some traces that appeared in older editions. The "Mutaçãõ" Fanzine is still being edited; however, it is now published online (fanzinemutacao.blogspot.com.br).

It is important to note that, since the creation of fanzines, alternative productions, in the contemporary cultural context, aim at meeting social minorities' needs denied by

hegemonic culture. In addition, it is important to consider these actions as an attempt of marginalized movements to move from periphery to center and from the center to periphery, seeking, therefore, alternatives to value voices that were culturally silenced through ideological and symbolic mechanisms. (Neves, 2014: 103).

The author states that fanzines influenced a generation of fiction fans, contributing to the emergence of a new kind of consumers, (re)producers of a culture of fans on the Internet.

In this context of cyberitinerancy (Neves, 2014: 14), or cyberculture, a new, digital genre based on fanzines or zines emerges, and digital technologies contribute to improve the production process of this kind of text. This new category is still created by fans inspired by pop culture icons and mass culture, and is published from fans to fans. Nonetheless, there are some particularities, which we subsequently discuss in this paper, concerning cultural aspects, interculturality, authorship, consumption, literature, digital literacy and SFL/Hispanic literature teaching and learning in elementary education.

Fanfictions, fanfics or fics are alternative stories in prose (text only, unlike fanzines), written by fans of a certain series who form a fandom. Fanfiction authors, according to Neves (2014), may put famous characters from many different series together (whether they are from comic books, games etc.), in different situations.

As the editing process has changed and became simpler, without collages, stencils, mimeograph copies and/or photocopies, nor distribution of fliers and posting of fanzines, editors can focus more on information research and creation based on other stories and contributions of other fans. In this regard, fanfictions became more complex and enigmatic, receiving rating systems by type and age, which made them more popular and brought more supporters, if compared to fanzine readers. Fanfics' mass publication is totally online.

[...] Fanfictions are a digital literacy practice. A fanfics or fic, abbreviation of the term, which means, "fiction created by fans", is constituted of short stories or novels written by third parties. Its authors are known as fictioners. This kind of genre is not commercial and not marketable, because it is written by fans inspired by famous fictional characters. (Alves, 2015: 16).

Azzari and Custódio (2013) highlight the multimodality of fanfictions (they belong to a group of fans who interact online), as well as its creative writing and metalanguage:

It is a story written by fans, inspired by books, comic books, anime, movies or TV series. In addition, bands and actors may inspire fanfics. They are published on blogs or web pages in writing, but they can also include other kinds of media, such as videos (fanvids) or comics and audiofics. (Azzari & Custódio, 2013: 74).

Metalinguage is observed not only through the rewriting process based on the original works, whether national or foreign, but it is also revealed by the fact that authors include others' contributions in their texts, and because they can choose the media they will use to publish their stories, as well as change or hybridize fanfictions at any time.

We suggest that fanfics are often metalinguistic, because authors start their productions by thinking about how they will write; they take into account their own knowledge of language, as well as comments they receive as the story's chapters are published online, which changes their texts, their form and content, in a collaborative way, or by means of feedback from proofreaders (beta-readers), as well as through collaborative composition of texts. (Black, 2005 cited in Azzari & Custódio, 2013: 73).

"[...] metalinguage is also expressed in a multimodal way and enables readers to continue with their process of appropriation of discourse, for example, a video [...]". (Azzari & Custódio, 2013: 75). According to Alves (2015), Neves (2014), Azzari and Custódio (2013), and Vargas (2005), fanfiction communities are well organized, and, in addition to managing proofreading processes – by means of proofreading online services and even of Portuguese language courses created to authors and readers –, they created their own code as a way of establishing content rating systems for readers. For example: *slash* (referring to homosexual couples), *fluff* (for light-hearted stories), *lemons* (refers to the presence of sex scenes described in details), *crossover* (indicates the combination of two or more stories from movies, books etc.), among others.

Hybridism, which is another characteristic of fanfictions, has another meaning if compared to the use of this word to designate fanzines' heterogeneous resources. Schlemmer (2014) and Backes (2015) defend the concept of technological hybridism, since individuals make use of their experiences inside and outside the web, sometimes combining them in one environment, in order to produce texts. This aspect indicates the importance of considering the need of digital literacy, by means of using digital technologies (DT) in a social, emancipatory way.

Many people – including education professionals – have doubts about copyrights in the context of fanfiction production. According to Neves (2014), the disdain for copyrights has found a perfect scenario for freedom of speech in the context of a literature of resistance.

The essence of the virtual context is the representation of reality, in a certain time and space, that is to say, in a special time and space, in a spectral dimension. It is not about a parallel dimension separated from the real world, because real and virtual words are connected in many ways. (Lima, 2007: 2).

Thus, the author defines "virtual" and "literary" in terms of a representation. Freedom in cyberspace and in literature results in avoiding the real world, which enables, quite often, the creation of a story with the purpose of seeking desirable, possible "reality". Considering that fanfiction has left marginalized spaces and has become very popular, many fanfictioners have become authors and published printed books – in contrast with the main characteristic of fanfictions, which are free and non-profit. Publishing market has already perceived the potential of this phenomena and has encouraged publication of books with stories based on reinterpretation, rewriting or collaborative writing inspired in widely known subjects and characters.

Alves (2015), Neves (2014) and Vargas (2005) consider fanfictions, as well as fanzines, as subcultures, which are marginalized and separated from school practices. The same occurred with comic books, the genre that inspired the creation of fanzines. Nowadays, there is an increasing cultural consumption of the so-called pop culture, which serves as a useful material for the ones that appreciate stories, characters and plots emerging from this scenario. Young people, who were only mere consumers before, started to play other roles in the context of mass culture, because they do not only see content as a product, but as a source of inspiration, as desire for freedom and representativeness etc.

[...] they become co-producers or (re)producers of this culture, playing an important role in consumption and in cultural dissemination, not only as mere consumers, but also as interpreters of the culture imposed to them and as transforming, cultural agents. (Alves, 2015: 42).

Neves (2014) suggests that fandoms seek not only to get new, derived cultural products. Young fans, authors and readers, by themselves or together, create new, derived cultural products. Consequently, within a new scenario, this culture is disseminated, enabling the emergence of a generation of fans that are producers/reproducers, and not mere consumers of mass culture. Therefore, they play an important role in pop culture; they become (re)producers who are not satisfied with the "originality" imposed by authors.

These producers/reproducers, agents of mixing processes, are often mistaken for hackers, despite the pejorative sense of the term. In this context, hacker is not an offense; on the contrary, Lemos (2015) highlights that hackers emerged from the consolidation of cyberpunk culture, disseminated by books (such as William Gib-

son's Neuromance, 1984). These groups were seen as anarchists, vandals and pirates – who invaded computer systems and sometimes erased operations, among other undesired actions – but also as innovators, audacious, inventors, visionary, scientists... “They went out to find a world that was more real and exciting than the one that was presented in books”. (Lemos, 2015: 29).

“According to cyberpunks themselves, they seek pleasure, knowledge and communication through the use of cyberspace technologies, and they are committed to a fierce criticism of technological development” (Lemos, 2015: 206). They are an organized community with pre-established rules, and aim at depriving government and institutions of information power, fighting for information freedom. The ones that crack their interaction rules are considered *crackers*: this adjective designates cyberspace criminals, which are considered by cyberpunks as violent, radical and saboteur anarchists.

FANFICS AS A METHODOLOGY FOR LITERATURE AND LANGUAGE TEACHING: SHIPPING...

Frequent uses of digital technologies in social practices and in Education imply re-thinking language and literature teaching/learning processes, in order to make it more familiar and more attractive to young readers. In this regard, fanfics represent an encouraging, pedagogical alternative associated to teaching and learning SFL and Hispanic literature. In addition, they relate directly to digital literacy processes, valuing practices considered marginalized in traditional literature teaching (based on literary canon). Fanfictions also provide knowledge about a new conception of reading and writing (digital culture). Using these resources requires an active methodological approach, which develops multiliteracies, including digital, literary, and critical literacy. This process may involve production of digital stories based on original texts in other language(s), which may serve as a catalyst of (desired) abilities, innovation, individual and collective interests (interaction and collaboration), agency, emancipation and fun, as illustrated on Figure 5. In this paper, fun regards making pedagogical processes more meaningful, in order to encourage students to play active roles in class, instead of playing mere passive roles of consumers or users.



Figure 5. Fun-O-Meter. From Fun-O-Meter (n.d.). Translation: "Fun-O-Meter: was this stage as fun as the previous one?"

Babi Dewet, or @babidewet, is an example of fanfictioner; she has published books that derived from reviews and publications for fans of McFly, a British band. She is currently 30 years old and is very active in social media, publishing texts and interacting with other young people with common interests.

During an interview to Estante blog, she stated that fanfictions are "a school for writers. You get almost immediate feedback from readers, getting to know their criticisms and comments. Fics also enable writers to continuously improve their texts: to make corrections and to write more about the subject exactly the way you want or imagine."

One of the greatest best sellers of the decade, "50 Shades of Grey", by E. L. James, was inspired by one of his own fanfictions, entitled "Masters of the Universe". The website www.fanfiction.net has already 5 millions of texts written in 30 languages. Created basically by teenagers and young women, [...] – I had to adapt the text. Books and fanfictions are two different categories. For the book, I had to describe the characters more. On fanfictions, it was not necessary, because fans knew exactly how McFly members looked like. (Fan Fictions: leitores que viram escritores, n.d.)

During online research sessions, we found some reports on teaching practices, research projects and positive experiences related to fanfics or fanzines (more specifi-

cally, a hybrid version, printed and digital), concerning teaching and dissemination of certain subjects – in different levels of education – such as nursing, biology, physics chemistry, geography etc.

The following figure reproduces the digital and printed cover of GibioZine, from Biology Course at Federal University of São Carlos (UFSCar), Sorocaba/SP. It was created ten years ago, by Biology professors and students, with the purpose of disseminating texts about scientific, biological concepts. Recently, they have published GibioZine's 15th edition.

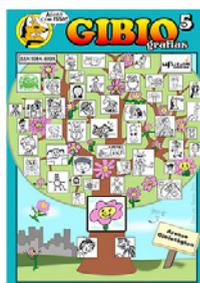


Figure 6. GibioZine's print cover and digital version – UFSCAR. Retrieved February 16, 2017 from <http://gibiozine.wixsite.com/gibiozine>

With the purpose of bringing examples concerning the theoretical concepts presented in this paper, we selected some Hispanic fanfics (whether based on literary canon or not) and its variations (biographies, stories, plays etc.) produced in cyberspace, as shown in Figures 7 to 11.

At Noto Yamato's profile page, it is possible to read about his writing experience and his production, as well as to interact with him and his texts:



Figure 7. Noto Yamato's profile. Retrieved February 16, 2017 from <https://www.fanfiction.net/u/2662857/Noto-Yamato>.

Figure 08 shows the author's adaptation of the classic *Don Quijote de La Mancha*, (a hybrid, remixed, shipped version) for a school presentation (World Book Day celebration). He chose a play; therefore, there was an adaptation of *Don Quijote* to a different genre, a different way of presenting a text, creating different characters and meeting his presentation's objectives (related to a school topic). In this regard, it is possible to observe a need for approval and interaction with other writers concerning his fanfiction. As it is a schoolwork, there was no need to publish the text elsewhere or to consider other people's feedback and contributions; however, the author needed to know about their opinions and produce more content for them, because the fanfiction stages of reading – interacting – rewriting – reading – are free and continuous, without any specific requests or assessment scales. As reported by *KoppiZelas* (author), "it is a small play which brings together characters from *Don Quijote*, *Don Juan Tenorio* and *Romeo and Juliet*."



Misc > Book X-overs



De cuyo nombre no quiero acordarme
By: [KoppiZelas](#)
(Especial día del libro). Una pequeña obra:
Rated: Fiction K - Spanish - Humor/Roma

Figure 8. KoppiZelas' profile. Retrieved February 16, 2017, from <https://www.fanfiction.net/s/1832161/1/>

Fanfictioner Hichiro (Figure 09) also wrote a fanfiction based on *Don Quijote de La Mancha*, but he chose to keep a prose genre:



Books > 13 to Life



don quijote
By: [Hichiro](#)
la clasica historia de don
Rated: Fiction K+ - Span

Figure 9. Hichiro's profile. Retrieved February 16, 2017, from <https://www.fanfiction.net/s/9572893/1/>

As shown on figures 10 and 11, fanfictioners also create texts inspired by “El Chavo del 8”, a classic Mexican TV series that is widely known by Latin Americans – including Brazilians:



Misc > Cartoon X-overs



La Mejor Medicina - El Chavo Animado

By: [kristelrose](#) 

Los niños aprenden como cuidarse para no e del flu y tiene que estar hospitalizado. Solo Chavo) -There's no subcategory for El Chavo
Rated: Fiction K - Spanish - Friendship/Hurt/

Figure 10. Kristelrose’s story about El Chavo Animado. Retrieved February 02, 2017 from <https://www.fanfiction.net/s/11879482/1/La-Mejor-Medicina-El-Chavo-Animado>



Anime/Manga > Naruto



de vuelta a la maldita escuela

By: [dannykun77](#) 

los Akatsuki volveran a la escuela
los bomberos chequenla capitulo
Rated: Fiction T - Spanish - Humc
2009 - id: 5366889

Figure 11. Dannykun publishes a story about “El Chavo” back to school. Retrieved February 02, 2017 from <https://www.fanfiction.net/s/5366889/1/de-vuelta-a-la-maldita-escuela>

It is possible to observe that fanfictions are inspired whether by classic literature or by other multimodal genres, which are related to other kinds of media. It is very common to find fanfictions about actors, singers, bands, literature characters, TV series, movies, among other products.

In classroom, it is possible to explore both reading and writing aspects of Hispanic fanfictions, promoting pedagogical activities that engage students and explore subjects and characters which are closer to their reality. In the fanfiction universe, reading and writing are practices with their own structure, and there are not strict rules. It does not mean that fanfictioners are not worried about grammar, since fanfic web-

sites provide language courses, tutorials and grammar checkers to help them writing in compliance with grammar rules. However, it is possible, by means of teachers' planning and interdisciplinary work, to use fanfictions not only to improve students' reading and writing skills in general, but also to discuss grammar, language functions, textual genres, culture etc.

LOGOFF OR STAND-BY

Literature, as a curriculum component, tends to impose classic works since students' early years at school. In this paper, we defend that literature, whether as a curriculum component or as part of SFL teaching and learning processes, has to value marginalized texts, especially cyberspace literary production. By referring to "marginalized" practices, we aim at bringing something common to school, something shared by a large number of people. Overall, we have the purpose of valuing reading practices that emerge outside class.

When it comes to approaching fanfics in classroom, it is necessary to think about didactics, in order to properly explore characteristics of these genres, associating them to a lesson plan and to specific pedagogical purposes, and considering students' reality, as well as their needs. This pedagogical process cannot restrain students' freedom of creativity, nor repress interaction between authors and literary works. In this respect, fanfics have are considered as a digital literacy element, as a border between analogical and digital mentalities (Buzato 2013), since it is a social practice based on digital technologies.

In agreement with Almeida (2013: 117, our emphasis), we highlight the importance of combining, "students' discussions on culture and literacies valued by schools, as well as of educating these students to future projects, providing plural, democratic, ethical and protagonist interactions", in combination with multiliteracies (Cope & Kalantzis, 2006).

" new stories" are built not only by means of remixing and retextualizing genres; but also, in a broad sense, it happens "when young students reconfigure ways and logics that have been traditionally considered as divergent" (Almeida & Pais, 2012), emergent, or as mere fads.

Therefore, when we propose the use of fanfics as a methodology for Hispanic language and literature teaching in elementary schools, we seek to provide an engaging and pleasant learning environment; we aim at valuing students' digital culture, including their competencies and abilities; therefore, we have the objective of including digital technologies in teaching and learning processes.

This subject implies new challenges to be faced by teachers, school communities (parents and other education professionals) and researchers, especially regarding collaborative writing, authorship, gender identity (concerning authors and characters), inclusion of erotic subjects, among other issues.

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