THE BROADENING OF CREATIVE WRITING STUDENTS' CONCEPTS ABOUT FANFICTIONS

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ABSTRACT: The multimodal gerne fanfictions have been one of the commonest cyberliterary texts produced on the internet. However, the various definitions of fanfictions seem not to be related to the cyberspace. Hence, this article tackled with the most recurrent concepts about fanfictions and the process of meaning making based on the Vygotskian sociocultural theory. Therefore, the first objective was to identify the students' actual concepts about fanfictions. The qualitative data was collected in a fanfictional creative writing (FCW) course. This course was organized and taught through the Vygotskian sociocultural theory. The second objective was then to analyze if the FCW course did help its students broaden their concepts about fanwriting. As a result, the FCW students displayed signs of syncretizing, complexifying and conceptualizing about the fanwriting process.

Keywords: Fanfictions; Cyberliterature; Creative writing.

O APROFUNDAMENTO DOS CONCEITOS DOS ALUNOS DE ESCRITA CRIATIVA SOBRE AS FANFICTIONS

RESUMO: O gênero *fanfiction* vem se consolidando como um dos textos ciberliterários mais comuns produzidos na internet. No entanto, as várias definições de *fanfictions* que parecem não estar relacionadas ao ciberespaço. Assim, este artigo abordou os conceitos mais recorrentes sobre *fanfictions* e o processo de construção de sentido a partir da teoria sociocultural vygotskiana. Portanto, o primeiro objetivo foi o de identificar os conceitos preliminares dos alunos sobre *fanfictions*. Os dados qualitativos foram coletados em um curso de escrita criativa fanfictional (ECF). Este curso foi organizado e ministrado com base na teoria sociocultural vygotskyana. O segundo objetivo foi, então, o de analisar se o curso ECF ajudou os alunos a aprofundar seus conceitos sobre *fanwriting*, ou seja, o processo de escrever *fanfictions*. Como resultado, os alunos do ECF apresentaram sinais de sincretização, complexificação e conceituação sobre o processo de *fanwriting*.

Palavras-chave: *Fanfictions*; Ciberliteratura; Escrita Criativa.

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INTRODUCTION

The internet still has a plethora of uncharted waters, or better, uncharted cyberspaces (LÉVY, 1999; LEMOS, 2004). The process of art creation changes constantly on the cyberspace. Thus, the internet can be called no man's land. I would preferably coin it as all man's land, insomuch as the internet space belongs to any person who has access. The total tracking of different forms of art on the cyberspace (crypto art, digital art, memes, and cyberliterary texts) has become a quite difficult task. These "new" art forms seem to be possible to actualize within the cyberspace. In turn, the definitions of cyberliterature may be fundamentally related to the artistic texts written to be consumed with the help of digital supports (AARSETH, 2000; VIIRES, 2001; WATSON, 2002).

Cyberliterature definitions may be intrinsically connected with the cyberwriting process, i.e., the artistic writing produced to be appreciated mainly on the internet. That said, the internet appears to be a constitutive and essential part of the cyberliterary texts. Without the computer, VIIRES (2001, p. 154) has claimed that people cannot define a text as a cyberliterary text because cyberliterature should entail computer-specific qualities such as interactivity, lexias and multilinearity. These elements may form the digital creative process of writing on the cyberspace. Without the computer, I would add that the aesthetic experience of appreciating cyberliterature would be superficial and limited, i.e., analog. Therefore, cyberliterature could be classified as a new form of literature or, at least, a new form of creating art insomuch as it would encompass the digital creative process as well as its cyberspatial aesthetic appreciation.

In relation to schooling, few teachers have worked with multimodal texts in their classrooms (HODGES and KRESS, 1998). The multimodal gerne fanfictions have been one of the commonest cyberliterary texts produced on the internet. However, the various definitions of fanfictions seem *not* to be related to the cyberspace (JENKINS, 1992; TUSHNET, 1997; PUGH, 2005; THOMAS, 2006). Having said that, the first objective of this article was to identify the students' actual concepts about fanfictions (VYOGTSKY, 2004). The qualitative data was collected in the fanfictional creative writing in English as an additional language (FCW, henceforth) course. This course was organized and taught based on the Vygotskian sociocultural theory.

APPROACHES TO THE CONCEPTS ABOUT FANFICTIONS

Since the advent of the internet, fanfictions have become gradually more and more popular. Several researchers (JENKINS, 1992; TUSHNET, 1997; PUGH, 2005; THOMAS, 2006; HELLEKSON, 2014; COPPA, 2017) have indicated that fanzines/fanfictions are usually fictional texts created by fans, based directly on the source materials, and presented connections between the fanwriting, i.e., the process of writing fanfictions as well as its surrounding popular cultures. In addition, ficwriters (writers of fanzines/fanfictions) would write to fulfill their innermost needs and tend to challenge the canonical stories, here understood as the "original" content. If fanzines/fanfictions would have the same characteristics, why would they have different names? These authors would apply these names interchangeably. To better understand the main differences between fanzines and fanfictions, one must firstly understand their similarities.

One of the first theorists to conceptualize fanfictions, Henry Jenkins (1992), initially stated that fanzine/fanfiction is a type of text composed by the ficwriters to be read, published, and commented on a fandom (online fan community). In fact, this was one of the most current definitions for fanzine/fanfiction. In the same vein, Jenkins (1992) noticed that fanzines/fanfictions were good examples of media convergence, participatory culture, and collective intelligence. By convergence, Jenkins (1992, p. 12) adduced "the flow of content across multiple media platforms and multiple media industries who will go almost anywhere in search of the kinds of entertainment experiences they want". Therefore, fanzines/fanfictions should entail different forms of media.

In other words, all stories have equal opportunities of being written, divulged, and read in the world of the media convergence. In relation to the participatory culture, Jenkins (1992) stressed that the relationships actualized on the internet contrasted with the older notions of the passive media spectatorship. The fanzinal/fanfictional spectatorship (or ficreaders) helped their authorship (or ficwriters) elaborate more profusely on their fanwriting (the act of writing fanzines/fanfictions). In sum, Jenkins (1992) pinpointed that the role of the producers and consumers of fanfictions were quite blurred, insomuch as one influenced one another.

The producers and consumers of fanfictions have had conflicting relationships with one another since the advent of the online fandoms. For instance, the question of authorship and the copyright infringement. Furthermore, Jenkins (2007) noticed that these conflicting

interactions have increased due to the brand-new and (un)clear sets of cyberwriting rules created within the cyberspace. One of the clearer rules was of the fanwriting consumption. Ficwriters have written collectively, i.e., the fanwriting has become expeditiously a collective process (DEWEY, 2000). Still for Jenkins (2007), this was a clear example of collective intelligence. This author highlighted that the ficwriters could effectively combine their information with their ficreaders' information to produce more profound knowledge of their own fanwriting process. According to Jenkins (2007), this would be the ultimate collective intelligence. As a result, this collective process could be apprehended as an alternative source of media.

The power was with the people, finally. Nevertheless, with great power came great responsibility. The ficreaders could use their collective intelligence to help their ficwriters, but they could also use it to denigrate someone's fanwriting with faking, homophobic, misogynistic, and racist comments. For these reasons, the job of fandom moderation has gradually increased. The moderators have tried to restrain such atrocious acts of inhumanity. On the other hand, with great power came great hope. For Tushnet (1997), the various combinations between the fanwriting and its surrounding popular cultures have freed the creative writing process.

The separation of ficwriters from ficreaders was a difficult task. Additionally, Tushnet (1997) attested that the difficulties might draw upon their roles on the fandom. The ficwriters would usually read other people's fanfictions. Therefore, the ficwriters would also be someone's ficreaders, and vice versa. In Tushnet (1997)'s attempts to better understand the several distinctive relationships between ficwriters and their respective ficreaders, this author perceived that "many young people began reading stories on their own as a spontaneous response to a popular culture". As a result, Tushnet (1997) claimed that these young people's next step to develop their artistic literacy (Albers 1996) would be the through fanwriting. In concordance, the ficreaders would have a plethora of innermost needs to start writing.

The ficwriters would then write to fulfill their "innermost needs". By innermost needs, Jenkins (2007, p. 68) meant any type of desire, objective and/or interest: "people had as a necessity of expressing themselves, an inner drive that made them write". Conforming to George Orwell (2002), people would write for mainly four reasons: 1) sheer egoism, i.e., to be remembered by someone after their death, 2) aesthetic enthusiasm, i.e., to reproduce passionately the beauties of the world with their own words, 3) historical impulse, i.e., to

attempt to face the world through facts as well as transmit them to the posterity and 4) political inclinations, i.e., to improve intentionally people's lives.

The fanwriting would entail people's innermost needs of sharing their artistic works. However, to fulfill ficreaders' innermost needs would not be the only reason. Indeed, Jenkins (2007, p. 71) pinpointed that the ficreaders would be constantly encouraged by the fandom to read, share, comment and write fanfictions. The fandoms would provide "many incitements for their readers to cross that last threshold into composing and submitting their own stories". Consequently, the ficreaders would also write because they were being constantly motivated to fanwriting. For Schiefele (2015), people would pay greater attention to writing their chosen topics. They would do that with a view to acquiring more knowledge and sharing more often their interests. Therefore, ficreaders would write to appropriate someone's knowledge, which here could be the canon.

The process of appropriation of the canon, another synonym of the "original" content, was a quite frequent practice among ficwriters. In the same vein, Jenkins (2007) believed that many ficwriters would pay homage to the canonical story by rewriting it. Nonetheless, the ficwriters would also appropriate the most "interesting" part of the canonical story, change it, and then rewrite it to fulfill their innermost needs. They would sometimes help to delineate the canon (the fandom) almost completely. According to Jenkins (2007, p. 82), this would happen because ficfans (fans of fanfictions) would reject "the definitive version produced, authorized, and regulated by some media conglomerate". As a direct result, various canons have been broadened enormously.

Both ficreaders and ficwriters have effectively broadened their fandoms. Furthermore, Thomas (2006) attested two distinctive ficfans' reactions toward the canon: 1) their critical responses and 2) their identity play. Their critical responses did not only mean criticism from a literary standpoint, but it also meant ficfans' necessities to continue, conclude, as well as challenge their canons. Similarly, Thomas (2006, p. 49) highlighted that ficfans' critical responses were usually imbued with their own sociocultural background, or what she coined as "identity play": "fans of the text could take it and write in characters and plots that were relevant to their own identities and lives, giving them a voice in a text in which they might otherwise be marginalized". Thusly, ficwriters and ficreaders would also perceive themselves as owners of the canon, i.e., they would be ficwriters (owners of the fanwriting) in a broader sense.

The ficwriters could profit from their fanwriting (HELLEKSON, 2014; COPPA, 2017). The former British ficwriter, E. L. James, made a lot of money with her novel *50 shades of grey* (2015). Although these series were based on the Stephanie Meyer's Twilight novels, they would not be considered the same story. It would be quite difficult to draw a line between inspiration and plagiarism in fanwriting. In fact, Thomas (2006) noticed that those who tried to fight the fandom would probably lose. For instance, J. K. Rowling lost lots of fans on her Twitter account due to her constant transphobic comments. These comments could also be reassured in her latest novel: *Troubled Blood* (2020). In turn, Dr. Seuss also lost lots of fans due to his racist depictions of African and Asian descendants.

Substantially, I would agree with these researchers' conceptualization about fanfictions. However, I call them the classic conceptualization of fanfictions, or merely fanzines because they would not entail the cyberliterary elements such as crypto arts or hyperlinks. Additionally, I believe that little has been researched about the structure of the contemporary fanfictions. In fact, all these researchers' concepts about fanfictions could be easily applied to the conceptualization of fanzines.

Therefore, the genre fanzines were texts created by fans, based largely on preexisting contents. They could present connections between the fanwriting and certain popular cultures. The writers of fanzines would also write to fulfill their innermost needs and tend to challenge canon. However, there is a difference between fanfictions and fanzines. Fanfictions were created within the cybercultural era, i.e., the cyberspace (LÉVY, 1999; LEMOS, 2004), the fanzines were not. The writers of fanzines did not need the cyberspace to compose and publish them. Instead, they could use journals, letters, and newspapers.

On the other hand, fanfictions are only published on online communities, the so-called fandoms (HELLEKSON, 2014; COPPA, 2017). Although fanfictions may possess multimodal scripts (pictures, drawings, etc.) as fanzines do, fanfictions may also possess cyberliterary scripts such as hypertexts, memes, menes, gifs, among others. These scripts cannot be found in fanzines because they need the cyberspatial support. The ficwriters of fanfictions can publish their stories in one minute and, in subsequent minutes, they are already receiving comments about them. These comments are usually embraced by the ficwriters, which may make them change different contents and structural aspects of their fanwriting. Therefore, the cyberliterary conceptualization of fanfictions would entail the classic fanfictional and the cyberspatial characteristics.

THE VYGOTSKIAN MEANING MAKING PROCESS

The meaning making process was one of the fundamental concepts to understand the Vygotskian sociocultural theory (2004). For Vygotsky (2007), the meaning making process was people's construction of knowledge in their attempt to better understand others with and across different contexts and codes. The analysis of students' meaning making and their various higher mental functions (abstraction, language, and perception) developments have been crucial to today's education. In *Imagination and Creativity in Childhood,* Vygotsky (2007) investigated how the unification of thinking and speaking might result in appropriating the system of meaning.

Furthermore, the meaning making process could sometimes be referred to as a synonym of perceiving. If a person knew how to perceive properly an idea, object, or person, he or she would comprehend a command or instruction more properly. In addition, if a person knew how to abstract properly an idea, object, or a person, he or she would be able to establish an opinion about them more coherently. Based on these reasons, Vygotsky (2007, p. 207) identified three distinctive phases related to the meaning making process.

The first phase of meaning making, or *syncretism*, was the phase in which the objects were unified, i.e., a set of beliefs were combined. These unifications were merely subjective, and its many possible associations were not connected with the constitutive characteristics of the objects involved in the process of meaning making. The second phase, *complexes*, was the phase in which the objects involved were connected not only with subjective, but also with constitutive, factual characteristics related to them. Subsequently, the third phase, *concepts*, was the phase in which the person may summarize the meaning of the objects involved to compose a collective basis.

The meaning making process could or could not be shared by a certain community (VYGOTSKY, 2007, p. 157). For instance, if a person were able to associate pre-existent meanings, this person was then sharing knowledge with his or her community. On one hand, he or she accepted the meanings proposed. On the other hand, if a person were not able to associate the meanings proposed, he or she could create a genuine, brand-new meaning. This "genuine" meaning could or could not be shared by his or her community. For Vygotsky (2007, p. 211), a concept could only be created if its abstracted attributes were properly synthesized. As a direct result, this "new", "genuine" meaning may become the main instrument of thought

to be used by any person. However, if a person associated the proposed meaning and did not accept it, it might generate a set of crises. These crises could result in many transformations in a community.

Consequently, all these processes of meaning making could indicate a person's mastery of the concept of formation. This mastery also entailed the person's ability to be aware of the processes, erstwhile acquired unwarily. Besides, this person would understand more clearly who gave him or her this command and what was expected to achieve. Moreover, this person could differentiate if a command were legitimate or not These steps could be verified through people's spontaneous speeches (VYGOTSKY, 2007).

Spontaneous speeches were unprepared speeches. According to Vygotsky (2007), this could be a sign of people's higher mental functions developments, because they would have crystalized the proposed information. In other words, the people would be aware of the situation and more capable of making more conscious decisions. As such, the meaning making process would be successful, if a person did indeed broaden his or her concepts about the chosen object. In relation to the conceptualization of fanfictions, one way of understanding someone's meaning making process would be through the understanding of this genre's sociocultural formation.

The broadening of a genre's sociocultural formation could be identified through Bazerman (2012)'s conceptualization of genre forms. According to Bazerman (2012, p. 312), there were especially four distinctive aspects related to the construction of a certain genre. These four distinctive aspects were: 1) social facts, 2) speech acts, 3) genre set and 4) genre system. For Bazerman (2012, p. 313), social facts were what people considered to be true. In the same vein, speech acts were any utterance that had a performative function. Still for Bazerman (2012), genres were speech acts with standardized as well as recognizable linguistic forms, which were interconnected with other genres and, in turn, organized in a system, i.e., the genre system.

THE QUALITATIVE METHODOLOGY

The Fanfictional Creative Writing in English as an additional language (FCW, henceforth) course was organized and taught based on the Vygotskian sociocultural theory (VYGOTSKY, 2004). This research was mainly qualitative, and its questions were applied to identify the FCW students' broadening of their concepts about fanfictions. The students who

participated in the FCW course were all undergraduate students. In total, there were 5 of them, all female and from the course of English of a public Brazilian university. Their level of proficiency in English ranged from the intermediate to the advanced.

In addition, this research entailed four different tools for the teacher-researcher to collect and investigate the data. The first tool was the initial questionnaire, which was a set of questions to determine the FCW students' initial concepts about fanfictions. The second tool was the classroom transcriptions, spontaneous students' oral statements produced in class. The third tool was the teacher-researcher's log, which contained the teacher's main observations about his students' development. The fourth tool was the final questionnaire, which was a set of questions to determine the FCW students' final concepts about fanfictions.

THE BROADENING OF CREATIVE WRITING STUDENTS' CONCEPTS ABOUT FANFICTIONS

The FCW students displayed a plethora of developmental signs (VYGOTSKY, 2007) about broadening their concepts of fanfictions. According to Vygotsky (2007, p. 136), people's various social interactions influence their cognitive growth, which were supported by their languages. By development (or growth), Vygotsky (2007, p. 259) ascertained it as cognitive development. He claimed that there were three basic tenets related to the cognitive development. These tenets were: 1) culture is significant in learning, 2) language is the root of culture, and 3) individuals learn and develop within their roles in the community. Interestingly to notice, many FCW did not consider culture as a part of their fanwriting.

Most of them indicated that they did not consider much the digital scripts while writing their fanfictions (see table 01). According to Hodges and Kress (1998, p. 07), "no single code could be successfully studied or fully understood in isolation". When these students did not ponder much their digital scripts uses, they indicated that their knowledge about the fanfictional genre was based merely on their classic conceptualization of fanfictions. However, for Hodges and Kress (1998, p. 11), the constant blending of (technological) affordances, constraints, and sociocultural norms have determined more and more how our current texts have been composed. In other words, people's culture have increasingly determined how they should write a text.

Table 01 - Students' excerpts taken from the initial questionnaire.

Q. 01 – Why or why not did you choose images for your fanfictions?	
Student A	This is the first time I think better about images and fanfictions, but I believe it's important to attract people's attention because there are so many fanfictions out there if you don't do that people don't read your story, but I have no idea how to use in the correct way ((3s)) maybe because I never learned how to use.
Student B	For me it's very difficult to write and think of images but I never thought of images with attention ((2s)) I don't feel confident to work with images I don't know I think this happens because I was never taught how to use images and the text so it's very very very difficult for me to do that maybe I will learn how to do it you know in a better form.
Student C	I think the images are important for us the readers and when we write they make the text more interesting I personally don't like to read fanfictions with no image, but I don't know how to use images very well and in fact I always feel in doubt if I use them right.
Student D	Can I confess something to you? I have no idea how to use I now my family is all of artists you know my father and brother are musicians but for me it's difficult I can write easily but how to use images and songs I know they exist in fandoms ((2s)) it's hard for me.
Student E	I normally use them because they are part of my story so it's crucial to have them there, however, I don't feel very confident in use them and I also don't think many people know how to do it but I forgot to use this time sorry.

Source: Own Ownership.

Apart from that, no FCW student mentioned their audience (see table 02). When the students did not mention their audience in their fanwriting process, they might have meant that they were writing for themselves (THOMAS, 2006, p. 37). According to Bazerman (2012, p. 312), if the writer did not acknowledge his or her audience, he or she may be ostracized by them. This happened because, for Bazerman (2012 313), every audience shared similar criteria for acceptance. In other words, the FCW students reinforced that their fanwriting did not include their respective fandoms and popular cultures.

Table 02 - Students' excerpts taken from the initial questionnaire.

Q. 02 – Have you read your fandom guidelines? Why? Why not?	
Student A	To be honest, I never read.
Student B	Nope I know I should but what I like to do is writing.
Student C	I didn't because I don't know where they are.
Student D	No, I haven't, but I know I should because I like reading.
Student E	Sometimes but not all the time for this one I did not.

Source: Own Ownership.

In case the ficwriter wanted to attract more readers, compose more elaborated texts as well as increase his or her chances of getting published, the identification of the ficwriter's audience was crucial (THOMAS, 2006, p. 48). Most of the FCW students attested that they used images to attract more people in their final questionnaire (see table 03). In turn, the FCW students learned to syncretize the proposed information, which was a characteristic of the meaning making process (VYGOTSKY, 2007). Here, publishing must be understood as suggested by Jenkins (2007, p. 28), i.e., posting, because no ficwriter could profit from their fanwriting. However, these students did not mention their audience in their fanfictional writing process, which might have reduced or even tainted the attractiveness of their imagery.

Based on the FCW students' initial questionnaire, their comprehension of the genre fanfictions limited its perceptive potentiality (VYGOTSKY, 2007). They seemed to have comprehended fanfictions as purely texts written by fans (see table 01). Hence, these students did not consider other cyberliterary aspects such as crypto arts and hypertexts. This seemed to be what they viewed as the reductive traditional concept of language, i.e., "the limitation to verbal language was a major inconvenience" (HODGES and KRESS, 1998, p. 08). Meaning resided so strongly and pervasively in other systems of meaning, in a multiplicity of visual, aural, behavioral, and other kinds of codes, that a concentration on words alone was not enough. If students could understand culture and language in this broader sense, this might also show their cognitive development. Based on Vygotsky (2007), the FCW students' unawareness of the influences of culture and language upon their fanwriting might result in a series of conflicting situations.

In fact, the FCW students' first conflict was content/fandom related. These students attested that there were various constrictive sociocultural factors which may have directly influenced the way they would write and publish. According to Bazerman (2012, p. 311), each text composition was based on a set of social activities. In the beginning of the FCW course, all its students believed they could write whatever they wanted and then publish without any kind of restriction. On one hand, by the end of the FCW course, they perceived (VYGOTSKY, 2007) that they could not only write whatever they wanted. As a result, they could also not publish whatever they wanted. On the other hand, these students tried to apply more cyberliterary scripts to their fanwriting (see table 03):

Table 03 - Students' excerpts taken from the final questionnaire.

	Q. 01 – Why did you choose these images for your fanfiction this time?
Student A	This time I also used to illustrate but with a different idea in mind because now I know that images can also tell a story and they can be texts, so I tried to also narrate my stories through my images to advance what I wanted to say.
Student B	I always thought they were important but now it's different because I understood that we can use images to tell the stories they are not just illustrations but part of my story as you taught in class this helped me choose better what to include in my fanfiction.
Student C	The images I used was well-thought you know? I know that I can use them in a better way like the photo from far away and then a closer one my reader may understand that he is entering my protagonist's inner world.
Student D	To be honest I don't like to use images, but I used this one because you asked me to and then I didn't know what to do so I chose one image that represented my feelings.
Student E	I really liked to look for these images because I always thought they could tell a story but I did not have a place before where I could express myself properly for example the robot image I believe my reader will not know that this is a robot at first and then find out and my protagonist is not the man is actually the woman but I used the full image of the man to deconstruct my reader's initial ideas about my story.

Source: Own Ownership.

Although student D felt hindered ("a little trapped") by her usual fandom, she could notice that it had constraints. Therefore, at least, she may be more aware of her fandom choices by now (VYGOTSKY, 2007). Largely, by the end of the FCW course, all its students seemed to have broadened their concepts about fanfictions. They may have achieved that, not only because they started reading their fandom guidelines, but because they were also more aware of other genre elements such as digital scripts, paratextual scripts, their audience, the genre set and the genre system (BAZERMAN, p. 2012). In addition, I could identify the students' possible broadening concepts about fanfictions in the second question of their final questionnaire (see table 04):

Table 04 - Students' excerpts taken from the final questionnaire.

	Q. 02 – Have you read your fandom guidelines this time? Why? Why not?
Student A	Yes, I have because I learned in the course that they are important because they also influence our texts and it's true now I understand why some of my last fanfictions were not published there.
Student B	Yes, I have they were very important for my fanwriting and I could also understand that my fanfiction belongs to a group of texts and it's not isolated and we definitely ((emphasizing)) must read the fandom guidelines or we don't publish.

Student C	For sure because we have to include the reader and one of my readers is on the fandom actually most of them work for the fandom too, so they are my readers and I need to know what they are expecting from me.
Student D	Yes, I have and more I understood that when we write there are more people involved like you said and the act of publishing requires a step by step you know first I write or actually I need to check what I can write and then I write and then I submit and wait for an answer so I understand better this process now.
Student E	I'm going to be honest I already know about these things but sometimes I get tired or lazy I mean to read and check everything but what you said it's true it's really true we have to include the reader we are writing and where we are writing, and we cannot write anything there is a big system behind all this that we should take into consideration if we want to publish.

Source: Own Ownership.

Based on the FCW students' second question of the final questionnaire, they may have also displayed broadening of their concepts about fanfictions. For instance, student A claimed that she could comprehend better why some of her fanfictions did not get published ("now I understand why some of my last fanfictions were not published there"). In turn, student C also attested that she must consider her audience while writing ("we have to include the reader and one of my readers is on the fandom actually most of them work for the fandom, so they are my readers too and I need to know what they are expecting from me"). In both cases, these students perceived (VYGOTSKY, 2004) that their audience played a particularly important role in their fanwriting process.

The developed conceptual thinking may indicate people's sociocultural development (VYGOTSKY, 2007). According to Bazerman (2012), the way people comprehended the language in use may help them attempt to comprehend their environments more profoundly. In the FCW students' spontaneous speech, i.e., the speech produced through sudden impulses or free inclinations (VYGOTSKY, 2007, p. 26), they claimed briefly that the genre fanfictions were just texts written by fans. As fans, they believed they had no constraints in appropriating the "original content", which was not true. This was verified on the FCW students' last classroom transcript:

Last classroom transcript

721: (T) what else do you perceive different now?
722: (SA) although I write fanfictions, they are not mine (2s) I cannot do whatever I want (2s) as you said there are constraints.
723: (SB, SC, SD, and SE) (they all nod agreeing with student A).
724: (T) so do you see fanfictions differently?
725: (SD) I understand what you say about the new concepts of fanfictions, but I still think what i write is fanfictions.

726: (SE) I liked what you taught but I think I have the same idea about fanfiction. I tried to publish our fanfiction in my fandom and didn't get it (2s) they did not allow it.
727: (SD) I also had problems with my fandom to publish and I now feel a little trapped.

The resolution of crises may indicate people's higher mental functions development, i.e., cognitive skills which are produced via instrumental actions such as language, perception, and writing (VYGOTSKY, 2007). In fact, most of the FCW students seemed to have struggled to broaden their concepts about fanfictions. For example, students D and E had many observations about the teacher's proposed concepts about fanfictions. By the end of the FCW course, they still claimed that these "new" concepts did not live up to their expectations ("I understand what you say about the new concepts of fanfictions, but I still think what I write is fanfictions and I liked what you taught but I think I have the same idea about fanfiction"). For Bazerman (2012, p. 317), even statements that may be scientifically accepted by one community may not be by another. This generated a conflict, which made them reflect upon their own concepts about fanfictions.

The FCW students brought up that these "new" concepts about fanfictions did not live up to their expectations, because their comprehension of the authority of fanfictions might only have been laid out by the imposition of the fandoms (creators, moderators, and beta readers). They were in crisis, which it was a characteristic of the meaning making process (Vygotsky 2007). According to Bazerman (2012 310), the social facts related to a certain language was directly connected with the authorities who held power over it. Therefore, the FCW students did not notice initially that they had to fanwrite based on the norms of the fandoms.

For instance, by the end of the FCW course, student E reported that she attempted to publish her fanfictions on her usual fandom. However, they refused it ("I tried to publish our fanfiction in my fandom and didn't get it (2s) they did not allow it"). Based on her statement, this may have happened because they (creators, moderators, and beta readers) did not normally publish fanfictions with images and hypertexts. Conforming to Hodges and Kress (1998), the textual multimodality strayed away from the linearity (monomodal), verbal mode, which resulted in greater freedom for the recipients. Once more, she was in crisis, which was a characteristic of the meaning making process (VYGOTSKY, 2007). Nevertheless, writing creatively was not synonym of writing freely. Based on Jenkins (2007), if a ficwriter wanted to publish his or her fanfictions, he or she must comply with their fandom norms and regulations.

Various sociocultural facts relied on the "force of the utterances which they carried" (BAZERMAN, 2012, p. 311). To exemplify this observation, Bazerman (2012) commented that if the students understood that they had a deadline to hand in their paper, they would likely meet that deadline. In relation to the FCW students' deadlines, they did not know that writing creatively also involved them. When required by their teacher in the classroom, most of the students' answers were based on their concepts of free writing ("but do we have to hand you a final version? Or writing shouldn't be so strict").

In the case of the FCW students, the fandom seemed to display more authority than their teacher. For example, in the last classroom transcript, all the FCW students claimed they had to follow the rules of their fandoms. They learned to complexify the proposed information, which it was a characteristic of the meaning making process (VYGOTSKY, 2007). Based on the students' publishing fandoms, they mainly indicated the rules to be followed, so the website creators would not shoulder responsibility for the ficwriters' contents. However, in the initial questionnaire, all its students claimed that they had not read their fandom publishing guidelines (see table 02).

Consequently, these observations created a set of conflictive feelings in the students' minds. One of them was that to publish, they had to follow the fandom's publishing requirements. For the first time, they claimed they looked at their usual fandoms' policies. For instance, student A spontaneously stated that she was so disgusted that she posted her fandom policies on the Facebook. She did that so all her ficreaders could be aware of these policies. The fandom's publishing requirements which student A posted were indicated below:

Fig. 01. Fandom's publishing requirements, 2016.

Source: Nyah! Fanfiction.

According to Jenkins (2007, p. 36), the fanwriting process was related to the popular culture. This meant that the ficreaders could easily identify the "original content" of which they were fans. In the beginning of the FCW course, all the students seemed to have shared Jenkins (2007)'s classic concepts about fan fictions (see table 01). However, they did not notice that their usual fandom did not allow them to express freely their creativity, nor used any type of intertextual material from other fandoms. To write fanfictions, the ficwriters must consider a set of texts (fandom guidelines, original content, ficreaders' comments etc.) In their fanwriting. By the end of the FCW course, all the students showed signs of conceptualizing (VYGOTSKY, 2007) the fanwriting genre set, which it was a characteristic of the meaning making process.

In addition, the consideration of the audience, fandoms and genre sets built up the genre system (BAZERMAN, 2012) of fanwriting. As stated by Bazerman (2012), intertextuality helped the writers compose the social facts (or popular culture) they desired to convey, conceal, or criticize. Still for the author, these writers could also question the publish authority to propose new perspectives and then reanalyze their own social facts. However, this process was not so simple to be accomplished, especially if the writers were inserted in an environment where it hindered or even censored their potentiality. This was the case of student D's fandom ("I also had problems with my fandom to publish and I now feel a little trapped"). Therefore, student D conceptualized (VYGOTSKY, 2007) her fandom. The student D's usual fandom etiquette and publishing requirements were indicated below:

Fig. 02. Fandom's publishing requirements, 2016.

Source: Fanfiction.net

Fig. 03. Fandom's publishing requirements, 2016.

Entries not allowed:
1. Non-stories: lists, bloopers, polls, previews, challenges, author notes, and etc.
2. One or two liners.
3. MST: comments inserted in between the flow of a copied story.
4. Stories with non-historical and non-fictional characters: actors, musicians, and etc.
5. Any form of interactive entry: choose your adventure, second person/you based, Q&As, and etc.
6. Chat/script format and keyboard dialogue based entries.

Actions not allowed:
1. Multiple entries of the same material. There can only be one copy of any unique story on the entire site. No exceptions.
2. Rewriting names of characters/locations of one story in order to upload to multiple categories.
3. Copying from a previously published work (including musical lyrics) not in the public domain.

General rules:
1. Entry title and summary must be rated K for all audience. No exceptions.
2. Entry must be given the proper rating. No exceptions.
3. Entry must be placed in proper category. No exceptions.
4. Chapters of the same story are not allowed to be submitted as separate entries. All chapters/segments must be grouped together using the 'edit/upload chapter' feature in the left menu.

Source: Fanfiction.net

Furthermore, by the end of the FCW course, most of the students seemed to have comprehended that the genre conceptualization was composed by sets of genres and that these sets were inserted in specific genre systems. For example, student C conceptualized (VYGOTSKY, 2007) that her audience were also the fandom moderators ("actually most of them work for the fandom so they are my readers too") (see table 04). According to Jenkins (2007), the fandom moderators were those who had usually the power to decide what could be published or not on a certain fandom. In the case of student B, she realized that she had to consider the fandom guidelines ("we definitely [emphasizing] must read the fandom guidelines, or we don't publish"). Similarly, student E also conceptualized that her fanwriting was immersed in a genre system, so it was important to be aware of it to increase one's chances of getting published.

FINAL CONSIDERATIONS

This qualitative research demonstrated that the FCW in English as an additional language (FCW, henceforth) course had an important role to its students' broadening of the concepts of fanfictions (BAZERMAN, 2012; JENKINS, 2007; VYGOTSKY, 2007). The FCW students may have achieved that due to their various displays of syncretism, complexification, and conceptualization of their own fanwriting process (VYGOTSKY, 2007), i.e., their meaning making process. These various displays of broadening of the concepts of fanfictions were not

only identified on their FCW course last classroom transcripts but were also present in their final questionnaire answers.

After many moments of crises (VYGOTSKY, 2007), the FCW students indicated they would consider more often the fanwriting process as a part of a broader system of genres (BAZERMAN, 2012). Interestingly to notice, these students seemed to have started syncretizing more profoundly the social facts (BAZERMAN, 2012) connected with their fanfictional creative writing process to write creatively. Furthermore, the FCW students appeared to be able to complexify the proposed information and reflect upon it in relation to the speech acts, the genre sets as well as the genre systems (BAZERMAN, 2012) of their respective fandoms.

As a result, the FCW students could perceive (VYGOTSKY, 2007) the relevance of the language role in their various fanwriting processes. In other words, not only did they understand the fanfictional genre as a communicative tool of developing their creativity, but they also exhibited signs of conceptualizing the English language as a sociocultural phenomenon. In turn, the FCW students' meaning making of fanfictions happened through various social interactions.

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