

PRODUÇÕES E PRODUTOS CULTURAIS NA SALA-DE-AULA: UMA ANÁLISE CRÍTICO-DIALÓGICA DO FANDOM DE HARRY POTTER E DA FRANQUIA MEU MALVADO FAVORITO

PRODUCCIONES Y PRODUCTOS CULTURALES EN EL AULA DE CLASE: UN ANÁLISIS CRÍTICO-DIALÓGICO DEL FANDOM DE HARRY POTTER Y DE LA FRANQUÍA MI VILLANO FAVORITO

CULTURAL PRODUCTIONS AND PRODUCTS IN THE CLASSROOM: A CRITICAL-DIALOGICAL ANALYSIS OF THE HARRY POTTER FANDOM AND DESPICABLE ME FRANCHISE

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RESUMO: Este artigo se propõe a pensar as produções culturais, transformadas em produtos de consumo, em sala-de-aula, como estratégias dialógicas de formação crítica. A proposta é refletir sobre a presença dessas produções e produtos a partir de duas obras icônicas da indústria cultural por sua viralidade: *Harry Potter* e *Meu Malvado Favorito* – a maior comunidade de *fandom* do mundo e o sucesso dos *minions*, especificamente no Brasil. A fundamentação teórica se pauta nos estudos bakhtinianos em diálogo com a teoria crítica. *Harry Potter* será pensado por meio da produção dos fãs e *Meu Malvado Favorito* nos campos de atuação a partir da imagem dos *minions*. Pretende-se pensar sobre a relação escola e sociedade, bem como acerca da constituição da vida na escola como formação cidadã, e esta é a sua relevância.

PALAVRAS-CHAVE: Teoria Crítica. Estudos bakhtinianos. Diálogo. Cultura da convergência. Transmídia.

RESUMEN: *El artículo propone pensar las producciones culturales, transformadas en productos de consumo, en aula de clase, como estrategias dialógicas de formación crítica. La propuesta es reflexionar sobre la presencia de estas producciones y productos a partir de dos obras icónicas de la industria cultural por su viralidad: Harry Potter y Mi Villano Favorito – la mayor comunidad de fandom del mundo y el suceso de los minions, específicamente en*

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Brasil. La fundamentación teórica se basa en los estudios bakhtinianos en diálogo con la teoría crítica. Harry Potter será pensado por medio de la producción de los fans y Mi Villano Favorito en los campos de actuación a partir de la imagen de los minions. Se pretende pensar sobre la relación escuela y sociedad, así como sobre la constitución de la vida en la escuela como formación ciudadana. Y esta es su relevancia.

PALABRAS CLAVE: *Teoría crítica. Estudios bakhtinianos. Diálogo. Cultura de la convergencia. Transmedia.*

ABSTRACT: *This article aims to think of cultural productions, transformed into consumer products, in the classroom, as dialogic strategies of critical formation. The proposal is to reflect on the presence of these productions and products from two iconic works of the cultural industry for their virality: Harry Potter and Despicable Me - the world's largest fandom community and the success of minions, specifically in Brazil. The theoretical foundation is based on Bakhtinian studies in dialogue with critical theory. Harry Potter will be thought through the production of fans and Despicable Me in the fields from the image of the minions. It is intended to think about the relationship between school and society, as well as about the constitution of school life as a citizen formation, and this is its relevance.*

KEYWORDS: *Critical theory. Bakhtinian studies. Dialogue. Convergence of culture. Transmedia.*

Introduction

The purpose of this article is to reflect on the use of media and social networks in the school context. We use productions inspired by Harry Potter (hereinafter, HP) and Despicable Me, understood as social practices, studied as products of the cultural industry, the culture of convergence and transmedia.

The cultural industry, as conceived by the thinkers of the Frankfurt School, realized that the productions reach a large number of people (public) with the most different types of media and, with this mass production, on a large scale and highly widespread, generates a marketing conception about art and culture. With the critical cultural studies, we understand not only the massification, but how this phenomenon is related to the behavior of the subjects, to the homogenization of thought and to the consumption patterns, consequence of the commodification of art.

The thought that the subject is uncritical and unable to reflect is a conception that disregards his responsible and responsive character, so dear to Bakhtinian studies, that he bases his philosophy on interaction as an act. We reflect here on the relationship between mass

production and the subject's responsiveness⁴ (BAKHTIN, 2010) as a condition of human activity in the world and in the social reality that surrounds it.

With the increasingly intense and standardized use of new technologies and social media in different spheres and with the use of different uses of language, there is a demand, especially in the school sphere, for open and critical teaching. This calls for an interactive and reflective pedagogical practice that takes into account the heterogeneity of language, constituted by and in culture in discourse genres⁵, produced in the most diverse and intersecting spheres, mediated by technologies; as well as thinking about how the subject has related to the world around him, inside and outside the classroom - especially with regard to the cultural industry, the theme of this reflection.

Two examples illustrate the reflection undertaken here: the first, related to the *fandom*⁶ of *Harry Potter*, to think about how the active and creative production of fans, that part from a work considered as “mass culture”, brings new ways of using language(s); and the other, based on the *minions*, from the franchise *Despicable Me*, to reflect on how the cultural industry invades other spheres, how the fields of action interrelate and move through the media, from entertainment to politics.

The justification for the choice of work with these two productions is based on the expressiveness of the *HP fandom* and the viralization of the *minions*. Both leaders in sales and in the proliferation of consumer products. The methodological criterion was based on the phenomena that became these two productions, which went beyond cinema screens and gained society in the most different areas. Taking the issues of production and consumption to school in this socio-historical moment, of the culture of convergence, in which transmedia is part of the subjects' lives, is essential.

Thinking about social media as part of the student's life (and most of the subjects) is an essential condition for not having a prohibitive and limiting view in classrooms about the use of electronic devices and social networks, as they enable the emergence of different debates and questions, since they are one of the most used forms of communication today. Knebel and Hildebrand (2013) think of technology as a teaching-learning tool, as they believe that from there come different possibilities to make the student have a positive relationship with school

⁴ The Circle conceives subject I and another, in interaction, with a focus on alterity, constitutive of identity. Social voices materialize in the subjects, constituted by and in language.

⁵ Discourse, in Bakhtinian studies, concerns the three-dimensional semiotic production of language, conceived by the verbal, the vocal/sound and the visual, materialized in statements configured in different ways, but potentially present in every language manifestation.

⁶ The universe of fan productions is given this name, which is short for fan kingdom..

issues. Social networks are socialization channels, and the interaction made possible is the transforming principle for a critical approach.

Technologies and social media, today, are seen as an integral part of social relations and are linked to the idea of a world in motion, which allows students (social subjects) to build new ways of perceiving, interpreting, learning and acting on the world that surrounds them. According to Knebel and Hildebrand, “Blogs, social networks, websites are not mere distributive mechanisms of information or forms of entertainment, they act on different human contexts, operating true metamorphoses in relationships and cognitive processes” (2013, p. 104).

For this reason, we propose, with this study, a reflection on the use of technologies and social media as a way of understanding cultural processes that, many times, are seen as alien, prohibited and external to the classroom. Therefore, we think about how the cultural industry, the culture of convergence and transmedia make up, in a certain way, social relations and influence the behaviors of the subjects who consume their productions and products (physical and symbolic).

Thus, the importance of thinking about these productions and products as language and as a social practice to be studied at school is justified, since film and literary works, such as *Harry Potter* and *Despicable Me*, are not only the object of consumption in this official cultural industry, as an ideological superstructure, as well as the sources by which subjects place themselves in the world as participants in this participatory and collaborative culture.

Cultural industry, convergence culture and transmedia

Adorno and Horkheimer, from the Frankfurt School, used the term “cultural industry” to designate the situation of art in industrial capitalist society as something more harmful than beneficial. In the text “The Enlightenment as mystification of the masses”, present in the work *Indústria cultural e sociedade* (2002), the authors state that

Cinema and radio no longer need to be packaged as art. The truth that they are nothing but business serves as an ideology. This should legitimize the waste they produce on purpose. Cinema and radio define themselves as industries, and the published figures on the earnings of their directors-general remove any doubts about the social need for their products (2002, p. 5-6).⁷

⁷ O cinema e o rádio não têm mais necessidade de serem empacotados como arte. A verdade de que nada são além de negócios, lhes serve de ideologia. Esta deverá legitimar o lixo que produzem de propósito. O cinema e o rádio

The cultural industry is focused on the standardization and massification of its products, the result of an art model geared towards business, profits and capital, not art itself. The Frankfurt School sees the production of art on a large scale as a trivialization and conceives the public as a consumer without critical capacity, a massive consumer of cultural industry products conveyed by different media. For this School, art and cultural industry constitute a dichotomous relationship, in which they cannot be conceived together, since autonomous art is not equal to industrial art, aimed at a “medium” public.

There are at least two prejudices in this thought: 1) the purist idea about art, seen as something superior to social laws, therefore, marketing, because even before the cultural industry, the artist (and the intellectual too) produced, many times, under order and/or protection of the Mecenaz (some canonical examples are Michelângelo and Velásquez, in the plastic arts, Gil Vicente and Camões, in the Literature); 2) the underestimated notion about the public, understood as non-thinking and, in a way, “puppet” in the hands of the system. In this case, how to think about the resistance, often produced from consumption, answered critically, as occurs, for example, with Cervantes, Shakespeare or some productions coming from fandom, today? These clashing questions guide our reflection and lead us to think about the active production-consumption-reception relationship, in the classroom, as an educational agenda.

The Frankfurt School's thinking contributes greatly to thinking about how the cultural industry is responsible for the massification movement, this, both as an alienating process, as studied by Adorno, for example; as well as the popularization of art, which reaches places previously unimagined. This ambivalent line, between opposites and contradictions (dialectic), is what we propose to be the object of reflection in and of the school, as a form of emancipation from robotization and awareness of the responsibility of subject-consumers, as well as new social producers who think about what they read and see (not just liking and sharing machines) - such an expensive topic, especially in the era of *Fake News*, the so-called post-truth era. The mass circulates the work (thinking that our objective is to think about the production, reception and social circulation of texts/speeches). Film, literature and other genres are not merely reproducers of hegemonic valuations, but also appropriators of daily valuations that circulate and are appropriated and re-signified in another plane and with another language elaboration.

The dialectic-dialogic movement (PAULA; FIGUEIREDO; PAULA, 2011) is uninterrupted: superstructures respond to an infrastructural social demand that, when made

se auto definem como indústrias, e as cifras publicadas dos rendimentos de seus diretores-gerais tiram qualquer dúvida sobre a necessidade social de seus produtos (2002, p. 5-6).

official, returns in the form of consumer work and cultural products. The industry (in the superstructure) uses reception as a thermometer for what the public consumes more, less or continues to consume even after the so-called “launch fever” (as is the case for both HP and minions). Neither producers nor consumers are passive, since adherence to a production and a product reflects and refracts practices that constitute a profile responsive to social valuations. Consumption is, then, an act of language, positioning in the world.

Volóchinov (2017 [1929]) thinks of the everyday ideology (born and carried out in infrastructure) as a determining centrifugal force for the process of resistance to the superstructure, where the official ideology is produced and the cultural industry is also situated, as a centripetal force that aims homogenization and hegemony. The author sees in the word (taken in its broadest sense), as an ideological sign par excellence, the answer (which must be made possible by the conscience and, here, the role of the school comes in: to collaborate in the awareness of this clash process), which reflects and refracts the class struggle in the discourse (arena where contradictory social values are fought).

Volóchinov affirms that “In the word, the countless ideological threads that penetrate all areas of social communication are realized. It is quite obvious that the word will be the most sensitive indicator of *social changes*” (2017, p. 106 - authors' highlights), which makes us think about how the ideology of everyday life is not only a constituent part of the official ideology, but also denies it, because responds to it responsibly (without alibi of existence). For this reason, we do not understand massive behavior only as alienation (lack of criticality), an automatic process of unilateral standardization in which only the superstructure acts. The dialogue keeps the discursive forces alive.

Jenkins says,

[...] the culture of convergence is highly productive: some ideas spread from top to bottom, starting in the commercial media and then adopted and appropriated by a number of different audiences, as they spread throughout the culture. Others emerge from the bottom up, from various points of participatory culture, and are dragged into the predominant culture, if the media industries see a way to profit from them. The power of alternative media is that it diversifies; the power of broadcast media is that it amplifies (2009, p. 341)⁸

⁸ [...] a cultura da convergência é altamente produtiva: algumas ideias se espalham de cima para baixo, começando na mídia comercial e depois adotadas e apropriadas por uma série de público diferentes, à medida que se espalham por toda a cultura. Outras surgem de baixo para cima, a partir de vários pontos da cultura participativa, e são arrastadas para a cultura predominante, se as indústrias midiáticas vislumbrarem algum modo de lucrar com elas. O poder da mídia alternativa é que ela diversifica; o poder da mídia de radiodifusão é que ela amplifica (2009, p. 341)

In this sense, we ask: how is the culture of convergence in line with the cultural industry, as well as with Bakhtinian thinking, with regard to official and everyday ideology? Culture is productive in different ways, as it puts officiality and unofficiality in conflict, so that, each in its own way, it works with a certain thematic content coming from a production in the format of consumer work.

Dialogue between genders and spheres

Cultural productions and products are, in essence, acts of language. According to Bakhtinian thought, the “unity of the social environment” and the “unity of the event of social communication” (VOLÓCHINOV, 2017 [1929], p. 147) determine, together with the physical-psychophysiological set, the language-discourse. The social plays an essential role in matters of language, since we can only observe its manifestation (enunciative configuration) before individuals socially organized in the same linguistic collectivity, according to the author.

With regard to language and the most different configurations made possible by the spheres of human activity, we have, in the virtual, an important form of interaction made by the subjects. According to Lévy (2000),

[...] the virtual is obviously a very important dimension of reality. [...] In general it is believed that something must be either real or virtual, that it cannot, therefore, have both qualities at the same time. However, [...] the virtual is not opposed to the real, but to the current: virtuality and actuality are just two different modes of reality (p. 47)⁹

According to the author, although digital is “[...] fluid, constantly changing, it lacks any stable essence [...] the speed of transformation (of information) is in itself a constant - paradoxical - of cyberculture” (p. 27). This leads us to think, based on Bakhtin (2011), on the discursive genres and their relative stability. For that, it is necessary to keep in mind the whole context that raises and makes possible the emergence of new genres, as is the case of fan productions, in the form of fanfilms (as there is in the HP fandom), of posts on Facebook pages. Productions that intersect entertainment and politics, such as new configurations and meanings (case of minions since the 2018 presidential campaign), both on social networks and other communication channels and in the most diverse spheres.

⁹ [...] o virtual é obviamente uma dimensão muito importante da realidade. [...] Em geral acredita-se que uma coisa deva ser ou real ou virtual, que ela não pode, portanto, possuir as duas qualidades ao mesmo tempo. Contudo, [...] o virtual não se opõe ao real mas sim ao atual: virtualidade e atualidade são apenas dois modos diferentes da realidade (p. 47)

The importance of media in interactions between subjects in contemporary times is fundamental. In these and from these interactions results diverse productions, understood as axiological positions. According to Machado (2014), the spheres of language use are configured as a direct reference to the statements¹⁰. In the media, users have the possibility to choose/position themselves about the content to be consumed and how it will happen, always in a responsive manner.

According to Jenkins (2006), the joint participation of media users constitutes the idea of collective intelligence - a fundamental process for the conception of transmedia -, since the publication of posts, videos, images on different platforms incites other types of contributions: replicas. From a post, there will be responses in agreement or disagreement which, in turn, will prompt new responses and others. This process is only possible to be observed because it is inserted in a certain sphere of activity.

The Bakhtin Circle's conception of language is based on dialogue¹¹, because it goes beyond linguistic structures and becomes constitutive of the subject. Enunciative materialization is only possible in the process of social interaction. That is, language is only constituted from/in the relationship between enunciated (and) subjects. For the Russian Circle, the sign cannot be detached from its social horizon and the extralinguistic part of the sign: centripetal and centrifugal forces come into play within the sign and reveal the axiological position of the voices in conflict.

Each and every statement appears in a sphere and circulates in it. They reflect and refract a specific ideological social horizon and, therefore, the needs for their interaction in a given project of saying - content, form and style. When discussing the ideological sphere, Medviédev (2012) points out that each one, with its specific forms and methods, has essential peculiarities, which need to be considered when analyzing a statement. For the author, the specificity of the arts should not obscure the ideological unity of the fields (infra and superstructure) on a single basis, with a single socioeconomic law. Plurivalence semiotizes heterogeneity.

Regarding this enunciative movement, the Circle affirms that relations are determined by the structure of ideological forms, defined by the needs of a sphere. The fields are responsible

¹⁰ A statement, for the Bakhtinian Circle, as well as the genres, is also composed of content, form and style. According to the authors, there is no statement without gender, because it is produced in action, in a specific sphere of activities, as a living event. The statement is characterized, at the same time, by its uniqueness and as a link that engages it in the discursive chain. It is, concurrently, a social process and product, constituted of subjects and situationalized/contextualized in a specific time-space in dialogue with other subjects, times and spaces, given its responsive character.

¹¹ Dialogue, for Bakhtin, is more than direct, face-to-face discourse, but a clash of social voices, with contrary and contradictory values at stake. A dialectical game without a solution, in which there is no end, but points of view placed in the discursive arena, in a responsive and responsible manner.

for crossing reality from a certain social horizon and, through it, to build meaning, according to their peculiarity. The singularity influences the thematic content, the compositional form and the style of a statement and determines the relatively stable discursive genre.

For the author, the wealth and diversity of genres are found in the possibilities of human activity, “[...] because in each field of this activity the repertoire of genres of discourse is integral, which grows and differentiates itself as it develops and a particular field is complexified” (BAKHTIN, 2011, p. 262). Genres cannot be seen as fixed forms, since it is necessary to consider the movement of interpersonal and ideological relations, in addition to contact with other genres, to analyze and produce a generic statement. To reflect on this, we base ourselves on the conception of dialogue to think about the clash between production and cultural product in schools, as a game between alienation and resistance.

The class as an event: productions and cultural products at school

The classroom should think of the student as a social subject, in the time-space of their insertion and in language as interaction. This should be the guiding conduct of a critical pedagogical practice, which considers social experiences as an educational guideline, which must consider the existing reality (be it the physical infrastructure, the configuration of methods and approaches and, mainly, the social, economic and cultural reality of the students). According to Geraldi (2015), the class as an event is an achievement of the school, a pedagogical practice that we want to achieve.

Thinking about subjects in their discursive and social heterogeneities means including them not as mere passive, uncritical and distant recipients of pedagogical practice, as they are not directly involved with the questions posed in the classroom and at school, but rather as active and participatory, both in the educational process of their formation and in the cultural productions experienced, individually and collectively, which need to be inclusive. The subject acts in the world through language and, thus, can only transform him, too, through language:

Reading the world and reading the word are concomitant processes in the constitution of the subjects. When we “read” the world, we use words. In each word, the history of understandings of the past and the construction of understandings of the present that are projected as future. In the word, past, present and future are articulated (GERALDI, 2015, p. 32).¹²

¹² A leitura do mundo e a leitura da palavra são processos concomitantes na constituição dos sujeitos. Ao “lermos” o mundo, usamos palavras. Em cada palavra, a história das compreensões do passado e a construção das
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The character of responsibility and responsiveness of the subject and the statement are evident in Geraldi's words, which echo Bakhtin when treating existence as a singular and unique act: “[...] to be really in life means to act, to be not indifferent to the all in its uniqueness” (BAKHTIN, 2012, p. 99), because “[...] everything in me - each movement, each gesture, each lived experience, each thought, each feeling - must be a responsible act” (p. 101). The subject has no alibi in his existence. Living is dialogical, in all spheres of human activity. The school and the classroom are examples of places thought as articulation of the present, past and future, which consider the student as a social subject, producer of texts/speeches (language), understood as social acts, in whatever enunciative materiality for.

This reflection turns to the importance of thinking, in the classroom, the readings of the student-subject's world, as they reveal social practices to be considered in their formation, which demands bringing cultural productions and products. As justified in the introduction, we are guided by two media phenomena: *HP* and *minions*.

The proportion of the reception of HP books and films resulted in an uncountable amount of work from fans who, with the support of media platforms, placed themselves in another position: that of the reader-producer, the reader-author or author-fan.

The fan's positioning takes shape through the creation of other works from the source statement, published on fandom platforms and networks: fanvideos, fanarts, fanfictions, cosplays, etc. These works are often overlooked by the school, considered worthless or even unknown. With this stance, it is not only the systemic language production that the school discards, but reveals its contempt for the voices and lives of the students, as if it had nothing to do with their experiences. Nor does it propose to know and this answer generates another, the lack of interest in the syllabus, transmitted to the students as if they were a “blank sheet” to be filled out. No, they are subjects full of history, with desires and opinions.

Taking students' productions from massive works to the classroom can be a start to arouse interest, to discuss issues of alienation and to awaken awareness, insert multi-tools in classes and give time to subjects who have their voices silenced, as someone who knows nothing and therefore has nothing to say.

According to Bakhtinian studies, if all enunciative production is responsive, by denying students a voice, the response obtained by the school is indiscipline, apathy and uncriticality. Is this the school we want? Composed of disciplined subjects, who learn to submit and respond

compreensões do presente que se projetam como futuro. Na palavra, passado, presente e futuro se articulam (GERALDI, 2015, p. 32).

in evaluative contexts, pressured by punishment or award, based on a condemnable policy of “take it, give it here”? How to demand the development of a critical sense and the possibility of full exercise of citizenship by a person who spends his life learning to answer what the system understands as “good” and “correct” to classify the subjects, based on technical and content teaching (content that has nothing to do with the student's life)?

Perhaps it is time for the school to think about the role of social networks, about the multiple competencies and in the sense of stimulus or social transformation. Perhaps, to start thinking about mass productions and products, in the era of the culture of convergence and transmedia, is a way to break barriers of prejudice, extrapolate walls and see the student as an active social subject, as a living being.

Narratives, considered as content to be worked on in elementary school, for example, can be a healthy entry for interaction from the fandom, in comparison with other statements, of different genres (poetry, micro-tale, chronicle, opinion article, editorial, advertising, song lyrics, story, among others). This can be done with the same procedures spontaneously used by fans, on their digital platforms: a character, changing a stretch of the plot, etc. With this, it is possible to work the narrative structure, to study it in a lively way, in dialogue with other textual/discursive structures, to use technologies as learning tools, to think about other literacies, etc.

The creativity of the class, which can have a transversal theme, worked by one or more teachers, with subjects in dialogue, based on the autonomous construction of the student, can produce an effect very different from the existing robot, which “copies” and “glues”, that “likes” and “shares” without thinking, swallowing any information as truth, based on belief arising from any discourse of authority (which cannot and should not be questioned). Instead. With freedom instead of oppression, the student-subject can become aware of the alienation processes and rise up against the system. This, incidentally, is the revolutionary role (feared, therefore, taken as an enemy by authoritarian governments) of education: developing criticality.

But can criticism only be stimulated and developed through texts considered appropriate or “superior” (to what?), Praised as more appropriate or “better”? Not necessarily. All production is study material. If, on the one hand, the school has the fundamental role of providing knowledge of linguistic records and texts that the student is unaware of, on the other, it also has the function of teaching respectful interaction with the difference of points of view, subjects and groups. For this, using the heterogeneity of the classroom, a social microcosm, is a living exercise of culture and citizenship. Therefore, making the school a space for the

exchange of knowledge and each class a unique event is the proposal that seems to be the only way to make life happen in an act, singular and collective, a link in the discourse chain.

As an illustration of how this can be done, we bring an example: among the various possibilities of writing by Harry Potter fans, one of the most discussed hooks concerns the figure of Severus Snape, a very complex character in the series - not only because his behavior, but also for his narrative ending. Fans open discussions in an attempt to understand the nature of the character, placed in the community at two extremes: as a hero or as a villain.

Just as Warner Bros did to publicize the latest HP film, Broad Stroke Productions also released posters on its official website and Facebook page, in order to promote the fanfilm it produced from HP's books and films:

Figure 1 - Fanfilm and Harry Potter posters



Source: Severus Snape *Fanfilm*¹³ and Veja Abril¹⁴

Taking posters to publicize the films for the class, analyze them, study the architectural construction of the genre and produce other posters with students is an example of class strategy, among so many possible activities.

Thinking about HP and the media of his school fandom demands actively considering the reception of the saga, with several productions in different forms. This process underlies the social practice of the student-fan based on his relationship with books and films.

Another proposal of work would be: to stimulate the reading of books and films and to elaborate reading and writing activities together with the students to discuss the works. It is possible to divide the room and distribute the readings of books and films by groups.

¹³ This fanfilm was the subject of a study by Ana Beatriz Maia Barissa, one of the authors of this article. Her dissertation, defended in 2019, is entitled by and for fans: A dialogical analysis of Severo Snape in a transmedia production (unpublished).

¹⁴ Available, respectively, in: <http://snapemaraudersfilm.com/media/> and <https://abrilveja.files.wordpress.com/2016/06/poster-de-harry-potter-e-as-reliquias-da-morte-parte-2-original.jpeg>. Access: 31 may 2019.

Then, ask each group to present their reading to the classroom, in the form of a spoken newspaper or seminar, with or without theatricalization of an expressive scene; to raise points emphasized in the work and to work them in a transversal way (some examples are: dictatorship, fascism, Nazism, social hierarchy, power dispute, racialization, among others - together or not with the history teacher).

Then, ask who knows the HP fandom and propose, based on their knowledge of the world, narrative production activities, entering the universe of multi-tools and digital literacy (fanfiction on blogs and specific platforms, fanzines, making of posters and other types of advertisements for films, documentaries, interviews, reports, etc., with the most diverse materials as support - with or without the collaboration of the arts or computer teacher, for example).

Several genres can be worked in contact, and students, readers of a massive work, more than alienated reproductive receivers, from a universe they know, are seen as active subjects, producers of other statements, people who position themselves to learn that your production and your voice have value.

Another example relates specifically to cultural products (more than productions, such as HP). Minions are characters that come out of the massive art of the animated film and come to life, in different fields of human activity, as consumer products, always in intrinsic dialogue with the source work.

In the franchise, minions are placed as servants and exploited for their work by Gru, the boss, the “despicable”, explorer of the work of minions. Contrary to what was expected, minions went from unimportant assistants (no names, no language skills, a mass of workers) to the center of attention for the success they made with the public. The minions left the cinema screens and invaded all spheres and products. They became a big “yellow fever”¹⁵, for there are minions in different statements and consumer products around us.

The subject-students act actively in cyberspace (LÉVY, 2000), which allows the creation of different types of interaction, build another type of dialogue with technologies and social media. Minions circulate, in the form of a physical consumer product, in the most different types of stores and segments: supermarket shelves, clothing, footwear and toys stores, stationery stores, birthday parties, among other possibilities (licensed or not). They are not

¹⁵ The epidemic that culturally became minions is the thesis defended in the master's thesis entitled *The yellow fever “minions”: a Bakhtinian analysis*, in progress (not yet published, to be defended by the end of 2019), by Natasha Ribeiro de Oliveira, one of the authors of this article.

limited only to physical consumption, but also to symbolic consumption, that is, the idea of minions and what they mean.

In the entertainment field, there are several pages that feature montages of the minions (clippings from scenes in the films) with some popular phrase and already known by most of the subjects who use Facebook. In the political field, however, minions originated another term, widely used and used since the Brazilian electoral period of 2018: “*bolsominions*”. Created by an opposition group to the politician Bolsonaro and used to designate the political electorate that supports him, the term *bolsominions* or simply minions, in the colloquial political sphere, went viral in such a way that even the group called “*bolsominions*” appropriated the term, as a discursive strategy of emptying the original meaning and reframing to call itself with the same sign, valued in another tone, as shown by the image of reframed minions on social media in the two ways mentioned:

Figure 2 – Minions resignifications



Source: Facebook¹⁶

A strategy for thinking about the relationship between production and massive cultural product in the classroom is the discussion on this theme. This can be done as an event when you see the products invading the room (there is a lot of school supplies with the minions). The approach could be through questions about why they like minions, if they know what they symbolize and then elaborate strategy activities on advertising and buying and selling,

¹⁶ Available, respectively, in: https://www.facebook.com/pg/MinionsOusadosOficial/photos/?tab=album&album_id=246467235524195 and https://www.facebook.com/pg/bolsominionsPatriotas/photos/?tab=album&album_id=331453604040148. Access: 24 may 2019.

depending on the year, a fair with prices and bills to think about value (economic, political and social). Another activity could be a debate on government plans (if it was at election time, with the discussion on the terms and meanings of minions and bolsominions), among others, in order to sharpen the critical sense about consumption and the taking possible conscience.

Language practices arise not in an abstract and disconnected way, but contextualized, in response, retrospective and prospective, to other statements, with different meanings, from the unique and singular experiences of social subjects. This occurs in almost all spheres of activity, as the language, according to Bakhtinian studies, is alive (VOLÓCHINOV, 2017 [1929]) and the utterances, although with determined finishes, open to other responses.

Final considerations

More than practicing passive reading and receiving a work - whether of a literary, animated, comic or any other form - as an isolated and finished activity, the student - subject inserted in an era of great flow of transmedia content - will consume the products in its reach in a participatory, interactive and collective way, as is typical of the culture of convergence that characterizes this historic moment in a unique way. Since it is configured as a meeting space between old and new media, there is an interaction between production, product and consumption/new production.

The intense flow of content, carried out by multiple media platforms, cooperation between markets and the migratory behavior of audiences in the media in search of entertainment content is what defines Jenkins' convergence. For the author, however, this flow is not the whole that composes it. It is also characterized by occurring in subject consumers, from the interaction with others.

As the phenomenon is a process dependent on the relationship between the producer and consumer subjects, there is no effectiveness without this interaction. The active participation of subjects-consumers circulates the infinite range of content available about a given product, through different media systems. By "active participation", we understand the manifestations of language (constituted as political-ideological and socio-cultural positions) in different enunciative acts.

For Bakhtinian studies, any manifestation of language (any statement) is responsive. HP and Despicable Me, two massive worldwide phenomena, illustrated this process of consuming massive production and cultural products as active participation of subjects, especially through social networks.

Through them, based on the Russian Circle and Jenkins' convergence, Lévy and transmedia theories, we relativize the Frankfurt School postulates, produced at a specific historical moment, with a focus on the political manipulation of art, used as a strategy for alienation by the government (the case of cinema studied by Adorno exemplifies exactly this process).

It is extremely fruitful to think, in the classroom, about these production processes and cultural products to sharpen criticality, with proposals that take these statements, based on the experiences of the student-subjects, as literary objects. Hence the importance of the quick ideas suggested in this article, which reflects on the role of the school and proposes, based on the fandom of two massive productions, critical-dialogic activities with statements of varied materialities and diverse genres. The social relevance of thinking of the school as a space (still, even if devalued by the country's government) opportune to form and develop conscious citizenship.

The stimulating and respectful formation is born from the relationship between the canonical and the non-canonical. Multiliteracies appear as social acts and classes as an event. In this sense, everything is class material: from the minions' consumer products, Facebook pages, interactive writing from HP to the classics of literature and philosophical texts. The importance of these discourses transiting concomitantly and without judgment in the school as material of our pedagogical practices is to leave the institutional social bubbles and start from the experience of the other so that effective learning happens, as Paulo Freire has already taught us.

Media environments constitute our society and ignoring social practices will only serve to proliferate disinterest in learning, social apathy and the robotization that reproduces without thinking because it is used to following orders and not thinking and being autonomous. We want and fight for quality, critical and citizen education. This involves respecting the other as a being who, unlike me, thinks, feels and acts in the world, with his experiences, as essential as many others. Breaking with prejudices (about languages, social practices, art and subjects) is urgent and still our biggest challenge to continue in the construction of our citizen pedagogy.

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