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Jamison, Anne, Grossman, Lev (ISBN: 9781939529190) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

Fic: Why Fanfiction Is Taking Over the World: Amazon.co.uk ... Page 10/88

Why does fanfiction matter? And what makes it so important to the future of literature? Fig is a groundbreaking exploration of the history and culture of fan writing and what it means for the way we think about reading, writing, and authorship. It 's a story about Page 11/88

literature, community, and technology—about what stories are being told,

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culture of fan writing and what it means for the way we think about reading, writing, and authorship. It's a story about literature,...

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the World Non-Fiction, Fanfiction from Sherlock Holmes to Fifty Shades of Grey and Beyond . . . What is fanfiction, and what is it not? Why does fanfiction matter? And what makes it so important to the future of literature? Fic is a groundbreaking exploration of the Page 14/88

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Fic: How Fan Fiction is Changing the World follows on the heels of this whole fiasco, and it seeks to set the record straight about fan Page 15/88

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It's a story about literature, community, and technology-about what stories are being told, who's telling them, how, and why.

Fic: Why Fanfiction is Taking Over the World - Anne ...
The first rule of fandom is: You do

Page 19/88

not talk about fanfic. The second rule of fandom--or of Supernatural fandom, at least--is that fandom has no rules.. Supernatural first aired on September 13, 2005, and was a show made for fanfic. It had two attractive leads, drawn into an intense co-dependent relationship Page 20/88

in the confines of a '67 Impala, spiced up with childhood trauma and liberally ...

Fic: Why Fanfiction is Taking Over the World - The Epic ...
Fic is a groundbreaking exploration of the history and Page 21/88

culture of fan writing and what it means for the way we think about reading, writing, and authorship. It 's a story about literature, community, and technology—about what stories are being told, who 's telling them, how, and why.

Fic: Why Fanfiction Is Taking Over the World - Anne ...

"Writing and reading fanfiction isn't just something you do; it's a way of thinking critically about the media you consume, of being aware of all the implicit assumptions that a canonical work Page 23/88

carries with it, and of considering the possibility that those assumptions might not be the only way things have to be."

Fic: Why Fanfiction Is Taking Over the World: Jamison ...
Fic is a groundbreaking

Page 24/88

exploration of the history and culture of fan writing and what it means for the way we think about reading, writing, and authorship. It's a story about literature, community, and technology—about what stories are being told, who 's telling them, how, and why.

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Fic: Why Fanfiction Is Taking Over the World by Anne ... Why Fanfiction Is Taking Over the World Anne Jamison, ... where on a blog near you an Edward/Bella fic writer is taking down a Rob/Kristen fic writer with Page 26/88

something akin to extreme prejudice. ...

Why Fanfiction Is Taking Over the World - PopMatters
The above was from Lev
Grossman's introduction but was only one of dozens of passages I
Page 27/88

highlighted in Fic: Why Fanfiction is Taking Over the World. I found just about everything in this book fascinating. I am an academic by training--my specialty was/is 18th and 19th English fiction--and I was pretty skeptical going in, but I thought Anne ...

Page 28/88

Amazon com: Customer reviews: Fic: Why Fanfiction Is ... Harry learned later that night that the illustrious headmaster had been withholding guite a bit of information from him, not the least of which was the reason why Page 29/88

Voldemort had tried to murder him almost fifteen years ago when he was only fifteen months old and the reason why Voldemort might want to lure Harry to the Department of Mysteries in the Ministry of Magic.

Taking Control Chapter 1: An Unexpected ... - FanFiction In the world of fanfiction, where amateur writers spin tales involving famous characters and pop culture icons, anything can happen.

What parents should know about fanfiction - CNN

In fiction, canon is the material accepted as officially part of the story in the fictional universe of that story. It is often contrasted with, or used as the basis for, works of fan fiction. The

Page 32/88

alternative terms mythology, timeline, universe and continuity are often used, with the first of these being used especially to refer to a richly detailed fictional canon requiring a large degree of

- - -

Canon (fiction) - Wikipedia i am writing a fanfic series about a sentient insectoid creature, in the star war world mythos which can 'absorb' other insectoid species and adapt their abilities for its own use, does anyone have knowledge of species other than the colicoids Page 34/88

and geonosians? my mc is a pure dark side entity born to consume, viewing even its own allies as potential food sources.

What is fanfiction, and what is it Page 35/88

not? Why does fanfiction matter? And what makes it so important to the future of literature? Fig is a groundbreaking exploration of the history and culture of fan writing and what it means for the way we think about reading, writing, and authorship. It's a story about Page 36/88

literature, community, and technology—about what stories are being told, who's telling them, how, and why. With provocative discussions from both professional and fan writers, on subjects from Star Trek to The X-Files and Buffy the Vampire Slayer to Harry Page 37/88

Potter, Twilight, and beyond, Fic sheds light on the widely misunderstood world(s) of fanfiction—not only how fanfiction is transforming the literary landscape, but how it already has. Fic features a foreword by Lev Grossman (author of The Page 38/88

Magicians) and interviews with Jonathan Lethem, Doug Wright, Eurydice (Vivean Dean), and Katie Forsythe/wordstrings. Cyndy Aleo (algonquinrt; d0tpark3r) V. Arrow (aimmyarrowshigh) Tish Beaty (his tweet) Brad Bell Amber Benson Peter Berg (Homfrog) Page 39/88

Kristina Busse Rachel Caine Francesca Coppa Randi Flanagan (BellaFlan) Jolie Fontenot Wendy C. Fries (Atlin Merrick) Ron Hogan Bethan Jones Christina Lauren (Christina Hobbs/tby789 and Lauren Billings/LolaShoes) Jacqueline Lichtenberg Rukmini Page 40/88

Pande and Samira Nadkarni Chris Rankin Tiffany Reisz Andrew Shaffer Andy Sawyer Heidi Tandy (Heidi8) Darren Wershler Jules Wilkinson (missyjack) Jen Zern (NautiBitz)

What is fanfiction, and what is it Page 41/88

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Kristina Busse Rachel Caine Francesca Coppa Randi Flanagan (BellaFlan) Jolie Fontenot Wendy C. Fries (Atlin Merrick) Ron Hogan Bethan Jones Christina Lauren (Christina Hobbs/tby789 and Lauren Billings/LolaShoes) Jacqueline Lichtenberg Rukmini Page 46/88

Pande and Samira Nadkarni Chris Rankin Tiffany Reisz Andrew Shaffer Andy Sawyer Heidi Tandy (Heidi8) Darren Wershler Jules Wilkinson (missyjack) Jen Zern (NautiBitz)

Fans have been responding to Page 47/88

literary works since the days of Homer's Odyssey and Euripedes' Medea. More recently, a number of science fiction, fantasy, media, and game works have found devoted fan followings. The advent of the Internet has brought these groups from relatively limited, face-to-

Page 48/88

face enterprises to easily accessible global communities, within which fan texts proliferate and are widely read and even more widely commented upon. New interactions between readers and writers of fan texts are possible in these new virtual communities.

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From Star Trek to Harry Potter, the essays in this volume explore the world of fan fiction--its purposes, how it is created, how the fan experiences it. Grouped by subject matter, essays cover topics such as genre intersection, sexual relationships between Page 50/88

characters, character construction through narrative, and the role of the beta reader in online communities. The work also discusses the terminology used by creators of fan artifacts and comments on the effects of technological advancements on fan Page 51/88

communities. Instructors considering this book for use in a course may request an examination copy here.

Written originally as a fanfiction for the series Twilight, the popularity of Fifty Shades of Grey Page 52/88

has made obvious what was always clear to fans and literary scholars alike: that it is an essential human activity to read and retell epic stories of famous heroic characters. The Fanfiction Reader showcases the extent to which the archetypal storytelling Page 53/88

exemplified by fanfiction has continuities with older forms: the communal tale-telling cultures of the past and the remix cultures of the present have much in common. Short stories that draw on franchises such as Star Trek, Star Wars, Doctor Who, James Bond, Page 54/88

and others are accompanied by short contextual and analytical essays wherein Coppa treats fanfiction—a genre primarily written by women and minorities—as a rich literary tradition in which non-mainstream themes and values can thrive.

Page 55/88

Brent Spiner's explosive and hilarious novel is a personal look at the slightly askew relationship between a celebrity and his fans. If the Coen Brothers were to make a Star Trek movie, involving the complexity of fan obsession and Page 56/88

sci-fi, this noir comedy might just be the one. Set in 1991, just as Star Trek: The Next Generation has rocketed the cast to global fame, the young and impressionable actor Brent Spiner receives a mysterious package and a series of disturbing letters, that Page 57/88

take him on a terrifying and bizarre journey that enlists Paramount Security, the LAPD, and even the FBI in putting a stop to the danger that has his life and career hanging in the balance. Featuring a cast of characters from Patrick Stewart to Levar Page 58/88

Burton to Trek creator Gene Roddenberry, to some completely imagined, this is the fictional autobiography that takes readers into the life of Brent Spiner, and tells an amazing tale about the trappings of celebrity and the fear he has carried with him his entire Page 59/88

life. Fan Fiction is a zany love letter to a world in which we all participate, the phenomenon of "Fandom."

From #1 New York Times bestselling author Chris Colfer comes a funny, heartbreaking, Page 60/88

unforgettable novel about friendship and fame perfect for fans of Me, Earl, and the Dying Girl and John Green, Cash Carter is the young, world famous lead actor of the hit television show Wiz Kids. When four fans jokingly invite him on a cross-country road Page 61/88

trip, they are shocked that he actually takes them up on it. Chased by paparazzi and hounded by reporters, this unlikely crew takes off on a journey of a lifetime--but along the way they discover that the star they love has deep secrets he's been

Page 62/88

keeping. What they come to learn about the life of the mysterious person they thought they knew will teach them about the power of empathy and the unbreakable bond of true friendship. In this touching novel, New York Times bestselling author Chris Colfer takes us on a Page 63/88

journey full of laughter, tears, and life-changing memories.

Gathering some of Kristina
Busse's essential essays on fan
fiction together with new work,
Framing Fan Fiction argues that
understanding media fandom
Page 64/88

requires combining literary theory with cultural studies because fan artifacts are both artistic works and cultural documents. Drawing examples from a multitude of fan communities and texts. Busse frames fan fiction in three key ways: as individual and collective Page 65/88

erotic engagement; as a shared interpretive practice in which tropes constitute shared creative markers and illustrate the complexity of fan creations; and as a point of contention around which community conflicts over ethics play out. Moving between close Page 66/88

readings of individual texts and fannish tropes on the one hand, and the highly intertextual embeddedness of these communal creations on the other, the book demonstrates that fan fiction is simultaneously a literary and a social practice. Framing Fan Page 67/88

Fiction deploys personal history and the interpretations of specific stories to contextualize fan fiction culture and its particular forms of intertextuality and performativity. In doing so, it highlights the way fans use fan fiction 's reimagining of the source material to explore Page 68/88

issues of identities and peformativities, gender and sexualities, within a community of like-minded people. In contrast to the celebration of originality in many other areas of artistic endeavor, fan fiction celebrates repetition, especially the collective Page 69/88

creation and circulation of tropes. An essential resource for scholars, Framing Fan Fiction is also an ideal starting point for those new to the study of fan fiction and its communities of writers.

Imagine loving a fictional world so Page 70/88

much that you're inspired to continue creating stories about that world long after closing a book, exiting a movie theater, or watching a TV show. That's what fan fiction writers do. The world of "fic" is introduced to young fans in this helpful guide to one of the Page 71/88

most creative areas of fandom. The accessible text explains what fan fiction is, where people can find it, and how fans can begin writing it. Detailed sidebars, graphic organizers, and full-color photographs add an engaging visual component to this resource Page 72/88

Download Free Fic Why Fanfiction Is Taking Over Toreyoung readers and writers.

An essential introduction to a rapidly growing field of study, The Fan Fiction Studies Reader gathers in one place the key foundational texts of the fan studies corpus, with a focus on fan fiction.

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Collected here are important texts by scholars whose groundbreaking work established the field and outlined some of its enduring questions. Editors Karen Hellekson and Kristina Busse provide cogent introductions that place each piece in its historical Page 74/88

and intellectual context, mapping the historical development of fan studies and suggesting its future trajectories. Organized into four thematic sections, the essays address fan-created works as literary artifacts; the relationship between fandom, identity, and Page 75/88

feminism; fandom and affect; and the role of creativity and performance in fan activities. Considered as literary artifacts, fan works pose important questions about the nature of authorship, the meaning of " originality, " and modes of Page 76/88

transmission. Sociologically, fan fiction is and long has been a mostly female enterprise, from the fanzines of the 1960s to online forums today, and this fact has shaped its themes and its standing among fans. The questions of how and why people become fans, and Page 77/88

what the difference is between liking something and being a fan of it, have also drawn considerable scholarly attention, as has the question of how fans perform their fannish identities for diverse audiences. Thanks to the overlap between fan studies and other Page 78/88

disciplines related to popular and cultural studies—including social, digital, and transmedia studies—an increasing number of scholars are turning to fan studies to engage their students. Fan fiction is the most extensively explored aspect of fan works and fan engagement, Page 79/88

and so studies of it can often serve as a basis for addressing other aspects of fandom. These classic essays introduce the field 's key questions and some of its major figures. Those new to the field or in search of context for their own research will find this reader an Page 80/88

Download Free Fic Why Fanfiction Is Taking Over Invaliable resource.

An in-depth examination of the novel ways young people support and learn from each other though participation in online fanfiction communities. Over the past twenty years, amateur fanfiction writers

have published an astonishing amount of fiction in online repositories. More than 1.5 million enthusiastic fanfiction writers—primarily young people in their teens and twenties—have contributed nearly seven million stories and more than 176 million Page 82/88

reviews to a single online site, Fanfiction.net. In this book, Cecilia Aragon and Katie Davis provide an in-depth examination of fanfiction writers and fanfiction repositories, finding that these sites are not shallow agglomerations and regurgitations of pop culture but Page 83/88

rather online spaces for sophisticated and informal learning. Through their participation in online fanfiction communities, young people find ways to support and learn from one another. Aragon and Davis term this novel system of

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interactive advice and instruction distributed mentoring, and describe its seven attributes, each of which is supported by an aspect of networked technologies: aggregation, accretion, acceleration, abundance, availability, asynchronicity, and Page 85/88

affect. Employing an innovative combination of qualitative and quantitative analyses, they provide an in-depth ethnography, reporting on a nine-month study of three fanfiction sites, and offer a quantitative analysis of lexical diversity in the 61.5 billion words Page 86/88

on the Fanfiction.net site. Going beyond fandom, Aragon and Davis consider how distributed mentoring could improve not only other online learning platforms but also formal writing instruction in schools.

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