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Faculdade de Filosofia, Letras e Ciências Humanas
Departamento de Letras Modernas
Estudos Linguísticos e Literários em Inglês

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**The development of undergraduate students’
fanfictional creative writing in English**

Versão Corrigida

São Paulo
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The development of undergraduate students' fanfictional creative writing in
English

O desenvolvimento da Escrita Criativa Fanfictional em inglês dos alunos da
graduação

Carlos Eduardo de Araujo Placido

Versão Corrigida

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RESUMO

A Escrita Criativa em Inglês (ECI) não tem sido extensivamente pesquisada no Brasil. Há poucos cursos sobre ECI em universidades brasileiras de Letras, e ainda menos publicações disponíveis nesta área (Myers, 2006; Morley, 2007; Blythe e Sweet, 2008; Healey, 2009; Oberholzer, 2014). De acordo com a Lei de Diretrizes e Bases Educacionais do Brasil (LDB), a criatividade deve ser compreendida como uma das habilidades fundamentais para se desenvolver a educação brasileira, do ensino fundamental ao superior. Referente ao ensino superior, a LDB estabeleceu a importância de estimular a criação cultural, a ampliação do pensamento criativo, o aprimoramento das habilidades criativas e as capacidades cognitivas. No entanto, pouquíssimas instituições brasileiras forneceram aos seus alunos de graduação disciplinas de ECI e/ou cursos extracurriculares com foco no desenvolvimento da escrita criativa de seus alunos. A Universidade de São Paulo (USP) é uma dessas poucas instituições. Por essas razões, um curso de Escrita Criativa Fanfictional em Inglês (ECFI) foi desenvolvido e ministrado na USP no final de 2016. Este curso teve 5 participantes, todos estudantes de graduação em Letras da USP. Os objetivos do curso de ECFI e, também, desta pesquisa foram identificar os conceitos desses alunos sobre criatividade, *fanfictions* e cursos de escrita criativa. Juntamente com essas identificações, os outros objetivos foram a investigação da ampliação desses conceitos pelos alunos de ECFI e o desenvolvimento de suas escritas criativas fanfictionais. A metodologia desta pesquisa envolveu a organização e o ensino da Escrita Criativa Fanfictional em inglês em um curso extracurricular na USP. Para alcançar os objetivos desta pesquisa, a organização deste curso foi baseada na teoria sociocultural vygotskiana (Vygotsky, 2004; 2007). Os dados coletados indicaram que os estudantes da ECFI desenvolveram a criatividade, a autoexpressão, a imaginação (Vygotsky, 2004; 2007), o pensamento conceitual (Lantolf, 2015), a autorregulação e a agência (Wertsch, 1998).

Palavras-chave: Escrita Criativa; Teoria sociocultural; Fanfiction

Abstract

Creative Writing in English (CWE) has not been extensively researched in Brazil. There are few courses about CWE in Brazilian Languages and Literature universities, and even fewer available publications in this area as well (Myers, 2006; Morley, 2007; Blythe and Sweet, 2008; Healey, 2009; Oberholzer, 2014). According to Brazilian Educational Bases and Guideline Law, creativity should be comprehended as one of the main foundations of the Brazilian education, from the primary schooling to the tertiary level. For higher education, this law established the importance of stimulating cultural creation, creative thinking broadening, creative skills honing and cognitive capacities. Nevertheless, very few Brazilian institutions have provided their Languages and Literature undergraduate students with CWE disciplines and/or extracurricular courses focusing on the development of their students' creative writing. The University of São Paulo (USP) is one of these few institutions. For these reasons, a Fanfictional Creative Writing in English (FCW) course was designed and taught at USP by the end of 2016. This course had 5 participants who were all Languages and Literature undergraduate students from USP. The aims of the FCW course and this research were to identify the students' concepts about creativity, fanfictions and creative writing courses. Along with these identifications, the other aims have been the investigation of the students broadening of these concepts and the development of their fanfictional creative writing. The methodology of this research involved the organization and teaching of the extracurricular Fanfictional Creative Writing in English course. In order to achieve the aims of this research, the extracurricular course was based on the Vygotskian sociocultural theory (Vygotsky, 2004; 2007). The data collected indicated that the Fanfictional Creative Writing in English students developed their creativity, self-expression, imagination (Vygotsky, 2004; 2007), conceptual thinking (Lantolf, 2015), self-regulation as well as agency (Wertsch, 1998).

Keywords: Creative Writing; Sociocultural theory; Fanfiction

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Abbreviations

CWE – Creative Writing in English

ECI - Escrita Criativa em Inglês

ECFI - Escrita Criativa Fanfictional em Inglês

ESL – English as a second language

Fanwriting – Fanfictional creative writing

FCW – Fanfictional Creative Writing in English

LDB - Lei de Diretrizes e Bases Educacionais do Brasil

ISL – Inglês como segunda língua

USP – Universidade de São Paulo

Transcription signs

. = long pause

S = second

(()) = gesture

T = Teacher

S = Student

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1. Introduction

Creative Writing in English (CWE) has not been extensively researched in Brazil. There are few courses on CWE in Brazilian Languages and Literature universities, and even fewer available publications on this area as well (Myers, 2006; Morley, 2007; Blythe and Sweet, 2008; Healey, 2009; Oberholzer, 2014). The Brazilian Educational Bases and Guideline Law indicate that creativity should be comprehended as one of the main foundations of the Brazilian education, from the primary schooling to the tertiary level. However, there are still few courses in Brazil which promote creative writing classes.

To communicate effectively in today's world is one of the most important skills required by schools, workplaces and even the internet (World Economic Forum, 2015). Therefore, to teach students how to communicate successfully, teachers should be able to carefully identify and select activities which can improve their students' creativity, self-expression, imagination (Vygotsky, 2004; 2007), conceptual thinking (Lantolf, 2015), self-regulation as well as agency (Wertsch, 1998). One possible way of achieving that is by creative writing, which is the focus of this thesis.

According to Lev Semyonovich Vygotsky (2007, p. 55), every cognitive activity materializes in a type of matrix. This matrix is socially and historically constructed and, consequently, it shapes sociohistorical development artifacts. In other words, still for Vygotsky (2007, p. 56), the cognitive qualities and how people think are not defined by innate factors, but they are direct artifacts of our social institutions. These social institutions are based on recurrent activities which form people's culture. Vygotsky (2007, p. 57) still attested that although culture may change throughout history, many of its fundamental characteristics pass from one generation to another.

Creative writing has been one of these cognitive activities. Conforming to David Gershon Myers (2006, p. 141), the demand for creative writing courses has increased exponentially since 1990 in the universities worldwide. He believed that this has happened due to the constant valorization of writing in our society. For Myers (2006, p. 143), writing is not simply a commodity anymore, but it has

become a social necessity. By social necessity, he meant that people have felt more and more the necessity of expressing themselves.

The valorization of writing has also been intensified by the advent of the internet. The use of various social media platforms such as Facebook or Twitter has become a quite common activity in today's world. Millions and millions of people use these platforms to communicate with others with different goals in mind. Most of their communication is materialized in writing. These constant and increasing communications have composed what André Lemos (2004, p. 12) defined as cyberculture.

For Lemos (2004, p. 12), cyberculture may present various complex and mutable definitions. However, he still advocates that it may be composed by some recurrent features. In turn, these laws usually encompass a set of cognitive qualities such as transmitting, connecting and reconfiguring. In addition, these qualities also entail a set of communicative practices. For instance, the transmission of information on the internet may happen through a communicative practice denominated "*do it yourself*".

The communicative practice "*do it yourself*" refers to the activity which is done by a person who has not had professional training. According to Lemos (2004, p. 13), this activity also entails authentic contents or remixed ones. The "*do it yourself*" person can simply retransmit these authentic contents or he can generate "new" ones to post on different websites. In turn, these "new" contents can be shared and then retransmitted to other websites as well as become viral. Furthermore, these "new" contents can even aggregate other "new" contents such as comments and contributions. This is Lemos (2004)'s first law of cyberculture.

This unparalleled type of transmission of information has democratized the publisher's role (Jenkins, 2006). As a result, this has also permitted many people to publish for themselves and others. Lemos (2004)'s second law is related to connectiveness. According to him, people have connected themselves with others more than ever since the advent of the internet. He perceived that it is not just enough for people to create content, they also want to transmit it as well as be read. Lemos (2004)'s third law is then related to how cyberculture has reconfigured our various communicative practices. Consequently, these "new" reconfigurations have been translated into "new" ways of people interacting with

each other. One of this “new” ways is related to how people conceptualize, create, consume and divulge information.

The use of inverted commas around the word *new* is quite important here. The conceptualization, creation, consumption and divulgence of information are not new cognitive qualities. In fact, people had them even before the advent of the internet (Lévy, 2009). According to Vygotsky (2007, p. 143), these cognitive qualities are higher mental functions. Higher mental functions are human qualities acquired through social relationships. Simultaneously, these functions are mediated by social meanings and controlled voluntarily. In turn, they are all connected with a broader system of mental functions present in a person’s culture.

Nevertheless, these higher mental functions may have been reconfigured with the advent of the internet. According to Henry Jenkins (2006, p. 27), people already applied some of these cognitive qualities to write fanzines. For him, fanzines are basically texts written by fans as a form of homage to the original text. Hence, to complete that, writers need self-regulation and agency (Wertsch, 1998). Based on this research, I noticed that people seem to have written something like fanzines, but they have not denominated them as such. In fact, they have come up with a “new” name: *fanfictions*. Interestingly also to notice, people have written more than ever (Jenkins, 2006, p. 64), and not only in their first language, but also in their second and third languages. For Jenkins (2006, p. 64), the most second language used to write fanfictions is English.

In the same vein, Myers (2006) observed that the demand for creative writing courses in the American universities has increased unprecedentedly. He believed that due to people’s constant desires for writing, especially for the internet, have made them search for more professional guidance. According to Myers (2006), people have searched for more professional guidance, because there is more competition on the internet. Compared to Lemos (2004)’s cybercultural observations and laws, Myers (2006) also attested that people do not only want to write for the internet, they want to divulge their writing more extensively and be read more frequently.

For these reasons, we can notice there is an increasing necessity of teaching people how to write creatively not only to become internet literates (Prensky, 2001), but also to help them become fuller global citizens (Banks, 2012)

in today's world. Therefore, these reasons justified the development of this research. According to Alan Maley (2012, p. 17), the proper teaching of creative writing can result in various benefits to improve people's cognitive qualities. For instance, they can enhance their imagination, creativity and motivation, which are quite valued qualities in today's schools and workplace. In addition, people may ameliorate their self-expression, interpersonal relationships and even hone their agency (Wertsch, 1998). People can also practice their English language and develop their writing skills more intensively.

Therefore, the aims of this thesis were to 1) identify and analyze the most current concepts about creativity present in Fanfictional Creative Writing in English (FCW, henceforth) students, 2) identify and analyze the most current concepts about fanfictions present in FCW students, 3) investigate the main issues related to fanfictional creative writing and its possible contributions as a tool for teaching and learning English as a second language, 4) design, organize and teach a FCW in English course, 5) explore the various possibilities of development promotion in a FCW course and 6) identify as well as analyze how the FCW students may have (or may not) developed (Vygotsky, 2004. 2007) their fanfictional creative writing in an FCW course. Based on these aims, I intend to answer the following 4 research questions: 1) How do Languages and Literature students conceptualize creativity? 2) How do Languages and Literature students conceptualize fanfictions? 3) Where did the teacher promote zone of proximal development (ZPD)? and 4) How do students develop their fanfictional writing in a creative writing course?

To achieve my goals, I opted for dividing my thesis into two parts: the theoretical and the practical. In the theoretical part, I focused on investigating: a) the most current concepts about creativity, b) the most current concepts about fanfictions, c) the creative writing as an activity in today's world and d) the Vygotskian sociocultural theory as well as the main Neo-Vygotskians whose research are about creativity and second language development. In the practical part, I focused on: a) analyzing if the FCW students broadened their concepts about creativity and fanfictions, b) identifying in which parts of the FCW course I could promote development and c) investigating when and how the FCW students could develop their fanfictional creative writing.

In relation to the theoretical part, I could identify that there was more than

one approach to creativity. In fact, there were many. For this reason, I decided for the most recurrent ones: He-paradigm, I-paradigm and We-paradigm (Glăveanu, 2011). The same situation happened to the concepts about fanfiction. Therefore, the decision was the same: fanzine and fanfiction (Jenkins, 2007). These decisions helped me design and apply the Fanfictional Creative Writing in English (FCW) course. For the better understanding of creative writing courses, I opted for authors who researched mainly the advent, formation and expansion of creative writing in English in the world (Myers, 2006; Morley, 2007; Blythe and Sweet, 2008; Healey, 2009; Oberholzer, 2014).

In relation to the practical part, the pedagogical foundation of the FCW course was one of the most important moments of my research. Therefore, I decided to design and organize the FCW course based on the Vygotskian sociocultural theory (Vygotsky, 2004; 2007), along with some of its most recognized proponents (Wertsch, 1998; John-Steiner, 2015; Lantolf, 2015), mainly related to creativity and second language acquisition theories.

The Vygotskian sociocultural theory helped me not only to understand better concepts about creativity, learning and development, but also how to identify, analyze and apply them to the classroom. In addition, the Wertsch (1998)' proposed concepts about self-regulation and agency, along with John-Steiner (2015)'s creative (joint) collaboration as well as Lantolf (2015)'s conceptual thinking gave the support I needed to investigate more profoundly the FCW students' development.

Furthermore, I would like to highlight here that this thesis may contribute to a plethora of areas of knowledge. For example, applied linguistics, literary studies and creative writing. In relation to applied linguistics, this thesis may help teachers and students develop their creativity, concepts about genre and linguistic skills. In relation to the literary studies, it may deepen researchers' knowledge about fanfictions, ficwriters, ficreaders and fandoms. In relation to the creative writing, it may also help teachers and students to deal with the writing process through a Vygotskian perspective, promoting self-expression (Vygotsky, 2004; 2018), self-regulation, agency (Wertsch, 1998) and conceptual thinking (Lantolf, 2015), which are still very infrequent in today's creative writing courses.

2. Literature review

2.1. Approaches to the concept of creativity

The studies about creativity have increased since 1996 in Brazil. This is partly due to its teaching and learning reinforcement by the Brazilian government through the Brazilian Law of Directives and Bases of National Education. Based on this law, creativity is apprehended as a fundamental cognitive skill for today's world and it requires systematic learning and constant practice.

The proper development of creativity should happen in all levels of learning (primary, secondary and tertiary). In relation to the tertiary education, many studies (Simister, 2004; Tan, 2004; Pope, 2005; Mukundan, 2006; Carlson, 2011; Kearney, 2016) have demonstrated the importance of improving undergraduate students' creative skills by providing the adequate teaching of creative writing. But how can Brazilian teachers teach creative writing adequately, if there is little research about it in Brazil?

For this reason, the motivation of this research was the conspicuous lack of studies related to teaching and learning of creative writing, especially at Brazilian Languages and Literature Universities. In addition, the conduction of this research has also opportunized the exploration of data collection methods that may be used by researchers of creativity, fanfictions and creative writing in future investigations.

This research took place in the second semester of 2016, at the Faculty of Philosophy, Languages and Literature, and Human Sciences (FPLLHS), through the Department of Modern Languages (DML), in the University of São Paulo (USP), Brazil. The extracurricular course used for the data collection was the Fanfictional Creative Writing in English (*Escrita Criativa Fanficcional em inglês*, in Portuguese).

This extracurricular course had 12 enrolments, with undergraduate students from different language majors in FPLLHS. Nevertheless, especially for this study, the researcher only considered 5 out of the total of the enrolled undergraduate students. This occurred, because 5 of them abandoned the

course at the beginning of it and the other 2 did not complete all the required tasks.

The primary beneficiaries of this research may probably be the Languages and Literature undergraduate students, their professors, Creative Writing teachers, public and private school managers, and even pre-service as well as in-service teachers. They may all directly benefit from this research, because its findings may be applied to improve their creativity, knowledge about fanfictions, creative writing courses as well as develop their teaching and learning skills.

2.1.1 Creativity: Concepts and typology

Creativity seems to be a cognitive skill which is unanimously apprehended as positive and liberating. Maley & Peachy (2010, p. 06) attested in their research that “(...) *creativity is widely believed to be a ‘good thing’, enriching the quality of life and learning*”. The focus of their research was on the development of tertiary students’ creative writing at English Universities. One of their main findings indicated that through the teaching of creative writing, students can better understand textual genres, express themselves and organize their own texts more properly.

This may occur, because “(...) *creativity is widely believed to be about letting the imagination loose in an orgy of totally free self-expression*” (Maley & Peachy, 2010, p. 07). Their findings unearthed that students may feel freer to speak their minds and, consequently, be more motivated to write about them. This motivation may opportunize constant reflections upon the textual genres they opt for expressing themselves and how their self-expression can be better conveyed.

Although Maley & Peachy (2010, p. 13-14) highlighted initially the positiveness and freedom revolving the concept of creativity, they also added that it may not be as positive and free as many English as a second language (ESL) teachers may believe. Creative writing classes exemplify these researchers’ various concerns.

In these classes, students may indeed feel secure to self-express, but their self-expression may become offensive depending on about what they write or even how they convey it. For example, if a person writes a joke about obesity, an obese person may find it inadequate and then abandon the course altogether.

Both Maley & Peachy (2010) then concluded that unprepared creative writing classes may hinder students' creative writing development. In the same vein, John-Steiner (2015, p. 63)'s research also indicated this type of setback. Basing directly on Vygotsky (1987; 1989), she stated that "(...) *creativity depends on development, and development depends on creativity*". If students do not have an adequate environment to develop their creative skills, the development of their higher mental functions (Vygotsky, 1987; 1989) may be limited and improper to deal with today's world. The adequate environment is also highlighted by Connery and Marjanovic-Shane (2015) in their respective research on creativity and self-expression.

In addition, they also stressed that the development of students' creativity (Vygotsky, 2007) while learning a second language through arts may boost their artistic flair. In other words, students may discover an artistic aptitude and feel more motivated to learn the target language. However, their findings displayed other learning setbacks. Connery and Marjanovic-Shane (2015) noticed that some of their students felt extremely insecure to performance a specific piece of art and, then, interrupted their class participation. According to them, this occurred, because some of their students apprehended creativity as a solitary and introspect process.

As we can see, creativity does not present a unique and fixed definition. All in all, I agree with John-Steiner (2015)'s statement, based on Vygotsky (1987; 1989), development depends on creativity and vice-versa. They have a dialectical relationship, and as any dialectical relationship is mutable and complex. Her theoretical framework is founded on the Vygotskian sociocultural theory. This sociocultural theory does not only deal with the understanding of the recurrent definitions of a certain concept, but it also attempts to understand its ontogenesis. Due to these factors, I will now focus on Vlad Glăveanu (2011)'s 3 concepts about creativity as he delineated the 3 main relevant approaches to it throughout history.

Furthermore, it is also relevant to mention that I used his concepts as part of my theoretical framework to organize and teach the course of Fanfictional Creative Writing in English. The summary of Glăveanu (2011)'s 3 concepts about creativity is illustrated as follows:

Fig. 01 - Glăveanu (2011)'s concepts about creativity

The He-paradigm

According to Glăveanu (2011), the best representation of the He-paradigm approach is the idea of the lone genius. This is one of the oldest concepts related to creativity, dating back to the Ancient Greece. For Sternberg (2003) and Pope (2005), the primary connection we should establish to better understand the idea of the lone genius is between the concept of the genius and his divine inspiration. This divine inspiration is described by Carter (2004) as the Muses.

The Muses are supernatural entities with inspirational powers to guide those literary, scientific and artistic 'chosen' ones who reproduce, duplicate, recreate the divine (usually artistic) work on Earth. They are also seen as a type of unlimited source of knowledge and beauty which are crafted materialized by the hands and voices of the 'selected' ones in several types of arts (lyrics, poetry, epic sagas, mythologies, etc.) and even weaponry.

The Muses channels God and Goddesses' creative powers which influence directly the demiurge (Platonic artisan figure who fashions and maintains the physical world, i.e., he is responsible for reproducing on Earth through The Muses' inspirational commands God and Goddesses' wishes and

wrath). For me, one of the best paintings which may clearly describe the demiurge's relationship with God is *The Creation of Adam* by Michelangelo (1512):

Fig. 02 - *Creation of Adam* by Michelangelo (1512). Available on https://en.wikipedia.org/wiki/The_Creation_of_Adam. Accessed on 02/23/17.

This painting illustrates the demiurge's position before creation. On the right, we can see God superimposed and floating majestically in the air. He represents the otherworldliness and everything that is powerful in the world. He is elderly, but quite muscled which indicates knowledge and strength. He is surrounded by other supernatural entities which may be angels due to the time it was painted.

On the left, there is Adam who represents the Humankind along with his imperfections and limitations. Adam is in the position of subaltern and inferior being. His finger points to God to receive everything that is possible for the Humankind to develop themselves on Earth.

Therefore, the He-paradigm approach to the concept of creativity embodies the idea of the genius who is inspired by The Muses and then reproduces, duplicates, recreates the divine work among ordinary men. Glăveanu (2011) opts for the pronoun *He*, because the creator was usually portrayed by the image of the male (*androcentrism*).

In addition, Pope (2005) summated that the idea of the lone genius also implicates the characteristic of *exclusiveness*, due to the fact that just few members of the Greek community were chosen to reproduce the divine work on Earth. Therefore, those who were chosen would be denominated as the special people in the Greek community.

In the same vein, Dawson (2004) also dealt directly with the idea of exclusiveness. In fact, for Dawson (2004), only the free Greek male could reproduce God and Goddesses' work. However, he also mentioned the factor of *disconnection*. The He-paradigm 'creator' creates nothing (ex-nihilo) insofar as he is the vessel which receives the divine inspiration and simply reproduces it on the mundane world.

As a consequence, there is nothing new, imaginative and/or revolutionary in his work, because his work does not belong to him, it belongs to the supernatural entities. Having said that, I can indicate the summary of the main He-paradigm characteristics as follows:

Fig. 03 - Vlad Glăveanu (2011)'s He-paradigm conceptualization

Although this summary may help us illustrate what are the main characteristics of the He-paradigm approach to creativity, this summary has not remained unaltered. Negus and Pickering (2004) enhanced the constant modifications of the He-paradigm approach characteristics throughout the centuries.

They promulgated that one of the main turning points of this approach occurred in the Renaissance era. During this period, the once unanimous influence of God upon the humankind diminished and it was slowly substituted by idea of genetic inheritance (Negus and Pickering, 2004, p. 12).

Based on them, Glăveanu (2011) concluded that the He-paradigm also embodies individuality, insight, outstanding ability and fertility of the genius. Glăveanu (2011) recognized these characteristics to directly criticize them. Vygotsky (2004) had already criticized the same characteristics in *The Psychology of Art*.

In it, he attested that for “(...) *everyday understanding, creativity is the realm of a few selected individuals, geniuses, talented people, who produce great works of art, are responsible for major scientific discoveries or invent some technological advances*” (Vygotsky, 2004, p.10).

Furthermore, Negus & Pickering (2004) added that the He-paradigm approach to creativity reinforces aware or unaware elitism and essentialism. As direct consequences, they attested that the ‘black aura’ surrounding these characteristics such as the anthropocentrism, incomprehension, limitation, reproduction and anti-socialization bolster exclusion at various levels.

The He-paradigm ‘genius’ is virtually an autistic creator who creates nothing and is detached from his own community. He lives in an otherworldly sphere, located in a parallel universe.

Nevertheless, according to Glăveanu (2011), the He-paradigm approach to creativity starts gradually to fade from the 14th to the 17th century (also known as The Renaissance era). Based on Glăveanu (2011)’s perspective upon it, people commence to believe in their own capacities and in their own chances of improving these capacities.

However, for Schaffer (1994, p. 27), these ideas gain real strength only in the early of the 19th century (the beginning of the Positivist era), due to, among several ‘new’ factors, people’s growing ‘fetishism’ for the discovery of the novelty. Glăveanu (2011) called this innovative approach to creativity: the I-paradigm.

The I-paradigm

The I-paradigm has gained strength through several psychological studies (Weiner, 2000; Bilton, 2007; Carson, 2011) since mid-1950s. According to the British psychologist, Chris Bilton (2007), the main characteristics of the He-paradigm (androcentrism, exclusiveness and disconnectedness) were easily discharged by the I-paradigm researchers, because they proposed a more inclusive approach to better understanding the concept of creativity.

One of the main proposals of the I-paradigm researchers is to comprehend creativity as a characteristic present in every person. Everybody is born creative; thus, their creative skills can be improved. Bilton (2007) denominated this idea the democratization of creativity.

In contrast to the idea of the He-paradigm's exclusiveness, he (2007, p. 27) advocated in favor of understanding creativity as a "(...) *deliberately managed process*" which is person as well as collective-oriented. Bilton (2007) summated that creativity may be collective process as long as the individual does not lose its individuality.

Therefore, every single person can be apprehended as a creative being insofar as the person's individuality is not drastically influenced by the social (Carson, 2011). Still according to Bilton (2007), psychological studies on creativity should focus on the individual and his process of developing it. Being creative is no longer a supernatural skill given to the freemen, but it belongs to the people, regardless their gender, race, sex orientation, etc.

However, some relevant questions remain unanswered: If everybody is creative, why do some people create more culturally valued (material and symbolic) artifacts than others? And why do some people become Shakespeare and Einstein and others do not? In fact, the answering of these questions is not a very easy process. On the other hand, it should not be taken at face value.

In an attempt to answer these questions, some of the I-paradigm researchers (Gardner, 1999; Csikszentmihalyi, 1999; Simonton, 2004; Gruber, 2008) proposed a differentiation between more skilled (Big C) and less skilled (little c) human beings (also named by creators). For them, Big C creators

produce undisputedly eminent, unique creative artifacts. Artifacts that last generations after generations.

These creators may be nationally and internationally recognized scientists, artists, entrepreneurs, doctors, and so on. They might even receive distinctive awards and several types of decorations to highlight their contribution to society. In contrast, the little C creators reach more ordinary accomplishments. Their creativity is usually related to everyday activities. In general, their creations do not require extensive expertise.

All these researchers pinpointed that everybody possesses the little c creativity. Therefore, everybody can improve their creative skills and become a Big C creator. Furthermore, they all recognized that although everybody possesses the little c creativity, little c creative people in fact become Big C creators. For instance, in education, gifted students are those who pass exams with flying colors. Their giftedness stands out in the classroom through determination and constant practice.

According to Simonton (2004), gifted students' oral and writing skills are outstanding in comparison with their peers. Their outstandingness also embodies critical thinking and problem-solving capacities. On the other hand, those students who exhibit an average score in general tests might be apprehended as little c creators.

They create artifacts without extensive knowledge about them, usually to solve an everyday problem. For Glăveanu (2011), it is easy for the I-paradigm researchers to differentiate Big C from little c students. However, he criticized them directly for not knowing how to help little c become Big C students. All in all, Glăveanu (2011) agreed that creativity can be honed and transformed.

In addition, he still pinpointed that the characteristic of giftedness present in the I-paradigm highlights the shift from the supernatural perspective upon creative beings to the individualistic perspective widely promulgated in the Positivist era.

Furthermore, he constantly reminded us that the I-paradigm is chiefly person-oriented instead of God-oriented as it is the He-paradigm. Along with that, Glăveanu (2011) inferred that, apparently, most of the I-paradigm researchers have recognized, investigated and advocated in favor of the innate characteristic

of this approach. Interestingly to notice, this characteristic has also been studied by the We-paradigm approach to creativity researchers.

Moreover, Glăveanu (2011) highlighted another characteristic of the I-paradigm approach to creativity. He stated that it is also cognition-oriented. In his own words, Glăveanu (2011, p. 05) ascertained that this approach “(...) *generated partial theoretical models which have extensively explored (and even exploited) the individual cognition and personality in a social vacuum and conceptualized creativity as a quality of the lone individual*”.

Therefore, for Glăveanu (2011), one of the main goals of the I-paradigm researchers has been to investigate people’s diverse cognitive capacities, without disregarding every person’s individuality. The individual overlaps the social. In the same vein, Carson (2011) believed that by identifying correctly the strongest cognitive skills of a person, he may have more chances of becoming a Big C creator. Because of that, she proposed 7 distinct types of essential creative skills. These essential skills are: connect, reason, envision, absorb, transform, evaluate, and stream.

According to her most recent studies, if a psychologist can identify properly which essential creative skill(s) a certain person needs improving, the development of his creativity may be more successful. Although she defended that a person may become a Big C creator, she has not proved this hypothesis so far. The attempts of measuring properly a person’s creative potentials is a recurrent procedure among the I-paradigm researchers. They have all promulgated that creativity is within the human psychology, i.e., it is cognition-oriented. For this reason (and others already mentioned), most of them have tried to elaborate an ultimate measuring technique to assess a person’s creativity and then promote their development.

By and large, these techniques are commonly known as psychometric tests. They are mainly applied by psychological and educational researchers as well as practitioners who need to measure students’ school tests, knowledge, memorization and related activities to transform their little c into, at least, a closer to Big C creativity. In conclusion, a Glăveanu (2011) illustrative summary of the I-paradigm approach to creativity can be visualized below:

Fig. 04 - Vlad Glăveanu (2011)'s I-paradigm conceptualization

The We-paradigm

A plethora of researchers (Csikszentmihalyi, 1999; Marková, 2003; Paulus & Nijstad, 2003; Westwood & Low, 2003; Jovchelovitch, 2007; Glăveanu, 2011; John-Steiner, 2015; Kearney, 2016) have questioned the main characteristics of the He-paradigm and the I-paradigm approaches to creativity. They have all criticized these two approaches for not considering socio-historical and cultural factors in the composition of the concept of creativity.

According to Glăveanu (2011), the social aspect was clearly neglected by the two previous approaches. For this reason, he urged future researchers to investigate more attentively societal relationships between the person (also named the self) and his environment (also named the social). Having done that, these budding researchers should then analyze how these 'ever-existed' relationships have influenced dialectically the development of people's creativity. His propositions are mainly based on sociocultural theory (SCT).

In the same vein, Westwood & Low (2003, p. 236) promulgated that "(...) *creativity takes place within, is constituted and influenced by, and has consequences for, a social context*". Therefore, the social context plays a significant role to how we should apprehend the concept of creativity, mainly because we are all inserted in a social context. By and large, they have advocated that the We-paradigm approach is the most effective approach for us better understand the complexities present in the concept of creativity insofar as we cannot distance ourselves from the environment in where we live.

Westwood & Low (2003) claimed that if we are in an environment where we cannot detach ourselves from, this environment may consequently influence how we should apprehend the self, the other as well as this environment. And if it indeed influences, creativity may then be a direct product of the relationships between the self and the other, and between the self and the environment surrounding this self.

Therefore, creativity is built through different processes. In relation to that, Vygotsky (2004) stressed two important activities which should be considered when investigating the different processes regarding creativity: the reproductive activity and the creative activity.

Vygotsky (2004, p.06) stated that the reproductive activity is “(...) *very closely linked to memory; essentially it consists of a person’s reproducing or repeating previously developed and mastered behavioral patterns or resurrecting traces of earlier impressions*”. Thus, this statement also involves two other cognitive skills: memorization and plasticity.

For Vygotsky (2004), memorization is an important characteristic of the reproductive activity insofar as we normally do not create anything new. We usually reproduce other people’s inventions, because they help us develop ourselves or because we need them for sociocultural adaptations. The invention of the wheel is a very good example of that. Its first appearance is a product of creative activities, but its recurrent use to various aspects of our lives belong to the reproductive activity realm. This may occur because if we had to invent the wheel all the time that we needed it, we would waste a lot of time and energy to do it.

Nevertheless, we would still make progress, but a very slow one. By retaining the information of the wheel and how can we simply reproduce it, which gives us the chance of moving forward faster and losing much less energy in the process. Although we tend to simply reproduce what other people have already invented, we can also adapt these inventions to the changes of our society. Nothing remains the same for so long. We change as well as the artifacts of and knowledge about our world change too.

For this reason, plasticity is another important feature of the reproductive activity. According to Vygotsky (2004, p.08), plasticity “(...) *is a term denoting the property of a substance that allows it to change and retain the traces of that*

change". In other words, we change previous artifacts to adapt them and ourselves to new sociocultural environments.

The invention of the computer is another good example. The first computers were very small (abacuses) and created to make complex calculations easier and faster. After that, it was used to facilitate the creation of other artifacts and even wage wars. At first, they were enormous and monofunctional. Later, the computer became smaller and multifunctional. It has been applied to accelerate people's work at (and outside) the office and studies at (and outside) school. Nowadays, the computer fits our hands (smartphones) and it is also used for entertaining and bringing people together.

Therefore, we can adapt a specific invention to our times and needs. A problem to this is: How much of adaptation is a reproductive activity and how much is a creative activity? This is a very hard question to answer, but we can notice that the reproductive activity is usually oriented to the past while the creative activity is oriented to the future. Furthermore, according to Vygotsky (2004), the creative activity is sometimes called imagination which is a quite common mistake.

In addition, Vygotsky (2004) claimed that imagination is, in fact, a crucial element of the creativity activity and it, indeed, influences various sociocultural aspects of our lives. Nevertheless, we first imagine and then create. In other words, imagination is an essential characteristic of the creative process.

Therefore, imagination should not be simply apprehended as a pure synonym of creativity. Some contemporary researchers of the concept of creativity (Csikszentmihalyi, 1999; Glăveanu, 2011; Kearney, 2016) also agree with Vygotsky (2004)'s division (creativity $\neq$ imagination) and do not use these terms interchangeably.

According to Glăveanu (2011), we should comprehend imagination as a type of extended creativity, i.e. as an essential part of the creative process, without imagination, there is no creativity. Csikszentmihalyi (1999) made a similar proposition by adding the fact that imagination belongs to the metaphysical world whilst creativity is usually materialized in artifacts of different origins.

Kearney (2003) has also advocated in favor of imagination being apprehended as a fundamental characteristic of creativity. However, in relation to the previous researchers, Kearney (2016, p. 255) is the one who has cast more

light on this matter. He has even attempted to 'dissect' the main characteristics of creativity by differentiating it from imagination. He claimed that creativity is:

(1) the *testimonial* capacity to bear witness to a forgotten past; (2) the *empathic* capacity to identify with those different to us (victims and exemplars alike); (3) the *critical-utopian* capacity to challenge official stories with unofficial or dissenting ones.' The 'poetics of the possible' thus opens up the way for a 'politics of the possible.'

In relation to imagination, Kearney (2016) comprehended it as the first manifestation of creativity. Therefore, imagination should also be apprehended as a full concept with its own characteristics and utilities. For these reasons, he urged his fellow researchers to use creativity more as an adjective to imagination, because there are diverse types of imagination (Hebraic, Hellenic, Medieval, Transcendental, Existentialist, Parodic, Postmodern, etc.).

Moreover, the imagination present in creativity is just one of many, i.e. imagination is also present in other human characteristics. Kearney (2003, p.14) then proposed the term 'creative imagination' and stated that:

1 Classical and early modern images of the *imagination as a mirror* that reflects and re-presents some other reality, also called a 'mimetic', 'reflectionist' or 'representational' model.

2 Romantic and post-Romantic images of the *imagination as a lamp* that *Creativities old, new and otherwise* generates and radiates its own heat and light, also called an 'expressivist', 'generative' or 'affective' model.

3 Modern and postmodern notions of the *imagination as a labyrinth of looking glasses* that refract potentially infinite variations on an ultimately illusory object, also called a 'self-referential', 'metatextual' or 'virtual'/'simulacrum' model.

As we can see, Kearney (2016) comprehended imagination as an essential part of the creative activity as well as the concept of creativity on its own. For Vygotsky (2004), imagination starts taking place in children's play. Every new children's play in our world presents a new and distinctive significance. Furthermore, Leontiev (1982) disagreed with Vygotsky (2004)'s point of view on this matter. Leontiev (1982) believed that the children's play is directly connected

with objects and activities and, hence, they cannot be disentangled from them at all. He (1982) claimed that imagination comes from the outside world, i.e., it is developed by external factors such as tools.

While Vygotsky (2004) believed that imagination is a direct result from the children's feelings and respective experiences through their several and distinctive interactions with their surrounding world, Leontiev (1982) refuted this principle and problematized the importance of the artifacts (material and/or symbolic) to the development of children's imagination and, consequently, creativity.

In my opinion, creativity is a process developed by the constant interaction between the self and the other, and between the self and the world (the environment) which surrounds all of us. Hence, this means that imagination and creativity should be apprehended as mundane characteristics, i.e., they belong to people's everyday lives.

In addition, we may (and must) practice our imagination and creativity anytime and anywhere, depending on our objectives, desires and necessities. Nevertheless, I also believe that artifacts may directly influence the way we practice our imagination and then, consequently, develop our creativity. Therefore, for me, creativity is an external process which is in line with the ideas present in the Glăveanu (2011)'s We-paradigm's approach. This implies that imagination and creativity are constrained to the limitations of people's surroundings.

Everybody may indeed be creative, but not everybody has the possibility of developing their imagination and creativity. This may occur, because they may be hindered, constrained by a various set of external factors such as poverty, lack of education, lack of employment, and so on. Taken together, hindrances and constraints should not only signify unlikelihood, limitations, but they could also mean contingency for people to step further, develop themselves. This is what Csikszentmihalyi (1999) attested and tried to verify. As a result, he proposed to investigate possible connections which may directly influence the creative process and, consequently, the conceptualization of creativity.

Among many possible connections, he perceived three fundamental factors which should usually be considered by any researcher of creativity. These fundamental factors are entitled: 1) the *person* (or the self with his physical traits

and subjective experiences), 2) the *field* (or the social system this person is inserted) and 3) the *domain* (or the system of symbols used to acculturate this person).

In relation to the field, Csikszentmihalyi (1999) ascertained that it refers to the institutions as well as individuals that choose and support a certain domain. For example, a university (the field) is composed by professors, deans, students, contributors (person), etc. In the same vein, the domain refers to knowledge encapsulated by diverse types of symbols which together constitute a system such as literature, medicine, religions, etc. The person refers to the individuals who are part of these institutions and are under (a) certain domain(s). Although these three factors may influence a person's life and try to promulgate a certain 'stability' to people's interactions, he acknowledged that, sometimes, this stability may be destabilized, giving room for creativity to thrive.

Still for Csikszentmihalyi (1999), he has displayed a more positive approach to the concept of creativity, emphasizing more frequently the advantages than the disadvantages of the studies upon this complex term. Most of his research is based on Vygotskian sociocultural theory. Two of its main advantages are the contextualization of creativity and its various sociocultural interrelationships. The first advantage may unveil unseen connections that may explain the reasons why a person is considered a Big C and the other is a little c creator. By contextualizing the creative process, we can apprehend more clearly different nuances, intersections and complexities related to the creative process.

The second advantage of the contextualization of creativity refers to the several opportunities researchers may have as long as they try to understand the construction of the concept of creativity throughout history. A historical approach to creativity may help us comprehend the different (and deeper) connections as well as discrepancies present among the social creativity (similar to the We-paradigm), the historical creativity (similar to the He-paradigm) and the everyday creativity (similar to the I-paradigm).

According to Csikszentmihalyi (1999), this approach may decrease the influence of cognitivism and psychometric studies upon the concept of creativity, providing thus researchers with exploring new paths. Glăveanu (2011) criticized directly the Csikszentmihalyi (1999)'s approach to creativity.

According to Glăveanu (2011), he claimed that although Csikszentmihalyi tries to conceptualize creativity more holistically, he fails to achieve that by overemphasizing the social and, consequently, sidelining the self. Runco (1999) also criticized Csikszentmihalyi (1999) on this matter. As a result, Runco (1999) proposed a 'novel' approach to the studies about creativity. His novel approach entailed the total separation between social factors (such as reputation, empathy, imagination, etc.) which may influence creativity from the social environment where it is under constant construction. Glăveanu (2011) also criticized Runco (1999). Glăveanu (2011) claimed that his attempts failed mainly due to his overemphasis on the self in detriment to the social environment.

Marková (2003) pointed out that it is a huge mistake to not acknowledge the dialectical relation between the self (called Ego by Marková, 2003) and the other (called Alter by Marková, 2003). He agreed with Vygotsky (1987; 1989) by attesting that societal factors may influence more the self than the other way around. However, the self may also influence his environment (to a lesser extent). Take again the computer as an example. Humans created it to fulfill their desires and necessities, many of them imposed by their own environment. Intentionally or not, the computer has also influenced how we socialize today.

In the same vein, Glăveanu (2011) also agreed with Vygotsky (2004; 2007). He highlighted the importance of acknowledging the various dialectical relationships present among the self and the social-historical-cultural factors which may influence the conceptualization of creativity.

In fact, according to Glăveanu (201), these possible dialectical relationships are indisputably one of the most fundamental characteristics of the We-paradigm approach. Glăveanu (2011) has far advocated that our world is a symbolic world which means that it is constructed through a set of symbols, signs and artifacts of many provenances.

Another common point between Glăveanu (2011) and Vygotsky (2004; 2007) is that they both attested that we may have our 'own', personal, subjective opinions about our symbolic world, its meaning-making and constructions of knowledge. However, our opinions are *mediated* through the system of symbols and norms that constitute our societal interrelationships and culture.

Although some of these symbols may remain relatively unaltered, others may change rapidly (Jovchelovitch, 2007). Glăveanu (2011) endorsed Vygotsky

(2004; 2007) as well as Jovchelovitch (2007)'s viewpoints by claiming that the (material and symbolic) artifacts are usually “(...) *preserved and transmitted to new generations offering our symbolic universe a certain degree of stability. Simultaneously, they are open to change, elaboration and transformation through collective processes of action and communication*” (Glăveanu, 2011, p. 08).

All in all, Glăveanu (2011) has not only enhanced the importance of the symbolic universe to the development of human creativity, but he has also advocated in favor of comprehending creativity as a social process stemmed from a set of networks of collaborations and constant interactions fed by socio-historical-cultural factors. Glăveanu (2011) is not alone in this quest.

One of the main sociocultural researchers about creativity, Vera John-Steiner, has also defended the We-paradigm approach to creativity. She stated that “*I rely on L. S. Vygotsky’s cultural-historical ideas that creative activities are social, that thinking is not confined to the individual brain/ mind, and that construction of knowledge is embedded in the cultural and historical milieu in which it arises*” (John-Steiner, 2015, p. 05).

Still in relation to the social, John-Steiner (2015) ascertained that creativity is also a process of collaborative work. For this reason, this process requires joint efforts and continuous practice. She claimed that any new piece of creative work such as scientific inventions and even artistic objects are direct products of integrative collaborations and several incessant developments.

John-Steiner (2015) disbelieved that nothing comes from nothing (He-paradigm). Although she recognized that everybody is born creative (I-paradigm), everybody and everything are intertwined in a network of endless efforts and constant work. Having shared that, I now indicate the illustrative summary based on Glăveanu (2011)'s We-paradigm approach to the concept of creativity:

Fig. 05 - Vlad Glăveanu (2011)'s We-paradigm conceptualization

As we can seize by Glăveanu (2011)'s graphical scheme, the We-paradigm approach to creativity display several types of possible relationships that may occur among the creator, the creation, the community and the culture. Because of that, he advocated in favor of not separating one from the others. Researchers of creativity should try to analyze them more holistically and dialectically.

Although Glăveanu (2011) has defended this position, he has also recognized that it is difficult to achieve this type of analysis. One of its main problems is related to emphasis. He has attested that sociocultural researchers may tend to emphasize one factor more than the others during their investigations. Consequently, the results are partial and, sometimes, even completely inefficient.

Still according to Glăveanu (2011), these types of research results may happen, because the researchers' attempts of understanding a process more holistically and dialectically require many developed cognitive skills (such as memorization, concentration, assessment, etc..). If researchers do not possess

them, their analysis may indeed be superficial and one-sided. Another point is related to the measuring techniques applied to comprehend the creative process more holistically and dialectically. If they are not reliable and manageable, the results may also be tainted.

2.1.2 Approaches to the concept of fanfictions

Since the advent of the internet, fanfictions have become gradually more popular. Several researchers (Jenkins, 1992, 2007; Tushnet, 1997; Pugh, 2005; Thomas, 2006) have indicated that fanfictions 1) are usually fictional texts created by fans based on 'original' contents, 2) usually present connections between the fanwriting and popular culture, 3) their writers do not usually seek for financial recognition, 4) most of their writers write to fulfill their innermost needs and 5) they usually tend to challenge canonical stories (here understood as the 'original' content). I identify these definitions as the classic conceptualization of fanfictions.

One of the first theorists to conceptualize fanfictions, Henry Jenkins (1992), initially stated that fanwriting (sometimes also seen as a synonym of fanfictions) is a type of text composed by the ficwriters (writers of fanfictions) to be read, published and commented on a fandom (online fan community). In fact, this is one of the most current definitions for fanfictions. In addition, he also noticed that fanfictions are good examples of media convergence, participatory culture and collective intelligence.

By convergence, Jenkins (1992, p. 02) meant "(...) *the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want*".

In other words, in the world of media convergence, all the stories have opportunities of being written, divulged and read. In relation to participatory culture, he stressed that it "(...) *contrasts with older notions of passive media spectatorship. Rather than talking about media producers and consumers as*

occupying separate roles, we might now see them as participants who interact with each other" (Jenkins, 1992, p. 03).

Jenkins (1992) further indicated that this interaction happens based on clear and unclear new set of rules. One of the clear rules is consumption which has become a collective process. In a consumer world, people have many opportunities of purchases. Among so many opportunities, people may not know which the best option is.

Still for Jenkins (1992), this a clear example of collective intelligence (a borrowed term by cybercultural theorist Pierre Lévy). He highlighted that there is too much information today and, because of that, people usually get lost. Nevertheless, we can try to combine the information we have with other people to produce clearer information. For this reason, *"(...) collective intelligence can be seen as an alternative source of media power. We are learning how to use that power through our day-to-day interactions within convergence culture"* (Jenkins, 1992, p. 04).

The various combinations between fanwriting and popular culture have been one of the most recurrent research topics about fanfictions. Tushnet (1997, p. 665), claimed that *"(...) fanfiction, broadly speaking, is any kind of written creativity that is based on an identifiable segment of popular culture, such as a television show, and is not produced as professional writing"*.

One of her main contributions to the studies of fanfictions was the identification of ficwriters' preference for popular culture and artistic works which are not in public domain, which may involve copyright infringement. This has caused several problems such as lawsuits and the closing of some fandoms. Although she admitted that copyright may be a problem for ficwriters, they should be protected if any law is broken.

Additionally, Tushnet (1997) also attested that it is difficult to separate ficwriters from ficreaders, because they are usually both. In a more recent research, Jenkins (2007) tried to better understand the several distinctive relationships between ficwriters and their respective ficreaders.

In addition, Tushnet (1997) perceived that *"(...) many young people began reading stories on their own as a spontaneous response to a popular culture. For these young people, the next step was the discovery of fan fiction on the Internet,*

which provided alternative models for what it meant to be an author" (Jenkins, 2007, p. 178-179).

Along with that, he noticed that ficreaders, especially teenagers, become ficwriters to fulfill their innermost needs. By innermost needs, Jenkins (2007) meant any type of desire, objective and/or interest: "(...) *they have a necessity of expressing themselves, an inner drive that makes them write*" (Jenkins, 2007, p. 175).

Jenkins (2007) also noticed that ficreaders do not only become ficwriters to fulfill their innermost needs, but because they are constantly encouraged, motivated by the fandom to read, share, comment and write fanfictions: "(...) *fandoms provide many incitements for readers to cross that last threshold into composing and submitting their own stories*" (Jenkins, 2007, p.179).

In relation to ficwriters, Pugh (2005, p. 25-26) perceived that they initially do not seek for any kind of financial recognition (Silverman, 2007). However, as their writing skills improve substantially, they become more open to the idea of selling their stories to publishing houses, and even signing exclusivity contracts.

To justify his observations, Pugh (2005) cited many famous examples of this process of fanwriting professionalization. One of his most recognizable examples is the British ficwriter Erika Mitchell (commonly known by her penname E. L. James). Pugh (2005) reminded us that she started writing erotica fanfictions based directly on Stephanie Meyer's *Twilight* (2005).

Nevertheless, as soon as James reached some success on her own fandom, she changed Meyer's characters' names and renamed her own fanfictional stories to *Fifty Shades of Grey*. These 'new' fanfictional stories (turned into novel) were published in 2011. In 2012, James published more two novels: *Fifty Shades Darker* and *Fifty Shades Freed*.

All in all, she has sold more than 125 million book copies worldwide. In 2015, her first published book, *Fifty Shades of Grey*, was adapted into a financially successful movie. This movie was directed by Sam Taylor-Johnson and screen written by Kelly Marcel. Sam Taylor-Johnson is the most profitable female filmmaker in history.

Furthermore, Pugh (2005) indicated that most of the published fanfictions are erotica-oriented. Although he is partially right, fanfictions are much more than sexualized stories based on some original content. To broaden this concept of

fanfiction, Thomas (2006, p. 226) advocated that “(...) *there are different types of fanfic, for example, ‘crossover’ is the blending of ideas and characters from different stories, and ‘slash’ is the homosexual bonding between fictional characters*. Because of its variety, distinctive types of fanfictions attract distinctive types of ficreaders and “(...) *engender different kinds of fan culture and social norm*” (Thomas, 2006, p. 226).

There are many types of fanfictions nowadays: crossover, yaoi, yuri, fluffy, lime, darkfic, double drabble, and so on and so forth. However, one of the most important contributions by Thomas (2006, p. 256) was her claim that ficwriters do not only modify, transform the ‘original’ stories by expanding the universe they like, but they also write to meet their own needs, to fulfill their innermost needs (Jenkins, 2007): “(...) *mass media consumers and readers became involved in the shaping and reworking of media contents that satisfy their own demands*”.

In other words, they use diverse types of materials from dominant media and reuse them “(...) *to serve their own interests, pleasures, and imaginations*” (Thomas, 2006, p. 257). In a more recent research, Jenkins (2007) focused on better understanding the profile of ficwriters. He carried out many interviews with them, however, he published one which, according to him, summarized clearly the ficwriters’ concept about fanfictions and their constant innermost needs fulfilling:

What I love about fandom is the freedom we have allowed ourselves to create and recreate our characters over and over again. Fanfic rarely sits still. It's like a living, evolving thing, taking on its own life, one story building on another, each writer's reality bouncing off another's and maybe even melding together to form a whole new creation. I find that fandom can be extremely creative because we have the ability to keep changing our characters and giving them a new life over and over. We can kill and resurrect them as often as we like. We can change their personalities and how they react to situations. We can take a character and make him charming and sweet or cold-blooded and cruel. We can give them an infinite, always-changing life rather than the single life of their original creation (Jenkins, 2007, p. 256).

In addition, Jenkins (2007) believed that there is also a process of appropriation of the canon (a synonym of ‘original’ content) by the ficwriters. He claimed that many ficwriters do not only pay homage to the canonical story by

rewriting it, changing thus solely some aspects of the canon. They sometimes help to delineate the canon (fandom) almost completely.

According to Jenkins (2007, p. 265), this happened because: *“Fans reject the idea of a definitive version produced, authorized, and regulated by some media conglomerate. Instead, fans envision a world where all of us can participate in the creation and circulation of central cultural myths”*. As a direct result, the canon (fandom) has been broadened enormously.

In the same vein, Thomas (2006) attested two distinctive ficwriters' reactions toward the canon: 1) their critical responses and 2) their identity play. Their critical responses do not only mean criticism from a literary standpoint, but it also means ficwriters' necessities to continue, conclude, as well as challenge a certain canonical story.

Nevertheless, Thomas (2006) highlighted that ficwriter's critical responses are usually imbued with their own sociocultural background, or what she coined as identity play: *“(...) fans of the text can take it and write in characters and plots that are relevant to their own identities and lives, giving them a voice in a text in which they might otherwise be marginalized”*.

I agree with these researchers' conceptualization about fanfictions. However, I also believe that little has been researched about the structure of fanfictions. Structurally speaking, how can a fanfiction be differentiated from a fanzine? In fact, all these researchers' concepts about fanfictions could be easily applied to the conceptualization of fanzines.

Fanzines are also texts created by fans based on a preexisting content. They present connections between the fanwriting and popular culture. Their writers do not initially seek for financial recognition. They also write to fulfill their innermost needs and tend to challenge canon. However, there is an expressive difference between fanfictions and fanzines. The latter was created before the cybercultural era.

In my opinion, letters and emails are similar, but they are not the same textual genre. I believe the same can be applied to better understand the existent differences between fanfictions and fanzines. Most of its differences are present in their textual structuring. Fanzines came before fanfictions. They were usually written in paper and exchanged in letters. Its fandoms were very limited, and normally encompassed family members and closest friends.

Sometimes, the best fanzines were published on magazines. This explains its etymological construction: *fan* + *magazine* (fanzine). When published, consequently, their fandoms broadened. However, they are still more limit in comparison to the potential of the cyberculture (Lévy, 2009).

On the other hand, fanfictions are only published on online communities (fandoms). Although they may possess multimodal scripts (pictures, drawings, etc..) as fanzines do, fanfictions may also possess cybercultural scripts such as hypertexts, memes, memes, gifs, among others.

These scripts cannot be found in fanzines, insofar as they are published in the paper support. Along with that, the paratextual scripts (texts written about the main text) seem to influence more the writers of fanfictions than fanzines, due to the internet velocity. To better comprehend the immense potentiality of these scripts, see appendix 2 of this research.

Ficwriters publish their fanfictional stories in one minute and, in subsequent minutes, they are already receiving comments about their stories. These comments are usually embraced by the ficwriters, which make them change different literary aspects of their fanfictions. They do that specially to please their fanbase and maybe 'conquer' new ficfans (fans of fanfictions).

Therefore, ficfans demand fanservice, specific material added to fictional stories to intentionally please its audience, all the time. I identify these definitions as the ciberliterary conceptualization of fanfictions. Therefore, my concept about fanfictions entail the classic conceptualization and the ciberliterary conceptualization of fanfictions.

2.1.3 The Vygotskian sociocultural theory

In this section, I will elaborate on the most important tenets of the Vygotskian sociocultural theory as it informs the Fanfictional Creative Writing course in English I designed and taught for this research. I opted for this theory, because it helped me broaden students' concepts about creativity, definitions for fanfictions as well as creative writing courses. In addition, the Vygotskian

sociocultural theory also helped me develop the students' fanfictional creative writing.

My main goal for this research was to investigate how Languages and Literature students develop their fanfictional creative writing in a creative writing course based on the Vygotskian sociocultural theory. Vygotsky's theoretical framework provides a rich and pragmatic contribution to the theories of human psychology. His research about 1) Meaning Making, 2) Creativity and 3) The Zone of Proximal Development (ZPD) has depicted substantially the transformative development of individuals and societies. Hence, these three tenets will be briefly described as follows:

2.3.1. The Vygotskian meaning making process

The meaning making process is one of the essential concepts to understand the Vygotskian sociocultural theory. Although meaning making is a crucial aspect of Vygotsky's research, it has not been extensively researched. For Vygotsky (2004, 2007), meaning making is people's construction of knowledge in their attempt to better understand others with and across different contexts and codes.

The comprehension of the various processes related to thinking and speaking are fundamental to contemporary researchers to better understand how students create meaning and then develop their various higher mental functions. In *Thinking and Speech*, Vygotsky (2007) investigated how the unification of thinking and speaking may result in appropriate system of meaning.

Furthermore, the meaning making process can sometimes be referred to as a synonym of comprehending. If a person knows how to conceptualize properly an idea, object or person, he will comprehend a command (or instruction) more properly.

Based on these reasons, Vygotsky (2007, p. 207) identified three distinctive phases related to the meaning making process. **The first phase, also known as syncretism**, is the phase in which the objects are unified. These unifications are merely subjective, and its many possible associations are not

connected with the constitutive characteristics of the objects involved in the process of making meaning.

The second phase, also known as complexes, is the phase in which the objects involved are connected not only with subjective, but also with constitutive, factual characteristics related to them. Subsequently, **the third phase, also known as concepts**, is the phase in which the person may abstract the meaning of the objects involved to compose a collective basis. In Vygotsky (2007, p. 207)'s own words, "(...) *synthesis must be connected with analysis*".

The syncretism phase can be divided into three different parts. The first part is called the trial-and-error. According to Vygotsky (2007, p. 207), this is the part in which syncretism purely, deliberately happens. In other words, the possible set of associations that can be made by a person are totally subjective, i.e., based on or influenced by personal feelings, opinions and even tastes.

The second part is called egoistic, because the meaning making process of it based directly on the person's own visual field, spheres of activity or interests. The third part is called combinations of collections. It is called that, because the person gathers the different combinations resulted from the trial-and-error and egotistic parts.

The complexes phase is the phase which has more constitutive parts, i.e., five in total. The first part is called associative complex. According to Vygotsky (2007, p. 208), it receives this name, due to its "family bond" characteristics. In it, the person creates meaning by collecting all the familiar features related to a specific group, the family group.

The second part of the complexes phases is called collection complex. Although in both parts, associative and collection, the person assembles features, in the collection part, the person gathers different attributes related to a specific family bond. Similarly, the third part, the chain complex, the associations are created through a chain, i.e., the first association is based on a common attribute, however, the second is based on different attributes, and so on as a sequential process.

The fourth part is called the diffuse complex. In this part, for Vygotsky (2007, p. 209), is a more fluid, flowing part. The person can connect attributes

which are not reasonably stable. Therefore, the person can experiment more with the attributes involved in the meaning making process.

The fifth part is called pseudo-concept. Vygotsky (2007, p. 209) highlighted that this part is more related to the child's meaning making process, because "(...) *although phenotypically resembling the adult concept, is psychologically very different*". The children are more likely to be conducted by visibility and concreteness than the adults. As a result, the child forms bonds more perceptually complex.

In the same vein, the third phase is composed by two distinctive parts. The first part is called potential concepts whilst the second is concept-proper. According to Vygotsky (2007, p. 210), the potential concepts part is not limited to human beings, because it can also be identified in different types of animals. In this part, the person can associate possible attributes not yet associated to a certain concept. In other words, this part is one of the most creative parts related to the meaning making process.

The concept-proper part is the last part belonging to the meaning making process. In it, the person displays clear mastery of abstraction. This mastery is accompanied by advanced complex thinking. Therefore, the person can come up with his own meanings which can or cannot be directly associated with pre-existent meanings.

If it is associated with pre-existent meanings, the person is thus sharing concepts properly, in its depth. If it is not associated, the person can create a genuine, brand-new meaning. This "genuine" meaning can or cannot then be shared by his community. For Vygotsky (2007, p. 211), a concept can only be created if its abstracted attributes are properly synthesized. As a direct result, this "new", "genuine" meaning may become the main instrument of thought to be used by any person. In this specific part, the word has a crucial role. It is crucial, because a well-formed word can encompass all the previous parts involved in the meaning making process of a certain concept.

Consequently, all these processes related directly to the meaning making of a certain concept can indicate to the person's community that this person now masters fully the different parts of the concept formation. This mastery also entails

the person's ability to be aware, conscious of the processes erstwhile acquired unawares. In addition, this person will understand more clearly who gave him this command and what is expected of him. Moreover, he will learn whether this command is legitimate or not (Vygotsky, 2004, p. 49). In other words, this person will be aware of the situation and be more capable of making more conscious decisions. As such, meaning making requires knowledge and it is a deeper form of understanding, which is a characteristic of development (Vygotsky, 2004, p. 51).

In relation to creative writing, some researchers (Earnshaw, 2007, Morley, 2007; Ramet, 2007) have demonstrated that the meaning making process in creative writing classes have 1) made the students self-aware of what, why and how they want to write a certain story, 2) made them self-mastered concepts, definitions and literary genres as well as 3) made them more creative by motivating them transform the creative writing content received.

In fact, learning how to write creatively has exponentially increased students' awareness of the construction of several literary genres, assisting them interpret and produce better structured texts. According to Morley (2007, p. 64), "(...) *the major challenge to any writer is the work itself: getting the book written; making characters believable; allowing subject and form to work together; and creating verisimilitude*".

If aspiring fictional writers desire to become crafted writers, they should comprehend very clearly the basic writing elements which compose a certain fictional text. He (2007, p. 65) went further and asked: *How can a writer compose a text, if he does not understand the text itself?* For Ramet (2007, p. 31), "*In order to be convincing, fictional characters must ring true. The reader should be able to relate to them and identify with them, but the description needs only to be sufficient to project a recognizable image*". If a writer creates a character poorly, his readers will easily abandon their reading and lose confidence in his writing.

Similarly, Ramet (2007) indicated this to be a very common characteristic of a deficient writer. A crafted writer should not only be able to characterize properly, but he should also comprehend about what he is writing: "(...) *professional writers do not only write, because they want to write something.*

Professional writers are extremely aware of what they want to write" (Ramet, 2007, p. 32).

Raising awareness of what you are writing should be part of the meaning making process of any creative writing course. Morley (2007) discovered that many students who come to creative writing courses have already written some fictional piece of work. Additionally, he also discovered that they already have notions of literary terms such as characters, setting, atmosphere, mood, and so on.

Although the students are aware of their existence, they usually do not know how to conceptualize or define them, which make them produce very superficial stories. Still according to Morley (2007), this is one of the functions of creative writing courses. In them, students should have the opportunity of becoming aware that their knowledge about writing creatively is, sometimes, limited or even inexistent.

After becoming aware of their limitations, they can, along with their teachers, construct more substantial meanings for them. This is not a very easy task and requires lots of practice. For Ramet (2007, p. 01), *"One of the first rules to remember is that writers write. You should write something every day, even if all you do with the finished piece is tear it up and throw it away"*.

Still for Ramet (2007), she claimed that constant practice is one of the most fundamental aspects for better understanding and developing the craft of writing. Furthermore, she added that this is the path to any writer who desires to master a certain literary genre. In the same vein, Earnshaw (2007, p. 365) also claimed that self-mastery only comes after years of practice: *"Repeating the performance, having an ongoing practice as a writer, just as a doctor or an engineer or a solicitor has a practice, is the real difference between a professional and an amateur"*.

However, he attested that self-mastery without the professional help of a creative writing teacher is a much longer path. For Earnshaw (2007, p. 367), teachers are indispensable to assist their students to make sense of the creative writing world. For Vygotsky (2007, p. 12), *"(...) the functional use of the sign or word is the means through which the adolescent masters and subordinates his own mental operations and directs their activity in the resolution of the tasks*

which face him". In other words, people should not only apprehend a sign or word, people should really comprehend (master) it to apply it to different contexts.

Moreover, it is quite typical of students to attend their first creative writing courses with 'fixed' concepts or definitions for basic writing elements, literary texts and even creativity. The broadening of students' concepts and definitions may be a challenge. As attested by Morley (2007, p. 66), the meaning making can be a very self-regarding and torturing process in any creative writing course, whether it is fictional or non-fictional. However, a professional writer should be able to "(...) *think yourself forwards into the kind of writer you want to become (or to cease to be the writer you have come to dislike)*".

Being aware of what, why and how you want to write a certain text is the first step for starting to produce it. After that, students should have the opportunity of constant practicing their creative writing. The more they write, the better they become. This path will lead them to master one or more literary genres. For Vygotsky (1987, p.14), self-awareness and self-mastery are indications of development. When a person comprehends a certain sign or word, he can better reflect and make more conscious decisions about his goals toward the required activity. However, increasing self-awareness and self-mastery are not the only characteristics of the meaning making in a creative process. People should also have the opportunity of transforming the information they receive.

Furthermore, creativity is a constant process that transforms the person to new perspectives of himself (Vygotsky, 1987, p.15). Earnshaw (2007, p. 365) also attested transformation as an essential characteristic for any crafted writer: "(...) *if the first and obvious rule of how to be a writer is 'write something', the second and possibly less obvious rule is, 'do it again'*". By doing it again, Earnshaw (2007) does not mean copying your work, but transforming it into a more "*substantial, sustained storytelling*" (Earnshaw, 2007, p. 365).

2.3.2. The Vygotskian concepts of creativity

For Vygotsky (1987, 2004, 2007), creativity is a process that entails children's play, imagination and fantasy. Creativity is an important concept for us

better understanding creative writing and how can creative writing teachers help their students develop it. Hence, according to Vygotsky (1987), the first step for developing creativity is during the early play. In this stage, children start investigating and playing with the world around them. Nevertheless, their play does not remain the same, inflexible.

The more the children play, the more they change their playing. Therefore, children's play is a process which changes constantly throughout their childhood. According to Sharpe (2004, p. 11), "*A child's play very often is just an echo of what he saw and heard adults do*". However, he highlighted that this is not "(...) *simply a reproduction of what he has experienced, but a creative reworking of the impressions he has acquired*". The children then fuse these elements to create their own reality, the "(...) *one that conforms their own needs and desires*" (Sharpe, 2004, p. 12).

As play is a process, imagination is also a process. Still according to Sharpe (2004), to better understand imagination, we must try to understand its relationship with reality: "*The first type of association between imagination and reality stems from the fact that everything the imagination creates is always based on elements taken from reality, from a person's previous experience*" (Sharpe, 2004, p. 13).

Therefore, everything we create, we create based on something that already exists. Nothing is created from nothing: "*It would be a miracle indeed if imagination could create something out of nothing or if it had other sources than past experience for its creations*" (Sharpe, 2004, p. 13). For him, the only exception to it is religion, because their defenders claim that imagination is originated from supernatural forces.

Nevertheless, some people are more imaginative than others. This occurs, because for Sharpe (2004, p. 14-15), "(...) *imagination depends directly on the richness and variety of a person's previous experience because this experience provides the material from which the products of fantasy are constructed*". In other words, the most varied a person's experience, the better will be his imagination.

The second type of association between imagination and reality stems from a constant process of transformation: "(...) *products of the imagination also consist of transformed and reworked elements of reality and a large store of experience is required to create these images out of these elements*" (Sharpe,

2004, p. 16). The way I comprehend fanfictions may not be the same way my students comprehend.

The last type of association between imagination and reality stems from emotions. For Sharpe (2004), there are two forms of association: 1) emotions influence imagination and 2) imagination influence emotions. The first refers to the capacity of emotions in selecting impressions, thoughts and images: *"Everyone knows that we see everything with completely different eyes depending on whether we are experiencing at the same time grief or joy"* (Sharpe, 2004, p. 18).

The latter refers to the emotional reality of imagination. For Vygotsky (2004), all forms of creative imagination involve affective elements. Sharpe (2004, p. 19-20) added that *"(...) imagination has an effect on our feelings, and if this construct does not in itself correspond to reality, nonetheless the feelings it evokes are real feelings, feelings a person truly experiences"*.

In relation to fantasy, he noticed two forms of development: the subjective and the objective. The subjective fantasy refers to desire fulfillment and private inner life: *"The adolescent, with the help of fantasy, illuminates and clarifies himself and turns his emotions, his tendencies into a creative image"* (Vygotsky, 1987, p. 165). According to John-Steiner (2003, p. 70), Vygotsky comprehends the subjective fantasy as a *"(...) key force in personal transformation"*. Children and adolescents rely on it to delineate and even master their emotions.

On the other hand, objective fantasy refers to apprehending and building external reality. Still according to John-Steiner (2003, p. 70), *"(...) its applications contributes to cultural transformation. Through objective fantasy, adolescents, as well as adults, anticipate and plan their future behavior, helping to construct the culture of which they are a part"*.

Although Vygotsky separates these two forms of fantasy, he stresses that they are interwoven, conjoined: *"Objective expression is colored with bright emotional tones, but even subjective fantasies are frequently observed in the area of objective creativity"* (Vygotsky, 2004, p. 203). Another indication of development is the adolescents' constant attempts to balance these two forms of fantasies properly. It is not an easy task and their balance shows development when they become more reflective and critical about their own imaginative products.

Creativity is also composed by two activities: the reproductive and the creative. According to Vygotsky (2007, p.06), the reproductive activity is “(...) *very closely linked to memory; essentially it consists of a person’s reproducing or repeating previously developed and mastered behavioral patterns or resurrecting traces of earlier impressions*”.

Although we tend to simply reproduce what other people have already invented, we can also adapt these inventions to the changes of our society. This is the creative activity (Vygotsky, 2007, p.06). Therefore, the reproductive activity is usually oriented to the past while the creative activity is oriented to the future.

2.3.3. The Zone of Proximal Development (ZPD)

A plethora of creative writing researchers (Myers, 2006; Morley, 2007; Blythe and Sweet, 2008; Healey, 2009, Oberholzer, 2014) have attested that most teachers do not feel confident enough in teaching creative writing. In fact, many of these teachers are not able to identify if their students developed their creative writing or not.

Myers (2006) even warned the academia that if the teachers cannot prove that their students have concluded their courses better than when they started, then there is no reason for having creative writing classes in the universities. I believe that this has happened, because there is not much research about the teaching of creative writing in the universities. In addition, there is even less research about the students’ creative writing development in these courses.

According to Vygotsky (2004; 2007), development cannot be separated from its social and cultural context. Therefore, if you want to understand mental processes, you must understand Vygotsky’s concept of mediation. Vygotsky (2007) reiterates the fact that social interaction with cultural artifacts forms the most important part of a learner’s psychological development.

Cultural tools or artifacts include all the things we use, from simple things such as a pen, spoon, or table, to the more complex things such as language, traditions, beliefs, arts, or science (Vygotsky, 2004; 2007). Furthermore, Vygotsky (1962) states in his genetic law of development that any higher mental

function necessarily goes through an external social stage in its development before becoming an internal, truly mental function.

Several sociocultural theorists (Shayer, 2008; Wertsch, 2010; John-Steiner, Connery & Marjanovic-Shane, 2015) have acknowledged that Vygotsky had investigated the concept of Zone of Proximal Development (ZPD), because he was dissatisfied with two recurrent tendencies present in educational psychology of his time. 1) the assessment of a child's intellectual abilities and 2) the evaluation of the instructional practices.

In relation to the first tendency, Wertsch (2010) claimed that Vygotsky believes that established techniques of testing was too restrictive and biased. Therefore, they could not measure the children's potential ability, only indicate the actual level of their development. For Vygotsky (1987, 2004, 2007), it was more important for the current psychology to deal with children's future growth (what they can become) rather than solely unveil what these children already know.

Additionally, Wertsch (2010) also claimed that Vygotsky devises the concept of ZPD to investigate the children's potential capacities and to question the *status quo* of the educational psychology. Wertsch (2010, p. 46) hence defined ZPD as “(...) *the distance between a child's actual developmental level as determined by independent problem solving, and the higher level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers*”.

Another important characteristic Vygotsky indicates is that learning may create ZPD. Shayer (2010, p. 35) also attested that by saying that “(...) *through learning, students may become aware of a varied set of internal developmental processes*”. These processes may make the operations possible for developing the students' learning insofar as the children can interact with their peers, their surroundings and, most important, more experienced people.

Still according to Shayer (2010, p. 38), the moment “(...) *these processes are internalized, they consequently become part of the children's independent developmental achievement*”. However, he highlighted that there are different two types of instructions: 1) the good and 2) the bad.

If students have contact with bad instruction, the chances of creating ZPD may decrease, hindering their development. For this reason, Shayer (2010, p.

39) advocated that “(...) *good instruction should proceed ahead of development and should awaken and rouse to life an entire set of functions, which are in the stage of maturation and lie in the ZPD*”.

Furthermore, he noticed that the teacher plays a crucial role to his students' learning development. The teacher should thus be able to identify his students' ZPD and then organize his teaching to help his students accomplish their potential capacities.

Nevertheless, this process is not always easy. In earnest, Shayer (2010) highlighted that learning can become a very tortuous road if the teacher is not properly prepared to guide his students along the way. Therefore, for him, the very first crucial step for any successful course is to have well-educated teachers in its organization and teaching. By well-educated, Shayer (2010) meant teachers who know exactly what, why and how they will teach a certain content.

If teachers are well-educated, they can more easily locate their student's ZPD and then reorganize their teaching to provide their students with a safe space for learning. According to Blythe and Sweet (2008) as well as Healey (2009), students can only develop themselves in a creative writing course, if they are provided with a safe space where they can share their writings and learn with their peers, along with more experienced people (usually teachers and professional writers).

Moreover, for Oberholzer (2014), without proper creative writing teaching, students may believe they are writing realistic fiction and, instead, they are writing historical fiction. They are both literary genres, however, they are not the same genre. Once more, the role of a well-educated teacher makes a stark difference in his students' creative writing development.

In the same vein, John-Steiner, Connery and Marjanovic-Shane (2015, p. 09) accentuated that this is not an easy process “(...) *in a broader view of the ZPD, scholars have come to identify that the co-construction of new ideas includes the sharing of risks, constructive criticism, and the creation of a safe zone*”. Although it is not a painless process (it entails moments of crises), it should be considered in any creative writing course.

2.3.4. The Vygotskian concepts of development

A plethora of creative writing researchers (Myers, 2006; Morley, 2007; Blythe and Sweet, 2008; Healey, 2009, Oberholzer, 2014) have attested that most teachers do not feel confident enough in teaching creative writing. In fact, many of these teachers are not able to identify if their students developed their creative writing or not. For Healey (2009, p. 16), this may happen because many teachers do not have a very clear understanding of students' development.

In the same vein, Myers (2006) has warned the academic scholars that the creative writing teachers should pay more attention to their students' creative writing development. If the teachers cannot prove to the academia that their students have concluded their courses with more developed creative writing skills such as characterization or metaphorization, then there is no reason for having creative writing classes in the universities.

According to Vygotsky (2004; 2007), development cannot be separated from its social and cultural context. Therefore, if you want to understand mental processes, you must understand Vygotsky's concept of mediation. In addition, Vygotsky (2007) reiterated the fact that social interaction with cultural artifacts forms the most important part of a learner's psychological development.

Cultural tools or artifacts include all the things people use, from simple things such as a pen, spoon, or table, to the more complex things such as language, traditions, beliefs, arts, or science (Vygotsky, 2004; 2007). Furthermore, Vygotsky (2004, p. 23) stated in his genetic law of development that any higher mental function necessarily goes through an external social stage in its development before becoming an internal, truly mental function.

In *Mind in society*, Vygotsky (2007, p. 27) highlighted that it was more important for his contemporary psychology scholars to deal with children's future growth. In other words, they would rather focus on what the children can become instead of what they already were. Vygotsky (2007, p. 28) believed that is also important to identify what these children already know and then help them achieve what is still needed for their development.

Therefore, Vygotsky (2007, p. 30) named what the children already know as the actual zone of development. In the same vein, he devised the concept of zone of proximal development (ZPD) to investigate the children's potential

capacities and to question the *status quo* of the educational psychology. Vygotsky (2007, p. 36) defined ZPD as follows:

(...) the distance between a child's actual developmental level as determined by independent problem solving, and the higher level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers.

As stated by Vygotsky (2007, p. 36), the zone of proximal development (ZPD) should be better understood as an abstract rather than a concrete zone. It is an abstract place where people's lower mental functions have not yet been matured. He added that most of the lower mental functions are genetically inherited as well as unmediated and involuntary. However, Vygotsky (2007, p. 38) constantly pinpointed that these lower mental functions are in the process of becoming matured. Therefore, they have the potentiality of achieving higher degrees of maturation.

Consequently, for Vygotsky (2007), no child should be considered a clean slate or an empty baking account. Under his perspective, every child has a history and his/her history should not be taken for granted by more skillful peers such as his/her parents and teachers. Having stated that, he compared the ZPD to a bud. Vygotsky (2007, p. 51) did that, because the actual zone of development should be understood in retrospect whilst the ZPD in prospect. Therefore, for him, every bud has the potential of becoming a flower as every child has the potential of becoming a full-fledged human being.

According to Vygotsky (2007, p. 24), another characteristic of the human development is related to people's behaviors. For instance, a change in how a person starts behaving may indicate transformation. Nevertheless, this change of behavior is not a very easy process. In fact, Vygotsky (2007) highlighted its complex and qualitative characteristics. To change his/her behavior, a person must face a set of crises. To make matters worse, under his dialectical perspective, many of people's crises may not be resolved. Hence, people also should learn how to deal with frustrations.

Another characteristic of the human development (Vygotsky, 2007, p. 38) is related to people's speech. The better a person's speech, the better this person

knows how to deal with practical activities. For Vygotsky (2007, p. 39), the convergence between these two elements result in one of the purest examples of intellectual development. Therefore, this convergence can distance the people from their more primitive versions, lives such as the apes. On that account, he attested that the human language is also a higher mental function.

The realization of this convergence, between a person's speech and practical activities, can be identified in the person's mastering of his own behavior (Vygotsky, 2007, p. 41). A child in his early years do not know how to use the speech in his/her favor. Therefore, he/she is other regulated by the language. However, the older the child gets, the better he/she becomes to apply his/her speech in his/her favor and maybe influence his/her environment. Therefore, this new behavior may produce new relationships with the child's environment and his/her speech is self-regulated, which are sure indications of human development.

These new socio-cultural relationships with the environment are a direct product of how people may acknowledge and apply the tools in hand. According to Vygotsky (2007, p. 18), tools are cultural artifacts that are used by people of a certain community to mediate their relationships with their surroundings. Consequently, this mediation is also a process applied by human beings to conquer their environments. Contrary to Newman and Holzman (2006, p. 09)'s *tool-for-result* approach to psychology, which have linear, instrumental and dualistic relations, Vygotsky (2004, p. 65) defended the *tool-and-result*, which has a dialectical approach to it.

In other words, for Vygotsky (2004, p. 65), this is a new conception of method. By this conception, the method lies in an activity which creates both tool and result simultaneously and continuously. This dialectical perspective upon cultural tools leads to another characteristic of development, also based on Vygotsky (2007, p. 81), the goal. For him, every human action is purposeful, meaningful. Hence, a person tries to or accomplishes something, because he/she has motives to do it. Otherwise, he/she would not do it. Even though his/her motives may initially be of one kind, they may eventually become another for other reasons.

Conforming to Vygotsky (2007, p. 83), in a child's speech, the meaningfulness can be properly identified. This occurs because a child may not

only signal what they are doing, but he/she may also state the reasons why he/she is doing that. To exemplify the child's meaningfulness, Vygotsky (2007, p. 84) reported that a child may want to play with a ball and express his/her reasons for doing so, because people's speech has locutionary force. Although Vygotsky (2007, p. 84) attested that in children's behavior, adults can present similar results.

In the same vein, Vygotsky (2007, p. 86) highlighted that a child's speech and action are a constitutive part of a unique and complicated psychological system. Therefore, the more complex a certain action may be, the more demanding is the scenario where it is located. Consequently, a child's speech as well as goals are more relevant, multi-faceted and mutable. If a child cannot use his/her speech in his/her favor, he/she may not finish a certain task and, consequently, not achieve his/her goals. All this process can cause profound frustrations and constant disappointments, which can hinder the child's development.

The meaning making of concepts is another characteristic of development. In *Thought and Language*, Vygotsky (2010, p. 107) attested that the direct result from a certain complex activity is concept formation. In other words, every complex activity encompasses a set of higher mental functions connected with a person's intellectuality. Therefore, development is also related to how a person comprehends a certain concept or group of concepts.

Nevertheless, Vygotsky (2010, p. 108) pinpointed that the real concept meaning making processes are "(...) *impossible without words*". Once again, Vygotsky (2010, p. 108) highlighted the importance of speech for people's development. This means that if a person desires to think conceptually, this person requires the speech. The better is his/her speech, the better is his/her communicative skills. Consequently, thinking and language are directly connected. For this reason, Vygotsky (2010, p. 110) apprehended the appropriate application of words as functional tools.

The expression of emotions is another characteristic of development is related to. In *The Psychology of Art*, Vygotsky (2018, p. 200) highlighted that emotions are constitutive parts of any type of artistic work. However, emotions present several characteristics and may be expressed differently. For Vygotsky (2018, p. 201), one of the main characteristics related to the expression of

emotions is indefiniteness. For instance, he pointed out that a person may be pleasant or unpleasant about others' or his/her own artistic work and may not be aware of it. For this reason, to be aware of our own emotions is a sheer indication of the human development.

According to Vygotsky (2018, p. 200), most people are not aware of their emotions. In other words, they may like or dislike a certain piece of art without being able to tell the reasons why. He alerted us that if a person usually does not know why he/she likes or dislikes a certain piece of art, this person's emotions are other regulated. Therefore, this person has no control of his/her actions as well as cannot influence his/her environment. In contrast, for Vygotsky (2018, p. 202), a person may display development if he/she is conscious of his/her emotions toward a certain artistic work, which displays self-regulation.

To better understand a certain piece of artistic work, people should consider the set of characteristics this piece entails. Conforming to Vygotsky (2018, p. 211), no constitutive part in a piece of artistic work is relevant separately. As a matter of fact, for him, a sure sign of development is related to people's capacities to comprehend how the artistic elements put together in a certain piece may stimulate their various higher mental functions such as reasoning and voluntary attention.

Among many possible higher mental functions' stimulations, empathy is highlighted by Vygotsky (2018, p. 212). According to him, people do not insert their emotions into a piece of artistic work. It is the other way around. A piece of artistic work may incite a plethora of emotional reactions in people. Therefore, he attested that the act of empathy is socioculturally constructed. In addition, for Vygotsky (2018, p. 214), the empathic process is an act of freedom and realized in people's speech.

Furthermore, empathy is also related to agency. Conforming to Vygotsky (2007, p. 27), the more proactive and motivated a person is, the less impulsive and spontaneous his/her acts may be. To exemplify this statement, Vygotsky (2007, p. 27) cited the ape case. In this case, the ape acts before thinking while the human being thinks before acting. However, he pointed out that not all human beings are equal. Therefore, there are people who may act before thinking. For Vygotsky (2007, p. 28), these people's mental functions still need developing. For him, the human development is a constant process. Subsequently, agency

should also be understood as a process of 1) planning previously in speech and 2) acting to accomplish a goal. Both processes are motivated and acquired through acculturation (appropriateness).

In contrast, Vygotsky (2007) warned us that a person's goals are likely to change throughout his/her lifespan. To make matters worse, he signaled in his research about children who changed their minds in the middle of an activity. Therefore, he perceived that people's higher mental functions are composed by a set of quite complex psychological processes. Many of these processes are very flexible and mutable. For Vygotsky (2007, p. 28), these characteristics are related to his dialectical perspective upon learning which may stimulate people's own development.

According to Vygotsky (2007, p. 29), these children's goals toward the activity changed, because their concepts about this activity may have changed as well. Hence, agency also entails the meaning making process. For him, the more the child can manipulate his/her surrounding objects, the better he/she can control his/her own actions. As a direct result, the child can also better control his/her own behavior. Once more, the speech has an important role in this complex and holistic process.

For Vygotsky (2007, p. 33), unlike adults, children tend to mix more often their actions and speech to solve a certain problem and improve their behavior. In contrast, the adults can separate more easily and effectively the constitutive parts of a problem to solve it and improve their behavior too. In consequence, the children's acts are more syncretic in perception. However, Vygotsky (2007, p. 34) alerted us that adults can also mix actions and speech. In turn, this can influence negatively how these adults conceptualize their actions, behaviors and perceptions.

Therefore, the meaning making process requires learning and practice (Vygotsky, 2007, p. 35). Otherwise, it can result in huge discrepancies and utter confusions. To avoid that, Vygotsky (2007, p. 35) stated that the adult can use the language to develop their higher mental functions and then create better founded meanings. He stated that, because he believed that language is dialectical and dynamic. On that account, the meaning making process is also dialectical and dynamic.

Nevertheless, conforming to Vygotsky (2007, p. 37), the meaning making process can be a tortuous route. A person can indeed learn a set of different types of meanings related to a certain concept. However, he pinpointed that a sure sign of human development should encompass the person's capacities of synthesizing the core characteristics of a certain concept and then formulate his/her own. Consequently, based on the Vygotskian theory (2004; 2007; 2010; 2018) presented so far, a more developed person is a person who has many of their mental functions improved, self-regulated and mastered.

For these reasons, Vygotsky (2004; 2007; 2010; 2018)'s main concepts of development may help many teachers and academic researchers better understand how: 1) students can broaden their knowledge about creativity, 2) students can broaden their knowledge about fanfictions, 3) teachers can organize and teach creative writing courses in English as a second language and 4) teachers can help their students develop their fanfictional creative writing.

2.3.5. The Neo-Vygotskian concepts of development

Several sociocultural theorists (Bronson, 2000; Bodrova and Leong, 2007; Chaiklin, 2003; John-Steiner, 2015; Kozulin, 2003; Lantolf & Thorne, 2006; Rey, 2008; Shayer, 2008; Stetsenko & Arieviditch, 2002; Wertsch, 2010;) have pinpointed that Vygotsky had come up with the concept of Zone of Proximal Development (ZPD), because he was dissatisfied with two recurrent tendencies present in educational psychology of his time. 1) the assessment of a child's intellectual abilities and 2) the evaluation of the instructional practices.

In relation to the first tendency, Wertsch (2010) claimed that, for Vygotsky (2004; 2007), he believed that established techniques of testing were too restrictive and biased. Consequently, they could not measure the children's potential ability; rather, they could only indicate the actual state of their development. In relation to the second tendency, Wertsch (2010) stated that, for Vygotsky (2004; 2007), it was more important for his contemporary psychology scholars to deal with children's future growth (rather than what they were already). Furthermore, Vygotsky (2004; 2007) believed that is also important to

identify what these children already know and then help them achieve what is still needed for their development.

In addition, Wertsch (2010) claimed that Vygotsky (2004; 2007) devised the concept of Zone of Proximal Development (ZPD) to investigate the children's potential capacities and to question the *status quo* of the educational psychology. In his attempt to deepen Vygotsky (2004; 2007)'s ZPD concept, Wertsch (2010, p. 67) highlighted the urgency of dealing with two practical problems within the ZPD:

ZPD (...) is to deal with two practical problems in the learning situation: the assessment of learners' intellectual abilities and the evaluation of instructional practices. Learning activities challenge learners' thinking within the learning process.

Another important characteristic Vygotsky indicated is that learning may create ZPD. Shayer (2010, p. 35) also attested that by saying that "(...) *through learning, students may become aware of a varied set of internal developmental processes*". These processes may make the operations possible for developing the students' learning insofar as the children can interact with their peers, their surroundings and, most important, more experienced people. Still for Shayer (2010, p. 38), the moment "(...) *these processes are internalized, they consequently become part of the children's independent developmental achievement*". However, he highlighted that there are two different types of instructions: 1) the appropriate and 2) the inappropriate.

If students have contact with the inappropriate type of instruction, the teachers' chances of creating the ZPD may decrease, hindering the students' proper development. For this reason, Vygotsky (2010, p. 39) advocated that "(...) *good instruction should proceed ahead of development and should awaken and rouse to life an entire set of functions, which are in the stage of maturation and lie in the ZPD*".

Furthermore, Shayer (2010, p. 249) noticed that the teacher plays a crucial role to promote his students' ZPD. If a teacher organizes his classes properly, he may enhance his students' imagination, creativity, enthusiasm and agency exponentially. The teacher should thus be able to build up a learning environment

where his students' ZPD can be constructed adequately as well as organize his teaching to help his students accomplish their potential capacities.

Nevertheless, this process is not always easy. In earnest, Shayer (2010, p. 249) highlighted that learning can become a very tortuous road if the teacher is not properly prepared to guide his students along the way. Therefore, for him, the very first crucial step for any successful course is to have well-educated teachers in its organization and teaching. By well-educated, Shayer (2010, p. 249) meant teachers who know exactly what, why and how they will teach certain contents.

In the same vein, John-Steiner (2015, p. 09) accentuated that this is not an easy process “(...) *in a broader view of the ZPD, scholars have come to identify that the co-construction of new ideas includes the sharing of risks, constructive criticism, and the creation of a safe zone*”. In addition, development, for Kozulin (2002, p. 37), has to do with acculturation. By acculturation, he meant the mastery of the methods of actions present in a person's environment. For example, if a person wants to apply for a job position, this person should write a résumé and attend the job interview. Therefore, a sheer indication of students' development refers to their process of appropriating what is expected from them.

Furthermore, for John-Steiner (2015, p. 54), one of the main teacher's roles is to promote a learning environment where all the students can express themselves without fears or anxieties. Still for John-Steiner (2015, p. 55), the teacher can achieve that by collaborating with his students to create these “safe learning environments”, which she called collaborative learning. John-Steiner (2015, p. 56) believed that this type of learning may become a success, if the teacher really tries to understand his students' experiences, knowledge as well as feelings. As a result, the students can become more aware of their learning process and engage more properly in the course tasks.

Another characteristic of development is conflict, which for Vygotsky (2007, p. 81) is a dialectical process. For Lantolf & Thorne (2006, p. 193), the conflicting process entails a current state of knowledge hypothesis (thesis) and an antithesis (alternative hypothesis). The product of these two elements is a synthesis. As a result, both Lantolf & Thorne (2006, p. 194) highlight that this synthesis is the basis for another conflict. Consequently, this process is restarted.

Nevertheless, any type of conflict should be preferably solved (Lantolf & Thorne, 2006, p. 233).

Still conforming to Lantolf & Thorne (2006, p. 238), development is “(...) *about much more than the acquisition of forms: it is about developing or failing to develop new ways of mediating ourselves and our relationships.*” For instance, if a person writes texts with paper, the paper is a type of mediation. Nevertheless, if this person learns how to use the computer, he can learn how to write texts with the computer, i.e., with the new type of mediation. Therefore, according to Lantolf & Thorne (2006, p. 240), an indication of development is when people learn how to use new ways of mediating themselves and their relationships.

Another characteristic of development is agency (Lantolf & Thorne, 2006, p. 240). Both these authors pinpoint that agency is always a social event. However, it does not occur in a void, in emptiness. Moreover, they indicate that even when a person involuntarily acts agentively, this act is socioculturally motivated and understood. Furthermore, Lantolf and Thorne (2006, p. 143) highlighted that agency does not only encompass voluntary control, but it also encompasses the person's capacity of establishing relevance, importance and meaning making of objects as well as learning situations.

Furthermore, for Wetsch (1998, p. 32), agency is related to appropriateness, which can result in child's self-regulation. He attested that the social interactions play an important role in people's self-regulation development. Still for Wetsch (1998, p. 33), people can become agents of their development if they become conscious of “(...) *socially approved behaviors*”. He then highlighted that a person's consciousness may be materialized through a set of social interactions between a more skillful peer and one who is not. The more skillful peer provides the other regulation needed for the less to perform a task and, maybe, achieve self-regulation.

In relation to self-regulation, Bronson (2000, p. 25) claimed that it entails a set of complex processes. Subsequently, these complex processes can allow people to properly interact with their environment. Therefore, for Bronson (2000, p. 26), agency has also to do with appropriateness. Nevertheless, he highlighted that it is not only appropriateness. He advocated that agency also refers to motivation. In fact, for Bronson (2000, p. 30), motivation is at the center of self-regulation and relates to any type of voluntary control.

In the same vein, Bodrova and Leong (2007, 127) attested that self-regulation in a person is “(...) *the ability to act in a deliberate, planned manner in governing much of their own behavior.*” In other words, agency is also related to people’s mastery in performing an act. However, people’s mastery in performing an act is not a mere passive process, but it is a process which encompasses a set of higher mental functions such as voluntary attention, meaning making and conflict solving attempts (Wertsch, 2008, p. 103).

For Wertsch (1998, p. 103), people’s attempts of solving conflicts are also an act of agency. Still according to Lantolf and Thorne (2003, p. 243), “(...) *breakdowns, conflicts and attempts to reconcile tensions within any activity system catalyze change*”. To better exemplify this statement, they exemplify that a certain student trying to learn French may indeed learn how to differentiate *tu* from *vous*. Nevertheless, he may not learn how to speak French, since he does not feel confident to do it. This student may not have confidence, due to various learning conflicts he still needs to overcome. Eventually, the teacher might help his student with this matter. All in all, the role of the teacher is crucial to the development of his students.

One more important characteristic of development was indicated by Lantolf (2015, p. 207). For this author, based on Vygotsky, teachers should be able to differentiate empirical from conceptual thinking to better identify their students’ development. According to Lantolf (2015, p. 207), empirical thinking entails one’s perception of recurrent features related to an object or event to organize them in distinctive groups and/or to classify them hierarchically. In turn, conceptual thinking entails one’s more profound comprehension of an object or event’s intrinsic features, its various relationships and genesiac constructions. Therefore, conceptual thinking can provide students with a more holistic understanding of an object or event.

According to John-Steiner (2015, p. 11), in a dialectical approach to learning a second language, it is not always possible for teachers to eliminate his students’ learning conflicts. In fact, they even highlighted that it is not always possible for teachers to eliminate their own teaching conflicts. Nevertheless, they pinpointed that a teacher can negotiate with his students how he can help them at least reduce their own learning conflicts. In fact, for John-Steiner (2015, p. 11), the reduction of teaching-learning conflicts may happen through cooperative

struggle, because this process involves dynamicity, patience, persistence and creativity.

Correspondingly, Vygotsky (2018), in *The Psychology of Art*, acknowledged the importance of emotions to the human development. He attested that this importance overcame the logical and intellectual reductionism related directly to the contemporary psychological studies. In the same vein, Vygotsky (2018) pinpointed that emotions are as relevant to the human development as any other human phenomena. Therefore, the “(...) *human development is a process of subjective sense production*” (Rey, 2008, p. 152).

According to Rey (2008), the process of human development is subjective. It is so, because it encompasses a plethora of factors such as emotions, tastes and opinions. If a process is hence subjective, the people involved in this process are agentive. Therefore, they act upon or wield powers over others, activities and even institutions. Consequently, the involved information, ideas or conflicts are usually considered truthful by the participants' perspective of a certain matter or matters. In other words, for Rey (2008, p. 152) an individual's development is dynamic, changeable and multi-faceted. To advance his point of view upon the human development as a subjective process, Rey (2008, p. 153) organized his theoretical tenets as follows:

First, they must represent symbolic-emotion units. It is necessary to understand the intellectual processes differently from the way in which these processes were treated in Soviet psychology and to advance a new comprehension of these processes within the “full vitality of life” as it was defined in relation to thought by Vygotsky. This integration of the “full vitality of life” in the study of the intellectual functions requires a completely new understanding of what “intellectual” means. Intellectual functions must be understood as complex subjective formations within which intellectual operations are inseparable from emotions and from other symbolic-emotional processes such as imagination, fantasy, and other symbolic-emotional productions capable of embodying the history and the current context of life of the person as the subject of intellectual functions. The concepts used for the study of subjectivity must be capable of simultaneously advancing subjectivity both as a process and as dynamic configurations able to take different forms during the flux of human action. Subjectivity is not a fact that determines the action; it represents the actual psychological nature of the action as defined by Rubinstein in his formulation of the principle of the unity between consciousness and activity. The concepts used in the study of subjectivity must be capable of integrating a subject's lived experiences from the past with the imaginative ideas of the future into the present. These experiences would not appear as a sum of lived experiences, but as new symbolic-emotional productions based on these lived experiences, which represent new imagined experiences regarding

them. These processes are always behind consciousness, which represents an epistemological and methodological challenge.

In addition, Rey (2008, p. 161) emphasized that we should take into consideration the different tensions involved to better understand the processes of the human development. For him, development may encompass “(...) *complex and contradictory processes*”. If so, there are various tensions in the constitutive parts of these processes. For instance, a teacher of English decides to hand extra grammatical exercises to a non-proficient student. He or she does that to help his student to improve what he needs. Nevertheless, this student decides to not do these exercises whatsoever. As a result, we have a tense situation.

According to Rey (2008), the student's clear (or even sometimes unclear) refusal influences directly his own development. To change this conflicting situation, the teacher may try to identify what is creating the tensions between the teacher and the student. Still according to Rey (2008, p. 161), the complex and contradictory processes are “(...) *characterized by permanent tension between already formed psychological repertoires and configurations and new social scenarios in a person's life*.” Therefore, we must consider that *the not handing of a certain exercise* may involve a set of various tense scenarios: the teacher-student, the student-teacher, student-student, principal-teacher, school-student, only to name a few.

In the same vein, Chaiklin (2003, p. 11) recognized that the zone of proximal development (ZPD), proposed by Vygotsky, is also a subjective zone. According to Chaiklin (2003, p.12), we should call it subjective ZPD, because we are talking about the development of a human being. In this way, each person is an individual case and should be comprehended dialectically. By dialectical, Chaiklin (2003, p. 12) also meant the various interactions a person may have with his or her environment, along with the tensions and conflicts in them. As an individual person, his/her development is never equal, uniformized, when compared to others. Each single person develops him/herself differently. Having said that, for Chaiklin (2003, p. 13), as the ZPD is subjective, we should take into consideration five distinctive features. These features are respectively:

(a) whole child, (b) internal structure (i.e., relationships between psychological functions), (c) development as a qualitative change in the structural relationships, (d) brought about from the child's actions in the social situation of development (reflecting what the child perceives and is interested in), where (e) each age period has a leading activity/contradiction that organizes the child's actions (within which subjective interests are operating) and which contributes to the development of the new functions.

As a result, still according to Chaiklin (2003, p. 08), we must comprehend the Vygotskian zone of proximal development (ZPD) not only objectively, which is the person's ontogenetical development, but also subjectively, which is the person's potential development. If we comprehend ZPD as such, we end up considering it then as "(...) *both a theoretical and an empirical discovery*". Therefore, the human development is not a linear process, but it is quite fluid and complex.

Furthermore, Stetsenko & Arieivitch (2002, p. 84) pointed out that "(...) *development is not acquisition of knowledge*." This is a crucial factor for us to better understand the Vygotskian concepts about development. In other words, they claimed that the sole accumulation of information is not a safe indication that a person really learned about something. This person may know something, but he or she may not know how to use it properly. If teachers want to identify if their students really developed themselves, they should verify if their students really know how to use the learning they acquired. For Stetsenko & Arieivitch (2002, p. 87), a sure indication of development lies on the person's "*mastery of new cultural tools*".

For instance, a teacher can present to his students a computer. The students then know what a computer is, however, they may not know how to use it properly. In addition, these students do not know the potentiality of the tool they have in hand. Conforming to Stetsenko & Arieivitch (2002), this means that there was no actual development. The teacher cannot only present the computer to his students. Along with the presentation, he should provide his students with proper exercises and tasks, so they can learn how to use the computer properly. For instance, the teacher can ask them how to turn on or turn off the computer. He can ask them to write a lab report by using the Microsoft Word or schedule their feedback sessions via Skype. There are many possibilities.

As a result, if the students learn how to master the cultural tools, for Stetsenko & Arieivitch (2002), this may be an indication that the students indeed developed themselves. This can be verified, because they advocated that “(...) *how specific activities in which learners engage, and the mental tools that they learn to use, affect the development of their minds is a question that has rarely been formulated, let alone satisfactorily resolved*” (Stetsenko & Arieivitch, 2002, p. 86).

This is another characteristic of the Vygotskian development: people’s improvement of their higher mental functions. This improvement is a direct result from “(...) *more elaborated forms of mental functioning (thinking, self-regulation, mentality) due to tools*” (Stetsenko & Arieivitch, 2002, p. 87). For Vygotsky (2004; 2007), as people develop themselves, their higher mental functions intersect with specific ways of internalization.

Consequently, their external actions are reconstructed into internal actions. Therefore, a sign of development is when people’s higher mental functions (verbal thought, logical memory, voluntary attention, etc.) become clearly distinctive features of their own beings. The more the people master the higher mental functions, the less they are dependent on their biological natures.

In addition, Kozulin (2003, p. 24) stated that “(...) *symbols may remain useless unless their meaning as cognitive tools is properly mediated to the child.*” Therefore, teaching needs to be meaningful to students’ goals. Otherwise, the students may comprehend part of their learning (or even the whole) as completely disposable. Consequently, little or no actual development may indeed occur. Therefore, for Kozulin (2003, p. 36), one of the main teachers’ roles is to make teaching meaningful to their students, even though their students may not comprehend them as meaningful at first.

Another characteristic of Vygotskian development is when people have mastered some cultural tools as well as higher mental functions. As a result, they can reconstruct these tools with the view of making new meanings and establishing new functions to them (Stetsenko & Arieivitch, 2002, p. 82). According to Vygotsky (2004; 2007), just learning how to master a certain cultural tool may not be a sure indication of development. If the teacher wants to verify if his students may really have mastered it, he should attest that his students can

apply the cultural tool learned in different situations from those previously expected.

To promote development more properly, the creative writing teachers should consider the Neo-Vygotskian researcher's concepts of development such as appropriate instruction (Shayer, 2010), learning conflicts (Lantolf and Thorne, 2003), learning tensions (Rey, 2008), agency (Lantolf and Thorne, 2003; Wertsch, 1998), cooperative struggle (John-Steiner, 2015), mastery of cultural tools (Stetsenko & Arievitch, 2002) and their students' goals (Kozulin, 2003). If they do that, they may help their students develop their creative writing in a creative writing course.

3. Methodology

In this chapter, I will indicate the justification of this research, the objectives, the current teaching of creative writing in the universities, the participating students and the research tools used to collect data. In addition, I will describe the organization and the teaching of the Fanfictional Creative Writing course in English and then show the preliminary data analysis.

3.1 Justification

Although creative writing (CW) has been taught as an academic discipline for more than a century, its teaching has received little attention as an object of research (Pope, 2005; Myers, 2006; Morley, 2007; Ramet, 2007; Blythe and Sweet, 2008; Healey, 2009; Maley, 2012; Oberholzer, 2014). According to these researchers, there are many reasons why creative writing should be more progressively researched in the academia. These reasons are:

To develop creativity: We live in a constant mutable society, which demands increasingly competent people who can solve problems more craftily and express themselves more candidly (Pope, 2005; Myers, 2006; Morley, 2007; Ramet, 2007; Blythe and Sweet, 2008; Healey, 2009; Maley, 2012; Oberholzer, 2014).

To learn to write texts multimodally: Students should be able to understand how different modes of communication create meanings and apply them to their own desires, necessities (Morley, 2007; Ramet, 2007).

To have more chances of employability: In today's world, just having a diploma is not enough. People must exhibit diverse types of skills to increase their chances to get a job (Pope, 2005; Myers, 2006; Morley, 2007; Maley, 2012; Oberholzer, 2014).

To be a more proficient reader: Reading develops imagination. In turn, imagination is an essential characteristic of creativity (Pope, 2005; Myers, 2006; Morley, 2007; Ramet, 2007; Blythe and Sweet, 2008; Healey, 2009; Maley, 2012; Oberholzer, 2014).

To develop networking: The habit of writing is a quite solitary habit. Due to this, it is important that budding writers have opportunities to meet other writers, share their writing experiences and texts (Myers, 2006; Morley, 2007; Maley, 2012).

To think across boundaries: Creative writing is an interdisciplinary activity. Second language teachers may take advantage of that to expand their students' viewpoint about some controversial topics such as feminism, racism and homophobia (Ramet, 2007; Healey, 2009; Oberholzer, 2014).

To learn about literature through a distinct perspective: Creative writing classes can provide students with the opportunity of interpreting the literary text by producing one (Ramet, 2007; Blythe and Sweet, 2008; Healey, 2009; Maley, 2012; Oberholzer, 2014).

3.2. Objectives

The goal of this research is to identify the University of São Paulo (USP) Languages and Literature undergraduate students' conceptualization of creative writing and to promote a change of that based on the creative writing course I designed. This research intends to answer the following four research questions:

- 1) How do Languages and Literature students conceptualize creativity?
- 2) How do Languages and Literature students conceptualize fanfictions?
- 3) Where did the teacher promote zone of proximal development (ZPD)?

- 4) How do students develop their fanfictional writing in a creative writing course?

3.3. The current teaching of creative writing

Some creative writing theorists (Myers, 2006; Morley, 2007; Blythe and Sweet, 2008; Healey, 2009; Oberholzer, 2014) believe that undergraduate students have presented several difficulties in learning creative writing. They claim that this has happened, because their professors' approach to creative writing is based mainly on four factors: 1) experimentalism, 2) publishing market value, 3) misconceptions of creative writing courses and 4) lack of proper creative writing pedagogies.

Furthermore, they also claim that little of creative writing teaching and learning have indeed changed since its first implementation as an academic discipline in 1880, at the University of Harvard, in the United States of America (USA). All these authors have extensively pinpointed that this is a direct result of little research upon creative writing, creative writing teachers as well as creative writing students.

The professor of English at Texas A&M University, David G. Myers, in his book *The Elephant Teach: Creative Writing since 1880* (2006) indicated that although creative writing has been taught since the Ancient Greece, the first academic discipline was created by professor A. S. Hill under the name of advanced composition course.

According to Myers (2006, p. 145), in this discipline, undergraduate students were "(...) *permitted to turn in two or three creative writing assignments each semester*". He attested that it was the first time, in the academia, students were motivated to write creatively. By creatively, he meant fictional work.

Writing creatively as a synonym of writing fictionally is one of the main misconceptions about creative writing. Most of its first professors apprehended creative writing mainly as the "(...) *development of fictional work*" (Myers, 2006,

p. 145). He even claimed that most of these professors did not know what they were teaching and how they were teaching their students.

For Myers (2006, p. 145), practically all the initial creative writing courses were experimental courses and performed no service role to the academia: “(...) *originally the teaching of writing was an experiment in education, without any academic value. Creative Writing as such emerged out of this experiment, gradually taking shape over the six decades from 1880 to the Second World War*”.

By taking shape, Myers (2006, p. 145) meant the solidification of the experimentalism. Professors applied innumerable types of writing techniques to help their students write creatively (fictionally). He was not the only researcher who identified and investigated the experimental characteristics involving the initial courses of creative writing in the academia. Morley (2007) also perceived that most of these professors were experimenting how to teach fictional work.

Consequently, their courses were constantly under academic scrutiny and were not normally considered serious: “(...) *creative writing has been looked upon with intellectual suspicion or dismissed as a school for amateurism and wildness*” (Morley, 2007, p. 20). By amateurism, he meant that creative writing courses were not usually taught by well-educated professors. Many of them had never taught before, some were already professional writers.

By wildness, he meant basically too experimental. Still according to Morley (2007), experimental teaching could be an effective approach to teaching writing. However, teachers of creative writing courses too experimental may confound their students, leaving them completely disoriented in what or how to write.

Furthermore, Morley (2007) also criticized some professors’ tendency for organizing their courses based on the publishing market value. He advocated that they should not only focus on producing “better writers” who could sell books, but also “better readers” and/or “better communicators” with a broader perspective of what creative writing may be:

Courses in which creative writing is part of learning need not have the purpose of only turning out better writers of poetry, fiction, drama, nonfiction and children’s literature to sell books. They may have the purpose of creating better *readers* of these genres, more informed and sensitive *scholars* of these genres and keener *teachers* of the literary arts. Since the literary mind may prove to be the natural mind, such

courses may even create better communicators of other disciplines, such as the sciences or business (Morley, 2007, p. 22).

In addition, Morley (2007) stressed that many creative writing professors, chiefly in the USA and in England, promise their students (clients) to teach (sell) them the most “appropriate” tools (writing techniques such as characterization, metaphorization, spatialization, etc.) so they can improve their chances of getting their texts peer-assessed and even published in respectful publishing houses.

In the same vein, Myers (2006, p. 146) had also attested the existence of these market value-oriented promises and unveiled how they have immensely influenced the teaching of creative writing in various American universities for decades.

One of Myers (2006)’s main discovery was that the professors sold more books than their students. This happened, because these professors had more chances of publishing their texts in comparison to their students. Their higher chances were attributed to their position and credibility in the academia. Moreover, they also had more access to funding agencies and university publishing houses.

For these reasons, Myers (2006, p. 147) has advocated that creative writing courses have become “(...) *an elephant making machine*”, due to many professors use these courses to improve their chances of publications. In other words, they are not teachers, they are writers in disguise. Consequently, crucial factors related to the teaching of creative writing such as the better understanding of key concepts such as creativity, fanfictions and the students’ reasons for attending creative writing classes are sidelined.

Blythe and Sweet (2008) have assumed that they used to organize their creative writing courses based on the publishing market value. This occurred, because they believed students would consider them more attractive to attend. As a result, pedagogical issues related to the teaching of creative writing were never their primary concerns. In addition, they have also perceived that their classes were basically experimental.

For Blythe and Sweet (2008), this had happened, because creative writing as an institutionalized academic discipline is quite recent in comparison to other disciplines such as mathematics or even literature:

We have been teaching creative writing classes for a combined seventy years, and we still don't have a well-defined pedagogy. Truthfully, until seven years ago, we'd never even thought about the question of how we teach creative writing — we had been, as Nike advises, just doing it. Oh, occasionally we had run across something like a *New York Times Book Review* Q&A with Bernard Malamud or an interview with Stephen King in which the serious author or the popular writer would be asked, "Can creative writing be taught?" However, we resisted the opportunity to reflect partly out of self-defense. Like countless writers before, we were doing it, teaching college students how to write fiction that sold and poetry for fun, personal growth, and profit, so why would we examine something that might lead to the negative conclusion that it can't be taught? Such an investigation might ultimately undermine our version of what former Cincinnati Bengals coach Paul Brown once called "life's work" (Blythe and Sweet, 2008, p. 305).

Self-reflection upon teaching creative writing may be more effective. From 2000 on, Blythe and Sweet (2008) have extensively criticized the experimental/empirical and market value issues related to the organization and teaching of creative writing courses in the USA. Along with that, they have also shouldered the responsibility of "self-teaching them and others" these courses. However, they managed to excuse themselves from doing that, because when they started learning to write creatively, the University of Yale could only provide its students with one single creative writing discipline.

Moreover, the professor of this discipline, Mr. Radavich, apprehended creative writing monolithically, chiefly as a course to create selling authors: "(...) *pedagogy was too geared toward packaging for the marketplace; unfortunately, Radavich didn't delineate current pedagogies beyond workshops and self-expression*" (Blythe and Sweet, 2008, p. 306). Teaching writing to sell should not be creative writing teachers' only concern.

In fact, Blythe and Sweet (2008) have changed their perspective on teaching and learning creative writing. This occurred, because they were required by university colleagues to organize a course to help elementary and secondary teachers develop their students' writing skills. In their initial research, Blythe and Sweet (2008, p. 307) discovered that "(...) *none had ever taken a creative writing course, not to mention a creative writing pedagogy course*".

There should be more creative writing courses in the academia. Nevertheless, these courses should be better planned and taught. Professors should think more carefully on what and how they teach their undergraduate students. For Blythe and Sweet (2008), they should not only consider providing writing techniques and being so publishing market value-oriented, but they should also consider providing their students with the opportunity of reflecting more attentively upon what creative writing may be, may become and its relevance to the society.

In concordance with Blythe and Sweet (2008), Healey (2009), also highlighted the importance of thinking creative writing pedagogically. Although he (2009, p. 07) regards it as a very difficult task in such volatile field, it is a “(...) *task that must be faced as soon as possible*”.

Furthermore, Healey (2009) pinpointed that creative writing courses in the American universities have increased exponentially, even though other academic courses related to the Arts have decreased substantially and lost especially financial subsidies. He named this process counter-intuitive:

What has been missing from the impressive success story of Creative Writing is an equally strong attention to its pedagogy and theory; in other words, the field has tended to avoid thinking about how it teaches and what assumptions it has about language and literature. This lack, I argue, is tied to a larger confusion about Creative Writing's situation in American society—particularly about why this academic field is growing while literary reading, according to a 2004 National Endowment for the Arts study, is in “dramatic decline” (Healey, 2009, p. 08).

Although Healey (2009) noticed that there is a gradual increase of undergraduate students' enrollments in creative writing courses, their difficulties have not been considered by their professors in the organization and teaching of them. For him, partly because the Arts are generally apprehended negatively by scholars in the USA, as a “*free time activity*”.

According to Healey (2009, p. 09). Some scholars are inclined to comprehend writing poems, stories and screenplays as “(...) *frivolous and impractical activities, something for daydreamers, rebels, and outsiders, without*

profitable future". Moreover, he also diagnosed that some professors displayed misconceptions about creative writing.

Still for Healey (2009, p. 11), some professors have not only displayed misconceptions of what creative writing may be, but they may also be (un)consciously against their implementation as a discipline in the academia. Nevertheless, still according to him (2009, p. 12), these professors have failed tremendously to achieve that and, notably, in relation to creative writing, it has presented: "(...) *itself as a felicitous aberration, an attractive alternative to the more dominant trend to give students a rational, technical, corporate-friendly skill set*". The results have been quite different from what they have expected.

In the same vein, Oberholzer (2014 p. 18) reinforced Healey (2009)'s shocking diagnosis. He (2014) attested that creative writing is generally considered "*academically illegitimate*", because some professors are penchant for not seeing creative work as scholarly work. Oberholzer (2014) noticed that this has happened, because they did not have the opportunity of attending creative writing classes.

Moreover, some of those who have had traumatic experiences: "(...) *many teachers are not prepared to help their students to express themselves properly*" (Oberholzer, 2014, p. 19). Therefore, they have transported their lack of creative writing knowledge and, sometimes, traumatic experiences to the academia, perpetuating (un)consciously their misconceptions of what creative writing may be.

Other two problems that may have undermined the teaching of creative writing are the teacher's authority and idiosyncrasies in teaching how to write creatively. For Oberholzer (2014, p. 19), there is usually only one relationship in the creative writing classrooms: "*teacher teaches students*". For most of the creative writing courses he attended, the teaching was the same.

The teacher taught expositive classes on a specific writing technique to an unknown audience. According to Oberholzer (2014), it is unknown, because students are not normally considered in the teaching process. As a result, the student 'learns' this technique and tries to apply it to his own writing. Usually, they fail. As some teachers do not normally know their students' reasons for doing creative writing courses, some students lose interest in doing the tasks required and others simply abandon them.

As we can notice, there are mainly four factors connected with the teaching of creative writing to date: 1) experimental, 2) publishing market value-oriented and 3) scholars' misconceptions of what creative writing may be and 4) lack of proper creative writing pedagogies.

Furthermore, Myers (2006), Blythe and Sweet (2008) stressed that, since its beginning, creative writing teachers have felt insecure about what and how they should teach. As a result, they started organizing and teaching their courses experimentally, basing much of them on publishing market values. To make matters worse, they all indicated that little has changed.

Healey (2009) also identified similar issues, however, he discovered that there are other complex factors involving the teaching of creative writing, especially in the academia. The first refers to the gradual increase in undergraduate students' enrollments in creative writing courses. The second refers to some professors' misconceptions of what creative writing may be or even become.

Oberholzer (2014) identified some of the causes for these misconceptions: 1) some professors did not participate in creative writing classes, 2) some had traumatic experiences, 3) their authority and idiosyncrasies in teaching. These causes may have hindered the elaboration of full-fledged creative writing pedagogies.

Although Oberholzer (2014) has already identified some causes for the hindering of the elaboration of full-fledged creative writing pedagogies, however, there are still some crucial factors to be investigated. All these researchers focused mainly on the teachers' knowledge and challenges in teaching creative writing. Little has been researched on the students' knowledge and challenges about creative writing.

For these reasons, it is important to investigate students' knowledge about key concepts to creative writing courses such as creativity, fanfictions and their reasons for attending these courses. Additionally, it is also important to identify if they have challenges and what are they. If the teacher knows these factors, he may improve effectively his teaching of creative writing.

3.4. The participating students

The students who participated in the extracurricular course of Fanfictional Creative Writing in English were mainly University of São Paulo (USP) undergraduate students. In total, there were 5 of them, all female and from the course of English of the Department of Modern Languages (DML). Their level of proficiency in English ranged from the intermediate to the advanced.

The process of this research investigation started with them receiving the initial questionnaire (see appendix 1) in Portuguese. I opted for elaborating it in their first language, because I did not know their proficiency in English.

This questionnaire displayed relevant pieces of information for me to delineate their profile as readers and writers of fanfictions. To identify these, the questions were mainly closed. They are indicated in the following table, namely table 01:

Closed Questions	YES	NO
6 – Você já frequentou um curso para desenvolver sua criatividade?	0%	100%
9 – Você escreve textos literários?	100%	0%
11 - Você já publicou algum texto fanficcional?	100%	0%

12 – Você já frequentou um curso de Escrita Criativa antes?	0%	100%
17 - Você lê obras literárias com frequência?	100%	0%
18 – Você conhece o gênero <i>fanfictions</i> ?	100%	0%
19 – Você faz parte de algum <i>fandom</i> no momento atual?	100%	0%
20 – Você escreve <i>fanfictions</i> ?	100%	0%
21 – Algum professor de língua estrangeira (que você já teve) já utilizou <i>fanfictions</i> em suas aulas?	0%	100%

23 – Você acredita que as <i>fanfictions</i> podem ser uma ferramenta pedagógica no ensino de língua estrangeira?	100%	0%
26 – Você acredita que a publicação seja um mecanismo motivador para as aulas de Escrita Criativa?	100%	0%

Table 01 – Initial questionnaire answers

Based on the students' initial questionnaire answers, I could identify that they were all sensitized to fanfictions. In addition, they all claimed to have written and published on fandoms. Therefore, they were all familiar with fanfictional online communities.

Nevertheless, they also all claimed to have never done a creative writing course before. This inferred that their fanfictional creative writing must be chiefly empirical. In an additional question carried out in the class 1, I asked the students which kind of fandom they usually participate. Their answers are indicated as follows:

Fig. 06. Students' participation on online fanfictional social networking

As we can see, they all read, write and publish fanfictions. Nevertheless, they do that on different fandoms. Most of them (60%) participate in multi-universe fandoms, which are online communities where fans can read, write and publish fanfictions about diverse 'original' contents. The minority part of the respondents participates in the mono-universe (focused on only one 'original' content) and in the manga universe (based on manga fandoms).

3.5. The research tools

This research entailed six different tools for the teacher-researcher to collect and investigate data. They are: 1) the initial questionnaire (see appendix 1), 2) the self-assessment questionnaire (see appendix 2), 3) the course-based questionnaire (see appendix 3), 4) the classroom transcriptions (see classroom transcriptions), 5) the students' classroom tasks (see appendices 5, 6, 7, 8 and appendix 5) which include their initial fanfictional draft and final fanfiction as well as the 6) the teacher-researcher's diary.

The following table (namely table 02) indicates the application of these research tools in the creative writing course to collect data (further descriptions of them will be given later):

Research questions	Research tools	Theoretical Framework
1) How do Languages and Literature undergraduate students conceptualize creativity?	1) the initial questionnaire 4) the classroom transcriptions 5) the students' classroom tasks	Cotton (2003)'s classroom questioning McDonough and McDonough (1997)'s Research Methods for English Language Teachers Thiollent (2011)'s Metodologia da Pesquisa-Ação Wormeli (2005)'s the composition of summaries
2) How do Languages and Literature undergraduate students conceptualize fanfictions?	1) the initial questionnaire 4) the classroom transcriptions 5) the students' classroom tasks 6) the teacher-researcher's diary	Cotton (2003)'s classroom questioning McDonough and McDonough (1997)'s Research Methods for English Language Teachers Thiollent (2011)'s Metodologia da Pesquisa-Ação Wormeli (2005)'s the composition of summaries
3) How did the teacher promote ZPD?	2) the self-assessment questionnaire 3) the course-based questionnaire 4) the classroom transcriptions	Cotton (2003)'s classroom questioning Lutkewitte (2013)'s mobile creative text McDonough and McDonough (1997)'s Research Methods for English Language Teachers Silva and Swank (2009)'s self-assessment questionnaire

	<p>5) the students' classroom tasks</p> <p>6) the teacher-researcher's diary</p>	<p>Strassen (2001)'s course-based assessment questionnaire</p> <p>Thiollent (2011)'s Metodologia da Pesquisa-Ação</p> <p>Wormeli (2005)'s the composition of summaries</p>
<p>4) How did the Languages and Literature undergraduate students develop their fanfictional creative writing?</p>	<p>2) the self-assessment questionnaire</p> <p>3) the course-based questionnaire</p> <p>4) the classroom transcriptions</p> <p>5) the students' classroom tasks</p> <p>6) the teacher-researcher's diary</p>	<p>Cotton (2003)'s classroom questioning</p> <p>Lutkewitte (2013)'s mobile creative text</p> <p>McDonough and McDonough (1997)'s Research Methods for English Language Teachers</p> <p>Silva and Swank (2009)'s self-assessment questionnaire</p> <p>Strassen (2001)'s course-based assessment questionnaire</p> <p>Thiollent (2011)'s Metodologia da Pesquisa-Ação</p> <p>Wormeli (2005)'s the composition of summaries</p>

Table 02 – Research tools per research questions

The initial questionnaire was organized by the teacher-researcher to identify the students' reading, writing and publishing profile in relation to the concepts of creativity, fanfictions and creative writing courses. The self-assessment questionnaire was designed by the teacher-researcher to analyze

the students' fanfictional creative writing development as well as to provide the students with the opportunity for assessing their own development.

The course-based questionnaire was used by the teacher-researcher and students to evaluate the Fanfictional Creative Writing course in English and the teacher's performance. All the classes were both audio and video recorded (see classroom transcriptions). However, their transcriptions were only content-based, because the teacher-researcher expected mainly to identify his students' concepts about creativity, fanfictions and creative writing classes.

The teacher-researcher also used the classroom transcriptions to investigate his participating students' fanfictional creative writing development throughout the course. These transcriptions were focused mainly on the content of the students' spontaneous speech produced in the classroom. In addition, to better investigate his students' development, he also used some of the students' classroom tasks, along with extra observations which were documented in the teacher-researcher's diary.

3.6. The Fanfictional Creative Writing (FCW) in English course

In this section, I will describe the design of the Fanfictional Creative Writing course (FCW) in English based on the Vygotskian sociocultural theory. This course aimed to teach fanfictional creative writing in English as a second language (ESL) to Languages and Literature students from a public university in Brazil. The objective of this course was 1) to identify the students' concepts about creativity and fanfictions, 2) to broaden their concepts about creativity and fanfictions, 3) to identify where the teacher promoted ZPD and 4) to investigate the students' fanfictional creative writing development.

The following table indicates the summary of the eight classes of the FCW course. Each class is planned to be taught in 3 hours. This table will present each class, title, topic taught, objectives, theoretical framework and language used. Further detailing of each of these eight classes will be give later:

Class	Title	Topic taught	Objectives	Theoretical Framework	Tasks	Language used
1	Course introduction	Glăveanu (2011)'s He-paradigm approach to creativity	Identify students' concepts about creativity	<p>Cotton (2003)'s classroom questioning</p> <p>Glăveanu (2011)'s He-paradigm</p> <p>Wormeli (2005)'s summary composition</p> <p>Vygotsky (2007)' meaning making and ZPD</p>	<ol style="list-style-type: none"> 1. Initial questionnaire 2. Set 1 of key questions 3. Initial fanfictional creative writing 4. The reading and summarization of Glăveanu (2011)'s He-paradigm 	Portuguese and English
2	What is fanfiction?	The concepts of fanzines and fanfictions	Broaden students' concepts about creativity and fanfiction	<p>Cotton (2003)'s classroom questioning</p> <p>Glăveanu (2011)'s I-paradigm</p> <p>Jenkins (2006)'s fanzines and fanfictions</p> <p>Katayama and Shambaugh (2005)' notetaking</p> <p>Morley (2007)'s short story outlining</p>	<ol style="list-style-type: none"> 1. Set 2 of key questions 2. The reading and summarization of Glăveanu (2011)'s I-paradigm 3. The reading and reflection on Jay's (1976)'s fanzine 4. The reading and reflection on Huynh (2014)'s fanfiction 5. Fanfictional outlining 	English

				<p>Wormeli (2005)'s summarization</p> <p>Vygotsky (2007)' meaning making and ZPD</p>		
3	Characters	Glăveanu (2011)'s I-paradigm approach to creativity	Sensitize students to characterization techniques	<p>Cotton (2003)'s classroom questioning</p> <p>Glăveanu (2011)'s We-paradigm</p> <p>Jenkins (2006)'s fanzines and fanfictions</p> <p>Morley (2007)'s characterization</p> <p>Vygotsky (2007)' meaning making and ZPD</p>	<ol style="list-style-type: none"> 1. Set 3 of key questions 2. The reading and reflection of Glăveanu (2011)'s We-paradigm 3. Fanfictional characterization 	English
4	Setting	Glăveanu (2011)'s We-paradigm approach to creativity	Sensitize students to setting techniques	<p>Cotton (2003)'s classroom questioning</p> <p>Glăveanu (2011)'s We-paradigm</p>	<ol style="list-style-type: none"> 1. Set 4 of key questions 2. The reading and summarization of Glăveanu (2011)'s We-paradigm 	English

				Vygotsky (2007)' ZPD	3. Fanfictional spatialization 4. Feedback Session 1	
5	Metaphors	Concepts of metaphors	Sensitize students to metaphorization	Lutkewitte (2013)'s mobile creative text Glăveanu (2011)'s We-paradigm Vygotsky (2007)' meaning making and ZPD	1. Review of Glăveanu (2011)'s We-paradigm 2. Fanfictional metaphorization 3. The identification of metaphors 4. The creation of a mobile creative text	English
6	Fanfictional practices	Fanfictional practices	Sensitize students to fanfictional practices	Glăveanu (2011)'s We-paradigm Jenkins (2006)'s fanzines and fanfictions Wenger (2000)'s social practices Vygotsky (2007)' meaning making and ZPD	1. Fanfictional creative reading 2. Shawn Mendes (2016)' YouTube fanfictional creative reading 3. Creative promotional fanfictional reading 4. The creation of a promotional fanfictional video	English
				Corrigan (2007)'s artistic review	1. Peer-fanfictional reading 2. The review outlining of fanfictions	English

7	Review of fanfictions	The review of fanfictions	Motivate students to write a review of a fanfiction	<p>Duggan and Payne (2009)'s skimming</p> <p>Glăveanu (2011)'s We-paradigm</p> <p>Jenkins (2006)'s fanzines and fanfictions</p> <p>Katayama and Shambaugh (2005)' notetaking</p> <p>McWilliam (2009)'s classroom interviewing</p> <p>Wenger (2000)'s social practices</p> <p>Vygotsky (2007)' meaning making and ZPD</p>	<p>3. Interview for reviewing</p> <p>4. The composition of a fanfiction review</p>	
8	Class assessment and self-assessment	The assessment of creative writing courses	Opportunize students' reflection upon the creative writing course and their own fanfictional writing	<p>Jenkins (2006)'s fanzines and fanfictions</p> <p>Glăveanu (2011)'s We-paradigm</p>	<p>1. Final fanfictional creative writing</p> <p>2. Self-assessment questionnaire</p> <p>3. Course-based assessment questionnaire</p>	Portuguese and English

				Vygotsky (2007)' meaning making and ZPD	4. Feedback Session 2	
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Table 03 – Fanfictional Creative Writing (FCW) in English course design

3.6.1. Class 1 – Course introduction

My main goal for the initial questionnaire (see appendix 1) was to identify the participating students' concepts about creativity, their definitions for fanfictions and their reasons in doing a creative writing course. It was a crucial moment for the organization of my course and its teaching, because based on their answers, I would be able to redesign it to help them broaden their concepts about creativity and their definitions for fanfictions more properly.

Furthermore, I used the initial questionnaire to analyze the students' proficiency in English as well as their fanfictional writing profile. After the questionnaire completion, the process of identification of their concepts about creativity continued in the execution of the first task. This task was formulated based on Kathleen Cotton (2003)'s classroom questioning which are sets of key questions applied in the classroom to motivate students' reflection upon a specific concept or definition.

She claims that there are many purposes for teachers to use key classroom questions: 1) to develop interest and motivate students to become actively involved in lessons, 2) to evaluate students' preparation and check on homework or seatwork completion, 3) to develop critical thinking skills and inquiring attitudes, 4) to review and summarize previous lessons, 5) to nurture insights by exposing new relationships, 6) to assess achievement of instructional goals and objectives and 7) to stimulate students to pursue knowledge on their own.

The students discussed in groups the set 1 and then wrote their answers individually in paper. The set 1 of key questions is indicated as follows:

Set 1 key of questions

- What is creativity?
- Is everybody creative? Why? Why not?
- Why do we need to be creative?

For the third task, the teacher-researcher asked his students to bring an initial fanfictional creative writing on the second class. This task is crucial for the teacher to better understand his students' actual state of development and then, by the end of the FCW course, he can analyze their proper development (Vygotsky, 2004; 2007).

Subsequently, I asked the students to read the first part of the theoretical text by Vlad P. Glăveanu (2011)'s *Paradigms in the study of creativity: introducing the perspective of cultural psychology*. This text is divided into three parts (the He-paradigm, the I-paradigm and the We-paradigm).

As it is a quite extensive text, I asked them to read only the first part (the He-paradigm) in the classroom. I intended to broaden their concepts about creativity with this reading. After the reading, I asked them to summarize this text in paper (see appendix 5).

According to Rick Wormeli (2005, p. 11), "(...) a *summary will help you understand the major direction, the main points, and the overall shape of the more detailed original. It restates the essence of the original in as few words as possible, but not necessarily in different words.*

In addition, I asked them to create this summary, because for Williams and Burden (1997, p. 26), the sociocultural theory promulgates that education should be concerned "*not just with theories of instruction, but with learning to learn, developing skills and strategies to continue to learn*".

3.6.2. Class 2 – What is fanfiction?

The first goal of the second class was to broaden students' concepts about creativity. To achieve that, I asked them to read the second part of the theoretical text by Glăveanu (2011)'s *Paradigms in the study of creativity: introducing the perspective of cultural psychology* which focuses on the I-paradigm. After the reading, I asked them to summarize (Wormeli, 2005) this text in paper (see appendix 5).

The second goal of this class was to identify the students' definitions for fanfictions. To achieve that, I presented them with the set 2 of key questions. This task was also formulated based on Kathleen Cotton (2003)'s classroom questioning which are used in the classroom to motivate students' reflection upon a specific concept or definition. The set 2 of key questions is indicated as follows:

Set 2 key questions
<ul style="list-style-type: none"> • What is fanfiction? • How often do you write fanfictions? • What is the difference between fanfictions and fanzines?

The broadening of their definitions for fanfictions continued with their sensitization to fanzines. According to Henry Jenkins (2006), fanzines and fanfictions are texts created by fans of a certain person, group, etc. While fanzines are basically textual-script-oriented, fanfictions entail textual scripts as well as cybercultural elements such as hypertext and memes.

The fanzine came before the fanfictions, in 1950s. The fanfictions came with the advent of the internet. To sensitize the students to the fanzines, I asked

them to read Mary Jay (1976)'s fanzine, based on her favorite musical group The Sex Pistols (see appendix 1).

After reading Mary Jay (1976)'s fanzine, I asked them to identify the main characteristics of this textual genre. According to David YW Lee (2001, p. 37), it is crucial for language teachers to help his students clearly pinpoint the most current characteristics of the textual genre they will work in the classroom. In addition, Lee (2001, p. 38) then attests that

(...) teachers and researchers need to know exactly what kind of language they are examining or describing. Furthermore, most of the time we want to deal with a specific genre or a manageable set of genres, so that we can define the scope of any generalizations we make.

To identify the main characteristics of this fanzine, the students had to discuss in groups and take notes of their oral discussions. They did on their cellular telephones. I asked them to take notes, because for Andrew D. Katayama and Neal R. Shambaugh (2005), notetaking has a set of positive pedagogical characteristics.

For instance, both Katayama and Shambaugh (2005, p. 24) attest that notetaking can help students: 1) investigate a certain content and structure more closely, 2) highlight relevant information from a certain text, 3) improve their mnemonic skills, 4) organize more clearly ideas, 5) outline their future writing and even 6) review the main content posteriorly for tests and exams.

Having completed their note taking, they were invited to share orally their findings. The broadening of their definitions for fanfictions continued with the reading of a fanfictional text per se. I asked them to read *The boat* by Matt Huynh (2014), based on the original content by Nam Lee (see appendix 2).

For the first step, the students read this fanfiction individually. Afterwards, the teacher asked them in pairs to identify the main characteristics of it and then take notes (Katayama & Shambaugh, 2005). They also did on their cellular telephones.

The last goal of the second class was for the students to start outlining their own fanfictional texts. At this moment, they were notified that they should

hand me their first fanfictional draft in the fourth class. To accomplish the outlining task, they were presented with David Morley (2007)'s story map (see appendix 3).

The students completed this task individually. Based on Vygotsky (2004; 2007)'s zone of proximal development (ZPD), the teacher gave this task to identify what students already knew about fanfictions, their actual level of development in creative writing and what they could achieve with my support.

3.6.3. Class 3 – Characters

The first goal of the third class to identify the students' c concepts of creative writing courses. To achieve that, I presented them with the set 3 of key questions. This task was also formulated based on Kathleen Cotton (2003)'s classroom questioning which are used in the classroom to motivate students' reflection upon a specific concept or definition. The set 3 of key questions is indicated as follows:

Set 3 key questions
<ul style="list-style-type: none"> • In your opinion, what is a creative writing course? • What is the function of a creative writing course?

The second goal was to broaden students' concepts about creativity. For this reason, I asked them to read the third part of the theoretical text by Glăveanu (2011)'s *Paradigms in the study of creativity: introducing the perspective of cultural psychology* which focuses on the We-paradigm. After the reading, I asked

the students to summarize (Wormeli, 2005) Glăveanu (2011)'s We-paradigm approach to creativity text.

This reading was quite important, so the participating students could reflect more attentively upon this approach and, then consequently, broaden their concepts about creativity. For Vygotsky (2004), this is a fundamental characteristic of the meaning making process.

The third goal of this class was to help the students develop their fanfictional creative writing by "(...) *offering tasks that are above the child's intellectual level, but not too far above it*" (Van der Veer, 2007, p. 79). To accomplish that, they were introduced to Linda H. Straubel (2006)'s theory about characterization of short story characters. According to Straubel (2006, p. 13): "(...) *recognizing the efficacy of contrasting characters in the stories of professional writers can help students to re-think and expand their own limited cast of characters to help them start, at least, to think like real writers*".

For this reason, students were given a character's questioning guide. For Straubel (2006), a character's questioning guide is a compilation of questions which can be used by creative writing students to reflect about characters in general.

Although she proposes basically 30 questions (see appendix 4), these questions should be used as examples and creative writing teachers should motivate their students to change them or make more questions, if necessary. They were invited to do this task on the fanfiction *The boat* by Matt Huynh (2014), based on the original content by Nam Lee (see appendix 3). Having this part done, they were invited to outline their own fanfictional characters. To achieve that, I asked them to complete Adèle Ramet (2007) character's profile (see appendix 6).

According to Ramet (2007, p. 31), the characters are the heart of any story. If you portray them incorrectly, your reader will abandon your story: "(...) *In order to be convincing, fictional characters must ring true. The reader should be able to relate to them and identify with them, but the description needs only to be sufficient to project a recognizable image*".

3.6.4. Class 4 – Spatialization

The main goal of the fourth class was to develop students' fanfictional writing by using creative writing techniques of spatialization on their own fanfictional texts. To achieve that, I presented them with the set 4 of key questions. This task was also formulated based on Kathleen Cotton (2003)'s classroom questioning which are used in the classroom to motivate students' reflection upon a specific concept or definition. The set 4 of key questions is indicated as follows:

Set 4 key questions
<ul style="list-style-type: none"> • What is a setting? • How can you improve a setting?

After the students' discussions about what a setting may be and how they can improve it, I asked them to reread their own fanfictions. After that, they were invited to investigate their own setting constructions and their partner's. According to Vygotsky (2004), children' exposition to and interaction with their peers are key elements for promoting their educational growth.

To accomplish that, I used Adèle Ramet (2007, 52)'s setting questioning guide. For her, "*whenever and wherever your story is set, a thorough knowledge of the period and location about which you are writing is vital*". It was crucial for the students to understand that a setting does not only concern descriptive passages about houses, hospitals, mountains, etc., not is a simplistic synonym for scenery.

When a student tries to describe a certain space, he should consider other elements in the process. One of these elements refers to the human senses. Ramet (2007, p. 52) highlights that "*you need to use all the five senses, sight,*

sound, smell, touch and taste, if you are to convey a feeling of time and place". She admits that it is not a very easy task to face, however, students' definitions for setting should be broadened in creative writing courses, because this is one of their highest expectations for them. For this reason, she proposes a set of questions, so they can reflect more properly upon their setting construction (see appendix 7).

Although the construction of a setting is a very important part of a fictional story, students should be careful to not overemphasizing it. According to Ramet (2007, p. 54), "(...) *the setting should never be allowed to dominate the storyline. It is relatively easy to get carried away but try to avoid using more than ten lines of pure description in one block or your story will lose pace and fail to hold a reader's attention*". In other words, the construction of a setting is vital part of the story, it is not the story.

Another element to be considered refers to how a writer may create a character's mood and how his character's mood may influence the construction of the setting where he finds himself. For Ramet (2007, p. 58), mood is a very specific term in literature, and it encompasses "(...) *emotions concerning an individual or even a group of individuals*". While atmosphere pervades a story, and exists at a particular spot, mood is about inner feelings and helps a writer construct an entire atmosphere for his narratives.

For these reasons, I decided to use Ramet (2007)'s mood questioning guide (see appendix 7) so the students could reflect upon their settings by considering their character's mood in the making. After that, they should analyze how their setting constructions could be improved (with the character's mood in mind) and then rewrite their respective setting passages with a partner.

Furthermore, I designed this task to provide students with a more attractive and culturally meaningful learning (Roosevelt, 2008). This task was slightly more challenging, so they would need to do it in pairs. The goal was that after completing it collaboratively, they could complete it a similar task individually next time.

In the last part of the fourth class, the teacher applied the feedback session 1. According to Hattie and Timperley (2007, p. 83), feedback sessions are crucial moments in teaching, because they may encourage students 1) to reflect more deeply about the contents being taught, 2) to assess the teacher's performance,

3) to self-assess their performance and 4) to establish dialogical channels. In addition, the teachers can use the feedback sessions to help them redesign their courses and, consequently, improve their future teaching (Hattie & Timperley, 2007, p. 91).

3.6.5. Class 5 – Metaphors

The main goal of the fifth class was to develop students' fanfictional writing by using creative writing techniques of metaphorization on their own fanfictional texts. To achieve that, I presented them with the set 5 of key questions. This task was also formulated based on Kathleen Cotton (2003)'s classroom questioning which are used in the classroom to motivate students' reflection upon a specific concept or definition. The set 5 of key questions is indicated as follows:

Set 5 key questions
<ul style="list-style-type: none"> • What is metaphor? • What are the functions of metaphors in a literary text?

After the students' reflection upon what metaphors are and their functions in a literary text, I asked the students to read and try to answer the set 5 of key questions about Kövecses (2005, p. 04)'s text entitled *What is metaphor?* For him, metaphor may be defined as "(...) *understanding one conceptual domain in terms of another conceptual domain*". In other words, a metaphor is a creative way of describing something by referring to something else, which must have similar characteristics to what a person expects to convey.

Although metaphors may possess several functions, Kövecses (2005) stresses basically two of them: 1) the practical function, or writers helping their

audiences better understand a certain concept, object, space, time or character, 2) the artistic function, or writers producing beautiful and profound images to intensify their audiences' reading experience.

Having this part concluded, they had to share their answers with a partner. The next step for developing their fanfictional creative writing was for them to analyze Matt Huynh (2014)'s fanfiction entitled *The boat* based on the original content by Nam Lee (see appendix 2). They did that in groups, guided by the set 5 of key questions as well.

This was a more challenging task than the one given in class 4 (about setting constructions), because the students needed to analyze ciberliterary elements which are not very common in Languages and Literature courses. According to Roosevelt (2008), it is important that a task be repeated at a higher level of difficulty, so the teacher can promote his learner's further development.

Subsequently, the students had another task to practice Kövecses (2010)'s theory about metaphorization. They were invited to leave the classroom and explore in pairs the surroundings of the Faculty of Languages and Literature. The goal of this task was for them to identify metaphors outside literary texts published on paper support. According to Anna Ursyn (2013, p. 212), "(...) *metaphors can be found everywhere*". Indeed, and they can be anything, from graffiti on the wall to published academic articles.

For Kozulin (2002), Vygotsky comprehended the meaning making not as children's isolated explorations of their surroundings, but as their appropriating process of methods of actions present in a certain culture. As professional writers may use metaphors present everywhere in their artistic work (by sometimes exploring various spaces), so should creative writing students.

After identifying some metaphors in (and around) the Faculty of Languages and Literature, the students had to take pictures of them, store on their cellular telephones and bring to the classroom. Having this part done, I asked them to choose only one picture which would best represent a metaphor (based on their opinions).

They chose and share it with a partner. To motivate the students to reflect more upon the process of metaphorization, they were invited to answer Ursyn (2013)'s metaphors questions (see appendix 8) in relation to their findings.

Having completed this part, I asked the students to outline a mobile creative text. According to Lutkewitte (2013, p. 68), a mobile creative text is a “(...) *type of (non-) fictional text created on and for being transmitted and consumed on a mobile telephone*”.

In general, they exhibit features created specifically for improving cellular communication such as emoticons, emojis, memes, menes, along with other cybercultural elements. This was a much more challenging task (Roosevelt, 2008), because they should try to incorporate these elements and paratextual elements (their partner’s opinions about their metaphors) to compose a mobile creative text.

3.6.6. Class 6 – Fanfictional practices

The goal of the sixth class was to broaden students’ concepts about fanfictions by making them reflect upon social practices related to the fanfictional writing. For Lompscher (2006), Vygotsky attested that social practices influence which higher mental functions people should learn to be considered proficient participants of their culture (s).

In the same vein, Étienne Wenger (2000, p. 53) highlighted that “(...) *an aspect of social practice, learning involves the whole person; it implies not only a relation to specific activities, but a relation to social communities—it implies becoming a full participant, a member, a kind of person*”.

To achieve that, I introduced to them with to set 6 of key questions. This task was also formulated based on Kathleen Cotton (2003)’s classroom questioning which are used in the classroom to motivate students’ reflection upon a specific concept or definition. The set 6 of key questions is indicated as follows:

Set 6 key questions

- What is a fanfictional practice?
- What are the functions of fanfictional practices?

After the students' reflection upon what fanfictional practices are and their relationships with the construction of fanfictional texts, I asked the students to read their respective fanfiction. According to Glăveanu (2010, p. 17)'s We-paradigm approach to creativity, when we create something, we all do it inserted in a certain community with specific practices and objectives for our creations. Therefore, when we write a fanfiction, our fanfictional writing involves many goals and social practices.

Two exercises were developed so the students could experience fanfictional practices: 1) fanfictional creative reading and 2) creative promotional fanfictional reading (Jenkins, 2013; Jamison, 2016). The first refers to the reading of your own fanfictions orally for a preferable specialized fandom audience.

If a ficwriter does not find a specialized fandom audience, he can read his fanfiction for any interested group. The goals behind this practice are for the ficwriter to receive feedbacks about his fanfictional writing, along with having an opportunity to share his text and even express himself.

The latter, promotional fanfictional reading, refers to the recording of your fanfictional reading so you can attract preferably new ficreaders or even instigate your ficfans (fans of fanfictions)' reading expectancies. To make the students better understand these practices, I asked them to watch Shawn Mendes' YouTube fanfictional creative reading (<<https://www.youtube.com/watch?v=IKlc2X-36RE>>).

This video had, at the time, more than 130.000 views and 400 comments. Subsequently, they had to answer the set 6 of key questions about Shawn Mendes' oral reading. Having this part completed, they all sat in a circle and student by student was invited to read his fanfiction orally.

After the fanfictional creative reading, the students engaged in a group discussion where the whole class participated. For this discussion, I incentivized them to answer once more the set 2 of key questions (Cotton, 2013). However, this time, I focused only on two questions: What is fanfiction? And how can we differentiate fanfiction from fanzines? Although they all had already answered this set previously, I returned to it, so they could reflect more upon the constitutive elements of fanfictions and the fanfictional practices related to them.

For the second fanfictional practice, the creative promotional fanfictional reading (Jenkins, 2013; Jamison, 2016) task, the teacher asked his students to watch and investigate Shawn Mendes' promotional video. They did that in pairs. To help the students' investigation, the teacher proposed some questions.

According to Jamison (2016, p. 27), ficwriters must promote their fanfictions for basically 5 reasons: 1) make their audience (and new audiences) aware of their fanfictions or even 'conquer' more ficreaders, 2) become more competitive insofar as thousands of fanfictions are produced hourly, 3) increase their chances of getting hired by respectful publishing houses, 4) build and maintain their ficreaders' loyalty by reassuring that their fanfictions will be available soon and 5) instigate their ficreaders to comment on their upcoming fanfictions, raising then their expectations.

3.6.7. Class 7 – Fanfiction review

The goals of the seventh class were to broaden the students' concepts about creativity, their definitions for fanfictions and to develop their fanfictional creative writing. To achieve that, I asked them to read each other's fanfiction and give constructive feedbacks.

According to Brookhart (2008, p. 01), *"feedback is an important component of the formative assessment process. Formative assessment gives information to teachers and students about how students are doing relative to classroom learning goals"*. In addition, Nassaji and Swain (1997) claimed that pertinent feedback can bolster students' development, within the Vygotskian sociocultural theory.

Constructive feedbacks can be used to motivate students to rewrite their texts with more clarity and focus in mind. For these reasons, the teacher asked them to share feedbacks, so they could exchange opinions, artistic experiences and reflect upon their partner's fanfictional text as well as their own texts to rewrite them. Since they should hand a final fanfiction in class 8, they based their discussions on the fanfiction peer-assessment (see appendix 6) the teacher created.

The teacher's intention behind this fanfiction peer-assessment was to encourage his students to assess their classmates' fanfictional texts and then identify key fanfictional characteristics (cybercultural and paratextual elements) that would show traces of the We-paradigm approach (Glăveanu, 2011) present in them. In addition, the teacher believed that this task may help his students improve their fanwriting.

To accomplish that, I asked them to read their partner's fanfiction along with the fanfictional questioning guide. They did this part of the task individually. The reading then occurred on the Fanfic Facebook webpage they created previously by themselves, via their cellular telephones.

Having this part completed, they were invited to share their findings with their respective partner. After that, they chose another partner and repeated this task. They did that with all the classmates, totaling 4 fanfictions read by each person and several constructive feedbacks exchanged.

In the same vein, the students chose a partner's fanfiction and concretized their constructive feedbacks in a free review which is "(...) *a short text produced by unprofessional writers to express their personal opinions about a certain product, place or artistic work*" (Corrigan, 2007, p. 35).

3.6.8. Class 8 – Class assessment and self-assessment

The first goal of the eighth class was to promote students' self-assessment on their broadening of the concepts about creativity, fanfictions, creative writing courses as well as their fanfictional creative writing development (Vygotsky, 1987, 1989, 2004, 2007).

The second goal was to promote the students' assessment of the Fanfictional Creative Writing course in English and their teacher's performance in teaching it. For these reasons, I prepared two distinctive questionnaires beforehand: 1) the self-assessment questionnaire (see appendix 3) and 2) the course-based assessment questionnaire (see appendix 4).

The self-assessment questionnaire was organized so the students could self-assess their development in the FCW course. I opted for this type of questionnaire, because according to Silva and Swank (2009), there are four main benefits present in self-assessment: 1) it helps students evaluate the effectiveness of their development, 2) it raises students' awareness of the teaching and learning process, making them think about them more critically, 3) it improves their classroom autonomy and 4) it is also a process of learning development.

In addition, I used the self-assessment questionnaire to investigate if the students had broadened their concepts about creativity, definitions for fanfictions, creative writing courses and their development in writing fanfictionally. At first, I distributed the self-assessment questionnaire and encouraged the students to complete it individually and anonymously.

As they did not need to identify themselves in it, I believe they could express their opinions about their development more honestly and properly. Although the respondents did not use their real names in self-assessment questionnaire, I could identify them as student A, B, C, D and E. They had 1 hour to complete it.

Having completed the self-assessment questionnaire, the students received the course-based assessment questionnaire. According to Strassen (2001), a course-based assessment questionnaire can improve teacher's performance in teaching a certain course and facilitate students' learning in 5 different ways:

- 1) it helps the teachers clarify their teaching goals and what they want their students to learn,
- 2) it gives the students a better understanding of their expectations for their work in a course and how they can evaluate their performance,

- 3) it improves teacher-student communications, negotiations and feedbacks,
- 4) it stimulates students in their own learning and
- 5) it provides teachers with increased information about their students' development.

The course-based assessment questionnaire was organized so the students could express their opinions chiefly about the application of the FCW course in English and the teacher's performance in teaching it. They also did not need to identify themselves in it. Although the respondents did not use their real names in the course-based assessment questionnaire, I could identify them as student A, B, C, D and E.

In the same vein, I opted for the same procedure applied to the self-assessment questionnaire, so they could feel more confident in evaluating the FCW, the teacher's performance and sharing their suggestions for improving the FCW as well as the teacher's performance. To finish this class, the teacher asked them to summarize their concepts about creativity one more time (see appendix 5).

After finishing the last class, the teacher carried out the feedback session 2. For Hattie and Timperley (2007, p. 101), feedback sessions applied at the end of the course can help students: 1) reflect more holistically about the contents taught, 2) assess the teacher's whole course performance and 3) self-assess their whole course performance. In addition, the teachers can use the students' observations to improve their future course designs (Hattie & Timperley, 2007, p. 105).

4. Data analyses

In this section, I will present the preliminary analysis of the data collected in the Fanfictional Creative Writing course in English that I designed and taught by the end of 2016. For this research, I will address the first and the second research questions (How did the FCW conceptualize creativity? and How did the FCW conceptualize fanfictions? respectively).

4.1. The FCW students' conceptualization of creativity

The students' concepts about creativity tended to be related to the I-paradigm approach to creativity (Glăveanu, 2011). Their answers were mainly generated in three research tools: 1) the initial questionnaire, 2) the classroom transcriptions and 3) the students' classroom tasks. In the beginning of class 1, students received the initial questionnaire. Their most relevant answers about creativity are illustrated as follows:

Q.01 - Qual é o seu conceito sobre *Criatividade*?

Q.01 - Qual é o seu conceito sobre <i>Criatividade</i> ?	
Student A	Criatividade é a habilidade de gerar novas ideias e colocá-las em prática. Precisamos praticar a criatividade e muito.
Student B	Entendo criatividade como a mistura de ideias novas e experiências, que podem ser transpostas para um plano de ação.

Student C	Criatividade é a habilidade para se criar algo do nada , mas precisamos de prática.
Student D	Criatividade é a sensibilidade de se criar, recriar e resolver problemas do zero .
Student E	Capacidade de criar soluções novas para problemas velhos, usando recursos já existentes da melhor maneira possível.

Table 04 - Students' excerpts taken from the initial questionnaire

In relation to their initial questionnaire answers, students A claimed that creativity is an ability which needs practice (*creativity is the ability to generate new ideas and put them into practice*). Similarly, student C stated that creativity is also an ability which creates something out of the blue (*creativity is the ability to create something out of nothing, but we need practice*). Interestingly to notice, she also focused on its needs of practice. While student E claimed that creativity is an ability which requires practice, she also highlighted its characteristic of generating new solutions.

According to Glăveanu (2011), these students' opinions are essential characteristics presented in the I-paradigm approach to creativity. Furthermore, one of the main I-paradigm theorists, Bridges (2003, p. 14), also believes that creativity is an ability which needs practice: "(...) *creativity is marked by the ability to create, bring into existence*". In other words, Bridges (2003, p. 14) emphasizes that creativity entails inventing something new, out of nothing. Still for him, creativity is related to the various productions based directly on imaginative skills, which may help human beings bring something original into our actual world.

In the same vein, Carson (2011, p. 18) went even further. She ascertained that creativity is an essential ability which should be extensively used "(...) *to originate something completely new, from the scratch, in some way original*".

Interestingly to observe here is that student C also claimed that creativity is about creating something out of the blue (*creativity is the ability to create something out of nothing*). Similarly, student D also stated something creativity is related to finding solutions from scratch (*create, recreate and solve problems from zero*).

Another relevant factor which reinforced the students' tendency to the I-paradigm approach refers to the presence of the adjective *new*, which appeared in 4 of the students' opinions. According to Glăveanu (2011), the adjective *new* is a basic constitutive characteristic of the I-paradigm approach to creativity. He attested that this adjective is one of the most recurrent definitions connected with creativity, appearing in most of the I-paradigm theorists. Nevertheless, for him, the adjective *new* does not only entail the "(...) *creation of something out of nothing*", but it also involves transformation "(...) *by combining, changing, or reapplying existing ideas*" (Glăveanu, 2011, p. 07).

In fact, the adjective *new* is not the only recurrent adjective used by the I-paradigm theorists to conceptualize creativity. Conforming to Carson (2011), creativity encompasses several key adjectives which may help us better understand its main constitutive particularities. These adjectives are usually: unique, achieving, extraordinary and original. Some of these adjectives were identified in the classroom transcriptions.

In class 01, after answering the initial questionnaire, students were asked to discuss in groups the first set of key questions. In relation to the first question (What is creativity?), only students B, D and E answered this question directly. Their answers are in the following table:

Students	Students' classroom transcriptions about creativity
A	I am sure I'm creative, but I think we can improve and become better. Everybody is creative we just need an opportunity to improve what we have and what we are. Creativity is a skill that is always changing herself. This is the probably the main reason I decided to do this course now. I want to

	improve my creativity. But we only know for sure that we improved if another person shows us that and learn some creative techniques.
B	I think creativity has something to do with fulfilling. We write to fulfil something. We cannot say that everything we write is to fulfill something. Sometimes we just write. We want to be like, we want to happen. We want to express in some ways, many ways. But we write to fulfill ourselves, a wish we have.
C	I believe creativity is born in everybody. This is the reason I am here. I have been feeling more and more creative recently like something is growing in me and I want to improve my creativity. I think I know I am already creative but all people can learn to become more creative I think. But I need someone to indicate me my progress. This is very important.
D	I also make something like originality. Because we cannot recreate something if it wasn't created before. Originality would be more like uniqueness. It's not something you come up out of the blue. It's something you can only live in your own way. It belongs to you. It's a complete part of who you are in this world but what I really want is to learn about foreshadowing.
E	I think extraordinary is the closest definition for creativity. Because this is what we feel more close to writing. We create something that it wasn't created before. It's is an extraordinary process actually. If you see it and sometimes appears when we are not expecting.

Table 05 - Students' classroom transcriptions about creativity

Student D suggested that uniqueness is a synonym for original (*originality would be more like uniqueness*). According to Glăveanu (2011, p. 09), creative people possess a “(...) *need for uniqueness, which reflects their desire to be unique*. By uniqueness, he meant people’s contemporary ever-lasting desire to be a different person from the others, to be singular, special and one of a kind. For Glăveanu (2011, p. 11), this singularity is a constitutive part of the innate characteristic embraced by the I-paradigm approach.

In the same vein, Carson (2011, p. 22) proposed that people’s creativity requires awakening. Nevertheless, she recognized that the awakening of creativity may sometimes happen suddenly, out of the blue. According to Glăveanu (2011, p. 12), this is also an innate characteristic. Interestingly to notice, student E reinforces Carson (2011, p. 22)’s comments by stating that creativity comes into existence unexpectedly (*if you see it and sometimes appears when we are not expecting*).

To support her creativity awakening claims, Carson (2011, p. 23) cited several writers such as Marcel Prost and Samuel Taylor Coleridge. In relation to Marcel Proust, she attested that he perceived as well as realized his creative potentiality while he was enjoying his life trivially. This awakening can be identified in student C’s comments when she infers that she has felt more creative lately (*I have been feeling more and more creative recently*) and she has awoken to creativity (*like something is growing in me*).

In addition, Carson (2011, p. 23) inferred that creativity may be developed without much practice, i.e., more naturally “(...) *it is true that some brains are naturally more inclined toward creative ideation than others*. Moreover, this type of argument was not found in any of the participating students. In fact, all of them stressed quite extensively the importance of practicing their pre-existent creativity to improve it.

Although Carson (2011, p. 23) believed in the possibility of developing creativity more naturally, she has clearly accepted that creativity without practice (or *apparent efforts*, in her own words) are less often to happen and more difficult to be concretized. For Glăveanu (2011, p. 60), this has been one of the greatest shifts which has occurred within the I-paradigm approach to creativity. Furthermore, he (2011, p. 15) pinpointed that this approach has been revisited

and reformulated recurrently. As a result, some of its theorists (Bilton, 2007; Carson, 2011) have included practice as a constitutive part of it.

This I-paradigm characteristic was identified in all the participating students, i.e., innatism with practice. For instance, student A claimed that we are born creative, but practice is fundamental (*everybody is creative we just need an opportunity to improve what we have and what we are*). Student C reinforces student A's opinion by attesting that we can develop the creativity we already possess (*I think I know I am already creative, but all people can learn to become more creative I think*). Both these students share the innate idea that every single person is born creative, however, they need exterior help to improve their respective creativity.

Another recurrent characteristic related to the I-paradigm approach to creativity is originality (Glăveanu, 2011). Interestingly to notice, this word was used twice by student D in her attempt to conceptualize creativity (*I also make something like **originality**. Because we cannot recreate something if it wasn't created before. **Originality** would be more like uniqueness. It's not something you come up out of the blue. It's something you can only live in your own way. It belongs to you. It's a complete part of who you are in this world*). However, they seem to have different connotations.

In her first answer, she apparently used it to refer to something new, novel. According to Bilton (2007, p. 56), original as a synonym of new, visionary is a quite common I-paradigm characteristic, because creativity can be associated with as "(...) *transformational (visionary, charismatic) leadership and with an individualistic, trait-based theory*". Nevertheless, still for Bilton (2007), and based on Vygotsky (2004), this perspective has become outdated, because the latest theories related to creativity have focused on collectiveness and how people in interaction with others develop their inner creativity.

On the other hand, in student D's second answer, she used originality as a synonym of singleness, singularity. As a matter of fact, she compared originality to uniqueness (*originality would be more like uniqueness*). In the same vein, Gruber (2008, p. 21) also attested that uniqueness is a constitutive characteristic of creativity: "(...) *creativity is related to study individual differences and personality attributes. Studies in this line have tried to find characteristics of creative people*".

One more adjective that is constantly linked with the I-paradigm approach to creativity is extraordinary (Glăveanu, 2011). Conforming to Simonton (2004) creativity is extraordinary when it entails novelty. By novelty, he did not only mean something new, not existing, but something unusual, remarkable. Furthermore, something novelty “(...) *should not be experienced by any person beforehand, in advance*” (Simonton, 2004, p. 36). Student E supports Simonton (2004)’s arguments by stating creativity is a remarkable process (*I think extraordinary is the closest definition for creativity. Because this is what we feel more close to writing. We create something that it wasn’t created before. It’s is an extraordinary process actually*).

In the same vein, Carson (2011, p. 36) advocated that an ordinary person can indeed produce an extraordinary piece of work, because the concept of extraordinary is quite volatile. Still for this researcher, something (or someone) which (who) was not previously considered extraordinary by its (their) community may become extraordinary if it (they) receive experts’ validation.

In other words, for Carson (2011, p. 36), the concept of creativity can change. This perspective upon creativity can be identified in student A’s comments. According to her, she opted for doing the FCW in English course to hone her creative features, because creativity is constantly transforming itself (*creativity is a skill that is always changing herself. This is the probably the main reason I decided to do this course now. I want to improve my creativity*).

In addition, Carson (2011, p. 47) added that in today’s workplace, the necessity for creative people have increased. Consequently, this has motivated “*experts of creativity*” to develop psychometrical tools (exams, machines, etc.) to identify people’s creative stage and then find ways for improving them. For student A, to have someone certifying the improvement of one’s creativity is indispensable (*but we only know for sure that we improved if another person shows us that*). Similarly, student C shares student A’s opinions by stating that it is fundamental to have a person assuring her creative amelioration (*but I need someone to indicate me my progress. This is very important*).

The students’ necessities of having their creativity assessed also emerged in their spontaneous comments produced in the classroom. For example, by the end of class 1, student A asked me if we were going to learn about a specific creative writing technique (*we will learn about foreshadowing?*). In turn, student

C claimed that one of her main motivations for doing this course was to learn more about characterization (*I really came here to know more about characters construction*). Comparably, students D indicated that she did not know how to use metaphors in her fanfictions and then asked if they would learn about that (*are we going to learn about metaphors?*).

To clarify his students' questions, the teacher commented that the teaching of creative writing techniques was not his main goal. In fact, he was expecting to propose a different approach to teaching creative writing in the university (*creative writing techniques were not in my mind at first when I organized this course, I wanted to have a different approach to teaching fanfictional creative writing*). Interestingly to notice, all these comments were summarized by student D's doubts. She wanted to know how the teacher would evaluate properly his students' creativity, if he did not teach them creative writing techniques (*I have a question I'd like to know how you will assess us if you don't explain to us specific writing techniques*). After her questioning, all the other students nodded positively at the teacher, showing agreement with her doubts and waiting for his position.

Initially, according to the teacher, the Fanfictional Creative Writing in English course was not organized to deal with creative writing techniques. To be honest, his proleptic goals were to identify his students' initial concepts about creativity, fanfictions and creative writing classes through their zone of actual development (Vygotsky, 2004; 2007). Along with that, the teacher also expected to promote their zone of proximal development (Vygotsky, 2004; 2007) and then help his students improve their thinking (Vygotsky, 2004; 2007) about creativity, fanfictions and creative writing classes.

The teacher hoped he achieved that, so he could guide his students to develop their fanfictional creative writing. However, due to the students' persistent demands of techniques and being assessed, he had to reorganize the course and then included some of their suggested creative writing techniques. Conforming to Glăveanu (2011, p. 65), "*in the spirit of the I-paradigm, the psychometric tests were validated on and applied to non-eminent persons*" to identify and evaluate people's creativity. Therefore, the teacher suspected that many people start creative writing courses expecting to be assessed clearly. By

clearly, he meant through creative writing techniques (foreshadowing, metaphorization, etc.).

All in all, these techniques have a similar function as the correction of grammar in more objective writing courses such as academic and journalistic writing (Broad, 2009, p. 137). According to Bob Broad (2009, p. 28), grammar is frequently used as one of the main compasses for teachers' textual assessment. In other words, he firmly criticizes how textual assessors overemphasizes the relevance of grammar in the correction of texts. For Broad (2009, p. 31), grammar is just a minimal part of textual correction, it is not the correction itself.

However, for Glăveanu (2011, p. 66), the I-paradigm approach to creativity overemphasizes the importance of psychometrics. To bolster his argument, he cited the I-paradigm theorist Csikszentmihalyi (1999). Conforming to Csikszentmihalyi (1999, p. 36), creativity is not an ability belonging to few people (or the geniuses), but it can be found in every human being. Nevertheless, a person to be considered creative must improve his creativity. Therefore, creativity can be learned and honed.

Still for Csikszentmihalyi (1999, p. 38), the best way to achieve that is by using specific (proven) techniques. Initially, all the FCW students shared Csikszentmihalyi (1999)'s points of view upon assessment. The students' opinions were not only verified by the end of the FCW first class, but also by the beginning of its second class. In the beginning of the second class, student A asked the teacher which creative writing technique they would learn that day (*which technique are we going to learn today?*). Subsequently, all the other students nodded positively at the teacher waiting for his confirmation. Once again, the teacher explained the teaching of creative writing techniques was not his main goal (*I don't have intentions to teach any type of creative writing technique*). Consequently, student A inquired how would they be assessed (*if not, how are you going to evaluate us?*)

Students' constant desires for learning creative writing techniques as a way of assessment were also identified by professor Myers (2006, p. 68) in the University of Chicago. Gradually, he perceived that most of his freshmen undergraduate students started attending his introductory fictional writing discipline expecting to learn techniques which could help them improve their own

fictional texts. In addition, most of them expected creative writing techniques to be the teacher's corrective compass of their writing productions.

To better understand his students' expectations, Myers (2006, p. 37) investigated their writing needs and perceived that his undergraduate students' concepts about creativity were extremely limited. Since then, he has openly criticized several creative writing courses by attesting that most of their creative writing teachers have used the creative writing techniques just as a form of correction (Myers, 2006, p. 39). Consequently, creative writing techniques have lost their initial principles, i.e., help writers improve their writing (Myers, 2006, p. 40).

In relation to this process, Myers (2006, p. 40) has denominated it self-centeredness. In the same vein, Glăveanu (2011, p. 05) has also denounced the self-centeredness (which he named the "*lone individual*") overvalorization by ordinary people and the I-paradigm theorists: "*(...) driven by an attributional error commonly described in psychology, both laypeople and researchers generally attribute creativity to creators' internal dispositions ignoring nondispositional influences*" (Glăveanu, 2011, p. 05).

As a result, Glăveanu (2011, p. 31) has since concluded that the I-paradigm approach to creativity is not only limited, but exclusivist, because it does not provide much space for people to reflect upon sociocultural and contrastive factors connected with it. On the other hand, Glăveanu (2011, p. 31) has also proposed to contemporary theorists of creativity to comprehend creativity as a socio-culturally constructed phenomenon and demanded from future researchers to look at it more holistically and dialectically (Glăveanu, 2011, p. 32).

4.2. The FCW students' conceptualization of fanfictions

The students' concepts about fanfictions seemed to be very limited, tending to be based mainly on the classic definition (Jenkins, 2007) of this literary genre. Their concepts were identified in three distinctive parts of the Fanfictional Creative Writing course in English: 1) the initial questionnaire, 2) the set 2 of key questions and 3) the students' first fanfictional draft. In relation to the initial questionnaire, the students' most relevant answers are represented as follows:

Q.02 - What is your concept about <i>fanfictions</i> ?	
Student A	Fanfic is the abbreviation of the English term fan fiction, that is, fiction created by fans
Student B	It is a type of writing composed by fans of some story.
Student C	It's a type of writing done by fans for the fans, that is, for ourselves.
Student D	Writing made by fans of a certain genre to be read by other fans of the same genre.
Student E	Writing created by fans of the literary genre fanfictions.

Table 06 - Students' excerpts taken from the initial questionnaire

Based on their answers from the initial questionnaire, the teacher could identify that all his students' concepts about fanfictions were limited. Their concepts were limited, because they were chiefly based on the etymological construction of the name of *fanfictions*, i.e., fictions created by fans about some preexisting content. Although all the students stated this same fanfictional characteristic, student C added that fanfictions are texts created by fans and expected to be read by fans (*it's a type of writing done by fans for the fans, that is, for ourselves.*).

These students' concepts about fanfictions were in tune with one of the first concepts related to fanfictional writing. According to Jenkins (2007, p. 25), this type of concept of fanfictions is entitled as the *classic definition*. Nonetheless, Jenkins (2007, p. 25) reminded us that the internet is an ever-developing artifact and, as such, it has changed constantly. For her, if we apprehend the internet as a constitutive part of fanfictions, we must then admit that the concept of fanfictions must also entail various cyberliterary elements such as hypertexts, memes and gifs.

Previously to Jenkins (2007), Tushnet (1997, p. 47) had already indicated that fanfictions may possess several types of conceptualizations. Still according to Tushnet (1997, p. 47), the conceptualizing possibilities related to fanfictions are endless, merely due to the expansive capacity of the internet. In relation to the initial questionnaire, none of the FCW in English course students mentioned the internet expansive capacity. In fact, what they did was to overemphasize its written scripts (Jenkins, 2007).

Interestingly to notice, the FCW in English course students' classic concepts about fanfictions were also identified in the beginning of the second class. This happened, when the teacher asked them the first question of the set 2 of key questions: What is fanfiction? The students' most illustrative excerpts, collected from the second class, are indicated as follows:

Q.01 – What is fanfiction?	
Student A	Fanfictions are fan-based texts written by fans
Student B	Texts written by fans of a specific fandom
Student C	Texts written by fans and fans showing their respect to the original text
Student D	Fanfictions are texts written by fans and published on fandoms
Student E	Fanfictions are a form of fans showing homage to a certain story by rewriting it

Table 06 - Students' excerpts taken from the classroom transcriptions

The students' classroom answers also indicated that their basic concepts about *fanfictions* are linked with the classic definition (Jenkins, 2007). This can be verified by the repetition of the word *fan*, which appeared in every student's comments. Furthermore, when they tried to develop their answers, they became quite limited and relied mainly on the comprising part of the name: *fan + fiction* (i.e., fiction written by fans).

In contrast, the students displayed some differences in their answers. For example, student A attested that fanfictions are merely texts composed by fans (*fanfictions are fan-based texts written by fans*). However, student B mentioned the fandom (*of a specific fandom*), which is an internet place where ficwriters publish their stories. Similarly, student D also indicated the fandom and inferred

its importance in the fanfictional writing (*published on fandoms*). Both student C and E claimed that the act of writing fanfictions is a kind of homage to the original content (*texts written by fans and fans showing their respect to the original text and a form of fans showing homage to a certain story by rewriting it*).

All in all, the students' initial questionnaire and classroom answers unveiled their quite limited comprehension about fanfictions. This could be verified, because their concepts were extensively hinged on the classic definition (Jenkins, 2007). Nonetheless, a very important question remains: if fanfictions are fictional written texts produced by fans of some specific content, what are then fanzines?

This question (*what are then fanzines?*) was applied on the third class of the course. Although this question was not previously included in the set of questions to be used in the classroom, the teacher decided to add it on the third class entitled *Characters*. According to the teacher, he added it to the FCW in English course to help his students broaden their concepts about fanfictions. In addition, the teacher wanted to check if his students had any kind of recollections of the existence of fanzines. In fact, they had none as the following excerpts illustrate:

Extra Q. – What are then fanzines?	
Student A	To be honest this is the first time I hear this term
Student B	Is not a synonym for fanfictions?
Student C	I never hear such thing

Student D	I think fanzines are a form of fanfictions
Student E	I agree I think they are like fanfictions of some type

Table 07 - Students' excerpts taken from the classroom transcriptions

Based on the students' answers stemmed from the extra question, most of them indicated that their concepts about fanzines are intrinsically linked with their concepts about fanfictions. For instance, student D stated that fanzines are fanfictions (*I think fanzines are a form of fanfictions*). In agreement with student D, student E attested the same (*I agree I think they are like fanfictions of some type*). Although student B does not assert anything, she also inferred a similar idea. Comparably, neither student A nor C knew what fanzines are (*to be honest this is the first time I hear this term and I never hear such thing*).

In addition, it is worth noticing that although all the students claimed they had written fanfictions beforehand, they all displayed chiefly empirical knowledge about fanfictions. For Vygotsky (2007), students' empirical learning does not result in the making of appropriate meanings. Moreover, these students' answers indicated that their concepts were neither supported by theoretical framework, nor they had participation in the meaning making (Vygotsky, 2007) of it. In fact, it seems they have just reproduced their fandom definitions. This was verified in their feedback session 1:

Q.01 – Where did you learn about fanfictions?

Student A	In the fandom where I read other fanfictions once I had the curiosity and searched and found some informations about what is fanfiction.
Student B	A friend of mine cited a fandom for the first time and I decided to read and then I liked very much I also learned by writing you know? I always write so this is a way of knowing what you do.
Student C	I was navigating the internet and I found by chance this fandom and I read and I discovered that I like fanfictions since then I read all the time and writing as much as I do we learn too.
Student D	By writing and writing a lot and definitely the fandom because it is a place where we share informations and what we know we tell others it's like a social networking
Student E	I learned from the internet you know the fandoms where I publish I think I knew before but I learned a lot on them because I use them a lot too.

Table 08 - Students' excerpts taken from the feedback session 1

Based on the students' feedback session 1 answers, the teacher could notice that their concepts about fanfictions were mainly derived from the fanfictional communities (fandoms) they usually visited. For example, student A declared that she discovered some concepts about fanfictions by chance (*once I had the curiosity and searched and found some informations about what is fanfiction*). Similarly, student C also found out unexpectedly (*I was navigating the*

internet and I found by chance this fandom and I read and I discovered that I like fanfictions). In contrast, student E claimed she already knew something about fanfictions, but she could not differentiate what she already knew and what she learned from the fandom (*I learned from the internet you know the fandoms where I publish I think I knew before but I learned a lot on them*).

Conforming to Jenkins (2007, p. 54), the FCW in English course students' initial concepts about fanfictions were all "(...) *isolated generalizations*". In other words, they were all nonsystematic and fundamentally qualified by contextual situations. In addition, the teacher believed his students also apprehended fanfictions through their inattentive act of writing creatively. According to student B, she learned a lot about fanfictions by writing them regularly (*I also learned by writing you know? I always write so this is a way of knowing what you do*). Comparably, student C believed her concepts about fanfictions are linked with the writing amount she produces (*and writing as much as I do we learn too*). Student D shared a similar practice (*by writing and writing a lot*).

Along with that, the FCW in English course students may have formulated their concepts about fanfictions through ficreading. According to Jenkins (2007, p. 79), ficreading is the act of reading fanfictions. This type of reading includes the act of reading per se as well as sharing one's opinions about the fanfictions read on the fandoms. For instance, student A declared that she normally reads fanfictional texts (*in the fandom where I read other fanfictions*). In the same vein, student c also claimed she normally reads fanfictions (*I read and I discovered that I like fanfictions since then I read all the time*). Therefore, ficreading may have contributed to her conceptualizations of fanfictions.

Additionally, the students also showed connections between their fanfictional writing and popular culture (Tushnet, 1997). This was also identified in their first fanfictional draft. According to Tushnet (1997, p. 89), popular culture is a constitutive part of fanfictions, because most of its content is related to it. Although popular culture is a very complex and unstable concept to be defined, he stated it as that culture which is widely liked and shared by a large amount of people. Thusly, based on the students' first fanfictional productions, the teacher could identify that all of them opted for content related to what Tushnet (1997)'s apprehends as popular culture. Their chosen popular culture contents were: 1) the musical female pop band Fifth Harmony (student A), 2) Cross Academy

(student B), 3) Duchess Fanquithaine (student C), 4) Colbie Caillat (student D) and 4) World Domination (student E).

Another students' characteristic that indicated that my students' concepts about fanfictions were close to the classic definition (Jenkins, 2007) was that they, apparently, did not seek for financial recognition (Silverman, 2004). For Silverman (2004, p. 03), non-financial recognition "(...) *does not mean that the recognition provided should have no financial value, it simply means that whatever is given, it should not just be money*". Therefore, the students' initial opinions about non-financial recognition are illustrated in the feedback session 1 as follows:

Q.07 – Do you seek for any financial recognition? Why? Why not?

Student A	No I don't think so because for me writing is like art and I think we cannot put a price on arts all the time so no I write because I like to write.
Student B	No no way I believe writing fanfictions is because you must like to write and this is what people do and what I see people doing writing for fun.
Student C	I don't think so because I think writing should not be all the time about cobrar charging is the word right so no my answer is no.
Student D	I don't write to become rich ((laughs)) I don't think that people who write fanfictions write because they want to become rich and famous.
Student E	

	I don't think this is my main goal I write fanfictions because I like to write them it's like a hobby but I know that we can make money out of it if we want to.
--	--

Table 09 - Students' excerpts taken from the feedback session 1

At first, none of the participating students claimed they wrote to sell their fanfictional stories on purpose. For instance, student A does not associate the artistic work with market-valued (*I don't think so because for me writing is like art and I think we cannot put a price on arts*). In the same vein, student D declared that she does not expect her fanfictional writing to become profitable (*I don't write to become rich ((laughs)) I don't think that people who write fanfictions write because they want to become rich and famous*). Comparably, student E associate her fanfictional writing practice with leisure activities (*I don't think this is my main goal I write fanfictions because I like to write them it's like a hobby but I know that we can make money out of it if we want to*).

Nevertheless, by the end of the FCW in English course, the eighth class, all the students seemed to have slightly changed their minds and sought some type of financial recognition (Silverman, 2004). To be more exact, they started seeing some financial opportunities with their fanfictional writing. The students' shift of opinions may have happened due to their course attendance. The teacher noticed that during their feedback session 2. The students' feedback session 2 answers are indicated as follows:

Q.07 – Do you seek for any financial recognition this time? Why? Why not?	
Student A	I don't think about money to be honest but I know that's important and if happens I'll be happy if I get hired someplace for what I write.

Student B	No I don't think it's only about money but now I see it's an opportunity maybe something I can gain before it was not ((emphasizing)) the case but today sure why not?
Student C	I am not sure before was different I did not think about that but now maybe who know?
Student D	I think financial recognition is a very strong word maybe recognition would be enough but money is always good and if people recognize me first maybe money comes after.
Student E	As I told you before I work with that so I have always seen as an opportunity and I noticed the better writing attracts more people readers I mean so this is one of the reasons I decided to come here and look for new talents maybe.

Table 10 - Students' excerpts taken from the feedback session 2

Based on the students' feedback session 2 answers, the teacher perceived that they changed their perspectives upon financial recognition (Silverman, 2004), i.e., they began seeing it as a palpable opportunity. For example, student B claimed financial recognition was not her main goal, but she recognizes now as a chance (*I don't think it's only about money but now I see it's an opportunity maybe something I can gain before it was not ((emphasizing)) the case but today sure why not?*). Similarly, student D also apprehends it as a possible opportunity as well as consequences of her fanfictional working (*I think financial recognition is a very strong word maybe recognition would be enough but money is always good and if people recognize me first maybe money comes after*). However, the only student who seemed to have had a different perspective upon financial recognition was student E. Although she did not claim her financial expectations in the feedback session 1, she attested that she always sought for it (*As I told you before I work with that so I have always seen as an opportunity*

and I noticed the better writing attracts more people readers I mean so this is one of the reasons I decided to come here).

Ficwriters have apprehended fanwriting and fandoms as opportunities for expressing themselves and molding their own identities. All the participating students claimed to belong to, at least, one online community (fandom). It is not any online community, but it is the community with them most identify (in student A's own words: *My fandom is a place where I can be myself*).

This leads to another characteristic related to the classic definition of fanfictions: cultural appropriateness (Thomas, 2006, p. 226). For her, "(...) *borrowing settings, plots, characters and ideas from all forms of media and popular culture, fans weave together new tales, sometimes within the accepted canon (the real works from which they are borrowing)*". This may directly result in an amalgamation of different concepts interwoven and derived from distinctive, as well as sometimes indistinctive, sources.

In relation to this research, the teacher could notice that student A appropriated culturally the musical band Fifth Harmony fandom to express her own desires. As an outed lesbian (*I'm an out and proud gay*), she wanted to see more often lesbian characters being portrayed in the popular media. However, this does usually not occur. For this reason, she transformed two of the Fifth Harmony vocalists into lesbians and created a story where they should overcome prejudice to consolidate their love. This story is represented in student A's first fanfictional draft (see appendix 09).

All in all, student A's first fanfictional draft was also a form of her challenging the canon (here understood as the original content). According to (Thomas, 2006, p. 278), the act of questioning the canonical work is a way of ficreaders and ficwriters to re-signify their fandoms and create their own meanings to them. In tune with Thomas (2006)'s points of view, student A appropriated culturally the Fifth Harmony fandom, re-signified it and proposed her own perspective upon them.

For instance, it is relevant to mention that the five members of the musical group, Fifth Harmony, have not declared themselves lesbians, only one has outed herself as bisexual (aka Lauren Jauregui). Therefore, in relation to their sexuality, the Fifth Harmony canon is composed by 4 heterosexual women and 1 bisexual.

Consequently, most of the fanfictions based directly on them tend to maintain these canonical rules of the fandom, i.e., they are mostly heterosexual-oriented.

Nevertheless, some ficreaders and, mostly, ficwriters break these so-called canonical rules through the process of cultural appropriation (Thomas, 2006). For (Thomas, 2006, p. 281), they do that, so they can make these canonical stories their own, even personalize them. In addition, Thomas (2006, p. 282) pointed out that although cultural appropriation often occurs when the dominant culture adopts certain elements from the minority culture, the inverse may also happen.

4.3. The promotion of ZPD in the Fanfiction Creative Writing course in English (FCW)

In this section, I will investigate where the teacher promoted the zone of proximal development (henceforth ZPD) in the *Fanfictional Creative Writing course in English* (henceforth FCW). As there were many tasks throughout the 8 classes of the FCW course, I will display here only those where students' development was indeed promoted. The tasks where development promotion occurred were:

Class	Title	Tasks
1	Course introduction	Task 1 - Initial questionnaire Task 3 - Initial fanfictional creative writing Task 4 - The reading and summarization of <i>Glăveanu (2011)'s He-paradigm</i>
2	What is fanfiction?	Task 5 - Set 2 of key questions Task 6 - The reading and interpretations of <i>Glăveanu (2011)'s I-paradigm</i> Task 7 - The reading and reflection on Jay's (1976)'s fanzine Task 8 - The reading and reflection on Huynh (2014)'s fanfiction Task 9 - Morley's short story outlining
3	Characters	Task 10 - The reading and reflection of <i>Glăveanu (2011)'s We-paradigm</i>
4	Spatialization	Task 7 - The reading and reflection on Jay's (1976)'s fanzine Task 8 - The reading and reflection on Huynh (2014)'s fanfiction

6	Fanfictional practices	Task 17 - Shawn Mendes (2016)' YouTube fanfictional creative reading
7	Review of fanfictions	Task 18 – The peer-fanfictional draft review
8	Class assessment and self-assessment	Task 19 - Final fanfictional creative writing Task 20 - Self-assessment questionnaire Task 21 - Course-based assessment questionnaire

Table 11 – Fanfictional Creative Writing tasks in which ZPD was promoted

In the beginning of the first class (entitled *Course Introduction*), the FCW teacher required from his students the first and second tasks. The first task was the initial questionnaire. The second task was the set 1 of key questions. Both these tasks were applied to identify the students' actual state of development (Vygotsky, 2007).

According to Vygotsky (2007, p. 47), the identification of a person's actual level of development can signal what this person can achieve in the future. In addition, it can guide teachers to help their students more adequately. This may happen, because they can focus on what their students really need to learn, avoiding thus unnecessary repetitions. For further information of these tasks, return to part 1 of the data analyses.

Therefore, in relation to the ZPD promotion (Vygotsky, 2007) aimed at the task 1, the teacher also used it to help his students broaden their concepts about creativity and the Fanfictional Creative Writing course in English. The students' most relevant initial questionnaire answers are identified as follows:

Q.5 - Do you believe that it is possible to develop creativity in anyone? Justify your answer.	
Student A	Yes because we are all creative we are born this way in fact, we improve what we already are and know.
Student B	I believe that development is personal and very slow and happens every day that is we are becoming better.
Student C	Yes because development is a process as humans are creative by nature so it is something that always happens.
Student D	I think so because we are constantly developing and to me development happens step by step and always all the time.
Student E	Yes for sure if you believe it is possible if you do not believe it seems very difficult it is up to you the person himself.

Table 12 - Students' excerpts taken from the initial questionnaire

Based on the students' 5th question answers, the teacher could notice that they share similar opinions about development. Most of the students believe that development is an internal process. For instance, student A states that people develop what they already are (*yes because we are all creative we are born this way*) while student C states that it is human nature (*yes because development is*

a process as humans are creative by nature). In addition, student E believes that development is a personal process (*it seems very difficult it is up to you the person himself*).

Still in relation to task 1 (initial questionnaire), students' initial expectations about the FCW course in English were mainly positive. Nevertheless, most of the students' answers about creative writing courses tended to be market-oriented (Morley, 2007). In other words, most of the students believed that the FCW course should provide them with techniques to improve their fanfictional creative writing. Therefore, the students' most relevant answers are identified as follows:

Q.15 – What are your expectations about the FCW in English course?

Student A	My expectations are positive I hope to learn various creative writing techniques.
Student B	I must confess that they are very good, because I really want to know techniques of this course to improve my future fanfiction.
Student C	Positive because I have never taken a course so I believe that content can help me write better fanfictions.
Student D	I'm really anxious because I've never taken a course like this before so my expectations are good what will be taught can help me improve what I already write.
Student E	I hope to know more about fanfictions and techniques related to creative writing which is something I really like I believe this can help me with my texts.

Table 13 - Students' excerpts taken from the initial questionnaire

Based on the students' 15th question answers, the teacher could notice that most of them believe that the FCW course would help them improve their fanfictional creative writing (fanwriting). For example, student B states that the course content can help her fanwriting in the future (*I really want to know techniques of this course to improve my future fanfiction*) while student E expects to learn about general creative writing techniques (*I hope to know more about fanfictions and techniques related to creative writing which is something I really like*).

In the middle of the first class, the third task, called initial fanfictional creative writing, was required by the teacher. He did that, so he could identify more properly his students' actual stage of development (Vygotsky, 2007) in relation to their fanwriting. To complete the third task, the teacher asked his students to bring to the second class an outline of a fanfiction on which they would like to work. At first, all the students accepted their teacher's proposal. However, in the second class, they brought the ones on which they had already been working. According to Myers (2006, p. 161), the students have attended the creative writing courses to improve what they have written.

In the same vein, Morley (2007, p. 45) pinpointed that students believed that the main role of the creative writing teachers is to provide them with writing techniques, so they can improve their writing. In the case of the FCW students, they wanted writing techniques as summed up by student B's comments (*I really want to know techniques of this course to improve my future fanfiction*). Nevertheless, they also expected to have their texts revised by the teacher.

Although the students' revising expectations did not appear in their initial questionnaire, they appeared before, during and after the second class. These data were recorded on the teacher's fieldnotes. Before the second class, student A asked their teacher if he could revise her fanfictional creative writing (*can you look at my text before starting the class?*). During the coffee break, student C approached her teacher and displayed a similar request (*would you mind taking a look at my fanfiction, please?*). By the end of the second class, student B also approached her teacher, pointed at her fanfiction and fingered at the written passages she needed reviewing (*I would like to know what I can do better in this text that I have been writing*).

Consequently, the teacher reminded them he would do that in the feedback session 1, as previously planned and agreed by all the students in the first class. Both students displayed dissatisfaction, but they eventually accepted the teachers' explanations. In the middle of the second class, the teacher required from his students their fanfiction outline. Student D mentioned that she brought a fanfiction on which she has been working (*I've brought a fanfiction that I've been writing already*). In turn, student A proposed to the whole class if could be a pre-existing fanfiction, so they could improve it. Shortly after, they all agreed (*Why don't we all work with a fanfiction we already have to improve it?*).

Before agreeing with his students, the teacher asked the whole class if someone had brought the fanfiction outline as indicated in the first class (*Has someone brought the fanfiction outline as we previously agreed on?*). These data were also recorded on the classroom transcriptions. Interestingly to notice, none of the students brought it. In fact, as all the students had agreed to use the fanfictions they already started writing, the teacher accepted their proposal. The teacher accepted his students' proposals not only to motivate them, but also because half of his initial students (all the students who appeared on the first class) had already dropped out of the FCW in English course.

Nevertheless, after finishing the second class, student D also asked the teacher if he could read her fanfiction and give her some writing tips (*I know we'll have a feedback session in class four, but could you take a look at my fanfiction now? What if you have any tips for me to improve writing?*). These data were also recorded on the teacher's fieldnotes. It is worth noticing here that she asked him, even though she knew they would have a feedback session in the fourth class. In addition, she stated that she would be happy if he could read her fanfiction at that moment, because she could then take it home and redo it (*If you can do that now I'll be happy and take it home and I'll rewrite it*).

As a result, the pre-existing fanfictions were considered the students' initial fanfictions of the FCW course (see appendix 9). It is worth pointing out here that the teacher also accepted these students' proposal, because 7 other students had already not come to the second class. After it, the teacher contacted all the absentees. Nevertheless, the teacher only got 4 answers. The other 3 neither answered the teacher's telephone calls, nor returned to the classes.

Based on the absentees' telephone call answers, the teacher discovered that three of the absentees did not know they had to write. They all commented they only wanted expository classes, because of lack of time to write. Only one of the absentees felt she had not linguistic proficiency to attend the classes, consequently, she dropped it. In relation to the development of the students' fanfictional creative writing, a more profound analysis of them will be given in the following part of the data analyses section.

After the middle of the first class, the teacher asked his students to read the first part of Glăveanu (2011)'s *Creativity as a sociocultural act* text. This was the fourth task. It was called the reading and interpretations of Glăveanu (2011)'s Glăveanu (2011)'s He-paradigm approach to creativity. Although the fourth task had a similar function to the previous tasks, it was also used to investigate the students' knowledge and opinions about creativity.

Therefore, to identify his students' knowledge and opinions about creativity, the teacher applied the following question: *What are the main characteristics of Glăveanu (2011)'s He-paradigm to creativity?* This question was applied in the middle of the first class, after the applications of the first, second and third tasks. The students' classroom answers can be identified in the first excerpt as follows:

Excerpt 01 (class on 14/10)

12: (T) What are the main characteristics of Glăveanu (2011)'s He-paradigm to creativity?

13: (SA) I think it's a very old-fashioned way to see creativity he talks about muses and people inspired by the muses ((emphasizing)).

14: (SD) I agree with her. It is ancient about Romans or before in Greece or so. I don't think people today ((emphasizing)) believe they receive inspiration to write from above the heaven or so.

15: (SE) He says that people are just a recipient of creativity or so right? ((displays doubt)). I think maybe some people can believe in that not most ((emphasizing)) everybody. He means we are not creative somebody else is. I mean supernatural beings.

16: (SB) But who?

17: (SE) Religious people I think.

18: (SA) I think it's very very very old. I agree with student D. It's from ancient Greece and it's not more used or has lost influence today (2s) step by step.

19: (T) Do you all agree with student A?

20: (SB, SC, SD and SE) ((nods positively at each other)).

Based on the students' reading and interpretations of the proposed text, none of them believed in the Glăveanu (2011)'s He-paradigm approach to creativity. This can be visualized in three distinctive moments from the excerpt 1. The first moment refers to this paradigm being archaic. Student A says that this paradigm is old-fashioned (*I think it's a very old-fashioned way to see creativity he talks about muses*) while student D says it is ancient (*It is ancient about Romans or before in Greece or so*).

The second moment refers to creativity being a supernatural skill. Student E comments that Glăveanu (2011)'s He-paradigm approach to creativity indicated that the person is only a recipient of inspiration (*He says that people are just a recipient of creativity or so right?*). In the same vein, she adds that the He-paradigm stated that people are not creative, but they are only channels which can transmit the otherworldly creative work (*He means we are not creative somebody else is. I mean supernatural beings*).

In addition, the third moment refers to Glăveanu (2011)'s He-paradigm approach to creativity being non-influential today. Student D states that we do not think like the Roman/Greek anymore (*It is ancient about Romans or before in Greece or so. I don't think people today ((emphasizing)) believe they receive inspiration to write from above the heaven or so*). Sequentially, student A claims that this approach lost or has gradually lost influence (*I agree with student D. It's from ancient Greece and it's not more used or has lost influence today (2s) step by step*).

By the end of the excerpt 1, all the students agree with student A that this approach is outperformed. This can be verified by the last two lines of the excerpt 1 when the teacher asked the whole class if they all agree with student A. Although they did not answer anything out loud, students B, C, D and E nodded

at each other positively. In other words, they all maintain the same position that Glăveanu (2011)'s He-paradigm approach to creativity is not widely believed currently.

The identification of students' actual state of development (Vygotsky, 2007, p. 46) is paramount to the educators, if they really want to promote the ZPD. For John-Steiner (2003, p. 75), if the teachers can properly recognize their students' actual state of development (Vygotsky, 2007), they can reorganize their teaching to help their students improve what they still need to improve.

Based on his students' first class answers, the FCW teacher could reassess his reading indications and then reorganize his course more adequately. Instead of focusing on what he believed his students needed, he focused on what they *actually* needed. According to John-Steiner (2003, p. 76), this is crucial if teachers want to have success in their teaching. This may be explained by the fact that development is a dialectical and dynamic process, which it relates to learning (Vygotsky, 2007, p. 57).

In the beginning of the second class (entitled *What is fanfiction?*), the fifth task, called set 2 of key questions, was given so the teacher could comprehend more about his students' initial knowledge and opinions about *fanfictions*. This task was also applied to establish more accurately the students' actual state of development (Vygotsky, 2007). For further information of this task, return to part 2 of the data analyses.

In the middle of the second class, the teacher required from his students the completion of the sixth task. This task, called the reading and interpretations of Glăveanu (2011)'s I-paradigm, had a different focus. For Vygotsky (2007), it is paramount for teachers to promote their students' thinking. They can achieve that, for instance, by exposing their students to the different perspectives upon a certain concept such as creativity or fanfictions. The students' classroom answers can be identified in the second excerpt as follows:

Excerpt 2 (class on 21/10)

42: (T) What are the main characteristics of Glăveanu (2011)'s I-paradigm to creativity?

43: (SB) I believe it's different from the other we read because it is not so old ((emphasizing)) and it's what people normally think about creativity.

44: (T) But what is it about?

45: (SD) Yes I agree with student B it is about now today (2s) I think so it is about the person and that we are all creative we are born this way (2s) this idea of creativity is more recent can we become more creative or it is all in us?

46: (SB) I agree ((displays doubt)). I think this idea his idea it's about how we are creative since birth we are born and then how we become more creative.

((silence of 5s))

47: (T) Do you all agree with them?

48: (SA, SB, SC, SD and SE) ((nod positively)).

49: (T) Do you all identify yourselves with this approach to creativity?

50: (SA, SB, SC, SD and SE) ((nod positively)).

51: (SA) I believe we are born this way.

52: (SE) Creativity comes from us because it's born with us so every single person ((emphasizing)) in this planet is creative but maybe some people don't know that yet.

53: (T) So do you all believe that creativity comes from inside not outside?

54: (SA) Inside.

55: (SB, SC, SD and SE) ((nod positively)).

56: (T) So we cannot learn more about creativity? Become more creative?

57: (SC) I think we can we are creative born like this way but we can only ((emphasizing)) improve what we already know. I know how to write fanfictions ((emphasizing)) but I can write better ones with the course.

58: (SD) I think we can definitely know more about what we already know but we are born creative but how much we are born like this?

59: (T) Do you all agree with them?

60: (SA, SB and SE) ((nod positively at each other)).

Based on the students' reading and interpretations of the proposed text, all of them believed in Glăveanu (2011)'s I-paradigm approach to creativity. This can be visualized in three distinctive moments from the excerpt 2. The first moment, which refers to the students' belief in Glăveanu (2011)'s I-paradigm, is

related to its recentness. Student B emphasizes that this paradigm is quite recent, if compared to Glăveanu (2011)'s He-paradigm and it is quite common today (*I believe it's different from the other we read because it is not so old*). Besides, she states that it is quite common today (*and it's what people normally think about creativity*). In addition, student D agrees with student B and she highlights that is a more recent approach to creativity (*I agree with student B it is about now today I think so it is about the person and that we are all creative we are born this way this idea of creativity is more recent*).

The second moment, which refers to the students' belief in Glăveanu (2011)'s I-paradigm, is related to its innate characteristic. Student A, B, D and E claim that everybody is born creative. However, they present slight differences in their opinions about this approach to creativity. Student A (*I believe we are born this way*) and B (*we are creative since birth we are born*) affirm that creativity is an intrinsic human feature. Although student D agrees with them, she is not so sure if people can become more creative (*but we are born creative but how much we are born like this?*). Student E also agrees that we are born creative, but she believes that not everybody is aware of it (but maybe some people don't know that yet).

The third moment, which refers to the students' belief in Glăveanu (2011)'s I-paradigm, is related to its learning and development of creativity. The teacher asked his students if we can learn more about creativity to become more creative. Student C claims that we can indeed learn to become more creative, but we can only develop what we already know (*but we can only ((emphasizing)) improve what we already know*). She highlights that she knows fanfictions, but she can improve her knowledge about them (*I know how to write fanfictions ((emphasizing)) but I can write better ones with the course*). In turn, student D also highlights student C' comments by using the adverb *definitely* (*we can definitely know more about what we already know*). In addition, the teacher asked the other students, if they all agree with student C and D's opinions. As a result, they nodded positively at each other.

After the middle of the second class, the teacher proposed to his students the seventh task. This task was called *The reading and reflection on Jay's (1976)'s fanzine* and it had two primordial objectives: 1) identity more about the students' initial knowledge about fanfictions and 2) broaden (Vygotsky, 2007)

their initial knowledge about fanzines and fanfictions. For further information of students' initial knowledge about fanfictions, return to part 2 of the data analyses.

To achieve that, the teacher showed his students what he considers to be clear examples of fanzines and fanfictions. For the first part of the seventh task, he then asked his students to identify the main characteristics of the Mary Jay (1976)'s fanzine. This fanzine is based on her favorite musical group *The Sex Pistols* (see appendix 1). The students' classroom answers can be identified in the third excerpt as follows:

Excerpt 3 (class on 21/10)

72: (T) What are the main characteristics of Mary Jay (1976)'s fanzine?

73: (SA) I think this is a text written by a fan ((emphasizing)).

74: (SD) I agree because I also like this band my family is of musicians my dad plays and my brother too they all like music and they also listen to the Sex Pistols it is a famous band she must be her fan and this is the reason she wrote about them because she like them very much.

75: (SA) This is what I mean I think this is a text written by fan someone who likes very much a band a musical group can be also a book or movie I have read many texts fanfictions about movies it's very common in fandoms.

76: (SE) I agree too. This is a good example of fanfictions because it is a text by someone who like and listen this band so she decided to write about them I would too.

77: (T) Do you all agree with them?

78: (SB and SC) ((nod positively)).

79: (T) But what about the photo? Do you think it's important for the text?

80: (SA) Yes because it's easier to identity in the fandom.

81: (T) What do you mean by that?

82: (SA) There are many texts in the fandom so when you have an image it's easier to find the fanfiction you want to read

83: (T) So this is why the photo is important?

84: (SA) I think so

85: (SD) It's more interesting to read something with an image or photo you know.

86: (T) What do you mean?

87: (SC) I think she wants to say that it's more attractive for the reader today all most texts have some image it's common we as ficwriters can attract more readers with fanfiction and image.

88: (SD) I think we can be more interested in you know.

89: (T) Let's review so a fanzine it's a text written by fans and there are images to attract people's attentions?

90: (SA, SB, SC, SE and SE) ((nod positively)).

91: (T) And what about the comments? Can you see any comment related to it? Like if it was online? On the internet?

92: (SA, SB, SC, SE and SE) ((nod negatively at each other, showing blatant disregard)).

93: (T) Don't you think it's important?

94: (SB) I don't like to read them. I think there a lot of bad mean comments (2s) I don't like to read them.

95: (SD) Me too it's complicated but sometimes I read it's good to have a second options about what you write to rewrite better stories you know but never thought they were part of the fanfictions.

96: (SA) Sometimes I read not very often but I read and that's it never think comments are fanfictions.

97: (SC) Me too this is new for me now I'm thinking how can the online ((emphasizing)) comments help my writing?

((Silence – 5s))

98: (T) Do you all ((emphasizing)) think these comments can be an integrative part of fanzines?

99: (SA, SB, SC, SE and SE) ((looking at each other confusedly)).

100: (SD) Maybe ((showing insecurity)).

Based on the students' answers of the middle of the second class, the teacher promoted ZPD (Vygotsky, 2077) by making his students reflect upon the concept of fanzines and fanfictions. The students' reflections happened in four distinctive moments: 1) unfamiliarity with the word fanzine, 2) the classical

concept of fanfiction, 3) the unthoughtful use of fanfictional images and 4) the unthoughtful consideration of fanfictional paratexts.

In relation to the first moment, unfamiliarity with the word fanzine, none of the students used the word fanzine to classify Mary Jay (1976)'s *The Sex Pistols* text. For instance, student E classifies this text as a fanfiction (*This is a good example of fanfictions*), although the teacher never used this term to refer to Mary Jay (1976)'s text. Additionally, student A implies that this a fanfiction, because she has a lot of experience with fanreading (*This is what I mean I think this is a text written by fan someone who likes very much a band a musical group can be also a book or movie I have read many texts fanfictions about movies it's very common in fandoms*).

In relation to the second moment, the classical concept of fanfiction, most of the students applied the classic definition of fanfictions (Jenkins, 2007) to classify Mary Jay (1976)'s *The Sex Pistols* text. Student A emphasizes this is a text written by fans (*I think this is a text written by a fan*) while student D infers the same by pointing out her musical expertise (*I agree because I also like this band my family is of musicians my dad plays and my brother too they all like music and they also listen to the Sex Pistols it is a famous band*). None of them mentioned the applications of fanfictional images and paratexts spontaneously.

In relation to the third moment, the unthoughtful use of fanfictional images, all the students indicate that the image present in Mary Jay (1976)'s *The Sex Pistols* text was used to attract readers. According to them, this attraction may happen due to readers' easier fan identification and/or more appealing. Student A states that fanfictions with images are used for better identification (*There are many texts in the fandom so when you have an image it's easier to find the fanfiction you want to read*) while student C counterbalances A's opinion by stating that images can be a tool to attract more readers (*I think she wants to say that it's more attractive for the reader today all most texts have some image it's common we as ficwriters can attract more readers with fanfiction and image*). Consequently, none of the students considered the fanfictional images as a constitutive part of the fanfictions.

In relation to the fourth moment, the unthoughtful consideration of fanfictional paratexts, none of the students considered the fanfictional paratexts to be a constitutive part of Mary Jay (1976)'s *The Sex Pistols* text as well. Firstly,

when the teacher asked them about the comments, they all nodded negatively at each other, indicating that they did not care about the paratextual scripts. Secondly, student B says she does not read them, which implies she does not regularly consider others' opinions about her text (*I don't like to read them. I think there a lot of bad mean comments (2s) I don't like to read them*). In contrast, student D claims that the comments are important, because the ficwriter can use the comments to reflect upon his stories and have the chance of becoming a better ficwriter (*sometimes I read it's good to have a second options about what you write to rewrite better stories you know*). However, she has never thought the comments would be a constitute part of fanfictions (*but never thought they were part of the fanfictions*).

The last part of the fourth moment was one of the most important parts of the whole FCW course in English. According to Vygotsky (2004, p. 13), ZPD can also entail different moments of crises. In these moments, for example, the person must choose between keeping with the same opinions or embracing the new ones. Based on the last part of the excerpt 3, both students A (*that's it never think comments are fanfictions*) and D (*but never thought they were part of the fanfictions*) claimed that they had never thought about the comments as being a constitutive part of fanfictions. In turn, student C asked the whole class about the fanfictional comments (*how can the online ((emphasizing)) comments help my writing?*). However, nobody answered. This was verified by the silence of 5 seconds that came after her question.

For this reason, the teacher had to intervene. As a result, he asked all his students if they all think the fanfictional comments can be an integrative part of fanzines. As a response to his questioning, firstly, they all looked at each other confusedly. Secondly, only student D answered with an "insecure" maybe (*Maybe*). Maybe is a very relevant word here, because it is an adverb that can indicate some degree of uncertainty.

In the last part of the second class, the teacher applied the eighth task. This task was called *The reading and reflection on Huynh (2014)'s fanfiction* and it had two primordial objectives: 1) to motivate students' investigations (Vygotsky, 2007) on the constitutive characteristics of fanfictions and 2) to broaden (Vygotsky, 2007) their initial knowledge about fanzines and fanfictions.

To achieve that, the teacher showed the class *Huynh (2014)'s fanfiction*, which he considers to be a clear example of fanfiction. He did that, so his students could investigate the constitutive parts of a fanfiction. According to (Vygotsky, 2007), adults can develop their comprehension of an object by identifying the core characteristics of a certain concept such as fanfictions. The students' classroom answers can be identified in the fourth excerpt as follows:

Excerpt 4 (class on 21/10)

101: (T) Ok now what is this?

((Silence – 20s))

102: (SA, SB, SC, SE and SE) It's a fanfiction.

103: (T) Compared to the previous one, aren't there any similarities or differences?

104: (SB) I think so ((stammering)) it's a type of fiction.

105: (SA): I'm still ((emphasizing) thinking here 1 minute.

106: (SC, SD and SE): Me too.

((Silence – 1min 4s))

107: (T) Guys feel free to answer whatever you have in mind.

108: (SC) I'm not sure but I think there are different elements for example there's music.

109: (SD) This maybe true the other did not have.

110: (SA) There are more images.

111: (SB and SD) Yeah ((nod positively)).

((Silence – 1min))

112: (T) Something else?

113: (SE) There are 2 types of text the text in the fanfiction and comments too.

114: (SA, SB and SD) Yeah ((nod positively)).

115: (T) What about you? What do you think?

116 (SC) I'm still processing ((showing insecurity)).

117: (SB and SD) Me too ((emphasizing)).

((Silence – 1min))

118: (SA) This is a fanfiction for sure.

- 119: (SB and SD) Yeah ((nod positively)).
- 120: (T) You said there's music? Why is there music?
- 121: (SB) I never heard a fanfiction.
- 121: (SA, SB, SC, SD and SE) ((laugh)).
- 122: (T) I understand but if there's music, there must be a reason for it don't you think?
- 123: (SA) Yes I think so but I'm trying to understand the why ((emphasizing)).
- 124: (T) Maybe the author used to set the mood.
- 125: (SA) Yeah maybe.
- 126: (T) What kind of mood do you think is being established in this fanfiction?
- 127: (SA) Sad
- 128: (SD) Melancholy.
- 129: (T) Good good and the images? Are they important to the plot?
- 130: (SC) Yes that's what I'm thinking there's text which tell a story but the images tell too I mean there are 2 stories forming 1 ((gesturing with her fingers)).
- 131: (SB) I agree I never thought about that how images and songs can help the writers to tell stories.
- ((Silence – 1min 10s))
- 132: (T) About the comments? How are they important to the plot?
- 133: (SA) Good question.
- 134: (SB, SC, SD and SE) ((laugh)).
- 135: (SE) Somebody asked for more stories about the female character and seem he wrote more because of that.
- 136: (SD) Yeah before there was little about her and after the fourth part there's more maybe he read the comments and “encorporou” (incorporated) in the text.
- 137: (SC) If this is a fanfiction, the other was not a fanfiction. What was the name of the other one?
- 138: (T) Jay's text was a fanzine.
- 139: (SC) It's a lot to process and think about.
- 140: (T) I understand (2s) I have one more question is Jay's text and Huynh's text the same text?
- 141: (SA) I don't think so.
- ((Silence – 5s))
- 142: (T) Do you all think so? They are different ((emphasizing)).

- 143: (SA, SB, SC, SD and SE) Yeah ((emphasizing)).
- 144: (SD) For sure.
- 145: (SC) If this is a fanfiction what do I write?
- 146: (SB) I was thinking the same.
- 147: (SA) I'm not sure what I'm writing anymore ((laughing)).
- 148: (SA, SD and SE) Yeah ((emphasizing)).
- 149: (SA) I need a lot of time to think about that I think we should finish the class now (there are still 20 min left)).
- 150: (SB, SC, SD and SE) Yeah ((emphasizing)).
- 151: (T) Ok guys no problem we can finish now see you next class.
- 152: (SA, SB, SC, SD and SE) Bye.

Based on the students' answers of the last part of the second class, the teacher promoted ZPD (Vygotsky, 2077) by making his students reflect upon the concept of fanzines and fanfictions. The students' reflection happened in four distinctive moments: 1) less confidence in conceptualizing the fanfiction, 2) more pauses of silence, 3) investigations of digital scripts organicity and 4) more questioning of students' own fanfictions.

In relation to the first moment, less confidence in conceptualizing the fanfiction, none of the students seemed confident enough to answer if Huynh (2014)'s text was a fanfiction straightforwardly. For instance, student B stammers while trying to answer the teacher's question. Student A emphasizes the adverb still (*I'm still thinking here 1 minute*) to indicate that she needs more time to reflect. Student C uses an adverbial phrase (*I'm not sure*) to display uncertainty.

In relation to the second moment, more pauses of silence, there were more silent moments in the eighth compared to the seventh task. As soon as the teacher poses the questions, the students take around 20 seconds to start answering. For this reason, the teacher rephrases his question about fanfiction. As a result, only students A and B attempt to answer (*I'm still thinking here 1 minute* and *I think so it's a type of fiction*). After that, the silent moment lasts around 1 minute and 4 seconds straight.

Consequently, the teacher tries to reassure his students to feel free to answer whatever they can (*Guys feel free to answer whatever you have in mind*).

His reassurance seems to work, and they start answering his questions. Although the students appear to be more confident in participating in the class discussion, there would be more 3 moments of silence of around 1 minute each after the teacher's reassurance.

In relation to the third moment, investigations of digital scripts organicity, all the students start analyzing more the digitality present in Huynh (2014)'s text. For example, student C states that there is music in his fanfiction (*I'm not sure but I think there are different elements for example there's music*) while student A states that there are images (*there are more images*). Although they can perceive that, they seem not able to explain the relevance of these digital scripts to Huynh (2014)'s fanfiction.

In relation to the fourth moment, more questioning of students' own fanfictions, most students start reflecting upon their own fanwriting. For instance, student C asks the whole class if Huynh (2014)'s text is a fanfiction, what is she writing (*if this is a fanfiction what do I write?*). In the same vein, student B agrees with her and displays the same uncertainties (*I was thinking the same*). Moreover, student A claims she does not know anymore what she writes.

By asking his students to find similarities and/or differences between Jay (1976)'s and Huynh (2014)'s texts, the teacher promoted ZPD. This occurred because he provided his students with an opportunity to investigate more attentively the various textual contradictions. These textual contradictions were mainly related to the conceptualizations of fanzines and fanfictions.

As a result, the teacher promoted development, because, according to Rey (1999, p. 271) “(...) *contradictions are an important process in human development*”. The students could not differentiate properly fanzines from fanfictions. Consequently, this situation raised many questions in his students' speech. This may have motivated their suggestion of finishing the class earlier than expected. It is worth noting here that these discussions returned in class 04, because the FCW students asked the teacher to repeat these tasks, but they gave basically similar comments.

The ninth task, called Morley (2007, p. 135)'s short story outlining, was essential for the students to have contact with creative writing techniques. This task took place in the last hour of the fourth class. In addition, this outline was an accessible example for them to imitate short story structures properly. As a result,

based on their imitations, the students could also mold their own future fanfictional creative writing compositions.

Conforming to Vygotsky (2007, p. 210), imitation should not be comprehended as a mindless act of copying. In fact, the proper act of imitating can be an effective learning process and a sure sign of development. For Vygotsky (2007, p. 210), imitation entails the proper knowledge of the object being imitated. The partial effectiveness of the ninth task can be identified in the following feedback session 1 excerpt 1:

Q.02 – Do you think the creative writing outlining helped you? Why? Why not?	
Student A	I think so because I never thought that I needed to organize my fanfictions and to be honest it helped think more about I wanted to write.
Student B	To be quite frank this is what I had in mind before I was expecting techniques I could improve my text and the course surprised me even with the techniques.
Student C	This is what I thought I would have in the beginning but I never used don't have time you know but it was good I could think better about my writing.
Student D	I loved this is really what I wanted since ever I saw these exercises in books but never had the opportunity to use them you know and now I can try to apply them in other fanfictions and now I can.
Student E	

	I don't like this type of exercise very much I prefer writing directly however I think it helped me to have a different perspective of creative writing classes appreciate ((emphasizing)) more I mean.
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Table 14 - Students' excerpts taken from the feedback session 1

Based on the students' feedback session 1 answers of the last part of the second class, the teacher promoted ZPD (Vygotsky, 2007) for most of them. This occurred because, he asked his students to imitate (Vygotsky, 2007) Morley (2007)'s short story outlining. According to students A, the short story outlining helped her to reflect upon her fanwriting (*I think so because I never thought that I needed to organize my fanfictions and to be honest it helped think more about I wanted to write*). In the same vein, student C also indicated more writing reflections (*but I never used don't have time you know but it was good I could think better about my writing*). In addition, student B stated that the course lived up to her expectations by providing what she needed to better her writing (*before I was expecting techniques I could improve my text and the course surprised me even with the techniques*).

Nevertheless, both students D and E had a different experience in relation to Morley (2007)'s short story outlining. While student D stated that she loved this experience (*I loved this is really what I wanted since ever I saw these exercises in books but never had the opportunity to use them you know apply them in the classroom*), student E claimed that she did not like this type of exercise (*I don't like this type of exercise very much I prefer writing directly however I think it helped me to have a different perspective of creative writing classes appreciate*). Moreover, she added that the short story outlining task assisted her to have a different perspective upon creative writing classes.

In the *Psychology of art*, Vygotsky (2018, p. 190) highlighted the importance of considering affective factors in adults' perceptive development processes. According to him, any adult would appreciate more adequately a certain piece of artistic work insofar as they feel any type of emotional connection with it. Although student E did not claim Morley (2007)'s short story outlining helped her, she displayed appreciation for this creative writing technique

(however I think it helped me to have a different perspective of creative writing classes appreciate ((emphasizing)) more I mean). As a result, she could broaden her perspective upon the conceptualization of creative writing classes.

Furthermore, it is worth highlighting here that the proper imitation is not a mechanical act, but an assumption that students have matured enough to reproduce slightly what was taught. Still conforming to Vygotsky (2004, p. 209), “(...) it is well established that the child can imitate only what lies within the zone of his intellectual potential”. This can be identified in student D’s comments, because she asserted that Morley (2007)’s short story outlining task can be applicable to other creative writing texts (*but never had the opportunity to use them you know and now I can try to apply them in other fanfictions*).

By the end of the fourth class, all the students displayed great interest of learning more about fanfictions. For this reason, students D and E proposed to the whole class that they should all organize themselves better to improve their creative writing studies. This passage can be identified in the following fifth transcript excerpt:

Excerpt 5 (class on 21/10)

167: (SD) Excuse me, teacher. Can I propose something to the whole class?

168: (T) Sure, of course.

169: (SD) I’d like to propose that we organize ourselves better because I can see everybody here is quite interested in learning about fanfictions and fandoms.

170: (SE) I agree (2s). I think we should prepare ourselves better so we can learn more even in our home. We can create a zap group or and Facebook community. What do you all think?

171: (SD) Teacher do you accept?

172: (T) No problem for me. I believe it can help everybody. Who can be in charge?

173: (SA) I love the internet and I can do that if everybody here agree with me.

Both the WhatsApp group as well as the Facebook community were indeed created. To achieve these creations, student A's first and second steps were to label the Facebook community and then design an attractive logo to it. She did that, so all the students could locate this internet page and, subsequently, become a group member. The name and logo of this Facebook community group can be visualized as follows:

Cover created by yours truly!

[Ver Tradução](#)

Fig. 07 – Fanfic Creative Writing Facebook community

Based on the students' fifth excerpt, they show motivation to further their creative writing studies. To accomplish that, they decided to create two other sociocultural tools. The students started then applying what they had been learning in different contexts. For Vygotsky (2007, p. 92), the mastery of culture is an example of development. Therefore, the teacher promoted ZPD. According to Jenkins (2007, p. 57), the social networking is a fundamental characteristic of the fanfictional writing. This occurs because the act of writing fanfictions is not a solitary, but a collective act.

In addition, the tenth task, called the reading and interpretations of Glăveanu (2011)'s We-paradigm, was crucial for the students to broaden their concepts about creativity. This task took place in the third class. In the first two classes, the teacher noticed that all his students believed in Glăveanu (2011)'s I-

paradigm approach to creativity. For further information about the students' initial concepts about creativity, return to the first part of the data analyses.

Conforming to Chaiklin (2003, p. 205), based on Vygotsky's ZPD, intervention is an essential part of the human development process. However, a proper intervention should entail "(...) *possible instructional grouping of learners and identification of specific interventions for individual learners*". It is worth noting here that Glăveanu (2011)'s I-paradigm approach to creativity is based on the Vygotskian sociocultural theory.

Therefore, in the beginning of the third class, the teacher proposed the tenth task. With it, his students could have the opportunity of broadening more their concepts about creativity. Thusly, they were required to read and identify the main characteristics related to Glăveanu (2011)'s We-paradigm approach to creativity. The students' answers can be identified in the sixth excerpt as follows:

Excerpt 6 (class on 28/10)

222 (T) Can you all read and identify the main characteristics of Glăveanu's We-paradigm approach to creativity?

223 (SA and SD) Sure, of course.

((10min))

224 (T) Can we check or do you need more time?

225 (SD) We can check.

226 (T) What are the main characteristics of Glăveanu's We-paradigm approach to creativity?

227 (SD) I think the first characteristic is about the social, the community. He said that creativity is created by the context and the people who make this context. This is new for me.

228 (SA) I agree this is a new idea for me because I never thought the context could influence my writing.

229 (T) This is new for anybody else?

230 (SB) This is certainly new for me I never thought that my creativity could be molded is that right? The word molded? Constructed? That the environment can have any kind of influence in my fanfictions.

231 (SC) I really liked this part the environment the social I always thought it was us you know it came from us? ((showing uncertainty))

232 (SE) This is definitely new to me because I like to sit and write not first think what I need to write or how the social can be part in it.

233 (T) Something else?

234 (SA) The social yeah.

235 (T) Any other characteristic?

236 (SD) The cultural artifact this called my attention too because I never thought how can the tool I use to express my ideas can influence the way I write.

237 (SA) This is true but what is exactly a cultural artifact?

238 (SD) If I'm not wrong it is (2s) like the fanfiction because it is different from fanzine and it's different from the novel or poem I guess.

239 (SE) But the author is also important without the author there is no ((emphasizing)) fanfiction.

240 (SD) Yeah but I think he meant that the creativity is developed outside the person first and then the person becomes or something.

241 (T) Anything else?

242 (SB) The culture, the environment and these artifacts I think one characteristic is that they are all connected and the other what's the name?

243 (T) The I-paradigm?

244 (SB) Yeah it was not I think it was from the person inside and then the person produces but how can you produce something you don't know this is for me strange now it's strange I thought creation came from inside us.

245 (SD) Yeah I agree with her this is totally new for me too to understand creation as something connected with different elements I mean the social, the person the author and then the object the text I mean. Is not produced in us? In the author's mind ((emphasizing))?

246 (SA) Is the environment that creates creativity? This is new for me ((laughs nervously)).

((Silence – 1min))

247 (T) Do you all think the environment could be constrictive? I mean it can limit your creativity?

248 (SA) Now I do ((laughs nervously)).

249 (SB, SC, SD and SE) Yeah ((laugh)).

250 (T) How come?

251 (SE) I work for a company for example and we don't publish any story just some so if you want to publish with us you have to adequate is that right? This word?

252 (T) ((nods positively)).

253 (SE) So we have some rules you must follow otherwise we don't publish your work so I think now this can be a limitation.

254 (SA) I need more time to think about this (3s) this is new for me very new.

255 (T) Anything else?

256 (SD) I think this is all.

257 (T) Do you all agree?

258 (SA, SB, SC and SD) ((nod positively at each other)).

With the tenth task, the students could read, learn, reflect and discuss the most current tenets related to Glăveanu (2011)'s We-paradigm approach to creativity. It is worth noting here that Glăveanu (2011)'s We-paradigm is based on the Vygotskian concepts about creativity. Based on the students, they discovered that creativity can also be: 1) socioculturally constructed, 2) influenced by the cultural artifacts, 3) developed firstly externally and then internally and 4) constricted by its sociocultural environment.

In relation to the students' first discovery, they claim that creativity can be socioculturally constructed. This can be verified in every student's speech. For instance, student A says that this is a new idea for her. Student C says that she really liked the idea that the environment can influence her creativity. However, she displays uncertainty when she returns to the innate characteristic of creativity.

In relation to the students' second discovery, most students recognize the importance of mediation (Vygotsky, 2007). For example, student D claims that she has never thought how a cultural artifact can influence her writing. In the

same vein, student A asks the whole class what cultural artifacts are. Although she does not know, this indicates that she is now aware of it. To answer her doubt, student E intervenes and sets examples of cultural artifacts (fanfictions, fanzines, novel and poem).

In relation to the students' third discovery, most of them state that creativity can be developed firstly externally and then internally. In special relation to this discovery, most of them seem quite confused. For instance, student B says that she thought creativity was originated inside her.

Furthermore, Student D asks emphatically if creativity is not created inside the author's mind. In the same vein of confusion, student A just poses nervously the question if creativity is originated by the environment. Interestingly to notice, no student tries to answer these questions. In fact, after all these questions, they all remain silent for roughly 1 minute.

In relation to the students' fourth discovery, they all believe that creativity can be constricted by its sociocultural environment. Although they all claim that, only student E attempts to state the reasons why. According to her, creativity can be constrictive, because she works for a company which just publish certain specific types of stories. In addition, she states that if a person wants to get published in her company, this person must follow its publishing policies.

For Vygotsky (2007), development is a dialectical process. It is, because thought is not consisted of distinctive units like speech. In fact, thought is realized at once. Each realization is conducted by its own contradictions. Student C's speech is an example of this dialectical process. In the second class of the FCW course, she was sure that creativity was an innate characteristic. Nevertheless, she is not so sure anymore by the fourth class.

In the same vein, student B states that this is the first that she is thinking that creativity can be influence her fanwriting. However, she displays uncertainty. She does not know which the most appropriate word is: molded or constructed. Both student D and E claim that creativity can be socioculturally constructed is new for them. SE even emphasizes novelty present in this approach by using the adverb *definitely*.

In relation to seventeenth task, called Shawn Mendes (2016)' YouTube creative promotional fanfictional reading, the students also noticed that sociocultural practices (Vygotsky, 2004; 2007) may influence ficwriters'

fanwriting. Both these tasks were applied on the sixth class. The students' answers can be identified in the seventh excerpt as follows:

Excerpt 7 (class on 17/11)

657 (T) Now that we have watched this video, why do you think it's important to understand fanfictions?

658 (SD) This is something very common on fandoms.

659 (SC) This is true I personally watched many this year.

660 (T) Why is it common?

661 (SD) Because many people do that to call people's attention, for example there are many fanfictions so if you want readers you must fight for the readers.

662 (SE) It's a way of let people know what they are writing it's information.

663 (SA) I noticed that too when I started writing there were no many people writing now there's a lot I think I lost some readers because I don't know how to do that because it's difficult.

664 (T) Why is it difficult?

665 (SD) I think writing is not only ((emphasizing)) writing you know you have to write and think about other things like make propaganda of your text.

666 (SA) I agree with you this video is one example of propaganda.

667: T: By propaganda, you mean advertisement?

668 (SA, SB, SC, SD and SE) ((nod positively)).

669 (T) What other fanads do you now?

670 (SA) I watched once one that was trailer I liked very much so I decided to read other fanfictions of the same ficwriter too.

671 (SE) Yeah I have watched more and more fanads I think it can help us become more interested in reading other stories.

672 (SB) It's a kind of interaction I can interact with my readers you know this is a good part of the fandom internet.

673 (SD) There are fanfictions that are movies you know they elaborate as a film.

674 (T) Do you all think it's important in the composition of fanfictions?

675 (SA) Promotion is always good.

676 (T) Do you all agree?

677 (SA, SB, SC, SD and SE) ((nod positively)).

678 (T) Anything else?

679 (SC) Promoting your fanfiction can make you famous or at least help people know your name you know.

680 (SE) I agree with her you create a name for yourself this is what I tell all my clients create an attractive name these videos can help.

681 (SA) And maybe with a famous name you can be hired by a editora.

682 (SE) Publishing house.

683 (SA) Yeah.

The seventeenth task was crucial for the students to better understand how social practices (Vygotsky, 2004; 2007) may influence their fanwriting. The social practices with which they were presented are: 1) advertisement, 2) marketing and 3) promotion. For Terkan (2014, p. 243), “(...) *as the concept of brand loyalty diminishes, marketers need to device creative and innovative ways of attracting and retaining customers*”. Therefore, the teacher decided to include these social practices in his teaching insofar as they are constitutive parts of the fanfictional creative writing processes.

In relation to the first social practice, advertisement, most students noticed that this practice is very common in the fan world. It is common, because for student D, the reading competition is enormous (*many people do that to call people's attention, for example there are many fanfictions so if you want readers you must fight for the readers*). In the same vein, student A agrees with her. If you know how to advertise, you can attract more people (*I noticed that too when I started writing there were no many people writing now there's a lot I think I lost some readers because I don't know how to do that because it's difficult*). Moreover, student E adds that these reading promotional videos can inform people (*it's a way of let people know what they are writing it's information*).

In relation to the second social practice, marketing, most students highlighted its relevance. For both student A and E, this practice can keep and even develop people's interest in reading other fanfictional compositions by the same ficwriter (*I watched once one that was trailer I liked very much so I decided to read other fanfictions of the same ficwriter too and I have watched more and*

more fanads I think it can help us become more interested in reading other stories). In addition, student B states that this practice is a chance of ficwriters have contact with their readers (*it's a kind of interaction I can interact with my readers you know this is a good part of the fandom internet*). Therefore, there is some type of engagement.

In relation to the third social practice, promotion, most students pinpointed its importance. For both student C and E, promoting one's fanfiction can help the ficwriter establish his brand, his name on the fandom (*promoting your fanfiction can make you famous or at least help people know your name you know and I agree with her you create a name for yourself this is what I tell all my clients create an attractive name these videos can help*). In addition, student A states that it may increase one's profitable chances (*and maybe with a famous name you can be hired by a editora* (publishing house, in English)). According to student A, more people can read one's fanfiction and then this person may be hired by a publishing house.

Sequentially, for the eighteenth task, called peer-fanfictional draft review, the students were required to read and review their partners' fanfictions. To achieve that, they should do this task in pairs. They were given roughly 10 minutes to read, 30 minutes to write and 10 minutes to share their draft reviews. As a result, they should provide each other with written feedbacks.

To accomplish the eighteenth task, the teacher proposed to his students a set of criteria. Therefore, to give each other's proper feedback, the students should follow four criteria. These criteria are: 1) plot, 2) characterization, 3) ciberliterary scripts and 4) fandom-based content. This task took place in the first hour of the seventh class. For further information of this task, check the second part of data analyses.

In the eighth class, which was the last presential class, the students had three important tasks to be done: 1) the nineteenth task, called final fanfictional creative writing, 2) the twentieth task, called self-assessment questionnaire (see appendix 2) and 3) the twenty-first task, called course-based assessment questionnaire (see appendix 3). Consequently, this class was dedicated to promoting development (Vygotsky, 2004; 2007), self-evaluations and evaluations of the FCW in English course.

In the beginning of the eighth class, the teacher proposed the nineteenth task, called final fanfictional creative writing. This was the last fanwriting the students should hand their teacher. The teacher required this task, so he could identify if there was or not development in his students' fanfictional creative writing. For further information about this task and its analysis, check the following chapter.

For the twenty-first and twenty-second tasks, the teacher provided his students with two great opportunities of assessment. According to Vygotsky (2007, p. 124), assessment is a higher mental function. It is, because assessment is socially acquired and must be mediated by sociocultural constructions. Furthermore, the act of assessing something is voluntarily controlled and there must be connections among a broader system of functions (Vygotsky, 2007, p. 125).

In the beginning of the eighth class, the teacher asked his students to do the twentieth task, called self-assessment questionnaire. To achieve that, the teacher had prepared it previously and taken enough copies. In class, he handed each student a copy of the questionnaire. All in all, they needed 1 hour to fill it out. In relation to ZPD promotion, the students' most relevant answers are indicated as follows:

09 – How do you define development? Exemplify and justify your answer.

Student A	It's a long and deep process, involving your own life experience and the things you've lived, the people and the environment you're set in. There's research, debate, ideas and concepts involved in it until you actually put pen to paper and come up with the general concept of your creative work.
Student B	Development is (or it should be) growth and improvement. When one develop one's skills which we learn in our culture, one is getting better, cultivating some sort of knowledge.

Student C	Development is how you choose to work with the idea you have to make a final 'product'. One idea can be developed in different ways, then generating different final products.
Student D	Development has a lot to do with re-creation. While writing my piece of fanfiction, I see development when I identify parts that could be better written, get feedback is very important from the readers and re-write it.
Student E	I believe it is about becoming better in what you do. Every time I write something I think it's better than before so this is development. Now I think that we should try to include, consider I mean other elements like the reader and the environment.

Table 15 - Students' excerpts taken from the self-assessment questionnaire

Based on the students' answers, the teacher could notice that his students displayed different perspectives upon development. Most students believe that development can be influenced by sociocultural aspects (Vygotsky, 2004; 2007). For instance, student A and E state that development entails both the people and the environment (*it's a long and deep process, involving your own life experience and the things you've lived, the people and the environment you're set in and now I think that we should try to include, consider I mean other elements like the reader and the environment*). In the same vein, student B states that development also entails learning the skills required from the environment (*when one develop one's skills which we learn in our culture, one is getting better, cultivating some sort of knowledge*). Furthermore, student D highlights the importance of the readers' feedback (*get feedback is very important from the readers and re-write it*).

In the middle of the eighth class, the teacher asked his students to do the twenty-first task, called course-based assessment questionnaire. To achieve that, the teacher had prepared it previously and taken enough copies. In class,

he handed each student a copy of this questionnaire. All in all, they needed roughly 1 hour to fill it out. In relation to ZPD promotion, the students' most relevant answers are indicated as follows:

6.1 – In general, what is your opinion about the course given?

Student A	I really enjoyed this course. I hadn't expected an academic approach, nor that it would actually help me, but that's exactly what happened. The three-hour classes were great to develop different discussions. I do think a longer course have been better, though. More meetings would give us time to discuss and work on different aspects of our study's object.
Student B	It was one of the best courses I've ever attended at Letras. I learned a lot more than I thought I would when I applied for it – about creativity, the elements of the plot, etc – and it also helped me to expand my creative horizons, organize better my ideas to write and become a better writer myself.
Student C	I really liked the course, its approaches were really good and the development was also very interesting. I pay more attention to the way I write now, so I can write better. Moreover, I confess the approaches gave me a new perspective upon the course. I really expect we can continue with our meetings in the future.
Student D	It was an incredible experience and I wish we had more time to fully develop what we've just learned and shared in this course. The approaches, the new ideas, things I never thought before, definitely good. Because of the approaches, I can reflect more now.
Student E	This whole experience was amazing. I really liked, although I did not agree all the time with the we-approach, but there are some important elements in it to take into consideration when I or any person writes something. I would like to say here that I talked to the girls and they said

they would like to continue meeting and studying fanfictions. So, we are already thinking about a way to do it.

Table 16 - Students' excerpts taken from the course-based assessment questionnaire

Based on the students' course-based assessment questionnaire answers, the teacher could notice that his students shared more positive opinions about the FCW in English course. Their positive opinions can be identified in three distinctive moments in their answers: 1) more developed comments, 2) creative writing improvement and 3) wishes for more creative writing meetings.

In relation to the more developed comments moment, all the students expressed more their considerations about the FCW course. Compared to their initial questionnaire answers, they did not only write more extensively, but they also pinpointed their satisfactions with it. For example, student A states that she really enjoyed, even the academic approach (*I really enjoyed this course. I hadn't expected an academic approach, nor that it would actually help me, but that's exactly what happened*). Student B highlights that the FCW course was one of the best she has ever had in her graduation (*it was one of the best courses I've ever attended at Letras.*).

In relation to the creative writing improvement moment, all the students claim the FCW course helped them become better writers. For instance, student A highlights that although she did not expect an academic approach, it ended up improving her writing. While student B pinpoints that she can organize better her ideas before writing (*I learned a lot more than I thought I would when I applied for it – about creativity, the elements of the plot, etc – and it also helped me to expand my creative horizons, organize better my ideas to write and become a better writer myself*), student D states that she is more reflective, due to her now knowledge of the approaches to creativity (*it was an incredible experience and I wish we had more time to fully develop what we've just learned and shared in this course. The approaches, the new ideas, things I never thought before, definitely good. Because of the approaches, I can reflect more now.*).

In relation to the wishes for more creative writing meetings, most students claim that they wish they could continue their creative writing studies. For

example, student A declares that more meetings could help her a chance to discuss different topics (*more meetings would give us time to discuss and work on different aspects of our study's object.*). In the same vein, student C wishes the group can keep going with the meetings (*I really expect we can continue with our meetings in the future.*). Furthermore, student E mentions that she has already talked to her classmates (*I would like to say here that I talked to the girls and they said they would like to continue meeting and studying fanfictions. So, we are already thinking about a way to do it.*).

According to Lantolf and Poehner (2004, p. 200), educational assessment is a dynamic procedure, which apprehends the future as a possibility of improvement to all its participants. They both attest that, for Vygotsky's ZPD, "(...) *assessment and instruction are dialectically integrated as the means to move toward an always emergent (i.e., dynamic) future*". Therefore, by promoting different types of assessment, the teacher could help his students to reflect upon their fanfictional creative writing practices as well as broaden their concepts about creativity and fanfictions.

In addition to that, and based on these students' required tasks answers, the teacher could identify that his students' zone of proximal development (ZPD) was indeed promoted in various moments. This happened because his students were able to assimilate the content taught by the teacher in his FCW classes and then apply it in different situations (Vygotsky, 2004; 2007), mainly in their respective fanfictions. For further information about their fanwriting development, check the following chapter.

According to Vygotsky (2007, p. 57), a person's cultural development occurs in two distinctive moments, first interpsychologically and then intrapsychologically. Furthermore, still for Vygotsky (2007, p. 112), another indication of development refers to the people's mastery of the tools learned and their applications to different contexts. This could also be verified in the last part of the eighth class.

By the end of the eighth class, all the students had also expressed their desires to continue their fanfictional creative writing studies both orally (in-class tasks and feedback sessions) and in writing (throughout the various tasks mentioned here). For this reason, student A decided to organize a tentative schedule, so they could have meetings monthly to advance their theoretical as

well as practical knowledge about fanfictions. This tentative schedule can be visualized as follows:

My Dearest!

Since we couldn't find out a time to meet regularly this semester that would work for all of us, shall we set up a coffee date to just hang out and chat? It could be anywhere - even outside USP -, any day of the week that works best for us or even on the weekends!

Vote here on the day that you are usually available and we'll decide on a place!

... - ...

Ver Tradução

☐	Sundays	(
☐	Saturdays	(
☐	Fridays	(
☐	Wednesdays	)
☐	Tuesdays	

Mais 2 opções...

Fig. 08 – Fanfictional Creative Writing students' own tentative schedule

4.4. The development of undergraduate students' fanfictional creative writing

In this section, I will indicate and investigate the development (Vygotsky, 2004; 2007) of the undergraduate students' fanfictional creative writing (henceforth also known as fanwriting) produced in the *Fanfictional Creative Writing Course in English* (henceforth also known as FCW). In relation to the students' fanwriting, their signs of development were identified in three distinctive moments: 1) the digital scripts, 2) the comprehension of genre and 3) the paratextual scripts.

The students' initial fanfictional creative writing was required in the middle of the class 1 of the FCW. The goal of this task was to collect, identify and investigate what the students' actual state of development (Vygotsky, 2004; 2007) was. Along with these data, I also promoted the feedback session 1. This session took place by the end of the class 4 of the FCW and it was applied so the teacher could have more data about his students' actual state of fanwriting development. In addition, I wanted to build a learning and productive environment where the students could start reflecting about their fanfictions as well as their fanfictional practices.

The final fanfictional creative writing was handed by the students at the end of the eighth class of the FCW. The goals of this task were also to collect, identify and investigate if there was student' fanwriting development (Vygotsky, 2004; 2007). If so, I also wanted to investigate if the FCW course indeed helped them and how. Along with these data, I also promoted the feedback session 2. The second session took place by the end of the eighth class of the FCW, after the students handed me their final fanwriting.

Therefore, the results have indicated that the FCW participating students displayed signs of cognitive development (Vygotsky, 2004; 2007) in four distinctive, but interconnected cognitive skills: 1) self-regulation, 2) conceptual thinking, 3) the meaning making of the fanfictional genre and 4) agency. These students' signs of development were identified in different scales throughout the

FCW course. According to Lantolf (2015, p. 2011), people's development is not an ascending scale, but it varies substantially, because it depends on different factors. The students' cognitive developing process will be illustrated as follows:

4.4.1. The first developmental aspect (digital scripts)

The first developmental aspect is the use of digital scripts. The use of digital scripts by the FCW students was one of the most interesting elements identified in their fanwriting development (Vygotsky, 2004; 2007). Based on their initial fanfictional creative writing, all the students displayed few applications of these elements. In contrast, by the end of the FCW course, all of students seemed to have mastered them. Their digital scripts mastery occurred in three different stages in the students' first developmental aspect: 1) digital scripts as illustrative creative writing elements, 2) digital scripts as creative writing narrative tools and 3) digital scripts are not only images (multimodality). The FCW students' three developmental stages can be summarized in the following figure:

Fig. 09 – The FCW students' first developmental aspect

The first developmental stage, called ***digital scripts as illustrative creative writing elements***, was mainly identified in the FCW students' initial creative writing and in their feedback session 1. The students' initial fanfictional creative writing was the first fanfictional text the students should produce in the course. They produced it at home and handed to me on the second class. In relation to it, I could identify that they applied few digital scripts elements. For Vygotsky (2007, p. 133), this may represent the students' actual state of

development. The justification for this may be the students' lack of knowledge and experience in cyberliterary creative writing courses. Based on their initial questionnaire answers, all the students claimed that they had never participated in such course before. However, they all claimed that they had already been writing fanfictions.

In student A's initial fanfictional creative writing production, she applied only one digital script (see appendix 09). The only digital script used was a picture of one of the musical members of the girl band entitled *Fifth Harmony* whose fandom student A is a participant. It is relevant to point out here that student A's picture is placed after the story. The same can be identified in student C's fanfiction. Similarly, she also placed the photo after the textual script (see appendix 09). For Wertsch (1979, p. 89), this represents the first stage of self-regulatory development. In this stage, the person is controlled directly by environment.

According to Jenkins (2007, p. 37), the pictures applied in the classic fanfictions (i.e., fanzines) are usually attractive elements used merely to call the reader's attention. Therefore, the digital scripts may be used by the ficreaders to find the fanfictions more easily on the fandom and/or by the ficwriters to conquer more ficreaders. Still for Jenkins (2007, p. 38), the pictures applied to attract more readers are regularly placed in the beginning (few cases by the end) of the story. She denominated this process *fanfictional picturesque attractiveness*. A good example of it is Mary Jay (1976)'s *The Sex Pistols* text (see appendix 2). In Jay (1976)'s fanzine, the picture just illustrates her fanwriting. This can be seen as an empirical view of fanfiction, because it is merely used to attract the ficreaders' attention and it is also a common fanwriting practice on the fandoms.

In contrast, student E was the only student who used more than one picture (see appendix 09). To be more exact, she opted for four pictures. Interestingly to notice, student E seemed to have chosen these pictures more consciously when compared to the others. The first picture came under the category of Jenkins (2007, p. 37)'s fanfictional picturesque attractiveness. However, student E's second, third and fourth pictures came under the cyberliterary category of fanfictions proposed by the teacher of FCW in English course. In other words, every digital script should be organically (cohesively and coherently) integrated with the textual as well as paratextual scripts.

In relation to student E's second picture, more integration can be noticed in her fanwriting. The second picture displayed the main character of her story, The Duke, playing a musical instrument. In the same passage, she wrote "*The Duke took the key and played an opening arpeggio*". Therefore, she utilized both the digital and the textual scripts to rouse her ficreaders to her fanfictional musicality. In the same vein, student E's third picture had a similar utilization. In it, her ficreaders can perceive the digital and textual scripts to interpret better her story. These two key elements indicated that she was aware of the relevance of well-chosen pictures for the fanwriting. The first referred to her supporting characters and the second to her main character.

In relation to student E's supporting characters, the third picture galvanized her ficreaders into feeling fearful for the Duke. The colors of this pictures were mainly dark. Additionally, its painting traces were long and tortuous, intensifying the Duke's appalling characterization. This galvanization was greatly intensified by her own ficwords: "*'Stay with us. Let us love you,' they whispered, and they reached out with sharp talons and teeth.*" In relation to student E's main character, The Duke, he seemed clearly terrified and wound-up. To escape from his imminent threat, he postulated: "*I do not believe your love will prove to be good for me*".

In relation to the fourth picture, student E seemed to have chosen it even more carefully (see appendix 09). She may have done that, because this picture helped her build the climax of her fanwriting more properly. In this passage, her protagonist must choose between the love of his life and the fight of his life. In consonance, the fourth picture helped student E build the various confusions and tensions, which gradually impregnated her characters surroundings. Consequently, the setting became misty and The Duke opted for the fight of his life.

Nevertheless, not all the students applied digital scripts in their fanfictional creative writing. Both students B and D opted for not utilizing them (see appendix 09). This may have happened, because they did not know how to do it or just because they did not want to do it. To make sure if their choices were aware or unaware, I carried out the feedback session 1 (see appendix 07), which occurred by the end of the fourth class. This feedback session took place in the class 4, because most of the students did not have handed me their first fanfiction on the

scheduled day (class 2). The students' feedback session 1 answers are illustrated as follows:

Q. 03 – 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.

Table 17 - Students' excerpts taken from the feedback session 1

Based on students' feedback session 1 excerpts, I could notice that most of my students did not know how to use the images to their potentiality in their fanfictional creative writing. Therefore, based on Wertsch (1979), they were self-regulated by the environment. For instance, both student C and D claimed that they were clueless about how to apply images in her writing (*but I have no idea how to use in the correct way and I have no idea how to use*). However, student D pinpointed that she could easily write creatively without them.

In addition, most of the students felt uncomfortable about using images in their creative writing. Student B claimed that she did not feel confident in dealing with images in her fanfictional creative writing (*I don't feel confident to work with images*). In turn, student C highlighted that she usually felt doubtfully about applying images (*in fact I always feel in doubt if I use them right*) as well. In contrast, student E applied images in her creative writing, but she did not feel confident enough to use them (*I don't feel very confident in use them*).

Apparently, these students neither knew how to, nor felt confident in using images in their fanfictional creative writing, because they were never taught how to use them properly. For Vygotsky (2007, p. 56), without the expert help, the novice may take more time to develop himself. For example, after a 3-second pause, student A attested that nobody ever taught her how to apply images in her creative writing (*maybe because I never learned how to use*). Similarly, student B tried to reason why she did not feel comfortable about using images in her writing (*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*).

In addition, based on Ferreira (2018, p. 468), the FCW students' concepts about fanfictions were merely empirical. They were empirical, because they conceptualized their fanwriting mainly based on the "(...) *recurrent observable characteristics*" (Ferreira, 2018, p. 468, own translation) present in fanfictions. For example, a text written by fans and fanservice, which is the inclusion of material to intentionally please the audience.

The FCW students' attitudes towards digital scripts were mainly illustrative (Jenkins, 2007). This may indicate what Vygotsky (2007, p. 197) denominated

everyday concepts. All the interviewed students inferred that their concepts came from outside the system or outside what they may understand the fandom system may be. Although most students applied images in their fanfictional creative writing, two of them did not. In relation to the two students who did not use images, only student E claimed she usually used them consciously (*I normally use them because they are part of my story so it's crucial to have them there*). Even though student E normally used images, she did not feel comfortable about using them (*I don't feel very confident in use them*).

According to Vygotsky (2007, p. 34), the development of the human mind occurs dynamically through the internalization of a set of social relationships which are, in turn, mediated by a set of cultural tools. Therefore, based on students' feedback session 1 excerpts, most of them did not display development in the beginning of the FCW. This may have happened, because most of them did not control the cultural tools related to their fanfictional creative writing. To make matters worse, the tools seemed to control them instead. In Wertschian own words (2008, p. 22), these students were being object-regulated.

The students' few applied images seemed to have been chosen either randomly or just illustratively. According to Wertsch (2008, p. 27), people may also display development when they can self-regulate their thoughts, feelings and behaviors to achieve their learning goals. If they cannot do that, their thoughts, feelings and behaviors control them instead. As a result, they display no agency and their learning goals are not achieved. Based on the students' feedback session 1 answers, they displayed no self-regulation toward their few applied images choices, because they were chosen illustratively as indicated as follows:

Q. 04 – Why did you choose these images for your fanfiction?

Student A

To illustrate my story because it's very common to find fanfictions on fandoms through images so this was my reason and attract more readers to my story.

Student B	I thought to use them but then I forgot.
Student C	It's a type of illustration which is very common on fandoms you know? It's easier to find what you want by the images it's easier.
Student D	As you can see, I did not use images.
Student E	I think it makes my story interesting however I now think this was not a very good choice because it does not represent what I wanted to tell.

Table 18 - Students' excerpts taken from the feedback session 1

Based on the three students' answers about the images they used at this moment, their choices seemed to be mainly illustrative (Jenkins, 2007). According to Jenkins (2007, p. 42), the images applied to fanfictions serve as a book cover. Tactically, the main purposes of images of fanfictions are to 1) illustrate the story and/or 2) attract more readers. This is exactly what happened to these students' images. For students A and C, their images worked as mere illustrations (*To illustrate my story because it's very common to find fanfictions on fandoms through images* and *It's a type of illustration which is very common on fandoms*). Just in relation to student E, she also used her images to make her story more appealing to her ficreaders (*attract more readers to my story*).

The second developmental stage, called ***digital scripts as creative writing narrative tools***, was mainly identified in the FCW students' final creative writing and in their feedback session 2. The students' final fanfictional creative writing was the last fanfictional text they produced in the course. On this text the

students worked throughout the course and handed to me on its last class. In relation to it, I could notice that the participating students have applied more digital scripts, compared to their initial fanfictional creative writing. This may be explained by the students' fanwriting development (Vygotsky, 2004; 2007) I fostered throughout the entire FCW. It was a more controlled manifestation of development. According to Vygotsky (2004, p. 46), human development is a constant and complex process. Therefore, one of the sheer indications that these students developed their fanwriting is that they have mastered the digital scripts applications. Their mastery can be verified as follows:

Based on student C's final fanfiction creative writing, she applied more digital scripts as narrative tools. At this time, student C used 4 images. (see appendix 10). Therefore, student C may have displayed digital scripts development. Her images seemed to have been consciously chosen, because they helped her guide her ficreaders more organically throughout her fanfictional creative writing narrative. Therefore, compared to her initial, her final fanwriting indicated that she could master (Vygotsky, 2004; 2007) her digital scripts applications by selecting, maneuvering and locating the images more structurally (see appendix 10).

Although student E did not apply more images to her final compared to her initial fanfictional creative writing, she opted for distinctive pictures (see appendices 09 and 10). Her first fanfiction had 4 images, all of them were produced by the same cartoonist. Nevertheless, her final fanfiction had distinctive types of digital scripts. Her first image was an internet photo from the British detective series *Doctor Who*. Her second image was a PowerPoint slide, which explained how to respond to bomb threats. In turn, her third image was an abstract image posted on her Instagram. Hence, this may indicate that student E broadened her concepts about digital scripts, because they were not only from 1 type (drawings), but they were also photos and PowerPoint slides.

Although students spoke little in some of their feedback session 2 questions, they appeared to be more confident. This may have happened, due to time constraints, the FCW was shorter than previously designed. For example, student E seemed more confident in using different types of digital scripts. According to Wertsch (1998, p. 437), confidence is one of the main characteristics related to agency. The more confident students are, the better learners they

become, which based on a Vygotskian perspective, may indicate development. The FCW students' increase in confidence may also be identified in their feedback session 2:

Q. 03 – Why or why not did you choose images for your fanfictions this time?	
Student A	I used images and songs for my final fanfictions because I believe they can help me tell my story better of course I felt more motivated to do it because of the course.
Student B	Well I feel more confident to use because we read and did exercises about it so it was more easy but this was the first time in my life I wrote a text like this so I don't think the fanfiction was very good.
Student C	I usually use images when I write fanfictions because in my fandom is quite common however it's different this time because I never thought the images and hypertexts can be part of my story like integration.
Student D	I would like to confess here that it's still very difficult for me to use digital stuff as I told you before do you remember? But I tried because we practiced it was a little bit easier but amazing experience but I really need more time to understand how to use image movies etc.
Student E	For me it's very normal because I normally use them I think it makes the fanfictions more interesting but what I liked about the course was that I can make these images an organic part ((2s)) you said of the text.

Table 19 - Students' excerpts taken from the feedback session 2

The two FCW students who seemed to have developed (Vygotsky, 2004; 2007) more were B and D. In relation to their initial fanfictional creative writing, neither of them applied digital scripts (see appendix 09). In their feedback session 1, both student B and D explained to their teacher the reason why they did not apply the digital scripts. They did not apply them due to the fact they did not know how to do it. In turn, they applied this time as can be verified both in their final fanwriting (see appendix 10) as well as in their feedback session 2 (see table 19). This may indicate signs of conceptual thinking development (Lantolf, 2015), because they seemed more aware of digital scripts and how relevant they were to fanwriting.

In class 4, I showed my students the fanfiction called *The boat* by Matt Huynh (2014), based on the original content by Nam Lee (see appendix 3). After showing them, I asked to analyze it through a set of questions (see appendix 4). I did that, so the students could perceive that all the digital scripts present in this fanfiction were creatively thought and organically (coherent and cohesively) placed. Both students B and D told their teacher that this time it was easier for them to try to use the digital scripts (*it was more easy but this was the first time and it was a little bit easier*). These students' answers may also be identified as an increase of confidence.

Furthermore, these students displayed self-regulation, which is a sign of development. According to Vygotsky (2004, p. 45), the human mind is mediated by tools and signs. Therefore, still for Vygotsky (2004, p. 45), a child shows development, if he or she can show mastery in using cultural artifacts, which may be appropriated by the child under skillful peers' guidance. For Lantolf and Poehner (2014, p. 10), a type of guidance can be a task. One of the tasks the students did was to imitate (Vygotsky, 2007) Huynh (2014)'s *the boat* main fanfictional features.

According to Vygotsky (2007, p. 210), imitation should not be considered an inattentive act of structural reproduction. In fact, imitation can be a useful pedagogical and learning tool (Lantolf and Poehner, 2014, p. 37). In other words, to imitate something properly, students must know how to do it properly, otherwise, their imitation may not become an imitation, but something else.

Therefore, for Vygotsky (2007, p. 211), a person cannot imitate what he or she does not have the capability of achieving it.

Still in class 4, I presented and explained the Huynh (2014)'s task. I promoted ZPD (Vygotsky, 2007) by providing the students with opportunities to investigate and appropriate the main fanfictional features of *the boat* by Huynh (2014). One of the positive results from this task was that the students could notice that the images were not only illustrative, but they also had narrative functionality (Jenkins, 2007). For Jenkins (2007, p. 59), fanfictional images also tell stories, therefore, they may also be used as narrative tools as well as other digital scripts such as hypertexts and videos.

As the FCW students could appropriate Huynh (2014)'s main fanfictional features in their fanwriting (see appendix 10), they displayed agency (Wertsch, 1998, p. 432). For Wertsch (1998, p. 433), agency is a sheer indication of development. Furthermore, he attested that the type of skillful peers' guidance is crucial for the proper child's transition from other regulation to self-regulation, which is also an indication of development. In addition, these students' indications of fanwriting development (agency and self-regulation) were also identified in their feedback session 2 answers as follows:

Q. 04 – 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.

Table 20 - Students' excerpts taken from the feedback session 2

Based on the students' feedback session 2 answers, I could notice that their choices may have been well-thought compared to their feedback session 1. For Wertsch (2008, p. 46), the act of agency involves: a) social interactions and b) mediational means. In relation to these students' answers, they may have displayed agency in the creative writing course. Firstly, by social interactions, student B claimed that the teacher helped her reflect better upon her choices (*as you taught in class this helped me choose better what to include in my fanfiction*). Similarly, student E attested that the environment also helped her expressing herself more deeply (*I always thought they could tell a story but I did not have a place before where I could express myself properly*). Secondly, by mediational means, like student A who used images to further her story (*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*).

Furthermore, student A showed self-regulation (Wertsch, 2008), based on her feedback session 2 answers, because she applied the images not only

illustratively, but also narratively (Jenkins, 2007). In the same vein, student E could use the images to narrate her story (*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*). Therefore, student E may also have showed self-regulation, because she seemed to have control over her chosen images.

The third developmental stage, called ***digital scripts are not only images (multimodality)***, was mainly identified in the FCW students' final creative writing and in their feedback session 2. For instance, student A did not only use images, she also used other digital elements (see appendix 10) such as hypertext and music (Hodges & Kress, 1998). For these authors, digital elements are modes. Consequently, they may not only be images, but gestures, sounds, colors and layouts as well. In relation to the images, she applied three to her fanwriting. This number is bigger when compared to her initial fanfiction, which had only one. However, the most important part to highlight here is that the students appeared to have understood the digital scripts not only as illustrative, but also narrative tools which, if used more consciously, they can result in more organic (integrated) texts. This may be a sign of conceptual thinking development (Lantolf, 2015).

In class 6, I gave to the FCW students the task 17, called *Shawn Mendes (2016)' YouTube fanfictional creative reading*. For this task, they had to investigate the potentiality of this video as a narrative tool and its fanfictional practices. One of the students' investigative results was to identify that this video had many hypertexts connected to it. For this reason, student E may have also applied hypertext and a YouTube videos to her final fanfictional creative writing. For example, student E's first hypertext helped her contextualize her ficreaders to the *Doctor Who* fandom. In the meantime, her last video guided her ficreaders to a probable cliffhanger. Therefore, student E applied the video not only as a multimodal resource, but also as a narrative tool: *the cliffhanger*.

The creative writing element *cliffhanger* is also a very common fanfictional resource. Usually, the cliffhangers are used to build up narrative tensions or hook readers' attentions. For Jenkins (2007, p. 71), fanfictional texts tend to never have an ending. In her research, longitudinally, she noticed that the ficwriters may return to their previous fanfictions to further their narratives or even rewrite them.

Therefore, the cliffhangers can also be the ficwriters' reentrance mechanism to their fanfictional creative writing. The FCW students' thinking were mainly empirical at first, because their concepts about fanfictions were mainly related to their experience toward them (see table 18). In other words, they used to conceptualize fanfictions based on its name and experimental practices such as reading other fanfictions or publishing them.

However, throughout the FCW course, the students started reflecting upon their thinking and experiences toward fanfictional creative writing (see table 19). Some of the students were even able to master some of the creative writing techniques taught such as the digital scripts. For example, student E's fanfictional creative writing mastery is related to her video choice (see appendix 10). Interestingly to notice, student E chose video about *Doctor Who's* series deleted scenes. These videos are usually watched by fans and provided by the fandom as a form of fanservice. For Wu Song (2009, p. 71), fanservice is a cybercultural element which helps fans to get virtually together.

4.4.2. The second developmental aspect (the comprehension of genre)

The second developmental moment is the comprehension of genre by the students in the FCW in English course. Their concepts of genre seemed quite restrictive in the beginning of it. Based on their initial fanfictional creative writing (see appendix 09), they indicated that their comprehension of the genre was mainly based on its textual scripts. However, their comprehension of the fanfictional genre seemed to be even more restrictive, relying mainly on its nomenclature (see table 06).

The FCW students' broadening of the concept of genre can be identified specially in four distinctive aspects: 1) social facts, 2) speech acts, 3) genre set and 4) genre system. For Bazerman (2012, p. 312), social facts are what people

consider to be true. In the same vein, speech acts are any utterance that has a performative function. Still for Bazerman (2012, p. 316), genres are speech acts with standardized as well as recognizable linguistic forms, which are interconnected with other genres and, in turn, organized in a system. The FCW students' four genre-wise developmental stages can be summarized in the following figure:

Fig. 10 – The FCW students' second developmental aspect

The first genre-wise developmental stage, called here ***social facts***, was mainly identified in the FCW students' classroom transcripts and feedback session 1. Although the students presented the four genre-wise developmental stages, I will only discuss in this section the first, second and fourth stages. I decided to do that, since the students produced a great deal of data related to the third stage. For this reason, I opted for dedicating a whole section to it (the third stage). It is worth highlighting that for Vygotsky (2004; 2007), development does not happen as an ever-ascending process. The Vygotskian concepts of development are multi-faceted and dialectical.

In relation to social facts (Bazerman, 2012), the students indicated that they only had one perspective upon fanfictions in the beginning of the FCW in English course. According to Bazerman (2012, p. 312), the way people perceive a certain text displays the way these people comprehend their surrounding world as well as create their realities. In other words, they understood fanfictions based

on their classic concept, which for Jenkins (2007, p. 11), it is a quite limited perspective upon the fanfictional writing process.

In fact, in relation to the FCW students' initial fanfictional creative writing process, most of them indicated that they did not consider much the digital scripts while writing their fanfictions (see appendix 09). According to Hodges and Kress (1998, p. 07), “(...) *no single code can 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 genre was based merely on its structure and communicative characteristics. However, for Hodges and Kress (1998, p. 11), the constant blending of (technological) affordances, constraints, and socio-cultural norms have determined more and more how our current texts have been composed.

To make matters worse, all the FCW students claimed they did not take into consideration their audience. When the students claimed they did not include their audience in their fanfictional writing process what they really meant was that they were writing for themselves. According to Bazerman (2012, p. 312), if the writer does not acknowledge his or her audience, he or she may be ostracized by them. This happens because, for Bazerman (2012, p. 313), every audience share similar criteria for acceptance. In other words, the FCW students reinforced their concepts about creativity based on the I-paradigm approach (Glăveanu, 2011).

Furthermore, for Flowers (2000, p. 48), the identification of the writer's audience is crucial, if the writer wants to attract more readers, compose more elaborated texts as well as increase his or her chances of getting published. Most of the FCW students attested that they used images to attract more people in their feedback session 1 (see table 08). Here, publishing must be understood as Jenkins (2007, p. 28), i.e., *posting*, because no ficwriter can profit from their fanwriting. However, these students did not include their audience in their fanfictional writing process, which may have reduced or even tainted their imagery attractiveness.

Based on the FCW students' initial questionnaire, initial fanfictional creative writing and their feedback session 1, their comprehension of fanfictions limited its potentiality (Vygotsky, 2004; 2007). They comprehended fanfictions as purely texts written by fans (see section *The FCW students' conceptualization of*

fanfictions). Hence, these students did not take into consideration other fanfictional aspects such as images and hypertexts. For Hodges and Kress (1998, p. 08), this is what they consider the traditional concept of language: “(...) *the limitation to verbal language is a major inconvenience. Meaning resides so strongly and pervasively in other systems of meaning, in a multiplicity of visual, aural, behavioral and other codes, that a concentration on words alone is not enough.* If students can understand meaning in this broader sense, this may also show their conceptual thinking development.

According to Bazerman (2012, p. 321), the way people comprehend the language may help them attempt to comprehend their environments. In the FCW students’ spontaneous speech (Vygotsky, 2007), they claimed that fanfictions were just texts written by fans. As fans, they believed they had no constraints, which was not true. This was verified in one of the FCW students’ last classroom transcripts:

Excerpt 8 (class on 17/11)

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.

In fact, most of the FCW students seemed to have struggled to broaden their comprehension of fanfictions. For example, students D and E had many observations about the teacher’s proposed concepts of fanfictions. By the end of

the FCW in English 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. 309), even statements that may be scientifically accepted by one community, they may not be by another. This generated a conflict which, based on Vygotsky (2007), can be considered a sign of development.

These students claimed that these “new” concepts about fanfictions did not live up to their expectations, because their comprehension of authority of the fanfictions might only be the fandoms (creators, moderators and beta readers) where they usually publish their respective fanwriting (see section *The FCW students’ conceptualization of fanfictions*). According to Bazerman (2012, p. 310), the social facts related to a certain language is directly connected with the authorities who hold power over it.

For instance, by the end of the FCW in English course, student E reported that she attempted to publish her fanfictional creative writing 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 happened because *they* (creators, moderators and beta readers) do not normally publish fanfictions with images and hypertexts. Conforming to Hodges and Kress (1998, p. 23), the textual multimodality strays away from the linearity (monomodal) verbal mode, which results in greater freedom for recipients. Nevertheless, writing creatively is not synonym of writing freely. Based on Jenkins (2007, p. 46), if a ficwriter wants to publish his or her fanfiction, he or she must comply with their fandom norms and regulations.

According to Bazerman (2012, p. 311), it is quite common that social facts rely on the “(...) *force the utterances carry*”. To exemplify this observation, he commented that if the students understand that they have a deadline to hand their paper, they will likely meet that deadline. In relation to the FCW students’ deadlines, they did not know that writing creatively also involves 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*). However, for Brand (2001, p. 69), deadlines are a constitutive part of the free writing process as well.

In the case of the FCW students, the fandom seemed to display more authority than their teacher. For example, in the classroom, all the students claimed they had to follow the rules of their fandoms. Based on the students' publishing fandoms, all of them mainly indicated the rules to be followed, so the website creators would not shoulder responsibility for the ficwriters' contents. However, in the feedback session 1, all the students claimed that they had not read their fandom publishing guidelines. Their answers can be identified as follows:

Q. 06 – 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.

Table 23 - Students' excerpts taken from the feedback session 1

Based on the students' feedback session 1 answers, none of them read their fandom guidelines to write their initial fanfictional creative writing. According to Jenkins (2006, p. 79), it is crucial for the ficreaders to read their fandom guidelines, because as they are published on the internet, they may change constantly, even daily. Interestingly to notice, in the beginning of the course, all the students claimed that they decided to do this course, so they could improve their fanfictional creative writing and increase their publishing chances. As a result, this caused two types of conflicts: 1) FCW in English course content-fandom and 2) student-fandom relationship.

In relation to the first conflict, FCW content-fandom, the students attested that there were various constrictive sociocultural factors which may influence directly the way they write and publish. According to Bazerman (2012, p. 311), each text composition is based on a set of social activities. In the beginning of the FCW course, all the students believed they could write whatever they wanted and then they could publish without any kind of restriction. Nevertheless, by the end of the course, they perceived that they could not only write whatever they wanted, but they could also not publish whatever they wanted.

The FCW students may also have not read the fandom guidelines, due to their main perspective upon creativity: the I-paradigm approach (Glăveanu, 2011). 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 stated that she was so disgusted that she posted their policies on her Facebook, so all her ficreaders could be aware of these policies. The fandom's publishing requirements which student A posted are indicated as follows:

Fig. 11 – Student A's fandom's publishing requirements

According to Jenkins (2006, p. 36), one of the constitutive characteristics of fanfictions are that they present clear intertextuality. This means that the ficreaders can easily identify the “original content” of which they are fans. Interestingly to notice, in the beginning of the FCW course, all the students shared with Jenkins (2006) this characteristic: *fanfictions are texts written by fans* (see table 06). However, they did not notice that their usual fandom did not allow them to express freely their creativity, nor use any type of intertextual material, specially from other fandoms. To consider the various fandom texts are a constitutive part of writing fanfictions. To write fanfictions, the ficwriters must consider a set of texts (fandom guidelines, original content, ficreaders' comments etc.). All these texts build up the fanwriting genre set (Bazerman, 2012).

In addition, to consider the audience, fandom and genre sets build up the genre system (Bazerman, 2012) of fanwriting. As stated by Bazerman (2012, p. 311), intertextuality helps the writers to compose social facts statements they desire to convey, conceal or criticize. In addition, for him, these writers can also apply these statements to propose new perspectives to reanalyze their own social facts. However, this is not so simple to be accomplished, especially if they are inserted in an environment where it hinders or even censors 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*). The student D's usual fandom is indicated as follows:

The screenshot shows the top navigation bar of the FanFiction website with the text 'FanFiction | unleash your imagination' and a search bar. Below the navigation bar, the 'Community Etiquette' section is displayed. It states that FanFiction does not filter content and is an open system that trusts the writer's judgement. It then lists five rules for community conduct:

1. Spell check all story and poetry. There is no excuse for not performing this duty. If you do not have a word processor that has the spell checking feature, use a search engine such as Google.com to find one.
2. Proofread all entries for grammar and other aspects of writing before submission. 'Hot off the press' content is often riddled with errors. No one is perfect but it is the duty of the writer to perform to the best of his/her ability.
3. Respect the reviewers. Not all reviews will strictly praise the work. If someone rightfully criticizes a portion of the writing, take it as a compliment that the reviewer has opted to spend his/her valuable time to help improve your writing.
4. Everyone here is an aspiring writer. Respect your fellow members and lend a helping hand when they need it. Like many things, the path to becoming a better writer is often a two way street.
5. Use proper textual formatting. For example: using only capital letters in the story title, summary, or content is not only incorrect but also a disregard for the language itself.

Fig. 12 – Student D's fandom community etiquette

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.

Fig. 13 – Student Ds fandom's publishing requirements

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. Nevertheless, by the end of the FCW in English

course, all the students seemed to have broadened their concepts about the genre. They may have achieved that, not only because they started reading their fandom guidelines, but also because they were more aware of other genre-wise elements such as the digital scripts, the paratextual scripts, their audience, the genre set and the genre system. In relation to these last three linguistic elements, I could also identify my students' possible broadening by their seventh question of the feedback session 2:

Q. 07 – 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.
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Table 24 - Students' excerpts taken from the feedback session 2

Based on the students' sixth question feedback session 2, they may have also displayed broadening of their concepts about genre. 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 noticed that their audience played a very important role in their fanfictional creative writing processes.

Furthermore, by the end of the FCW course, most of the students seemed to have comprehended that the genre conceptualization is also composed by sets of genres and that these sets are inserted in specific genre systems. For example, student C perceived that her audience were also the fandom moderators (*actually most of them work for the fandom so they are my readers too*). According to Jenkins (2006, p. 76), the fandom moderators are those who have the power to decide what can be published or not on a certain fandom. In the case of student B, she realized that she must consider the fandom guidelines (*we definitely ((emphasizing) must read the fandom guidelines or we don't publish)*). Similarly, student E also noticed that the act of writing is immersed in a genre system, so it is important to be aware of it to increase one's chances of getting published (*there is a big system behind all this that we should take into consideration if we want to publish*).

4.4.3. The third developmental moment (paratextual scripts)

The third developmental moment is the paratextual scripts by the students in the FCW in English course. According to Genette (2005, p. 11), paratexts may be defined as any supplied material connected with the main text. The students' concepts of paratextual scripts seemed quite restrictive in the beginning of it. Most of them claimed they did not even know what paratextual scripts were (see table 21). The students' possible development about paratextual scripts may mainly be identified in their feedback session 1, eighteenth task and feedback session 2.

The FCW students' broadening of the concept of paratexts (henceforth also known as paratextuality) can be divided specially into three distinctive moments: 1) authorial (paratexts supplied by the own author), 2) allographic (paratexts supplied by a third person), 3) actorial (paratexts supplied by a fictional character). These classifications were proposed by Genette (2005, p. 111). The FCW students' three paratextual developmental stages can be summarized in the following figure:

Fig. 13 – The FCW students' third developmental aspect

The various uses of paratextual scripts by the FCW in English course students might have been one of the most motivational and productive developmental moments in course. For these reasons, I decided to dedicate one whole section to it. According to students' feedback session 1, none of them claimed that they considered the fanfictional paratextual scripts in their fanfictional creative writing process previously. In fact, none of them seemed to have used in their initial fanfictional creative writing (see appendix 09). In relation

to the paratextuality, the students' feedback session 1 answers are indicated as follows:

Q. 05 – Why or why not did you use paratextual scripts?	
Student A	I must be honest I never thought about that I do not ((emphasizing)) know very well what they are I think something about the text that someone had already written.
Student B	I confess I don't even know what paratextual scripts are.
Student C	I confess I have no idea what they are so I cannot tell you much more than that.
Student D	I know paratexts but I never thought to use them and that's it.
Student E	I'm not sure how important they are I know them when you explained I understood more but why are they important to fanfictions?

Table 21 - Students' excerpts taken from the feedback session 1

Based on the students' feedback session 1, few of them seemed to know what paratextual scripts were. In fact, most of them claimed they did not know what they were. However, the only exception seemed to be student E. She attested that she might know what paratextual scripts were, but she inferred that

she did not think to apply them to her fanfictional creative writing (*I'm not sure how important they are I know them when you explained I understood more but why are they important to fanfictions?*). Even though student E claimed she might know what paratexts were, she did not know their relevance to fanwriting, which may indicate that her thinking was merely empirical.

The first paratextual developmental stage was the **allographic**. To broaden my students' knowledge about paratexts, in the first part of the seventh class, I gave to them the eighteenth task. To complete this task, the students should choose a partner's final draft fanfiction, read it carefully and then elaborate a fanfiction review about the fanfiction they read. To help my students, I developed and then proposed them a fanfiction peer-assessment questionnaire. However, I clarified that they could add any other relevant question, if necessary. The teacher's fanfiction peer-assessment questionnaire criteria were: 1) fanfiction outlining (Morley, 2007) (see appendix 06), 2) characterization, 3) ciberliterary scripts and 4) fandom-based content. Student A' review about student B's final draft fanfiction can be read as follows:

The small excerpt. This story is based on Vampire Knight, a shojo manga - meaning it's aimed at a teenage female readership - (there's also a anime version of the story, produced in 2008 and currently available on Netflix) and it gives us a glimpse of the relationship between Yuuki and Zero. As you read and listen to the playlist set by the author, you notice it's completely intertwined with the story, giving more meaning and sentiment to the words written.

I had to read it a couple of times to fully comprehend the relationship within the it. But in all of the times I've read it, I've felt the same anguish coming from Yuuki as she speaks to Zero, how she feels about his cold, calculated replies. The tension between them is tangible and the way the scene is portrayed by the author makes me want to know not only what will happen next, but also what has happened before. What kind of relationship did they have in the past? It's clear that they were close, or at least knew each other at some sociable level, before the scene was unveiled. It's also clear that Yuuki has deep feelings for Zero, as it's revealed in the last sentences of the story. But what about him?

Upon talking a little to Thais and researching the story and its fandom, I discovered that Yuuki begins the story as a human and is very close to Zero, who's a vampire against his will (bitten by the vampire who slaughtered his family) and hates being one, hence also being a vampire hunter. He loves Yuuki deeply but hides it. Their relationship is shaken when she discovered she's in fact, a pureblood vampire.

Having this insight on the background of the story made it much easier for me to understand where the characters were coming from and how they related to each

other. I really liked how the scene is portrayed, showing a few elements of the school where the majority of it is set, as well as how Yuuki feels. We can tell the story is set on her point of view, even though it's written in third person. The reader can sympathize with the character, making her more relatable and likable. I enjoyed very much how it made me feel while I read it and how it's an easy read, that excites and drives you, as if I was there, seeing everything firsthand. I'd love to see where it leads. I personally had never read anything about Vampire Knight nor did I know about it, but now I want to. Having not been familiar with the characters nor the story, I found myself very intrigued by it! Highly recommend it to fans and general readers alike!

Fig. 14 - Student A's review about student B's final draft fanfiction

According to student A, student B wrote accessibly (*it's an easy read*). She could elaborate profoundly the characters, because the reader could sympathize with the perceptible relationships between Yuuki and Zero (*tangible*). In addition, she believed the digital scripts were applied adequately (*As you read and listen to the playlist set by the author, you notice it's completely intertwined with the story*). Although student A had to read many times, she did not infer it was student B's creative writing problems. Student A appropriated the paratextual script, which may be a sign of agency development (Wertsch, 1998). Student B's review about student C's final draft fanfiction can be read as follows:

The story is based and set during the time of the Arthurian legend and myth, and it is based on the 2004 movie version of King Arthur's narrative. The main character, Yvaine Aquila, is an original character, created by the author, and the story, although being written in third person, is told through her point of view. In this very first part of the story, Yvaine is feeling very uneasy as she gazes out the window of her bedroom, fearing a new threat that may come towards her family and herself. Then her brother, Cassius comes in and interrupts her thoughts, telling her to hurry so they could leave their home. What I loved the most while reading this story was the description of the scenario and the characters' actions and expressions - it made me feel like I was actually watching that scene in a movie, because I was able to visualize every item of it perfectly. I also found very interesting and creative how the author chose a few animated images (gifs) that represented part of the chapter. That was a factor that added up nicely to create the visual concept of the story. Also, by the end of this chapter, there is a particular type of cliffhanger that both authors and readers love: it makes you want to read more of the story, because you are curious about what happens next, but it doesn't give that desperate feeling of not being sure if something crucial to the story will happen or not. I would strongly recommend this piece to the fanatics of the Arthurian legend, but

also to anyone who loves a well-written story. As I see it, this fanfiction could even develop into something greater some day!

Fig. 15 - Student B's review about student C's final draft fanfiction

According to student B, student C composed her fanfictional draft artfully (*a well-written story*). Student B pointed out that student C created her protagonist from scratch (*The main character, Yvaine Aquila, is an original character*). Furthermore, student B added another positive aspect to student C's fanwriting, her proper digital scripts applications (*the author chose a few animated images (gifs) that represented part of the chapter*). Student B appropriated the paratextual script, which may be a sign of agency development (Wertsch, 1998). Student C' review about student A's final draft fanfiction can be read as follows:

“An Encounter” is a fanfiction on two members of a band, and brings to us a memory of sorts, as though a chapter in the middle of a much bigger project. This memory is that of their first kiss during a pool party, in the hostess' bedroom. It's very well written, and really intense. I actually got very anxious about reading the next paragraph. Even though there are a few continuity issues, you can actually feel each and every sensation the two girls, the images make more sense and you have all the information on the characters as you possibly need to understand what is going on. The fact that it is just a part of a bigger fiction does not get in the way at all. It was one of the first girl-girl pairings I've ever read, and so that got me curious. I was somewhat out of my depth there. I really enjoyed the experience, and would love to read the whole work.

Fig. 16 - Student C's review about student A's final draft fanfiction

According to student C, student A comprised her fanfictional draft skillfully (*It's very well written*). For student C, one of the student A's most positive aspect was related to how she could elaborate distinctively upon the characters' first kiss memories. Furthermore, she believed that student A applied the digital scripts more adequately, which helped her further her narration (*the images make more sense*). Although student C enjoyed student A's fanwriting draft and was interested in reading more, she identified some creative writing problems,

specially connected with the narrative continuity (*Even though there are a few continuity issues*). Student C appropriated the paratextual script, which may be a sign of agency development (Wertsch, 1998). Student D' review about student E's final draft fanfiction can be read as follows:

This cross-over fictional work deals a lot with sci-fi. This first chapter, an epilogue you might want to call it, is an welcoming letter for a new participant to a "Mad Scientist Program" run by a "bad guy's company" called World Domination Inc. It tells some of the company's history, some of their old projects, making references to several famous stories, from videogames to movies and books, mostly from the sci-fi universes, though there are some references to pop culture and even a Disney movie (what can I say? Those ARE the mothers of all villains!). In this epilogue, the author doesn't really get to the story or characters themselves, but she does set the scenery and mood for a good-humored story, with a hint of "The Cabin in the Woods", in the sense that it puts all villain-related catastrophes together in one scenario. Now, I'm usually not overly fond of science fiction, and even less of a fan of cross-overs, but this epilogue is well written and fun to read. Despite my bad relationship with the genres, I think it's definitely worth a goal and am looking forward to the next chapters.

Fig. 17 - Student D's review about student E's final draft fanfiction

According to student D, student E built up her fanfictional draft dexterously (*but this epilogue is well written*). Although student D did not identify herself much with sci-fi and/or crossover fanwriting genre, she believed it was interesting to read (*fun to read*). Furthermore, student D noticed that student E considered more the fandom elements to write her story (*though there are some references to pop culture and even a Disney movie (what can I say? Those ARE the mothers of all villains!)*), which as praised by her favorably.

In fact, student E appeared to have considered more than one fandom (*making references to several famous stories, from videogames to movies and books, mostly from the sci-fi universes*). Although student D seemed more critical than her other classmates, she did not know if it was because she did not like this content (*I'm usually not overly fond of science fiction, and even less of a fan of cross-overs*) or if student E did not understand very well her characters (*In this epilogue, the author doesn't really get to the story or characters themselves*).

Student D appropriated the paratextual script, which may be a sign of agency development (Wertsch, 1998). Student E' review about student D's final draft fanfiction can be read as follows:

The piece of writing, in my opinion, can function either as a prologue or as an epilogue for a bigger story. It presents to us the fear of a trans girl named Sarah as she decides to run away from home, where she lives with her father who refuses to call her by the name she chose for herself and insists on the male name assigned to her when she was born. The story loses a lot by Facebook not allowing the images the author chose to put on her story to be shown in the exact place where she put them. With them, we would have the expressive eyes of the character shown, expressing all her inner turmoil, and also her signature in the mirror at the end, which is very significative. Marina also suggests listening to "Try" by Colbie Caillat, which is as very adequate soundtrack for this piece, dealing with the same troubles of feeling accepted as who she really is. Why I say this story could work either as a beginning or as an ending? Well, it depends on the point of view. As a beginning, the story would go on to show us how Sarah manages her new life. As an ending, the story could be about her suffering as she struggles to find out who she really was. Both ways would make a fine story - and I certainly wish to read more of it!

Fig. 18 - Student E's review about student D's final draft fanfiction

According to student E, student D composed a readable and exquisite fanfictional draft (*both ways would make a fine story*). Furthermore, student E highlighted that student D's digital scripts choices were made neatly (*Marina also suggests listening to "Try" by Colbie Caillat, which is as very adequate soundtrack for this piece, dealing with the same troubles of feeling accepted as who she really is.*). Nevertheless, student E criticized a very relevant aspect related to the student D's process of fanwriting: the fandom. In student D's case, her fandom would be the Facebook. For student E, the Facebook limited student D's fanfictional draft by not permitting her writing to be adequately realized (*The story loses a lot by Facebook not allowing the images the author chose to put on her story to be shown in the exact place where she put them.*). Student E

appropriated the paratextual script, which may be a sign of agency development (Wertsch, 1998).

This (eighteenth) task was a type of joint activity. For Vygotsky (2007), a proper way of promoting ZPD is by sociocultural interactions. In addition, according to John-Steiner (2015, p. 23), “(...) *learners participate in a wide variety of joint activities that provide the opportunity for synthesizing several influences into the learner's novel modes of understanding and participation.*”

In other words, this means that development does not only happen in an interactive process between a more experienced partner and a less experienced partner (Vygotsky, 2004; 2007). In fact, according to John-Steiner (2015), development can indeed happen among peers with similar backgrounds. In our specific case, among the FCW course students.

Furthermore, conforming to Genette (2005, p. 57), one of the main functions of paratexts is that they should be used by the authors to consider to whom they are writing (audience). Still for Genette (2005, p. 61), another paratextual function is to be used by the authors to improve their texts by reflecting upon their audience's comments and maybe include in their writing those which are important. Based on student C's opinions, student A incorporated her ideas to improve the memory kiss scene (see appendix 10). In the same vein, student E also incorporated student D's opinions by using more her fandom in her final fanfiction (see appendix 10). Both signs of development also appeared on these students' feedback session 2 answers:

Q. 05 – Why or why not did you use paratextual scripts this time?

Student A

Before this course I never thought about them but now I consider they are important because they can help me improve my writing like so I understand better now that they are relevant to my storytelling and of course I feel more comfortable in using them because now I know to use them.

Student B	This is the first time I used them to my fanfiction with that attention to them so this is totally new for me but I confess I think they are important because now I think of the reader too when I write I usually did not think about the reader and how I as a writer could help my reader and create a more interesting atmosphere for reading.
Student C	I learned a lot in the course and this is one of the things that I believe I will never forget because before I never thought about paratexts ((emphasizing)) and this time I tried and after the course I understand better them and it's important to consider the people who will read my stories and include what they say because I can attract more readers and more people read better for me ((laughs)) right and how important the things I say to help other writers too.
Student D	As I told you before I know what paratexts are I studied at college never thought I'd use them but now I think they are quite important and dangerous ((laughs)) that's the reason I used them this time to my fanwriting because today if we the writers don't think about our readers we may lose them because the competition is hard ((2s)) intense you know so I am happy about the course thank you.
Student E	This was a new experience for me because when I write I enter my world ((2s)) inner world you know I don't let anybody invade my space but with your help and my friends here I became more open to getting new ideas this was one of them and I understood better now that writing is a social activity too it's not only I and my writing alone there are other aspects to consider like what people think about my texts ((2s)) as you name it paratexts that's why I used them this time and hope to use more often in the future ((2s)) and it's important to share extra information about the fandom too because not everyone knows about what you are writing.

Table 22 - Students' excerpts taken from the feedback session 2

Due to time constraints, the FCW course was shorter than previously designed, I did not focus more on the other paratextual developmental stages. Although the allographic developmental stage was the most prolific, the FCW

students also displayed signs of development about the authorial and actorial paratextualities. For instance, the students' self-reflections upon their comprehension of paratexts in their feedback session 2 can be apprehended as **authorial** (own author) paratextuality. In relation to the **actorial** (fictional character), when the students mention the fandom, many of the fandom paratexts are created by fictional characters (Jenkins, 2007). For example, student E inferred that the content of a fandom may influence what she can write (*it's important to share extra information about the fandom too because not everyone knows about what you are writing*).

In addition, I could promote the FCW students' self-regulation and agency (Wertsch, 1988) in the eighteenth task. In relation to self-regulation, most of the students felt more confident (*I feel more comfortable, This is the first time I used them to my fanfiction with that attention to and never thought I'd use them but now I think they are quite important and dangerous ((laughs)) that's the reason I used them this time*) in applying their classmates' paratexts to their own fanfictional creative writing.

In relation to their agency, most of the students claimed they understood better what paratexts were, therefore, they were able to appropriate its main characteristics (functions and audience). For example, student D perceived the relevance of considering her audience in the paratexts (*today if we the writers don't think about our readers we may lose them because the competition is hard*). Similarly, student C attested that it is important to read her audiences' comments and include in her fanfictions what she considers relevant (*it's important to consider the people who will read my stories and include what they say*).

For John-Steiner (2015, p. 54), "(...) teachers are able to collaborate with students in creating environments conducive to transformative teaching/learning if they attempt to understand their lived experiences, knowledge and feelings." Therefore, the students could reshape their concepts about paratextuality, since they were more motivated to do so. For example, student D felt more comfortable about using the paratextual scripts, because of the teachers' classes (*so I am happy about the course thank you*). In turn, student E also indicated that her teacher's classes helped her as well as her classmates (*but with your help and my friends here I became more open to getting new ideas*).

4.4.4. The fourth developmental aspect (composition of more organic texts)

The FCW students composed more organic texts, which it would indicate the fourth developmental moment. Organic texts are texts which encompass centration and cohesiveness (Trifonas, 2015, p. 81). According to Trifonas (2015), the organic texts must present thematic and rhetoric organizations interweavingly. Semantically speaking, he pointed out that the textual organicity is a knotting discursive construction in which every semantic-pragmatic element must come together in harmony.

Consequently, for people to better understand organic texts, their readers must identify and investigate how the sum of all the main textual features (grammar, lexicon, rhetoricity etc.) of a certain genre are brought together to compose a more suitably integrated text. Still for Trifonas (2015, p. 87), two of these main textual parts may be centration (coherence) and cohesiveness.

Based on Trifonas (2015, p. 88), textual centration refers to the convergence of distinctive textual subtopics from the text to its central topic. For instance, a reader reading a medical text may be expecting to identify both doctor and patient's lexemes to better understand the messages being conveyed. Consequently, these centralizing lexemes should be of the same lexical group and its main function is to support the reader's comprehension of the text.

In the same vein, cohesiveness is also a textual part of organicity. Like centration, cohesiveness involves the organization of textual subtopics which together help the reader constitute mentally a certain text and the messages being conveyed. Therefore, we can indicate that there is a strong relationship of interdependence between the syntagmatic and paradigmatic axes which end up constructing a certain text. For Trifonas (2015, p. 90), an organic text must present both these axes logically elaborated.

Syntagmatically speaking, the textual relationships usually happen between the central topic and its various possible subtopics. In other words,

the vertical lexicon is hierarchically organized. For example, if the writer is emphasizing the relation doctor-patient, the lexeme doctor should appear previously and more frequently. If it is the other way around, it is the lexeme patient that should receive more attention from writer's handcrafting.

Paradigmatially speaking, the textual relationships usually happen sequentially coherent. This may be linear or nonlinear, depending on the writer's main intentions. For instance, if a short story writer decides to write linearly, his readers will expect the rising action before the atonement. However, if he opts for writing nonlinearly, his readers will expect some cohesive textual rupture(s) in his short story.

According to Trifonas (2015, p. 92), the textual organicity does not encompass that a creative writing author cannot experiment with genre elements or even subvert them. However, his or her experiments must be well-thought-out, i.e., logically construed. In other words, every writer's action must help him or her construct his or her texts integrally. Otherwise, their texts may be considered superficial as well as amateurish.

In relation to the FCW in English course students' fanfictions, I could identify three distinctive types of textual organicity development (Vygotsky, 2004; 2007) in these students' final fanfictional creative writing. These types are 1) digital scripts-textual scripts, 2) fanwriting-creative writing techniques and 3) fandom-paratextual scripts. Based on the Vygotskian perspective, this could be classified as the fourth developmental moment promoted in the FCW course. Therefore, the FCW students' three organic developmental stages can be summarized in the following figure:

Fig. 20 – The FCW students' fourth developmental aspect

4.1 Digital scripts-textual scripts

The students' initial fanfictional creative writing indicated that their fanwriting had no cyberliterary elements (digital scripts) (see appendix 09). In fact, I could only notice some few images, which were used merely to illustrate their fanfictional texts. For Jenkins (2007, p. 27), although images can be found on the internet, they are not exactly cyberliterary features. We can find images in a different set of supports such as magazines and billboards.

To make matters worse, the images chosen by the students to be included in their initial fanwriting had no direct connections with their creative writing. In fact, based on their own feedback session 1 answers, they told me that they applied these images mainly to illustrate their writing. Therefore, they had no creative writing function whatsoever. Moreover, I could not notice any other type of digital scripts such as memes or hyperlinks.

Nevertheless, by the end of the FCW in English course, all the students applied some digital scripts more artfully and purposefully. Digital scripts which they indicated they had learned throughout the course. Based on their final fanfictional creative writing (see appendix 10) they did not only use images illustratively, but they also used cyberliterary elements (digital scripts) such as hyperlinks and soundtrack listings (fanfictional playlist).

For instance, student A applied hypertexts to propose a musical set list, so her ficreaders could have a more complex experience while reading her final fanfiction. Based on her feedback session 2, student A stated that "(...) *by suggesting songs would make her readers feel more integrated to her writing*". As indicated by her, the musical set list was well-thought to be a constitutive part of her fanwriting. This may be a sign of development (Vygotsky, 2004; 2007), because she seems to have started conceptualizing fanfictions as a genre which entails digital scripts and textual scripts organically.

In addition, student A selected images from the internet to help her elaborate the final fanfiction. During the feedback session 2, she claimed that she chose carefully the photographs to be incorporated in her writing. This occurred because through the FCW in English course, she signaled she had learned that these digital scripts could be literary resources to her narrative skills.

Still based on student A's final fanfictional creative writing (see appendix 10), her first selected image may help her establish a more comfortable and romantic setting. As a result, this setting may become more relatable to her ficreaders and provide her protagonists with a more accessible place to meet. Student A's second and third images were human eyes. Interestingly to notice, she may have used both sets of eyes as narrative tools. These narrative tools were: 1) characterization and 2) metaphorization. Both these creative writing techniques were taught in the FCW course.

As a narrative tool of characterization, student A's second and third images may help her ficreaders' instigate their imaginations by delineating more adroitly her protagonists' irises, eyelids, eyebrows and retinas. As a narrative tool of metaphorization, she inferred in the plot that her protagonists' eyes were the doors to her characters' souls, which thus intensified their psychological configurations (see appendix 10).

Another digital script feature was related to her layout choice. Student A's first fanfiction had not distinguishable layout. In her feedback session 1, she indicated that she did not care about this. Nevertheless, her final fanfiction seems to have had a more well-thought layout. It is worth mentioning here two features of her layout choice: 1) the color and 2) the final trace.

In relation to her color layout *yellow*, student A declared, in her feedback session 2, that she opted for yellow, because its significance. She stated that yellow was the color of "(...) *happiness and optimism*". In relation to the final trace, she mentioned that it did not mean the end of her fanfiction, but it should mean privacy. Additionally, she complemented that this final trace was placed at the end to incite her ficreaders' imagination and to serve as a cliffhanger as well.

In the same vein, student B, C and D applied images to support their respective fanwriting more organically. In relation to student B, she used the images as a type of fanfictional narrative in itself. It is like she selected digital scripts which could further her plot more effectively. Student C did the same. Her fanfictional digitality may propel her ficreaders to continue reading it more intensively and without stop.

Although student D also used images, she applied only one. According to her feedback session 2, she attempted to intensify her protagonist's emotions through her well-thought image as well as her own (*I used this image to show*

how nervous my character is and how nervous I am to use images for the first time in my life). It is interesting to notice that her image contained written scripts as well. For student D, she decided to maintain these written scripts as a “(...) *a form of contrast, feelings are not always real to everyone who reads fanfictions*”. This may be a sign of development, because student D used the image not only to characterize her protagonist’s feelings, but hers too. This was an act of agency (Wertsch, 1998), she appropriated her teacher’s understanding of fanfictions and furthered it by using it differently from what he taught and expected.

In contrast, student E used not only images, but also hypertexts and gifs (digital scripts). Based on her feedback session 2, she told me that although she was not a very big fan of digital scripts in the beginning of the FCW course, she started changing her mind about them by the end of it. For this reason, she tried to “experiment”. For her, “(...) *a good creative writer must ((emphasizing)) experiment new ways of telling a certain story*”. This may be a sign of development, because student E broadened (Vygotsky, 2007) her comprehension of the fanfictional genre.

As a possible result, student E was the student who seemingly experimented more in her final fanfictional creative writing. Her probable more well-thought images may have not only furthered her narrative, but they may have also helped her tell the stories. In addition, her hypertexts may have been used similarly and, in her own words, “(...) *to give my readers a different experience in reading fanfictions*”.

To my mind, student E’s most striking and innovative narrative resource was the gifs (see appendix 10). She was the only student I asked about the gifs during the feedback session 2. I did that, because she was the only student who opted for using gifs in her fanwriting. According to student E, she applied gifs, because the FCW in English course inspired her to do it (*I used gifs because the course inspired me to do so*). This would be a sign of self-regulation, another characteristic of development (Wertsch, 1998). Although her teacher did not oblige her to use gifs, she used them anyway, because she may have identified them as useful narrative tools to her fanwriting. Therefore, the tool (digital scripts) were not controlling her, she was controlling them.

4.2 Fanwriting-creative writing techniques

The students' initial fanfictional creative writing (see appendix 09) indicated that their initial fanwriting was not organically constructed (Trifonas, 2015). This characteristic could be identified based on various of the creative writing techniques they applied such as characterization, metaphorization and settings constructions. In specific relation to the students' initial characterizations, I could observe that they were mostly flat, and some were even stock (more complex) without much literary rationale behind them.

According to E. M. Forster (2005, p. 25), flat characters are those without depth. In other words, they are poorly constructed, superficially described and has little background information. For instance, student A's initial fanfiction creative writing seemed to have displayed characters without conflicts. For example, her protagonists wanted to have a love relationship, but few obstacles entered their way. As a result, her plotline was very uninteresting and mundane (see appendix 09).

Furthermore, both of student A's protagonists were apparently superficially described. Her ficreaders knew little about their motives to be together, relying apparently much on their corporal needs, reinforcing then the stereotypical view of women as sexual objects. To make matters worse, their physical features were clumsily constructed and there was nothing about their history (background) to deepen their characterizations. Consequently, they both appeared to be disconnected from the fandom.

On the other hand, student A's final fanfictional creative writing seemed to have presented rounder characters (Forster, 2005) (see appendix 10). According to Forster (2005, p. 26), round characters are more densely constructed and better described. Consequently, their plotlines are more eventful and well-thought-out. For instance, student A's protagonists in her final fanwriting were better depicted psychological, social and physiologically. In the beginning of class 3, I gave each FCW student a character's profile worksheet (see appendix 05). To do this task, they should complete their *under construction* fanfictional character's profile individually. This task focused on broadening the students' protagonist's psychological, social and physiologically characterizations. This

may indicate agency (Wertsch, 1998), which is a sign of development, because she appropriated some of the teacher's third classes content and applied to her final fanfiction.

Psychologically speaking, student A could delineate how conflicted Camila was "(...) *Camila's head felt lighter, but it was also running a hundred miles per hour*". Although student A's protagonist appeared to be confused with the new setting that was being gradually formed in front of her, she could not help herself, but enter this new world. Furthermore, Camila's actions met with her conflicted state of mind, because she had to drag herself at a very slow pace. However, as soon as she got to the hallway, the room was a peaceful place. Student A seemed to have mastered the setting techniques taught in the FCW course (Vygotsky, 2004; 2007). This may have happened, because she applied the cyberliterary theory presented in the FCW course to help her tell her story.

Socially speaking, student A could also improve her previous characterizations. For example, after identifying her fanfictional creative writing misdemeanors, she could reconfigure both Camila and Lauren's plotlines to make them more opiated and empowered to her ficreaders' eyes (*There was that overwhelming feeling again. But she also felt bold*). This could be verified in various moments such as by the digital scripts chosen (their eyes were wide open) and her final fanwriting extension (her text was much bigger).

Physiologically speaking, Camila and Lauren were also well-described. Nevertheless, their descriptions were not obvious and blatant. On the contrary, student A applied both the digital and the written scripts to characterize them to leave room for her audience to construct both protagonists by themselves. Unlike her first fanwriting (whose only image was of Lauren's full body), student A provided her ficreaders with just some physical glimpses to instigate their imaginations.

In the same vein, student E could construct very appealing and profound characters. Her final fanfictional creative writing had a company advertisement appearance. As a result, she decided to describe her characters as part of the company products. Most of them were robots, which was her way to criticize how frivolous as well as mechanical our social relationships have become lately.

Similarly, student E seemed to have mastered (Vygotsky, 2004; 2007) some of the FCW course creative writing techniques. This may have occurred

because she also opted for using both digital and written scripts in her final fanwriting in tandem. For instance, her robot-humanlike characterizations were described synchronically with extensive sentences “(...) *most effective active robots were those little, auto dislocating, self-destructing ones*” and with images as well as gifts. Therefore, this may be a sign of development, because student E may have controlled the tool (characterization) and not the other way around (Wertsch, 1998).

In addition, I would like to highlight here that I perceived that most of the students may have displayed self-regulation (Wertsch, 1998) in other creative writing techniques such as feelings, behavior and personality traits constructions. As a matter of fact, most students seemed to have given little attention on these traits in their first fanfictional creative writing (see appendix 09). During their feedback session 1, most of them claimed they had never thought about these traits and their relevance to write better fanfictions.

However, most students’ final fanfictional creative writing characters seemed to have been better-thought-out elaborated. As a result, this may have made them more relatable to the students’ ficreaders. According to Klages (2006, p. 47), relatability is one of today’s keys for any creative writer become successful. For example, student A dedicated more of her creative writing efforts to elaborate more organically on her characters’ feelings and personalities. For example, in the second passage of her final fanwriting, student A wrote:

“how does it feel?”
Camila sighed and looked up as the ceiling, altering her balance to each one of her feet and trying to find a good way to describe how she felt in that moment.
“It feels... wait, what? Where’d the music go?” she turned to look at Lauren, who had closed the door behind her, and started to make her way to the stereo system, quickly turning it on and reaching for the aux cord to plug it in her phone.

For her final fanfiction, student A’s characterization was much more relatable-like accessible to her ficreaders. Her audience could notice that in different passages. For example, when she wrote the question “*how does it feel?*” This question inferred that student A paid more attention to her character’s feelings. In fact, she seemed to have wanted to make her ficreaders more aware

of their romantic feelings by including a direct question. Another similar passage was when Camila tried to find solace in the stereo system (*and started to make her way to the stereo system, quickly turning it on*).

4.3 Fandom-paratextual scripts

The students' initial fanfictional creative writing seem to have displayed few (maybe no) paratextual scripts applications (see table 23). In fact, based on their feedback session 1, most of them claimed that they did not even know what fanfictional paratexts were. As a result, they may have not applied them. However, the students' final fanfictional creative writing displayed their paratextual applications more clearly. In relation to their paratextual applications, they applied mainly two types of paratexts: 1) allographic and 2) authorial (Genette, 2005). According to Genette (2005, p. 111), allographic paratexts are provided by a third person while authorial paratexts are provided by the author per se.

The FCW students applied chiefly the paratextual scripts of the allographic type. I tried to promote two allographic paratextual ZPD moments (Vygotsky, 2004; 2007), so my students could reflect, investigate and assess each other's fanfictional creative writing and then elaborate on paratextuality. The first aspect was the fanfictional outlining (Morley, 2007) (see appendix 3) while the second aspect was the fanfictional review (see appendix 6). In relation to their paratextual fanwriting development, I could mostly identify it in the students' feedback session 2 whose answers are illustrated as follows:

Q. 08 – Can you give any example where you used paratexts?	

Student A	Of course I felt motivated to write in a way that I could create parts of my story as memory you know but not as something perfect but fragmental this happened because of my friend's comments about that.
Student B	Student A told some relevant things like how well I thought of my playlist to me that was about my playlist selection I thought a lot about that because after the course I notice I could use as a narrative technique so I did.
Student C	Yes sure for example when student A said that the way I used the third person was very interesting I felt excited to try more on that you know and then I tried ((2s)) I believe the results were pretty good.
Student D	Of course one example was when student E noticed that I tried to write like the Facebook and then she inspired me to try more that so I tried but it was difficult for me as you know I also did that because I wanted to defy the Facebook restrictions.
Student E	Well I remember something that student D told that she considered interesting how I use the digital scripts however I should think more about how I could connect them so my story could flow better you know like my readers everything so clear make it more suspense.

Table 25 - Students' excerpts taken from the feedback session 2

Allographically speaking (Genette, 2005), all the students seemed to have contributed with each other's fanfictional creative writing processes. For instance, student A highlighted in her student B fanfiction review that student B's playlist was one of her strongest points. According to student A, this occurred because student B's well-chosen playlist helped her ficreaders establish the mood of her final fanfiction draft. This was unraveled in student B's feedback session 2 comments (*how well I thought of my playlist to me that was about my playlist*

selection I thought a lot about that because after the course I notice I could use as a narrative technique so I did).

In the same vein, student B commented that student C was artful in using the creative writing technique third person point of view (omniscient narrator) to narrate her final fanfiction draft. During student C's feedback session 2, she mentioned that student B's third person point of view observations inspired her to elaborate more her fanwriting by experiencing with such technique (*the way I used the third person was very interesting I felt excited to try more on that you know and then I tried*). These were maybe signs of development, because these students exhibited agency (Wertsch, 1998). They appropriated the teacher's paratextual contents and then applied to their fanwriting.

In turn, student C annotated that student A's final fanfiction draft was being well-construed through a plethora of memory written passages. It is worth noticing here that student A attempted to create a memory-like setting filled with fragmented depictions of her protagonist's impressions upon the plot to be unveiled (see appendix 10). In student A's feedback session 2, she commented that due to student C's observations, she felt more confident in experimenting with memory fragments (*I felt motivated to write in a way that I could create parts of my story as memory you know but not as something perfect but fragmental*).

The allographic paratexts were also applied by both student D and E. In relation to student D, she expounded that student E's final fanfiction draft was interesting, because she could use different digital scripts to further her plot. Correspondingly, student E highlighted that student D's comments helped her think more about how she was applying the digital scripts, which resulted in a different final fanfiction draft. In her opinion, based on student D's comments, her final fanwriting was much more organically constructed (*she considered interesting how I use the digital scripts however I should think more about how I could connect them so my story could flow better you know like my readers everything so clear make it more suspense*).

Furthermore, it is worth highlighting here that, during student D's feedback session 2, she mentioned that she considered student E's comments. In fact, she claimed that due to student E's incisive observations upon Facebook, she decided to delineate her story more like a Facebook page post as a response to the limitations imposed by this social networking (*I tried to write like the Facebook*

and then she inspired me to try more that so I tried but it was difficult for me as you know I also did that because I wanted to defy the Facebook restrictions). This was maybe another sign of development, because she started to self-regulate her own publishing support.

In relation to authorial paratexts (Genette, 2005), most of students contributed substantially. In their feedback session 2, most students pinpointed the importance of sharing information about their respective fandoms. This happened because all their fandoms were unknown to their classmates. Therefore, they had to exchange authorial paratexts, so all the students could read, interpret and comment on their fanfiction drafts.

For instance, in classroom during class 4, student E was one of the first students who decided by herself to share relevant information about her fandom. In the feedback session 2, she mentioned how important share “(...) *extra information about the fandom*” to help her ficreaders read better her fanwriting. She believed they (the other students and possible ficreaders) may not understand her fanfiction, due to their lack of knowledge of her fandom. This was maybe one more sign of development, because she seemed to have broadened her concepts about the fanfictional genre. Consequently, she posted on the Facebook page the following message:

Posting about multimedia history...this is a fanfic written by Neil Gaiman about the character "Thin White Duke", created and interpreted by David Bowie

Story:http://www.neilgaiman.com/.../The_Return_of_the_Thin_White_Du...

Song video: <https://www.youtube.com/watch?v=XAj2iX9xqCo...> Ver mais
Ver Tradução

NEILGAIMAN.COM

Neil Gaiman | Cool Stuff | Short Stories | The Return of the Thin White Duke

I never met David Bowie. After a while it almost became a game: I only had one hero left, and it was him. The nearest I came to it was meaning...

Fig. 21 – Student E's extra fanfictional comments

The authorial paratexts (Genette, 2005) were not only about the fandoms. In addition, the students also questioned the importance of where they should publish their fanfictions. After reading the We-paradigm approach to creativity (Glăveanu, 2011) in the fourth class, student B decided by herself to post a YouTube video where its author investigates and compares the pros and cons between the Wattpad and the Archiveofourown fandoms. This may also be another sign of development, since she expanded her conceptual thinking (Lantolf, 2015). Student B's post is illustrated as follows:

Fig. 22 – Student B's extra fanfictional comments

Furthermore, the FCW students also reflected upon the importance of following their idols' various social medias. In the feedback session 2, student A highlighted that it was crucial to be an integrative part of a fandom to follow one's idol in different situations. According to her, "(...) *if you don't follow your idols' social medias, you may not be informed and then become a misinformed ficwriter*". Student A may have achieved that reflection due to task 17, *Shawn Mendes (2016)' YouTube fanfictional creative reading*. In this task, students were required to analyze the various connections the fanwriting may have with the idols they lionize to write their fanfictions.

Apparently, based on her feedback session 2 comments, student A indicated that a fandom was not only the place where ficwriters publish their fanfictions, it was also the various social practices connected with it (exchanging fanservice, writing Twitters about their idols, talking to their idols etc.). To exemplify her point of view, student A decided by herself to comment on an internet post. Student A's post is illustrated as follows:

Fig. 23 – Student A's extra fanfictional comments

Based on her post, she seemed to have wanted to reinforce the idea that she was aware and connected with her fandom. To reinforce her point of view, student A decided by herself to post content which could certify her classmates that she also followed her idols on a social media, i.e., the Twitter. For Jenkins (2007, p. 73), the more socially connected ficwriters are with their “original content”, the more success they may have. This may also be a sign of conceptual thinking development (Lantolf, 2015), because she exhibited that the fanwriting process is more than just a text written by fans.

Discussion of data

In the beginning of the FCW course, class 01, the initial quantitative analysis, based mainly on the initial questionnaire (see annex 01) showed that most students tended to share the I-paradigm approach to creativity (Glăveanu, 2011). According to Glăveanu (2011), this approach refers to the innate perspective of people's creative process. Moreover, in this initial questionnaire, all the students stated that they had already been writing fanfictions and other literary texts (see table 01). This buttressed Morley (2007, p. 15), 's claim that most undergraduate students start creative writing courses in the universities with practical experience in writing, especially fiction.

In the same vein, all the FCW students declared that they had never participated in a creative writing course. This was indicated in their initial questionnaire (see annex 01). This datum may also support the students' tendency to a more innate approach to creativity (Glăveanu, 2011), because they had not had any formal education to prepare them to write creative texts. According to Lantolf (2015), this may be a sign of empirical approach to learning. Although the FCW students claimed that they had never participated in a creative writing course before, they all attested that they had experience in writing fiction, mainly in fanfiction. This is quite relevant, because it may also indicate that they understood creativity as an internal capacity already present in people's mind.

Subsequently, the initial qualitative analysis (see table 04) also reinforced the students' I-paradigm approach to creativity (Glăveanu, 2011). The FCW students inferred mainly that creativity was an inner process, since most of their comments were about how their inbred creativity could be polished. In addition, in the beginning of class 01, most students required creative writing techniques (foreshadowing, characterization etc.) to improve their own creativity and their fanfictional creative writing. According to Blythe and Sweet (2008, p. 38), this is a quite current demand from budding creative writing students who have little experience in writing creatively. Therefore, this may strengthen the hypothesis that the FCW students have more tendencies toward the I-paradigm approach to creativity (Glăveanu, 2011).

Furthermore, the FCW students' tendencies to the I-paradigm approach to creativity (Glăveanu, 2011) were verified in their feedback session 1 (see table 05). Mostly, they repeated words related to their minds been already filled with ideas and knowledge, surmising various reasons why they were already born creative. In turn, they kept expressing their needs for creative writing tools to hone their internal creative skills throughout the FCW course. However, after their reading of the We-paradigm approach to creativity (Glăveanu, 2011), the FCW students started to merge the I-paradigm and the We-paradigm approaches (Glăveanu, 2011). This may have happened because the human development is not a linear process, but it is a quite dynamic and fluid one instead (Lantolf, 2015, p. 108).

Moreover, the initial quantitative data (see annex 01) did not show any FCW students' indications that they apprehended creativity as a sociocultural process. This could be verified in different aspects of the FCW course. For example, in class 01, students required from their teacher specific classes about foreshadowing, which is a creative writing technique. At any point of the course, the teacher expressed his intentions of dealing with creative writing techniques. According to the teacher, he did not want to work with creative writing techniques, because for Morley (2007, p. 167), these techniques have been used mainly to reproduce the market concepts about creativity, i.e., people are born creative. To make matters worse, Morley (2007, p. 167) implied that the publishing market is only interested in building a clientele to sell its products (textbooks, self-made books, anthologies, etc.). This may justify the reasons why the students refused to create a fanfiction from scratch to hand to their teacher.

The FCW students' refusal to create a new fanfictional draft may also reinforce their tendency to the I-paradigm approach to creativity (Glăveanu, 2011). By the end of class 01, the teacher had required from them to compose a fanfictional draft at home. At this point, all the students agreed. However, by the beginning of class 02, all the students handed to their teacher a fanfiction they already had at home. In other words, it was a ready-made fanfictional text. They wanted the teacher to help them improve the fanfictions they had been working previously. This may also be a sign that they largely believed in the innate perspective upon creativity (Glăveanu, 2011). Consequently, the teacher had to use it, because all the students refused to compose a new fanfiction.

On the other hand, the FCW students seemed to have displayed signs of broadening their concepts about creativity (Vygotsky, 2018). These signs may be justified by mainly the results from 3 distinctive tasks proposed by the teacher in the FCW course. These 3 distinctive tasks were: 1) the initial questionnaire (see annex 01), along with the first set of key questions (see section 3.6.1. Class 1 – Course introduction), 2) the peer-reviewing (see section 3.6.7. Class 7 – Fanfiction review) and 3) the reading of the We-paradigm approach to creativity (Glăveanu, 2011).

The FCW students' initial signs of broadening their concepts about creativity were related to the initial questionnaire, along with the first set of key questions, proposed in class 01. To achieve this task, the students had to elaborate on the concept of creativity. In their own words, they had to explain what they understood by creativity. Firstly, they looked confusedly at each other to answer this question in paper and orally. This may indicate development, because for Lantolf (2014, p. 142), *gestures are an integral part of communication, subject to crosslinguistic, socio-and-psycholinguistic variation, they become an extension of second language acquisition*. In addition, they had the opportunity to express their own opinions about creativity and, as a result, assess them. Therefore, both the initial questionnaire and the first set of key questions seem to have helped the FCW students reflect upon the concept of creativity.

Similarly, the peer-reviewing task may have helped the FCW students broaden their concepts about creativity as well. The 2 main objectives of this tasks were 1) to demonstrate that creativity was an external process and 2) to show the students that the writing was a sociocultural process. Both objectives appear to have been accomplished successfully. They may have accomplished that due to 3 reasons. Firstly, the FCW students had the opportunity to perceive that their “own” creative processes were being created by external elements (classmates' comments, group readings, in-pairs discussions etc.). Secondly, they were also helping their classmates create their “own” creative process in exchange. Thirdly, their development was being mediated by a more experienced partner, the teacher, (Vygotsky, 2004; 2007) and by their classmates in a joint activity (John-Steiner, 2015).

The FCW students' reading of the We-paradigm approach to creativity (Glăveanu, 2011) was apparently the most effective task. This may be explained, because of the various students' signs of development connected with it. The We-paradigm approach to creativity (Glăveanu, 2011) task provided the students with chances of apprehending different concepts about creativity (Vygotsky, 2018), reflecting upon their "own" creative writing processes (Wertsch, 1998), expanding their conceptual thinking about creativity (Lantolf, 2015) and applying these different concepts to their own fanwriting (Wertsch, 1998).

Although all the FCW students seemed quite open-minded to study the We-paradigm concepts about creativity (Glăveanu, 2011), they all exhibited difficulties in appropriating (Wertsch, 1998) them at first (see excerpt 07). However, by the end of class 07, they all seemed to be more confident in using these concepts (see appendix 10). Consequently, they began thinking about creativity through more scientific lens. This may indicate the FCW students' conceptual thinking development (Lantolf, 2015). The exception to these trends may have been student E. She claimed that she had already considered sociocultural factors in her fanwriting. However, it was not very clear if she had applied them in practice (see appendix 09).

The FCW students' conceptual thinking development (Lantolf, 2015) seems to have continued throughout the FCW course. However, there were some moments when they were more indicative than others. One of these moments were the peer-reviewing (see class 07). This may have occurred because they could exercise formally their creative writing. Consequently, they may have started perceiving the fanfictional creative writing process as a more meticulous and systematic one (Lantolf, 2015).

In contrast, I noticed that the FCW students had also exhibited more than one sign of development while doing the same task. In the peer-reviewing task, the students did not only display signs of conceptual thinking development (Lantolf, 2015), but they also displayed signs of appropriating the content and trying to apply it (Wertsch, 1998) to their own fanwriting. For example, student A did not only read, analyze and criticize her fandom guidelines constraints, but she also created her own fandom where she could express her creativity more aligned with the cyberliterary approach to fanfictions (Jenkins, 2007).

In addition, the initial quantitative analysis, collected in class 01, based on the initial questionnaire (see annex 01), showed that the FCW students' concepts about fanfictions were mainly the classic one (Jenkins, 2007). In other words, they related fanfictions merely to their basic characteristic, which is a type of writing created by fans and hinged on what these fans consider to be the "original content" (Jenkins, 2007). Apparently, most of the FCW students' comments about fanfictions were specious and beguile (Jenkins, 2007). The initial qualitative analysis, based on the classroom transcripts, supported this hypothesis as well (see table 06).

The FCW students' classic concepts about fanfictions were also identified in their initial fanfictional creative writing (see appendix 09). Most students did not seem to have used digital scripts as narrative tools. Neither did they indicate paratextual scripts in their writing processes, nor did they exhibit intentions of writing more organic texts (Trifonas, 2015). In contrast, a possible exception was student E. In her feedback session 1 (see table 21), she declared that she knew about paratextuality. This may infer that she did entail some paratextual scripts to her initial fanwriting. However, student E commented on her feedback session 1 that she was unsure about paratextuality. Therefore, her concepts about fanfictions may have been mainly empirical (Lantolf, 2015).

On the other hand, all the FCW students seem to have broadened their concepts about fanfictions to some extent. This may have occurred because of 3 distinctive tasks: 1) the initial questionnaire (see annex 01), along with the second set of key questions (see section 3.6.2. Class 2 – Characters), 2) the reading and contrasting of Jay's (1976)'s fanzine and Huynh (2014)'s fanfiction and 3) the composition of the final fanfictional creative writing.

The FCW students' initial signs of broadening their concepts about fanfictions were related to the initial questionnaire, proposed in class 01, along with the second set of key questions, proposed in class 02. To achieve this task, the students had to elaborate on the concept of fanfictions. At first, they all looked quite confusedly at each other. This may be a sign of development, because the teacher seems to have promoted ZPD (Vygotsky, 2004; 2007), which resulted in several questions from the students. In classes 01 and 02, most students claimed they had never made these questions previously. This may have created several moments of crises. For Lantolf (2014, p. 147), these moments of crises can also

be comprehended as indications of students' development. For example, student B commented that she always knew what fanfictions were. However, after the application of these FCW tasks, she was not so sure anymore.

Furthermore, the FCW students appear to have exhibited more signs of broadening their concepts about fanfictions in the reading and contrasting of Jay's (1976)'s fanzine and Huynh (2014)'s fanfiction. Although these tasks were meant to be given only in class 02, the students wanted to return to them sporadically. This occurred especially in class 04. Due to the students' demands, the teacher briefly repeated these tasks. However, the FCW students' answers were basically the same produced in class 02. According to Kozulin (2003, p. 36), one of the main teachers' roles is to make teaching meaningful to their students. The FCW students' sporadic returns to the same tasks may have been an indication that these tasks were meaningful to them. For Vygotsky (2007, p. 209), this may have been these students' complex phase of the meaning making process. In it, the person can connect attributes which are not reasonably stable and experiment with the attributes involved in the process.

Apparently, the FCW students also showed signs of broadening their concepts about fanfictions in their final fanfictional creative writing (see appendix 10). This may have occurred because they had a plethora of opportunities to apply what they had learned throughout the FCW course in this task. For example, the students could imitate (Vygotsky, 2004; 2007) *The boat* by Huynh (2014)'s fanfiction, apply different types of digital scripts and rewrite their fanfictional draft based on their peers' reviews. For Vygotsky (2007, p. 57), "(...) *every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological)*. The FCW students seem to have substantially learned the FCW content and then tried to reproduce it into their fanwriting.

In relation to the FCW students' fanfictional creative writing development, the final quantitative and qualitative analyses have also demonstrated that they showed signs of development (Lantolf, 2015; Vygotsky, 2004; 2007; Wertsch, 1998). They may have achieved considerable fanfictional creative writing development due to their displays of agency (Wertsch, 1998), self-regulation

(Wertsch, 1998), meaning making (Vygotsky, 2004; 2007) and conceptual thinking (Lantolf, 2015).

The FCW students displayed agency (Wertsch, 1998) in different developmental aspects. Nevertheless, most of them were identified and related to the students' appropriateness of the digital scripts (Jenkins, 2007), the paratextual scripts (Genette, 2005), the broadening of the fanfictional genre (Bazerman, 2012) as well as the composition of more fanfictional organic texts (Trifonas, 2015). This may have happened, since the teacher researched, designed, organized and taught the FCW course to attempt to promote ZPD (Vygotsky, 2004; 2007) in relation to these specific developmental aspects.

Still in relation to the FCW students' signs of agency (Wertsch, 1998), in the beginning of the FCW course, most students did not apply the digital scripts to their fanfictions (see appendix 09). This could be verified in class 02 when they had to hand to their teacher their initial fanfictional creative writing. This text should have been a draft, but the students handed to their teacher a ready-made fanfiction instead. However, by the end of the FCW course, class 08, most students started applying more digital scripts to their final fanwriting (see appendix 10). They did not only apply these digital scripts as illustrations, but they also used them as narrative tools to further their fanfictional plots. For Wertsch (1998, p. 39) agency entails commitment. People must have confidence in what they are learning, otherwise, they may not act. Without action, there is no agency (Wertsch, 1998, p. 40).

The FCW students' agency toward digital scripts may be explained by two tasks: task 7, the reading and reflection on Jay's (1976)'s fanzine, and task 8, the reading and reflection on Huynh (2014)'s fanfiction. Both tasks provided the students with opportunities to reflect upon (Lantolf, 2015), imitate (Vygotsky, 2004) and appropriate digital scripts (Wertsch, 1998). For instance, student A indicated that although she did not use to think much about the applied pictures, she began to do it. According to her, she decided to reflect more, because she noticed the pictures could be used as narrative tools to further her fanwriting. However, not all the students felt confident enough in using digital scripts. Student D applied only 1 image, which was a crying woman (see appendix 10). According to her, this image represented how she felt about using digital scripts.

In addition, all the FCW students commented that they started considering more what their ficreaders had to say about their fanfictional drafts, writing styles and chosen narrative tools. This was related to their paratextual scripts appropriateness, therefore, agency (Wertsch, 1998). They may have started applying the paratextual tools, due to task 10, the reading and reflection of Glăveanu (2011)'s We-paradigm. According to Stetsenko & Arieviditch (2002), students' mastery of the cultural tools may indicate their development. Allegedly, the FCW students did not only reflect upon the We-paradigm approach to creativity, but they also tried to apply its main tenets to their fanwriting (see appendix 10). For instance, student B claimed she opted for considering the paratextuality to improve her fanwriting. In her opinion, if ficwriters do not include their ficreaders, they may not be able to publish their fanfictions (see table 24).

The FCW students' also exhibited signs of conceptual thinking development (Lantolf, 2015) related to the paratextual scripts. The task 10, the reading of Glăveanu (2011)'s We-paradigm approach to creativity, may have helped them achieve that. In the beginning of the FCW course, most students claimed that they did not know much about paratextuality (see table 21). By the end of it, they all declared they knew and tried to depict its relevance to fanwriting (see table 22). However, not all students declared they applied paratextual scripts to their final fanfictions. According to Chaiklin (2003, p. 08), this process is quite common, because he advocated that the ZPD (Vygotsky, 2007) should be apprehended not only objectively, but also subjectively. Therefore, the human development is not a linear process, but it is a quite fluid, complex and individual one. As a result, the FCW teacher had to analyze the group as well as each student's development.

Nevertheless, not all students found relevant to appropriate the FCW course content and the teacher's suggestions to their fanwriting. According to Lantolf and Thorne (2003, p. 27), learning conflicts are an important and integrative part of second language acquisition. This was the case of student D. According to her feedback session 2, collected by the end of class 08, she claimed she found quite difficult in including digital scripts to her fanfictional creative writing. Apparently, for student D, it was still unclear how she could use them as narrative tools (see table 20). To make matters worse, she also claimed

that dealing with digital scripts was hard, because she did not feel very confident in using them.

The FCW students also showed signs of self-regulation development (Wertsch, 1998). By the end of the FCW course, class 08, most students started to apprehend the tools suggested by the teacher as tools they could manipulate and use voluntarily. This may be a direct result from the task 10, the reading of Glăveanu (2011)'s We-paradigm section. By the way, the FCW students even applied some of the tools to their final fanfictional creative writing differently from what was suggested by the teacher (see appendix 10). For example, student E decided by herself to apply pictures from her own Instagram account to her final fanfiction. In any moment of the FCW course, the teacher dealt with the Instagram and its potentialities to the creative writing process.

However, some students found some fandom constraints to publish their final fanfictions. According to Jenkins (2007, p. 171), this may happen because the internet is a "*living being*", which means it is in constant change. This was the case of student A. She wanted to publish the fanfiction designed in the FCW course on her usual fandom. As a result, she could not do it, because her fandom prohibited it. When she demanded an explanation from the fandom moderators, they claimed that the digital scripts were unwelcome to their website. Consequently, student A decided to create her own fandom where digital scripts could be accepted. Therefore, she was not other-regulated (Wertsch, 1998), but she took control over the situation and solved her problem (see figure 07).

Furthermore, the FCW students exhibited signs of meaning making development (Vygotsky, 2004; 2007). Their meaning making development were mainly related to their broadening of the concept of the fanfictional genre. By the beginning of the FCW course, class 01, most FCW students indicated that they shared the classic definition of fanfiction, "(...) *texts written by fans*" (Jenkins, 2007, p. 17). In contrast, by the end of it, class 08, most students could elaborate more on the concepts of fanfictions. Their meaning making may have been promoted by the FCW course through appropriate instruction (Shayer, 2010), social interactions (Vygotsky, 2004; 2007) and cooperative struggle (John-Steiner, 2015). In the beginning of class 01, student B claimed she knew fanfictions. Her answer was short and restrictive (see table 06). In contrast, by class 04, she was not so sure. Her answer was apparently more extensive and

well-thought-out (see table 18). However, in class 08, she seems to have been able to elaborate more on her concepts of this genre (see table 19). Therefore, her answers were more substantial and maybe more cognizant.

Still about the FCW students' meaning making of the fanfictional genre, they may have displayed signs of development (Vygotsky, 2007), due to both tasks 7, the reading and reflection on Jay's (1976)'s fanzine, and task 8, the reading and reflection on Huynh (2014)'s fanfiction. For instance, student E claimed that fanfictions may be texts written by fans, but other elements should be included such as her audience (see table 24). Furthermore, she seems to have broadened her concepts about the fanfictional genre, because she could infer that the fanfictional paratexts were all part of a set of genres inserted in a genre system (Bazerman, 2012). For Vygotsky (2007, p. 207), through the tasks 07 and 08, the FCW students had several chances of uniting the "old" (fanzine) and the "new" (fanfiction) meanings (the syncretic phase). After that, they could associate these resultant meanings with facts (the complex phase). However, due to the FCW course time constraint, the students did not have many adequate chances of synthesizing (the conceptual phase) their "new" meanings to identify other cyberliterary fanfictions.

In addition, the FCW students seemed to have displayed conceptual thinking development (Lantolf, 2015). The task 18, the peer-fanfictional review, may have helped them achieve that. Through this task, the students had several opportunities of reflecting more upon their own fanwriting processes. For example, in the middle of the FCW course, class 04, the students' approaches to writing seemed quite empirical (Lantolf, 2015) (see table 09). After the teacher's application of task 18, the FCW students could get familiarized with the peer-reviewing practice (Glăveanu, 2011). Apparently, as a result, they tried to apply its main tenets to their final fanwriting (see appendix 10) more systematically (Lantolf, 2015). This may have been the case of student C. She commented on her feedback session 2 (see table 25) that she felt more motivated to listen to her classmates' observations. Consequently, she attempted to reformulate her final fanfiction to improve them. For Lantolf & Thorne (2006, p. 238), development is "(...) *about much more than the acquisition of forms: it is about developing or failing to develop new ways of mediating ourselves and our relationships.*" By

self-assessing, student C could reflect more about her own fanfictional creative writing practices and try to improve them more methodically as well.

Taking into consideration the importance of the agency (Wertsch, 1998), the self-regulation (Wertsch, 1998), the meaning making (Vygotsky, 2004; 2007) and the conceptual thinking (Lantolf, 2015) development to the teaching-learning process, the next chapter will present the implications of this research, its limitations and the future research possibilities about fanfictional creative writing.

6. Conclusion

This thesis demonstrated that the FCW in English (FCW, henceforth) course had an important role to its students' signs of fanwriting development (Lantolf, 2015; Vygotsky, 2004; 2007; Wertsch, 1998). They may have achieved that due to their displays of agency (Wertsch, 1998), self-regulation (Wertsch, 1998), meaning making (Vygotsky, 2004; 2007) and conceptual thinking (Lantolf, 2015). These displays of development were not only identified throughout the FCW course, but also in their final fanfictional creative writing.

Based on the previous chapter, discussion of data, the FCW students displayed fanfictional creative writing development in different developmental aspects. In total, the teacher-researcher could identify 4 different developmental aspects. The first aspect was related to the digital scripts, the second aspect to the broadening of the fanfictional genre, the third aspect to the paratextual scripts, and the fourth aspect to the composition of more organic texts.

In relation to the first developmental aspect, related to the digital scripts, the FCW students exhibited mainly signs of appropriating the scripts not only as illustrative elements, but as narrative tools and as a multimodal fanfictional construction. The FCW students noticed that they could use the digital scripts to further their fanfictional narratives. In addition, they could use them as cohesive tools to compose multimodal texts (Hodge and Kress, 1998). On the other hand, not all the students wanted to include digital scripts to their fanwriting. This was the case of student E, she felt obliged to do it. Therefore, the data showed that the creative writing teachers should be aware of each student's motives in their fanwriting.

In relation to the second developmental aspect, related to the broadening of the fanfictional genre, the FCW students displayed signs of considering the fanwriting process as part of a much broader system of genres. They could conclude that because they started reflecting about the social facts (Bazerman, 2012) connected with their fanfictional creative writing. Furthermore, they could reflect upon other elements connected with it such as speech acts, genre sets and genre systems (Bazerman, 2012). As a result, the FCW students could perceive the relevance of the language role in their fanwriting processes. In other

words, they did not only comprehend language as a communicative concept, but they also exhibited signs of comprehending it as a social concept, which is developed through various social interactions (Vygotsky, 2004; 2007). However, more literary vocabulary should have been dealt with, which would have broadened more the students' concepts about the language. This did not happen due to the FCW course time constraint.

In relation to the third developmental aspect, related to paratextual scripts, the FCW students also showed signs of considering the importance of certain sociocultural factors in their fanwriting processes. These sociocultural factors were authorial, allographic and actorial (Genette, 2005). The students' developmental aspects were mainly about the authorial (paratextual texts created by a third person) and allographic (paratextual texts created by the own author). Due to time constraints, the teacher could identify few actorial paratextual texts (paratextual texts created by a fictional character). Nevertheless, I do not believe that the time constraint prevented the FCW students from developing their fanfictional creative writing in this course.

In relation to the fourth developmental aspect, related to the composition of more organic texts, the FCW students also exhibited signs of apprehending the various fanfictional elements as fundamental and integrative parts of the fanwriting process. These elements were the digital scripts-textual scripts, the fanwriting-creative writing techniques and fandom-paratextual scripts. Apparently, the FCW students considered more extensively the digital scripts-textual scripts integrative process, since they applied more digital scripts to their final fanfictions. Additionally, they seemed to have understood them more as narrative tools, which were used to write more organic (cohesive and coherent) texts. Due to time constraint, the teacher could not identify many fanwriting-creative writing techniques and fandom-paratextual scripts examples. For this reason, it is advisable to increase the course time for future classes.

Apparently, the FCW students broadened their concepts of creativity and fanfiction as well. By the end of the FCW course, they showed that they apprehended more than one concept of them (He-paradigm, We-paradigm, fanzine and fanfiction). Additionally, they could experiment and apply some of these concepts to their own fanwriting. For instance, they started using more digital and paratextual scripts (see appendix 10).

Nevertheless, the feedback session 1 presented some problems (see table 07 and 09). The FCW teacher did not elaborate much on the presential interview, which may have resulted in some of the students' short answers. Although some of the students' answers were short, I do not believe they interfered much in the outcome, especially because their main opinions seem to have been conveyed.

This thesis focused mainly on identifying and analyzing the undergraduate students' agency (Wertsch, 1998), self-regulation (Wertsch, 1998), conceptual thinking (Lantolf, 2015) as well as creativity (Vygotsky, 2007; 2018) development. However, I truly believe the FCW course can be beneficial to all students. For future research, I strongly recommend that other three developmental aspects be investigated. These developmental aspects are: 1) the structure of fandoms, 2) the students' relationships between their fanwriting and their fandoms and 3) the students' fanfictional publishing attitudes.

The first developmental aspect, the structure of fandoms, may be crucial for teachers and students understand both its complex potentialities to the teaching-learning processes as well as its various constraints. The fandoms are part of the internet; hence, they can change constantly. The fandom student A indicated that did not accept her fanfiction in the past, it may accept today. This is one of the major problems related to cybercultural research (Lévy, 2009). The websites change frequently. Therefore, their contents do too. For these reasons, it would also be relevant to carry out a more longitudinal type of research (Bazerman, 2012).

The second developmental aspect, the students' possible relationships between their fanwriting and their fandoms, may be important to teachers better comprehend the several possible relationships students might have with their preferred fandom. These relationships may indeed change, and they may even abandon their fandoms. For these reasons, it would be interesting to research more properly the motives students can present to stick to one fandom, to abandon it or to even attempt to change it.

The third developmental aspect, the students' fanfictional publishing attitudes, may be fundamental to understand more closely the motives and reasons why the students may start writing fanfictions. In addition, it would be relevant to investigate the reasons why, at some point, they give up their

fanwriting career and start writing “original content” instead. Apparently, this writing practice has become more and more common since the advent of the internet.

Furthermore, still based on the research data collected and analyzed, I, as the teacher-researcher of the FCW course, have identified a set of benefits teachers and students may have in creative writing classes. These benefits will be presented and discussed as follows:

Pedagogical implications

The first benefit is related to the development of students’ creative thinking (Vygotsky, 2004; 2007). This may have happened because the students had many opportunities to express themselves and solve a plethora of problems connected with the different tasks proposed. For example, they were required to pinpoint metaphors outside the book support and then integrate them in their own fanwriting. They all accomplished that effectively. The necessity of developing students’ creativity has become gradually more recurrent in our society.

The second benefit I would like to highlight is related to the development of various of their higher mental functions (Vygotsky, 2004; 2007). For instance, the students learned how to concentrate more on the tasks to be done and memorize some of the most recurrent cyberliterary characteristics to apply to their fanwriting. According to their feedback session 1, they all claimed they had never had the opportunity to do a creative writing course. As a result, the FCW provided them with opportunities to hone some of their higher mental functions.

The third benefit I would like to indicate is related to the development of students’ conceptual thinking (Lantolf, 2015). This was realized in different parts of the FCW course. For instance, in the beginning of the course, the FCW students displayed pellucid tendencies to comprehend creativity through empirical thinking (Lantolf, 2015). Nevertheless, by the end of the course, all the students knew at least three approaches to creativity (He-paradigm, I-paradigm and We-paradigm). In addition, most of them exhibited signs of trying to apply the

main We-paradigm approach to creativity (Glăveanu, 2011) tenets to their final fanfictional creative writing.

The fourth benefit I would like to pinpoint is related to the development of the students' organization of ideas to write fanfictions. When compared to their initial fanfictional creative writing, the students' final fanfictional creative writing appear to have been more reader-friendly construed and constructed. In the beginning of the FCW course, they all wanted to express themselves through fanwriting, which was a positive characteristic. However, they did not include their readers into their fanfictional writing process. In the end of the FCW course, most students seem to have changed their minds. Based mainly on their feedback session 2 (see table 25), most FCW students claimed that they attempted to consider their ficreaders' (their classmates) comments about their fanwriting to their final fanfictions.

The fifth benefit I would like to highlight is related to the students' development of their persuasive capacities. This happened in two distinctive moments in the FCW course. The first moment refers to their fanfictional compositions. With them, they had to justify their literary choices. For instance, the reasons why they chose a certain piece of content or a specific cyberliberty script. The second moment refers to their peer-reviewing. In class 07, all the students were required to read their classmates' fanfictions and then choose one to review. Based on the results of this task, the FCW students had to be very persuasive to convince their classmates to change or improve some aspects of their fanwriting.

The sixth benefit I would like to indicate is related to the students' zone of proximal development (Vygotsky, 2004; 2007). In fact, this occurred throughout the application of the FCW course. Since the first class, all the students were motivated to take part in the classroom discussions. These discussions happened in every class. For example, in class 1, they had to discuss their own concepts about creativity. In the last class, they had to self-assess and assess the FCW course. Both tasks resulted in more discussions. Some of these discussions took place after the presential classes, on the Facebook page. This Facebook page was created by student A. She had this idea by herself and later notified all her classmates as well as the FCW teacher in the classroom.

The seventh benefit I would like to pinpoint is related to the students' development of their self-confidence. Firstly, by the beginning of the FCW course, class 04, its students seemed to not know how to express their ideas freely. They all commented about it in the classroom and in their feedback session 1. Nevertheless, by the end of the FCW course, class 08, they all claimed they felt better (*more confident in*) to express their ideas. Secondly, also in the first class, most FCW students attested that sharing their emotions publicly was something very difficult. Allegedly, they knew how to do it through the computer by publishing their fanfictions on fandoms. However, sharing their emotions openly in a classroom was something quite new for most FCW participants. In contrast, after the feedback session 1 and the peer-reviewing task, they all exteriorized that they could do it (a little bit) more confidently.

The eighth benefit I would like to pinpoint is related to the students' development of social networking capacities. In class 01, most of them claimed writing was a very personal and secluded activity. Nevertheless, by the class 04, most of them perceived that writing was a historical, social and cultural construct. For these reasons, most of the FCW students began emphasizing the importance of meeting new people and taking into consideration others' opinions about their own fanfictional compositions. By the end of the last class, they all attested that meeting new people with the same or different interests could contribute extensively to their fanwriting development.

The ninth and tenth benefits I would like to highlight are not directly mine, but my students'. By themselves, they noticed that there were many more benefits connected with establishing social networking that their teacher had ever have thought. I would like to indicate here briefly two on which they commented. The first refers to have the opportunity of learning about different fandoms. The second refers to have the opportunity of meeting people who may help them get their creative writing texts published. In fact, one of the students was a literary agent from the private publishing company Amazon.

The eleventh and last benefit I would like to pinpoint here is the possibility of the FCW course application in public schools. This may be accomplished insomuch as their teachers can adapt the FCW content to their respective realities. For example, if the schools do not have a computer laboratory, the teachers may resort to using colored pens, scintillating beads, boarding games,

picturesque adhesives or any other tool to help their students apprehend creativity, fanfictions and development. The teachers can even create book clubs to share their own students' fanfictional creative writing. Thus, students and teachers can learn more about the increasing importance of expressing themselves and social networking skills. The promotion and the development of creativity is paramount to all of us as a glocal society, since creativity is one of the expanding fuels to our and future generations.

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8. Appendices

Appendix 1

Appendix 2

To see this fanfiction in its full complexity, access: <http://www.sbs.com.au/theboat/>.

Appendix 3 (Morley, 2007)

STORY MAP

Title: _____

Author: _____

Setting:

Characters:

Problem:

Event 1: _____

Event 2: _____

Event 3: _____

Event 4: _____

Event 5: _____

Solution:

My Opinion: I liked this story because _____.

Special notes: Use this space for quotes worth remembering, favorite characters, etc.

Appendix 4

Linda H. Straubel (2006)'s character's questioning guide

- What do the digital scripts tell you?
 - What do the images tell you?
- How many romantic relationships have they had?
 - Are they right- or left-handed?
- What charities do they donate to?
 - What are their biggest fears?
- How much money do they make?
 - What is their ethnicity?
- Do they speak with an accent?
- What did they dress as for Halloween last year?
- What are their email addresses, blogs, and websites?
 - What are they superstitious about?
 - What hobbies do they have?
 - What are their astrological signs?
- What are their taste in movies, books, and music?
- What are their feelings on gay marriage, abortion, legalization of marijuana, or other controversial topics?
 - What does their handwriting look like?
 - What is their religious background?
 - Do they have enemies?
 - What are their political preferences?
- What do they habitually keep in their cupboards, medicine cabinets, and purses?

Appendix 5

Character Profile Worksheet – Story Title:

Basic Statistics:

Name		Age	
Nationality / Race		Socioeconomic background	
Hometown		Current Residence	

Sociology:

Class		Occupation / Income	
Educational Background		Intelligence Level	
Religion / Spiritual Life		Quality of Home Life	
Family Relationships (siblings, spouse, children, grandparents)			
Significant Others (friends, enemies)			

Physiology:

Height / Weight / Sex		Eye / Hair /Skin colour	
General Health (disabilities, mental issues)		Distinguishing Features	
Mannerisms		Speech Patterns	
Style of Dress			

Psychology:

Hobbies		Habits	
Talents / Skills / Abilities		Attitude towards life	

Personal Goals (short term, long term)		Moral Standards	
Temperament / Nature / Qualities		Motivations	
Sources of Frustration		Fears	

What would most embarrass the character?	
How does the character see him/herself?	
How does the character believe he/she is perceived by others?	
What would the character like to change in his/her life?	
What is the character's level of self-confidence? Why?	
What is the most significant event in the character's life?	
Does the character seem ruled by emotion?	

or logic or some combination thereof?	
---------------------------------------	--

How the Character is Involved in the Story

Character's role in the novel (major, minor, hero, heroine)	
Scene where character first appears	
Relationships with other characters in the story	

Additional Notes on This Character:

Appendix 6

Teacher's fanfictional peer-assessment criteria

Fanfiction outlining (Morley, 2007)	<ol style="list-style-type: none"> 1. Does the fanfiction have a title? 2. Does it have beginning, middle or ending? 3. Are the paragraphs connected? Why? Why not? 4. Is the problem clear? Why? Why not? 5. Is the solution well-established? Why? Why not?
Characterization	<ol style="list-style-type: none"> 1. Are the characters well-constructed? Why? Why not? 2. Do they have clear social traits? Why? Why not? 3. Do they have clear physiological traits? Why? Why not? 4. Do they have clear psychological traits? Why? Why not? 5. Do they have clear social traits? Why? Why not? 6. Are the characters well-involved in the story? Why? Why not?
Cyberliterary scripts	<ol style="list-style-type: none"> 1. Are there any cyberliterary scripts? Why? Why not? 2. Are there any images? Why? Why not? 3. Are there any hypertexts? Why? Why not? 4. Are there any memes or menes? Why? Why not? 5. Are there any gifts? Why? Why not?
Fandom-based content	<ol style="list-style-type: none"> 1. Is the fanfiction inserted in any fandom? Why? Why not?

	2. Is its fandom famous? Why? Why not?3. Is its fandom unknown? Why? Why not?4. Does its fandom make the reading of the fanfiction difficult? Why? Why not?

Appendix 7

Feedback session 1 questions

- 1 – Where did you learn about fanfictions?
- 2 – Do you think the creative writing outlining helped you? Why? Why not?
- 3 – Why or why not did you choose images for your fanfictions?
- 4 – Why did you choose these images for your fanfiction?
- 5 – Why or why not did you use paratextual scripts?
- 6 – Have you read your fandom guidelines? Why? Why not?
- 7 – Do you seek for any financial recognition? Why? Why not?

Appendix 8

Feedback session 2 questions

- 1 – Do you think the FCW helped you develop your fanwriting? Why? Why not?
- 2 – Do you think the creative writing outlining helped you? Why? Why not?
- 3 – Why or why not did you choose images for your fanfictions this time?
- 4 – Why did you choose these images for your fanfiction?
- 5 – Why or why not did you use paratextual scripts this time?
- 6 – Have you read your fandom guidelines this time? Why? Why not?
- 7 – Do you seek for any financial recognition this time? Why? Why not?
- 8 – Can you give any example where you used paratexts?

Appendix 9

Student A's initial fanfictional composition

She'd moved to L.A. at the age of 19, with the dream of pursuing a career in music so that she could make enough money to help her Cuban family move back to the U.S.. She'd been separated from her parents at the age of 15 - when she came back from school one day and found out her mom and dad had been deported back to their home country just a little over a year after they'd moved to Miami. Ever since, she'd promised herself she would do the impossible to help her family.

Lauren and her brother, Chris, had lived at their neighbor's house until Lauren graduated from high school. During her senior year, she'd met Camila, who would soon become her first serious girlfriend. They'd really fallen for each other - the kind of love that one may find once, maybe twice in their lifetime, if they're lucky enough. They started to build their future together when they moved to L.A., where Camila would start college and Lauren her musical career.

When Lauren got a record deal and started putting out singles, she soon became fairly famous and started touring all over the country. Camila, on the other hand, stayed in L.A. and focused on her studies and her internship at a recording studio. The distance - and the multiple fights that came with it - made them break up and live their separate lives.

Now, Camila has a boyfriend and a steady job as a songwriter and Lauren's just back in the city from recording her debut album. Just when they think they'd gotten over each other, destiny comes into play and makes them question everything.

Student B's initial fanfictional composition

One Day

The Cross Academy was, for its chairman, the realization of a dream. As a vampire hunter, all he wanted was to bring peace among the two races, and that school was his first step on achieving that goal. However, things weren't as dreamy now as they had been before – and even then they hadn't been as dreamy as he would have liked them to be.

Before, girls made lines in front of the Moon's Dorm just to try and get a glimpse of one of the absurdly handsome vampires. Valentine's Day was such a ridiculous nightmare, especially for the two prefects. The humans loved the vampires. They admired their beauty, wanting to be as close of them as possible. Any kind of attention was enough to make girls faint. Aidou Hanabusa alone was able to make all the girls pass out.

The chairman sighed. More than one year had passed since they last had that kind of commotion inside the school. Everything was gloomy now – starting with his beloved children.

Zero was even more angry (something he wouldn't have considered possible a few years ago), and Yuuki... she was the worse. Her omnipresent smile was gone, and it didn't seem like it would come back anytime soon, at least not as long as Kaname was missing and killing purebloods.

Chairman Cross reclined on his chair and closed his eyes. Sadness was something that didn't suit the character of the person he had been since Yuuki entered his life. He made a promise to Haruka and Juuri, promised them their daughter would be safe and happy while in his care. But Yuuki had been way happier being a Cross than a Kuran. Vampire life didn't suit her. Or maybe it did, and there were two different versions of Yuuki now: Cross Yuuki, the human, and Kuran Yuuki, the pureblood vampire.

But the lack of smiles troubled him deeply. Even Zero had been able to smile if Yuuki tried hard enough to make him. That school had been their life, the place they could live and work together, as imposed siblings and friends. That school had seen a thousand of Yuuki's smiles and even some of Zero's.

But everything seemed to be ruined now, because this same school, which had once been so loved and cherished, had also been the stage of nightmarish horrors.

First, Hiou Shizuka, the pureblood that made Zero a vampire appeared, disguised as Kurenai Maria. Zero tried to kill her, and seeing his twin brother with her just made things worse. Yuuki was there to support him, though, and so he managed to stand the situation not very damaged.

However, the war came.

Yuuki's memories begun forcing their way into her consciousness and Kaname released the spell, taking and giving her blood. The scent blinded Zero in fury, and the truth destroyed him completely. Yuuki had helped him through his own personal disaster, but he hadn't been able to do the same for her. He couldn't stand her true nature. He couldn't live with the fact she belonged with the ones he hated the most – purebloods.

Even so, they, together, killed Kuran Rido. Artemis and Bloody Rose worked in harmony. Zero promised he would kill her next time they saw each other. Yuuki accepted that.

The Night Class was cancelled and Day Class students were forced to forget everything about their existence.

With that, one year passed.

Kaname started killing purebloods, Yuuki was arrested by the Vampire Hunter's Association. She reopened the Night Class, to Zero's dismay.

The chairman felt a tear run down his cheek. He caught it before it dropped on the floor and opened his eyes to analyse it. A tear, the liquid personification of his frustration. As foster father of those two, it was his obligation to tend to their happiness. But how could he achieve that now? He knew they were supposed to face everything together, he felt that very strongly, but how could he tell Zero that? Kiryuu would definitely punch him on the face if he even suggested they should team up. On the other hand, he was sure Yuuki would have given anything to have Zero by her side again.

Cross Academy wasn't fulfilling its purpose anymore, not when the two most important vampires in the world were in such a cold war.

Yes, the two most important vampires. Kiryuu Zero, the Level D vampire and future president of the Hunter's Association. Kuran Yuuki, the last heiress of the Kuran and one of the last living pureblood vampires.

For his co-existence plan to work out, those two really needed to solve their problems. If that school was going to be functional again, Zero and Yuuki needed to solve their differences and realize they were just... made for each other.

Chairman Cross never thought Yuuki would end up with Kaname. He always knew the Kuran was just too scarred to be able to live with someone as young and carefree as Yuuki.

Problems, problems, and no solution.

He got up from his chair and stood next to the window, watching the snow falling from the sky. The world was all white, but for a man like Chairman Cross, every colour had a bit of red.

He saw Yuuki next to a tree, staring to the snow, probably remembering the day her memories were taken away from her...

Yuuki stared at the snow, hating and loving the cold sensation on her skin. The snow always reminded her of the day her parents were murdered. However, now it also reminded her of Aidou, because he smelled exactly like it. She opened a small smile. Being with Aidou was good for her. He was a loyal friend, the only one that could really understand her now, and she cherished that. Cherished him as her only true friend.

"What are you doing out here at such a time?"

Zero's voice was just unmistakable, she thought, turning her face to him.

"Just enjoying the loneliness."

He crossed his arms on his chest and rested against the tree, close to her.

"I love this place." She whispered, as if speaking too loud would ruin the perfection of it all. "I grow up on this school, and it's the one place I really recognize as a home."

"You have a whole mansion. Two, if I'm not mistaken."

She smiled bitterly.

"The house I was born in had no windows and I wasn't allowed outside. My parents died there. I don't like there. The memories are awful."

"I understand." He admitted reluctantly. "Is the same for me."

"I thought so."

"That's why you came back."

She nodded.

"He was the only reason I was at that mansion, without him I was allowed to come back here."

Zero chuckled.

"He really owns you, doesn't he."

"Stop." She said softly. "I know nothing, Zero. I'm an unprepared pureblood, do you have any idea how dangerous this is?"

He knew. He worried for her every minute he spend awake, and sometimes even in his dreams.

"The school is safe." He said instead of voicing his concern for her.

"Yes, the chairman made it that way."

They spent some more minutes in silence, just watching the snow as it fell from the sky.

"This is our home, Yuuki. Mine and yours."

"Yes." She nodded. "Thank you."

He turned to leave, but she called him.

"Zero, I know you are not comfortable with who I am, but... I really miss you."

He nodded to her.

"Maybe... One day."

It was way more than she expected to hear, and it made her open a wide smile.

When the Chairman saw Yuuki smile, he realized that, maybe, that school still had a chance of achieving its goal. Maybe, his children would be happy again. One day.

Student C's initial fanfictional composition

Student C

Growing up, Yvaine, her brother and Arthur (who's the same age as her brother) had been the best of friends. Their parents, long time friends, visited each other as much as they could and so, their children grew up together. Yvaine had always looked up to Arthur, and longed for the letters he'd send her when they were apart. But when his father died and then, soon after, his mother, Arthur had to take more responsibilities and begin his training as the next Commander of Hadrian's Wall, the Roman outpost in Britain. As the years went by, they lost touch and Yvaine never saw Arthur again.

More than ten years later, soon after the Saxon attempt to invade the British Isles, in a series o battles which killed many warriors, her grandfather, High King Caedmon(OC) died, and the throne fell into the hands of her maternal uncle, Tiernan(OC).

A few years after his death, a sudden plague hit the Isles, killing half of its population, including Yvaine's mother and Arthur's wife, Guinevere.

As a new threat arrises, Yvaine and her family are forced to run away from Hibernia, leaving everything they know behind, arriving in Britain with next to nothing and seeking Arthur's help.

But, after such a long time apart, will he remember them? Will he help them?

Student D's initial fanfictional composition

EPILOGUE

There wasn't anyone who knew who she was better than her, that's what she kept telling herself. So why was it that she felt so lost and embarrassed and lonely all the time? In the safety and comfort of her own room, the only place where she found some sort of solace in this blasted house, she tried to find answers, even though she knew she wouldn't. She had tried countless times. All in vain.

Looking at her reflection in the mirror, she regretted her red, puffy eyes. It felt like forever since the last time she had last seen anything different. Since she had last seen the white in them contrast with her dark eyes and her dark skin. She heard the front door bang, ripping her

out of her thoughts. Oh, shit! He was home. She was late and also in trouble, unless she did it quickly.

"DHEREK!", she heard his harsh voice and shook in disgust. She hated that name. Of course, she didn't dare correct him. It was usually was bad enough as it was. And besides, it wasn't like it mattered anymore.

She heard her father's steps towards her door. Hurriedly, she wrote her name on the mirror with a lipstick. Her real name. The one she had chosen for herself. Her lipstick. The one thing she kept from her mother.

She threw it in the bag lying next to her feet.

As the door was slammed open, the only thing her father saw was the freak he had for a son jump out of the window in a pink dress. No letters. No notes. Only a word on the mirror, left in an elegant, yet hasty handwriting

Student E's initial fanfictional composition

THE RETURN OF THE THIN WHITE DUKE

I never met David Bowie. After a while it almost became a game: I only had one hero left, and it was him. The nearest I came to it was meaning to send him a copy of Trigger Warning, with this story in it, and an apologetic note.

It's unabashedly fan fiction. You can find the story of its origin in Trigger Warning.

He was the monarch of all he surveyed, even when he stood out on the palace balcony at night listening to reports and he glanced up into the sky at the bitter twinkling clusters and whorls of stars. He ruled the worlds. He had tried for so long to rule wisely, and well, and to be a good monarch, but it is hard to rule, and wisdom can be painful. And it is impossible, he had found, if you rule, to do only good, for you cannot build anything without tearing something down, and even he could not care about every life, every dream, every population of every world.

Bit by bit, moment by moment, death by little death, he ceased to care.

He would not die, for only inferior people died, and he was the inferior of no one.

Time passed. One day, in the deep dungeons, a man with blood on his face looked at the Duke and told him he had become a monster. The next moment, the man was no more; a footnote in a history book.

The Duke gave this conversation much thought over the next several days, and eventually he nodded his head. "The traitor was right," he said. "I have become a monster. Ah well. I wonder if any of us set out to be monsters?"

Once, long ago, there had been lovers, but that had been in the dawn days of the Dukedom. Now, in the dusk of the world, with all pleasures available freely (but what we attain with no effort we cannot value), and with no need to deal with any issues of succession (for even the notion that another would one day succeed the Duke bordered upon blasphemy) there were no more lovers, just as there were no challenges. He felt as if he were asleep while his eyes were open and his lips spoke, but there was nothing to wake him.

The day after it had occurred to the Duke that he was now a monster was the Day of Strange Blossoms, celebrated by the wearing of flowers brought to the Ducal Palace from every world and every plane. It was a day that all in the Ducal Palace, which covered a continent, were traditionally merry, and in which they cast off their cares and darknesses, but the Duke was not happy.

"How can you be made happy?" asked the information beetle on his shoulder, there to relay his master's whims and desires to a hundred hundred worlds. "Give the word, your Grace, and empires will rise and fall to make you smile. Stars will flame nova for your entertainment."

"Perhaps I need a heart," said the Duke.

"I shall have a hundred hundred hearts immediately plucked, ripped, torn, incised, sliced and otherwise removed from the chests of ten thousand perfect specimens of humanity," said the information beetle. "How do you wish them prepared? Shall I alert the chefs or the taxidermists, the surgeons or the sculptors?"

"I need to care about something," said the Duke. "I need to value life. I need to wake."

The beetle chittered and chirruped on his shoulder; it could access the wisdom of ten thousand worlds, but it could not advise its master when he was in this mood, so it said nothing. It relayed its concern to its predecessors, the older information beetles and scarabs, now sleeping in ornate boxes on a hundred hundred worlds, and the scarabs consulted among themselves with regret, because, in the vastness of time, even this had happened before, and they prepared to deal with it.

A long forgotten subroutine from the morning of the worlds was set into motion. The Duke was performing the final ritual of the Day of Strange Blossoms with no expression on his thin face, a man seeing his world as it was and valuing it not at all, when a small winged creature fluttered out from the blossom in which she had been hiding.

"Your grace," she whispered. "My mistress needs you. Please. You are her only hope."

"Your mistress?" asked the Duke.

"The creature comes from Beyond," clicked the beetle on his shoulder. "From one of the places that does not acknowledge the Ducal Overlordship, from the lands beyond life and death, between being and unbeing. It must have hidden itself inside an imported offworld orchid blossom. Its words are a trap, or a snare. I shall have it destroyed."

"No," said the Duke. "Let it be." He did something he had not done for many years, and stroked the beetle with a thin white finger. Its green eyes turned black and it chittered into perfect silence.

He cupped the tiny thing in his hands, and walked back to his quarters, while she told him of her wise and noble Queen, and of the giants, each more beautiful than the last, and each more huge and dangerous and more monstrous, who kept her Queen a captive.

And as she spoke, the Duke remembered the days when a lad from the stars had come to World to seek his fortune (for in those days there were fortunes everywhere, just waiting to be found); and in remembering he discovered that his youth was less distant than he had thought. His information beetle lay quiescent upon his shoulder.

"Why did she send you to me?" he asked the little creature. But, her task accomplished, she would speak no more, and in moments she vanished, as instantly and as permanently as a star that had been extinguished upon Ducal order.

He entered his private quarters, and placed the deactivated information beetle in its case beside his bed. In his study, he had his servants bring him a long black case. He opened it himself, and, with a touch, he activated his master advisor. It shook itself, then wriggled up and about his shoulders in viper form, its serpent tail forking into the neural plug at the base of his neck.

The Duke told the serpent what he intended to do.

"This is not wise," said the master advisor, the intelligence and advice of every ducal advisor in memory available to it, after a moment's examination of precedent.

"I seek adventure, not wisdom," said the Duke. A ghost of a smile began to play at the edges of his lips; the first smile that his servants had seen in longer than they could remember.

"Then, if you will not be dissuaded, take a battle-steed," said the adviser. It was good advice. The Duke deactivated his master advisor and he sent for the key to the battle-steeds' stable. The key had not been played in a thousand years: its strings were dusty.

There had once been six battle-steeds, one for each of the Lords and Ladies of the Evening. They were brilliant, beautiful, unstoppable, and when the Duke had been forced, with regret, to terminate the career of each of the Rulers of the Evening, he had declined to destroy their battle-steeds, instead placing them where they could be of no danger to the worlds.

The Duke took the key and played an opening arpeggio. The gate opened, and an ink-black, jet-black, coal-black battle steed strutted out with feline grace. It raised its head and stared at the world with proud eyes.

"Where do we go?" asked the battle-steed. "What do we fight?"

"We go Beyond," said the Duke. "And as to whom we shall fight... well, that remains to be seen."

"I can take you anywhere," said the battle-steed. "And I will kill those who try to hurt you."

The Duke clambered onto the battle-steed's

back, the cold metal yielding as live flesh between his thighs, and he urged it forward.

A leap and it was racing through the froth and flux of Underspace: together they were tumbling through the madness between the worlds. The Duke laughed, then, where no man could hear him, as they travelled together through Underspace, travelling forever in the Undertime (that is not reckoned against the seconds of a person's life).

"This feels like a trap, of some kind," said the battle-steed, as the space beneath galaxies evaporated about them.

"Yes," said the Duke. "I am sure that it is."

"I have heard of this Queen," said the battle-steed, "Or of something like her. She lives between life and death, and calls warriors and heroes and poets and dreamers to their doom."

"That sounds right," said the Duke.

"And when we return to real-space, I would expect an ambush," said the battle-steed.

"That sounds more than probable," said the Duke, as they reached their destination, and erupted out of underspace back into existence.

The guardians of the palace were as beautiful as the messenger had warned him, and as ferocious, and they were waiting.

"What are you doing?" they called, as they came in for the assault. "Do you know that strangers are forbidden here? Stay with us. Let us love you. We will devour you with our love."

"I have come to rescue your Queen," he told them.

"Rescue the Queen?" they laughed. "She will have your head on a plate before she looks at you. Many people have come to save her, over the years. Their heads sit on golden plates in her palace. Yours will simply be the freshest."

There were men who looked like fallen angels and women who looked like demons risen. There were people so beautiful that they would have been all that the Duke had ever desired, had they been human, and they pressed close to him, skin to carapace and flesh against armour, so they could feel the coldness of him, and he could feel the warmth of them.

"Stay with us. Let us love you," they whispered, and they reached out with sharp talons and teeth.

"I do not believe your love will prove to be good for me," said the Duke. One of the women, fair of hair, with eyes of a peculiar translucent blue, reminded him of someone long-forgotten, of a lover who had passed out of his life a long time before. He found her name in his mind, and would have called it aloud, to see if she turned, to see if she knew him, but the battle-steed lashed out with sharp claws, and the pale blue eyes were closed forever.

The battle-steed moved fast, like a panther, and each of the guardians fell to the ground, and writhed and was still.

The Duke stood before the Queen's palace. He slipped from his battle-steed to the fresh earth.

"Here, I go on alone," he said. "Wait, and one day I shall return."

"I do not believe you will ever return," said the battle-steed. "I shall wait until time itself is done, if need be. But still, I fear for you."

The Duke touched his lips to the black steel of the steed's head, and bade it farewell. He walked on to rescue the Queen. He remembered a monster who had ruled worlds and who would never die, and he smiled, because he was no longer that man. For the first time since his first youth he had something to lose, and the discovery of that made him young again. His heart began to pound in his chest as he walked through the empty palace, and he laughed out loud.

She was waiting for him, in the place where flowers die. She was everything he had imagined that she would be. Her skirt was simple and white, her cheekbones were high and very dark, her hair was long and the infinitely dark colour of a crow's wing.

"I am here to rescue you," he told her.

"You are here to rescue yourself," she corrected him. Her voice was almost a whisper, like the breeze that shook the dead blossoms.

He bowed his head, although she was as tall as he was.

"Three questions," she whispered. "Answer them correctly, and all you desire shall be yours. Fail, and your head will rest forever on a golden dish." Her skin was the brown of the dead rose-petals. Her eyes were the dark gold of amber.

"Ask your three questions," he said, with a confidence he did not feel.

The Queen reached out a finger and she ran the tip of it gently along his cheek. The Duke could not remember the last time that anybody had touched him without his permission.

"What is bigger than the universe?" she asked.

"Underspace and Undertime," said the Duke. "For they both include the universe, and also all that is not the universe. But I suspect you seek a more poetic, less accurate answer. The mind, then, for it can hold a universe, but also imagine things that have never been, and are not."

The Queen said nothing.

"Is that right? Is that wrong?" asked the Duke. He wished, momentarily, for the snakelike whisper of his master advisor, unloading, through its neural plug, the accumulated wisdom of his advisors over the years, or even the chitter of his information beetle.

"The second question," said the Queen. "What is greater than a King?"

"Obviously, a Duke," said the Duke. "For all Kings, Popes, Chancellors, Empresses and such serve at and only at my will. But again, I suspect that you are looking for an answer that is less accurate and more imaginative. The mind, again, is greater than a King. Or a Duke. Because, although I am the inferior of nobody, there are those who could imagine a world in which there is something superior to me, and something else again superior to that, and so on. No! Wait! I have it the answer. It is from the Great Tree: *Kether*, the Crown, the concept of monarchy, is greater than any King."

The Queen looked at the Duke with amber eyes, and she said, "The final question for you. What can you never take back?"

"My word," said the Duke. "Although, now I come to think of it, once I give my word, sometimes circumstances change and sometimes the worlds themselves change in unfortunate or unexpected ways. From time to time, if it comes to that, my word needs to be modified in accordance with realities. I would say Death, but, truly, if I find myself in need of someone I have previously disposed of, I simply have them reincorporated..."

The Queen looked impatient.

"A kiss," said the Duke.

She nodded.

"There is hope for you," said the Queen. "You believe you are my only hope, but, truthfully, I am yours. Your answers were all quite wrong. But the last was not as wrong as the rest of them."

The Duke contemplated losing his head to this woman, and found the prospect less disturbing than he would have expected.

A wind blew through the garden of dead flowers, and the Duke was put in mind of perfumed ghosts.

"Would you like to know the answer?" she asked.

"Answers," he said. "Surely."

"Only one answer, and it is this: the heart," said the Queen. "The heart is greater than the universe, for it can find pity in it for everything in the universe, and the universe itself can feel no pity. The heart is greater than a King, because a heart can know a King for what he is, and still love him. And once you give your heart, you cannot take it back."

"I *said* a kiss," said the Duke.

"It was not as wrong as the other answers," she told him. The wind gusted higher and wilder and for a heartbeat the air was filled with dead petals. Then the wind was gone as suddenly as it appeared, and the broken petals fell to the floor.

"So. I have failed, in the first task you set me. Yet I do not believe my head would look good upon a golden dish," said the Duke. "Or upon any kind of a dish. Give me a task, then, a quest, something I can achieve to show that I am worthy. Let me rescue you from this place."

"I am never the one who needs rescuing," said the Queen. "Your advisors and scarabs and programs are done with you. They sent you here, as they sent those who came before you, long ago, because it is better for you to vanish of your own volition, than for them to kill you in your sleep. And less dangerous." She took his hand in hers. "Come," she said. They walked away from the garden of dead flowers, past the fountains of light, spraying their lights into the void, and into the citadel of song, where perfect voices waited at each turn, sighing and chanting and humming and echoing, although nobody was there to sing.

Beyond the citadel was only mist.

"There," she told him. "We are the end of everything, where nothing exists but what we create, by act of will or by desperation. Here in this place. I can speak freely. It is only us, now." She looked into his eyes. "You do not have to die. You can stay with me. You will be happy to have finally found happiness, a heart, and the value of existence. And I will love you."

The Duke looked at her with a flash of puzzled anger. "I asked to care. I asked for something to care about. I asked for a heart."

"And they have given you all you asked for. But you cannot be their monarch and have those things. So you cannot return."

"I... I asked them to make this happen," said the Duke. He no longer seemed angry. The mists at the edge of that place were pale, and they hurt the Duke's eyes when he stared at them too deeply or too long.

The ground began to shake, as if beneath the footsteps of a giant.

"Is anything true here?" asked the Duke. "Is anything permanent?"

"Everything is true," said the Queen. "The giant comes. And it will kill you, unless you defeat it."

"How many times have you been through this?" asked the Duke. "How many heads have wound up on golden dishes?"

"Nobody's head has ever wound up on a golden platter," she said. "I am not programmed to kill them. They battle for me and they win me and they stay with me until they close their eyes for the last time. They are content to stay, or I make them content. But you... you need your discontent, don't you?"

He hesitated. Then he nodded.

She put her arms around him and kissed him, slowly and gently. The kiss, once given, could not be taken back.

"So now, I will fight the giant and save you?"

"It is what happens."

He looked at her. He looked down at himself, at his engraved armour, at his weapons. "I am no coward. I have never walked away from a fight. I cannot return, but I will not be content to stay here with you. So I will wait here, and I will let the giant kill me."

She looked alarmed.
"Stay with me. Stay."

The Duke looked behind him, into the blank whiteness.
"What lies out there?" he asked. "What is beyond the mist?"

"You would run?" she asked. "You would leave me?"

"I will walk," he said. "And I will not walk away. But I will walk towards. I wanted a heart. What is on the other side of that mist?"

She shook her head. "Beyond the mist is *Malkuth*: The Kingdom. But it does not exist unless you make it so. It becomes as you create it. If you dare

to walk into the mist, then you will build a world or you will cease to exist entirely. And you can do this thing. I do not know what will happen, except for this: if you walk away from me you can never return."

He heard a pounding still, but was no longer certain that it was the feet of a giant. It felt more like the beat, beat, beat of his own heart.

He turned towards the mist, before he could change his mind, and he walked into the nothingness, cold and clammy against his skin. With each step he felt himself becoming less. His neural plugs died, and gave him no new information, until even his name and his status were lost to him.

He was not certain if he was seeking a place or making one. But he remembered dark skin and her amber eyes. He remembered the stars -- there would be stars where he was going, he decided. There must be stars.

He pressed on. He suspected he had once been wearing armour, but he felt the damp mist on his face, and on his neck, and he shivered in his thin coat against the cold night air.

He stumbled, his foot glancing against the kerb.

Then he pulled himself upright, and peered at the blurred streetlights through the fog. A car drove close -- too close -- and vanished past him, the red rear lights staining the mist crimson.

My old manor, he thought, fondly, and that was followed by a moment of pure puzzlement, at the idea of Beckenham as his old anything. He'd only just moved there. It was somewhere to use as a base. Somewhere to escape from. Surely, that was the point?

But the idea, of a man running away (a lord or a duke, perhaps, he thought, and liked the way it felt in his head) hovered and hung in his mind, like the beginning of a song.

"I'd rather write a something song than rule the world," he said aloud, tasting the words in his mouth. He rested his guitar case against a wall, put his hand in the pocket of his duffel coat, found a pencil-stub and a shilling notebook, and wrote them down. He'd find a good two-syllable word for the *something* soon enough, he hoped.

Then he pushed his way into the pub. The warm, beery atmosphere embraced him as he walked inside. The low fuss and grumble of pub conversation. Somebody called his name, and he waved a pale hand at them, pointed to his wristwatch and then to the stairs. Cigarette smoke gave the air a faint blue sheen. He coughed, once, deep in his chest, and craved a cigarette of his own.

Up the stairs with the threadbare red carpeting, holding his guitar case like a weapon, whatever had been in his mind before he turned the corner into the High Street evaporating with each step. He paused in the dark corridor before opening the door to the pub's upstairs room. From the buzz of small talk and the clink of glasses, he knew there were already a handful of people waiting and working. Someone was tuning a guitar.

Monster? Thought the young man. *That's got two syllables.*

He turned the word around in his mind several times before he decided that he could find something better, something bigger, something more fitting for the world he intended to conquer, and, with only a momentary regret, he let it go forever, and walked inside.

Appendix 10

Student A's final fanfictional composition

An Encounter

A.N.: So I created a playlist for every song that is played out in this chapter. (<https://open.spotify.com/user/tinazardo95/playlist/3fTMqPcawYyvccRtvvTbE5>) Every time you see a number like these (1),(2) and so on, you can play the corresponding song of the playlist to match the scenario. All of the songs I chose were released prior to or during the year 2013, which is when this flashback takes place. Enjoy!

It was close to 8 PM when the sun started to set and Camila found herself wandering around the hallways of Keana Marie's house. Everything felt as if she was entering a new dimension. A heavy bass line was all she could make out of the overplayed hip-hop song that was making people go crazy downstairs (1). Their shouts and conversations and the splashes of water in the backyard pool were also faint.

Camila's head felt lighter, but it was also running a hundred miles per hour. She couldn't explain it if she tried – it was like everything around her was suddenly more interesting. The bright orange reflection shining on the surface of the picture frames on the walls; the smell of smoke that followed her up the stairs; the soaked tips of her wavy brown locks caressing the small of her back; the beige-colored carpet sliding under her bare feet as she dragged herself slowly to the end of the hallway. Every image, every sensation and every feeling that would normally go unnoticed in that simple scene seemed enhanced.

Drawn by her curiosity, the 18-year-old reached the handle of the last door of the hallway – a light pink one, unlike the other plain white doors she'd followed down until that point. Her mouth fell the instant she set foot in the room. It looked just like the type of bedroom she'd always wanted and had seen countless of times on tumblr, but none in real life. It was big. Bright. Colorful. Vibrant. Peaceful. The adjectives came to her mind as she studied the details.

The wall tapestry adorned with those tiny lights people put on Christmas trees. The towers of books and magazines organized in a circle on the floor by the opposite corner of the room. An old guitar missing 3 strings leaning on the wall. A huge stereo system sitting next to a wooden desk that had a closed laptop on top of it. Camila could've never afford to have a room like that. Back at home in Mexico her room was half that size and she had so share it with her little sister. Here in Miami, she was stuck with makeshift bed in her cousin's room – which wasn't half bad, actually, but it still didn't even come close to this one.

In awe, she moved her attention from one detail of the room to another, wanting to take everything in at once and imagine what it would be like to sleep in there everyday, you know? Have that kind of life. *"One day"*, she thought. Then, as if she had made the biggest discovery of the century, Camila took a few steps to the end of the room and oohed to herself as leaned forward to peep out of the window – *"check out if the view was as dope as her surroundings"*, the little voice in her brain told her. And yeah, it was pretty dope. She could see everyone in the backyard in their bathing suits or less, taking shots or drinking beer from red solo cups, dancing, making out, smoking, playing games, all without noticing her wandering gaze. But someone else did.

"Camila, what on earth are you doing here?" Lauren giggled when the younger girl jumped at her spot by the window as she was surprised by her voice. Then, realizing who it was, her expression turned into a bubbly, relieved grin.

"I felt like exploring" she answered simply, shrugging. Lauren shook her head in amusement, taking a step towards the girl. She moved one loose strand of hair out of Camila's face, studying her eyes for a few seconds. The younger girl shuddered slightly at the sudden contact of Lauren's fingertips against the back of her ear, but was quickly brought back to reality when she heard the girl laugh again.

"Are you stoned right now?" the green-eyed girl half-whispered, although nobody could hear them if they tried, and Camila gave her a slight nod.

"Guess there's a first time for everything" she chuckled. Lauren was a bit in disbelief, but the tiny smile that formed on her lips this time showed a little pride in the girl in front of her – for letting go and allowing herself to be a teenager.

"So," the older girl started, deciding she could have a little fun with this scenario "how does it feel?" Camila sighed and looked up at the ceiling, altering her balance to each one of her feet and trying to find a good way to describe how she felt in that moment.

"It feels... wait, what? Where'd the music go?" she turned to look at Lauren, who had closed the door behind her, and started to make her way to the stereo system, quickly turning it on and reaching for the aux cord to plug it in her phone.

"Keana's room is soundproof" she explained without diverting her gaze from her phone screen as she went through the playlists in her library. "I want to play the songs I promised to introduce you to".

"Oh yeaahh!!" the younger Latina exclaimed in realization. Lauren and her had connected through music since day one – when she met the girl, she was humming to a John Meyer song in her cousin's friend's basement and that was it. An instant bond. But Camila soon found out that the girl's music taste went way beyond that. Sure, she appreciated singer-songwriters just like herself, but she new a larger variety of underground artists that sounded amazing and Camila hadn't ever heard of them before. All of their conversations that followed that day had a part in which they would just talk about music. Lauren would show her a new sound and always promised to make a full playlist for them to listen together. Their friends called her "whipped" when they overheard that promise.

Camila didn't know if she could classify what they had as "flirting". They had built a pretty strong connection as friends in the last two months. She could even dare to say Lauren was a very special friend. But, although she felt it, she wasn't ready to admit that she was starting to get butterflies in her stomach every time she was near the girl. It was scary to say something like that out loud when she wasn't sure she'd be reciprocated. So they just naturally let them be drawn to each other. Well, yeah, maybe "whipped" was a good adjective after all.

Lauren turned up the volume as the first song of the playlist came on (2). Camila laughed softly when the 19-year-old started to move to the rhythm of the song, humming the melody to herself. She took the girl's hands and started to mimic her movements; bouncing her head lazily and closing her eyes, letting herself *feel* the music as they did their little dance throughout the first half of the song.

"But you're sure that I'd learn, I'm pushing through bodies, avoiding me and walking around you. But you're cold and I burn, I guess I'll never learn cause I stay another hour or two" Lauren sang, making the younger girl's eyes open again.

"Their lyrics are like *aaaargh*" she clutched her fist shut at her own chest and grunted for effect. Lauren grinned and nodded strongly, squeezing the girl's other hand that was still in her own.

"Yeah, Matty's a genius, nothing less" she praised the lead singer of the band. Then, as the bridge of the song started, both girls decided to lie on Keana's bed and just enjoy the sounds ringing in their ears a little bit.

They stared at the ceiling in silence; watching the room get dark as the night came in and the only thing that allowed them to see their surroundings were the tiny Christmas lights hanging beside the bed. Camila was still in her bikini top and tiny jean shorts – and the combination of her partially wet

hair and clothing was leaving little stains all over the bed covers. Lauren's dark hair was also sorta damp and the fact that it was beautifully spread over one of the colorful cushions wasn't helping the situation – neither did the fact that her choice of outfit matched Camila's almost perfectly, except she was wearing a loose tank top over her wet bikini top. None of them seemed to care.

They turned their heads to the side to stare at each other in amusement for a moment as the song faded out. Camila was about to thank her for being so amazing, for introducing her to this new musical world – but the very first seconds of the next song (3) made her stop in her tracks.

"I LOVE THIS SONG" she almost shouted, making Lauren laugh out loud, kicking the mattress underneath them slightly with her heels as she did so, entertained at how excited the younger girl could get, especially when she wasn't sober.

"ME TOOOO" she mused in the same tone. Next thing they know, their voices were ringing smoothly in harmony to the song. As the chorus came closer, Lauren intertwined their fingers and started hammering their hands together against the bed to mark the pauses between the lyrics.

A moment.

A Love.

A Dream.

A Laugh.

A Kiss.

A Cry.

Our rights.

Our wrongs.

The two girls made the most of that song, getting up and running around the room, using a table lamp and a hairbrush for microphones, dancing, spinning around – forgetting there was a whole other world outside of that room. This was their reality, the here and the now. It was theirs.

By the end of this song, they lay down together once again, giggling and trying to catch their breaths as an instrumental tune started to play out (4).

Feeling a little dizzy than she already was after spinning around for so long, Camila found herself staring at Lauren and studying the details of the girl's makeup-less face. Her plumped lips, always chapped. Her thick, black eyebrows perfectly trimmed. Her lumpy cheeks covered in freckles by her nose. Her green eyes like two vast galaxies, one complementing the other.

The girl's collarbones peeking out of her tank top. The smooth ivory skin of her neck and chest. Her breasts. Her arms. Her left hand holding Camila's right one so delicately.

"But tell me – you didn't get to tell me," Lauren's voice was low when she interrupted Camila's wandering thoughts, noticing the way she was looking at her and reciprocating by staring intently at the girl's wide brown orbs.

"How does being high for the first time feel?"

Camila had her lips slightly parted. She found herself in awe, practically hypnotized by the girl in front of her after realizing she now studied her figure in the same way. The doe-eyed girl inhaled

deeply, lost in thought as the sensations that Lauren's image and the gentle caressing in the palm of her hand took over any sense she thought she still had in her blurry little mind.

"It feels..." she started once again, trying to form the right words "It feels like everything is just..." she rambled, diverting her gaze from the girl for a second, so she could focus. "My perceptions make everything seem bigger and better and more important and it's overwhelming in a way..." she turned to look at Lauren once again. The playful look that was plastered across the girl's face when they were singing and dancing had vanished completely, and her features now seemed calm and almost... lustful? Her eyes half-shut and trained on her own, her mouth slightly open, her chest rising and falling slowly with every deep breath and her fingers lightly tracing patterns all around the extension of Camila's right arm made the girl shiver. There was that overwhelming feeling again. But she also felt *bold*.

"But, at the same time," the younger girl continued, "It feels... so... natural" Lauren's face was now a mere inch from hers. Her head was spinning, the butterflies making a wild fuss in her stomach. Camila gulped, reaching her left hand to the green-eyed girl's face "it feels *ethereal*".

(5)

Lauren finally closed the distance between them. Both green and brown orbs fell shut as their lips connected for the first time ever. Camila felt like that was her first real kiss. She'd made out with a few boys in her hometown – rushed, awkward kisses during games of spin the bottle or at a secret corner of the school during recess. She never felt completely comfortable, never really into those guys – kissing them was just something girls her age were doing and, because of that, she thought she was supposed to do too. This was a completely different thing.

Lauren's lips were soft and gentle, moving with hers slowly in perfect sync, almost as if they danced to the music playing on the background. The girl's left hand now cupped the back of her head, playing with the baby hairs that adorned the nape of Camila's neck.

Baby, we both know that the nights were mainly made for saying things that you can't say tomorrow day

Crawling back to you

Ever thought of calling when you've had a few?

'Cause I always do

As the first chorus of the song begun, she felt Lauren's tongue run across her bottom lip asking for entrance and almost immediately granted it. The younger girl let out a small moan as they deepened the kiss slowly, making Lauren's mouth vibrate slightly and igniting in her an even stronger need for Camila. Everything was *magnified*. Their breaths became erratic as their actions got more intense. Lauren's hand quickly traveled down Camila's side to reach the girl's thigh, grabbing at it so she would place it around her waist. Camila's left hand still cupped the side of Lauren's face, but, as the tension built up, she brought her right one underneath the other girl's shirt, feeling the smooth skin of her stomach shudder beneath her at the contact. Everything was *unique*. They're hearts beating against each other, the occasional nips on each other's lips, the rubbing of the bare skin of their legs as they moved in sync. It felt like nothing they'd ever experienced. It was all too much and, at the same time, not enough.

As the song faded out and another series of instrumental sounds started to fill the room (6), they slowed down their actions and separated their lips, resting their foreheads against each other with their eyes still closed as they caught their breaths once again. After a few moments, Camila opened her eyes to find Lauren's already staring at her accompanied by a shy smile on her lips and a light blush on her cheeks. The younger girl chuckled lightly, her face gradually turning as red as Lauren's as she started to laugh too.

They spent a few moments like that, with Camila caressing the small of the older girl's back and paying attention to the series of chills that Lauren's caresses provoked with her hand back on the girl's neck. Their hooded-eyed looks told each other something they both understood perfectly but couldn't put into words. As if all the time they'd spend together, every conversation, every laugh, every secret shared and kind words exchanged made complete sense now. They didn't know they'd been waiting for each other for so long until that very final encounter – but now it was impossible not to see it. It had to be them.

Camila pecked the girl's lips quickly, breaking their streams of thought for a second and making Lauren grin at the action. The older girl had never been in love, and Camila knew that. But the sparkle in her eyes in that very moment told Camila she might be starting to get to know that feeling very well.

"Guess this should be a day for first-times, then".

Student B's final fanfictional composition

Yuuki was raised as a human girl by her foster father, Chairman Cross. She used to have no memories of her life before she was five, but those came back when her vampire powers reemerged.

Zero was born in a Vampire Hunter family, and his parents were killed by a very powerful vampire when he was 12, who also turned him into a vampire - but this condition remains controlled until he is 16. Chairman Cross also took him in.

Vampire Knight has a very particular vampire mythology: there are classes of vampires. Level E are ex-humans who went crazy. Level D are controlled ex-humans. Level C and B are common born vampires. Level A is royalty. And, finally, there are purebloods, who do not have any human blood in their veins, and are the most powerful vampires.

Zero is a level D and Yuuki is a pureblood.

They used to be best friends, Yuuki helped him with his bloodlust (which he loaths, as he hate vampires and thus hates himself), but when Yuuki becomes a vampire Zero swears he is going to kill her.

I strongly recommend this manga 😊

Picture 1

Picture 2

Picture 3

Picture 4

Student C's final fanfictional composition

<http://duchessofaquitaine.tumblr.com/post/153641827532/prologue-01-the-coming-evening-was-calm-far-too>

Prologue 0.1

*The coming evening was calm. Far too calm for Yvaine's taste. She had been feeling anxious for the past two days, waiting for something to happen; waiting for **him** to come for her. Crossing the length of her room, she glanced out of her window and saw that the sun was almost set in the horizon, the sky in a plethora of colours filled it with light, ranging from a deep amber reddish tone, to rays of pale yellow.*

Lost in her own world, Yvaine jumped, frightened, when a loud knock pounded on the wooden door. Heart-pounding, she grabbed the candlestick on her nightstand and walked over to the door. Whoever was on the other side, knocked once again, this time louder. "Yvaine? Yvaine are you in there?", asked a male voice.

Sighing in relief, Yvaine put the candlestick back on its original place and unlocked the door, pulling it ajar, to reveal the concerned face of her older brother, Cassius. She smiled nervously at him, as she opened the door completely, allowing him to walk into the room. "Sister, what took you so long?", he said entering the room, raising an eyebrow as he saw the object in her hand. Putting the candlestick back on its place, Yvaine looked once again at her window and saw a few of her father's most trusted men.

"For a moment there, I thought he had finally got to us.", said Yvaine.

Cassius approached her, shook his head and took her by the hands. "He won't, sister." he said, giving her a reassuring smile. "Father has sent me to come and get you. We're leaving.", he continued, grabbing her cloak from a chair by the window as she still stood motionless.

"Come sister...father is waiting for us. Isolde is already downstairs. The knights have been gathered.", said Cassius, as he walked around the room collecting a few of Yvaine's belongings that had been left behind. "Come on! You know we can't afford to lose any time!", rushed Cassius, handing her her dark brown woolen cape, trimmed with rabbit's fur.

Student D's final fanfictional composition

There wasn't anyone who knew who she was better than her, right? That's what she kept telling herself. So why was it that she felt so lost and embarrassed and lonely all the time? In the safety and comfort of her own room, the only place where she found some sort of solace in this blasted house. There, she tried to find answers, even though she knew she wouldn't. She had tried countless times. All in vain.

Looking at her reflection in the mirror, she regretted her red, puffy eyes. It felt like forever since the last time she had last seen anything different. Since she had last seen the white in them contrast with her dark eyes and her dark skin. She heard the front door bang, ripping her out of her thoughts. Oh, shit! He was home. She was late and also in trouble, unless she did it quickly.

"DHEREK!", she heard his harsh voice and shook in disgust. She hated that name. Of course, she didn't dare correct him. It was usually was bad enough as it was. And besides, it wasn't like it mattered anymore.

She heard her father's steps towards her door. Hurriedly, she wrote her name on the mirror with a lipstick. Her real name. The one name she had chosen for herself. Her lipstick. The one thing she kept from her mother.

She threw it in the bag lying next to her feet.

The door was slammed open. The only thing her father saw was the freak he had for a son jump out of the window in a pink dress. No letters. No notes. Only a word on the mirror, left in an elegant, yet hasty handwriting.

Student E's final fanfictional composition

Welcome to our mad scientist program

Hi! I would like to welcome you to our company. We are glad that you are considering to join us. So let me present you some of what we do and how we work here.

When we started World Domination Inc.[™], the focus was a lot into robots and robots teams. You know, it was a thing in the 90s But after a while we realized that the plans were kind of unpolished and overall shallow. We spent years supporting projects based on "DELETE"s (<https://www.youtube.com/watch?v=4ecWDo-HpbE>) and "EXTERMINATE"s

(<https://www.youtube.com/watch?v=-X3vOMYJU0Q>) with minimum results. Actually, for a while, we had a really good team of world dominating machines... we got to the government overriding point, but then they said they have to resolve an issue in the past (<https://www.youtube.com/watch?v=-X3vOMYJU0Q>) with this kid and his mom and would be back for our weekly review meeting at five. For some reason they never did.

That was when we realized that our most effective active robots were those little, auto dislocating, self destructing ones (with cute boots)

(<https://www.youtube.com/watch?v=PwLgxeNfzoc>). They offered a lot of different possibilities, even if they were not the most cost effective for mass destruction actions. And the difference was in the mind that set and controls them. So we realized we needed to start our Mad Scientists Program™.

The program has been going for years now, and has evolved a lot from the initial scope. Nowadays the Mad Scientists Program™ is a world reference for the sheer creativity and leeway our participants have. This is a big differential is compared to other programs you find in our competitors, such as the ZFT - Destruction Through Technological Progress™ (<http://www.fringepedia.net/w/images/0/09/222ZFTbook.jpg>)

Responding To Bomb Threats

- ◆ Instruct Employees in what to do if a bomb threat call is received.
- ◆ A calm response to the bomb threat caller could result in obtaining additional information.
- ◆ Especially true if the caller wishes to avoid injuries or deaths.
- ◆ If told that the building is occupied or cannot be evacuated in time, the bomb threat caller may be willing to give more specific information on the bomb's location, components, or methods of initiation.

and Umbrella Corporation™. (<https://s-media-cache-ak0.pinimg.com/.../5ded188ddc853b107ae4...>). We understand that great minds might not work the same way and that the little things matter. Such letting them choose their minion teams and letting them work until that flesh eating bacteria become the perfect shade of orange

(<https://www.instagram.com/p/BGUpoaSmHzq/>). That same bacteria, in a more diluted form, is the base of one of our most profitable patents, the face peeling mask that you could see in The Kardashians episode (<http://i.dailymail.co.uk/.../article-2291391-188EFF82000005DC...>) a few weeks ago.

The minions are a big part of what turned our company the Best Evil Corp to work in according to the Evil Mag ranking for the last 13 years. Some companies have a hard time to keep their minions due to the prejudices connected to this occupation, and sometimes the high risk activities that they might perform. But we were able to overcome this in or Join the evil forces™ program with a combo of benefits and improvements in the work environment. We offer health insurance, dental, bonus for specially risky tasks and 6 hour shifts - we work 24/7 with 4 different shifts, as some activities have to be performed in different times, and Mad Scientists make their own schedules. This shorter shifts let create a range of after work classes, directed by our henchmen, to develop the minions skills and open possibilities for their careers. This semester we have Mixed Martial Arts, Brazilian Jiu Jitsu, Chemistry applied to explosives, Security system hacking, Kidnapping 101 and Knitting, (<https://s-media-cache-ak0.pinimg.com/.../4af5f4aee672db18b0b1...>) always a hit among our "thug minions". Helps them relax.

I am glad you believe our company is a good match for you! You can talk to our legal representative. Just follow this hallway, she is the one in the back, dressed in black, with short hair and tentacles (<https://s-media-cache-ak0.pinimg.com/.../cf11989a76682f51b84c...>). Don't mind the fish smell.

9. Annexes

Annex 1

Initial questionnaire

Você está sendo convidado (a) como voluntário (a) a participar de uma pesquisa acerca de Escrita Criativa Fanficcional. Todas as informações requisitadas serão utilizadas unicamente para fins de pesquisa e nunca comerciais.

I - Por favor, responda ao questionário abaixo. Você pode escolher **mais** de uma resposta para perguntas com múltipla escolha.

1 – Qual é o seu conceito sobre *Criatividade*?

2 – Você considera a criatividade uma habilidade importante hoje em dia? Justifique sua resposta.

_____ SIM _____ NÃO

3 – Você se considera uma pessoa criativa? Justifique sua resposta.

_____ SIM _____ NÃO

4 – Você acredita que qualquer pessoa pode apresentar um potencial criativo? Justifique sua resposta.

_____ SIM _____ NÃO

5 – Você acredita que é possível desenvolver a criatividade em qualquer pessoa? Justifique sua resposta.

_____ SIM _____ NÃO

6 – Você já frequentou um curso para desenvolver sua criatividade?

_____ SIM _____ NÃO

7– Você poderia descrever um momento (uma experiência) em que você acredita ter sido criativo?

8 – Como você define Escrita Criativa?

9 – Você escreve textos literários?

_____ SIM _____ NÃO

10 – Com que frequência você escreve textos literários?

_____ sempre _____ às vezes _____ raramente
 _____ geralmente _____ nunca

11 - Você já publicou algum texto literário?

_____ SIM _____ NÃO

12 – Você já frequentou um curso de Escrita Criativa antes? Justifique sua resposta.

_____ SIM _____ NÃO

13 – Se você já frequentou, qual era a língua usada no curso de Escrita Criativa que você frequentou?

_____ Português

_____ Inglês

_____ Espanhol

_____ outras. Qual língua? _____

14 – Quais são seus objetivos para realizar este Curso de Escrita Criativa em inglês?

15 – Quais são as suas expectativas para o Curso de Escrita Criativa em inglês?

16 – Em sua opinião, qual é o papel da criatividade em um curso de Escrita Criativa em inglês?

17 - Você lê obras literárias com frequência?

_____ SIM _____ NÃO

18 – Você conhece o gênero *fanfictions*?

_____ SIM _____ NÃO

19 – Você faz parte de algum *fandom* no momento atual?

_____ SIM _____ NÃO

20 – Você escreve *fanfictions*?

_____ SIM _____ NÃO

21 – Algum professor de língua estrangeira (que você já teve) já utilizou *fanfictions* em suas aulas?

_____ SIM _____ NÃO

22 – Qual é o seu conceito sobre *fanfictions*?

23 – Você acredita que as *fanfictions* podem ser uma ferramenta pedagógica no ensino de língua estrangeira?

_____ SIM _____ NÃO

24 – Em caso afirmativo, que tipo de gênero literário você publicou?

() Conto

() Ensaio

() Fábula

() Peça Teatral

() Romance

() Outro (s) (nesse caso, justifique)

25 – Por meio de qual veículo de publicação, você publicou seu texto (seus textos)?

☐ revista especializada	☐ Jornal
☐ Rede social (facebook, twitter, etc..)	☐ Livro
☐ blog	☐ Outro (s). Qual (is)?

26 – Você acredita que a publicação seja um mecanismo motivador para as aulas de Escrita Criativa?

_____ SIM _____ NÃO

27 – Você gostaria de publicar seu texto literário elaborado neste curso? Justifique sua resposta.

_____ SIM _____ NÃO

II- ESCLARECIMENTOS SOBRE GARANTIAS DO PARTICIPANTE

1- Você poderá, a qualquer momento, ter acesso às informações sobre procedimentos, riscos e benefícios relacionados à pesquisa, inclusive para dirimir dúvidas.

2- Você poderá retirar seu consentimento a qualquer momento e deixar de participar da pesquisa sem que isto traga qualquer prejuízo.

3- Suas respostas serão tratadas confidencialmente, sendo que a sua identidade será preservada pelo tratamento anônimo dos dados. Em outras palavras, sua identidade não será de forma alguma revelada seja na análise dos dados ou nas publicações geradas pela pesquisa. Os resultados deste estudo poderão ser publicados em periódicos ou apresentados em congressos científicos. Nomes fictícios serão utilizados para identificá-lo, se necessário.

4- Não existe nenhum tipo de despesa ou remuneração financeira em sua participação nesta pesquisa.

III - CONSENTIMENTO PÓS-ESCLARECIDO

Declaro que, após convenientemente esclarecido pelo pesquisador e ter entendido o que me foi explicado, consinto em participar da presente pesquisa. E afirmo também que sou maior de 18 anos.

Por favor, assinale com um X uma das opções abaixo:

____ EU AUTORIZO o uso dos dados desse questionário para a pesquisa.

____ EU NÃO AUTORIZO o uso dos dados desse questionário para a pesquisa.

São Paulo, _____ de _____ de 20____.

(Assinatura do participante)

(Assinatura do pesquisador)

Annex 2

Self-assessment questionnaire

Você está sendo convidado (a) como voluntário (a) a participar do pós-teste do curso de Escrita Criativa Fanficcional em inglês. Todas as informações requisitadas serão utilizadas unicamente para fins de pesquisa e nunca comerciais.

1 – How do you define *Creativity* after the course of Escrita Criativa Fanficcional em inglês?

2 – Explain your summary about creativity.

3 – Explain your second summary about creativity.

4 – What are the similarities between your first and second summaries?

5 – What are the differences between your first and second summaries?

6 – How do you define *fanfiction* after the course of Escrita Criativa Fanficcional em inglês?

7 – Why do we need to develop creativity today?

8 – Which creativity paradigm (He-paradigm, I-paradigm or We-paradigm) do you identify with? Justify your answer.

9 – How do you define development? Exemplify and justify your answer.

10 – In which linguistic aspects (speaking, listening, reading and writing) have you developed in the Escrita Criativa Fanficcional em inglês course? Exemplify

Annex 3

Course-based assessment questionnaire

Você está sendo convidado (a) como voluntário (a) a participar da avaliação do curso de Escrita Criativa Fanficcional em inglês. Todas as informações requisitadas serão utilizadas unicamente para fins de pesquisa e nunca comerciais.

1 – ABOUT THE COURSE *ESCRITA CRIATIVA FANFICCIONAL EM INGLÊS*

1.1. Were the objectives of the course reached?

() Yes () Reasonable () No

1.2. Was the didactic material satisfactory?

() Yes () Reasonable () No

1.3. Were the audiovisual materials satisfactory?

() Yes () Reasonable () No

2. ABOUT THE TEACHER

2.1. Did he show content knowledge about the course?

() Yes () Reasonable () No

2.2. Did he deal with the content of the course properly?

() Sim () Razoavelmente () Não

2.3. Did he set a favorable atmosphere for the students' interactions?

() Yes () Reasonable () No

2.4. Was he objective to explain the content?

() Yes () Reasonable () No

2.5. Did he propose effective tasks to develop the content of the course?

() Yes () Reasonable () No

2.6. Did he clarify the students' doubts?

() Yes () Reasonable () No

2.7. Did he take into consideration the students' objectives and suggestions?

() Yes () Reasonable () No

3. ABOUT THE PHYSICAL SPACE OF THE COURSE

3.1. Was the physical space adequate?

() Yes () Reasonable () No

3.2. Did the filming and sound recording influence your actions during the course?

() Yes () Reasonable () No

3.3.

3.4. Did the constant room changes interfere your learning?

() Yes () Reasonable () No

3.5. Was the hourly schedule satisfactory?

() Yes () Reasonable () No

4. SELF-ASSESSMENT

4.1. I feel comfortable about the content given.

() Yes () Reasonable () No

4.2. I did all the tasks given.

() Yes () Reasonable () No

4.3. I participated in the classes.

() Yes () Reasonable () No

4.4. I interacted with my classmates.

() Yes () Reasonable () No

5. ABOUT THE COURSE PROMOTION MATERIAL

5.1. HOW DID YOU TAKE NOTE OF THE COURSE?

() Facebook () Cultura e Extensão website

() Folder () Friends () Others:

6. COMMENTS AND SUGGESTIONS

6.1. In general, what is your opinion about the course given?

6.2. In your opinion, what were the best tasks given? Justify your answer.

6.3. In your opinion, what tasks need improving? Justify your answer.

6.4. What is your opinion about the teacher? Justify your answer.

6.5. What is your opinion about the content of the course? Justify your answer.

Annex 4

Summary Task – Write down your concepts about creativity.